

Liu Yilin's Pen Drawing

Large rivers always enter the sea alone similar to the artistic characteristics of Liu Yilin's pen drawing

The philosopher Croce said that: "Intuition is performance art." In other words interpreting this sentence is like a picture. A picture of a face on a body of polygons, with two huge eyes looking down to the ground, and the player becomes small and smaller in the line of vision.

Croce's words are philosophical, abstract, a generalization of all figurative realms, and are not concrete. A work of art is impossible to show concrete images. Painting dragons or drawing tigers are easier than drawing bones that are inside the flesh. This is common sense for creating art, which is mysterious, philosophical, and abstract logic etc. It seems impossible to describe Liu Yilin's pen drawing. But they are thoroughly gripping, appropriate and direct to the core. They are unconventional paintings, which draws out the essence in the art making them revolutionary.

Liu Yilin's pen drawing broke away from the plainness of traditional Chinese painting and quickly transcended them with abstract sensibility and his peculiar sensual way of understanding and expression of created art scenes of religion, philosophy, science, poetry and music.

Liu Yilin has made more than 13,000 pen-and-ink paintings. Each figure is clever, delicate and complete in design. None of them are duplicates. They are all unique. No painting is made at one sitting and the end result is above what an ordinary artist could achieve. How does he create such great achievements? Liu Yilin's answer is that it could be related to his five-year experience of travelling around the world and living in a solitary mountain for 14 years, and being baptized by the natural world.

Liu Yilin's innovative features of outstanding pen drawing make the following points:

Firstly, there is a concept of a breakthrough containing a strong awareness of the creation, and an advance sense of thinking. And on many occasions Liu Yilin has stated that his elaborate creations are "an essentialism creation."

For thousands of years in the East and West, artistic creation has been based on experience and vision. In the Picasso era, it began to abandon the experience and vision adopting new concepts and thinking. Liu's "essentialism" emphasized that the final form of a thing is in the form of philosophy, which then materializes. This is to say painting must contain fundamental characteristics of the matter. But away from the concrete art it is through the

eyes and consciousness of the artist linguistic or figurative view of accuracy and uniqueness, that what is represented becomes real.

Second is the minimalist technique. Liu Yilin's pen is minimalist, not simple, but "Boulevard to Jane", which is "less" or "more" like the "moral classics". It is not simply only to reduce the lines and colour blocks. But the realm of the simple point must be made prosperous and pure to the extreme, as if parked there, like the other side of the shore. Nothing in the noise of the waves rolling, but at a distant and, simple, independent, clear and bright, with less expressing more corresponding to the experiences in the world. It seems that there is an extraterrestrial force, thorough and clear making drawing sense clear, bright, and pure and simple.

Third is the speed of beauty. The accuracy of the painting or drawing is often accompanied by a slowness of the pen speed, which is a cautious arrival technique. If it is too fast, the accuracy will be hard to grasp. But Liu Yilin's drawing has a speed of beauty. He flies fast, controlling his pen, just right in every place. His pen is where it should be, which makes people think of cursive Chinese calligraphy: Cursive in flight, speed, elegant, full of charm. All art style is unique and Liu Yilin's pen drawing has such speed and accuracy, which achieves a non-human kind of achievement.

Fourth is the perfect geometry of the division. A part of Liu Yilin's pen drawings are composed of geometric shapes. In this visual sense every painting is smart and composed of inflexible geometric drawings without any rigidity. He has incredible creativity in the division and composition of geometry, and has attained the realm of "everything for my use." This is the embodiment of the "metaphysical" technique of painting.

Fifth is the beauty of the calligraphy image. Liu Yilin's pen-drawing has the oriental Chinese beautiful calligraphy imagery. He would rather believe that the beauty of the art is a considerable part of the Chinese calligraphy embodied in his pen drawing reflecting meanings like stamps, scribes, models, and behaviour etc. These drawings can be smaller than the palm of your hand, but the reading can be full of charm. The artistic conception can be said to be another inheritance and expression of Chinese calligraphy. Compared with the West, it is completely Eastern. It is brand new and contemporary relative to the East

Finally, how was Liu Yilin's drawing named? His drawing should neither be a comic or a Zen, freehand, spiritual, nor philosophical painting. There is no comparable drawing in the variety of paintings.. Many people claim to be "the founder of a certain painting style" and in the end they create very little but there is no need to name Liu Yilin 's work. Because the name is secondary and it is the work that is primary. Liu Yilin's painting could be simply called pen or ink drawing existing independently. It has a strong recognisability, and is enough if you see and know that it is Liu Yilin's work style.