

Wang Xu

名片 2008

王 旭

主 编 黄 君 辉

策 划：曹宝泉 彭国昌
主 编：黄君辉
责任编辑：王国强 李菁华
装帧设计：赵敬波 潘晓杰

图书在版编目(CIP)数据

名片2008.王旭/黄君辉主编. —石家庄：河北美术出版社，2008.7

ISBN 978-7-5310-3108-6

I. 名… II. 黄… III. ①美术—作品综合集—中国—现代
②油画—作品集—中国—现代 IV. J121 J223

中国版本图书馆CIP数据核字(2008)第060264号

CARD 名片 2008

出版发行：河北美术出版社
(石家庄市和平西路新文里8号 邮编：050071)
设计制作：视言设计工厂
印 刷：河北省发展和改革委员会印刷厂
开 本：889mm×1194mm 1/16
印 张：2.5
印 数：1-2000
版 次：2008年7月第一版
印 次：2008年7月第一次印刷

定价：720.00元 (全套20册)

Card 2008 / Wang Xu

名片 / 王 旭

- 1 / 乱弹：不是前言的前言 / 董冰峰
2 / Strum: The Preface of the Non-preface / Dong Bingfeng
5 / 惟心现相——从作品感知王旭的文化心境 / 石军良
8 / Mind Rendering, Apperceiving Wang Xu's Cultural Mood from His Works / Shi Junliang
- 11 / 风景No.8 Scenery No.8
12 / 初春山村No.1 Early Spring Mountain Village No.1
13 / 初春山村No.2 / 3 Early Spring Mountain Village No.2 / 3
14 / 查济古村No.1 Zhaji Ancient Village No.1
15 / 查济古村No.2 Zhaji Ancient Village No. 2
16 / 那日无风No.2 No wind that day No.2
17 / 那日无风No.4 No wind that day No.4
18 / 那日无风No.3 No wind that day No.3
19 / 那日无风No.1 No wind that day No.1
20 / 古迹B Ancient City Traces B
21 / 太行山迹 Taihang Mountain Trace
22 / 山迹E / J / I Mountain Trace E / J / I
23 / 山迹H Mountain Trace H
24 / 桃花朵朵No.1 Peach blossom No.1
25 / 桃花朵朵No.4/3 Peach blossom No.4/3
26 / 山水 No.9 Landscape No.9
27 / 山水 No.10 Landscape No.10
28 / 山水 No.5 / 4 / 7 Landscape No.5 / 4 / 7
29 / 山水 No.2 Landscape No.2
30 / 山迹A Mountain Trace A
31 / 山水 No.8 / 3 Landscape No.8 / 3
32 / 山迹F Mountain Trace F
33 / 物语No.13 Objects Murmuring No.13
34 / 山迹-春/夏/秋/冬 Mountain Trace, Spring / Summer / Autumn / Winter
- 35 / 自述 Read me
38 / 艺术简历 Art Curriculum Vitae

乱弹：不是前言的前言

文/董冰峰

现在，中国的艺术家恰逢从未有过的挑战与时机。

这里有几点需要说明的是：一方面是自“92广州双年展”倡导的“艺术市场化”的积累，至2000年以后的艺术市场可以说是全面“开放”，经营和操作各类艺术品的国内外画廊、代理机构或拍卖会，以北京为例可以达到数百家之多。其二同样也是2000年后，“当代艺术”作为一个全新的、衡量当下中国艺术创作和评论的基准概念，已经完全“合法化”和程序化，国家和地方级美术馆纷纷顺应潮流，举办了一系列“双年展”和“三年展”大型国际超级展览，来讨论艺术在当代的复杂性和全球性语境中的变化，即使偶尔回头看，从“85美术新潮运动”以来的中国当代艺术历史中所经历的实验期和成熟期，蓬勃发展与低潮中的挫折和被刻意的边缘化的戏剧性的起伏，至今天已演变为彻底的两极分化（在学术和市场之间）；三是关于“艺术”的概念及其意义，从来就没有像这二十多年的时间内激烈的争辩和讨论过，从高度意识形态时期的“大美术”和“美育”观点，延伸到现在的深度关切现实的个体实践和私人体验中，更多的自由度和具备了挑战性的价值系统；由此，新的艺术观点，“当代艺术”代表了高速发展中的中国的环境中，一种全新的对待艺术的开放性与探索性。

我个人更愿意把这套画集中的艺术家们定义为处在“过渡时期的”艺术家。

这些艺术家一般都具备严格的艺术院校的科班训练，有的至今仍在高等学府或艺术研究系统中深造，他们年龄相当，艺术经历和社会背景大同小异，大多工作在艺术院校和专业级别的美术馆等相关行业中，唯一呈现集中化和整体性色彩的是，这些艺术家都在努力尝试和不断实验着艺术的种种可能性，从绘画、雕塑和装置、录像和行为都有涉猎和研究，甚至作品中体现出的，同时也是对多种材料和语言的实验的混合体，绘画中的行为和表演模式，雕塑中的生活化的超级写实、戏剧化的场景等等，我把这些作品中引人注意的、极富表现力和感染力的“视觉形象”，归结为艺术家们强烈的个人自我表现、对生活的体验和对艺术的责任意识（即便是某些作品中的“荒诞”和“无聊”感）。但对于中国的整体的艺术环境，观照历史和现实（经济和政治）中的变化，和全球化对话或交流密集化的今天，艺术发展的观点和意义仍然在“过渡中”。

我深知在艺术市场化的今天，出版和发行一套代表着探索和发展中艺术家的画集是件艰巨而反潮流的举措，为此，由衷的对这套丛书的主编和出版社的工作表示敬意。艺术家、艺术作品、展览和艺术出版都是不可缺失的重要环节，艺术家的创作个人性固然重要和首当突出，但对于更广泛意义上的艺术观点交流和学术话题评论，出版物显得尤为重要和及时。

长兄黄君辉相识多年，知我一直在艺术系统中，嘱为序言，以为讨论；直至行文，深感惭愧和惶恐。艺术观点本自在人心，不拘一格，不因学识系统和评论框架而“自由交流”，才真实可信，艺术本来在“非表达”和否定意义中前行（即使有外在权制和资本），又从何说起系统。

2008年6月2日于草场地

Strum: The Preface of the Non-preface

Dong Bingfeng

Currently, Chinese artists are just meeting the unprecedented challenges as well as opportunities.

Here are a few points that should be noted that: on the one hand, that is the accumulation of “the art marketization” initiated by “’92 Guangzhou Biennial.” Up to the art market after 2000, that can be said to be entirely “open.” The art galleries running and operating various types of art works at home and abroad, agencies or auctions, taking Beijing as an example, it reaches as much as several hundred. Secondly, it was also after 2000, “contemporary art,” as a fully new benchmark concept to measure then China art creation and comment, had been totally “legalized” and routinization. The national and local level art galleries all went with the tide to hold a series of “Biennial” and “Triennial” large scale international exhibitions, to discuss art's complexity in contemporary and the change in global context. Even if looking back from the experimental period and mature period experienced by China contemporary art history since “’85 Art Trendy Movement.” The flourish development and the setback in downturn as well as the dramatic ups and downs of deliberated marginalization, up to now it has become the complete polarization (between the academic circle and market); Thirdly, on the “art” concept and its significance, that has never been more intensely debated and discussed than the last 20 years, from the viewpoints of “big art” and “aesthetic education” in the high degree ideology period to extend to current deep concerning reality's individual practice and private experience, more freedom and value system which possesses the challenge. Accordingly, the new artistic viewpoint of “contemporary art” represents a total new art openness and exploratory in the rapid development environment of China.

Personally, I prefer to have the artists in the album defined as the “transitional period” artists.

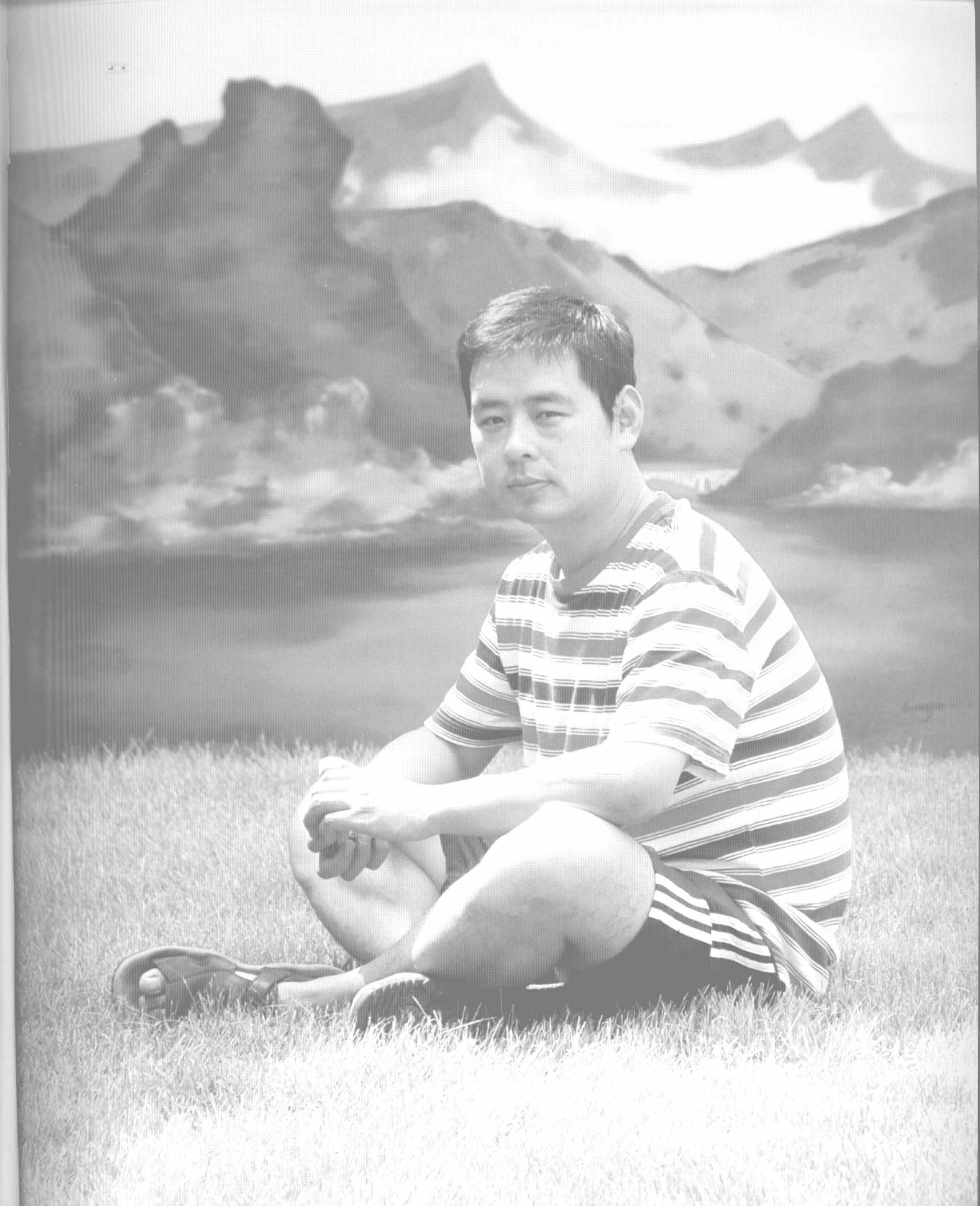
Generally, these artists all have strict training of art institutions. Some of them up to now are still pursuing advanced studies in art research system. Their age is equal, art experiences and social background are almost similar. Most of them work in art academies and certain professional-level museum. The only showing centralization and overall color are: these artists all strive for trying and constant practice art possibilities, from painting, sculpture and device, video and art action they all are involving and studying. That even embodies in the works. At the same time, it also is the practical mixture of various material and languages as well as painting's conduct performance mode, sculpture's life super-realism, dramatic scenes and so on. I conclude the works' eye-catching, high-infectious, rich performance and “visual image” as artists' strong self-expression, life experience and art responsibility sense (even if some works are “absurd” and “bored”). However, for China's overall art environment, witnessing with history and reality (economic and political) changes, and the current time of globalization dialogues or dense exchange, art development and meaning are still “in transition.”

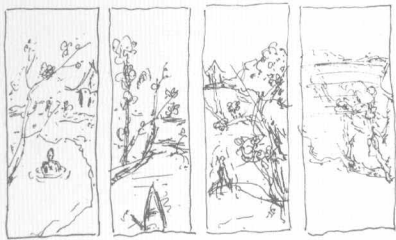
I deeply know that today of art marketization, publishing an album of representing exploring and developing artists is an act of difficulty and counter-trend. For that I sincerely pay respect to the editor-in-chief of the album and press work. Artists, art works, art exhibition and publication all are the absolutely necessary important links. Artists' personal creation certainly is important and should be highlighted, but for wider significant art view exchange and academic topic review, publication is particularly important and timely.

Acquaintance of many years, elder brother Huang Junhui has known me in the art field for a long time and asks for writing a preface as a discussion. Writing the text deeply feels ashamed and fear, for art views originally in the heart and no certain formula. It is true and believable that “free exchange” does not limit the professional knowledge system and comment framework. Art originally is progress in “non-expression” and negative meaning (even if there are the external authority and capital), where do I start with systems?

Written in Caochangdi on June 2, 2008

(Dong Bingfeng, was born in Shanxi Province, graduated from the Oil Painting Department of Lu Xun Academy of Fine Arts, an artist and independent curator; had ever worked at Research Planning and Exhibition Department of Guangdong Museum of Art, and the Exhibition Department of Beijing Ullens Center for Contemporary Art)





Canvas of Water
/ 山·水

惟心现相

——从作品感知王旭的文化心境

文/石军良



手稿
Manuscript

中国古语有“诗不达诂”之说，认为诗是不可能用语言来解释清楚的，或者说任何解释都带有理解个体不同的主观印痕。同样，对于“画”的认知何尝不是如此呢？“三界唯心”的论断固然是《华严经》中对传统宗教观念的哲学概括，带有明显的唯心主义命题，但对于承载着画家价值观和精神诉求的“画”来说，谁又能说不是“心”的产物呢？“夫画者，从于心者也”，三百年前的石涛早已一语道破。既如此，由“画”识“心”自然情理之中，何况又能剥离由“心”识“画”所受“虚拟”的干扰，更容易去接近感知画家真实的存在。

多元开放的社会形态所带来的信息畅通，进一步加速了东西方文化的交流，西方近百年的艺术史也在我们高歌猛进的开放激情中被拷贝复制着。艺术的多元化态势令人目眩，传入中国上百年历史的油画在西方现代性的蛊惑下，在中国油画“路在何方”的争论声中，无奈地在图示风格上演着七十二般变化。对语言风格上的求变本无可厚非，但究竟有多少人是真正地建立在自己的文化价值判断上，使油画这一原本的舶来品实现与中国本土文化在精神上的对位，回归对自然与人性的观照，的确应是我们所期待的。王旭其实就是一位值得期待的青年艺术家，他近些年的艺术实践印证了上述期待的可能性。从他的作品中，我们看到了一个真实的王旭不同时期“心境”的现相。

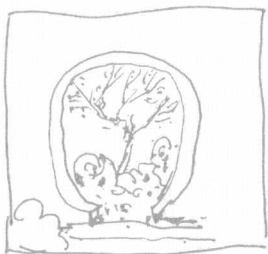
对于70年代出生的王旭来讲，上世纪80年代那场“弃旧图新”、“全盘西化”的激进思想运动，以及美术领域针对传统绘画而言的形式上的革命，虽然只能从文献和口传上了解，但在90年代中国当代艺术多元生态环境下，立足于“把社会问题、个人生存经验、直接的身心感受和体验置于表达的中心”（邹跃进语）所呈现出的“新生代”、“卡通一族”、“新人类”、“玩世现实主义”、“艳俗艺术”、“政治波普”等群体性艺术倒着实让他有了“近距离”的接触。这对于一个正在接受新学院艺术教育的青年学子来说影响是难免的，至少中国当代艺术的非线性发展所表现出的多元图示风格在视觉和心理上对他是有触动的。对于“习惯了面对空空画布脑海中闪现的幻影，习惯了绘画过程中那种无法言语的快感”的王旭来讲，画画的目的以及如何去画应该是他不断自我质问的。虽然在他的话语中至今没有明确的答案，但在其作品中一直实现着对这种猜想的洞察。对于成长于物欲得以满足的商品经济社会，享受着大众文化和消费文化精神盛宴的新一代艺术家来说，在文化人格和精神追求上普遍表现出“自我”和对“批判精神”的疏远，而把现实境遇中对身心的感受和体验纳入自己表现的冲动中来。王旭也是这样做的，不同的是他没有选择火热的世态生活，而是把自己封闭在画室中，实现着对看似没有生命的静物之间的交流。这就是画家在90年代末的《物语系列》。王旭表现静物不是简单的形象载体的选择，而是文化价值取向在自身性格使然下的一种必然。当我们把画家的《物语系列》和以后的《城市系列》《风景系列》《山迹系列》等放在时间的线性空间作整体审视的时候，对这种必然性就会有更明确的认识。《物语系列》是画家在对当下社会现实、文化境遇以及价值观的迷茫困惑中，一种有意义的躲避。这种躲避是画家内心精神诉求与现实世俗价值观处在矛盾绞扰中的无奈之举，是画家特定时期文化心境呈现飘游状态的显现。在《物语系列》中画家营造了一

个与画室外灯红酒绿、歌舞升平、喧嚣嘈杂的现实场景迥然不同的“心象”世界。内心极力游离于乏味的现实，在孤寂、平淡、静谧中独善其身，实现着对自我精神的抚慰。而这种对灵魂的放逐其实一直贯穿在其以后的艺术创作中。由于特殊的历史背景，自上世纪80年代始，无论是“知青一代”还是“新生代”艺术家，在艺术创作上“躲避崇高”成为一个时代美术的典型特征。虽然王旭的创作在表现题材上承续着“躲避崇高”的时代特性，但在他的《物语系列》作品中，我们又能不时感知到他对“崇高”审美仰止的表露。这主要体现在作品中对空间结构的营造上，有些作品与其说表现静物，毋宁说是对“山”的崇高和伟岸在内心里的暗恋。

如果说《物语系列》是画家文化心境与现实世俗价值观无法契合而在无奈中的内心独吟，那么随后的《城市系列》则是画家面对现代工业文明无序的发展和由钢筋水泥构筑的丛林在内心遗失诗意后的警世名言。无可否认，工业文明在满足人类日益膨胀的物欲需求后，也越来越显示出其局限性。诸如资源枯竭、环境污染、生态危机等问题也摆在世人面前。工业文明终究把人类引向何方，是当代人应该追问的。画家作为都市中的个体“……在感受城市的繁华与拥挤的同时，又不得不面对内心的冷漠与孤独”（王旭语），在作品中画家通过构图和带有表现象征意味的色彩营造了一种弥漫着压抑、紧张、孤寂、冷漠和毫无生机所言的视觉冲击力。这不仅是画家富有社会责任感的生命体验，也应该是我们所有人的。



山迹D
布面油画
Mountain Trace D
Oil on canvas
165cm x 165cm
2005



手稿二幅
Manuscript 2

作为架上绘画，传统的艺术功能在视觉传媒发达的今天正逐渐萎缩，直指人心的触动已成为奢望。绘画作为一种方式似乎在体现画家价值观、文化判断和精神需求时才有存在意义。画家已无力通过作品来实现“兼济于天下”的弘愿。面对现实的困境和精神的压抑，王旭只能靠自身血性的涌动在《城市系列》中完成批判精神的高扬。

如果说《城市系列》是画家对社会问题关注的直接表白，那么《风景系列》、《山迹系列》等则是画家在对当下文化进行理性梳理后，在对人与自然、人与社会诸问题进行观照背景下，文化心境向中国传统文化精神溯源的外化显现。这其中包含着画家对理想人格和人文精神的追求。具体到作品则是创作母题的确定以及对中国传统绘画形式、语言的借鉴及转化。在中国传统文化中，理想人格的追求主要体现在精神层面，具有对现实意义的超越性。而人文精神则蕴涵着对现实生存、生命的积极关怀。王旭以自然山川为创作母题的选择，其实从《物语系列》中已显端倪，这是画家《城市系列》后感性冲动归于理性思考后的必然，是画家文化心境与精神追求上的真正契合。油画作为西方话语体系下的艺术形式，自传入中国始，油画的民族化问题就一直贯穿在其历史发展过程中，并成为众多画家穷其一生致力追求和探索的目标。虽然如此，但真正的中国油画民族化之路仍难免身处尴尬的境遇中。但这一切并不妨碍艺术家探索的热情。从王旭的《山迹系列》等作品中我们看到了探索的意义。《山迹系列》等作品是画家立足于对中国当下文化价值（现代和传统）的判断，以中国传统“意向”审美为参照而实现的。是面对自然和生命的感悟在心中重新解构的风景。正如画家自己所言“当我面对这些所谓的‘青山绿水’的时候，只能用一种理想化的精神来塑造这种异样的秩序”。的确，在他的作品中已呈现出具有个性品质的“异样的秩序”。

王旭作为一位具有“学院主义”背景的艺术家的艺术家，试图通过个性追求和艺术语言的纯化来强调作品中的文化针对性，从而确立自己的学术品质。在他的作品中正常的叙述空间、光影秩序被打破和消解，形的塑造上完善着对“真实”的超越（非抽象），王旭作品中对语言的把握充满了理性的缜密，语言在具有表现性（书写、抒情）的同时又不失可读性。他作品的语言密切关联着画家的情绪和审美取向，理性的色彩和简约的形并非来自纯粹的视觉经验，而更多的来自心理感受，形与色在他的作品中相互依存显现出人性的趣味，整体上呈现出一种时尚、恬淡、雅致的画面品质。《山迹系列》等作品在艺术形式上对中国传统绘画和语言形式的借鉴（在《物语系列》中已有尝试），则隐含着画家对中国传统文化血脉的无法割舍。“艺术价值的判断最终以形式的创造为依据，但艺术家对形式的选择、探索和创造并不是一个单纯的艺术问题，而是一种文化现象”（易英语）。对于王旭而言，形式和技巧源于画家内心的自然生长，艺术形式与内容、语言及精神的对位才是他追求的价值所在。

当代艺术的价值不在于你用何种形式和借用了何种材料，而是艺术家关注思考了什么样的当代问题。从这一点上看，王旭的作品具有了明确的当代指向。而这种指向的价值，不仅仅体现在对当代社会问题关注后的表现和批判上，更体现在画家对有待重新评估的当下文化审视后，对传统文化和精神的正本溯源所表现的自觉意识。面对今天社会问题、环境问题、生态问题以及许多问题对我们生存和心理的困扰和影响，而需要我们关注的同时，王旭在精神和心灵上的自我救赎难道不具有现实意义吗？

2007年4月23日

Mind Rendering

Apperceiving Wang Xu's Cultural Mood from His Works

Shi Junliang

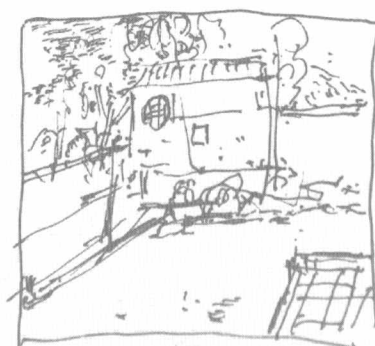
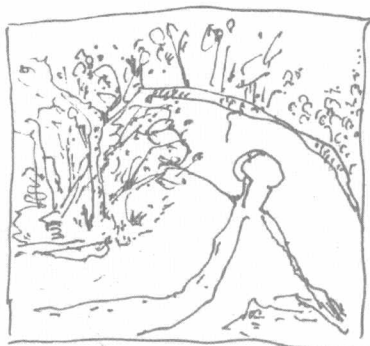
There is an ancient Chinese saying: "Poetry was not annotations." in other words, poetry is impossibly explained by language, or any interpretation all possess the subjective-mark of different individual understanding. Similarly, understanding "paintings" has no exception. The view point of "Three-realm originating from heart" certainly is a philosophy generalizing of traditional religion concept in "Avatamsaka Sutra" that is with obvious idealism proposition, however the "painting" that carries artist value view and spirit demand also is the product of idea. 300 years ago, Shi Tao, the famous artist in China history had ever pointed out:

"Painting actually is the product of heart." Since it is, by "painting" to understand "heart" is reasonable. So we truly eliminate "virtual" interference to know "painting" by "heart" that is easy to perceive the existence of a true artist.

Pluralism and opened society patterns bring the information flowing, that further more accelerates of the East-West cultural exchange; the Western art history of nearly 100 years is being copied in robust open passion trend in our community. The art diversification trend is stunning. Oil painting introducing into China has been over 100 years, under Western modernity bewitching and in dispute of which direction China's oil paintings develop, on image style, many artists strive for performing a lot of transforms just like the Monkey King of Pilgrimage to West. In language style, pursuing change is beyond reproach, but how many artists put the changes true establishment on their own cultural value judgment, enables the original imported thing to meet Chinese local culture in spiritual counterpoint. Returned to nature and humanity contemplation, that should be what we expect. On such aspects, Wang Xu actually is a young artist we expect. In recent years, his art practice confirms the above-expected possibility. From his works, we have seen a true Wang Xu's "mood" images in different periods.

For the 1970s-born Wang Xu, in the 1980s, the radical ideological movement of "start afresh", "wholesale westernization" as well as the revolution of traditional painting form in the art field, although it is only understood from literatures and oral transmission, however under the multiplex ecological environment of China contemporary art in the 1990s, standing on "the expression center of social issues, personal survival experiences, direct physical and psychological experiences" (commented by Zou Yuejing) from that took on the mass art of "the new generation," "the cartoon clan," "the new humankind," "cynical realism" "meretricious art" and "pop politics" indeed let Wang Xu closely touched it. At that time, as a young student was receiving a new academic art

手稿三幅
Manuscript 3



education, it is hard for Wang Xu to avoid the affection. At least the nonlinearity development of China contemporary that showed multiplex graphical representation genre, on visual and psychological aspects, touched him. For Wang Xu, "who used to face a vacant canvas, brain flashed on mirages, used to experience indescribable exiting in painting process," he constantly questioned himself: what is the aim of painting and how to paint. Though up to now in his discourse there is still no definite answer, but in other works always realized to penetrate the question. For the new generation artists who grew up in the prosperous commercial community, enjoying mass culture and consuming culture spirit feast, and in cultural personality and spiritual pursuing generally showed "egoism" and stood off "critical spirit," in contrast, to put mind-body feelings in reality situation and experiences into the impulsion of self-performance. Wang Xu is no exception. The difference is that he didn't select the hot human society life but closing himself in studio to realize the exchanging with a still life world. This is the painter's "Still Life Story Series" in the late 1990s. The still life Wang Xu expressed is not a simple choice of image carrier, but a cultural value orientation that is inevitable under his character. When we put the painter's "Still Life Story Series" and subsequent "Cities Series," "Scenery Series," "Hill Trace Series" on the time linear space as the integrating viewing, we are more clearly to understand the inevitability. "Still Life Story Series" is the artist meaningful escape under the current social reality, cultural circumstance as well as confused values. The escape is the artist's unwilling choice under the contradiction disturbance of inner spirit aspiration and reality social values, and that is an emerging of the artist's cultural mood waving in a special period. In "Still Life Story Series" the artist created a total different "mental" world, compared with the extravagant, crazy, crowd scenes outside of studio, the inner heart strived for departing the tasteless reality, secluded himself in loneliness, plain and tranquility to realize soothing of self-spirit. The soul exile of the artist actually constantly throughout the consequence art creating. Due to the special historical background, since the beginning of 1980s, no matter "the educated youth generation" or "new generation" artists, on art creating "avoiding sublimity" became a typical character of the art times. Through, the art creating of Wang Xu, on expression theme, continued the times character of "avoiding lofty" but in his "Still Life Story Series" we can always feel the artist's expression to "lofty" aesthetic warship. It mainly embodies space structure creating on his works. Some works showed the heart's secret love to "Mountain" lofty and greatness.

If "Still Life Story Series" is the artist's unwilling heart whisper singing due to his cultural mood and reality values no way to curve-fitting, then the subsequent "City Series" is the painter's apothegm after facing modern industrial civilization disorderly development and seeing reinforced concrete building jungle the heart losing poetry. Undeniably, the industrial civilization after satisfying mankind constant enlarged demand, in another it more and more shows its limitation. For example, natural resource exhausting, environment pollution, ecological crisis problems are facing human beings. Where does industrial civilization guide mankind to? Contemporary people are questioning. The artist as the individual in cosmopolitan cities, ".....feeling the cities' prosperity and crowd, simultaneously have to face heart apathy and loneliness" (Wang Xu words), in the works the artist through the picture composition and the symbolic colors to make a kind of visual impulsive force with permeating suppression, tension, loneliness, inhospitality and lifelessness. This is a social responsibility and life experiences that not only belong to the artist but also become to us everyone.

As the canvas painting, currently the visual media develops fast, the traditional art function is gradually shrinking, and it is extravagant hopes to let paintings touch people's heart. Only on such situation has it the meaning that painting as a method seems to embody artists' values, cultural judgment and spiritual demand. Painters have already been no way through works to realize the great aspirations of "helping the world." Facing the reality embarrassment and spirit depression, Wang Xu has to rely on himself blood surge to wave his critical spirit in "City Series."

If "City Series" is the painter's direct expression on concerning of social issues, while "Scenery Series," "Hill Trace Series" etc. are the artist externalization emerging after rationally carding the contemporary culture, under the contemplation background of men and nature, men and society issues, and the cultural mood tracing China traditional cultural spirit. It includes the artist pursuing for ideal personality and humanism. It concretizes to the works theme determining and the reference and transformation of Chinese

traditional painting form, painting language. In traditional Chinese culture, the ideal personality pursuing mainly embodies on the spirit level. It has the transcendent significance to reality, while humanism spirit contains active concern on actual survival and life. Wang Xu chose natural landscape for creation motif; in fact “Still Life Story Series” had showed significant clues. This is an inevitability of the artist experience emotional impulse then returning to rational thinking. That is also the artist's cultural mood and spirit pursuing truly curve-fitting. Oil painting as the art form of Western discourse since introduced to China, its nationalization issues always throughout the historical development process, and become the pursuing and exploring target, many painters hammer at it for whole life. Although the real Chinese oil painting nationalization way is still in embarrassing conditions. But all of that doesn't block artists exploring enthusiasm. From Wang Xu “Hill Trace Series” and other works we see the exploring significance. “Hill Trace Series” is based on the judgment of contemporary cultural values (modern and traditional), and realized by Chinese traditional “intention” aesthetic as reference as well as facing nature and life sentiment in hearts to re-deconstruct the scenery. Just as the artist has said: “When I face these so-called 'landscape' it can only use an idealistic spirit to mold the strange order.” Indeed, in his works it has shown “strange order” with personality quality.

Wang Xu as an artist with “academicism” background, he tries to emphasize the cultural pertinence through personality pursuing and art language purification, thus to establish their own academic quality. In his works, the normal narrative space, shading chiaroscuro order is broken and digested. On form making, it perfects beyond “trueness” (non abstract). Wang Xu's works, on art language grasping, are full of rational carefulness, the language possesses performance (writing, lyric), at the same time with readability. His works language closely connects artist's mood and aesthetic orientation, the rational colors and simple form does not only from purified visual experiences, and more from the psychological feelings. In his works the shapes and colors are interdependence showing human interest. In overall it takes on fashion, calm, elegant picture quality. “Hill Trace Series” and other works in art form has reference to Chinese traditional painting and language style (in “Still Life Story Series” it has been tried), it suggests the artist's blood connection to Chinese traditional culture can not give up. “Art value judgment is finally based on form creating, but artist's form choice, exploring and creating is not a simple art issue, but is a kind of cultural phenomenon” (commented by Yi Ying). For Wang Xu, form and skill derive from artist heart natural growth, art form and content, language counterpoint is his value pursuing.

The value of contemporary art is not which form and material you use, but what contemporary issue the artist concerns. From this point viewing, Wang Xu's works has possessed clear contemporary orientation. The orientation value not only embodies performance and criticizing after concerning the contemporary social issues, but also embodies, after artists re-examining assessment of the current culture, the consciousness of the tracing original traditional culture and spirit. Facing today's social issues, environment issues, ecological issues and many problems influencing our survival and psychology obsession. When it needs us to concern, Wang Xu's spirit and soul self-salvation has the practical significance.

April 23, 2007

手稿局部
Manuscript point



山水画的意境





风景No.8
布面油画
Scenery No.8
Oil on canvas
50cm x 60cm
2003



初春山村 No.1

布面油画

Early Spring Mountain Village No. 1

Oil on canvas

120cm x 160cm

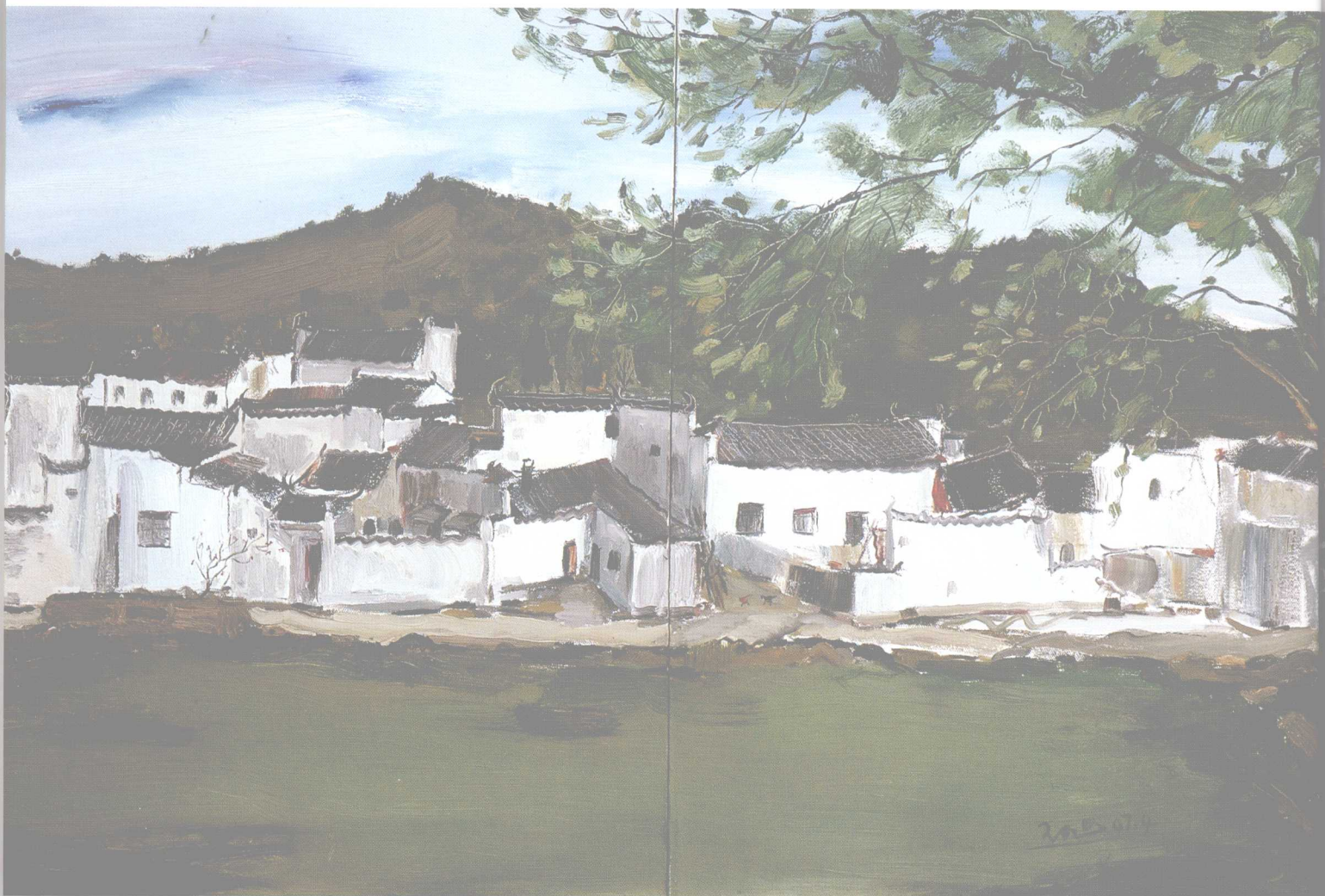
2007

初春山村No.2
布面油画
Early Spring Mountain Village No.2
Oil on canvas
90cm x 114cm
2007



初春山村No.3
布面油画
Early Spring Mountain Village No.3
Oil on canvas
60cm x 81cm
2007





查济古村No.1
布面油画
Zhaji Ancient Village No.1
Oil on canvas
65cm x 100cm
2007