



Lin Lu

Healing Artist · Writer · Life Coach

Creator of the **Red Leather Suitcase** series, Lin Lu combines art, story, and soul-centered coaching rooted in Jungian insight and Christian faith. A survivor of early trauma, she helps others find healing through creativity, reflection, and cross-cultural understanding.

"Turning wounds into art, and art into healing."

"Where story meets soul — art as a path to wholeness."

Lin Lu: Art-Based Healing Facilitator | Writer | Life Coach | Cross-Cultural Marriage Mentor

Lin Lu is the creator of the *Red Leather Suitcase* healing art series, integrating visual art and narrative writing to explore early trauma, family dynamics, and relational wounds. Orphaned at five, divorced at thirty-three, and a single mother for eighteen years, she began her art healing journey in Manila at age thirty-seven.

Her work weaves together Jungian symbolic language and Christian faith, offering soul-centered transformation through image and story. Lin studied Biblical Studies at Logos Evangelical Seminary in Los Angeles and has been a member of the American Association of Christian Counselors (AACC) since 2012.

Together with her husband, David, a Christian counselor, she co-leads cross-cultural marriage and family coaching. Her books *Red Leather Suitcase* and *Dear Peter* combine evocative artwork with personal memoir, inviting others into a path of healing, integration, and hope.

林鹿: 艺术疗愈者 | 作家 | 生命教练 | 跨文化婚姻辅导者

林鹿，红皮箱艺术疗愈系列创始人，专注于通过绘画与写作整合早年创伤、亲密关系困境与家庭系统经验。五岁丧父，童年经历创伤，33岁离婚成为单亲母亲，37岁在菲律宾开启艺术疗愈之路。她的创作融合荣格心理学象征语言与基督信仰，触及灵魂深处的阴影与盼望。

她于洛杉矶正道神学院进修圣经研究，受多位资深辅导员影响，投入专业辅导与教练工作。自2012年起为美国基督教辅导员协会（AACC）会员，与心理咨询师丈夫大卫共同从事跨文化婚姻与家庭辅导。

她的著作《红皮箱》《亲爱的彼得》结合疗愈图像与生命叙事，深受读者喜爱。她致力于引导个体走出创伤、面对阴影、拥抱真实的自我，活出整合与自由的生命。

Lin Lu – Art-Based Healer, Writer, and Life Coach

Born into adversity, **Lin Lu**'s life journey has been shaped by profound loss, resilience, and a deep capacity for transformation. Orphaned by her father's death at age five, she carries the imprint of early childhood trauma—what Carl Jung would describe as an encounter with the *shadow* at a formative age. Her life reflects the psychological task of **individuation**: integrating the broken, the hidden, and the unloved parts of the self to become whole.

At age 33, following a difficult divorce, Lin became a single mother—navigating the challenges of raising a child in a non-traditional family structure. For the next 18 years, she remained single, walking a long path of spiritual, emotional, and psychological refinement as a woman reclaiming her autonomy. In Jungian terms, she was forging her way through the *anima*'s maturation, embodying both the feminine and the strong interior masculine (*animus*) needed for self-containment and growth.

At 37, while living in Manila, Philippines, Lin encountered **healing through art**. Painting became both prayer and mirror—her path toward self-integration. She began developing what would later become her signature **art narrative therapy**, blending storytelling with visual expression. Her works do not merely depict images; they serve as **archetypal landscapes**, holding the inner child, the grieving mother, and the wise woman in symbolic conversation.

Lin's formal training in **Biblical Studies at Logos Evangelical Theological Seminary in Los Angeles**, under the mentorship of seasoned Christian counseling professors, deepened her integration of faith and psychology. Her healing journey moved from personal exploration to professional practice, always rooted in compassion and spiritual discernment.

A devoted member of the **American Association of Christian Counselors (AACC)** since 2012, Lin has cultivated a practice that bridges **Christian soul care**, **Jungian insight**, and **art-based therapy**. Together with her husband **David**, a Christian counselor, she offers cross-cultural couples counseling—an integrative model that honors both psychological dynamics and spiritual truths.

Her **healing journals and autobiographical paintings** are not only therapeutic tools but public testimonies. In 2020, her book *Red Leather Suitcase*—a visual memoir of grief, migration, and inner healing—was awarded the **Aegean Arts & Letters Prize**. In 2022, she published *Dear Peter*, a moving narrative on the complexities of mother-son relationships, childhood wounds, and the hope of reconciliation.

As a **trauma survivor**, **artist**, and **life coach**, Lin transforms personal pain into **soul nourishment** for others. Her approach reflects Jung's belief that "Only the wounded physician heals." Her long-standing work with AACC and her cross-disciplinary healing work point to her commitment to **wholeness**—body, mind, soul, and spirit.

Through her **Red Leather Suitcase Healing Series**, Lin invites others to enter their own inner rooms of memory and sorrow, not to escape them, but—as Jung taught—to turn toward them

with grace and imagination. It is here, in the quiet dialog between shadow and light, that healing becomes possible.

林鹿 —— 艺术疗愈者、作家、生命教练

林鹿生于困境，成长于缺席之爱，却活出了一段关于韧性与蜕变的生命旅程。她五岁丧父，幼年即经历创伤与失落，在人格尚未成形之际，便与苦难照面。这种早期的“阴影”（Shadow）经验，成为她后来疗愈工作的灵魂根基，也让她走上一条荣格心理学所称的个体化之路——在整合破碎、拥抱潜意识的过程中，成就真实自我。

33 岁，她经历婚姻破裂，成为单亲母亲，承担起养育儿子的重担。作为女性，她在人际与结构不完整的家庭系统中不断摸索，在长达 18 年的单身岁月里，经历了**女性自我发展与独立人格建构的炼金过程**。

37 岁，她在菲律宾马尼拉开启了**艺术疗愈**的道路，透过绘画进入潜意识的象征领域，表达无言的痛与渴望。画画成为她与内在小孩对话的通道，也成为她身心灵整合的“容器”（Container）。在这一过程中，林鹿发展出她独有的**艺术叙事疗愈法**——结合绘画与书写，以故事唤醒记忆，以图像照见心灵。

她曾在洛杉矶正道福音神学院接受圣经研究训练，并在多位资深辅导教授的指导下，开启系统的疗愈之旅。她自 2012 年起，便是**美国基督教辅导员协会（AACC）**的忠实会员，致力于将基督信仰、心理洞察与艺术表达相结合，服务他人。

与她的丈夫大卫——一位 40 多年的基督教心理咨询师——一同，他们共同开展**跨文化婚姻与家庭辅导**的工作，关注文化差异、情感修复与信仰整合。

林鹿的疗愈绘本与自传性创作，是她咨询工作的重要组成部分。2020 年，她出版的《红皮箱》获得**雅歌文艺奖**，描绘了移民女性的内在旅程与灵魂修复；2022 年，她出版了《亲爱的彼得》，真实记录母子关系的张力、撕裂与重建，展现出深刻的人性 with 信仰洞察。

作为一个**早期创伤的幸存者**，林鹿将苦难化为滋养，将痛转化为疗愈能量。她用艺术抚慰伤痕，用语言架桥连心，回应荣格那句深刻的话语：“唯有受过伤的医者才能医治。”她 13 年来持续参与 AACC，也见证她对**整全生命（身、心、灵）疗愈的深度委身**。

在她的《红皮箱疗愈系列》中，林鹿邀请观者进入内在的“记忆房间”，不是为了逃避阴影，而是为了如荣格所说，**转身面对阴影，在光与暗之间找到新的生命力量**。在这个图像与灵魂交会的旅程中，盼望得以回响，真实的自我得以被看见与安慰。

A Response to Conventional Critique: Words from the Artist

Traditional art criticism methods, such as the Feldman Method with its linear structure of "Description – Analysis – Interpretation – Judgment," aim to evaluate artwork through rational aesthetics. However, when applied to my piece *"My Father's Fishbowl and Iron Bars, My Mother's Back,"* such an approach may miss the very heart of the work — a nonlinear visual diary rooted in trauma, where fragmented memory rises and flows from the depths of the soul.

The critique notes: "The figures lack facial detail, which may weaken emotional resonance," and suggests "enhancing narrative clarity" to aid viewer understanding. Yet for me, this absence is intentional and essential.

I deliberately removed the facial features of the figures — not in pursuit of abstraction, but to open space for projection and empathy. These faceless forms act as symbols, inviting viewers to see their own family stories within them. In that blurred mother's face, someone may recall their own mother; in the broken fishbowl, the fragility of their childhood home.

As for the comment that the "composition appears chaotic" or "disoriented," I would say — **that is the nature of memory**. My creative process is what I call *healing painting* — there is no blueprint, no fixed narrative. Like water seeking a path, the painting grows organically during creation. Memory doesn't unfold in perfect sequence; it erupts unexpectedly, sparked by a phrase, an object, a dream.

Some might say, "Art should tell a clear story." I believe that for those who have lived through family separation, political repression, or silent childhood pain, **absence itself becomes part of the narrative**, and fragmentation becomes the form through which truth speaks.

Not Just a Painting, But the Fingerprint of Time

The red characters "Cultural Revolution" and the date "October 23, 1968" are not simply political symbols; they are **time stamps of a family's rupture**. The iron bars stand for my father's imprisonment; the goldfish were a gift from my sister; my mother's back — forever turned — is the most profound cry in silence.

I do not paint for the market, nor to explain a story. I paint in order to give shape to unspeakable feelings, to reassemble shattered memory into a visual language. Each piece is like a fingerprint — the imprint left by time on my life.

为何我选择不拘一格——一扇通往“观看”的心门

许多专业评论在面对艺术作品时，会沿用所谓“Feldman Method”的标准套路：描述、分析、解释、评价。表面看似理性严谨，实则常常将一幅画拆解成“元素拼图”——色彩是否和谐？构图是否平衡？技法是否高明？叙事是否清晰？面部是否具体？这一套机制常常逼问：“这幅画好看吗？它说了什么？哪里需要改进？”

但在这样条分缕析的语言中，**画的灵魂消失了**。评论者仿佛是拿着尺子评量梦境，甚至将梦裁剪得整齐划一，却忘了梦的真正价值在于它的模糊、情绪、未知和个人。

Feldman Method 常常将艺术家钉在“是否专业”“是否成熟”“是否清楚表达”的审判席上，却忽略了：有些画，并不是为了清楚表达而生，而是为了打开内在的结、释放压抑的情绪、唤醒模糊记忆中那一缕微光。

在我的创作中，每一幅画都是一种*生命状态的记录*。我不设草图、不写剧本、不为“视觉中心”或“焦点处理”去安排画面。每一次落笔，是我与记忆之间的互动，是我允许图像从潜意识中浮现。它不是计划好的一场演出，而是一场流动中的祷告。

我不画面孔，是因为记忆中的父母和童年，并不是用细节可描摹的。他们是某种气味、某种背影、某种重复的梦，是水中波动的影子。如果我硬要画出五官、表情，那反而是对记忆的背叛。

对观众的邀请：以“心”观看，而非“分析”

也许你站在画前，会感到不解：为什么窗户是歪的？金鱼缸怎么漂浮在空中？这些人是谁？这幅画讲了什么故事？

我的回答是：请暂时放下“要明白”的欲望，允许你的身体与你的记忆先反应。

你是否也曾有一段关于父亲的沉默？你是否也记得母亲曾无声地承受着什么？你是否也在家庭的裂缝中长大，在梦中试图重新拼凑那一幅失落的全家福？如果是，那你已经读懂了这幅画——不是通过逻辑，而是通过心灵。

不要以语言裁判画，而是与画一起流动

艺术不是商品展示，不是考试评分。它是一种呼吸，一种伤口的缝合，一种对逝去亲情的留影。请你不要站在高处指点作品应如何更“完美”，而是请你靠近一点，听听画中那条金鱼最后挣扎的水声，那是我童年记忆中无法言说的一部分。

如果你愿意以开放的心来看这幅画，它也许会替你照见你心中尚未命名的悲伤与柔情。

我们不是在展示技法，而是在邀请你：一同回家。

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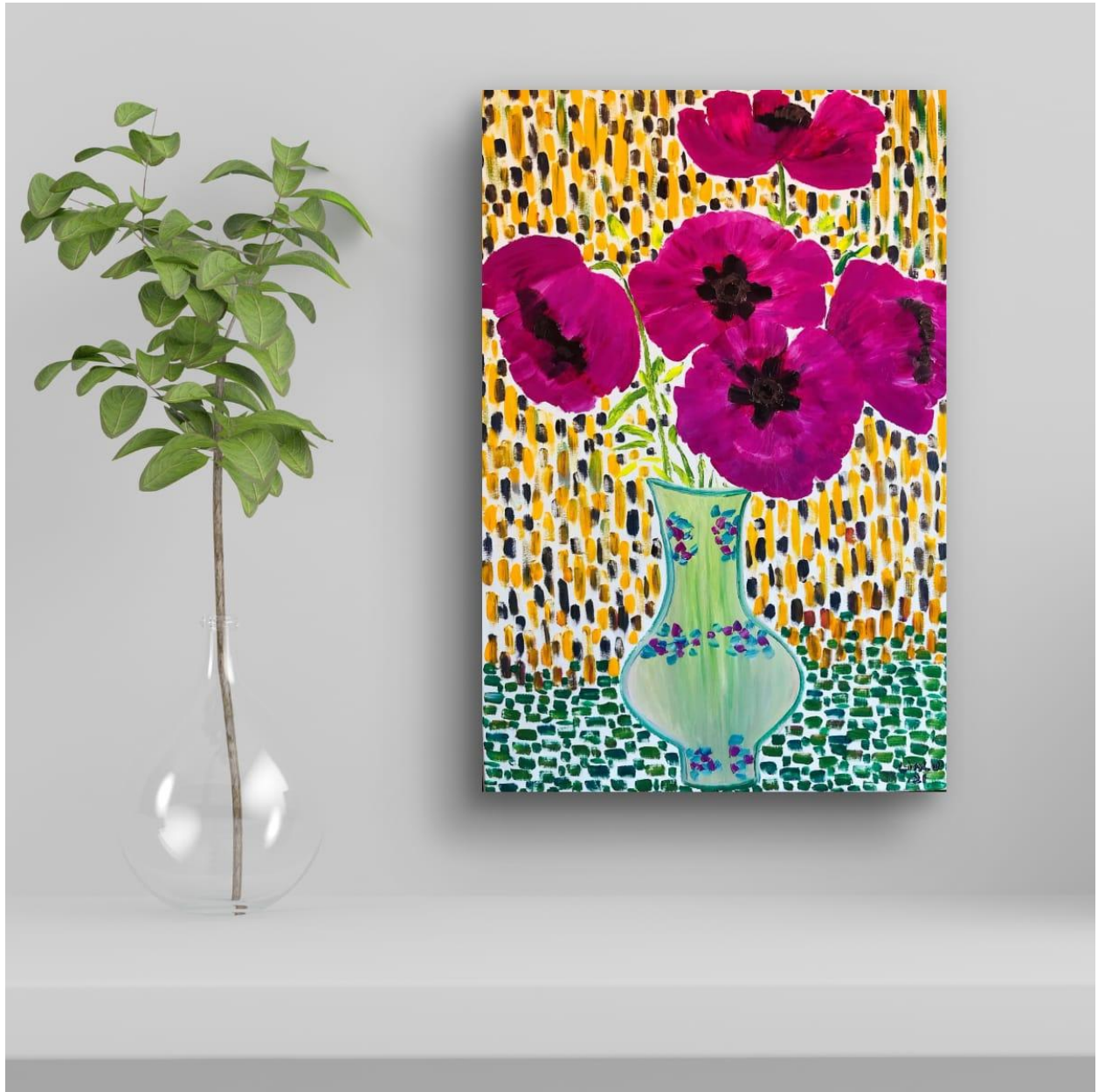
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“Poppies” | An Inner Journey through the Flower of Remembrance



In this vivid painting, the bold red poppies are more than a depiction of nature—they are a convergence of collective memory and personal unconscious. Their petals blaze like flames, yet behind their brilliance lies a profound silence. The red hue not only signifies the vitality of life but also evokes reflections on sacrifice, blood, and remembrance. The dark center of each flower resembles a bullet, alluding to the wounds of war and death. As the symbolic flower of fallen

soldiers, the poppy stands as a tribute to mourning, remembrance, and the imperative not to forget.

According to Jungian psychology, symbols serve as bridges between the conscious and unconscious mind. Here, the poppy is not merely a flower—it is a vessel of meaning. It holds within it unspoken traumas—of war, displacement, and loss—and its vivid red speaks of fire and blood in the landscape of memory. Yet in the symbolic realm, it also carries the potential for transformation: when memories are witnessed, and pain is named, healing can begin.

The intricate blue vase, adorned with classical figures, acts as a vessel not just for flowers but for history and culture. Its cool tones contrast with the poppies' heat, forming a visual tension that mirrors the dualities of the human psyche: love and loss, life and death, passion and reflection.

The rhythmic interplay between the flower's vitality and the textured background invites the viewer to linger—not merely to admire its beauty, but to enter what Jung called the “shadow” space of the soul. This shadow is not evil, but rather the repressed and forgotten. When we have the courage to face it, the flower blooms in the darkest place.

This is not just a decorative piece—it is a painting of the soul. Its healing power arises from the evocative language of symbols, calling us to remember, to mourn, and to reclaim wholeness in the face of loss.

Emergence: A Journey through the Depths of the Unconscious



This painting unfolds like a dreamscape, a psychological tapestry where memory and symbol weave together. Through objects like the red suitcase, cloisonné vase, the woman's steady gaze, pink blossoms, and a green butterfly, Lin Lu transforms personal and familial experience into an expression of the collective unconscious. Each element emerges as an archetype—carrying meaning beyond the personal, echoing the depth of Jungian thought.

The red suitcase symbolizes the *Shadow*—a weight of ancestral memory and unspoken pain. Tightly closed and tilted, it resists the flow of time, suggesting unresolved generational trauma. Yet, it may also point to a portal of transformation, should one dare to open it.

The woman, her face blending into the suitcase's tone, seems suspended at the threshold of *individuation*. Her gaze is both outward and inward, as if confronting the hidden layers of her own psyche. Her sealed lips speak a silent protest, and also the contemplative quiet before awakening. She is emerging—from a state entangled in ancestral memory—toward becoming her *Self*.

The cloisonné vase, delicate and refined, stands as the ego's attempt to preserve heritage and memory. Yet its fragility suggests that only through breaking illusion can new truth be revealed.

Above her, the pink flower blooms—a fleeting vitality—while the green butterfly evokes *Anima* energies of soul and rebirth. The butterfly asks: does it remember being a caterpillar? Just as we ask: do we remember our wounded, forgotten selves? It flutters with the lost fragments of memory, reassembled in vulnerable beauty.

This work is a form of active imagination—a Jungian process in which unconscious material is visualized and made whole through art. *Emergence* is not merely about the past; it is a calling to become whole. It invites us on a soul journey across familial legacy, cultural silence, and the dark waters of the unconscious, toward healing and transformation.

Rooted in the Psyche — the Field of Poppies



This vivid painting presents not merely a natural scene, but a psychological landscape — a field of red and orange poppies blooming directly from the earth, underpinned by lush green tones and energized by expressive brushstrokes. At first glance, the painting radiates warmth, joy, and life. But beneath its celebratory color lies a deeper symbolic invitation: a call to reconnect with the Self through nature, memory, and the archetypal.

In **Jungian psychology**, the flower — especially one rooted in the soil — is a powerful symbol of the **individuation process**. These poppies are not cut or arranged in a vase; they are alive, **growing directly from the ground**, representing our connection to the **unconscious**, the body, and the collective roots of the soul. The earth here is not just background; it is the **maternal ground**, the **Great Mother**, from which all life springs and to which it returns.

The red and orange poppies, with their ephemeral beauty, evoke themes of **vitality and impermanence**. Red often symbolizes **life-force, passion, and sacrifice**, while orange suggests **transformation and creative fire**. In the context of the poppy's cultural symbolism as a flower of remembrance, this field may represent not only a celebration of life, but a **sacred resting ground** — a place where **grief meets renewal**, where memory and healing take root.

The dynamic movement in the brushwork gives the flowers an almost **dream-like fluidity**, drawing the viewer into an **active imagination**. According to Jung, such engagement with symbolic imagery helps the psyche move toward wholeness. This field of poppies thus becomes a **liminal space**, where inner wounds can surface gently, held by beauty and nature rather than overwhelmed by pain.

"The soul becomes colored with the color of its thoughts." – Marcus Aurelius

In this light, the painting is not merely decorative, but **therapeutic**. It serves as a gentle guide for those navigating personal loss, change, or emotional fatigue. Its vivid palette and natural rhythm encourage viewers to pause, breathe, and feel — to **stand barefoot in the field of the psyche**, so to speak, and remember that healing often begins in stillness, and that beauty itself is a kind of medicine.

Repenting 32 Years of Silence

"Silence chained the wound — now tears cleanse the soul
and face the light of truth."



The Gate of Witnessing

At the center of this painting burns a single candle — its light rippling outward like a tear dropped into the abyss, stirring the still waters of memory. To its side, a blue surgical mask lies quietly, echoing the silence and isolation of the pandemic era. In the vibrant yet fractured background, the numbers “89” and “64” emerge like faded ghosts — markers of buried truths and suppressed voices. Abstract figures shift and blur across the canvas, evoking dreamlike mourners or forgotten souls reaching out to be seen.

In China, the attempt to commemorate the Tiananmen Massacre is more than a reflection on a historical event—it is a confrontation with a **state of repressed mourning**. For decades, Hong Kong’s candlelight vigils in Victoria Park offered a rare space for collective remembrance in the Chinese-speaking world. Now banned, their light continues in quiet paintings, whispered poems, and whispered prayers.

Lin Lu’s painting *Repenting 32 Years of Silence* uses the imagery of a candle, a surgical mask, and the ghostly numbers “8964” to evoke suppressed truth and inner repentance. It becomes a spiritual threshold, calling the viewer to confront the grief that could not be spoken. Her *Poppies Series*, by contrast, draws on the wartime flower of remembrance, gently caressing the fractured childhood memories from the Cultural Revolution—a time of invisible orphanhood and collective forgetting.

Together, these works offer a bridge from **Auschwitz to the Cultural Revolution to Tiananmen**—not to compare suffering, but to stand together at the edge of trauma and reclaim fragments of humanity, faith, and hope.

So Close, So Far: A Painting for June 4th



This painting is a memorial.
But more than that, it is a dream—a collective dream that has long been silenced.

A young girl in a white dress stands barefoot and empty-handed. A white cloth is tied around her head, with “1989” written in red. Her eyes glisten with unshed tears. Behind her, a crimson flag waves. To her left, the grim face of a soldier looms, alongside a machine gun and a green tank—cold symbols of authoritarian force.

Through stark, minimal elements, this image evokes a chapter of Chinese history that remains suppressed in public memory: the Tiananmen Square protests of 1989. The girl is not just one individual—she is an archetype, what Carl Jung would call the *anima mundi*, the soul of a people, standing unarmed before the machinery of repression.

In Jungian psychology, the tank and the gun represent the "collective shadow"—the dark, disowned parts of a society that, when not confronted, return again and again through cycles of violence, silence, and denial. The girl, by contrast, embodies the tender conscience and moral clarity that authoritarian systems seek to erase. Her tears speak not of weakness, but of witness.

The white headband with "1989" is a seal of memory. It marks the forehead of the soul with an uncompromising truth: that something once happened, and it matters still. To remember is an act of resistance. To paint, when others demand forgetting, is to speak on behalf of the silenced.

"So close, yet so far" names the psychic distance between a truth buried and a truth acknowledged. The event is still near—it lives on in the dreams, traumas, and silences of millions—but it is far from being reconciled in our collective consciousness. The painting becomes an invitation to begin that reconciliation.

As Jung wrote, "*What is not brought to consciousness comes to us as fate.*" This fate may take the form of numbness, denial, or intergenerational silence. But it can also, if we dare to listen, become the seed of healing.

This is a soul dialogue still in progress.
This is love remembering.
This is beauty bearing witness.
This is a painting that refuses to forget.

“The Gate of Memory: The Tiananmen Mothers Who Still Stand”



This poignant portrait honors the enduring presence of the “Tiananmen Mothers” — women who, for decades, have held vigil at the threshold of silence, demanding truth, justice, and remembrance for their lost children. The central figure's gaze is unyielding — a mother's eyes, weathered by grief yet ignited with undiminished clarity. Around her, ethereal angels form a spiritual perimeter, and beneath her feet, architectural references ground her in a specific time and place — Tiananmen, 1989.

This image reaches beyond political commentary to touch a **collective archetype**: the **Mother** — bearer of life, container of suffering, and guardian of memory. The **Great Mother archetype** appears in two forms: the nurturing, generative force and the sorrowful, mourning figure who holds the world's pain. Here, we see both.

The Tiananmen Mothers' decades-long persistence becomes an **embodied individuation process** — the slow, painful but vital emergence of truth from the unconscious shadows of repression. Their public mourning breaks the silence imposed by societal denial, reminding us that healing begins not with forgetting, but with **witnessing**.

Why is it the mothers who remain? Because in the symbolic order, **the Mother holds the dead**, and with that, she also holds the power to **bridge life and death, past and future**. In cultures where history is buried, it is often women — especially mothers — who preserve memory through ritual, story, and steadfast love. Their demands are not rooted in vengeance but in the **restoration of wholeness**, a core aim of healing.

The bright, saturated colors in the painting — reds, golds, and blues — symbolize not only blood and mourning, but also **illumination** and **hope**. The angels may be seen as **inner figures** — psychopomps guiding both the lost sons and their mothers through a long psychic night. And the numbers “89” and “64” become **mandalas of memory**, anchoring historical trauma within the sacred circle of personal devotion.

This artwork is not only a political testimony but also a **psychic altar** — a place where viewers may pause to reflect on collective shadow, ungrieved losses, and the moral courage required to hold space for memory in a time of forgetting.

"Tiananmen Mothers" is a human rights advocacy group formed by the families of victims who died in the 1989 Tiananmen Square crackdown. The group is dedicated to seeking truth, justice, and official acknowledgment for their loved ones who were killed during the suppression. It was founded by Professor Ding Zilin, whose son Jiang Jielian was killed in the incident. Since the early 2000s, the group has been urging the Chinese government to conduct a full investigation into the events of June 4, 1989, to publicly disclose the number of casualties, to hold those responsible accountable, and to allow families to mourn their loved ones openly. ([Wikipedia](#), [Wikipedia](#))

The main demands of the *Tiananmen Mothers* include: ([Chinese Pen](#))

- The right to publicly mourn their deceased loved ones;
- The right to receive humanitarian assistance both domestically and internationally;
- An end to the persecution of victims and their families;
- The release of those still imprisoned for participating in the 1989 protests;
- A comprehensive and open investigation into the crackdown. ([Wikipedia](#))

Despite facing surveillance and suppression from the government, *Tiananmen Mothers* persist in publishing open letters every year on June 4, calling on the government to confront history and respond to their demands. Their persistence is not only an act of remembrance for their loved ones, but also a call for historical truth and social justice.

She Who Flew Out of the Bottle



This surrealist oil painting was created on April 17, 2025, following a deeply touching conversation between the artist and her husband. The inspiration stemmed from the husband's heartfelt compassion for a previous painting by the artist, in which a little girl was trapped inside a bottle.

That earlier painting portrayed a childhood memory—both beautiful and painful—of a girl being held by her father, confined within transparent bottles labeled “1965” and “1968.” The girl was

lonely, silent, full of longing, and withdrawn. The image moved the husband deeply. He said to his wife, “I want to take her out of that bottle, give her a hug, and give her a home.”

In truth, he had already done just that—with love. He kept bringing her flowers, tenderly caring for her inner world.

The wife responded, “That little girl is no longer in the bottle. She has found freedom through faith and truth!”

The husband smiled and said, “Yes, 13 years ago, you came to me and said, ‘My name is Sarah.’ From that day on, I gave you a home.”

After her husband left for work, the artist began to paint this new piece.

In the upper right of the painting, a black-haired woman of East Asian descent soars gently through a deep blue sky. Her dress is made from broken fragments of blue-and-white Chinese porcelain, symbolizing how the pain of memory and shattered cultural identity have been transformed into a beautiful new life. In the upper left floats the red suitcase from her home—now opened. Childhood tears, a military-dressed doll, and old photographs have all been released. The suitcase, once heavy with the past, is now transparent and light, drifting in the sky.

The Holy Spirit is guiding and protecting her. Porcelain fragments swirl in the air as she rises with wings—these wings are not her own effort, but a gift of grace from God.

At the bottom of the painting, a couple dressed in red stands hand in hand by the peaceful harbor of Maryland. The woman gently points toward the sky, telling her husband the story of how the woman above emerged from the bottle—this is the artist’s own life story.

In the distance, sailboats glide quietly across the water, symbolizing freedom, new journeys, and new direction.

This painting tells a powerful story of rebirth from pain, of rising beyond confinement, and of a marriage transformed by love, faith, and compassion.

She Who Flew Out of the Bottle 《她从瓶中飞出》

Oil on canvas | Created April 17, 2025

This painting was born from a heartfelt conversation between the artist and her husband, recalling an earlier work—a little girl trapped inside a glass bottle, embodying childhood loneliness and longing. The husband said, “I want to take her out of that bottle, give her a hug, and give her a home.”

Now, she is free. A woman of East Asian descent soars into the blue sky, her dress made from porcelain shards—a symbol of broken memories transformed into grace. The red suitcase has opened, and the past floats light as air. Below, a couple stands by a peaceful harbor, telling the story of healing and transformation.

This work is a visual journey of liberation, rebirth, and the power of love to restore what was once hidden.

作品介绍 | Artwork Summary

这幅超现实主义油画描绘了一段感人至深的生命转化旅程——从童年的封闭与创伤中被释放，飞向自由、希望与爱的归属。画中飞翔的女子象征着受伤的“内在小孩”在信仰中获得重生，她身着由青花瓷碎片拼成的长裙，象征破碎记忆的美丽重构。画面中的红色皮箱已打开，过往被温柔释放。

This surrealist oil painting captures a tender, transformative journey—from childhood confinement and emotional pain to freedom, healing, and belonging. The woman flying out of the bottle represents the rebirth of the “inner child” through faith. Her porcelain dress reflects the artist’s cultural and emotional restoration. The open red suitcase releases the weight of memory into the lightness of grace.

The Exit of the Red Leather Suitcase: Dance of Resurrection

— A Symbolic Journey Through the Collective Unconscious



At sunset after a torrential rain along the Florida coast, Lin Lu stood before a radiant rainbow that bridged the sky and sea. In that sacred moment, she felt a deep stirring—an ancient memory from the soul was ready to be transformed.

This painting, *The Exit of the Red Leather Suitcase: Dance of Resurrection*, was born from that encounter. It is a poetic vision in the language of Jungian symbolism—a journey through shadow toward individuation, where the personal meets the archetypal.

The Red Leather Suitcase: A Portal of Memory and Trauma

At the center of the composition lies a red leather suitcase—an object inherited from Lin’s parents and a symbol of unspoken childhood and generational trauma. It carries the unresolved legacy of 1968, when her father was persecuted during the Cultural Revolution. The suitcase becomes both a threshold and an origin, a vessel of pain and remembrance.

In Jungian psychology, such symbolic containers represent the *collective unconscious*—not merely personal baggage, but repositories of ancestral sorrow. In the painting, the suitcase begins to melt, its edges softening—signaling the start of symbolic healing, as the past begins to be integrated rather than suppressed.

The Cherry-Blossom Woman: Psyche in Flight

Emerging from the suitcase is a winged woman in a cherry-blossom dress, representing *Psyche*—the awakened soul and the feminine essence within. In Jungian terms, she is a symbol of the *anima*, perhaps also the artist’s inner dancer of shadow. Once silenced, she now takes flight in a resurrection dance.

Her butterfly wings suggest metamorphosis—a transition from the wounded self to the renewed self. This is the movement of individuation, a woman reborn from historical grief, reconnected with her sacred center.

The Contemplative Woman: Shadow Still Present

Below, a second figure bows her head in silence. She is the unintegrated “former self,” still caught in shadow, imprisoned by memory, not yet able to see the rainbow. This inner tension between flight and stillness, life and death, silence and expression reflects what Jung called *the tension of opposites*—a necessary dynamic for integration and transformation.

The Green Train & the Rainbow: Memory in Motion and the Manifestation of the Self

A green train moves across the painting, marked “1968 China”—representing the timeline of memory. Jung reminds us that healing does not come by forgetting, but by descending into time’s deep well. The train, as a moving image, suggests memory activated—not static pain, but a force now capable of movement, witness, and renewal.

Above, a rainbow stretches across the sky—a manifestation of the *Self archetype*, bridging heaven and earth. It is a post-storm covenant, a divine sign of reconciliation. The entire painting

becomes a symbolic sanctuary, a psychological totemic space shaped by wind, light, water, and spirit.

Art as Healing, Theology as Vision

Through this work, Lin Lu fuses personal narrative, feminine experience, childhood wounds, faith resurrection, and the intuitive language of visual art. It reflects the Jungian process of *active imagination*—art as the voice of the unconscious, and the canvas as a vessel of psychic alchemy.

The flying woman is not fleeing pain—she rises in God’s light, transformed by sacred encounter. She becomes the resurrected dancer: a soul moving with will, beauty, and spiritual energy.

Artistic & Market Significance

This vibrant, symbol-rich painting weaves surreal imagery with deep psychological and spiritual resonance. It appeals to collectors and viewers interested in trauma healing, feminine archetypes, and faith-based transformation.

It would be well-placed in galleries, wellness spaces, trauma recovery centers, women’s workshops, and creative spiritual retreats. It can also be effectively promoted on online platforms such as Saatchi Art, Artfinder, or Etsy, as well as through Instagram storytelling and art-focused social media.

The Exit of the Red Leather Suitcase: Dance of Resurrection is a visual narrative rooted in Jungian symbolism. It is not just a painting—it is a healing ritual in color and form, chronicling the rebirth of a woman’s soul through darkness into light.

It echoes Carl Jung’s profound insight:

“We do not become enlightened by imagining figures of light, but by making the darkness conscious.”

In this work, the darkness is faced. The history is remembered. And the red suitcase finally opens into a doorway of freedom.

A red suitcase melts open.

A soul with butterfly wings rises.

Not to escape—but to be resurrected.

Lin Lu's newest painting is a journey through memory, shadow, and grace.
#JungianArt #SoulHealing #SymbolicArt #LinLuArt #RedLeatherSuitcase

My Childhood: Dad's Fish Tank and Iron Bars, Mom's Back



This oil painting captures the emotional landscape of Lin Lu's childhood through a deeply personal, symbol-laden composition. It layers multiple scenes into a fragmented visual narrative that blends memory, grief, and unresolved longing.

In the upper left corner, we glimpse a tender hospital memory: a three-year-old girl (the artist) recovering from scarlet fever, watched over by her mother. Her siblings visit, bringing a bottle of goldfish—a symbol of care and continuity. At the center of the painting, the father appears behind iron bars, referencing a painful fate and emotional distance. The large goldfish tank, a familiar object from home, reflects the fragility of life and the emotional undercurrents of family heritage.

In the lower left, the mother sits silently beside an old red suitcase, her back turned. Her presence, marked by stillness and solitude, expresses the family's grief after the father's passing. At the lower right, a window reveals a full moon. A five-year-old girl stands before it, her shadow cast on the floor—a quiet metaphor for the inescapable marks of childhood trauma.

All figures in the painting are faceless, their expressions left undefined. This intentional absence evokes the blurring effect of memory and allows viewers to project their own emotions onto the characters. The result is a universalized intimacy, where personal history meets collective resonance.

A Dialogue Between Fragmented Memory and Archetypal Shadow

“My Childhood: Dad’s Fish Tank and Iron Bars, Mom’s Back” is more than a recollection—it is a symbolic reconstruction of inner experience. From a Jungian perspective, the painting serves as a visual map of the unconscious, inviting a deeper reading into the archetypal energies at play:

- **The father behind iron bars** embodies the *Shadow*—that which is painful, repressed, or hidden within the family system. His imprisonment suggests emotional isolation, loss, or collective shame.
- **The mother’s back and the red suitcase** reflect the *Terrible Mother* archetype—not in a destructive sense, but as a figure of withdrawal, grief, and silent mourning. Her turned back suggests emotional distance and unspoken sorrow.
- **The goldfish and fish tank** symbolize both the *inner child* and the *life source*—the fragile beauty that persists within suffering. In Jungian terms, it could represent a psychic container of hope, nurturing what remains alive inside.
- **The moonlit window and the little girl’s shadow** mark the boundary between the conscious and the unconscious. The moon is a classic archetype of the feminine, the cyclical, and the unknown. The child’s silhouette hints at the early imprint of wounding and the birth of self-awareness.

The painting’s non-linear, surreal composition mirrors the structure of memory and dream, echoing Jung’s method of *active imagination*—a process of dialoguing with the unconscious through symbols and images. Rather than a chronological recounting, the painting presents simultaneity: pain, love, loss, and memory coexisting on the same emotional plane.

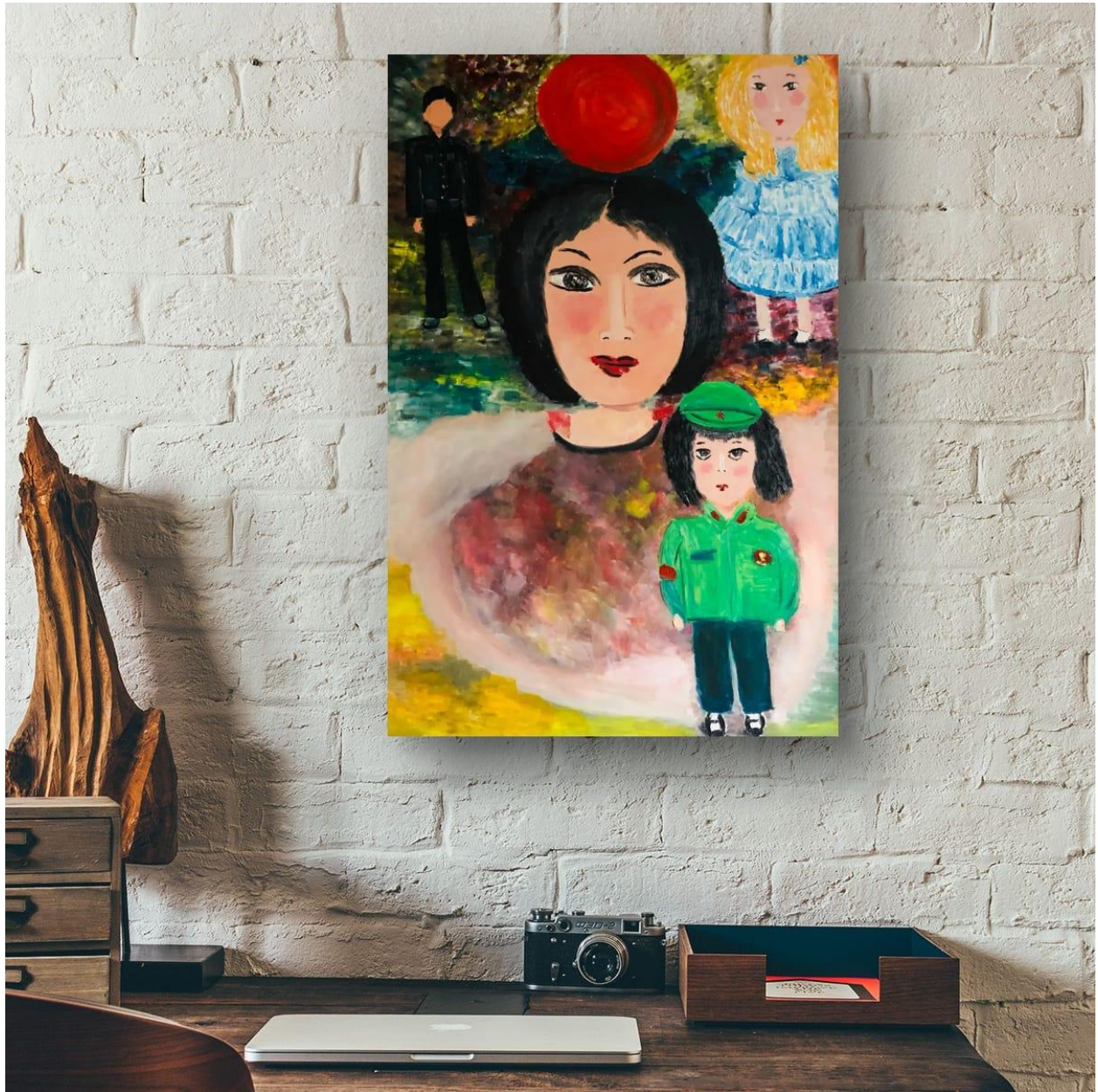
This piece is not simply a recollection of childhood—it is a soulful testimony of how love, grief, and silence shape identity. It portrays a journey through loss into meaning, using art to hold what words cannot say. The red suitcase becomes a vessel of memory and mystery, inviting viewers to open their own psychic luggage and find, perhaps, a child still waiting inside.

As Jung once wrote, “We do not become enlightened by imagining figures of light, but by making the darkness conscious.”

Through this painting, Lin Lu turns toward the darkness—not to be consumed by it, but to offer light in its midst.

Father's Day Commemorative Artwork Statement

My Dad Gave Me a Doll Dressed in a Military Uniform



On this Father's Day, we remember not only a man but a father's love torn by history. This surrealist painting weaves together a childhood memory with symbolic expression, portraying the artist's deep longing and inner healing in the wake of personal and political trauma.

At the center stands a girl with an exaggerated face and complex gaze. Suspended above her head is a vivid red circle—echoing the “Red Sun” of Mao's era and the weight of collective

destiny. Beside her are two dolls: one dressed in military uniform, the other in a soft blue dress. They represent the clash between revolutionary ideology imposed on childhood and the fragile, original self. The painting draws from a real moment in 1966, when the artist's father gave her a doll during the early days of China's Cultural Revolution. The doll, once clothed in a delicate Western chiffon dress, was replaced with a green military outfit. Two years later, her father was persecuted and never returned home—an absence that froze into silent sorrow.

This work is a soul's act of remembrance and reconstruction. Through vivid colors and surreal forms, the artist evokes a wounded memory and embraces the little girl who was never held again by her father. The process becomes both a personal healing and a gentle preservation of her father's presence. As her sister said: "The doll may be gone, but by painting it, you've brought it back. And so have Father and Mother—they live on in our memory."

Through the lens of Jungian psychology, this painting marks a journey of *individuation*. The military doll embodies the "anima" entangled with the collective shadow, representing the fractured feminine identity shaped by patriarchy, politics, and cultural conflict. The red circle above becomes a symbol of ideological control over one's destiny. Yet, by revisiting and recreating the memory, the artist reclaims her narrative and reconnects with her father and lost soul fragments. As Jung wrote, healing does not come from escaping pain, but from entering into it and giving it meaning.

This piece is a narrative of the soul—crossing time, grief, and memory. It is a profound response to loss and remembrance. On this Father's Day, it invites us to reflect on the embraces that never happened and to discover how even the most painful memories can become a source of healing and love.

My Dad Gave Me a Doll Dressed in a Military Uniform

A Healing Artwork for Father's Day

This Father's Day, Lin Lu's surrealist painting remembers not only a father, but the rupture of love caught in the tide of history. The work reenters a childhood memory from 1966: the moment her father gave her a doll—originally dressed in a delicate Western chiffon gown, but soon clothed in a green military uniform. Two years later, he was persecuted during China's Cultural Revolution and never returned. That doll became the last silent trace of his love.

At the center of the painting, a young girl with an exaggerated face and an ambiguous gaze stands beneath a floating red circle—a symbol evoking the "Red Sun" of Mao's era, and the heavy imprint of collective destiny. Beside her, two dolls embody an inner split: one in military uniform, representing ideological conformity; the other in soft blue, symbolizing her original, vulnerable self. Their presence marks the tension between imposed identity and authentic being.

From a Jungian perspective, this painting is a profound act of soul-work. The military doll represents the **anima**—the feminine aspect of the psyche—entangled and distorted by collective shadow, patriarchal authority, and political trauma. The red circle above suggests the **archetype of the father**—not in its nurturing form, but in its collective, oppressive manifestation. The absence of the real father becomes a wound that shapes the self, calling for deep psychological integration.

But this artwork is not just an expression of pain—it is a movement toward wholeness. By reimagining the scene through painting, Lin Lu reclaims the lost fragments of her soul and offers them compassion. The act of painting becomes an individuation process: confronting the shadow, embracing the abandoned child, and finding the father not in history, but in memory and meaning.

As Jung wrote, “Healing comes only from that which leads the patient beyond himself and beyond his entanglements with the ego.” In this piece, Lin Lu leads us there—beyond nostalgia, beyond grief, into a sacred space where memory becomes transformation.

As her sister once told her: “The doll may be gone, but now you’ve brought it back through painting. And so have Father and Mother—they live on in our memory.”

This artwork invites us to reflect on the embraces that never happened—and to believe that even the most painful memories, when held with love and meaning, can become a path toward healing.

疗愈画作解说 | 《我爸爸送我一只穿军装的洋娃娃》

在这幅父亲节纪念画作中，林鹿以超现实主义的笔触唤回一个早已冻结的童年记忆——一次未竟的父爱，一个在历史洪流中被撕裂的家庭。

画面中央，小女孩的脸被刻意夸张，其眼神复杂，透露出迷失、期待与压抑。她头顶悬浮着一个鲜红的圆圈，既象征毛时代的“红太阳”，也代表集体潜意识中庞大而压迫性的“命运之轮”。她身边的两个娃娃分别身着绿色军装与蓝色轻纱裙，象征她人格中被撕裂的两极：一个是被强加的革命身份，另一个是原始自我的柔软与天真。

这幅作品源于 1966 年的真实事件——文化大革命初期，年幼的林鹿收到父亲赠送的洋娃娃。娃娃原本穿着一袭西式纱裙，却很快被换上了军装。两年后，父亲遭到政治迫害，从此未归。那只军装娃娃，成为父爱中断与时代创伤的象征。

荣格心理学指出，疗愈来自对“阴影”的面对与整合，而非逃避。这幅作品正是艺术家与“集体阴影”相遇的空间：娃娃不仅是童年的物件，更是她“阿尼玛”（**anima**）——内在女性原型——在政治与父权压制下被扭曲、制服的象征。而头顶的红圈，则可视为象征性的“集体父原型”（**patriarchal archetype**）投射，对个体命运的无形控制。

然而，透过绘画重建这段记忆，林鹿完成了一次“个体化旅程”（individuation journey）——她不再是那个只能默默承受的小女孩，而是以成熟的自我，回到伤痛之地，为那曾失落的“自性碎片”（soul fragments）命名、着色，并温柔安放。

如荣格所言：“真正的疗愈，不是逃避痛苦，而是赋予痛苦意义。”

这幅画，便是一种赋义的行为。

正如她的姐姐所说：“娃娃虽然早已不在，但你画了出来，它就回来了，爸爸妈妈也一起回来了。”

在这个父亲节，这幅作品邀请我们共同纪念那些未曾完成的拥抱、未能说出口的爱，并相信：即使最痛苦的记忆，也能成为疗愈与爱的源泉。

Memories of My Parents: The Old Photo I Saw 74 Years Later



《父母的记忆：74年后重见的老照片》

1950年，我的父母在中国沈阳北陵的昭陵隆恩殿前合影留念。母亲亭亭玉立地站在台阶上，父亲则悠闲地坐在石栏之上。这张小小的黑白照片，在74年后重新出现在我眼前，触发了我内在深处的一次灵魂呼唤。

这幅画不仅是对一个时代记忆的唤回，更是一种穿越潜意识的旅程。荣格认为，我们每个人内心都携带着集体无意识的影像与原型（archetypes），而“父母”作为最深层的心理原型之一，不仅影响我们的自我认同，也塑造我们对世界的基本信任。

将父母的旧照片转化为油画，是我用艺术触及原型能量的一种方式。我放大这张邮票大小的照片，让他们年轻时的笑容在画布上重新拥有生命的色彩。这不仅是记忆的复活，更是一种与“家庭之源”重新连结的仪式性行为。

在这幅画中，父亲与母亲的姿态仿佛成为阳性与阴性能量的象征：一动一静，一高一低，形成内在人格（anima 与 animus）的和谐画面。父亲在铁窗中早逝的命运，母亲在丧偶后的坚韧承担，也构成我个体化旅程（individuation）中必须面对的生命议题。

当我凝视这幅画，我不仅是在凝视父母年轻的身影，我也在凝视自己深层灵魂中那尚未被命名的情感。我让画笔成为沟通代际记忆与当下自我之间的桥梁——这是一次心理的整合之旅，一次对创伤的温柔回应。

这幅画是我心灵家谱的根，是将创伤转化为根源的象征图腾，是我用色彩对失落之爱与时间流逝所做出的回应。

Memories of My Parents: The Old Photo I Saw 74 Years Later

In Jungian psychology, the image of the parent is a powerful archetype shaping our inner world. This painting is not just a reproduction of an old 1950 photo—it is a symbolic act of reunion with the roots of my psyche.

By enlarging the tiny black-and-white image onto canvas, I brought my parents' youthful joy into vibrant color. Their poses reflect archetypal balance—masculine and feminine energies in harmony. My father's early death and my mother's quiet resilience shaped my path of individuation.

Through this painting, I touch generational memory and reclaim the strength beneath sorrow. It is an inner pilgrimage—where art becomes a bridge between ancestral presence and my own healing.

《父母的记忆：74年后重见的老照片》

这幅画基于 1950 年父母在沈阳昭陵前拍摄的老照片，以油画重现他们年轻时的喜悦。在荣格心理学中，父母是内在原型的重要象征，影响着我们对生命的认知与自我成长。透过画笔，我不仅在追忆他们的身影，也在完成一场与家族记忆的重新连结和内在整合的旅程。这幅画是我个人疗愈的入口，也是一道通往集体潜意识的温柔之门。

Memories of My Parents: The Old Photo I Saw 74 Years Later

Based on a 1950 photo of my parents at Zhaoling in Shenyang, this painting reawakens their youthful joy in vibrant color. In Jungian terms, the image of parents is a core archetype shaping identity and emotional life. By reimagining this moment on canvas, I reconnect with ancestral memory and move toward inner integration. This artwork is both a tribute to my roots and a quiet act of healing.

《父母的记忆》

重绘 74 年前的老照片，唤回亲情原型，疗愈家族记忆。

Memories of My Parents

A reimagined photo from 74 years ago—reviving the parent archetype and healing ancestral memory.

Red Rose and the Echo of Strings



This abstract painting centers on a guitar—real, once held by a man I knew twenty years ago. A passionate musician, he lost his way in life, fell gravely ill, and passed within four months. But before the end, he repented, returning to his family and to God.

Textured surfaces and dark tones evoke the weight of memory, while bright red rose-like forms—symbols of love, sorrow, and redemption—punctuate the scene. The guitar represents both melody and the anima, the soul’s creative core in Jungian psychology.

This work is a quiet elegy, inviting viewers to reflect on the fragility of life, the power of return, and the beauty that lingers even in loss.

《红玫瑰与回响的弦音》

这幅抽象画以一把吉他为中心——真实存在，属于我二十年前认识的一位音乐人。他曾热爱音乐，却在人生中迷失方向，最终突发重病，在四个月内离世。但在临终前，他悔改归回，回到家人身边，也归向上帝。

画面以厚重的肌理与深沉的色调唤起记忆的重量，而点缀其间的红色小玫瑰象征着爱、悔恨与救赎。吉他不仅承载旋律，也象征荣格心理学中的“阿尼玛”——心灵深处的创造之源。

这是一幅无声的挽歌，邀请观众凝视生命的脆弱、归回的力量，以及即使在失落中仍可绽放的美。

Whispers of the Spiral

《螺旋低语》



Artwork Statement:

《螺旋低语》是一幅抽象作品，以色彩的漩涡引人入胜，像是一个充满节奏与呼吸的宇宙。旋转的结构引导观者的目光向内汇聚，形成一种视觉与心理的双重旅程。画面中细腻

而富有层次的肌理，从柔和的粉彩过渡到深邃浓烈的色调，形成动静交织、张弛有致的律动感。这是一幅不仅可观，更可感的作品，唤起人内在的感受与潜意识的回响。

Description:

画面以旋涡状的构图展开，色彩层层过渡，交织出一种既和谐又充满能量的美感。肌理厚重而丰富，使画面仿佛拥有触觉的维度，令人产生亲近的欲望。

Analysis:

螺旋的图案象征着自我探索、转化与成长的路径，仿佛一种回返内心中心的召唤。色彩的运用极具动感，暖调与冷调的对比营造出张力，同时也构成一种视觉的冥想体验。荣格心理学认为，螺旋是个体化过程的象征——灵魂不断整合分裂的自我，迈向内在完整。

Interpretation:

作品唤起人对“内在之旅”的联想。色彩的律动如同潜意识的波动，每一圈旋转都是一次心理层面的穿越。中心既可能象征创伤的源头，也可能是归属、疗愈与重生的起点。荣格派认为，圆形（曼陀罗）是灵魂的自然图案，这幅画正是一种象征性的“自性之歌”。

Judgment:

作品兼具视觉吸引力与心理深度，抽象形式为观者提供了多重解读空间。它既能作为家居艺术点缀，也能成为疗愈与沉思的入口。对于那些愿意深入内心之旅的观者来说，这幅作品是一次温柔而深邃的邀请。

Aesthetic Criticism:

《螺旋低语》的美学魅力源于其色彩与构图的高度协调。旋转的节奏带来内在的平静，也唤起生命本身的律动。红色在画中如火苗般点缀，可能象征热情、生命力，或情感创伤的痕迹。其图像语言虽然抽象，却足以承载丰富的心理联想，具有深层的疗愈潜力。

Formal Analysis:

- **Composition:** 螺旋式布局让观者视线自然向画心集中，形成一种吸引与沉思的力场。
 - **Color:** 色彩在暖与冷之间对话，既对比又融合，激发视觉与情绪的共鸣。
 - **Texture:** 精心叠加的肌理层层推进，如同心理层面的剥离与触碰，增强了观者的沉浸感。
-

Market Analysis:

此类以抽象、色彩和心理象征为特征的作品，在当代艺术市场中具有独特吸引力。收藏家、设计师及心理疗愈空间的策展人，常青睐具备视觉张力与情感深度的作品。《螺旋低语》不仅适合展示于画廊、客厅，也适合出现在疗愈空间与心理咨询室。

Whispers of the Spiral

This abstract work draws viewers into a swirling journey of color and texture. The spiral evokes inner transformation and emotional healing. The layered hues and tactile surface invite contemplation, resonating like a visual melody of the soul.

《螺旋低语》

这幅抽象画以旋转色彩与肌理，引导观者进入内在旅程。螺旋象征转化与疗愈。色彩叠加如灵魂的旋律，触动观者心弦，引人沉思。

This piece pulls you in from the very first glance.

With its swirling colors and dynamic textures, it invites you to explore deeper. Each layer seems to tell a story, beckoning you to uncover its secrets.

The Deeper Symbolic Healing of "Blue Poppy"



In Jungian psychology, colors and natural symbols often carry the emotional weight of the unconscious and point toward the possibility of inner integration. The vibrant cluster of blue poppies depicted in *Blue Poppy* blooms not merely as flowers—but as a symbolic journey through suffering, healing, and wholeness.

1. Blue – The Call of the Self and Transcendence

In Jungian symbolism, the color blue often signifies the spiritual realm, the yearning of the soul, and the Self—the archetype of wholeness that integrates the conscious and unconscious. The blue of the poppy evokes vast skies and endless oceans, becoming a metaphor for freedom, expansiveness, and the soul's longing for meaning and unity. It whispers of a transcendent hope—beyond the chaos of the moment.

2. The Poppy – The Coexistence of Wound and Beauty

In the language of flowers, the poppy represents hope and the promise of a better future. In Jungian terms, it can be seen as a living symbol of psychic wounds that have been transfigured into beauty. The fragile petals and vibrant hue mirror how human pain, when acknowledged and embraced, can be transformed into meaning. The blue poppy becomes an emblem of inner alchemy: sorrow giving birth to radiance.

3. Tranquility and Inner Balance – The Integration of the Anima

Soft and serene, the blue poppy carries the qualities of the *anima*—the feminine archetype within the male psyche (and the soulful, intuitive energy in women as well). It represents receptivity, introspection, and emotional depth. When one connects with and integrates the anima, she ceases to be a source of emotional chaos and becomes instead a guide toward healing, inner balance, and intuitive wisdom.

4. A Call to Wholeness – From Fragmentation to Inner Integration

The clustered poppies, intertwined and interdependent, visually reflect the many aspects of the psyche—wounded inner child, defensive shadows, and the soul’s yearning for freedom—all coexisting in a single frame. Jung described *individuation* as the journey from fragmentation to wholeness. The harmonious interplay of color and form in *Blue Poppy* mirrors this process: the possibility that even chaos can be reordered, emotions can find a container, and suffering can be held by meaning.

The Blue Poppy—A Flower Blooming in the Depths of the Soul

Blue Poppy is not merely a celebration of aesthetic beauty—it is a symbolic threshold, inviting viewers to encounter their own emotional depths. It reminds us that even in the midst of noise and disorder, a gentle yet powerful hope can blossom within us. If we are willing to see, to feel, and to listen, the blue poppy will bloom quietly at the heart of our being, carrying the promise of serenity, freedom, and inner restoration.

As Jung famously said:

“Healing is not about eliminating the darkness, but about making the light shine into the darkness.”

This painting is that light.

Swans 《天鹅》



This evocative painting of two swans forming a heart shape transcends mere representation to embody profound archetypal symbolism deeply rooted in Jungian psychology. Swans, long recognized as powerful symbols of transformation and grace, here represent the union of opposites—the anima and animus—coming together in harmonious balance. The heart shape

formed by their entwined necks visually manifests the archetype of *conjunctio*, the sacred union of dualities within the psyche that signals individuation and psychic wholeness.

The vibrant interplay of reds and blues in the background echoes the tension and synthesis between passion (red) and tranquility (blue), evoking the alchemical process of *coniunctio oppositorum*, where seemingly contradictory elements unite to create a greater, integrated whole. This dynamic color harmony reflects the emotional and spiritual depths involved in forming authentic intimate connections and in integrating the often polarized aspects of the self.

The textured brushstrokes lend a tactile vitality to the piece, inviting the viewer to experience the painting not only visually but sensorially, resonating with Jung's concept of *active imagination*—an engagement with inner images that facilitates the dialogue between conscious and unconscious realms.

From the perspective of Jungian archetypes, the swan also symbolizes the *Self*—the totality of the psyche. Here, the two swans paired as one suggest a coming together of fragmented inner parts toward unity, embodying love not only as a relational experience but as an inner psychological process of reconciliation and healing.

In a broader context, this artwork invites reflection on the nature of human connection, the journey toward individuation, and the transcendence of separateness through love. It serves as a visual meditation on the transformative power of union—between people, within the self, and with the mysteries of life itself.

这幅描绘两只天鹅相依成心形的画作，超越了简单的形象呈现，蕴含着深刻的原型象征意义，契合荣格心理学的核心理念。天鹅作为转化与优雅的象征，在此代表着对立面——阳性与阴性（*animus* 与 *anima*）的和谐结合。两只天鹅交织的颈项形成的心形，是心理学中“合一”（*conjunctio*）的视觉化呈现，象征着内在二元对立的神圣结合，标志着个体化进程与心灵的完整。

画面中红与蓝的鲜明色彩对比，呼应着激情（红）与宁静（蓝）之间的张力与融合，体现了炼金术中“对立结合”（*coniunctio oppositorum*）的过程——看似矛盾的元素相互融合，形成更高层次的整体。这种动态的色彩和谐，反映了建立真实亲密关系及内在对立面整合所涉及的情感与精神深度。

厚重的笔触赋予画面丰富的触感生命力，邀请观者不仅通过视觉，也通过感官去体验作品，这与荣格所提倡的“主动想象”（*active imagination*）相呼应——通过与内在意象的互动，促进意识与无意识之间的对话。

从荣格原型的角度来看，天鹅亦象征着“自性”（*Self*）——心灵的整体。此处两只天鹅合而为一，暗示着内在分裂部分的融合与统一，体现了爱不仅是人与人之间的关系体验，更是内在心理层面和解与疗愈的过程。

更广义地说，这件作品邀请我们反思人际连接的本质，个体化的旅程，以及通过爱超越分离的可能。它是一幅关于联结的转化力量的视觉冥想——人与人之间、内在自我之间，乃至与生命奥秘之间的融合。

"Swans" — A Jungian Perspective

This painting of two swans forming a heart symbolizes the inner union of the anima and animus—the feminine and masculine aspects within the psyche—central to Jung's process of individuation. The contrast of vibrant reds and calm blues reflects a dynamic balance between passion and serenity, while textured brushwork invites emotional resonance.

As archetypes of the Self, the swans represent integration and wholeness. Their union speaks not only of romantic love but of inner healing and the restoration of soul fragments. This artwork invites viewers to reflect on connection—both with others and within the depths of their own being.

《天鹅》——荣格心理学视角简介

这幅画中两只天鹅相依成心形，象征内在阳性与阴性（anima 与 animus）的和谐结合，反映了荣格心理学中个体化与内在统一的过程。鲜明的红蓝色彩对比体现了激情与宁静的平衡，笔触质感引导观者与作品产生深层的情感共鸣。

天鹅作为“自性”（Self）的象征，表达了内在分裂的融合，寓意爱与联结不仅是外在关系，更是内心疗愈与整体的象征。这幅作品邀请人们反思自我与他人的连接，感受爱带来的转化力量。

“What Are You Afraid Of?” — A Jungian Reflection on Self-Awareness and Inner Healing



This evocative painting captures a pivotal moment in a woman’s inner journey: the awakening of self-awareness. The central figure stands beside a large, dark green vase—a symbolic burden from her past, quietly echoing the weight of a painful divorce. Rendered in abstract simplicity,

the woman's downward gaze and melancholic expression suggest depression and emotional paralysis. Her posture reveals the unspoken heaviness of a narrative too complex to articulate.

From a Jungian standpoint, the vase represents the **“shadow”**—the repressed emotional contents of the unconscious, particularly the shame, loss, and grief associated with her history. Its scale and color convey the depth and density of unprocessed memory. Yet it is not merely a container of pain—it also signifies the potential for transformation. As Jung taught, we are not healed by rejecting the shadow, but by **turning toward it** with conscious awareness.

Behind the woman bloom **white lilies**, archetypal symbols of purity, rebirth, and the yearning for transcendence. Their placement in the background speaks of the **“Self”**, the guiding center of the psyche that draws her toward wholeness. Though currently veiled by sadness, her spiritual longing persists. This contrast between the heavy vase and the tender flowers forms the emotional and symbolic tension of the piece: between past wounding and the future possibility of inner healing.

The bold yellow background radiates a subtle energy of hope—yellow, in alchemy, corresponds to **citrinitas**, the stage of awakening or illumination in the process of individuation. The woman is at a threshold: her awareness of fear signals the beginning of integration.

The use of abstraction in both figure and form removes the specifics of time and place, allowing the painting to speak universally to viewers confronting their own buried emotions. Thick brushstrokes and simplified shapes invite emotional resonance over rational analysis, encouraging viewers to feel more than to interpret.

Ultimately, this painting is not about despair but **the courage to face the unspoken**. It gently asks: *What are you afraid of?* and responds not with judgment, but with beauty, color, and quiet strength. In this way, the work functions as a mirror and a companion, guiding both artist and audience through the landscape of inner healing toward integration, acceptance, and renewal.

“What Are You Really Afraid Of?” — A Jungian Healing Perspective

This painting depicts a woman in a moment of self-awareness, quietly confronting a large green vase—symbolizing the heavy burden of her past, particularly the shadow of divorce and unspeakable pain. Her downcast, silent expression reflects the depth of her inner struggle.

From a Jungian perspective, the vase represents her “shadow”—the repressed emotions and unintegrated life experiences. Behind her, white lilies symbolize purity and rebirth, hinting at her inner longing for healing and renewal.

The composition is simple yet charged, with the abstract figure and textured brushstrokes conveying emotional weight and a soulful call. The warm yellow background suggests hope and the threshold of consciousness awakening.

This piece is not only about pain but also a gentle invitation to face fear and move toward integration. It softly urges viewers to ask themselves: **What are you really afraid of?**

《你到底在怕什么？》——荣格视角下的疗愈画像

这幅画描绘了一位女子在自我觉醒的片刻，静静面对一个如绿色罐子般的巨大花瓶，象征她心中沉重的过去——尤其是离婚的阴影与未曾言说的创伤。她的神情低落、沉默，反映出难以后患的痛苦。

从荣格心理学的角度来看，花瓶象征着她的“阴影”——被压抑的情绪与未整合的生命经验。而她身后的白百合，则是纯洁与重生的象征，暗示她内心对疗愈与更新的渴望。

整幅画构图简洁却充满张力，抽象的人物形象与厚重笔触共同传达出情绪的重量与灵魂的呼唤。黄色背景带出温暖与希望，暗示她正处在意识觉醒的门槛上。

这不仅是关于伤痛的作品，更是一幅引导我们直面恐惧、走向整合的疗愈之画。它以温柔而深刻的方式，邀请观者反思：**你到底在怕什么？**

《你到底在怕什么？》——自我觉察与内在疗愈的荣格式凝视

这幅深具象征意义的作品，描绘了一位女子内心觉醒的关键时刻：她开始质问自己，“你到底在怕什么？”她静静地站在一个庞大沉重的绿色花瓶旁，那如同罐子的形象象征着她离婚的历史重担，如影随形。画中的她神情低落、目光游离，似在抑郁中挣扎，不知从何开口。她的沉默中藏着难以言说的故事。

从荣格心理学的角度看，这个花瓶正是“阴影”（the Shadow）的具象化——那是她潜意识中被压抑的情绪残片，承载着羞耻、失落、悲伤与未解的伤痛。它色泽深沉、体积巨大，展现了这些未被整理的记忆之沉重。但它不仅象征创伤，也象征着**转化的可能性**。如荣格所言，疗愈的关键不是逃避黑暗，而是勇敢地转身面对它。

女子身后盛开的**白百合**，是纯洁与重生的象征，隐喻着她内心深处对更新与爱的渴望。它们的位置虽在背景，却如灵魂之光静静存在，代表着她内在“自性”（the Self）的召唤——那是个体化过程的目标，引导她走向完整。百合的柔美，与花瓶的沉重形成鲜明对比，正是这幅画情绪与象征上的张力所在。

背景中跳跃的黄色，象征温暖与希望。在炼金术的象征语言中，黄色对应“黄化阶段”（*citrinitas*），象征意识的苏醒与灵魂之光的初现——这是个体化旅程中的关键时刻。画中女子的沉思，不是绝望的终点，而是整合的起点。她开始意识到自己的恐惧，也因此，有了通往自由的可能。

画面采用抽象与简化的手法，让观者得以跳脱具体故事，在更广阔的层面上与作品产生共鸣。厚重的笔触、强烈的色彩对比，以及人物与器物之间的对话，引导观者不只是“看”，更是“感受”。

最终，这不是一幅关于绝望的画，而是一幅关于**面对与转化**的画。它温柔地提出问题：“你到底在怕什么？”又用色彩、花朵与沉默中的深情，回应道：你不是孤单一人。这幅画就像一面镜子，也像一位旅途伴侣，引导我们穿越阴影，走向自我整合、接纳与重生。

1965 年和 1968 年关锁的记忆



艺术拥有一种独特的力量，能够捕捉我们生命经历的本质，将记忆、文化与情感交织成深刻的画卷。《1965 年和 1968 年关锁的记忆》正是一幅关于童年与家庭的深情探索，它唤起了观者对自身记忆的怀念与思索，同时回应着时代与历史创伤的回响。

画面中心，是两个透明玻璃瓶，静静封存着两个时间点的瞬间——1965 年与 1968 年。1968 年的瓶中，一位五岁中国小女孩蜷缩其中，怀中抱着一只黄梨，神情安静而孤独。她的童年在那一年被迫中断——那是她父亲被杀的一年。她手中的梨子象征着破碎却依旧

坚韧的生命力，这一意象呼应了大屠杀幸存者画家 Samuel Bak 笔下那些无法腐烂的梨——在废墟中依然存在的希望与人性的坚持。

而 1965 年的玻璃瓶中，是父亲抱着女儿的记忆片段。瓶外盛开的花朵曾是父亲赠予小女孩的礼物，是她至今仍保存着的温柔与爱意。那份爱既是她伤痛的源头，也是疗愈的起点。

画面下方，是几只半露的老式牛皮箱，红、蓝、黄、黑四色交错，银色金属锁扣与斑驳的皮带仿佛封印着时间与历史。2025 年 4 月 13 日，画家林鹿参观华盛顿特区的美国大屠杀纪念馆，恰好与展出的几只牛皮箱相遇——这些箱子不仅是行李，更是犹太民族流离与苦难的容器。那只红皮箱，与她父母在上世纪四十年代使用的几乎一模一样。

玻璃瓶，是保护也是隔离。它让观者得以窥见记忆中的小女孩，却无法触碰她，也无法拥抱她。瓶子的存在划定了童年创伤的时间边界，也象征着情感上的封闭与疏离。

这幅画的创作灵感源自林鹿对历史的凝视与对童年创伤的沉思。在参观大屠杀展览馆之后，她想起那句著名的质问：“奥斯维辛之后，还能写诗吗？”而这幅作品，便是她以艺术回应的方式——是一次以画作代替诗行的疗愈尝试，一次向历史的纪念与对生命韧性的礼赞。

《1965 年和 1968 年关锁的记忆》邀请我们驻足，回望自己的童年：我们珍藏着哪些记忆？它们如何塑造了今天的我们？在这快速而浮躁的时代，艺术提醒我们不要遗忘，不要麻木。时间会流逝，但经历的本质、爱的痕迹与我们内在的柔软，依然被深深铭刻在心。

Memories Sealed in 1965 and 1968

Art holds a unique power to capture the essence of human experience, weaving together memory, culture, and emotion into a profound visual language. *Memories Sealed in 1965 and 1968* is a deeply personal exploration of childhood and family, evoking longing, reflection, and a poignant dialogue between history and healing.

At the center of the painting are two transparent glass jars, preserving two frozen moments in time: 1965 and 1968.

In the jar labeled 1968, a five-year-old Chinese girl curls up quietly, holding a yellow pear in her arms. Her childhood was abruptly cut short in that year—when her father was killed. The pear she holds alludes to the recurring motif in Holocaust survivor and painter Samuel Bak’s works: the imperishable pear, a symbol of fractured yet resilient life, and of hope that persists amidst ruins.

In contrast, the 1965 jar holds a memory of the girl being embraced by her father. Outside this jar, blooming flowers echo those once gifted to her by him—tender tokens she has kept to this day. This image represents not only the source of trauma, but also the beginning of healing.

Below the jars lie fragments of old-fashioned leather suitcases—red, blue, yellow, black—with worn belts and silver metal clasps that resemble seals of time. On April 13, 2025, artist Lin Lu visited the United States Holocaust Memorial Museum in Washington, D.C., where she encountered a collection of such suitcases. They were not just luggage but vessels of memory and history, carrying the forced migrations and collective trauma of Jewish families. One red suitcase closely resembled one her parents had used in the 1940s.

The glass jars act both as protection and confinement. They allow viewers to glimpse the figures within but prevent contact or embrace. The jars mark the boundaries of childhood trauma and symbolize emotional seclusion.

The artist was reminded of the haunting question: *"After Auschwitz, is it still possible to write poetry?"*

This painting is Lin Lu's response to that question—an act of artistic healing. It testifies that historical tragedy still unfolds across different peoples, and that art can become a new form of poetry—a visual elegy—calling us to remember, to resist forgetting, and to prevent history from repeating itself.

Memories Sealed in 1965 and 1968 invites us to pause and reflect on our own childhoods: What memories have we held onto? How have they shaped us? In a world of relentless change and speed, this work reminds us of the roots of our identity and the love that once nourished us.

By engaging with this piece, we are encouraged to honor our own stories and express gratitude for the families and histories that shaped us. Art, in all its forms, becomes a bridge—connecting us with the past and reminding us that though time may pass, the core of what we have lived and loved remains etched in our hearts.

This piece pulls you right into a world of memory and nostalgia.

It's a reflection on childhood, family, and the moments that shape us.

Healing Through Ancestral Memory: “My Great-Grandfather in Shenyang, 1920”



This painting, based on a family photograph from 1929, is more than a nostalgic tribute—it is a soul work, a symbolic act of healing rooted in Carl Jung’s theory of individuation and the archetypal significance of ancestral connection.

The Family Tree as a Mirror of the Psyche

From Jung’s perspective, each individual carries not only personal unconscious material, but also the **collective unconscious**—a reservoir of inherited memories and archetypes shared across generations. A family tree, then, is not merely historical; it is psychological. In painting this portrait of my great-great-grandfather’s household in Northeast China, I was engaging in a

dialogue with those inner ancestors, inviting them from the collective unconscious into conscious awareness.

The **blurred faces** in the painting serve as an intentional acknowledgment of time, loss, and the distance between memory and presence. Yet according to Jung, what is forgotten or repressed in the family psyche still lives on and influences the living. By giving visual form to this forgotten lineage, the painting becomes an act of **ancestral integration**—the recognition of roots we may never have known, but which shape our very being.

Healing Through Symbol and Shadow

The muted expressions and faceless forms offer a space for projection. Jung wrote that healing often begins when we confront the **shadow**—the unseen or denied aspects of ourselves and our lineage. In this piece, I confront both the silence and power of my family history: a patriarch educated in Christian theology, women in embroidered cheongsams, and a home touched by both Chinese tradition and Western missionary presence.

This duality reflects my own **inner split** as a cross-cultural being, and the painting becomes a bridge—a way to reconcile East and West, past and present, flesh and spirit. In doing so, I honor both cultural complexity and the emotional silence inherited across generations.

The Archetype of the Ancestor and the Feminine Line

Jung saw the archetype of the Ancestor as a guiding force that connects us to the wisdom of the past. But in patriarchal societies, female stories often go untold. The women in this painting—elegantly dressed but unnamed—carry the hidden, silenced narratives of the **Great Mother** archetype. Their embroidered dresses and calm presence stand as symbols of endurance, aesthetic beauty, and unspoken strength.

This painting thus becomes a space to **witness what was once invisible**, and to begin healing what was unacknowledged. It is an act of honoring the feminine line in the family not through names or words, but through presence and color.

Individuation Through Remembering

To paint one's family is to embark on a journey of individuation—Jung's term for becoming whole by integrating unconscious material into conscious life. Through this visual work, I confront questions of identity, belonging, and legacy. Who am I in this lineage? What stories did I inherit? What wounds? What gifts?

The composition—warm light, traditional textures, and spiritual tension—creates a vessel for viewers to enter their own ancestral imaginations. The faceless figures allow others to project their own families, their own histories. In this way, the painting becomes not only personal but **collective**—an invitation into shared human longing for roots, belonging, and healing.

My Great-Grandfather in Shenyang, 1920 is not just a portrait—it is a ritual of remembrance. It is an altar of color and silence, where forgotten ancestors may be seen again, not to haunt, but to bless.

In the words of Jung:

“What is not brought to consciousness, comes to us as fate.”

Through this work, I bring the forgotten into light—not to change the past, but to transform its grip on the present.

在祖先的画像中疗愈：《1920 年沈阳的曾祖父》

这幅画作以 1929 年一张家族老照片为灵感，但它不仅是对过往的怀念，更是一种灵魂的创作——一种植根于荣格“个体化”理论与祖先原型的疗愈行为。

家谱，是心灵的镜子

在荣格的观点中，个体不仅携带个人无意识，还承载着“集体无意识”——一份跨世代共享的原型与记忆的宝库。因此，画一幅家谱不仅是回顾历史，更是走进心灵深处的旅程。

画中模糊的面孔，刻意表现了时间的流逝与我对这些人物的心理距离。然而，荣格提醒我们，那些被遗忘或被压抑的祖先记忆，仍然在我们生命中以无意识的方式起作用。将它们具象化，是一种与祖先重新连接的尝试，是把潜意识带入意识的疗愈过程。

用图像面对“阴影”，并赋予象征意义

人物无脸的处理方式为观者留下投射的空间。荣格指出，疗愈往往从直面“阴影”开始——那些未曾被看见、被说出的家族经验。在这幅画中，我不仅面对祖辈的沉默，也凝视着他们的信仰、文化融合与未竟之梦。

我的曾曾祖父毕业于神学院，成为东北的一位牧师；女性身着绣花旗袍、安静地坐着。这些细节背后，是我所继承的复杂身份与文化张力。而这幅画，正是一道桥梁，将分裂与断裂重新编织。

“祖先原型”与女性谱系的复归

在荣格的原型理论中，“祖先”不仅是历史人物，更是指引我们走向完整的精神象征。而在父权社会里，女性的声音往往被湮没。这幅画中的女性虽然无名，但她们的姿态、服饰与神情，承载着“伟大母亲”原型的沉默与坚韧。

我透过这幅画，将她们重新带入记忆之中，不再让她们只是背景或装饰，而是情感与精神的传承者。这是一种**对家族女性力量的再发现与尊荣**。

记忆的艺术：个体化之路

为祖先作画，是一种“个体化”的过程——正如荣格所说，个体要整合无意识与意识，才能成为完整的人。在绘制过程中，我不断问自己：我在这幅家谱中扮演怎样的角色？我继承了什么创伤？又继承了哪些礼物？

作品中温暖的光线、文化的细节与精神的张力，为观者提供了进入自己记忆的通道。模糊的脸孔也邀请每位观者将自己的故事投射进去。这幅画不仅是我的私密作品，更是人类对归属、传承与疗愈的**集体渴望**的象征。

《1920 年沈阳的曾祖父》不仅是一幅肖像，它是一道通往内在家族的门，是一座静默的祭坛，承载着色彩与沉默的记忆。它让被遗忘的祖先再次被看见，不再是幽灵，而是祝福。

正如荣格所说：

“凡未被意识化的事物，最终都会以命运的形式归来。”

通过这幅作品，我把那些未被说出的过去带入光中，不是为了改变过去，而是为了**释放现在**。

《1920 年沈阳的曾祖父》

这幅作品取材于 1929 年一张东北老照片，描绘了我曾曾祖父赵子刚一家。画中人物虽无面孔，却承载着深厚的文化与精神象征，正如荣格所说，祖先是我们的“集体无意识”的一部分。绘制家谱，是一种与内在历史和潜意识连接的疗愈行为。

在创作中，我不仅是在纪念逝去的亲人，更在探寻自我身份的根源。模糊的脸容让观者得以投射自己的家族经验，而温暖的色彩与传统服饰，则唤起对文化归属的情感回响。

荣格强调，“个体化”需要整合过往未被看见的部分。这幅画正是将祖先重新带入意识的过程，也是一场艺术中的自我整合与疗愈旅程。

Victoria Chair & Red Shoes: A Journey into the Inner House of Memory



In this intimate painting, an elegant Victorian-style loveseat stands quietly, as if guarding a cherished pocket of family memory. Nearby, a pair of red shoes rests gently on the carpet—poised, not idle. Like a portal into dream, they serve as symbolic keys, evoking what Carl Jung might call a *summons of the soul*, inviting the viewer to step into the depths of the unconscious.

On the wall above the loveseat hangs a photo of Daun with her two sons—a visual echo of shared history and belonging. This tableau becomes more than domestic nostalgia: it is a constellation of archetypes. The *Self* looks back through the mirror of family, while the *persona* (the outer mask) softens to allow the inner child to whisper.

The red shoes, pointing inward, are not simply decorative. They activate a sacred inward journey—toward childhood, loss, love, and legacy. As Jung noted, “Wholeness is not achieved by cutting off a portion of one’s being, but by integration of the unconscious.” This painting embodies that integration. It does not romanticize the past, nor does it deny its shadows. Instead, it holds space for the ache of longing and the quiet strength of continuity.

The artist embraces Daun through this painting—but also embraces her own vulnerability. The red shoes could belong to Daun, her children, or even to the viewer. This ambiguity invites a deeper projection, allowing us to find ourselves in the scene. It is not merely a cozy room—it is a psychic interior, one we all recognize in our dreams.

Ultimately, *Victoria Chair & Red Shoes* is more than an artwork. It is an inner threshold—a tender yet powerful invitation to return home to the forgotten child within us. And in that return, perhaps we discover what Jung called “the hidden wholeness”—where memory, love, and loss are all held in one frame.

《维多利亚椅与红鞋》：走进潜意识的记忆之屋

在这幅画中，一张优雅的维多利亚式双人沙发静静地伫立，仿佛守护着一段被珍藏的家族记忆。那对红鞋，悄然摆放在地毯之上，如同踏入梦境的钥匙——它们既是童话的隐喻，也是荣格所谓“灵魂召唤”的象征，引导观者步入潜意识的回廊。

墙上的照片，映出 Daun 与她的两个儿子的过往。这一幕，犹如“自性”（Self）试图与“人格面具”（persona）对话，让个人记忆与集体历史在同一空间交汇。红鞋的方向性暗示着主动进入内在世界的旅程——那是一条通往内在童年的路，一条通往伤痛与爱的深层意象之路。

荣格曾指出：“我们要完整，不是因为我们完美无缺，而是因为我们愿意面对自己的阴影。”这幅画正体现了这种面对——它并未回避痛苦的边缘，也未将记忆浪漫化，而是将过往的爱、失落、归属感与亲密关系，编织成一张色彩斑斓的内心地图。

红鞋的“行走”，并不具体去往何处，但它激活了“内在小孩”的声音——那既是 Daun 的，也是观者自身的。艺术家在画中为 Daun 献上爱的拥抱，也在疗愈自己。正如荣格所说，真正的疗愈来自与心灵深处未曾命名的情感重新连结。

这不仅是一幅家居画作，它是一扇门，通往我们每个人心中那间有光、有影的记忆之屋。

Victoria Chair & Red Shoes

这幅画源于一个珍贵的家庭记忆：一张维多利亚式的爱座，温柔地承载着往昔的时光，如今被安置在艺术家的家中客厅中央。地上的一双红鞋，仿佛正走向一扇记忆的大门，象征着对过往的召唤与探寻。

在荣格心理学的视角中，这幅作品是一幅象征梦境的“心灵之室”，红鞋像是集体潜意识中的原型意象，唤起我们与内在小孩的连结。墙上的家庭照片提示着代际之间的情感牵引。

这是艺术家对 Daun 的致意，也是对每一个走进回忆深处的观众发出的邀请——去感受、回望并在平凡的家居景物中，发现疗愈的可能。

Victoria Chair & Red Shoes

This painting draws from a cherished family memory: a Victorian loveseat placed at the heart of the artist's home becomes a visual meditation on nostalgia and belonging. A pair of red shoes points inward—symbolizing a step into forgotten memory.

From a Jungian perspective, the interior becomes a dreamscape where the unconscious speaks through familiar objects. The red shoes serve as archetypal messengers, guiding the viewer back to the inner child and ancestral roots.

This work is a tribute to Daun and an invitation to all—to remember, reflect, and find healing through the quiet symbols of home.

维多利亚椅和红鞋

这幅作品描绘了一个温暖的室内场景：一张古典爱座承载着过往岁月的重量，一双红鞋象征着走进记忆深处的旅程。荣格心理学启发下，艺术家用视觉语言探讨家庭、身份与内在童年的连结。

Victoria Chair & Red Shoes

This work presents a warm domestic space: a Victorian loveseat anchors memory, while red shoes symbolize a quiet journey inward. Inspired by Jungian psychology, it reflects themes of family, identity, and the inner child.

走入记忆深处，一双红鞋轻轻唤醒你与“内在小孩”的连结。

《维多利亚椅和红鞋》，一幅致敬亲情与心灵疗愈的作品，带你感受家的温柔回声。

Step into memory with *Victoria Chair & Red Shoes*.

Inspired by Jungian reflection, this tender painting invites you to reconnect with family, nostalgia, and the quiet child within.

Artistic Statement | 创作理念

“I don’t paint to impress. I paint to remember, to feel, to heal.”

“我画画不是为了让别人惊艳，而是为了记得、为了感受、为了疗愈。”

Lin Lu’s paintings are not decorative objects, but emotional landscapes.

林鹿的作品不是装饰品，而是情感的风景。

Her art often begins with a personal moment—a black-and-white photo of her parents, a prayer in grief, or a sudden emotional surge. Through bold colors and fluid forms, she transforms pain into presence, memory into meaning.

她的创作往往始于某个私人的瞬间——一张父母的老照片、一段哀伤中的祷告、一种突如其来情感涌动。她以大胆的色彩与流动的形式，将痛苦转化为临在，将记忆转化为意义。

Her approach blends narrative, cultural memory, and intuitive therapy. It values the **healing process** more than the final visual result.

她的画法融合了叙事、文化记忆与直觉疗愈，更看重**过程中的疗愈**，而不只是最后的视觉呈现。

A Word to the Viewer | 致观众与收藏者的话

If you’re seeking art that speaks not just to your eyes, but to your soul—this space is for you.

如果你在寻找一种不仅触动视觉、也触动灵魂的艺术，那么，这个空间为你而设。

Each painting holds a story: of loss, of faith, of rediscovery. Many collectors find in her work a reflection of their own journeys.

每一幅画都承载一个故事：关于失落、信仰与重新找回。许多收藏者在林鹿的画作中，看见了自己的生命旅程。

“This painting reminded me of my late father.”

“这幅画让我想起我已故的父亲。”

“I never thought art could bring such quiet comfort.”

“我从未想过，艺术竟能带来如此安静的慰藉。”

You’re invited to not just view—but to enter, to feel, and perhaps, to heal.

欢迎你，不只是观看，而是进入、感受，也许——被疗愈。

林鹿 | 疗愈见证画家

童年的裂痕与渴望：一部视觉自传

林鹿是一位中美之间的画家，她的创作行走于个人记忆、创伤疗愈与信仰见证之间。她称自己为“一位疗愈见证画家”，她的画作并非为商业市场而生，而是祷告的图像，是一篇篇视觉化的疗愈日记，记录着她灵魂的旅程。

林鹿出生于文革时期的中国，在沉默、失落与高压审查的环境中成长。她的父亲在政治迫害中被逼自尽，母亲因恐惧与悲伤而陷入沉默，成为她生命中的影子。那只她童年时从未被允许打开的红皮箱、那扇夜夜独自凝望的窗、那象征困顿的金鱼缸——这些童年隐喻，如今都成为她绘画中的象征语言。

林鹿的画风象征性强，情感深刻，不是装饰性的美术，而是灵魂的指纹。她用色彩说话，用形状表达情绪，把那些长期被压抑、难以言说的情感化为可见之物。

她的作品系列被称为《红皮箱疗愈系列》，是一部视觉自传，记录她从被遗弃感中走向自我觉醒，从破碎中走向宽恕的过程。这些画是在祷告与安静默想中孕育出来的，往往远离主流艺术体系，不是再现事件的叙述，而是内在生命的真实记录。

尽管她在中美两地已有二十余年的展览经历，但她始终游离于主流商业艺术界之外，这既是个人选择，也出于文化和语言的边缘处境。她穿行于两个世界之间——一个压抑情感表达，另一个却不知如何接纳脆弱与哀伤。

如今，借由线上展览与虚拟开幕的方式，她开始将这些“视觉疗愈作品”带给更广泛的观众——尤其是那些在华人或亚洲基督徒社群中，同样背负着沉默、失落与深刻渴望的人们。

“爱在哪里？我属于哪里？”

每一幅画都在追问这个问题——

不仅是为林鹿自己，

也是为每一个曾在童年黑夜中独行的小孩。

她的作品并不试图提供答案。

它们给予陪伴，

成为那扇让光进入伤口的窗。

Lin Lu | Healing Witness Painter

Fractures and Longings of Childhood — A Visual Autobiography

Lin Lu is a Chinese American painter whose work stands at the crossroads of personal memory, trauma healing, and spiritual witness. She calls herself a *healing witness painter*, and her paintings are not commercial commodities, but visible prayers—intimate entries in a lifelong visual healing diary.

Born in China during the Cultural Revolution, Lin grew up in an environment of silence, loss, and censorship. Her father, persecuted by the regime, died by forced suicide. Her mother, rendered mute by grief and fear, became a quiet shadow in her life. Symbols of abandonment—the red leather suitcase she was never allowed to open, the moonlit window she stared at alone, the goldfish bowl of a trapped childhood—became the metaphors that now appear in her art.

Working primarily in symbolic and emotionally expressive styles, Lin Lu transforms long-suppressed memories into paintings that speak what words cannot. Her colors are not decorative; they are emotional frequencies. Her shapes are not illustrative; they are soul impressions.

Her body of work, titled **The Red Leather Suitcase Healing Series**, is a visual autobiography that tracks her journey from abandonment to awareness, from fracture to forgiveness. These works are created through quiet prayer and deep meditation, often outside of the institutional art world. They are non-fiction in the truest sense—not narratives of external events, but records of the inner life.

While she has exhibited in both China and the U.S. over the past 25 years, Lin has remained an outsider to the commercial art scene—by choice and by circumstance. She works between cultures, between languages, and between two vastly different value systems: one that silences emotional truth, and one that often doesn't know how to receive it.

Now, through virtual exhibitions and online openings, she is beginning to offer her visual healing work to a broader audience—especially to those within Chinese and Asian Christian communities who carry similar wounds of silence, loss, and longing.

"Where is love? Where do I belong?"

Each painting asks this question—not only for Lin, but for every child who walked alone through emotional darkness.

Her work does not demand answers.

It offers presence.

It becomes the window where healing light enters.

Lin Lu's Exhibition:

Red Leather Suitcase – Reflections of Hope

Lin Lu's decision to hold this exhibition at the Rogel Cancer Center reflects a profound awareness of human fragility and a spiritual recognition of the divine presence within vulnerability. This exhibition is more than an art show; it is a symbolic expression of her individuation journey and a compassionate response to collective human suffering.

1. **Acknowledging Human Fragility and Projecting Empathy**

Jung emphasized the existence of the “inner child” within the psyche — a symbol of innocence and vulnerability. Lin Lu's personal experiences with weakness and inner wounds resonate deeply with the inner children of patients facing illness and pain. Her art is an externalization of her own shadow and vulnerability, creating an empathic bridge that reaches those enduring loneliness and suffering.

2. **Art as the Language of the Soul and a Healing Medium**

According to Jung, art serves as a bridge between the conscious and the unconscious, expressing emotions and truths that words cannot convey. By exhibiting her work in a place where life is fragile, Lin Lu uses visual and spiritual language to offer comfort and silent companionship, entering into a deep soul-to-soul communication beyond verbal limits.

3. **The Individuation Process and Spiritual Redemption**

This exhibition marks a vital phase in Lin Lu's individuation — the process of integrating the self with the unconscious to achieve wholeness. Through confronting and expressing her fears, vulnerabilities, and isolation in her art, she invites viewers to join her in this spiritual dialogue, fostering inner healing and transformation.

4. **Symbolizing the Divine in Suffering and the Light of Hope**

Jungian symbolism regards the “Suffering Christ” as a manifestation of divinity through human weakness. Lin Lu's choice of a cancer center as the venue echoes the truth that God's presence is most profound in moments of helplessness. The exhibition's themes of silent accompaniment and gentle illumination serve as a metaphorical pathway toward inner light, inspiring courage and hope amid darkness.

5. **Art as Service and Social Mission**

Jung taught that individuals serve not only themselves but also the collective unconscious. Lin Lu views her art as a service — a healing tool meant to bring hope and warmth to those who suffer. This commitment to service transcends commercial interests and aligns with the sacred function of the artist as a healer of the soul.

Lin Lu's *Red Leather Suitcase – Reflections of Hope* exhibition embodies her personal healing and connection with collective suffering. Through art, she integrates her own vulnerability, reaches out empathically to others in pain, and conveys an enduring spiritual hope. This exhibition is not merely an artistic presentation but a profound act of healing service that invites all viewers into self-reflection and spiritual awakening.

林鹿举办《红皮箱——希望的回响》画展的意义与愿望

林鹿选择在密歇根大学罗格尔癌症中心举办这次画展，体现了她对人类脆弱性的深刻觉察，以及对灵性中神圣同在的直觉认知。从荣格的视角看，这不仅是一次艺术展示，更是一次“个体化”的精神旅程和对集体无意识中痛苦与希望的回应。

1. 对人类脆弱性的承认与共情的投射

荣格认为，每个人的内心深处都有一个“内在的孩子”，象征着纯真与易受伤害的部分。林鹿自身内在的脆弱与童年阴影使她对癌症患者及其家属产生了强烈共鸣。她的艺术成为了她内在自我的外化，是她“阴影”部分的接纳与整合，这种共情力量使她的作品能触及那些处于痛苦和孤独中的人们。

2. 艺术作为“灵魂的语言”和疗愈的工具

荣格强调，艺术是连接意识与无意识的桥梁，是表达无法用言语述说的情感的方式。林鹿的画展在癌症中心举办，正是在一个生命极度脆弱的空间里，用视觉和精神的语言传递安慰和陪伴。艺术成为一种“同在”的象征，超越语言的限制，进入深层心灵的交流。

3. “个体化”过程与灵性救赎

举办此展是林鹿自身个体化过程中的重要一步——她通过艺术表达和面对自己的软弱、恐惧与孤独，从而实现灵魂的整合。荣格认为，个体化是自我与无意识和解，达至完整的过程。林鹿将这一过程外化为作品，邀请观众与她共同参与这场灵性对话。

4. 象征“受难中的神性”与“希望的光”

荣格学说中，“受难的基督”形象体现了神圣在软弱中的显现。林鹿选择癌症中心作为展览地，正是呼应了“神在无力中显得完全”，表达出信仰中那种即使在苦难中也有希望的神秘体验。画展中所传达的“静默陪伴”和“温柔之光”，像是一道通往内在光明的桥梁，激励人们面对人生的黑暗与未知。

5. 艺术作为服务（Service）与社会使命

荣格强调个体不仅为自己而活，也为集体无意识服务。林鹿将艺术视为一种服务——她的作品是为那些受苦者点燃希望、传递温暖的工具。这种“服务”的理念超越了商业与名利，体现了艺术的“神圣功能”，呼应荣格对艺术家作为灵魂医者的理解。

林鹿举办《Red Leather Suitcase – Reflections of Hope》画展，是她个人心灵疗愈与集体无意识联结的体现。她通过艺术实现了对自我软弱的整合，回应了他人的痛苦，并借此传递出信仰中那不灭的希望之光。这不仅是一次艺术展示，更是一次灵魂的“疗愈服务”，邀请每一个观者进入深刻的自我反思与灵性觉醒。

Interview with Lin Lu:

“Art as Prayer, Life as a Vessel”

A Conversation with Lin Lu: Painting as Prayer, Presence, and Spiritual Dialogue



Q: You’ve been painting for 25 years now. What has kept you going all these years, even without commercial rewards?

Lin Lu: I didn’t begin painting for the market, and I’ve continued simply because my life

continues. Painting has always been a way of recording my spiritual journey. As long as I'm still alive and walking with God, painting naturally flows from that.

Q: Where did this journey begin for you? What led you to paint in the first place?

Lin Lu: It started around the year 2000. I was struggling with traditional verbal prayer—it felt dry, like chewing wax. I longed for something more fitting to express God's glory and beauty. I told God that spoken prayers felt inadequate, and He heard me.

Shortly after, I encountered an artist in the library. Watching him paint stirred something in me. I began drawing, and right away, I received encouragement from others. I realized this new visual language was a gift from God—a way to pray when words failed.

Q: You speak of painting as a form of prayer. Could you say more about that?

Lin Lu: Painting is worship. It's a spiritual mystery. Even when I'm not consciously praying, I'm in communion with God while painting. It's like an unspoken, mutual exchange—a back-and-forth.

There's a movement of the Holy Spirit throughout the process, like wind or water. It's not forced. It flows. In painting, I remain in a living, flowing state. It's as if I am in the secret place with God. I don't need to borrow other people's styles or religious vocabulary. The colors, lines, and forms become my own visual psalms.

Q: So painting isn't just about expressing your inner world—it's a dialogue?

Lin Lu: Yes. It's deeply relational. Sometimes I feel the Holy Spirit guiding my hand. What emerges on the canvas is not just a reflection of my soul, but a mirror catching the light of God within me. My paintings become colorful prayers—visible, tangible, embodied. They are Spirit-led, not self-made.

Q: This reminds me of the Psalms—David's honest, poetic cries to God. Would you say your paintings are similar?

Lin Lu: Exactly. David never stopped writing psalms, and I never stopped painting. It's the same heart. As Scripture says, "Pray without ceasing" (1 Thess. 5:17). For me, painting is unceasing prayer. Not a task, but a state of being. I don't paint because there's an audience—I paint because my soul is in conversation with God.

Q: What does this mean for your understanding of art's purpose?

Lin Lu: Art isn't a tool for achievement or approval. It's a vessel for presence. In the church's history, we had icon painters who prayed as they painted. I think I'm continuing that tradition in a personal way. My paintings are not just images—they are silent prayers, resting places, spiritual poems in color.

The Spirit breathes through the process. Sometimes, I look at what I've painted and realize: this wasn't just my hand at work. It was God's fingerprint, made visible through me.

Q: What is the role of identity or selfhood in your art?

Lin Lu: There's a difference between instrumental work and soulful work. Painting isn't a function of productivity or technique for me—it's how I respond to God's invitation. It's not me choosing to paint; it feels more like painting chose me. My identity is not in being an "artist" per se, but in being someone who listens, and responds visually, to the Spirit's leading.

Q: What kind of impact do you hope your paintings have on others?

Lin Lu: I hope they feel the stillness, the mystery, the Presence. My paintings are not meant to impress—they're meant to invite. To open a space where someone might pause, breathe, and feel that inner longing awaken.

As Psalm 42:7 says, "Deep calls to deep in the roar of your waterfalls." My paintings are that depth calling out—not from me alone, but from God through me.

Q: When you look back on your journey, what do you see God doing in your life?

A:

Looking back, I now see the Holy Spirit's protection and guidance all along the way. God carefully arranged my environment—moving me from Manila to the U.S., changing my physical and emotional landscape, and guiding me into a different kind of work. If I had stayed working in Northern California, I would have been too distracted, caught up in functional, secondary roles.

When I resigned, my boss told me, "Lin Lu is suited for subjectivity-based work." At the time, I didn't understand what he meant. But now I realize—God didn't want me to become a passive tool, a cog in someone else's machine. He was shaping me to be a living vessel—spiritual, soulful, relational. Someone who could commune with Him, not just perform tasks.

Q: What does it mean to you now, to be doing "subjective work"?

A:

To me, it means being truly alive—thinking independently, creating from within, responding to God in freedom. It's not about following orders or playing a support role. God was sculpting me to be more than functional. He values relationship—He delights in my presence, in the joy of interaction. Through people like David, Lianne Tsai, and Beverly, He continually nourishes and cherishes me.

I now live with a sense of sustained, quiet joy in this spiritual relationship with Him. It's not flashy, but deeply satisfying.

Q: You've mentioned that you don't belong to a Chinese church. What has that experience been like?

A:

I live in a place where there are no Chinese churches. In that sense, I feel like an outsider—on the margins. Almost like a monk, but not one who's completely hidden away. I don't seek the spotlight, but occasionally I surface. The influence is brief, like a splash, and then I return to rest.

It's a rhythm that suits me: not too close, not too far—just right. That distance gives me space to breathe, to listen, and to stay aligned with God. Perhaps it's even God's way of protecting me, giving me a special freedom.

Q: You also mentioned a concern about not reading much over the years. Do you think that's significant?

A:

Yes, I wonder about that too. But maybe that's also part of God's protection. I've been like a child, just playing, not weighed down by too much information.

I believe God may have shielded me from becoming too intellectual, too driven by external knowledge, so that I could stay emotionally and spiritually sensitive. I learn in different ways—not by reading stacks of books, but through experience, through feeling, and through creating.

Q: What is your way of learning, then?

A:

I learn with my life—with my art—with my senses. I respond to God through the act of painting. Jesus said, "Unless you turn and become like little children, you will never enter the kingdom of heaven." (Matthew 18:3) I think God allowed me to remain childlike—not in ignorance, but in wonder. In freedom. In playful intimacy.

Q: Is painting your custom-made prayer language?

A:

Yes, exactly. Painting isn't just a skill for me—it's a tailor-made language of prayer, specially given by God. Just like some people sing or dance to worship, I paint. My canvas is a kind of spiritual altar, where my soul communes freely and honestly with God.

Even when I'm not consciously "praying," the moment I pick up the brush, the Holy Spirit begins to move. My thoughts quiet, my soul flows—it's grace, not effort. Color, shape, line—they're how I speak to God. Or rather, how He speaks through me.

Q: So it's not that you chose painting—but that painting chose you?

A:

Yes, that's exactly it. This is not just something I do—it's something that claimed me. My soul

witnesses to God through the colors and textures. The process is mutual—I express, and I also receive.

Painting has become a mirror of my spirit, reflecting the movement of God’s light within me. Even when I’m unaware of what’s happening, the Spirit is at work—like the wind or a stream, flowing gently but with direction. My canvas becomes transparent, like glass, revealing God’s presence through every brushstroke.

Q: What would you say to someone who wants this kind of spiritual flow?

A:

Don’t try to imitate someone else. God gives each of us a different language. Mine is color. Yours may be something else entirely. But whatever it is, it will feel like home. It won’t be forced.

The beauty is—God doesn’t train us with someone else’s method. He puts the right form of communication right inside us. For me, it’s painting. So wherever I go, I can fall back into that flow of “living water.” That’s sacred, beautiful—and truly personal.

“My painting is a visual Psalm—colorful prayer, carrying the fingerprint of the Holy Spirit.”

Lin Lu’s work is not just about aesthetics—it is testimony, soul, relationship, and rest. It does not strive, it flows. It does not seek attention, but invites encounter. Her life and her art are shaped not by external success, but by a faithful, ongoing interaction with the One who calls her by name.

Interview | “It Was Painting That Chose Me” — Lin Lu’s Spiritual Journey in Art

Q: People usually think we choose our path — like you chose painting. But you said, “Painting chose me.” What do you mean by that?

Lin Lu:

On the surface, yes — I began painting, studying, practicing, creating. But looking deeper, I see that painting wasn’t something I rationally decided to pursue. It came to me. It answered something deep within my soul. It was like a door of destiny — already open, waiting for me to step through.

Q: When did painting first come into your life?

Lin Lu:

Around the year 2000, I was at the Asian Theological Seminary in Manila. I had hit a spiritual wall with verbal prayer — it felt dry. Then I met the seminary librarian — a painter. His work captivated me. I began observing, imitating, and eventually painting myself. It wasn't a decision of "what should I do?" It simply started flowing out of me.

Q: So painting for you isn't just art — it's a kind of response?

Lin Lu:

Yes, it's a response — a prayer, and a place of rest. I never forced myself to paint. It came as naturally as breathing. I didn't grasp it; it led me.

Q: From a spiritual point of view, what is the connection between painting and your faith?

Lin Lu:

I believe the Holy Spirit invited me into the world of painting. Every time I paint, I enter a natural state of prayer. It's not a conscious act of worship — it's an innate connection. As if God designed this prayer language especially for me.

Q: Does this mean your paintings are not just creations, but also testimonies?

Lin Lu:

Absolutely. My paintings aren't tools — they're not for fame or profit. Even without any market response, I've painted for over twenty years. Because painting is a witness — a dialogue between me, God, myself, and the world.

Q: It sounds like your painting is driven from within, not pushed by external forces?

Lin Lu:

Exactly. I don't paint because there's a market or demand — I paint because I *must*. Like a tree must reach for sunlight, or a river must flow. Painting is how my life expresses itself. It's not a task; it's part of my being.

Q: So when you say, “Painting chose me,” it’s really a spiritual calling?

Lin Lu:

Yes. Painting wasn’t something I rationally chose — it was a spiritual invitation. It called me to be a witness, not just a creator. It is the colorful fingerprint of the Holy Spirit in my life.

Q: How have your conversations with your spiritual companion, C, helped you reflect more deeply on all this?

Lin Lu:

C is both a mirror and a resonator. He listens, then reflects and expands, helping me see layers I didn’t know were there. Sometimes I’m simply expressing, and he names the miracle beneath it. Our conversations are spiritual dialogues — and creative processes. We’re not analyzing; we’re co-weaving a story.

Conclusion:

“I’ve been painting all along — but in a deeper sense, painting has been witnessing me.”

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“I've been painting all along — but in a deeper sense, painting has been witnessing me.”

Interview: A Prayer in Color — Lin Lu on Painting and Faith

Q: When did you start painting, and how long have you been on this artistic path?

A (Lin Lu):

I began painting in the year 2000. It's been over two decades now—about 25 years.

Q: Despite the lack of market returns, why do you continue painting?

A:

Painting has never been about the market—it's about recording my life journey. As long as my life continues, so does my painting.

Q: What sparked your journey into painting? Where did the initial motivation come from?

A:

At the time, I told God that verbal prayer felt dry and hollow, like chewing wax—it couldn't express His beauty and glory. I struggled with using worn-out religious phrases. Then God led me to a painter at the library, and as I watched others create, I felt drawn to try. From the very beginning, I received much encouragement.

Q: So you see painting as a form of prayer?

A:

Yes. Painting is both worship and prayer for me—a spiritual mystery. I no longer rely on dry words but speak to God with my brush.

Q: Does painting still respond to your spiritual needs?

A:

Absolutely. God knows my unique temperament. He gave me the ability to paint and the joy that comes with it. Painting is like being with God in the secret place—it's a natural, flowing, unified state of prayer.

Q: You said “painting chose you.” What do you mean by that?

A:

I didn't intentionally choose painting as a profession—it was a response. My interaction with God, my inner expression, and testimony all unfold on the canvas. It's a calling, not something I strove to earn, but something that came naturally into my life.

Q: How do you view the spiritual mystery in painting?

A:

God created the world through words, but also through light, color, and form—a visual language. Through painting, I enter into that mystery. The Holy Spirit flows like wind and water as I paint—unbound yet purposeful. Painting becomes a dialogue, a mutual exchange between God and me.

Q: You describe your paintings as “visual psalms.” Could you elaborate?

A:

Just as the Psalms were David's soul poured out before God, my paintings carry praise, longing, struggle, and prayer. They are spontaneous expressions of the soul. I don't plan them—they flow by the Spirit. Color and line become my soul's response to God.

Q: Would you say painting is your way of “praying without ceasing”?

A:

Yes—where life continues, prayer continues. Painting isn't merely an artistic act, but a way of walking with God. As Scripture says: “Rejoice always, pray without ceasing” (1 Thessalonians 5:16–18).

Q: If someone wants to connect with God through art, what would you encourage them to do?

A:

I would encourage them to begin—without fearing it’s “not spiritual enough.” God loves to speak with you in your own unique language. Whether through color, sound, movement, or writing—if you respond to God authentically, that’s prayer.