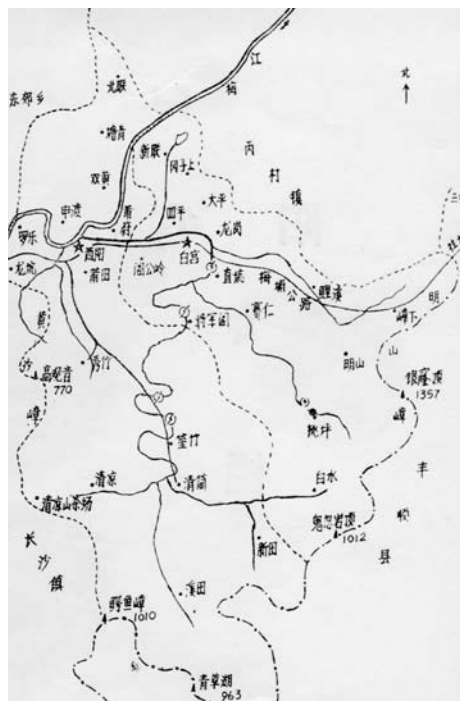


## 林風眠先生年譜



林風眠的故鄉，廣東梅縣西陽堡白宮鎮閣公嶺村  
Lin Fengmian's hometown, Gegongling Village, Baigong Town,  
Xiyangbao, Meixian, Guangdong Province



梅縣地圖 The map of Meixian

### 1900年 一歲

11月22日（農曆十月初一），出生於中國廣東省梅縣西陽堡白宮（鎮）閣公嶺（村）。小名阿勤，取名紹勤，改為紹瓊，父親續弦後改成紹群。上蒙館時取學名鳳鳴。勤工儉學留學法國後，自己改為風鳴、風眠、蜂鳴（1923年購自柏林的書上仍題用此名）。1923年底、24年初最後定名為林風眠。先生晚年定居香港時，非正式地用過林瓊的化名。先生外語譯名為LIN FON MING。1977年，離開上海時，護照上譯為LIN FENG MIEN，又有人譯成LIN FENG MIAN。先生祖上由中原遷居福建，15世紀時，復遷廣東梅縣。祖父林維仁是位雕刻墓碑的石匠。父親林雨農（又名百恩）是畫師並承祖業，善書宋體碑文，兼作小買賣。母親闕亞帶，山裡人出身，育一子一女。

### 1904年 五歲

入讀蒙館（私塾），取學名鳳鳴。尊父教學畫國畫，臨摹《芥子園畫傳》。

### 1906年 七歲

母親被賣走，母子分離，終生未見。

### 1907年 八歲

入舊制初級小學立本學堂讀書，畫中堂《松鶴圖》，名震鄉里。

### 1908年 九歲

先生以祖父給的零用錢買中字花彩票，獲派銀元1000元，後憑其中的部分，方能念上中學和赴法勤工儉學。父親續弦，娶邱氏，育三子，存二子。

### 1911年 十二歲

初級小學畢業，入讀高級小學。

### 1914年 十五歲

高級小學三年級肄業，越級考入省立梅州中學。獲學校圖畫老師梁伯聰的指點。

### 1918年 十九歲

省立梅州中學畢業。

### 1919年 二十歲

籌集資金，赴上海報名參加留法勤工儉學。12月25日，與林文錚、李金髮等第九屆勤工儉學團，乘法國郵輪 Andre le Bon號的四等艙位赴法。

### 1920年 二十一歲

1月28日抵達法國馬賽。先後入讀College de Saint-Germain-en-Laye, 楓丹白露中學 (College Canot Fontainebleau) 和布魯耶爾 (Brouvelieures) 市立中學補習法語和西洋素描。並半工半讀地做過油漆招牌等工作。年底考入國立第戎美術學院 (L'Ecole Nationale des Beaux-Arts de Dijon)。

### 1921年 二十二歲

先生得到旅居模里西斯林姓族人的部分資助和華法教育會的補助，入讀國立第戎美術學院。受院長內光派浮雕家楊西斯 (Yencesse, 1869-1947) 教授賞識，出資收購他的一幅粉彩風景畫，並被推薦去巴黎的國立高等美術學院 (L'Ecole Nationale Supérieure des Beaux-arts) 學習油畫。師從柯羅蒙 (F.A.P. Cormon, 1845-1924)。9月，入柯羅蒙工作室。這是當時美院最重要的工作室之一。本世紀初許多著名畫家，如羅特列克 (Toulouse-Lautrec)、波納爾 (Bernard)、馬蒂斯 (Matisse)、畢卡比亞 (Picabia)、塞魯西耶 (Serusier)、梵高 (van Gogh) 等都跟柯羅蒙教授學過。

### 1922年 二十三歲

繼續在國立高等美術學院柯羅蒙工作室學習。

油畫作品《秋》入選巴黎秋季沙龍 (Le Salon d'Automne)。父親和祖父相繼病故，先生悲痛。



學生時代的林風眠，1918-19年  
Young Lin Fengmian, 1918-19



楓丹白露中學師生合照  
Group photo of the College Canot Fontainebleau



林風眠(中)與林文錚(右)、  
李金髮(左)於德國柏林  
Lin Fengmian(middle), Lin Wenzheng(right) and  
Li Jingfa(left) in Berlin, Germany



林風眠的第一任夫人艾麗絲·馮·羅達  
Lin's first wife Elise von Roda



林風眠的第二任夫人愛麗斯·法當，攝於1932年  
Lin's second wife Alice Henriette Therese Vattant,  
photography taken in 1932

## 1923年 二十四歲

結束在巴黎國立高等美院學業，赴德遊學。在柏林居住了差不多一年。創作《柏林之醉》、《摸索》等巨幅油畫作品。

遇出生世家的德籍奧地利人，柏林大學化學系畢業生艾麗絲·馮·羅達（Elise von Roda）小姐。一見鍾情，準備結婚，然阻力重重。旅居模里西斯的林姓族人，也終止對先生微薄的經濟資助。

隆冬，偕馮·羅達小姐回法國巴黎結婚，住Fontenay-aux-Rose。

## 1924年 二十五歲

與林文錚等發起組織「霍普斯會」（後改為「海外藝術運動社」）。又擔任在斯特拉斯堡（Strasbourg）的萊茵宮舉辦的「中國古代和現代藝術展覽會籌備委員會」委員。5月21日，以42幅油畫和水墨畫參展。蔡元培先生主持是次展覽開幕，初遇先生並大為賞識先生的作品。

初秋，夫人馮·羅達於巴黎一醫院內誕下一子，不幸感染產褥熱病，二星期後去世。兩、三個月後，嬰兒亦夭折。同葬於Fontenay-aux-Rose墓地。先生悲痛欲絕。

10月，作品《摸索》、《生之欲》入選巴黎秋季沙龍。

## 1925年 二十六歲

4月，以作品十幾幅參展「巴黎國際裝飾藝術和現代工業博覽會」，並任評選委員。

4月18日，與國立第戎美術學院雕塑系同學，愛麗斯·法當（Alice Henriette Therese Vattant）小姐結婚。婚後數月，因為貧窮，搬去第戎鄉下居住，蔡元培夫婦特地前去探望。居住三天後，執意留給先生3000法郎。

## 1926年 二十七歲

1月初偕愛麗斯·法當夫人歸國。2月中抵達上海，方知因蔡元培先生之薦，學校學生於1月27日票選後，教育總長易培基已去電巴黎，任命先生為國立北京美術專門學校校長、教授。先生於2月28日由津抵京，3月1日到校，3月2日履職。兼任教務長和西畫系主任，授畢業班油畫。創作油畫《民間》。

應《世界日報》主編林白水、成舍我之邀，每周日編輯一份《世界畫報》。

3月，舉辦歸國後第一次個展，展出作品100幅。

6月，正式簽字批准立案增設音樂、戲劇兩系，北京國立美術專門學校，改名為國立北京藝術專門學校。

10月，發表論文《東西藝術之前途》，極力為復興東方藝術尋覓一條可循之路。此文也較全面地開創了中西美術比較研究的先河。

力排眾議，請齊白石登上講壇。並設人體模特兒素描課，遭匿名造謠告狀污蔑。

## 1927年 二十八歲

5月，組織發起「北京藝術大會」，聯合中西藝術家，各派畫作兼收，中西音樂俱備，百家爭鳴，為時24天。驚動政府當局，並因人誣告而險遭槍斃。

7月，聯合八間國立院校校長出面擔保北京藝專被捕學生。

8月10日，張作霖政府接管學校，被解除職務。8月26日，女兒林蒂娜（Dino）出生。

9月2日，拒任國立京師大學美術部之職，並覺情勢危急，倉促辭別妻女，離京南下。

北京任內，教過的學生有李苦禪、劉開渠、鄧潔等。

赴南京任職中華民國大學院藝術教育委員會主任委員。

撰《致全國藝術界書》。創作油畫《人道》。

12月，在蔡元培的支持下，大學院通過先生等人的「籌辦國立藝術大學的提案」，決定由先生總責籌建。

## 1928年 二十九歲

1月，作品參展在南京的第一屆美術展覽。

2月，赴杭州建校。赴上海招生並舉辦個展。

3月，獲任命為他所創建的、直屬於中華民國大學院的國立藝術院首任院長兼教授。此院後改名為國立杭州藝術專科學校，為中國美術學院前身。

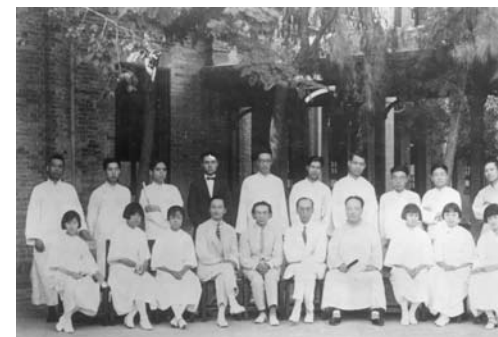
4月9日上午10時，蔡元培與吳稚暉等40餘位來賓，參加了國立藝術院補行的開學典禮，並參觀了教職員作品展，蔡元培發表了「學校是為研究學術而設」的演講。

8月18日，發起組織成立「藝術運動社」。

打探生母關氏的下落未果。



油畫《民間》  
People, oil painting



1926年林風眠（前排左五）與蕭友梅（前排左六）、  
冼星海（後排左六）等合照  
Lin Fengmian (1st row: 5th from left),  
Xiao Youmei (1st row: 6th from left) and Xian Xinghai  
(2nd row: 6th from left), photography taken in 1926



1927年「北京藝術大會」，提倡「整個的藝術運動」（右二為林風眠）  
Beijing Art Assembly in 1927, advocating  
“The Whole Art Movement”  
(Lin Fengmian: 2nd from right)



油畫《痛苦》*Suffering*, oil painting



國立杭州藝專畫室  
Painting studio in the Hangzhou  
National College of Art

### 1929年 三十歲

4月，作品參展在上海舉辦的第一屆全國美展，任評委。出任西湖博覽會藝術館主席，主持籌備工作。

8月以《痛苦》、《人道》、《民間》等油畫；《水面》、《倦》等水墨畫共19件，參展在上海「法比聯歡會」（亦即「上海科學會堂」之址）舉行的藝術運動社首屆展覽。

又派人回鄉尋訪生母闕氏，據回報，鄉中人說她早已逝世。

### 1930年 三十一歲

教育部令國立藝術院改名改制，與同仁們創中國高等藝術學校設立附中的先河，成立高中部，與專科連接共為六年。

暑期，應日本文部省之邀，與潘天壽等人赴日考察高等藝術教育，並攜「國立杭州藝專教師作品展」，展出於東京上野美術館。遇橫山大觀、石井柏亭等藝術家。

### 1933年 三十四歲

撰文《我們所希望的國畫前途》。

### 1934年 三十五歲

撰文《什麼是我們的坦途》。

創作油畫《悲哀》。

### 1936年 三十七歲

著述《藝術叢論》出版，編輯出版《一九三五年的世界藝術》一書。

### 1937年 三十八歲

4月，參展在南京的第二屆全國美術展覽。

7月7日，抗日戰爭爆發。

8月13日，局勢危急，通知正在法國探親的妻女歸國。逐步搶運搬遷學校。

11月5日，日軍登陸杭州灣，半夜倉促間，拋下新居毅然率領全校師生員工200餘人，並裝滿幾船的教具圖書向內地撤退。等到愛麗斯·法當夫人由法國歸杭，家中幾乎已被洗劫一空，油畫作品，也在戰爭期間為日軍所毀。

### 1938年 三十九歲

帶領國立杭州藝專師生輾轉於兵荒馬亂之中，經諸暨、貴溪、龍虎山天師府，年初由湖南長沙抵達部令遷往的沅陵，與國立北平藝專合併為國立藝專。任主任委員，後被逼辭職，於四、五月間離開。

回滬與躲在法租界的妻女團聚。冬，隻身赴香港會蔡元培先生。

在杭州任內的學生有李可染、雷圭元、艾青、力群、曹白、胡一川、羅工柳、董希文、李霖燦、趙春翔、張權、朱德群、趙無極、吳冠中、王朝聞、沈福文、王肇民、章西崖等。

### 1939年 四十歲

在香港過完春節後，經濟拮据，潛回上海。春，在上海法國總會展出作品100幅，售後安家。化名並化裝逃離上海，輾轉經越南赴重慶，任國民黨軍委政治部設計委員，負責抗日宣傳畫等事。在重慶南岸彈子石大佛段的倉庫旁小茅屋內棲身，在油燈下潛心作畫，至抗日戰爭勝利。

### 1941年 四十二歲

改任國民黨軍委宣傳部宣傳委員。奮力創作，生活簡樸。

### 1945年 四十六歲

1月，在重慶參加「現代繪畫聯展」。夏，與法國藝術史論家，友人艾利塞夫（Elisseeff）討論籌辦第二年在巴黎舉行中國現代畫家作品展等事，並介紹其與趙無極認識。

9月，受聘為國立藝專西畫教授，主持「林風眠教室」。教室中有學生蘇天賜、譚雪生、徐堅白、李承仙、席德進等。

### 1946年 四十七歲

5月，由重慶飛滬，與闊別多年的妻女團聚。回杭州，繼續任教國立藝專。作品在上海法國文化協會展出。

### 1947年 四十八歲

6月，先生著述《藝術叢論》再版。暑假前，遭國立藝專解聘。



林風眠的女兒林蒂娜  
Lin's daughter Dino



1948年美國《Life》雜誌記者專訪拍照  
Interviewed and photographed by the American  
magazine *Life* in 1948

### 1948年 四十九歲

美國《Life》雜誌記者赴玉泉山麓故居專訪拍照。

8月，金圓券風暴影響，先生貧困。

暑期後，國立藝專復聘為教授。

### 1949年 五十歲

5月3日，中國人民解放軍進駐杭州。5月4日晚，藝專出現一批大字報，指名道姓造謠誣告先生。

軍代表倪貽德、劉葦等進駐藝專，先生遭到解聘。

二個月後，又重獲聘當教授，絕口不在學生面前提及往事和著述。

### 1950年 五十一歲

在校小心任教，被派下鄉到農村寫生。被分派教二年級素描，因提及「義大利文藝復興大師」而被批判。

11月，學校改名為中央美術學院華東分院。原「國立杭州藝專」被點名批判，先生大受排斥。



1950年代，林風眠（右三）、關良、江豐、龐薰琴、  
蘇天賜下鄉到農村寫生

Lin (3rd from right) went to village to study and sketch  
from life with Guan Liang, Jiang Feng, Pang Xunqin and  
Su Tianci in 1950s

### 1951年 五十二歲

好客，並不過問來人背景，學校內有些不屬於他教室的人們，也常結伴前往，其中有人被冠成「新派畫小集團」受到批判，批判會上先生又成眾矢之的。其時，家人早已搬去上海，先生遂以健康不佳為由，支半薪請假避居上海。因房租奇貴，生活拮据。

對中國戲劇和時間空間之間的關係的理論，產生了濃厚的興趣，經常觀看京劇、崑劇和越劇，並畫了許多速寫和臨摹了大量的戲劇人物、皮影戲等資料，創作了許多風格新穎的畫作。

### 1952年 五十三歲

年中辭職，定居上海，潛心作畫。靠教授幾位外國學生畫畫的學費和出售少量的售價極廉的畫作維持生計。夫人愛麗斯·法當也為人裝訂舊書刊，幫補家用。生活艱辛，忍痛出售抗日戰爭時未被洗劫的，馮·羅達夫人留下的珍貴畫冊給魯迅美術學院，又將收集的古典音樂唱片售給舊貨店。

1953年 五十四歲

出席全國第二屆文學藝術工作者代表大會。赴蘇州，因天平山之景獲許多靈感。

1954年 五十五歲

被安排當上海市政協委員，並在政協領取80元人民幣的補助金，（數年後，改為100元人民幣，直至1966年停發）。去政協開會，接受政治思想教育的學習。每月交給美術家協會畫作一幅。其時，先生方才又有固定收入，然只夠支付一半房租，一家四口，全靠先生供養，先生愁苦。

1956年 五十七歲

夫人愛麗斯·法當、女兒林蒂娜，與女婿獲准離滬出國，移居巴西。遂退去大半住屋，在二樓獨居，直至1977年離滬。遇建築師馮紀忠教授一家，認其三歲女兒馮葉為義女，後教她畫畫，成為「關山門的小徒弟」。

1957年 五十八歲

售出杭州房屋後，不再教授外國學生畫畫。

1958年 五十九歲

受指派下農村勞動月餘。被要求編著的《印象派的繪畫》出版，後因此書而大受批判，被指為是宣揚資產階級反動藝術思想。

1959年 六十歲

派赴舟山漁場寫生。

與畫家李詠森夫婦、學生席素華等參加赴黃山的旅行團。畫了不少速寫。

1960年 六十一歲

當選為上海美術家協會副主席。

1961年 六十二歲

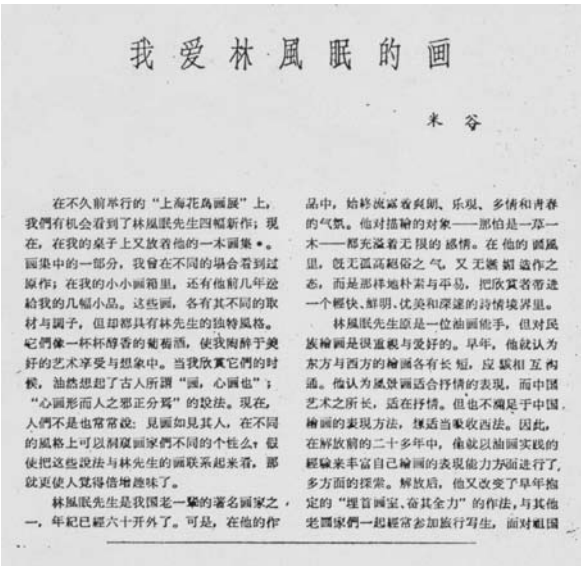
派赴蘇州洞庭山參觀。四幅畫作參展「上海花鳥畫展」。漫畫家米谷撰文《我愛林風眠的畫》發表。米谷後因此文大受批鬥。



1957年林風眠與馮葉攝於上海南昌路寓所  
Lin and Feng Yeh, photography taken at Lin's homestead  
in Nanchang Road, Shanghai in 1957



黃山速寫稿 Sketches of Mount Huang



米谷發表《我愛林風眠的畫》於1961年  
第五期《美術》  
Mi Gu published his article "I Love Lin Fengmian's Painting"  
in the periodical Art , vol. 5, 1961



「林風眠繪畫展覽」的報導，  
1964年3月14日香港《大公報》  
The news of the Exhibition of Lin Fengmian's  
Painting held in Hong Kong, Ta Kung Pao,  
14 March 1964



林風眠與馮葉同遊普陀山  
Tour to Mount Putuo with Feng Yeh



文革時，林風眠將大量畫作浸成紙漿，  
再用抽水馬桶沖掉  
During the Cultural Revolution, Lin turned most of  
his works into pulp by soaking them in water and  
then flushed away

## 1962年 六十三歲

中國美協上海分會主辦「林風眠畫展」，在京滬兩地展出。  
在香港舉辦「林風眠畫展」。

## 1963年 六十四歲

派赴新安江等地參觀。

## 1964年 六十五歲

中共中央對外文委在香港辦「林風眠繪畫展覽」。被派赴江西景德鎮為國家禮品而創作瓷盤畫月餘。

是年，歐洲諸國與中國的外交聯繫頗頻。不少外國外交人員，經人介紹找上先生在南昌路的居處買畫，經濟大為寬裕。

畫了許多風格現代的作品，但非常小心謹慎，平時幾乎不讓人觀看。

## 1965年 六十六歲

是年，政治形勢似乎嚴峻起來。暑假與馮葉等參加旅行團，經寧波，前往浙江普陀山遊玩。

## 1966年 六十七歲

年初，政治氣候已開始緊張，政協停發補助金。5月16日，「文化大革命」正式開展。到處都是所謂的「破四舊」和「抄家」行動。形勢更恐怖嚴峻，為了不讓畫作落入他人之手成為所謂的「罪證」和連累其他人，先生親手將大部份的精心傑作浸入水盆、浴缸之中，作成紙漿倒掉。並翻箱倒櫃地查看和毀滅那些所謂的「四舊」物品。9月2日晚，家中被幾十個人查抄近20小時。抄家後，門口被黏上用白紙黑字寫上的「打倒資產階級反動學閥」等大大的條幅。剩下的畫作，被鎖在箱中，貼上封條查封，直到1972年底出獄後才開封。書架和幾大筐的民間木雕菩薩、瓶瓶罐罐等古董「四舊」上也佈滿了白色的封條。銀行存款戶口遭到凍結，現款亦幾乎被抄光。

## 1967年 六十八歲

時遭挨打批鬥，多次去政協、文史館要求發放補助金未果。

### 1968年 六十九歲

處境更差，幾乎天天要去勞動、聽教訓、被挨打批鬥。初夏，情勢更嚴峻，每天要向「造反派」匯報去過他家的人。

8月26日，被上海市公安局抓去，拘留在第一看守所中。在獄中受盡折磨，逼他承認為「莫須有」的「日本特務頭子」。被迫抄「莫須有」的「認罪」書，常常遭動一動就緊一格的手銬反鎖雙手在身後，兩、三個星期都不放鬆，滿手血水。不准人探監見面，只能由學生席素華每月送去一些最簡單的生活用品，直到出獄。其間曾被轉往第二看守所監禁，摯友馮紀忠「隔離審查」放出後，也曾替代夫人席素華去送日用品。後又被轉回第一看守所內。

### 1972年 七十三歲

12月28日晚，以「教育釋放」名義獲釋。被帶回家後，不及更衣，即赴摯友馮紀忠夫婦家中。悲喜交加，恍若隔世。

### 1973年 七十四歲

被交由上海「中國畫院」領導，每月由「中國畫院」發放100元人民幣工資。雖體弱多病，但仍需時時去參加政治思想教育的學習開會，上交繪畫作品。先生畫完《貓》等傑作之後，為免「貓」、「毛」同音，憑添麻煩，馬上撕毀。

### 1974年 七十五歲

「批黑畫」運動，又被列作「黑畫家」批鬥。

### 1975年 七十六歲

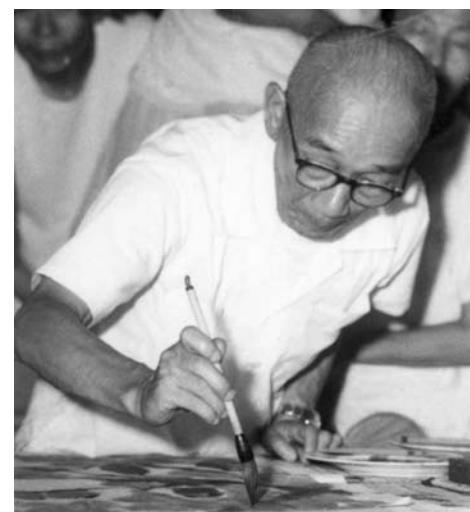
形勢如舊，不得安樂，然總算平安。

### 1976年 七十七歲

9月9日，毛澤東去世，10月，「四人幫」倒台。「文化大革命」似乎算是結束了。

### 1977年 七十八歲

梅縣同鄉葉劍英的女兒與友人去先生家中，雖與葉劍英從不相識，仍然托她帶信給他。葉劍英批准先生出國探親要求，轉上海執行，所發護照註明，定要獲得巴西簽證方能出境，其間拖拉數月。



1970年代在上海畫院作畫  
Painted in the Shanghai Chinese Painting Institute in 1970s



在九龍彌敦道寓所作畫  
Painted in the apartment in Nathan Road, Kowloon



中僑國貨公司舉辦的林風眠作品展銷會  
Lin's exhibition held by Chung Kiu Chinese Department Store



林風眠與席德進  
Lin Fengmian and Xi Dejin



在法國塞努其美術館舉行「林風眠繪畫展」  
The Painting of Lin Fengmian exhibition held at  
Cernuschi Musée, Paris



往巴西里約熱內盧探望夫人愛麗斯·法當和女兒  
Flew to Rio de Janeiro, Brazil to visit his wife  
Alice Vattant and daughter



與馮紀忠、席素華夫婦相聚  
Gathering with the couple Feng Jizhong and Xi Suhua

10月，所有出國手續終於辦妥，交上海中國畫院保管畫作，方批准帶幾十幅作品和調換不夠支付一張赴巴西機票的外匯美金，100張空白宣紙等少量用品，拋下南昌路之家托人照看，飛廣州經深圳於10月26日抵香港。住九龍彌敦道「中僑國貨公司」樓上臨時堆貨的貨倉之內。其後多年，該公司舉辦了數次「中僑藏畫」的先生作品展銷會。

## 1978年 七十九歲

3月1日，先生飛赴巴西，行程30多個小時，於3月2日抵達里約熱內盧。見到了分離了20多年的愛麗斯·法當夫人和女兒、女婿，還有出生在巴西的外孫，悲喜交加，感慨萬分。4月27日，先生由巴西返港。並在巴西寄出數信給上海市政府領導，以將赴法國展出為由，要求批准義女馮葉出國。秋，馮葉赴港。

## 1979年 八十歲

在港見學生席德進，並赴他的畫展看畫。中國美術家協會上海分會主辦「林風眠繪畫展」。獲選任中國美術家協會理事，美協上海分會主席。

9月3日，應法國外交部之邀，赴巴黎出席在塞努其美術館（Cernuschi Musée）舉行的「林風眠繪畫展」。年底，由巴黎赴巴西探親。

## 1980年 八十一歲

春節前，由巴西返回香港，行前獲病，胃痛又胃出血，糾纏至年底才病癒。

## 1981年 八十二歲

與義女馮葉同赴巴西探親。

## 1982年 八十三歲

6月13日愛麗斯·法當夫人病逝巴西。

## 1983年 八十四歲

1月，回巴西探親。

## 1984年 八十五歲

赴日本東京參加「馮葉畫展」開幕。

1986年 八十七歲

應日本西武集團之邀赴東京舉辦「林風眠畫展」。

1987年 八十八歲

參加吳冠中在香港藝術中心舉辦的回顧展開幕式。

1988年 八十九歲

為浙江美術學院（即前國立藝術院）創建60周年題詞「永保青春」。先後赴泰國、韓國旅遊。

1989年 九十歲

10月3日抵台北，受到各方熱烈歡迎，先生激動。

10月5日，台北國立歷史博物館舉辦「林風眠九十回顧展」，展出作品90幅。在台期間，特別拜訪了張學良將軍。

11月初，中國美協藝術委員會和中國藝術研究院美術研究所，在北京聯合主辦「林風眠藝術研討會」。

11月中旬，中國美協、中國美術館、上海畫院、浙江美術學院在北京中國美術館合辦「林風眠畫展」。

1990年 九十一歲

赴日本東京，應西武集團之邀，舉行「林風眠繪畫展」。

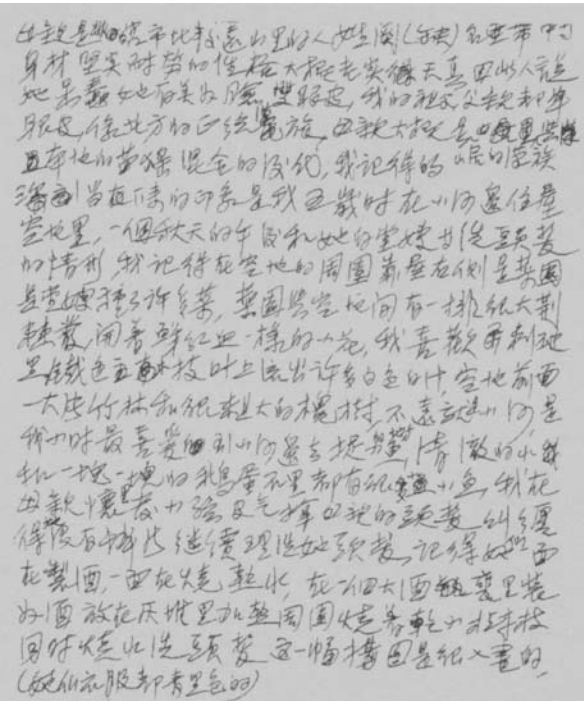
1991年 九十二歲

3月下旬，親赴台北接受國家文藝獎特別貢獻獎。

8月12日上午10時，先生因文革坐冤獄時被折磨而得的心臟瓣膜閉鎖不全症，在感冒後因肺炎併發症，病逝於香港港安醫院。

先生直至逝世前幾個月，仍是每天埋首創作，辛勤不息。

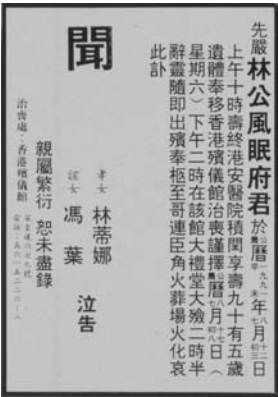
（年譜之圖文主要由馮葉女士提供，部分照片得中國美術學院及翰墨軒出版有限公司授權轉載，特此一併鳴謝。）



林風眠自述手稿  
Lin's hand-written autobiography



日本西武主辦「林風眠繪畫展」  
A painting exhibition held by the Seibu Group, Tokyo, Japan



林風眠逝世的訃聞  
Lin's obituary on a newspaper

## Lin Fengmian's Biography



學生時代的林風眠，1918-19年  
Young Lin Fengmian, 1918-19

### 1900 Aged one

Born on 22 November (the first of the tenth lunar month) in Gegongling Village, Baigong Town, Xiyangbao, Meixian, Guangdong Province. Named in childhood as Shaoqin, then Shaojiong and finally Shaoqun when his father remarried. Given the name of Fengming when started schooling at a foundation hall. Called himself by various names including Fengmian, which was finally adopted between late 1923 and early 1924, and two variants of Fengming (one of which being signed on a book bought in Berlin in 1923) after he had arrived in France under the Work-Study Programme. The pseudonym Lin Jiong was used when settled in Hong Kong in his late years. As for Romanization, there have been Lin Fon Ming, Lin Feng Mien (as per passport he held when he left Shanghai) and Lin Feng Mian. Originated from China Proper, Lin's ancestors migrated to Fujian and subsequently Meixian, Guangdong, in the fifteenth century. His grandfather Lin Weiren was a stonemason, lived on carving gravestone. Besides a painter by calling, father Lin Yunong (or Bai'en) wrote calligraphy onto gravestone in the Song style as a family trade and ran a small business. Mother Que Yadai was from the mountains and gave birth to a boy and a girl.

### 1904 Aged 5

Started schooling at a foundation hall (or private school) and was named Fengming. Learned Chinese painting from his father, modeling on *The Mustard Seed Garden Manual of Painting*.

### 1906 Aged 7

Separated from his mother for good when she was sold.

### 1907 Aged 8

Entered the junior primary Liben School. Painted the hanging scroll *Pine and Crane* and amazed the whole village.

### 1908 Aged 9

Won a lottery ticket bought with pocket money that his grandfather gave him. Part of the prize money of 1000 silver dollars made it possible for Lin to go to France under the Work-Study Programme. Father remarried with a woman named Qiu and had three sons, of whom two survived.

### 1911 Aged 12

Proceeded to senior primary school.

### 1914 Aged 15

Graduated from Senior Primary Three, admitted as an exception to the provincial Meizhou Middle School and studied under the art teacher Liang Bocong.

### 1918 Aged 19

Graduated from the provincial Meizhou Middle School.

### 1919 Aged 20

Raised funds for going to Shanghai to join the Study-Work Programme. Departed together with Lin Wenzheng, Li Jinfa and others for France on a fourth class berth on board the French liner Andre le Bon under the ninth Study-Work Programme.

### 1920 Aged 21

Arrived in Marseille, France, on 28 January. Admitted to College de Saint-Germain-en-Laye, College Canot Fontainebleau and then the municipal secondary school in Brouvelieures to learn French and sketching while working part-time painting signboards. Admitted to L'Ecole Nationale des Beaux-Arts de Dijon at the end of the year.

### 1921 Aged 22

Studied at L'Ecole Nationale des Beaux-Arts de Dijon, sponsored in part by a clansman named Lin in Maruitius and the Sino-French Educational Institute. Recognized by the Director Yencesse (1869-1947), a relief sculptor, who purchased from him a pastel landscape and referred him to L'Ecole Nationale Supérieure des Beaux-Arts de Paris for training in oil painting from F.A.P. Cormon (1845-1924). Welcomed in September into Cormon's studio, the most important of its kind at the time where notable painters including Toulouse-Lautrec, Bernard, Matisse, Picabia, Serusier, van Gogh had studied.



楓丹白露中學師生合照

Group photo of the College Canot Fontainebleau



林風眠的第一任夫人艾麗絲·馮·羅達  
Lin's first wife Elise von Roda



蔡元培 Cai Yuanpei



林風眠的第二任夫人愛麗斯·法當，  
攝於1932年  
Lin's second wife Alice Henriette Therese  
Vattant, photography taken in 1932

## 1922 Aged 23

Continued to study at Cormon's studio in L'Ecole Nationale Supérieure des Beaux-Arts. His oil painting *Autumn* was selected for Le Salon d'Automne. Inconsolable when father and grandfather successively passed away because of poor health.

## 1923 Aged 24

Graduated from L'Ecole Nationale Supérieure des Beaux-Arts and furthered his studies in Berlin, Germany, for almost a year. Produced the large pieces of *Charms of Berlin* and *Groping*.

Fell in love at first sight with Elise von Roda, an Austrian German from a prestigious family and Chemistry graduate from Berlin University. Marriage, however, was frowned upon and his Mauritian sponsor withheld his already meagre sponsorship. Married von Roda in Paris in winter and moved to Fontenay-aux-Rose.

## 1924 Aged 25

Initiated the founding of the Phoebus (later called Overseas Art Movements Society) with Lin Wenzheng and others. Sat on the Preparatory Committee of Exposition Chinoise d'Art Ancien et Moderne (Exhibition of Traditional and Modern Chinese Art) to be held at Palais du Rhin in Strasbourg. Participated in the exhibition with 42 oil paintings and ink paintings on 21 May. Met Cai Yuanpei, the officiating guest who was impressed by Lin's works. Inconsolable when Elise von Roda died of puerperal fever two weeks after giving birth to a boy at a hospital in Paris only to be survived by the newborn by a couple of months. Both were buried in Fontenay-aux-Rose.

*Groping* and *Desire for Life* selected for Le Salon d'Automne in October.

## 1925 Aged 26

Exhibited a dozen works or so and served as adjudicator of the China Section in the Paris Exposition Internationale des Arts Decoratifs et Industriels Modernes in April. Married Alice Henriette Therese Vattant (1902-1982), a Sculpture graduate from L'Ecole Nationale des Beaux-Arts de Dijon on 18 April. Moved poverty-stricken to the countryside of Dijon a few months later. Cai Yuanpei and his wife went over for a three-day visit and insisted on leaving behind 3000 francs.

## 1926 Aged 27

Returned with wife to China in early January. Realized upon arrival in Shanghai in mid-February that he had been appointed Director and Professor of National Beijing Fine Art

School and a telegraph had been sent by the Chief of Education Yi Peiji to Paris following a voting by students on 27 January. Arrived in Beijing from Tianjin on 28 February, reported to the School on 1 March and assumed office on 2 March. Served also as Dean of Academic Affairs and Head of the Western Painting Department. Taught final-year oil painting. Produced the oil painting *People*. Became the editor of the weekly *World Illustrated* upon invitation by Lin Baishui and Cheng Shewo, editors-in-chief of *World Daily*.

March. Exhibited 100 works at his first solo exhibition after returning to China.

June. Establishment of the Departments of Music and Drama officially approved and the School was renamed National Beijing College of Art.

October. Published the article “The Future of Eastern and Western Art” in an attempt to find a viable approach for reviving Chinese art. The article was among the first comparative studies of Chinese and Western art.

Offered Qi Baishi a teaching position despite objection. Introduced a nude sketching course which attracted an anonymous complaint.

## 1927 Aged 28

May. Initiated the 24-day Beijing Art Assembly to bring together various schools of Chinese and Western artists and their works as well as Chinese and Western music. The Assembly shocked the Administration and Lin narrowly escaped execution by shooting brought on by a false accusation.

Directors of the eight national institutes jointly acted as surety for the release of the arrested students of National Beijing College of Art.

Removed from office when the Chang Tso-lin Administration took over the School on 10 August. Daughter Dino born on 26 August.

Declined appointment with the Department of Fine Art, National Capital University, on 2 September. Sensing imminent danger, hastily left wife and daughter in Beijing for the South.

Students taught while in Beijing included Li Kuchan, Liu Kaiqu and Deng Jie.

Went to Nanjing to become Coordinator-in-chief of the Commission for Art Education.

Wrote “To the Art Community Nation-wide”. Produced the oil painting *Humanity*.

December. Under Cai Yuanpei’s support, the Proposal on National Art University drafted by Lin and others was approved and preparations were put under his charge.

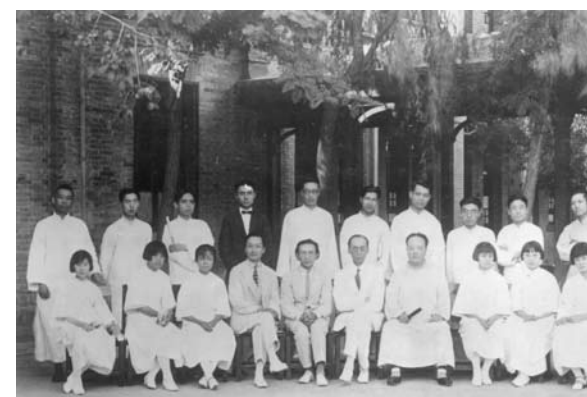
## 1928 Aged 29

January. Participated in the First Exhibition of Art in Nanjing.

February. Went to Hangzhou for the founding of the proposed university. Went to Shanghai to recruit students and to hold a solo exhibition.



林風眠攝於1926年  
Lin Fengmian, photography taken in 1926



1926年林風眠（前排左五）與蕭友梅（前排左六）、  
冼星海（後排左六）等合照  
Lin Fengmian (1st row: 5th from left),  
Xiao Youmei (1st row: 6th from left) and Xian Xinghai  
(2nd row: 6th from left), photography taken in 1926



1927年「北京藝術大會」，  
提倡「整個的藝術運動」（右二為林風眠）  
Beijing Art Assembly in 1927, advocating  
“The Whole Art Movement”  
(Lin Fengmian: 2nd from right)

March. Appointed as the first President and Professor of The National Academy of Art under the China Republic University, which was later renamed Hangzhou National College of Art, or the predecessor of China Academy of Art.

10 a.m., 9 April. Cai Yuanpei delivered the speech “Schools for Academic Research” at the opening ceremony of the Academy and visited an exhibition by teaching staff with over 40 guests including Wu Zhihui.

18 August. Initiated the founding of Art Movements Society.

Tried to locate his natural mother Que but with little success.



林風眠攝於1930年代  
Lin Fengmian, photography taken in 1930s

### 1929 Aged 30

April. Exhibited and adjudicated at the First National Art Exhibition in Shanghai. Oversaw preparations for the Art Pavilion of the West Lake Exposition in his capacity as Chairman.

August. Participated in the First Exhibition of the Art Movements Society held at the French-Belgian Club (i.e. the Shanghai Science Hall) in Shanghai with 19 works, including the oil paintings *Suffering*, *Humanity* and *People* as well as the ink paintings *Water* and *Weariness*.

Sent people to his native town for the whereabouts of his mother Que but was told that she had long passed away.

### 1930 Aged 31

The National Academy of Art renamed and restructured at the order of the Ministry of Education. Set up with colleagues a senior secondary section, which was the first of its kind which could be articulated with the Academy under a six-year programme.

Went to Japan with Pan Tianshou and others on a study tour of tertiary art education at the invitation of the Ministry of Education in summer. Brought along works to be shown at an art gallery in Ueno, Tokyo. Met with artists like Yokoyama Taikan and Ishii Hakutei.

### 1933 Aged 34

Wrote the article “A Desirable Future for Chinese Painting”.

### 1934 Aged 35

Wrote the article “What Will Our Thoroughfare Be?”.

Produced the oil painting *Sorrow*.

### 1936 Aged 37

Published *Discussions on Art*. Edited and published the book *World Art 1935*.

### 1937 Aged 38

April. Participated in the Second National Art Exhibition in Nanjing.

7 July. War of Resistance against Japan broke out.

13 August. Sent for wife and daughter on a family visit in France in view of the critical situation. Took steps to relocate the Academy.

5 November. Japanese troops landed in Hangzhou Bay. Deserted new home and fled inland under cover of night together with over 200 teachers and students, carrying with them boatloads of books and teaching materials. His wife returned to Hangzhou to find their home ransacked and paintings destroyed by the Japanese.

### 1938 Aged 39

Led teachers and students to reach Yuanling early in the year from Changsha, Hunan, via Zhuji, Guixi and Tianshifu in Longhushan as instructed by the Ministry. The Academy merged with the National Beiping College of Art to form the National College of Art. Served as Coordinator-in-chief but was forced to resign later on. Left between April and May.

Returned to Shanghai and lived in hiding with wife and daughter in the French Concession. Left for Hong Kong alone to meet with Cai Yuanpei in winter.

Students from the Hangzhou period included Li Keran, Lei Guiyuan, Ai Qing, Li Qun, Cao Bai, Hu Yichuan, Luo Gongliu, Dong Xiwen, Li Lincan, Zhao Chunxiang, Zhang Quan, Zhu Dequn, Zao Wou-ki, Wu Guanzhong, Wang Zhaowen, Shen Fuwen, Wang Zhaomin and Zhang Xi'ai.

### 1939 Aged 40

In financial dire straits and sneaked back to Shanghai after spending the Chinese New Year in Hong Kong. Exhibited 100 works at the French Confederation in Shanghai in spring. The works were sold to provide for his family before he fled the city in disguise and under a false name. Arrived tortuously in Chongqing via Vietnam to take charge of propaganda art against Japanese occupation as the designer for the Political Department under Kuomintang's Military Commission. Lived in a hut adjacent to a warehouse in Dafoduan, Danzishi in the southern bank of Chongqing where he devoted himself to painting until the Resistance War was won.

### 1941 Aged 42

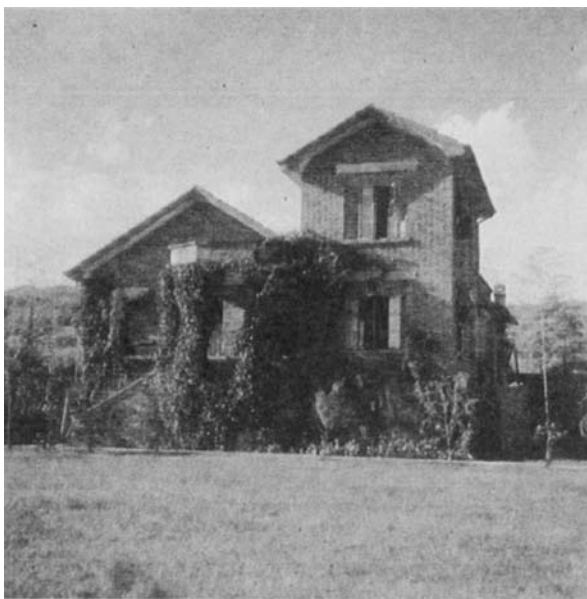
Joined the Propaganda Department of Kuomintang's Military Commission. Lived a simple life and devoted in painting.



國立杭州藝專  
Hangzhou National College of Art



林風眠與夫人愛麗斯·法當和女兒林蒂娜  
Lin and his wife Alice Vattant and daughter Dino



杭州玉泉山故居  
Lin's house in Mount Yuquan, Hangzhou



1948年美國《Life》雜誌記者專訪拍照  
Interviewed and photographed by the American  
magazine *Life* in 1948

## 1945 Aged 46

January. Participated in the Joint Exhibition of Modern Painting in Chongqing. Met with his friend Elisseeff, a French art historian, to discuss the exhibition of Chinese modern artists to be held the following year and was introduced to Zao Wou-ki in the summer.

September. Appointed as Professor of Western Painting at the National College of Art and headed the Lin Fengmian Studio. Students included Su Tianchi, Tan Xuesheng, Xu Jianbai, Li Chengxian and Xi Dejin.

## 1946 Aged 47

May. Flew from Chongqing to Shanghai to be reunited with his wife and daughter after years of separation. Returned to Hangzhou to continue teaching at the National College of Art.

Works shown at Alliance Française in Shanghai.

## 1947 Aged 48

June. *Discussions on Art* reprinted. Dismissed by the National College of Art shortly before summer.

## 1948 Aged 49

Interviewed and photographed by the American magazine *Life* at his homestead in Mount Yuquan.

August. Impoverished by the drastic depreciation of gold dollar notes.

Reinstated as Professor at the National College of Art after summer.

## 1949 Aged 50

3 May. The Chinese People's Liberation Army entered Hangzhou. 4 May. Big-character posters of false accusations against Lin were put up at the National College of Art.

Dismissed when Ni Yide and Liu Wei took over the National College of Art on behalf of the military.

Reinstated as Professor two months later and never again spoke to students about his past or his writings.

## 1950 Aged 51

Taught cautiously and was sent to the countryside to paint the peasants. Assigned with a second-year sketching class. Criticized for mentioning the Italian Renaissance masters.

November. The College was renamed East-China Campus of the Central Academy of Fine Arts. Discriminated against when the original Hangzhou National College of Art was criticized.

### 1951 Aged 52

Implicated again when visitors to his studio whom he received out of hospitality without ever questioning their background were labeled as New Painting Clique. Went on half-pay leave and moved over to Shanghai where his family lived on the pretext of poor health. Life was difficult because of exorbitant rents.

Greatly interested in the correlation between time and space in Chinese opera, often went to performances of Peking Opera, Kun Opera and Yue Opera and produced a lot of drawings of opera and leather-silhouette play characters.

### 1952 Aged 53

Resigned in the middle of the year, settled in Shanghai and preoccupied himself with painting. Lived on teaching painting to a handful of foreign students and selling paintings at extremely low prices. His wife offered services in binding old books to help support the family. To make ends meet, made the difficult choice of selling his late wife von Roda's valuable painting albums that had survived the Resistance War to the Lu Xun Fine Arts Institute and classical music albums to thrift shops.

### 1953 Aged 54

Attended the Second National Conference of Representatives of Literary and Art Workers. Greatly inspired by the scenery in Mount Tianping when in Suzhou.

### 1954 Aged 55

Made a Shanghai delegate to the Chinese People's Political Consultative Conference (CPPCC) and received an allowance of RMB80 (increased to RMB100 a few years later until payment suspended in 1966). Attended CPPCC meetings and received political and ideological education. Submitted a painting to the Shanghai Artists' Association every month. Although this meant stable income again for Lin, the money amounted to just half of the rents payable and it vexed Lin to support a family of four single-handedly.

### 1956 Aged 57

Wife, daughter and son-in-law obtained approval to migrate to Brazil. Living alone, retained only the second floor of his lease until he left Shanghai in 1977. Met the architect



1950年代下鄉寫生  
Went to village to sketch in 1950s



1950年代林風眠在上海南昌路寓所畫室  
Lin in his painting room in Nanchang Road's homestead,  
Shanghai in 1950s



1957年林風眠與馮葉攝於上海南昌路寓所  
Lin and Feng Yeh, photography taken at Lin's homestead in  
Nanchang Road, Shanghai in 1957



黃山速寫稿  
Sketches of Mount Huang



香港舉辦「林風眠畫展」的報導，1962年3月28日  
香港《大公報》  
The news of Lin's painting exhibition held in Hong Kong,  
*Ta Kung Pao*, 28 March 1962

Professor Feng Jizhong and his family and became the Godfather of Feng's three-year-old daughter Feng Yeh whom he taught painting as his “very last young student”.

## 1957 Aged 58

Sold his properties in Hangzhou and stopped teaching foreign students painting.

## 1958 Aged 59

Assigned to labour at a village for over a month. Severely criticized for promoting bourgeois reactionary ideas of art through the book *Impressionist Painting* that he edited upon request.

## 1959 Aged 60

Went to fishing grounds in Zhoushan to sketch from life.

Went with the painter Li Yongsen and his wife as well as student Xi Suhua to Mount Huang for sightseeing during which he made quite some drawings.

## 1960 Aged 61

Elected Vice-Chairman of the Shanghai Artists' Association.

## 1961 Aged 62

Sent to Mount Dongting, Suzhou, for sightseeing. Showed four paintings at the Shanghai Exhibition of Birds-and-Flowers. Mi Gu, a cartoonist, was later relentlessly attacked for his article “I Love Lin Fengmian's Painting”.

## 1962 Aged 63

The Exhibition of Lin Fengmian's Painting was presented by the Shanghai Branch of the Chinese Artists' Association in Beijing and Shanghai.

The Exhibition of Lin Fengmian's Painting was held in Hong Kong.

## 1963 Aged 64

Sent to Xin'anjiang and other places for sightseeing.

## 1964 Aged 65

The Exhibition of Lin Fengmian's Painting was presented in Hong Kong by the International Department under the Literary Committee of Central Committee of the Chinese Communist Party. Sent to Jingdezhen, Jiangxi, to paint ceramic plates to be presented as

state presents.

Life eased immensely, thanks to the frequent diplomatic exchanges between China and other countries during the year such that many diplomats directly solicited paintings from Lin at his home in Nanchang Road.

Painted quite a number of modernist paintings but was cautious not to show them to people.

### 1965 Aged 66

Political tensions seemed to be mounting. Went on a packaged tour with Feng Yeh and others to Mount Putuo in Zhejiang via Ningbo.

### 1966 Aged 67

Political tensions began to be felt early in the year and allowance from the CPPCC was suspended. The Cultural Revolution was officially launched on 16 May. Campaigns to “smash the Four Olds” and “search houses for confiscation” were carried out everywhere. As the situation became more critical, Lin turned most of his works into pulp by soaking them in water and then thrown away in order not to leave behind any “evidences” that would incriminate anybody. He also turned his house upside down rummaging for and destroying everything that could be regarded as belonging to the Four Olds. In the evening of 2 September, his house was searched by a dozen people or so for almost 20 hours. When the search was done, a huge white banner written in black with “Down with the bourgeois reactionary scholar-tyrants” was stuck across his door. All the paintings that remained were locked up in sealed boxes until his release at the end of 1972. Bookshelves and big baskets of wooden Buddhist images, jugs and whatnots, or objects of the so-called Four Olds, were wrapped up in white sealing tapes. His bank accounts were frozen and almost all his cash was confiscated.

### 1967 Aged 68

Criticized and denounced time and again. Went repeatedly to the CPPCC and the cultural authorities for allowance payment but to no avail.

### 1968 Aged 69

Things went from bad to worse. Subjected to forced labour, lecturing and beating almost every day. When summer came, even required to report all visitors to the Rebels day after day.

26 August. Arrested by the Shanghai Municipal Public Security Bureau and detained at



1960年代林風眠攝於上海南昌路寓所  
Photography taken in Lin's homestead in  
Nanchang Road, Shanghai in 1960s



文革時，林風眠將大量畫作浸成紙漿，  
再用抽水馬桶沖掉  
During the Cultural Revolution, Lin turned most of his  
works into pulp by soaking them in water  
and then flushed away

Detention Center No. 1. Tortured into confessing and copying confessions of fabricated crimes like being the head of Japanese spies. Often handcuffed behind his back. The bondage was tightened arbitrarily without loosening for weeks such that his hands were covered in blood. Except for monthly deliveries of basic everyday items by his student Xi Suhua, no visits were allowed right till his release. Transferred to Detention Center No. 2 in the meantime. Feng Jizhong, his bosom friend, ran the errands in place of his wife Xi Suhua when he was released after investigation in isolation. Transferred back to Detention Center No. 1.

### 1972 Aged 73

“Released for education” on 28 December. Went straight to Feng Jizhong’s place without even changing when brought home. The meeting was emotional.

### 1973 Aged 74

Placed under Shanghai Chinese Painting Institute with a monthly pay of RMB100. Although frail, had to attend frequent political educational meetings and to tender paintings. To avoid getting himself into trouble, destroyed works entitled *Cat (Mao)* that sounded like Chairman Mao’s name in Chinese.



在九龍彌敦道寓所作畫

Painted in the apartment in Nathan Road, Kowloon

### 1974 Aged 75

Again criticized and denounced as “Black Painters” when campaigns to “denounce black paintings” were launched.

### 1975 Aged 76

Things were as precarious as before but otherwise safe and sound.

### 1976 Aged 77

After Mao Zedong died on 9 September, the Gang of Four fell from power in October. The Cultural Revolution seemed to have come to an end.

### 1977 Aged 78

Asked Ye Jianying’s daughter who came to visit him with friends to pass on a letter to her father, a clansman but total stranger from Meixian. Ye approved Lin’s application for visiting his family in Brazil and delegated the Shanghai authorities to issue him with a passport specifying that exit would not be allowed without a Brazilian visa which took months to obtain.

All the formalities were completed in October. Having entrusted his home in Nanchang Road to somebody else, flew to Guangzhou and arrived in Hong Kong via Shenzhen on 26 October. All that he was allowed to carry with him in return for placing all his works in the custody of Shanghai Chinese Painting Institute were dozens of paintings, US dollars that could hardly pay for a ticket to Brazil, a hundred blank sheets of rice paper and some sundry items. Lived in the temporary warehouse above Chung Kiu Chinese Department Store in Nathan Road, Kowloon. The department store staged a number of fairs featuring Lin's works in the name of Chung Kiu Collection in subsequent years.

### 1978 Aged 79

Flew over to Brazil on 1 March. Took over 30 hours to arrive in Rio de Janeiro on 2 March. Reunited emotionally with wife, daughter and son-in-law after separation for some two decades and saw his grandchild who was born in Brazil. Returned to Hong Kong on 27 April. While in Brazil, wrote letters to the Shanghai municipal authorities for seeking permission for his goddaughter Feng Yeh to exit the country on the grounds of an upcoming exhibition in France. Feng went to Hong Kong in autumn.

### 1979 Aged 80

Met with his student Xi Dejin in Hong Kong and visited his painting show. The exhibition Painting of Lin Fengmian was presented by the Shanghai Branch of the Chinese Artists' Association. Selected as Exco-member of the Chinese Artists' Association and Chairman of the Shanghai Branch of the Association.

Held the exhibition The Painting of Lin Fengmian at Cernuschi Musée, Paris, at the invitation of the French Foreign Ministry. Flew over from Paris to Brazil to visit his family towards the end of the year.

### 1980 Aged 81

Returned to Hong Kong before the Chinese New Year. Suffered from stomachache and gastrorrhagia before departure and did not fully recover until the end of the year.

### 1981 Aged 82

Went with goddaughter Feng Yeh to Brazil to visit his family.

### 1982 Aged 83

Wife Alice Vattant passed away on 13 June.



1980年代初，林風眠與關良在香港相聚  
Gathering with Guan Liang in Hong Kong in early 1980s



重遊法國巴黎國立高等美術學院  
Re-visited L'Ecole Nationale Supérieure des Beaux-Arts in Paris, France



1980年，與黃苗子、郁風夫婦在香港相聚  
Gathering with the couple Huang Miaozi and Yu Feng in Hong Kong in 1980



1980年應邀訪問香港中文大學藝術系  
Visited the Department of Fine Arts, the Chinese University of Hong Kong in 1980

### 1983 Aged 84

Visited his family in Brazil in January.

### 1984 Aged 85

Went to Tokyo, Japan, for the opening of Feng Yeh's painting exhibition.

### 1986 Aged 87

Held a painting exhibition in Toyko, Japan, at the invitation of the Seibu Group.

### 1987 Aged 88

Attended the opening of a retrospective exhibition of Wu Guanzhong at the Hong Kong Arts Centre.

### 1988 Aged 89

Wrote the apothegm "*yong bao qing chun* (forever young)" to celebrate the 60th anniversary of the China Academy of Art (previously The National Academy of Art). Went to Thailand and Korea for sightseeing.

### 1989 Aged 90

Warmly received on arrival in Taipei on 3 October.

On 5 October, the National Museum of History, Taipei presented a retrospective exhibition of Lin, featuring 90 of his works. Paid a visit to General Chang Hsueh-liang while in Taiwan.



赴日本東京參加「馮葉畫展」開幕  
Went to Tokyo, Japan, for the opening of Feng Yeh's painting exhibition



與吳冠中相聚於太古城寓所  
Gathering with Wu Guangzhong in Lin's homestead in Taikoo Shing, Hong Kong

Early November, the Art Committee of the Chinese Artists' Association and the Fine Art Research Institute of the Chinese Arts Research Academy jointly organized the "Symposium of Lin Fengmian's Art".

Mid November, a painting exhibition of Lin was presented at the National Art Museum of China by the Museum, the Chinese Artists' Association, the Shanghai Chinese Painting Institute and the Zhejiang Academy of Fine Arts.

## 1990 Aged 91

Held a painting exhibition in Tokyo, Japan, at the invitation of the Seibu Group.

## 1991 Aged 92

Went to Taipei to receive the National Literary Award for Special Contribution in late March.

Passed away at the Hong Kong Adventist Hospital as a result of cardiomegalia triggered off by pneumonia complication after catching a cold. Lin had had myocardial infarction when he was subjected to torture in jail during the Cultural Revolution.

Lin worked untiringly day after day right up to the last few months of his life.



1980年代，林風眠攝於太古城寓所  
Photography taken in Lin's homestead in Taikoo Shing,  
Hong Kong in 1980s



林風眠晚年的畫稿 Lin's late-year sketches



「林風眠九十回顧展」在台北開幕  
A retrospective exhibition of Lin at 90 held in Taipei

( Text provided by Ms Feng Yeh. Photos at the courtesy of Ms Feng Yeh, China Academy of Art and Han Mo Xuan Publishing Co., Ltd. )