

Mindfulness and mood A case research of Lin Fengsu's art

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Abstract

The purpose of this paper is to study: 1. What is Lin Fengsu's artistic style and artistic characteristics ? 2. What is the contribution of Teacher Lin Fengsu to the transformation of modern landscape painting ? 3. What is the significance of Lin Fengsu's art to the development of Chinese art education today ? The research sample is: Lin Fengsu 's case study of Chinese landscape painting , exploring the characteristics and performance of Lin Fengsu 's art, the background of the times, painting experience, influence and many other elements. In order to achieve the research objectives, the researchers mainly adopted qualitative research methods in the research. Qualitative research is mainly conducted through: 1. Theoretical analysis of landscape painting, such as: the development history of Chinese landscape painting, the theoretical knowledge of landscape painting, and the problems of landscape painting from life . 2. Comparison of landscape painting patterns and styles in different periods; 3. Comparison of observation methods between Chinese landscape painting and Western landscape painting ; Qualitative data was collected through in-depth interviews. 5. By investigating relevant literature, conducting literature research and obtaining qualitative data. 6. Find out the similarities and differences and artistic rules through cross-comparison; 7. Understand the mental process of his sketch creation through field inspection.

Keywords: Chinese Landscape Painting, Poetry, Folk Color, Modern Transformation, Lingnan School of Painting, Sketching, Pastoral, Countryside, Creation, Nature

1. Introduction

Since 1949, in the history of new Chinese art, the development of Guangdong art has the same trajectory of the times as the whole country. During this period, Guangdong modern art appeared in the most brilliant period of the national art circle as an overall image: Yang Zhiguang, Pan He, Tang Xiaoming, Tang Daxi, Chen Yanning, Pan Jiajun, Wu Qizhong, Lin Yong, Ou Yang, Chen Yongqiang, Yin Guoliang, Shao Zenghu , Tang Jixiang, Lin Fengsu, Li Xingtao, Liang Zhaotang, Zhang Shaocheng and other Guangdong artists

had important influences on the national painting circles to varying degrees during that period, and their works as a whole occupied a very eye-catching position in the history of new China art. These artists were basically cultivated in the Chinese art education system after 1949, and have common characteristics in terms of educational background, work experience, and living environment. They are all engaged in art creation or teaching within the system, have experienced various political movements, and have persistent pursuits in art. Among them, Lin Fengsu is a landscape painter with the characteristics of the times and a certain representativeness in this period.

Lin Fengsu : Male, born in September 1939, from Chao'an County, Chaozhou, Guangdong . famous painter. Now he is a member of the China Artists Association and a librarian of the Guangdong Provincial People's Government Culture and History Research Institute. In 1959, he was admitted to the Chinese Painting Department of Guangzhou Academy of Fine Arts, specializing in landscape painting. After graduating in 1964, he worked in Huaiji County Cultural Center. In 1975, he was transferred to Zhaoqing District Mass Art Museum. In 1981, he was transferred to the Department of Chinese Painting of Guangzhou Academy of Fine Arts to teach. He was a professor and master tutor of Guangzhou Academy of Fine Arts, director of the teaching and research section of landscape painting and a specially-appointed painter of Guangdong Academy of Painting. He is good at landscape creation, respects tradition, pays attention to sketching, and pays attention to the generalization and refinement of artistic images; he is eclectic in technique and pursues a simple and natural artistic realm, and his works have a strong southern country flavor. His works have been selected for many major exhibitions at home and abroad, and publications such as "Art", "Chinese Art" and "Gallery" have introduced their artistic characteristics. He has hosted many large-scale traditional Chinese paintings and presented them to the Hong Kong SAR government and related institutions.

Lin Fengsu is one of the most representative and influential painters in the contemporary Chinese painting circle. He has outstanding achievements in landscape painting, flower and bird painting and Chinese painting education, and has made important contributions to the development of contemporary Chinese painting art. In today's increasingly diversified art forms, Lin Fengsu does not attract attention as a rebel, but prefers to be a moderate innovator. With traditional brushwork and lines combined with modern color language, he excavates extraordinary poetry from ordinary scenes, and sincerely depicts the nature and countryside that he is familiar with and loves.

2. literature review

At present, there are not many studies on Lin Fengsu, mostly limited to some art reviews, and there are no academic papers. Domestic research on Lin Fengsu has published 14 papers on CNKI, the rest are 3, and about 11 books (picture albums).

The general contents include: interpretation of his artistic works; memories of Lin Fengsu; exploration and research of Lin Fengsu's painting and the transformation of realism; evaluation of Lin Fengsu's character and paintings; Lin Fengsu's artistic viewpoints and artistic values; Evaluation of Lin Fengsu's status in the art world; interpretation of Lin Fengsu's

landscape paintings; analysis of Lin Fengsu's life journey; interviews to record Lin Fengsu's past and artistic connection; about Lin Fengsu's discovery of the value of the South etc. discussions and research.

2.1 Research on the interpretation of Lin Fengsu's works of art

In the existing commentary articles, most of the interpretations of Lin Fengsu's works are the two works of "Shigu Xintian" and "Commune Holiday" in 1972 and the later "Earth Rejuvenation" and "Kapok" . There are very detailed interpretations from the origin to the completion of the work. Including historical background, creative ideas, creative manuscripts, composition and color, small details of the picture, etc. However, there is no interpretation of other works of different periods, and there is no exploration of deeper possibilities, and there is a lack of interpretation of his flower and bird paintings. But it is also mentioned. For example, Liang Jiang said in the article "Equality, Peace, and Plainness", " Lin Fengsu has been painting flower and bird paintings in his later years. Because the use of flower and bird brushes and ink is more free and random, and the symbolic characteristics of formal elements It is also more prominent, so it often more directly reflects the author's brush and ink skills. Later, his flower and bird brush and ink language merged and infiltrated, and changed into the language elements of color and ink techniques in landscape painting, which is also the expression technique of Lin Feng's vulgar landscape painting. An important reason." The characteristics of his landscape paintings are not in the mountains and rivers and the abrupt and bizarre. Facing the huge resources of natural objects, he chose the most suitable entry angle for him - the rural pastoral motif.

2.2 Exploration and research on Lin Fengsu 's painting and the transformation of realism

Judging from the phenomenon of Chinese art in the past 100 years, realism is still one of the most extensive expressions of contemporary art, and the regional culture of Guangdong is more closely related to realism. The aesthetic traditions between the modern Lingnan School of Painting and Lingnan Poetry have much in common. Since the Tang Dynasty, the main style of Xiongzhiyi Road presented by the Lingnan style of poetry has many similar temperament characteristics with the overall uprightness of the Lingnan School of Painting. Lingnan's aesthetic pursuit of being strong and beautiful is reflected in painting, and the realism of the general meaning is the carrier. The concept of realism and realistic techniques are inseparable from the social concept and way of life of this period. Undoubtedly, realism and the "life" of this era were mutually glued together. This mature concept as a whole has constructed the mainstream space of Lingnan art for nearly a hundred years. What character does Lingnan represent? Is there still room for so-called transformation and new exploration in realism? In this regard, Mr. Lin insists on his personal cognition and practice, and believes that only by exploring the potential of Lingnan regional culture can we more accurately establish the position of Lingnan character based on the locality of Guangdong.

2.3 Research on Lin Fengsu's artistic viewpoints and artistic values

Lin Fengsu's experience is a microcosm of the collective memory of that generation in the last century. Although he lived on the baseline of food and clothing, he could not see the sense of bleakness and loss in his works. The thread of his artistic soul. The "anger" he advocates is a kind of lively intuition, and it is also because the spirituality in the depths of

human nature touches the realness of art. He has always insisted on "life" as the first meaning, and opposed the sense of duplication from map to map. He is convinced of the realist ideal after "searching for the wonderful and creating the truth" that Jing Hao of the Five Dynasties said, but he also warns himself not to fall into the kind of scene reproduction that has not been "filtered". The "mind" after the teacher's creation determines the interest tendency of the work. He believes that those "illusions" that are painted realistically without thinking are meaningless, and are just a repetition of the concept of an inert thinking; he believes that the emergence and existence of artistic phenomena are only expanded in terms of content, and there is no difference between them. , but there are differences in character, just like the relationship between bronze ware and glass, its essence is only a social tool and a cultural product of the times. Therefore, you should speak with your works, and don't get entangled in the quagmire of pioneers and backwardness. There is no difference between tradition and innovation. As long as there is achievement, both are indispensable.

2.4 Research on Lin Fengsu's artistic connection and life

Lin Fengsu is a kind-hearted and soft-hearted character who doesn't see the role of Guijiao. Live life as it happens, treat people with generosity and honesty. He was so mundane that he could hardly find any features, so simple that it was hard to imagine what he would do well. Steady and steady is his consistent way of doing things, and along with his sensitivity and extraordinary talent in painting art, he never shows it to others in some aggressive way. His works for decades run through an obvious pastoral motif, and its artistic features are summarized in a dialogue between Li Weiming and I 20 years ago as "easy and straightforward, mellow and natural". He continued to practice and accumulate, and Chong He Tian moderately implied gradual change, and finally reached an admirable height in the contemporary landscape painting circle.

What Lin Fengsu is trying to convey is a kind of plain, natural and unadorned feeling. In his early years, he mentioned in "Letters from Landscape Paintings and Calligraphy" that "you need to know the witty words are natural" and "the wonderful hand Danqing painting is like reality". Art is simple and subtle, and he is honest and easy-going. Lin Fengsu integrates things that cannot have both. His education, painting, and personality are exemplary.

3. Research Methodology Research methods

3.1 Research Analysis

The most important research texts in this paper come from Mr. Lin Fengsu's writings and publications of paintings. In addition, it also refers to the academic achievements in the research of modern art history and sorts them out. Academic research will also be an important part of this project. The research work is mainly carried out from three aspects : on the one hand, the original archives and documents are consulted, and on the other hand, some students, relatives and friends of Mr. Lin Fengsu are interviewed . The thesis tries to restore Mr. Lin Fengsu to the historical situation and make an objective case study. At the same time, the author also combined his own learning experience of landscape painting, trying to study the Chinese painting tradition known by Mr. Lin Fengsu from the perspective of a practitioner, and how his research can be derived from the old and create the new. In the third aspect, the author will adopt the analysis method of iconography to analyze the typical patterns of Mr. Lin Fengsu's landscape paintings and flower and bird paintings according to different periods . This paper

also tries to compare Mr. Lin Fengsu's theoretical exploration with other regional cultures in the same period, and seeks to explore Mr. Lin Fengsu's personal artistic style and social and historical value and contribution in the macro social and cultural background.

3.2 Research Design of Data collection techniques

In order to achieve the research objectives, the researchers adopted a mixed research method combining qualitative research and quantitative research in the research. Qualitative research is mainly carried out through: 1. Theoretical analysis methods of landscape painting, such as: the development history of Chinese landscape painting, the theoretical knowledge of landscape painting, the schema of all landscape paintings, etc. 2. Comparison of landscape painting patterns and styles in different periods; 3. Comparison of observation methods between Chinese landscape painting and Western landscape painting ; Qualitative data was collected through in-depth interviews. 5. By investigating relevant literature, conducting literature research and obtaining qualitative data.

Research Basic Framework

On the basis of consulting a large number of documents such as texts, books, academic journals, statistics, etc., the researchers have formulated the following research conceptual framework by analyzing relevant data and information:

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|---------------------------|---------------------------|---|---------------------|---------------------------------|
| | Academic structure | Academic relationship | | |
| | | Regional Culture | | |
| | | Lingnan Landscape Painting | | |
| Lin Fengsu's Art Research | Geographical space | Chaoshan Art | analyse and compare | Conclusions and Recommendations |
| | Personal art | Comparison of art in different periods of the same generation | | |
| | | Arts and Humanities | | |
| | | Style and characteristics | | |
| | Work research | landscape painting | | |
| | | Flower and Bird Painting | | |

4. Research Results historical analysis method

life

As a child, Lin Fengsu began to learn painting by himself because he loved the decorative painting of ancestral temples and temples in his hometown. He was able to paint plum, orchid, bamboo and chrysanthemum in junior high school. In high school, he was instructed by Mr. Li Pingzhou. In 1959, he was admitted to the Guangzhou Academy of Fine Arts and was cultivated by famous artists such as Guan Shanyue, Li Xiongcai and Lu Zhenhuan. He felt that he came from the countryside and had a weak foundation, so he worked very hard in his studies. Graduated in 1964, assigned to work in Huaiji County Cultural Center. In 1972 there was a national art exhibition. Lin Fengsu, who has not painted landscapes for eight years, was so passionate that he created "Shigu Xintian" and "Commune Holiday" in one breath. The fresh and refined idyllic, lively and strong atmosphere of life, beyond the proposition art style at that time, is refreshing, and

both works participated in the exhibition. In 1975, Lin Fengsu was transferred to the deputy director of Zhaoqing Group Art Museum. At the end of 1981, Lin Fengsu began to teach in the Department of Chinese Painting of Guangzhou Academy of Fine Arts . In May 2017, he passed away in Guangzhou at the age of 78.

4.2 A brief discussion on Lin Fengsu's landscape painting

Lin Fengsu (1939-2017) is an outstanding Chinese painter and art educator. He is another modern landscape painter with far-reaching influence arising from the innovative spirit of the Lingnan School of Painting and the cultural trend of the new era. His artistic achievements represent that after the reform and opening up, starting from the spirit of traditional landscape painting, he seeks to express the spirit of landscape suitable for modern times, and conveys modern people's new understanding of landscape painting. In Lin Fengsu's works, we can see the painter's vigorous and tireless exploration of the faction of natural creation. With his unique aesthetic feeling and simple artistic language, he conveys the most essential meaning of nature, and combines it with traditional brush and ink, folk colors and classical poetic imagery. This paper attempts to reveal Lin Fengsu's artistic conception and exploration path of brush and ink language for modern Chinese landscape painting from three aspects: Lin Fengsu's creative conception, sketching practice, and understanding of poetry and painting.

4.2.1 Creative idea

In 1972, an accidental creative task enabled Lin Fengsu to resume his brushwork, and he created "Shigu Xintian" and "Commune Holiday" in one fell swoop. The success of these two works, "Shigu Xintian" was cleverly explained as It vividly depicts the achievements of the "Agriculture Learning from Dazhai Movement" in full swing. This political thinking mode, which understands the theme of landscape painting as the social content of a certain era, has influenced people's understanding of the painting itself for a long time. [1] However, it can be seen from this work that Lin Fengsu has an extraordinary conception in the processing of the picture, or a mature grasp of the "idea". He captured a typical example of landscapes in Guangdong. In the valley surrounded by rocks in spring, the atmosphere full of vitality, especially the white pear blossoms in the close-up view, not only enhances the spatial level of the picture, but also enhances the color. It echoes the dark stones and green seedlings. The "newness" of new fields is not only the "newness" of new fields reclaimed in the new era, but also the "newness" of the renewal of all phenomena in nature in spring. From Lin Fengsu's point of view, the inner life of landscape painting is still the beauty of creation, and it is the early spring breath of cold and cold in the form of brush and ink.

Similarly, as another famous work of Lin Fengsu, "Commune Holiday", it is precisely because it depicts the true feeling of early summer in the south and leaves a deep impression on people. The phoenix flowers, which are as bright as Danxia, occupy almost the entire picture. Under this "red" sky, a group of peasants on bicycles pass through it, as if they are rushing to participate in some activity. The headline poster seems to suggest a side of rural cultural life at the time. In that special era, it was regarded as a masterpiece of rural cultural life in the context of the "main theme" of the Cultural Revolution, and it was successfully selected for the National Art Exhibition of that year and exhibited around the world. As a landscape painting,

it still attracts our attention today, which does not mean that it has surpassed the simple and fanatical political ideas at that time.

The keenness to the atmosphere of early spring shown in "Earth Rejuvenation" can be regarded as a further development after "Shigu Xintian". The author seems to be more interested in expressing the vigor of rapeseed and the seasonal changes in nature. The boundless rapeseed fields and the scattered ponds and rivers constitute the beauty of the twisting and orderly rhythm of the picture. The lights in the distance and a flock of soaring gulls break through the tranquility of dawn, thus enhancing the rhythm and movement of the picture.

To a certain extent, Kapok can be understood as a portrayal of the artist's own state of mind—the joy of reviving artistic life after saying goodbye to the era of ideological and cultural confinement, and more importantly, the painter's appreciation for this unique Lingnan style. The deep feeling of the trees and the unique image of the kapok tree beside the Piyun Tower on the Duanzhou city wall inspired the painter's emotional resonance. The kapok tree is a famous flower tree in Lingnan, and the kapok tree is praised as a "hero" because of its high blooming like "Ten Thousand Torch Candles", its high-standard festival and the characteristics consistent with the revolutionary pride. Trees" is a particularly favorite subject for Lingnan painters. [2] Indeed, the pursuit of a specific and credible image and a simple and natural artistic conception makes the picture have a strong sense of perspective, and the background treatment of pure and concise ink blending further sets off the quiet and regretful momentum of kapok. , making the giant tree stand upright, and the safflower trees become the focus of our gaze, which may be the artist's unique understanding of natural vegetation. What is more noteworthy is that from the beginning of the painting "Kapok", Lin's continuous attention and conscious exploration of the image of trees in the south constituted an important part of the subject matter of his landscape paintings, which also reflected his personal positioning and characteristics based on the characteristics of southern landscapes. choose.

In the following thirty years, he concentrated the theme of landscape painting between nature and pastoral fields. Through the familiar Lingnan landscape and ordinary scenery, he transformed it into the language of Chinese landscape painting with his own unique aesthetic feeling. its unique creation. In this batch of works with strong theme, it represents that after the reform and opening up, based on the spirit of traditional landscape painting, we have found a suitable expression for the spirit of modern landscape painting and conveyed the new understanding of landscape painting by modern people.

4.2.2 Sketching practice

In the winter of 1981, Lin Fengsu was transferred back to his alma mater, Guangzhou Academy of Fine Arts, to teach. The relatively stable college life has given Lin Fengsu more sufficient conditions to absorb the nutrients he needs from ancient and modern Chinese and foreign art classics, develop his own aesthetic vision, and provide visual experience and reference for bold artistic explorations and attempts. At the same time, the traditional teaching tradition of attaching importance to sketching created by the Chinese Painting Department of Guangzhou Academy of Fine Arts since Guan and Li has also enabled Lin Fengsu to practice his thinking in teaching and learning, especially his understanding of traditional landscape

painting, "the creation of foreign teachers, the source of the heart" , he was deeply aware of the shortcomings of Chen and Chen Xiangyin in landscape painting since the Ming and Qing dynasties and the successful experience of representative painters that emerged in the torrent of landscape painting reforms since the modern era - from the new emphasis on the fine tradition of learning from nature, the importance of sketching is self-evident. metaphor.

For Lin Fengsu, who emphasized the experience of nature and the theme of local customs, sketching as a painting method is undoubtedly of great significance. He often uses roaming sketches to record his travels and feelings. Put yourself in the mountains and rivers, feel the subtlety of nature, swim in the scenery, and think outside the scenery. [3] This way of reading the creation of mountains and rivers, to a certain extent, is a faithful practice of the traditional concept of the ancient landscape painters, "Fortune from outside teachers, and the source of the heart". In Lin Fengsu's view, landscape painting directly expresses artistic conception, and specific and vivid scene images are necessary factors to constitute the credibility and depth of artistic conception. Only a deep, believable mood is enough to move people's hearts.

After sketching in Lian County, Lin Fengsu began to explore the traditional decorative colors, which also reflected the same pursuit. Created in 1986, "Returning to the Mountains and Shades of Light" shows simplicity in form, clumsy use of colors, and strong decorative meaning, which undoubtedly shows the painter's absorption of the expression techniques of Han stone carvings. The unique azurite, stone green and cinnabar of Dunhuang frescoes are used for transparency to express the splendor of the colors of the distant mountains under the sunlight, and the bamboo forests under the sunlight are depicted with bright emerald green. , full of vitality, and truly conveys the scene of "Luopingzhang, a thousand folds of green mountains, and a thousand green bamboos around the mountain village". Obviously, it's a color that the real scene doesn't have, but it feels real.

[4] He clearly realizes that the new program may set conceptual traps for his own works. He prefers to constantly obtain fresh formal inspirations in his life and integrate his own experience and insights into his sketches, so he does not Deliberately pursuing a style of his own, which may be his personal style as a mature artist.

4.2.3 Understanding of poetry and painting

"Poetry in painting, painting in poetry" is a classic summary of the ancients on the connection between poetry and painting. The tradition of "poetry and painting is the same" makes the painter consciously put poetry into painting, transforming the poetic and poetic into the painting and painting, and using the "tangible" and "silent" painting forms to highlight the "invisible" and "sound" poetry. artistic conception, thus forming an important creative mode for Chinese painters.

The paintings with the theme of ancient poetry and poetry are the type that Lin Fengsu devoted the most to in his later years. As Lin Fengsu, who liked to read ancient poetry and books since childhood, he naturally benefited from the common tradition of poetry and painting. It is worth noting that he did not just illustrate or illustrate the poetic meaning of the ancients, but he tasted the artistic conception of ancient poetry. Bringing it into the painting, he is also

good at discovering the realistic scenery in the ordinary scenery that is in harmony with the poetic essence of the ancients. The repeated refinement of the same theme fully reflects his poetic discovery and handling of "ordinary family mountains", including his understanding of imagery modeling. Although it is not entirely personal novelty, the combination with poetry is very natural. For Tujing, he always emphasizes the idea of "being different from others", which is actually the general creative driving force of a painter of the Lingnan School, and the pursuit of "poetic" can be regarded as a potential mentality of his personal temperament and concept.

4.2.4.1 Commune Holidays



Ink and colour on paper 78cmx68cm 1972
【Collection】 Commune holiday. In March 1972, Fengsu.
[Seal] Lin (square seal in white text)

Plants in the south are greener than others, and red is redder than others. I am a southerner and have a unique feeling for the lush and intense world in the south. The flowers of the phoenix tree in early summer are red and bright, and the green leaves are also exceptionally bright. This is a tree that Lin Fengsu has known since he was a child. He was studying in middle school, and he could see phoenix flowers in the villages he passed along the way. The dazzling red and green color contrast of the phoenix flower is rarely represented in traditional Chinese paintings. In order to emphasize the strong contrast between red and green, Lin Fengsu also used the red color of advertising paint and painted the trunk with coke ink .

4.2.4.2 Ishiya Nitta



Ink and colour on paper 68cmx78.6cm 1972
【Inscription】 Ishigu Xintian. In February 1972, Fengsu.
 [Seal] Lin (square seal in white text)

In 1972, the works created by an accidental opportunity and an opportunity to exhibit abroad were sent to the Montreal International Cultural Expo in Canada for cultural exchange . Due to long-term imprisonment and fear, Lin Fengsu did not expect to express landscape themes at first, so he drew several small compositions with trepidation, one of which was "Shigu Xintian". This painting did not have this name at first, but suddenly wanted to express this scene of nature, stupid stones, snow-white plum blossoms, and green seedling fields . From the perspective of color, the three colors of black, white and green are relatively loud. It can also express the unique emptiness of Chinese painting and the sense of lush ink and ink, and it can also render this kind of bright and hazy atmosphere of early spring. This is the reason for his impulse to paint and the result of his long-term life accumulation. The painting process, which has been suppressed for a long time and is completed in a single stroke, has the effect of the picture, and my heart is also much more relaxed. In this painting, I don't know if you have taken a closer look. There are still some plots in it. Farmers raising seedlings, spraying medicine, dams, etc. These additional things were very important at that time, otherwise they would not be able to participate in the exhibition at that time.

4.2.4.3 *Earth Rejuvenation*



Ink and color on paper 68.5cm×45.4cm 1978

【Inscription】 Rejuvenation of the Earth

In the winter of 1978, under Star Rock. Rich and vulgar.

【Seal】 Lin (Zhu Wenyan Seal)

"Earth Rejuvenation" is devoted to expressing the tendency of the seasons to change in nature, and can be seen as a further development of the keen intuition embodied in "Ishigu Xintian" and "Commune Holiday". Facts show that Lin Fengsu has a continuous interest in spring, especially in the 1970s and early 1980s, spring has almost become the most notable theme in Lin Fengsu's creations. The formal deliberation of "Earth Rejuvenation" cost Lin Fengsu more thought. His meticulous arrangement is reflected in the underlying melody of the composition of the works. The lush cauliflower as the main body of the picture, in the space divided by ponds and rivers, embodies a subtle and never-ending sense of movement with a twisting and orderly rhythm.

4.2.3.4 *Kapok*



Ink and color on paper 147.5cm×97cm 1980

[Inscription] In the spring of 1980, it is a portrait of the kapok next to the Piyun Tower in ancient Duanzhou. Rich and vulgar.

【Seal】 Lin (Zhu Wenyan Seal)

Kapok is a tropical giant tree unique to southern Guangdong. I have been very familiar with it since I was a child and have a special feeling for it. This painting is of an ancient kapok tree that Lin Fengsu saw on the ancient city wall of Zhaoqing. The huge trunk has been split in half by thunder and fire. However, it is still stubbornly alive, standing in the blue sky, majestic and steep, and still blooming red in spring. The splendid flowers, strong image and tenacious vitality moved him very much. After repeated ideas, he decided to use the method of portrait painting to re-create the image of the giant tree, creating a specific image of a tree that can be used to create a corresponding artistic appeal.

Kapok has always been regarded as a symbol of Lingnan spring. In visual arts, this beautiful tree has long been endowed with too many charming and gaudy colors. Lin Fengsu injected new vitality into this traditional theme with new modeling ideas. Here, his understanding and interpretation of nature is to establish a focal point for staring from the standpoint of history and human nature. And it was from this time that Lin Fengsu's landscape paintings developed a speculative philosophical tendency.

4.2.4.5 A pond of spring water



Ink and color on paper 68cm×68cm 1985

【Inscription】 A pond of spring water

On October 31, 1985, after sketching in Mahe Village, he tried to repaint it, but he did not make a second appearance. rich

【Seal】 Lin (Zhu Wenyuan Seal)

Thinking hard (square print in white script)

The reality is not like this, but Lin Fengsu needs to understand its structure. A pond, surrounding people, and a big banyan tree constitute everything in the picture. He started to draw a sketch, and later he drew this picture.

The objective objects depicted in the painting are themselves very vivid, and he retains this vivid feeling. The pond gave him the impression that it was very clear, and he thought of "a pool of spring water", and the result was like this.

4.2.4.6 Going back to the mountains



Ink and color on paper 68cm×68cm 1986
meaning of landscape painting. December 29, 1986, Fengsu.

【Seal】 Lin (Zhu Wenyuan Seal)

Contemplation (white text rectangular seal)

[Inscription] Going back to the depths of the mountains, you must make the hills and valleys beautiful. Mo learned from Wuling, and temporarily traveled to Taoyuan. Reading Han bricks, I like its honesty and simplicity, because I try to use Tang Dynasty poems to make these pictures, and I don't care about the imagery. However, landscape painting does not describe the intuitive shape of the scenery, but must capture the beauty of the terrain and structure of the mountains and rivers. It is the artistic conception that can be generated. Therefore, the mountains built artificially in the world, square acres of land, are rarely visible in appearance. , It is like thousands of ravines and thousands of rocks, full of natural interest, which is also the

"Going Back to the Mountains" adopts the method of Han stone carvings. This language has a great distance from reality and has something to do with symbolism . All kinds of beasts and people on the mountain are bigger than the mountain, and the water cannot be flooded. They are all decorative symbols of landscape painting as the background of figure painting . There are also some colors that are related to Dunhuang. The colors of red (cinnabar), green (stone green), and ultramarine (head green) are very colorful, and they look very quaint when used well. The inscription in the painting mentions the structural language of landscape painting, and talks about the difference between landscape painting and landscape. Landscape painting requires the viewer to enter the picture and taste the thousands of rocks and ravines. The changes are all in it, but the shape is not very important .

Conclusion and Suggestion

5.1 Conclusion

Lin Fengsu is an outstanding Chinese painter and art educator in contemporary Chinese painting circles. Observing the phenomenon of Chinese art history since the founding of New China, Lin Fengsu is a figure that we cannot avoid. The modern process of Chinese painting over the past hundred years has not only inherited the tradition and revitalized the new style, but also brought new changes arising from the reference to Western painting studies, and there is no lack of exploration paths that integrate Chinese and Western art. Lin Fengsu has experienced the transformation process of new Chinese art, and he has moved forward in the turbulent new wave since the reform and opening up, but he has always been a maverick. The research shows that its contribution is in five aspects: first, the modern transformation of landscape painting, the language problem of landscape painting, and the question of how to localize it; second, the understanding of poetry, and the combination and translation of local landscapes; third, folk The absorption of color factors is also an aspect of modern transformation; fourthly, it promotes the spiritual thinking of Lingnan School of Painting; fifthly, the teaching and practice of sketching are closely related.

The main characteristics of Lin Fengsu's landscape paintings are: First, the composition is full, and the new appearance of the mountains and villages is rich, lush and prosperous, replacing the desolate and cold realm common in traditional literati paintings, and celebrating the new spirit of the times. Second, the colors are rich and bright, based on the scenery of the hometown in eastern Guangdong, which is gorgeous but not vulgar, echoing the main theme of the times and the public interest. Third, he likes to use skilled and delicate sketching pen lines to shape various objects in the forest, and then tick the shades of ink to replace the stylized traditional brushwork and give the works a new style of brush and ink. In a word, Lin Fengsu has excellent talent and personality, good traditional roots, and boldly absorbed the modeling, composition, brush and color methods of modern art education, and has become one of the outstanding representatives of the new landscape painting in the 20th century, that is, the color ink landscape.

5.2 Recommendations

Lin Fengsu has a very strong feeling for the local feelings. He can find beauty in ordinary affairs and find a poetic expression, which has profound research significance for the landscape painters in the Lingnan area.

2. In the future, we will study Lin Fengsu. I hope to pay more attention to his mental journey and spiritual world. I believe that the inner world of such an artist is very rich. Such an artist can paint a painting that looks ordinary on the surface, but if you look closely, it has inner strength, depth and tension. It is not an ordinary expression of life.
3. Increase the research between Lin Fengsu's color and Western painting color.
4. Increase the research on the relationship between Lin Fengsu's composition and the golden ratio.

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