

山水

SHANSHUI

**Paintings of Lin Xueming: The
abstract Cubist Painting – Seeking the
Way, Seeking the Essence**

Aurora Vivenzio

Paintings of Lin Xueming 林学明

—The abstract Cubist Painting: *Seeking the Way , Seeking the Essence*

By; Aurora Vivenzio

The paintings of Lin Xueming in Sihui, Guangdong, are very much in the style of the European 1912 Section d'Or cubist-abstractism. The characteristic feature is the essence of the object that can be extracted by breaking down the pictogram, as in the Wetland Series 《湿地系列》 (fig.1).

Like the last Cubist artists, their aim was to achieve the essence of the object by breaking down the form and recombining it from different angles, highlighting the use of colour.

After the '85 New Wave of Art, a new wave of creation was formed, and the trend of consciously using local traditional cultural resources to create contemporary art since the new century has also manifested itself in the creation of abstract art. So this concept of written abstraction allows Mr. Lin's paintings to realise those elements common to Western Section d'Or: that is, to reach the extreme form of the object, but without falling into pure abstraction. If anything, it captures the deepest essence of the object, and thus the Tao as well.

Interestingly, Mr. Lin's paintings grasp the essence of the Tao, not from the cold, geometric and rational abstraction claimed by the 'Kinko's' artists, such as Kandinsky in *Composition IV* (1911) (fig. 3) or Piet Mondrian (1872-1944) in *Composition No. VIII* (fig.4) , the art of Robert Delaunay and Sonia Delaunay, but he always does so through the use of free, discontinuous brushstrokes. A





Wetland Series, 22-10, Paper, Mixed media, 96,7×87 cm, 2022



Wetland Series, 22-11, Paper, Mixed media, 93,6×86,7 cm, 2022

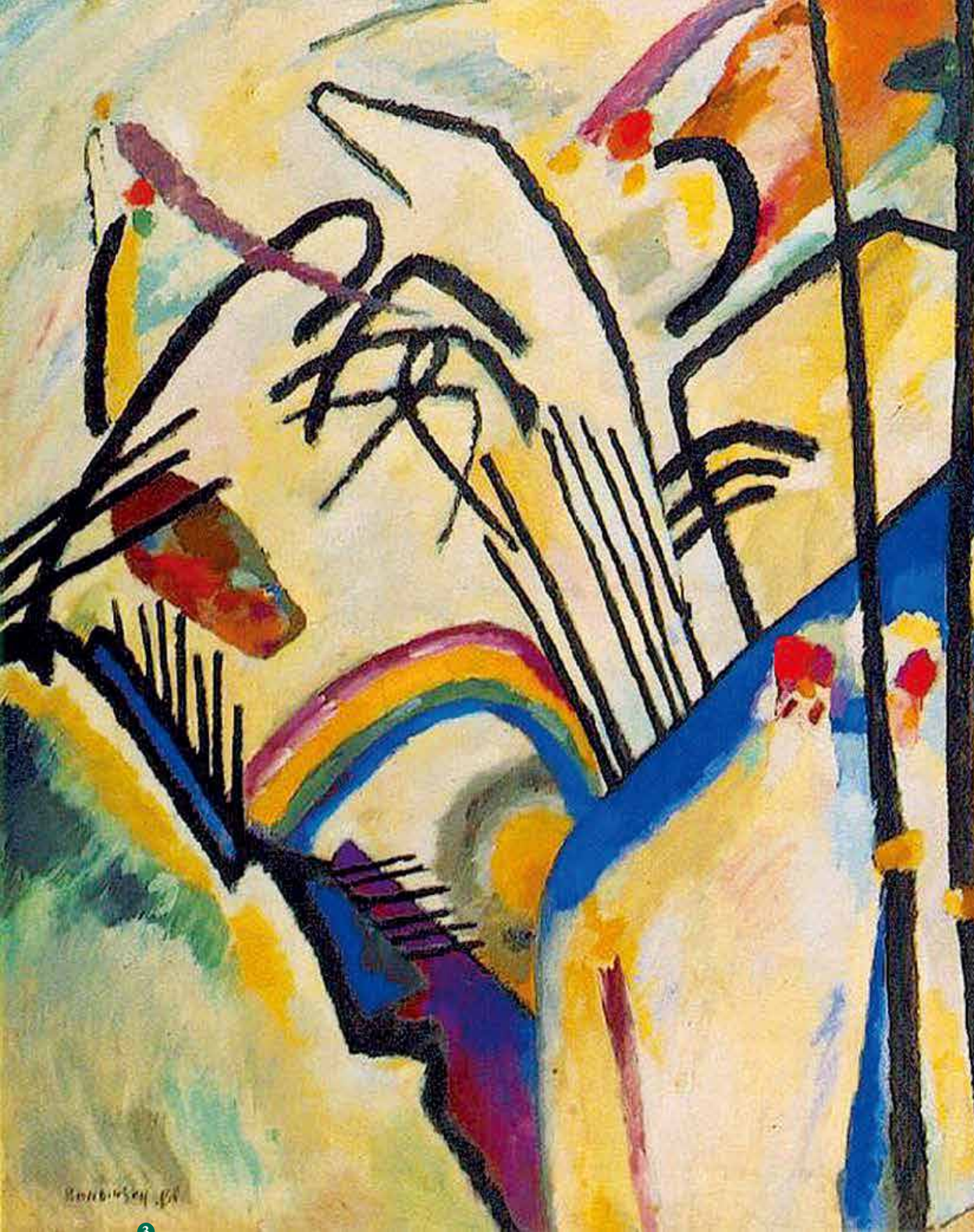


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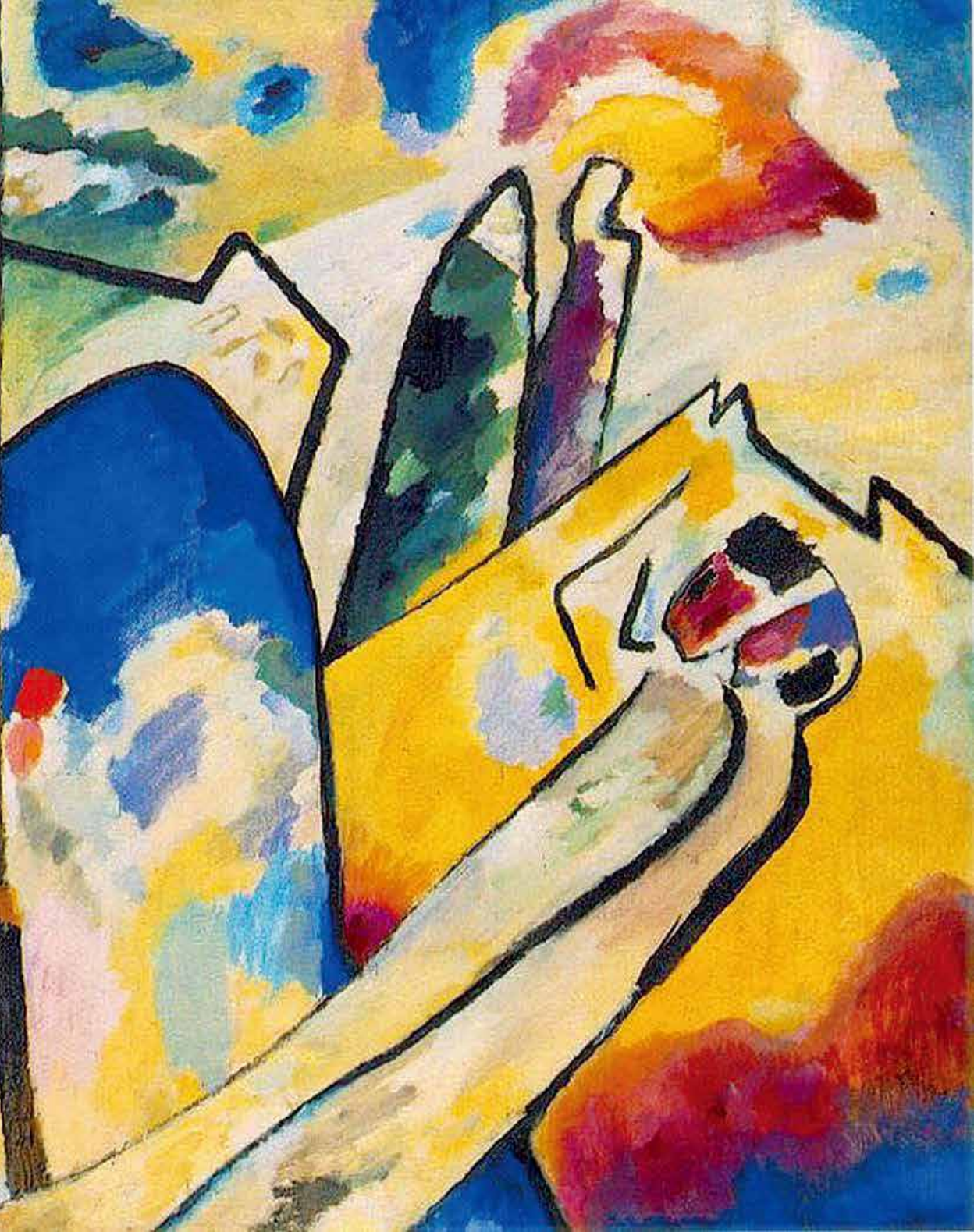
brushstroke that does not create a precise form, interrupts the composition at a certain point and leaves a blank section of the canvas where the tract is embodied. The 'potentiality' of matter is expressed, leaving room for the imagination and all that is 'potential'. It is in the fragmentation of form that Lin Xueming first depicts the invisible and allows it to become visible.

Perhaps this is one of the main differences between Mr. Lin Xueming and the earlier abstractionists. Whereas European artists believed that the essence of things was inscribed in a perfect code (the so-called golden mean), for Chinese artists the essence is embodied in the void, untouched by any rational scheme. Although some of the ways of thinking and even language of traditional Chinese art are already evident in the drip painting of Jackson Pollock and the writing strokes of Mark Tobey, the art of Pollock and Mark Tobey, for example, still places artistic thinking from the East mainly within the framework of Western preconceptions, and does not leave the concept of rationality, the concept of reason. Mr. Lin's paintings themselves become the embodiment of a higher figuration of harmony and harmony, of ethereal emptiness.

However, there are some similarities between Lin's views and those of Mark Tobey. For both of them, abstract painting reveals the true nature of things beneath the surface, a means of creating new worlds, and as such it must be the result of an individualistic way of looking at the world. For abstract painting, any imitation or repetition is a meaningless affair. For this reason, Mark Tobey continued to create acrylic paintings, while Lin Xueming had used ink as his main medium for a period of time in order to distance himself from all the Western masters of abstract painting; but unlike artists who generally experiment with ink, he did



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W. Kandinsky, *Composition IV*, oil on canvas, 159.5x250.5, 1911