

# THE SOUNDS OF NATURE

Lin Guocheng's Solo Exhibition

Curator: Calvin Hui

自然的蕭序

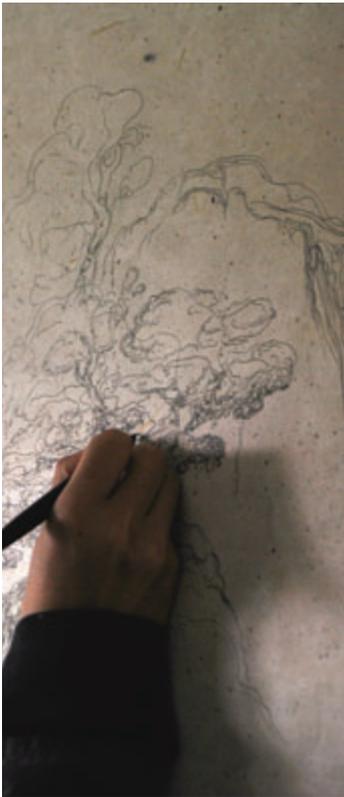


2012

策展人：許劍龍

## 像農人那樣思考

—林國成



我在這個風景還算優美的山溝住下了，有兩年的時間，有蟲鳴，也有花與草葉的香氣。更有一條小路，可以繞著小山走一圈。在這裏，我開始學習怎樣像一個農人那樣去思考。

說來也是好玩，在中國古代漢語中，「藝」字，本意竟是「種植」。《說文》一書中講：藝，種也。那時候的藝人也即是耕作之人。這和現在藝人所指的娛樂圈人士真是相去甚遠。藝術並非現在這帶著光環而又不知其所指的事物，它只是簡單樸素的勞作，即耕作之術。農人之術。這樣的說法帶著濃濃的農耕文明味道，這與發端於地中海的貿易文明所指的藝術有著分外的不同。

對於一個農人來說，他是生活在泥土上的，有太陽，水與種子便可開始勞作。在有這些條件的時候，作物的生長本與農人無關的，只是這樣的時刻太少了，總是缺水，缺肥，甚至過於毒辣的太陽，讓生命顯得脆弱，所以他的工作最根本最根本的一點是，讓他種植的對象，必須活著，這是他的工作能夠持續和有意義的前提。這也是那些作物，可以生長，開花，結果的前提。這個我們都會覺得理所當然，很平常。事實也是這樣的。但這不同於我們現在多數人生活的地方：城市。城市基本上是按照商人的思路來修建的。更多的社會分工，更多的交易，這也是我們在城市生活的基礎。大家每天都必須做很多的交易，即使你過著最簡單樸素生活的，你還是得向電力公司購買電，向自來水公司購買水，去市場買糧食，買衣服。交易是一切商業活動的基礎，更多的交易意味著商業的更繁榮，繁榮是我們都樂見的。

從這個角度看，我們當然希望城市裏面有更多的交易，更頻繁的商業活動，那也意味著更精細的城市分工，更專業化的人，而社會上可交易的東西也增加了。從一個商人的思路來說，他渴望分工，因為分工帶來新的交易機會，而城市居民也是渴望更多分工的，那意味著更高的技術，更便利。人對便利生活的渴望，人對交易利潤的渴望這構成了無限分工與城市的擴張本能。而欲望的無限性與資源的有限性這一矛盾總是時刻存在著。

但對於一個農人來說，他的思路於這又是份外不同，這世界充滿了他必須尊重的秩序，春天播種，秋天收穫。種植的樹苗，不會因為他更多的澆水，施肥而能無限地長高，甚至作物會因為過多的水和肥料而死了。他必須首先是一個生命的守護者，確保一個生命能夠延續後，他才可以見證開花，收穫的結果。

在開往城裏的汽車上，我看到了這個春天開滿山野的杏花，似粉紅雪片的杏花。我們享有了城市帶來的種種便利，而這樣的便利在人與資本不斷膨脹的本能中，放大成資源的有限與欲望的無限這樣隨時激烈沖突的矛盾。如同熊熊之火準備吞噬一切。而此時在這自然的世界裏，卻是充滿秩序的美感。花朵，春分時候就開了，不早也不晚，而蟲鳴，卻又更早在天氣稍微轉暖的時候，這一切又來源於土地的微微濕潤，此刻，我們仿佛能夠嗅到空氣中來著濕潤的南風。一環緊挨一環，不逾矩。

我生活在郊野處，日常穿梭於城市中，我用鋼筆這微弱的線條去模擬萬物的生長，連同如幾何結構般不斷生長的城市。只是這一切，如果都可以共同置身於自然的秩序下，自覺於對自然秩序的尊重，是否會更美好呢。

如一個農人所見：生命的延續是一切美好的前提。

## Think like a farmer

By Lin Guo Cheng

For two years I have settled myself down in this gully with such beautiful views; in this valley the insects whisper to each other and the fragrance comes from the wild flowers, leaves and grass; there is a lane which invites you to walk around the mountain; it is in this place that I started to learn how to think like a farmer.

It is actually quite interesting. In ancient Chinese the character “art” means “to plant”; in the book “Shuowen”, it is said that “art” also means “to plant” and at that time it was artists who were the people to plant; which unlike nowadays people refer artists to someone got fame in the entertainment industry. Art was not a glamorous issue, but referring simply to manual work. Art is the skill of planting; a technique that farmers use; this conveys an expression of our agriculture and our civilization; used in trade and commerce originating from the Mediterranean.

A farmer lives on the earth; as long as the sun shines and rain waters the seeds, he can work. In these perfect conditions the crops will grow without assistance from the farmer; this ideal moment seldom happens because nature can be harsh, either with too much sun or drought; making life fragile. Therefore a farmer’s fundamental duty is to let the crops and plants stay alive. This also enables his work to continue and become meaningful when his crops live and grow to bear fruit and to blossom; we all think this comes naturally, so ordinary; such is the reality.

In our urban city environment things are now different. Cities grow in accordance with merchants; more social division or labor; more transactions as this is the foundation of our city life, each day is a complex war of transactions, even the simplest life, we still have to pay for electricity from a power company or water from a water company; we buy clothes or food from the market. Trading becomes the foundation of all business activities; more trade equals to more prosperity; which is all we are willing to see happen.

From this perspective we hope to have more business and more frequent commercial activities within our cities, leading to a refined division of work, creating more professionals and increasing tradable commodities for society. For a merchant this division of labor is welcomed as it brings new trading opportunities; city dwellers also welcome this because it brings new technologies and a greater convenience to them. City dwellers desire for a life of convenience, for profits from trading which contribute to infinite possibilities of division of works and expansion of cities. Unlimited desires and limited resources are always conflicting against each other.

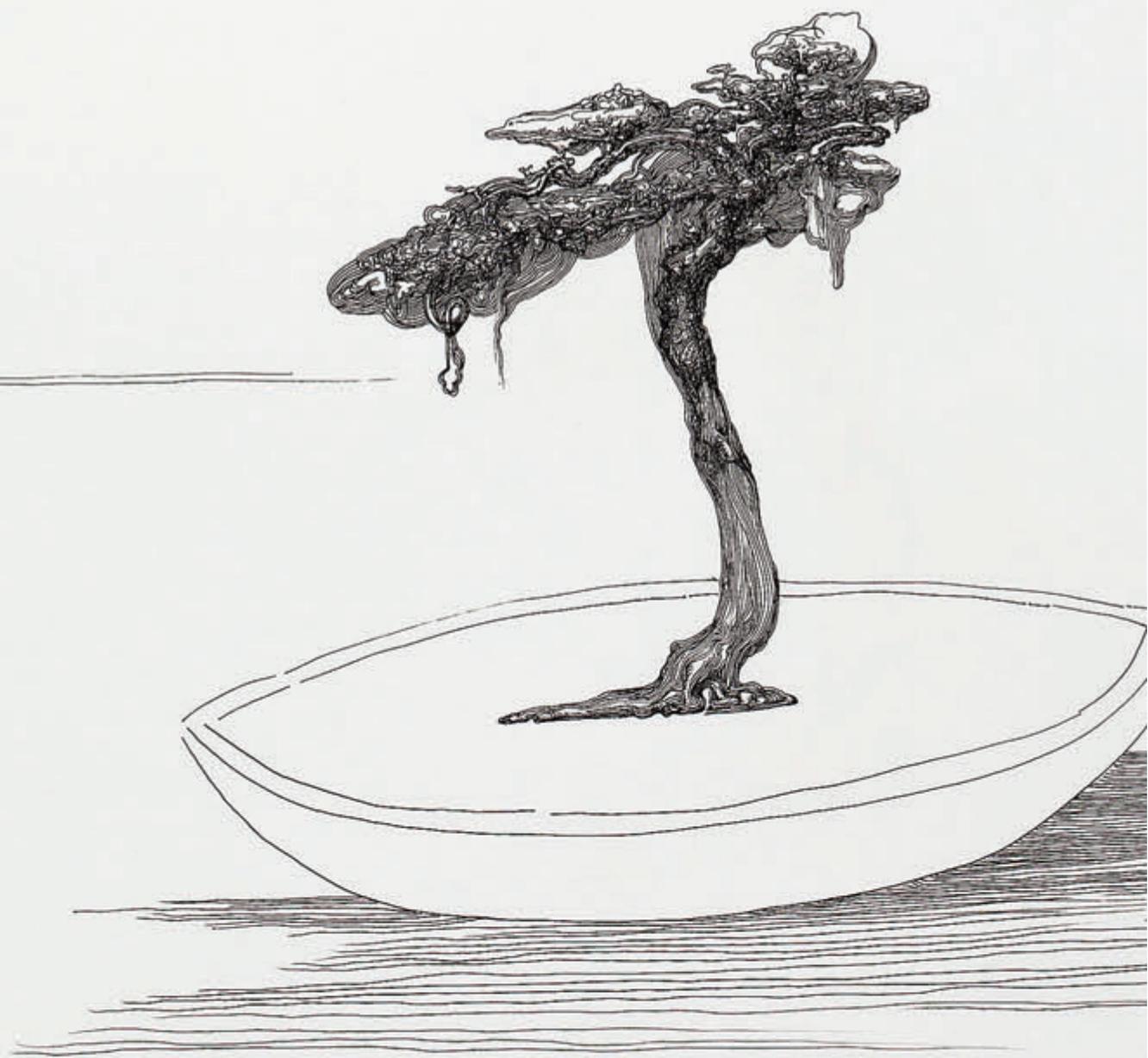
But to a farmer, his view is very different. This world is complied with orders that he must respect; seed in Spring and harvest in Autumn. Be it the trees he plants or the crops he sows, they will not all grow infinitely tall or give bountiful harvests. On the contrary, too much water and fertilizers may kill them; the farmer is merely a life guardian ensuring every life can continue so that he will witness the blossoms and harvests.

On a bus to town I saw a mountain full of wild apricot flowers, like pink snowflakes in the springtime sun. We enjoy the convenience the city brings to us; yet the conflict over limited resources and unlimited desire is getting worse; a contagion of greed raging like a fire ready to devour all. In the world of nature, the sense of order aesthetically remains; flowers open on time each Spring, neither early nor late; the insects start whispering earlier when the weather warms. Life comes from the moist land; now I can smell the air from the humid South; a chain linking one to another like a circle; nothing in nature disobeyed.

I live in the suburbs; a daily commute to the city; I use a pen with faint lines to simulate the growth of all things; together the city is growing as a geometric structure; however if all these can be placed under the order of nature, we will follow this order with respect, and, will life be more beautiful?

As to see what the farmer does- continuation of life is the basis of all goodness.







《虛舟》《Unreal Boat》 Watercolor, Pen and ink on paper, 120x100cm, 2011



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通信 林國成 / 許劍龍

2012年4月20日

Dear Calvin,

感謝你為展覽所以做的一切工作。:)

如果意氣相通，期待相近的人都能湊在一起，以藝術的名義，共同去塑造一種氣質。而這樣的感覺，有著返本的根基，更包含著「開新」的味道。這是一件多麼激動人心的事情。

我始終覺得，我們正處於一個偉大的年代，在過去的兩百年裏，前仆後繼優秀的人才所致力於的國家「現代化」，此刻正變成現實。而我們比西方人更幸運的是我們可以同時擁抱兩個傳統，東方文明與「現代化的知識體系」。前面是一片未知的領域，我們將在這裏走出模仿，走出一片新的，我們仍未知邊界的「無主之地」。以心靈，以藝術之名。而在這樣一片難以跨越的沼澤中，文化的融合的時間窗口再次打開，藝術敏感如同指尖抖動的毫毛，再次印證著種種可能。

國成

2012年4月22日

國成，

春回大地真美好，尤其是北京的冬天特別冷，現在回暖，屋外的風景應是很賞心吧？剛剛一周香港不停的下雨打雷，今日終於風和日麗，我家小花園內的春花也盛開了，色彩迷人。稍後拍幾張照片給你們看看。我近月太忙，工作排山倒海地湧至，沒有太多的空間時間。待你們下月來港時，我們可在這兒泡泡茶，好好的聚一聚。

最近反覆細看你新作品的圖檔，黑與白、山與水、虛與實，你用一支鋼筆與詩人們神遊天地，將自然的定律、生命的衍化，詩人的情懷綿綿不斷地伸延著，古時文人將自身的遭遇及情懷投影於對自然山河的美頌上，他們愛國愛民的胸懷，這統統都是我第一次看到你作品時腦海裡出現的聯想，也彷彿看到在詩詞中古時文人的優雅氣質，還有國成你作為藝術家流露的人文精神，令我欣賞。我們不是一直追問、追求及探索著中國當代藝術的價值及其永恆性嗎？或許我們彼此都認同當代藝術創作應該是在傳統文化的基礎上傳承發展開去。

那棵「大樹」的樹根抓緊土地並穩固地伸長，讓我領略到藝術本身的無限可能性及無窮可塑性。你選擇了一支西方發明的鋼筆，一線線的行走，將中國山水呈現在紙上，隨心地寫出東方的氣韻。你在傳統山水畫的佈局上，加插了西方的建築圖樣，幾何結構的表徵，我說的「無限可能性及無窮可塑性」，就是你能攝取傳統的精髓後，加上具創新性的想像力，及對當下生活觀感的融合，我還發現達利式超現實的情節在其中。

一月時在你屋外我們一起雪中賞畫，我跟隨鋼筆的路線圖在紙上漫步，看到了一些水墨的痕跡，你說這是將茶撥在作品上，增添一份古樸的文化質地；然後新作品中，你慢慢地加上水、墨及水彩，我看著那棵「大樹」彷彿在你悉心的栽種下，它開花了，天空的色彩更豐富了。中西文化、古今精神自然和諧地結合起來了。

我想在這兒感激你將「自然的簫聲」帶來3812，我衷心期待你在香港的首個個展能帶給收藏家們一個重大的驚喜，還有在3812一周年的特別日子中，記錄著我們第一次合作的美好成果，及在這段歲月裡你們「三」位一體為今天所創造的成就。

特別感謝易澄為這個展覽做的一切！與及Mark一直在我們身邊給予很多的支持。

祝 春安

Calvin

**Letters** Lin Guocheng / Calvin HUI

2012-4-20

**Dear Calvin,**

Thank you everything you have done for this exhibition.

People with similar chi will hopefully hang around together; in the name of art we create a kind of chi quality. With this feeling it sets a foundation of “back to the origin” as we continue to innovate; I find this an encouraging and stimulating thing.

I think we are living in a great era. In the past two hundred years, many talented genius contributed themselves for the country's modernization, and now in this year, it comes true. And we should be luckier than the westerners because we embrace two traditions, Oriental civilization and modernized intellectual system.

In front of us is an unknown place, yet we are about to lead the way to set an example. This unknown place is completely new, godless and without boundaries. With our heart and in the name of art, we can open up a window to welcome the moment when various cultures meet, despite the fact that this unknown place maybe like a vast oasis, difficult to cross through. At this moment, sensitivity of art, like a tiny movement of your fingertips, will witness all sorts of possibilities.

With compliment,

Guocheng

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2012-4-22

**Guocheng,**

How wonderful it is when Spring is back. Beijing was particularly cold in winter, so now the warmth returns, the scenery outside should be pleasant, shouldn't it?

It has been non stop rain and thunderstorms here in Hong Kong, but today the sun has come back and smiled again finally, the flowers in my garden have begun to blossom with bright colors and fragrance. Let me send you some pictures later. I have been so busy with work these past few months, almost no time for leisure. So I look forward to seeing you next month, we can catch up together and share that cup of tea here.

I have been reviewing the images of your artwork again, black and white, mountain and water, surreal and real; with a pen you connect with the ancient poets, traveling around the world with them, observing with them the order of nature and the evolution of life, sharing their innermost feelings.

The ancient poets always projected their personal experiences and emotions as captured by the natural beauty of our country; they praised this beauty yet used their words to show concern for the country and its people; I felt these emotions when I first saw your paintings. It seemed to me that from your works I could still feel the elegance and inner feelings of the ancient poets. I also appreciate you have captured the spirit of humanity as an artist. We ask ourselves what are the values and eternity of Chinese contemporary art? Perhaps we both agree that artistic creation should be developed and interpreted based on the inheritance from our traditional culture.

In January we stayed outside your village and appreciated your paintings when the fields were covered with winter's snow. At this moment my eyes wandered over the paper guided by the lines drawn with your pen; I found a trace of stains left from some Chinese tea which added a nostalgic cultural element. In your new works you progressively tried adding water, ink and water colour. To me this is the blossoming and growth of the tree; growing freely under your attentive care; the sky has become more colorful and so does the merging of Western and Oriental cultures when the spirits of our past and present combine with a natural harmony.

I would like to thank you for bringing “The Sounds of Nature” to 3812; I sincerely look forward to your first solo exhibition in Hong Kong; I am sure it will bring great delight to our collectors. As 3812 celebrates its first anniversary I am proud of our collaboration together and the achievements “three in one” has created.



Calvin

通信 林國成 / 許劍龍

2012年4月29日

Calvin,

這幾日北京短暫的好春色被這來自蒙古草原漫天的黃沙覆蓋著，把我們在這山間的寫生活動給打斷了(來了近十個朋友來山裏嬉戲，以藝術之名的遊樂)，招待的勞累，使這一直想表達的你對我作品的解讀及認同的感謝，在內心一直孕育著。

想像著在遙遠的南方，在你的花園中就一杯新鮮龍井的愜意。甘美的茶香伴隨著草葉的綠意，一些不著邊際，或與藝術有關的話題。請原諒我的慢節奏，有時候我甚至厭惡起這世界的太過於便捷，飛機的快速，電郵的立即到達，使得太多美的事物被忽略，不再有魚雁往來，手寫書體的韻味。

我甘願我的藝術，有如寂靜角落自由生長之樹，每個葉子，每根線條，有如心中不斷醞釀的繁密，而你的鑒賞，有如彩雲。這世間最好的茶樹，最好的茶葉，是由雲霞繚繞與土壤共同培育的。

致意

國成

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2012年4月30日

國成，

到香港後我跟你去寫生，五月香港的天氣比較靠譜。

前兩天，工人們將多個從北京運來的木箱子一個個的打開，我興奮得像小孩，將裡面三十多張作品一幅幅的拿出來，有秩序地把它們並排在兩個展廳中。是國成你帶來「自然的簫聲」，那一刻，沒有手機，我一個人靜靜地在3812看畫，試著在一筆一線間發現藝術家隱藏的情感，很微妙。

期待下周跟你一同進行佈展工作。

保重  
Calvin

2012-4-29

**Calvin,**

A massive sandstorm from the Mongolian Plateau has for the past few days covered the early Spring time beauty of Beijing; this has interrupted our sketching activity in the mountains (we have a group of ten friends hanging out with us) and I am busy looking after them; I want to tell you of my heartfelt gratitude to you for your belief and acceptance of my art.

I am imagining enjoying a cup of Dragon Well tea in your garden in the South; the aroma accompanying the smell of the green leaves; we can talk about everything not just about art; I hope you excuse my slow pace; I really don't like the speed of our world now, speedy flights and instant emails; we seem to have forgotten the beautiful things all around; we no longer have time to watch the birds fly or fish swimming; we no longer even appreciate the elegance of hand writing.

I hope my art is like a tree alone in the corner growing freely, every leaf, every line is a part of my heart; growing. Your appreciation is like the colours of the rainbow; the best tea in this world are grown from the best tea leaves which are healthy, full of colour of clouds and soul.

With compliment,

**Guocheng**

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2012-4-30

**Guocheng,**

Let's go out to sketch when you are here. The weather in Hong Kong should be ok in May.

Two days ago the wooden crates arrived from Beijing, the workers opened them one by one and I was like a little child, so excited as the thirty pieces of art were unwrapped and placed in an orderly manner in the two exhibition halls. Lin Guocheng's "The Sound of Nature" had arrived and as I stood there alone in 3812, I could feel the emotions and feelings of the artist hidden in the lines drawn from his pen; it was an amazing moment.

I look forward to setting up the exhibition with you next week.

Take care,  
Calvin

寥落霜天雪正清，香江人來畫前影。

Beneath the wintry sky, cold and crisp,  
Air frozen with each breath,  
A Hong Kong visitor, my drawing,  
Our memories captured forever...





《仿鵲華秋色圖》《Imitating The Autumn in Que Hua Mountains》 Pen and ink on paper, 110x200cm, 2010



《東湖灣一期》《East Lake District, Phase 1》 Pen and ink on paper, 66x109cm, 2012













《情仙》 *Godness of Love* Watercolor, Pen and ink on paper, 175x115cm, 2011



《黑色的树》《Black Tree》  
Watercolor, Pen and ink on paper, 170x110cm, 2011



## Field of "Lines" of the Woods

*By NI Youyu*

Lin Guocheng and I are old friends, we have witnessed each other's life and work; as an artist he is a real and interesting person without false pretence; therefore we cannot stand anymore the tactics, unfriendly rivals and tricky ideas all over the place in the world of art. Can't these people sit quietly for an afternoon and patiently draw a picture; to be calm and relaxed? From this point of view, Lin Guocheng's life is a luxury. We both live in the present; yet Lin Guocheng remains a traditional artist inheriting perhaps some Gauguin, Kuncan's personalities. On one hand reality is to him somehow restless, something to escape from, on the other hand, we see his passion for life. Lin Guocheng's paintings reflect an inner spirit regardless of what technique he uses; he lives to feel and experience life; exploring the relationship between human beings and nature. I feel to describe Lin Guocheng in this way is vague and shallow but for an artist like him; who has experienced life deeply, it is honest and true.

From 2009 to 2012 I witnessed the transformation of Lin Guocheng's painting; from colourful acrylic on canvasses to sketch drawings with a pen on paper. Let's forget the pictures themselves first. From the state of mind in working itself, there has been already a stark contrast in his working style and the state of mind. I used to tease him that this transformation had something to do with his changing hormones; was the youth of my friend gradually fading? Of course the reality was that Lin Guocheng was capturing the essence of his unique love of pen painting; something that can be traced back to his rebellious youth. At that time he dropped out of school, left his home and began a time of wandering; alone with just himself, his pens and a few sheets of paper with which to kill the loneliness of time. Many years ago I was privileged to have an opportunity to peruse his manuscripts from this time in his life; of course many had been lost due to his constant moving and traveling; but the remaining quantity still amazed me; through these traces of his handwritings I can imagine and capture the scenes of that time; when he sat on street corners or in a train cabin traveling to a new destination; one senses he never got tired of observing, sketching many unfamiliar faces or scenarios. Many years later when he recalled to me that period of his life; he jokes that he never expected to become an artist; if he had not perhaps he may still be another wanderer of life?

Lin Guocheng is a self taught painter; this may be where his luck is born; but he does not shy away from the masters he admires; be it Van Gogh or sketches by Freud, Durer's etching or ancient Chinese landscape paintings; all art is the nourishment for his dining. In Lin Guocheng's early period of self portraiture shadow's of Van Gogh's self portraits can be found; this is not the imitation of his technique but a reflection of the lonely soul of another young man who was struggling to live.

After many years of work, Lin Guocheng has progressively formed his own method and language of lines; he tries to use a simple language interweaved within a complicated field of lines. Differing greatly from his acrylic paintings of a few years ago, these more recent works closely echo his character and personality of naturally going with the flow and dealing with life as it happens. For Lin Guocheng painting is not a job but a part of his daily routine of eating, drinking, bathing and sleeping, like a plant that is always naturally growing. Whether he is hiding in the anonymous suburbs of Beijing or mingling in the hustle and bustle of a marketplace, Lin Guocheng will start to work at any place and at any time; he may spend days in front of an old tree sketching the lines but he is also sometimes too lazy to draw anything; he lets his feelings guide his way. I believe he often has no clear vision when he starts to draw; he follows these feelings as they grow and develop; letting it be and pausing only when perfection is created.

From this point of view, Lin Guocheng's state of mind appears similar to the ancient Chinese intellectual painters; yet his own inner quality as seen in his paintings is different reflecting more closely the urban dweller's new mentality; If Lin Guocheng were a poet, it would not be the poems of the Tang or Song Dynasties but perhaps more from "The Book of Songs" (Shi Jin); his recent works have also another important detail with the imagery of humans getting reduced bit by bit but allowing nature to gradually become enlarged; this transformation is very subtle and in many ways respects the ancient development within Chinese painting history; as seen in the landscape paintings (San Shui) where human figures gradually receded from prominence to allow what was once merely the backdrop to become the artistic subject matter. What is the implication then? To think deeply about the evolutionary process which allows art an expression to gradually journey from lyrical narration to an abstraction of Tao's philosophy? Reflecting in Lin Guocheng's paintings is this gradual decline of lyrical content; some words are retired from sight whilst others remain hidden with in the lines and structure of his paintings.

From the splendid to the serene; this transformation by Lin Guocheng is enormous; yet I believe that by going through these changes the possibilities for development continue to grow; seeing his drawings in a longer term perspective, one can say that this is merely the beginning ...

## 山林的“線”場

### 倪有魚

作為老朋友，我想我和林國成：多年來在各自的生活和工作上互為見證。這樣的一個藝術家，首先是一個真實有趣的人，從來沒有虛妄造作，不累。我們都快要受夠了藝術圈裏的腦筋急轉彎，那些勾心鬥角的策略，那些離奇艱澀的觀念，就不能安安靜靜坐下來一個下午，慢慢畫一張畫？——平靜、放鬆。從這一點來說，林國成的生活也是奢侈的。雖然我們都活在當下，我更願意說他是一個傳統的藝術家，在骨子裏面繼承了一些更高、髣髴之類的性格，一方面對現實總是不安分、逃避，同時又對生活充滿熱情。我覺得林國成的繪畫作品，無論哪一個時期，使用何種手法，從內在精神上都是清晰相通的——即身體力行地體驗日常，思索人和自然之間的關係。這種提法看似尋常空泛也不務實，但對於林國成這樣一個有著特殊的成長歷程的藝術家而言，這恰是一種息息相關的真實。

從2009年至2012年，我見證了林國成在他的繪畫上經歷了一場蛻變。從色彩斑斕的布面丙烯繪畫，到憑一支鋼筆在紙上的素描繪畫，先不必看畫面，僅從工作狀態上已經形成鮮明的反差。我曾開玩笑說這種轉變和他的荷爾蒙分泌有關，難道是青春在漸漸逝去？其實，林國成對鋼筆繪畫的情有獨鍾，要追溯到他叛逆的青少年時代。那時他退學離家，開始了四處遊走的生活。正是靠著一支鋼筆，幾張白紙打發了好多孤獨時光。很多年前，我就有機會集中翻看了他那時的手稿，雖然很多都隨著不斷搬家和旅行散失，但所保留下來的數量仍然相當驚人。通過這些筆迹，我完全能想像當時的場景——他坐在街角，或是在開往下一個城市的火車車廂裏，不厭其煩地觀察，勾畫許多陌生的面孔或風景。多年後回憶起那一段生活，他也曾笑談，沒想到現在混成了一個「藝術家」。若不是因為繪畫，說不定他現在就是路邊遊走的不知要通向何方的遊方客。

在繪畫上，林國成幾乎是自學。當然，他的幸運或許也正是如此。但是他並沒有迴避他所喜愛的前輩大師，無論是梵高、弗洛伊德的素描、丟勒的銅版畫以及中國古代山水畫，都成為他主動攫取的養料。在他早期繪製的大量素描自畫像中，可以看到一絲梵高自畫像的影子，這不僅僅是技巧層面的摹仿，也是一個在生活中掙紮行進的青年人對於自己孤獨靈魂的關照。

經過多年的學習和錘煉，林國成現在的線描上已經逐漸形成了自己的處理方法和語言，他正努力用單純的語言交織一個複雜的「線場」。與幾年前的丙烯繪畫不同，林國成近年來的紙本作品，在工作方法上更貼近他的性格和生活狀態——自然而然，隨遇而安。繪畫不只是一份工作，而更像是吃喝拉撒，像一株植物自然生長。無論是躲在京郊山村裏，還是身處喧囂的市集，隨時隨地開始，隨時又打住。有時候一連幾天對著一棵老樹，勾畫得密不透風亦不過癮；有時候懶懶下筆，由著性子疏可走馬。我相信他的很多創作在一開始的時候並沒有一個清晰的畫面，只是遵循著一種感覺生發下去，隨遇而安，恰到好處時就此打住。

從這一點來說，林國成現在的創作狀態似乎更接近古代的文人畫家。但從畫面氣質而言，他的繪畫從一開始就有別於傳統的精英藝術，而更貼合平民生態。如果說林國成的繪畫裏飄蕩著一種「詩歌」的意蘊，那同樣不是唐詩宋詞，而更接近《詩經》一路的民間歌謠。然而，在他近年來作品中，我同時注意到另一個重要細節，即畫面裏「人」的形象正一點一點縮小，「自然」和「物」被逐步放大。這種轉變是十分微妙的。從某種角度看，這似乎暗暗契合了中國古代繪畫史的發展：在早期繪畫中，山水也僅僅只是作為人物繪畫的背景，隨著藝術的發展成熟，山水畫逐漸擺脫陪襯地位，並成為獨立的藝術樣式，最終取代人物畫成為表達純粹藝術思想的主要題材。這意味著什麼？深入思考這種進化，是否意味著藝術的表現逐漸從顯象的敘事抒情過渡到抽象的澄懷觀道？體現在林國成繪畫的蛻變中，抒情的部分在逐漸減弱，很多話被藏起來，隱退到畫面結構和線條組織裏面去。

從絢爛到寧靜，這種蛻變無疑是巨大的，但我相信，正經歷於轉變中的林國成還有很多發展的可能性，從更長遠的角度看他的繪畫，或者說，僅僅是一個開始...







《樹木與幾何》《Tree & Geometry》 Watercolor, Pen and ink on paper, 170x110cm, 2011







人生到處知何似？恰似飛鴻踏雪泥。

--蘇東坡

To what can human life be linked?

Perhaps to a wild goose's foot print on snow.

--Su Dongpo



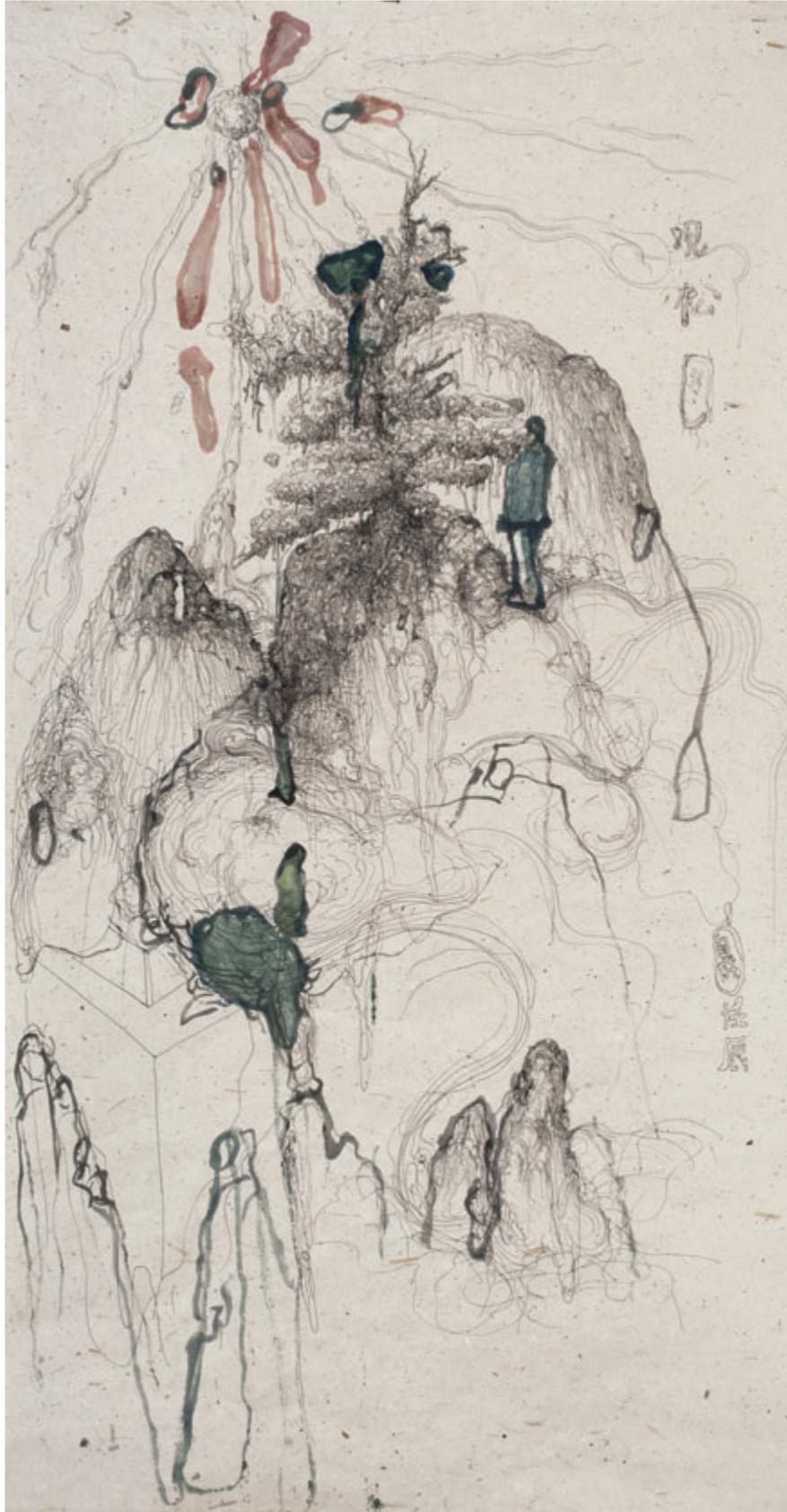








《壞空圖》《Rotten Word》 Watercolor, Pen and ink on paper, 149x83cm, 2010



《观松图》《Watch the Pine Trees》 Watercolor, Pen and ink on paper, 143x77cm, 2010







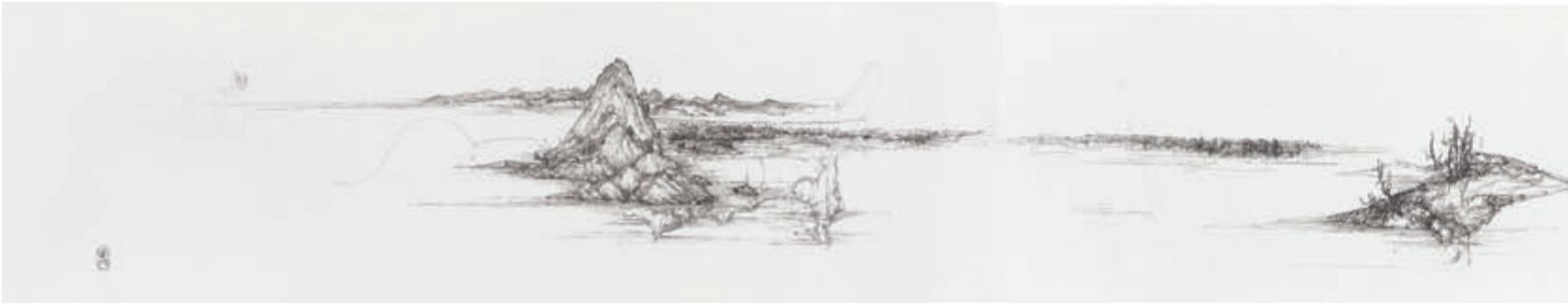
《有靈圖》《The Spirit of Nature》 Watercolor, Pen and ink on paper, 110x220cm, 2010





《自然的簫聲》《The Sounds of Nature》 Watercolor, Pen and ink on paper, 160x110cm, 2011





8



仿《富春山居圖》《Imitating "Dwelling in the Fuchun Mountains"》 Watercolor, Pen and ink on paper, 55x550cm, 2010-2011

薛滔：  
最近發生了很多事情。

林國成：  
感謝互聯網啊，讓我們可以很廉價地關心國家政治。

薛滔：  
電子時代讓人們在物質層面上很超越。  
今天吃飯時我爹拿了一張和吳官正先生的合影，很自豪的說，他們到他的工作室待了很長時間，並對他的工作很讚賞。

薛滔：  
這讓我有一種說不出來的味道，因為我剛從京城回來。

林國成：  
呵呵，本來是很值得驕傲的事情，得到首長的肯定。只是這電子時代讓人有面目全非的感覺。

薛滔：  
那麼，政治會對你的作品產生影響嗎？

林國成：  
會的，電子時代，使幾乎所有的角色都蒙上污點。而我發覺，只有山溝裏的樹木，才真的是「至善」。那挺拔的樹木，幾乎全是奉獻，無聲的奉獻。

薛滔：  
那，你的作品讓我感到的更多的是自然，是你對自然的深切關照，這離電子時代，和國家政治似乎很遙遠。

林國成：  
是的，正是這電子時代的毀滅感，讓我感覺，而且只有一種可貴的東西，在山溝裏，在樹林裏，在自然裏。我樂意去描述這種「可貴」的東西。

薛滔：  
可是，作為卡通一代的重要藝術家，你曾經「熱情地用畫筆描述和歌頌過電子虛擬世界給我們帶來的體驗和變化。」

林國成：  
是的，哈哈，後來我改變了看法。還有我糾正一下，我並不認同屬於卡通一代，更不是裏面「重要藝術家」。

薛滔：  
好吧！但我覺得這不是很可惜嗎？因為「卡通一代」曾帶給很多藝術家財富，那些70和80後的「百萬軍團」就是靠它而揚名立萬的啊！而你卻要選擇了其他的道路！！

林國成：  
而且我認為在卡通這個概念中，沒有真正「藝術家」存在的可能。那只是些虛弱的欲望的火苗。孱弱不堪。

薛滔：  
神馬啊神馬！

薛滔：  
這會讓你成爲他們的敵人，包括藝術家和畫廊。

林國成：  
不會是敵人，我看見山溝裏的樹，它一直沉默，且很美好地立在那裏，這是何等的美德。

薛滔：  
這是一種能夠讓人產生敬意的情感，這樣的情感來自哪裏呢？來自於道德經對你的長期薰養？我不太喜歡用薰陶這個詞。

林國成：  
在一片草地上，有著高低，胖瘦不等的很多種植物。它們都各守秩序而構成一個有美感的世界。當然，這很理想。也有熱帶地區的，有某些植物瘋狂地生長，拆毀其它生存空間的。

薛滔：  
這是一種自然狀態，而我們今天卻活在現代化的森林裏，這個森林與那個森林背道而馳。

林國成：  
老子說，人之道，損不足而奉有餘。而現代性把「損不足而奉有餘」發揮得更淋漓盡致。電子化的時代，更把這種「損不足而奉有餘」大大的加速。

林國成：  
總的來說，我認同現代性所帶來的悲劇感。無解的悲劇感。

而我只願意去歌頌，我所認同的，自然的美德。

薛滔：  
那麼，電子化時代的「損不足而奉有餘」這意味著什麼？世界在符合「道」的軌迹中前進？還是其它...？

林國成：  
信息傳遞的加速，交易速度的加速，剝削的加劇，貧富差距的加速，社會機構變化的加速，社會沖突的加速，災難的加速。更精細分工，導致更深衆生共業的速度。



《崖樹》《Trees on the Cliff》 Pen and ink on paper, 170x109cm, 2011

薛滔：

現代性帶來的無解的悲劇，能否詳細的交流一下這個問題，現代性何以帶來悲劇而且還無解？

薛滔：

就是以上的速度和分工等問題嗎？或者可以直接一下，什麼是現代性？

林國成：

現代性的核心邏輯是創新，一切非「創新」沒有辦法被選擇。這個系統如同一個滾動不斷膨脹的火球。

當資源不足以支持膨脹時候，災難，或者戰爭就必然的發生。

薛滔：

例如中東和北非！

林國成：

是的，也許還有更多。

薛滔：

也就是說，「現代性」必將把整個人類帶入災難之中。而不是某個地區或國家，而是所有的地球人。

林國成：

是的，這是人心的貪婪和資本擴張性重疊的必然。

林國成：

而現代藝術，某方面講是「現代性」擴張的先鋒。而「當代藝術」只是批了馬甲的現代藝術，換了個外衣在前行。

薛滔：

那就是說，你不認為有「當代藝術」存在，所謂的「當代藝術」只是換了件外衣的「現代藝術」而已。

林國成：

是的，這是我的觀點。

薛滔：

而現代藝術是在現代性的基礎上誕生的，現代性的「創新」也即是現代藝術的核心邏輯。

林國成：

是的。

薛滔：

所以「創新」以外，更無一物，當代藝術也不出其外，不過如此而已。

林國成：

有，有零星的抵抗，如德國藝術中的「巨人」，崇高情節。渴望超人，救世主出現，拯救世界於廢墟中的情節。

薛滔：

等等，等等，我們還是先說一下，現代性的無解的悲劇。既然現代性的無解的悲劇，是否符合「損不足而奉有餘」。人類災難性的結局是否正是符合了「大道」的發展方向呢。

林國成：

欲望的無限和資源有限的矛盾。現代性「創新」的根源在於人心的貪婪和資本的擴張性。

林國成：

損不足而奉有餘的終點是毀滅。在現代性的框架下，人類災難性的結局是必然的。

林國成：

除非可以有另外的路，如天之道，損有餘而補不足。

薛滔：

哦！似乎明白一點了，因為「在現代性的框架下，人類災難性的結局是必然的」於是就出現對於災難結局拯救，以及對現代性的反思，其結果是出現了極端獨裁者和「巨人」情節，人們渴望超人和救世主的出現。

林國成：

嗯，是的，這是我想說的，哈哈。

林國成：

但極端獨裁者又是另外一種災難。所以在現代性的框架下，自救的可能看不到，目前。

薛滔：

哦！那是一個無可救藥的邏輯，在此框架下永遠「無解」，要麼是極端獨裁者，要麼是「駭客帝國」。

林國成：

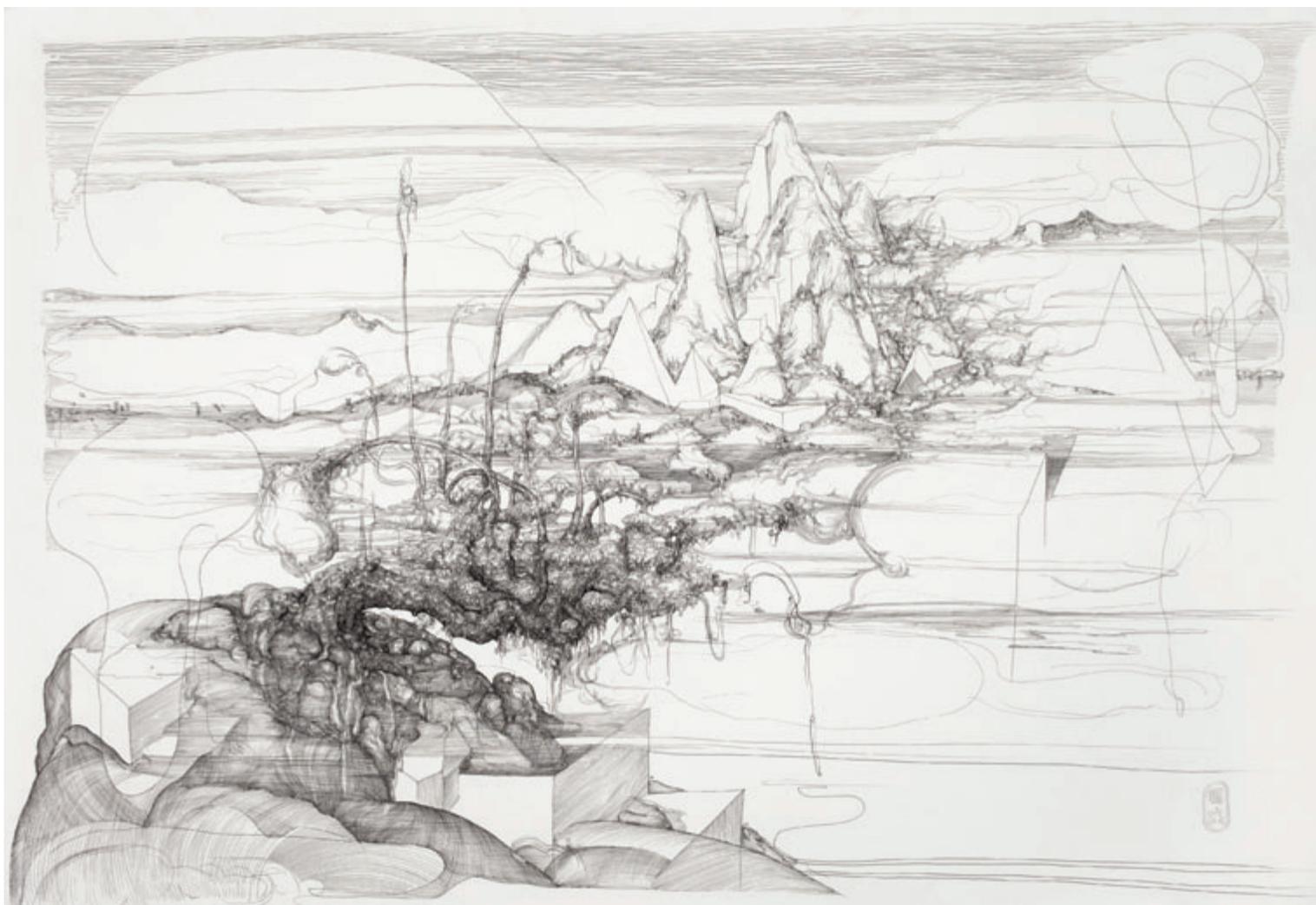
是的。

林國成：

人的文明，蛻變為機器文明，人是機器的電池。用來把食品轉換成生物電流。這是駭客帝國描述的。

薛滔：

現代性對效率和精確的要求，最終結果是人被機器淘汰，因為人有惰性和高誤差率，所以，人只能成為機器的電池，為機器服務，或者說成為機器的一部分。



《山水》《Landscape》 Pen and ink on paper, 115x161cm, 2011



《專氣圖》《Intropection II》 Pen and ink on paper, 163x117cm, 2010

林國成：

是的，是這樣的，前幾年在北京看過的一個展覽，叫合成時代，我印象深刻，我覺得是一個不錯的展覽。

薛滔：

噢！合成時代。那麼，最終是一個非常絕望的人類現實，毫無前途可言。

薛滔：

那麼，怎麼辦，人類何去何從？

林國成：

是的，那並非一個多麼美好的未來。

薛滔：

而你認為「山溝裏的至善」可以對現代性的無解死結做出有效的回應？

林國成：

於佛境中求歸零，與自然中求美德。

薛滔：

可以讓人類多少有一點仍想活到明天的感覺。

林國成：

要麼就是科技大躍進，世界的矛盾又可以緩和上若干年，哈哈。消費主義又開始普照大地，人性的擴張又開始啓動。

薛滔：

仍是一個絕望的循環，不過倒是可以苟延些時日。

薛滔：

那麼，到這裏我似乎能夠看懂一點你的作品了，用自然的性德來化解知識和欲望。

薛滔：

這也許是出路所在。

林國成：

我大約也沒有想得太清楚。我希望處於一種混沌的狀態去創作。

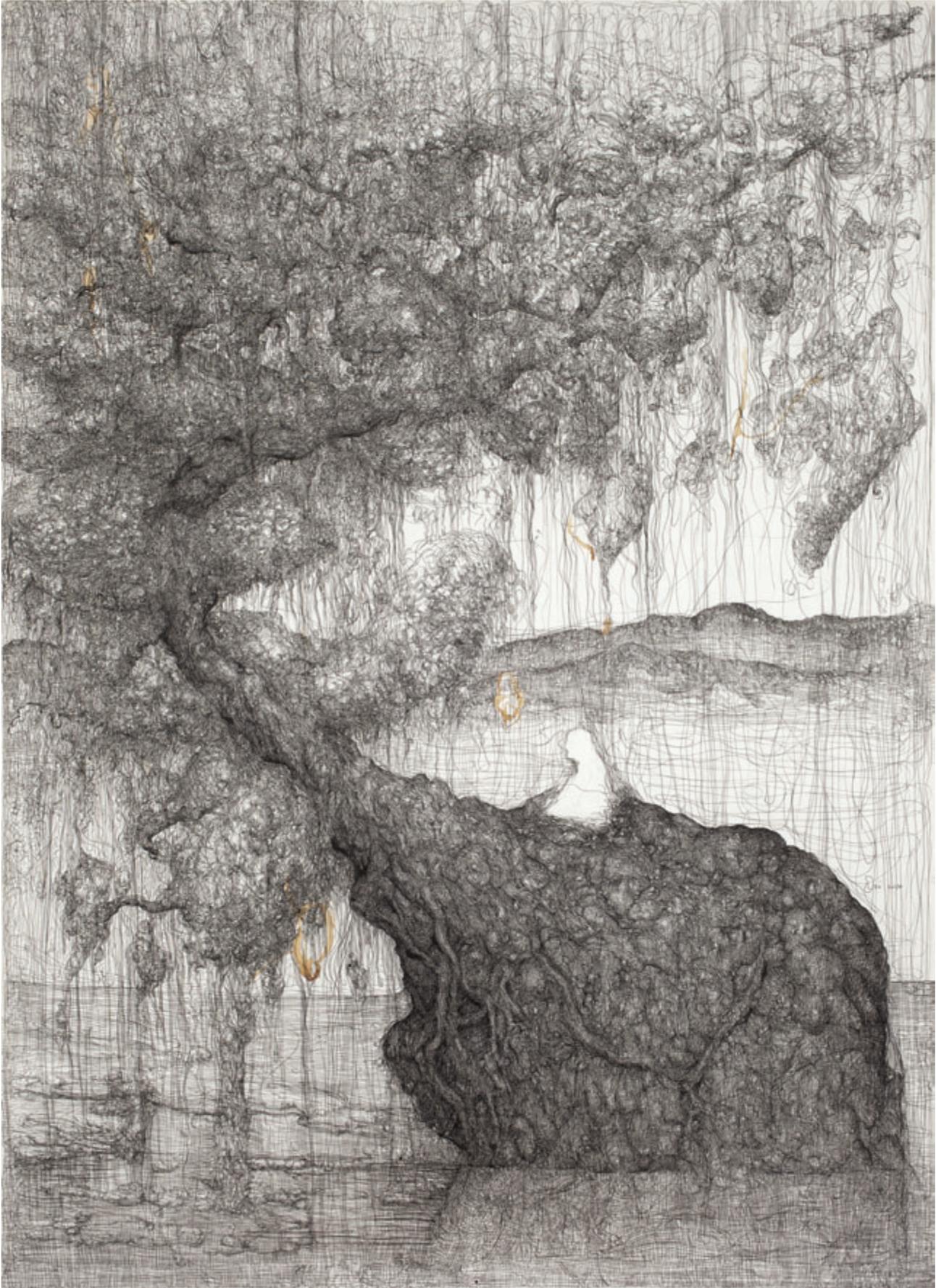
薛滔：

確實，作品本身是難以用言語來解釋的，不過談論可以幫助我們開啓一些進入作品的可能。





《結構》《Structure》 Watercolor, Pen and ink on paper, 150x110cm, 2011



《坐觀圖》《Introspection I》 Pen and ink on paper, 115x95cm, 2009-2010





《相思圖》《Lovesickness》 Watercolor, Pen and ink on paper, 165x113cm, 2012







《風鳴》《Blowin' in the Wind》 Watercolor, Pen and ink on silk, 90x60cm, 2012

**XUE Tao:**

Recently a lot has been going on.

**LIN Guocheng:**

Thanks to the internet we are able to be aware of this country's politics.

**XUE Tao:**

In this electronic age, the way people live is defined by materialistic interests. Today my father showed me a picture that he took with Mr. Wu Guan Zheng and said proudly that Mr. Wu has been on his studio and they chatted for a long time, Mr. Wu appreciates my father's work.

**XUE Tao:**

This makes me speechless a little bit, because I just returned from Beijing.

**LIN Guocheng:**

Well it is meant to be something that people can be proud of, like receiving an officer's affirmation, but since we live in this electronic age, things are looked at completely differently.

**XUE Tao:**

So, does politics influence you work?

**LIN Guocheng:**

It will yes, in this electronic age almost all characters are tainted and I find that only trees in the valleys are really 'holy', a tall and straight standing tree standing in silent dedication.

**XUE Tao:**

But your work makes me feel most about nature, your deep concern about nature; this is very removed from the age of electronics and politics?

**LIN Guocheng:**

Yes, this is because of the fatality of the electronic age, this makes me feel that there is only one precious thing, to be found in the woods of nature; I am more than happy to describe this 'precious' thing.

**XUE Tao:**

But as one of the leading cartoon generation artists, you once used your brushes to "enthusiastically describe and praise the experiences and changes the electronic virtual world has brought us"?

**LIN Guocheng:**

Yeah true, but then I changed my mind; and I have to correct you; I did not agree to become part of the cartoon generation artist nor was I ever labeled as one of the "leading artists" amongst them.

**XUE Tao:**

That's fine but don't you think that is a pity? Because the 'cartoon generation' has brought many of those artists great wealth, many of the 1970's and 1980's millionaires got rich because of this cartoon art; however you chose to go a different way?

**LIN Guocheng:**

More importantly, I believe in this cartoon concept there were no real artists, it was a flame of desire born of greed; it was fragile and not to last.

**XUE Tao:**

What do you mean?

**XUE Tao:**

This will make you the enemy of artists and galleries?

**LIN Guocheng:**

There will be no enemies; I still see trees in the valley and they are quiet and beautifully grounded; what a virtue that is ...

**XUE Tao:**

This is a kind of respect, where does such a feeling come from? Is it from influences by Taoism; I do not like the word influenced too much.

**LIN Guocheng:**

In a meadow there are many types of plants; tall, short, fat and slim; they all observe order to form an aesthetic world; of course this is an ideal; for example in the tropical areas many plants grow wildly destroying others' living space.

**XUE Tao:**

This is the natural state; and today we live in a modern forest which draws us farther apart from nature.

**LIN Guocheng:**

Taoist said it is the way of human beings to "harm the have not for giving to the have", modernity has expressed this totally, in the electronic age, this deterioration has been greatly accelerated.

**LIN Guocheng:**

Generally speaking I agree that modernity brings an unsolvable sense of tragedy; I just want to praise what I agree with which is the virtue of the beauty of nature.

**XUE Tao:**

Then, what does "harm the have-not for giving to the have" mean in the electronic era? Is the world making progress in accordance with the "Tao" ? Or what?

**LIN Guocheng:**

The acceleration of transmission of information and of trade has intensified the exploitation, the gap between rich and poor has also accelerated; the changes in social structures is too fast; social conflict and disasters happen more regularly and there is more division of labour used to speed up the pace of change; there is a loss of deeper karma.



**XUE Tao:**

Modernity brings unsolvable tragedy, could you explain this in more detail? Why modernity brings not only tragedy but unsolvable ones?

**XUE Tao:**

Are these problems about speed and division of labor? Or to be direct, what is modernity?

**LIN Guocheng:**

The core logic of modernity is innovation, this system is like a rolling and expanding fireball. When there are insufficient resources to support such expansion, disasters, or wars will occur.

**XUE Tao:**

For example, the Middle East and North Africa!

**LIN Guocheng:**

Yes, there's maybe more.

**XUE Tao:**

This is to say 'modernity' is bound to bring all mankind into disaster; not just in some specific regions or countries but everybody on our planet.

**LIN Guocheng:**

Yes this is inevitable due to human's greed and our overlapping capital expansion.

**LIN Guocheng:**

It is said that modern art was the pioneer for the expansion of modernity whilst contemporary art is merely modern art wearing a coat as it moves ahead.

**XUE Tao:**

That is to say you do not think 'contemporary art' really exists, so called contemporary art is only modern art 'dressed up'.

**LIN Guocheng:**

Yes, this is my point of view.

**XUE Tao:**

And the modern art is born based on the modernity, and the "innovation" in modernity is the core logic of modern art.

**LIN Guocheng:**

Yes.

**XUE Tao:**

That why there's nothing more than "innovation", and no exception for contemporary art.

**LIN Guocheng:**

There is something like fragmentary resistance, such as giant, noble complex in German art; hoping a superman and saviour to save the world from the ruins.

**XUE Tao:**

Wait wait, let us talk about the unsolvable tragedy of modernity first; is it in accordance with the 'harm the have nots for giving to the haves'? If this is so, is mankind heading for a disastrous ending with the direction of 'Tao'?

**LIN Guocheng:**

This is a contradiction of the infinite desire and limited resources. The origin of "innovation" of modernity is human greed and capital expansion.

**LIN Guocheng:**

The endpoint of 'harm the have nots for giving to the haves' is destruction; in this framework of modernity a disastrous outcome for mankind is inevitable.

**LIN Guocheng:**

Unless you can find the other way - the way of heaven, harm the "haves" to give to the "have nots".

**XUE Tao:**

Oh! I seemed to understand a little bit. Because "In the framework of modernity, human disastrous outcome in human is inevitable," therefore leading to having the salvation of disastrous ending and re-evaluation on modernity, which resulted the emergence of extreme dictators and "giant" plot as people was hoping to see Superman and Messiah.

**LIN Guocheng:**

Yeah, right, this is what I meant to say.

**LIN Guocheng:**

But extreme dictators would be another kind of disaster. therefore in the framework of modernity, self-salvation may not be found, at present.

**XUE Tao:**

Oh! It is a hopeless logic, under such framework there will be "no solution", or it will be extreme dictators! Or "The Matrix".

**LIN Guocheng:**

Yes.

**LIN Guocheng:**

Human civilisation has been transformed in to a mechanical civilisation where mankind has become machinery too; a mere tool to transport food into the biological current; is this how you describe The Matrix?

**XUE Tao:**

Modernity requires efficiency and precision; eventually mankind will be eliminated by machines because mankind, humans have a tendency to be lazy with a high rate of inaccuracy; therefore people can only become the machinery cell; to serve the machine or become part of the machinery.

**LIN Guocheng:**

Yeah, well, a few years ago in Beijing I saw an exhibition, called Synthetic Era, which impressed me. I think it was a good exhibition.

**XUE Tao:**

Oh! Synthetic Era. Then, the final stage of human reality is an absolute desperation, which has no hope at all, no way out.

**XUE Tao:**

So, what shall we do? Which path shall human being follow?

**LIN Guocheng:**

Yes, that is not a wonderful future.

**XUE Tao:**

And you think that the “Virtue Goodness” found in gully can respond effectively to this unsolvable knot of modernity”?

**LIN Guocheng:**

To understand emptiness is the realm of buddha, to find virtue in nature.

**XUE Tao:**

Which may let human somewhat still want to be alive tomorrow.

**LIN Guocheng:**

Or otherwise the great leap of science and technology may ease the contradiction for several years. Consumerism begins to shine, and the expansion of humanity starts again.

**XUE Tao:**

It is still a cycle of despair, however the endpoint of human can be delayed for some time.

**XUE Tao:**

So, here I seemed to be able to read a little bit of your works, using virtue of the nature to defuse knowledge and desire.

**XUE Tao:**

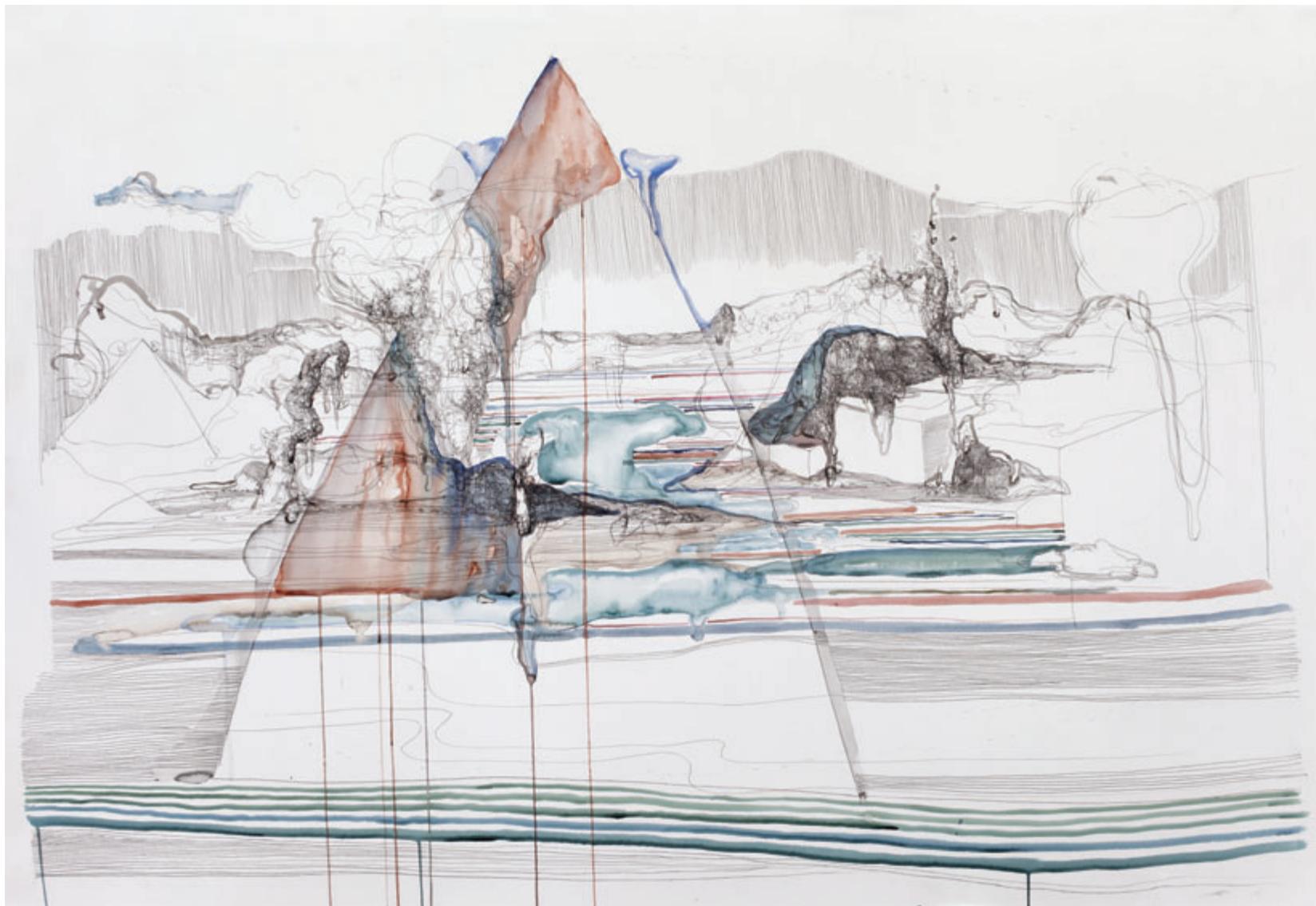
This may be the way out.

**LIN Guocheng:**

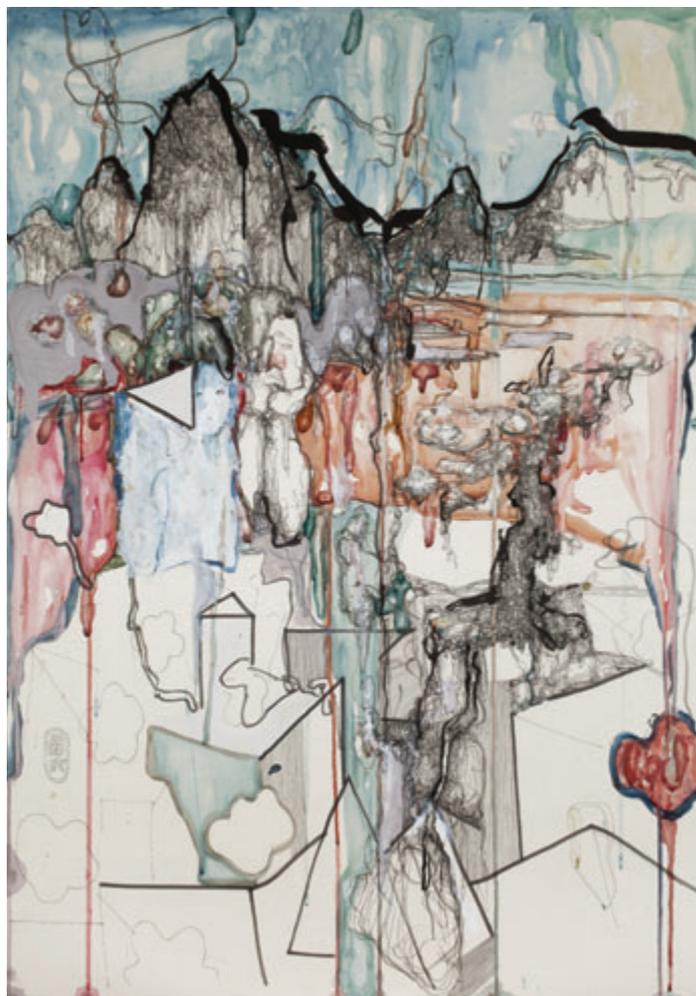
I also have not thought through the whole thing clearly. I hope to create my work in a chaotic state.

**XUE Tao:**

Indeed, the work itself is difficult to be explained via languages, but discussion can possibly help to understand your works.



《河流》《River》 Watercolor, Pen and ink on paper, 113x160cm, 2012



《微笑》《Smile》 Acrylic, Watercolour, Pen and ink on silk, 110x80cm, 2012







《船歌》《The Songs of Boat》

Acrylic, Watercolour, Pen and ink on silk, 90x60cm 2012



《傳燈記》《Passing the Torch》 Acrylic, Watercolour, Pen and ink on silk, 86x65cm, 2012



菩提本無樹，  
明鏡亦非台。  
本來無一物，  
何處惹塵埃。

Bodhi is fundamentally without any tree;  
The bright mirror is also not a stand.  
Fundamentally there is not a single thing —  
Where could any dust be attracted?







《黄昏》《Dusk》  
Acrylic, Watercolour, Pen and ink on silk, 90x60cm, 2012



《花》《Flower》  
Acrylic, Watercolour, Pen and ink on silk, 50x90cm, 2012

## 簡歷

### 林國成:

1979 生於廣東·汕頭澄海  
現生活/居住在離北京不遠的沙嶼口村

### 教育

1997 中學退學  
2002 進修於四川美術學院

### 個展

2012 《自然的簫聲》，3812當代藝術項目，香港  
2010 《關於樹木的一切》亞洲年輕藝術家個展，聖之藝術中心，CIGE，北京  
2008 CIGE 33位亞洲年輕藝術家個展，紅橋畫廊，北京  
2008 《塵世的歡樂》，紅橋畫廊，上海

### 展覽

2012 法國五月二十週年—《坐看雲起時》中法藝術家聯展，奕居，香港  
2010 《I FOUGHT The X and X Won》，羅馬尼亞國家美術館馬爾他國家美術館  
《手感——強迫症》，東大名DDM，上海  
《浸入》，NUOART蘭會所，北京  
《中國年輕藝術家》，MK2，北京  
《製造城市景觀》，ART+SHANGHAI，上海  
《內觀》，聖之藝術中心，北京  
2009 《反映》，本色美術館，蘇州  
《混合與分享》，映藝術中心，北京  
《動漫美學雙年展》，今日美術館，北京，廣東美術館  
2008 紅石基金會收藏展，上海  
《夢想與現實》，月亮河美術館，北京  
《少年中國》，紅橋畫廊，上海  
《動漫美學百相》，林大畫廊，北京  
《新界面——春天來了》，紅橋畫廊，上海  
2007 《新界面——搜索未來》，紅橋畫廊，上海  
《視界無限大》，KU藝術中心，北京  
《手感》，上海濱江創意產業園，上海  
《CIGE 2007》，中國國際貿易中心，北京  
2006 《新界面——UP一代登陸展》，紅橋畫廊，上海  
《來自重慶的當代繪畫》，Macdonald Stewart Art Center，加拿大  
《重慶辣椒》，青島美術館，青島  
《遭喻現實》，重慶美術館，重慶  
2005 《港龍航空新銳繪畫比賽》，藝術景畫廊，上海  
2004 《眺望》，務色藝術車間，上海

## Biography

LIN Guocheng

1979 Born in Shan Tou, Guangdong, China  
Currently living and working in Beijing

### Education

1997 Middle School drop-out  
2002 Studies at the Sichuan Academy of Fine Arts

### Solo Exhibition

2012 “The Sounds of Nature”, 3812 Contemporary Art Projects, Hong Kong  
2008 “Joy of the World” solo exhibition, Red Bridge Gallery, Shanghai  
2010 “The Tree”, CIGE Fine Art Asian Young Artists’ Exhibition, Beijing

### Exhibitions

2012 “Sit and Watch The Rising Clouds”, The Upper House, Hong Kong  
“Lin Space Opening”, Lin Space, Shanghai

2011 “Youth Chinese Artist 2”, MK2 Gallery, Beijing  
“Alternative Landscape”, 2011 Xiaocheng Biennale GaoMi

2010 “Feel—Obsessive-Compulsive Disorder”, DDM Space, Shanghai  
“Immersion” NUOART Lan Clup, Beijing  
“China's Young Artists”, MK2 Gallery, Beijing  
“Manufacture of the urban Landscape”, ART + SHANGHAI, Shanghai  
“Introspection”, SZ Art Center, Beijing

2009 “Reflect”, True Color Museum, SuZhou  
“Mixing and Sharing”, Beijing

2008 “100 Tales in Animamix” Linda Gallery, Beijing  
2008 “Youth of China” Red Bridge Gallery, Shanghai  
2008 “CIGE 33 Asian Young Artists’ Exhibition, Beijing  
2008 “Spring Comes---New Surface IV”, Red Bridge Gallery, Shanghai  
2008 “Dream and Reality”, Moon River Museum, Beijing

2007 “The New Interface III: Searching the Future”, Red Bridge Gallery, Shanghai  
2007 “Feel”, Shanghai Beijing Creative industries District, Shanghai  
2007 “Broad Vision”, KU Art Center, Beijing

2006 “New Interface Landing of Up Generation”, Red Bridge Gallery, Shanghai  
2006 “Red Peppers of Chongqing”, Qindao Museum, Qin Dao  
2006 “Facing Reality” Chongqing Museum, Chongqing

2005 “Dragonair Airlines Budding Artists Contest”, Shanghai Fine Arts Gallery, Shanghai

2004 “A Bird’s-eye Survey”, Wuse Art Workshop, Shanghai



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