

- 中国是否有真正的当代原创艺术
- 中国当代艺术是否进入信息输出时代
- 中国当代艺术如何在西方的旁边、前边而不是后边
- 中国艺术家有史以来规模最大的法国巡展

刘以林艺术作品  
法国巡展

集

The Touring Exhibition of  
Liu Yiin's Art Works in France

法国尼斯  
凤凰公园  
Parc Phœnix, Nice, France  
2016.2.8—2017.1.15

法国  
海滨自由城  
地中海大学中心  
博略  
Villefranche-sur-Mer  
Centre Universitaire Méditerranéen  
Beaulieu-sur-Mer  
2016.3.1—2016.12.28

法国巴黎  
Paris, France  
2017.2.15—



艺术家简介	Introduction of the Artist	.....	P01
艺术观点	Art view	.....	P04
雕塑作品	Works of statues	.....	P06
油画作品	Works of oil paintings	.....	P54
钢笔画作品	Works of pen drawings	.....	P110
法国展览实况	Exhibition live	.....	P140



## 艺术家简介

刘以林，男，中国人，1955年出生于中国安徽省凤阳县的一个小山村，在这里读中小学，度过了一段艰苦而难忘的青少年时光，后来到省城合肥读大学，到首都北京读研究生，期间当过农民、教师、官员和商人。从1999年到2004年，花了5整年时间，周游了中国和全世界。环球之旅结束后，在北京之北靠近长城的大山中建造了房子，闭关3年。“闭关”是东方佛教的修行方法，大意是阻断与外界交往，观照自心，开拓智慧，其作用，与“读万卷书”和“行万里路”相当，乃至更甚。目前，已经山居了13年。

刘以林首先是一位诗人和作家，出版诗歌《自己的王》和《敬畏之歌》等七部；另有小说集《一个人的极限》、散文集《人生六悟》、游记《远行之美》、建筑作品《好望山庄》、《巨石小屋》等等，同时，编辑和出版了大量人文历史作品，如体悟中国佛教经典的著作《佛教一百句》。目前，仍处于文学创作的旺盛时期。

刘以林从事艺术创造是偶然的，也是爆发的。他从未进行过任何美术训练，也没有爱好美术的经历，只是突然间，这些东西出现了，而且多得不合逻辑，钢笔画、雕塑、油画、建筑、编织、中国画、书法等等，几乎覆盖了艺术的所有方面。譬如雕塑，雕塑家一生作品鲜有超过千件者，刘以林两年却做了6202件，几乎每件都原创而完整，这个数量，相当于一个人六世的能量。雕塑只是一项，目前他遇到的共是11项。世间规律，博而不精，精而不博，一个人如果涉猎了太多的东西，一般说都会流于表面，但，他遇到的东西，一是巨大的不可思议的量，二是前无古人的全新的原创境界。出现这种现象的原因有三点：第一，是东方文化的原因。中国佛教禅宗（ZEN）认为，人的精神深处的智慧和能量是无限的，只要放下贪、嗔、痴三种东西，这种智慧和能量就会闪现出来，即便出现任何超人的能量，也是再寻常不过的事情；第二，时代的原因。中国现在的情况，有点像欧洲的文艺复兴时期，欧洲文艺复兴前有千年的中世纪，中国北宋时期的国民生产总值占全世界的一半，从此一路下滑到历史低点，到现在也是千年了，中国该崛起了，在一个崛起的状态下，中国本土材料会显示无与伦比的价值，出现任何非凡的东西，也都是再正常不过的事情；第三，有微弱的个人原因，个人遵循道（DAO），即从事创作的态度上要“夫唯不争，故天下莫能与之争”，这样就会出现超越争论的境界；同时，方法上，回到婴儿状态，“专气致柔，能婴儿乎”，作品就会达到高远而纯净的境界。

## Introduction of the Artist

Liu Yilin, a male artist from China. He was born in a village of Fengyang County, Anhui Province of China in 1955. He went through his elementary school and middle school in his hometown, and witnessed a difficult yet memorable childhood and youthhood. Later, he went to the college in the capital of the province, Hefei, and then went to Beijing to pursue his postgraduate education. During the period, he was a farmer, teacher, government official and a businessman. It took him 5 years to travel all over China and the world from 1999 to 2004. He built a house among the mountains that are close the Great Wall in the north of Beijing upon his completion of his global travel, and spent 3 years in the house for "bi-guan". "Bi-guan" is one of the Buddhist practices in the east, which means cutting off all connections to the outside world, so that one can look into himself and explore his wisdom, which is similar to "Read ten thousand books" and "Travel ten thousand li", or even more. As of now, Liu has lived in the mountains for 13 years.

Liu Yilin is first a poet and writer who had published seven collections of poems such as *My Own King* and *Songs of Awe*, the total number of his poems exceeds the works of Pushkin, a Russian poet; he also published a novel collection *A Person's Extremes*, prose collection *Six Epiphanies of Life*, and travel notes *The Beauty of Traveling Afar* etc. Meanwhile, Liu also edited and published a large number of works about humanities and history, such as the book *One Hundred Buddhist Quotes*, a book that reveals his understandings of Chinese Buddhist classics. Currently, Liu is still at his prime time of literary creation.

Liu Yilin started his artistic creation in a casual and explosive way. He has never received any arts training, nor has he showed any interest in arts before. These things just came out all of a sudden in an unreasonable quantity, pen drawings, statues, oil paintings, architecture, knitting, Chinese paintings, and calligraphy, almost every aspect of arts is involved. Take statue as an example, normally speaking, there are a few sculptors who created more than one thousand works throughout their lifetime, but Liu created 6,202 statue works in just two years and almost every one of them is original and intact, this is a number that equals the number of works of six sculptors. Statue is only one aspect, and Liu is engaged in 11 aspects. It is almost a universal rule that if one who knows everything then he does not excel in any of them, and one who excels in a few things then he knows just a few things, or put it in another way that if a person is involved in too many things then all the things he knows just stay on the superficial level. Nevertheless, all aspects in which Liu is involved, he created works in an incredible number, and his works are of unprecedented and original level. There are three reasons: First of all, the oriental culture. According to Zen, the wisdom and energy of a person are infinite as long as you put down your greed, anger and silliness, and your wisdom and energy will appear, and any demonstration of unbelievable power will be normal; secondly, today's China is a little bit like Europe during the Renaissance, and Europe suffered from thousand years of Middle Ages before the Renaissance. In North Song Dynasty, the GDP of China used to be half of the entire world, and then kept declining to the lowest point. It has been a thousand years too, and it is about time for China to rise up again. As China rises, any local material becomes invaluable, so it is normal that extraordinary things appear. Thirdly, Liu follows the principles of Dao, namely he stands aloof from worldly affairs in terms of creation. As in "Don't quarrel with anyone, then no one can quarrel with you", so that he will go beyond the worldly dispute; meanwhile, Liu returns to the state of an infant in met.

## Présentation de l'artiste

Monsieur LIU Yilin, écrivain, artiste peintre, sculpteur, graveur et dessinateur chinois né en 1955 (Province de l'Anhui).

Fils d'agriculteur, LIU Yilin grandit dans la campagne pauvre de la Province de l'Anhui, si loin et si proche à la fois de Shanghai, la cosmopolite.

Après des années difficiles durant la révolution culturelle (1966-1976), il fait partie de la première génération de chinois à réintégrer l'Université en 1978.

Sa détermination et sa capacité de travail font de lui le "premier de la classe". En 1985, le Ministère de la Culture de Chine le sélectionne afin de former le premier centre d'études pour la protection du patrimoine et de la culture chinoise.

Alors que la population chinoise dépasse le milliard, il décide de mettre son dynamisme au service du monde agricole, en hommage à son père décédé trop tôt, avec la conviction que l'éducation peut améliorer le quotidien des paysans.

Sa passion pour la littérature le rattrape et il ouvre sa propre maison d'édition dans les années 90 avec succès. En abaissant les prix des livres, il contribue à la démocratisation de la lecture et forme gratuitement de nombreux écrivains.

De 1999 à 2004, il fait le tour du monde continent par continent, seul avec un sac à dos et tombe amoureux de la France.

En visitant Paris, il visite les grands musées dont il rêve depuis sa jeunesse et se rappelle de ses premières lectures de Victor Hugo, Balzac, Zola, Stendhal, Flaubert, Maupassant et Voltaire mais la saleté de la ville le choque "c'est insoutenable".

En arrivant à Nice, il écrit : "Je ne sais pas si les locaux se rendent compte qu'ils ont la chance de vivre dans un paradis terrestre. Nice est le lieu où la Méditerranée et les Alpes se sont donnés rendez-vous. La lumière et l'intensité des couleurs me laisse sans voix, je reviendrai à Nice".

De retour en Chine, il fuit les grandes villes chinoises et se retire dans les montagnes du nord de Pékin et se dédie à la création artistique.

En retournant à Pékin en 2012, il se rend compte que la jeunesse chinoise et en perte de repère et que les fast-food ont remplacé les Hutong (ces ruelles traditionnelles qui faisaient le charme de Pékin), certains jeunes ne connaissent pas leur propre signe du zodiaque.

Il décide ainsi de créer une série d'oeuvres présentant au grand public les 12 signes du zodiaque chinois au travers de sculptures, de peintures à l'huile et de dessins.

Sollicité par l'école nationale des Beaux-arts de Chine pour exposer, il annonce qu'il choisit d'aller exposer à Nice car "la lumière mettra en valeur mes œuvres colorés et de toute façon de me suis promis de retourner à Nice".

## 艺术观点

刘以林此次在法国展出的作品是雕塑、油画和钢笔画三项。刘以林现在有雕塑6202件，展出42件；油画1550幅，展出30幅；钢笔画12000幅，展出42幅。古往今来，东西方的艺术家，创作一般都是靠经验和视觉，比如画河流与马，经验中有，然后临摹大师的东西，然后写生，然后创作自己的作品，这样产生的作品，一般表现的都是大自然的一个点。到了毕加索这个位置，放弃了经验和视觉，靠的是概念和思维，画人状物，有一种光怪陆离的自由感，二维突进，冲击力强烈，但也往往让人无所适从。而刘以林从事艺术的理念，是不靠视觉和经验，不着重表现天地间的某个点；也不靠概念和思维，不单纯强调个人经验和视觉冲击力；而是直取本质，事物之本质，或事物存在的最后形式，是一种哲学形式，此形式物化，即为抽象，此象特征具足而形色旷古，非师心独往的个人私家经验，这种“本质主义”的创作与那些混乱不堪谁也看不懂的“抽象画”完全不是一回事，它能准确再现天地间任何现实事物的本质和特征，并易懂，毫无玄虚。

## Art View

Li Yilin mainly exhibited his statue, oil painting and pen drawing works in France. Liu has created 6,202 pieces of statues, among which 42 are exhibited; 1,550 pieces of oil paintings among which 30 are exhibited; and 12,000 pen drawings among which 42 are exhibited. In arts, all artists whether in the east or west, normally create with their experiences and vision. For example, the drawing of rivers or horses, which are something of people's experiences, and he started facsimileing the works of masters, and then copying from life, and then started creating his own works. His works usually express one point of the great nature. As for artist like Picasso, he abandoned his experiences and vision, and relied on his conception and ideas, who painted people to narrate other objects with a feeling of bizarre and motley. The two dimensions bring about strong impact which place people at loose ends. The artistic ideas of Liu are not about vision or experiences, they are not focused on the expression of a certain point in the world; nor are they relying on concepts and ideas, or simply stress personal experiences and visual impact; but they go to the very essence of objects, or the ultimate form of the objects' existence, which is philosophical, and abstraction is the materialistic version of such form. The features of such form are sufficient yet they look like something came from the beginning of time, the personal experiences that are not contained by someone. The creation of such "essentialism" and those chaotic and confusing "abstract drawings" are not the same thing, for the former is able to precisely express the essence and features of any actual object, and easy to understand without any deliberate mystification.