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Wang Qianwen

王倩文当代艺术油画作品集

*A Collection of Wang Qianwen's
Contemporary Art Oil Paintings*

天津出版传媒集团

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艺术家简介

王倩文，女，生于宁夏银川，职业画家，曾在法国留学，学习油画及设计。2009 年至今生活工作于北京。自幼酷爱绘画，以绘抽象画见长。艺术创作得到了国内外专家的好评。创作出既有历史沉淀又有当代风格的作品，是女性画家中最具有原创价值和发展优势的。

个展：

2015 年 无界——王倩文当代艺术展，朵云轩美术馆，上海 中国

2014 年 跨界当代抽象艺术展，银隆文化广场，宿州 中国

2013 年 中国梦·大家梦当代艺术展，淮北市图书馆 淮北 中国

2012 年 12 月 异介同元——王倩文当代艺术展，云间美术馆，上海 中国

2012 年 形色惑然当代艺术展，凡艺术馆，上海 中国

2012 年 王倩文中国风当代艺术展，悉尼 澳大利亚

2011 年 王倩文心灵的呼吸抽象艺术展，土山湾美术馆，上海 中国

2010 年 王倩文当代抽象艺术展，新太阳美术馆，北京 中国

2010 年 王倩文的抽象绘画，土山湾美术馆，上海 中国

2009 年 王倩文新抽象绘画展，厦门美术馆，厦门 中国

2008 年 王倩文心象绘画展，印象画廊，巴黎 法国

群展：

2011 年 新历史宋庄当代艺术展，上上国际美术馆，宋庄 北京 中国

2010 年 当代水墨展，中华世纪坛美术馆，北京 中国

2009 年 新水墨艺术展，多伦现代美术馆，上海 中国

2008 年 重构——中国当代艺术展，多伦多艺术中心，多伦多 加拿大

2007 年 新水墨艺术展，朱屺瞻艺术馆，上海 中国

2006 年 大象无形——抽象艺术展，赏雅画廊，台湾 中国

2005 年 无形——抽象绘画展，汇泰艺术中心，天津 中国

2004 年 龙族之梦：中国当代艺术展，爱尔兰当代美术馆，爱尔兰
横滨国际电影节，日本

2002 年 第 17 届亚洲国际艺术展，韩国

2000 年 本色·女画家的世界 第三回，新加坡

Artist Profile

Wang Qianwen was born in Ning Xia, Yin Chuan province of China. She studied oilpainting and design in Paris, and lives and works in Beijing since 2009. With a strong love of drawing since childhood, she is good at abstract painting especially. Many of her paintings gained much favourable comment from experts in China and abroad. With historical deposit and Contemporary Art style of her painting, she is regarded as one of the most valuable and having a golden prospect.

Personal Exhibitions:

2015 No Boundaries Wang Qianwen, Contemporary Art Exhibition Duo Yun xuan Museum, Shanghai, China

2014 Cross-border Contemporary Abstract Art Exhibition, Silver Long Cultural Square, Suzhou, China

2013 Chinese Dream, Our Dreams Contemporary Art Exhibition, The City Library, Huaibei, China

2012, December, Different Mediums to the Same Origin—Wang Qianwen Contemporary Art Exhibition, Shanghai, China

2012 Fan Art Museum, Shanghai, China

2012 Chinese Style, Wang Qianwen, Contemporary Art Exhibition Sydney Australia

2011 The Breath of Soul Abstract Contemporary Art Exhibition Tu Shanwan Museum shanghai China

2010 Abstract Painting. Contemporary Art Exhibition, Wang Qianwen, Xin Tai Yang Museum, Beijing, China

2010 Abstract Painting Art Exhibition Wang Qianwen, Tu Shanwan Museum, Shanghai, China

2009 New Abstract Painting, Wang Qianwen, Xiamen Museum, Xiamen, China

2008 Recall reflection Abstract Painting, Wang Qianwen, Impression Gallery, Paris, France

Group Exhibition:

2011 New Age contemporary Art Exhibition, Shang Shang International Museum, Song Zhuang, Beijing, China

2010 Contemporary Ink and Wash Painting, Zhong Hua Shi Ji Tan Museum, Beijing, China

2009 New Art of Ink Contemporary Exhibition, DuoLun Modern Art Museum, Shanghai, China

2008 To Rebuild, China Contemporary Art, Toronto Art Center, Toronto, Canada

2007 New Art of Contemporary Ink Exhibition Zhu Qizhan Art Museum, Shanghai, China

2006 The ultimate image Abstract Painting, Shang Ya Gallery, Taiwan, China

2005 Invisible Abstract Painting, Hui Tai Art Center, Tianjin, China

2004 Dream of Dragon Clansman-Contemporary Art Chinese, Ireland Modern Art Museum, Ireland

2002 The Seventeenth session Art Exhibition of Asia, Republic of Korea

2000 Original colour The third round world of female Artist, Singapore

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艺术终结之后： 解读王倩文非具象绘画

文/张 羿

从艺术史角度来看，王倩文的灵性绘画与 20 世纪西方抽象绘画一脉相承，却具有不同的形式与内涵。在承继西方 20 世纪抽象绘画传统的基础上，王倩文开创了属于自己的非具象绘画领域。

在王倩文的作品中，并不存在抽象与具象之间不可逾越的鸿沟。对王倩文而言，过于抽象，会使艺术成为一种哲学；而过于具象，则会使艺术失去穿透本质的力量。因此她选择了介于抽象与具象之间的非具象语言，通过这样一种语言以及语言背后的世界观，王倩文的绘画穿越了后艺术异化的黑夜，回归到艺术的本真国度。

很显然，王倩文主动摈弃了艺术哲学化的野心，摈弃了蒙德里安式的形而上学，她的作品传达了一种非具体性而不是理性。王倩文也摈弃了康定斯基的神秘主义，她的作品背后具有清晰的世界观。如果说神秘主义是基于对世界本原的模糊认知的话，那么真正的信仰则是基于对世界本原的清晰表达。历史证明，神秘主义通常滋生于社会剧烈动荡而信仰失落的变革时代，神秘主义并没有加深人类对宇宙奥秘的认知，反而平添了人类的困惑与苦痛。

在 20 世纪这样一个剧烈动荡的时代，哲学和艺术双双面临终结的困境。而哲学和艺术的终结，本质上是人本主义的终结。启蒙理性以来的人本主义，逐渐走向了远离神性的世俗化之路，在以人类为宇宙中心、以人性为万物圭臬的主导思想下，最终导致了 20 世纪人类的彻底迷失。这种迷失反映在哲学和艺术领域，就出现了哲学和艺术终结的历史局面。

在当今人类思想舞台上，我们需要找回那真实、健全的信仰。在启示的光照下，我们将看到清明的天空、真实的大地、奥秘而充满鲜活生命的宇宙。透过王倩文的绘画，我们感受到了那种新鲜的、生命的以及光明的东西。那是被人本主义所“祛魅”的存在之光，需要在非具象的表达下才能重新显现。

后艺术之后

20 世纪西方抽象艺术虽然呈现了西方人精神的绝望处境，但抽象艺术家仍不失为真理的寻求者。相比之下，以杜尚为先驱的后艺术，则

全然宣告了世界的崩溃。随之而来的是艺术本身的终结。

事实上，在抽象艺术和后艺术之间，存在着惊人的关联性。如果没有抽象艺术家对世界本原绝望的追问，现代艺术就不会真正步入后艺术时期。20 世纪西方抽象艺术家具有一种悲剧英雄般的气概，他们在“上帝之死”的



背景下仍然固执地追寻心中的上帝，因此，他们的精神令人感叹！西方抽象艺术家从某种角度而言，是夸父式的人物。遗憾的是，他们都倒在了逐日的半途中。

在一个信仰丧失的世界上，后艺术不过印证了人类已经不能再如此生存下去，艺术已经不能再如此虚空下去。一个没有意义的世界和人生是人类无法接受的，人类历史的继续和艺术艺术的继续，都必须回到真善美的轨道上来。后艺术不相信秩序，不相信意义，也不相信美，但这根本不符合常识。在健全的常识意识下，那些貌似高深的哲学和艺术理论，不过是皇帝的新

装。我们所要恢复的常识就是睁开眼睛看一看真实的世界，这真实的世界就自然一面来说，到处都充满着令人惊奇的美；就社会一面来说，虽然遍布丑恶和虚假，但人类仍然渴望真善美。否则，世界早就崩溃了。

面对这样一个常识下的世界，艺术不是无所事事，而是大有可为。艺术最好的归宿仍然是对美的歌颂，或者启发、引导人们追求真善美。历史将证明，除此之外，艺术别无出路。事实上，当代艺术市场上被收藏家追逐的作品，仍然是以美的作品为主。

视觉中的信仰：解读王倩文非具象绘画

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然而，美是难的。特别是在一个信仰丧失的世界里，美确实更加难以定义。那么，艺术终结之后，艺术创作该如何继续呢？或许，王倩文的绘画能给我们一种答案。

王倩文站在20世纪西方抽象艺术巨擘的肩膀上，因此看到了比西方抽象艺术大师更远、更美和更真实的风景。王倩文摒弃了康定斯基的神秘主义、蒙德里安的形而上学、罗斯科的绝望神学、德·库宁的死亡哲学、波洛克的绝望心理学，也摒弃了纯粹的抽象语言。

王倩文的非具象绘画是美的、和谐的绘画，在她的作品中没有绝望、死亡、阴郁和痛苦，只有鲜活的生命、惊人的秩序和奇异的美。在王倩

文的非具象绘画中，我们看到的并不是宇宙表面的美，而是一种带有非具象的本质的美。如果说康定斯基的绘画是基于神秘主义的话，王倩文的绘画则是基于对宇宙世界清晰的认识。“上帝之死”这个现代艺术家的思想基础，对于王倩文而言是一个虚假的命题。在王倩文的思想乃至生命中，上帝是活的。作为造物主和人类救世主的上帝从来不曾离开人类，人类是因自身的堕落远离了上帝。

一个有意义的宇宙和人生以及真正的艺术，必须基于对真善美的信仰。一个有着坚定信仰的艺术家所呈现出来的世界，是秩序和美的世界。这个世界原本如此，只要我们睁开眼睛，就能发现处处都充满令人惊异的美丽和神奇。王倩文画笔下的世界，并不是一种幻象的或乌托邦的世界，而是一个真实的世界。虽然王倩文没有采用具象的语言，但在



非具象的画面中，我们更能感受到神性的奥秘、美丽和真实。

在王倩文的非具象绘画中具有一种超文化的精神。就本质而言，所有传达真善美的绘画都是超越文化的。尽管王倩文的某些作品带有中国传统大写意的痕迹，但这并不是文化的传承，而只是技艺的借鉴。真正的非具象绘画具有穿透心灵的力量，它不是东方文化，也不是西方文化。作为一位旅法女画家，王倩文固然同时受到过中西文化的熏陶，但那本质上都是技艺层面的传承，而非精神的浸染。当今文化，无论中西，都是人本主义为主导的没落文化。后艺术是这种文化所结出的果子，后艺术的死亡本质证明人本主义已经病入膏肓。而传统东方文化，核心的精神无非是浪漫主义。王倩文的非具象绘画与东方浪漫主义在精神本质上完全不同。

作为一位女性艺术家，王倩文的作品中难免带有女性的特质。这可以从她画面的细腻、某种程度上的阴柔和华美，以及特有的油彩华丽的音乐韵律中感受得到。王倩文作品某种程度上的博大浩繁特质，并不影响其作为非具象绘画本质上对宇宙之美的深刻传达。事实上，从女性视角所彰显出来的灵性恰恰是王倩文绘画的个性化所在。

艺术终结之后，艺术创作仍将继续，美术史仍将继续。艺术终结后的艺术创作，不应一直在反艺术的怪圈中徘徊。艺术必须回归其原初的本质，艺术家必须回归歌唱者的位置。艺术不是哲学，不能代替人类理性的思考。即便艺术与哲学合一，也不可能真正有所作为。因为，哲学本身已经终结了，关于宇宙本原的最高哲学体系——形而上学——已经在维特根斯坦等哲学家的解构下彻底崩溃了。

王倩文的非具象绘画无疑是歌唱的艺术。透过王倩文作品对灵性之奥、神性之美的传达，我们看到了一种祭司式的歌唱。这种歌唱的本质是人类谦卑地屈膝在造物主的脚下，用自己的全部生命发出对其深深的赞美。如果我们丧失了赞美的能力，生命和艺术都将化为虚空。

初稿于 2011 年 8 月 17 日

修改于 2012 年 3 月 12 日

于上海



After the extinction of art: interpretation of the spiritual painting of Wang Qianwen

Zhang Yi

From the view of the history of art, Wang Qianwen's spiritual painting remains connected with western abstract painting of the 20th century, but has different form and connotation. Based on inheritance of western abstract painting of the 20th century, Wang Qianwen started her own non-representational painting area. There's no insurmountable gap between abstract and concrete in Wang Qianwen's works. In Wang Qianwen's opinion, being excessively abstract can make art a kind of philosophy. On the other hand, being excessively concrete can make art lost through the power of nature. Therefore, she chose non-representational language between being abstract and concrete. Through such a language and the world view behind language, Wang Qianwen painting penetrate through the dark night of the alienation of the art, and return to the natural world of art.

Obviously, Wang Qianwen Voluntarily abandoned the ambition of philosophizing art, as well as metaphysics of Mondrian style. What her works communicate is a kind of divinity instead of rationalism. Wang Qianwen also discard Kandinsky's mysticism, and there is a clear view of the world behind her works. If the mysticism is based on the fuzzy cognition of the origin of the world, so the real belief is based on the clear expression of the origin of the world. The history had proven that mysticism was usually born in an ear of reform when the

society is in severe turbulence and people have lost their faith. Mysticism hasn't deepened human's cognition of the universe mysteries, but only aggravated their confusion and pain.

In a century as turbulent as the 20th century, philosophy and art are both faced with the plight of the extinction. And the extinction of philosophy and art are, in essence, the end of humanism. The humanism after the enlightenment rationality, gradually deviated from the divinity and started on the path to secularization. And, with the dominant idea that humans are the center of the universe and humanity is the standard for all things, it eventually make human beings completely lost in the 20th century. When this kind of disorientation is reflected in philosophy and art, philosophy and art would naturally come to an end.

On the stage of human mind, we need to get back to the real and strong faith. In the light of the enlightenment, we will see the clear sky, the

true earth, and the mysterious universe full of fresh lives. Through Wang Qianwen's painting, we can feel those fresh, alive, and divine things. That's the light of existence "disenchanted" by humanism, need to be cultivated in spirituality to appear again.

After the post-art

Although the western abstract art of the 20th century demonstrated the desperate spiritual situation of the westerners, but abstract artists can still be regarded as truth seekers.

By contrast, those post-artists, with Duchamp as their pioneers, have declared the complete collapse of the world, along with which, there comes the end of art itself. In fact, there exists remarkable relevance between abstract art and post-art. Without abstract artists' desperately questioning of the origin of the world, modern art never really enter into post-art period. The western abstract artists in the 20th century has a tragic heroic spirit that they doggedly pursue the God in their mind, even with "the death of God" as the background. Therefore, their spirit is really amazing! From a certain perspective, western abstract artists is a character of Kua Fu type. Unfortunately, they tumble on their way of chasing the sun.

In a world where people lost their faith, post-art has just proved that human beings can no longer survive in this way, and art can't remain so empty. A meaningless world and life is something human beings cannot accept, and humans must return to the track of the faith in order to continue the human history and art. Post-art doesn't believe in order, significance, or beauty, but that isn't in line with common sense. In the wholesome consciousness of common sense, those seemingly



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profound philosophy and art theory are nothing more than the emperor's new clothes. The common sense we have to restore is to open our eyes to look at the real world which is full of amazing beauty everywhere on its natural side. While on its social side, although ugliness and falseness are spread all over, but humans still desire true, kind and beautiful things. Otherwise, the world would have collapsed a long time ago.

In the face of a world in this kind of common sense, art is not powerless, but has a brilliant future. And the best fate for art is still to sing in praise of beauty, or inspire and lead people to pursue

beauty. History will prove that art has no other way out besides this. In fact, in contemporary art market what collectors rush to grasp is still mainly beautiful works.

The faith in vision: interpreting Wang Qianwen's spiritual painting.

However, beauty is difficult, especially in a world with no faith, where it is even more difficult to define beauty. So, how to continue artistic creation after the end of art? Perhaps, Wang Qianwen's painting can give us an answer.

Standing on the shoulder of western abstract art giants of the 20th century, Wang Qianwen is able to see further, more beautiful and more true scenery than western abstract art masters. Wang Qianwen has discarded Kandinsky's mysticism, abandoned Mondrian's metaphysics, cast away Roscoe's desperate theology, given up Kooning's death philosophy, forsaken Pollock's despair psychology, and also renounced purely abstract language.

Wang Qianwen's nonrepresentational painting is beautiful and harmonious, and there's no despair, death, dark or pain in her works, but only fresh life, amazing order and fantastic beauty. In Wang Qianwen's nonrepresentational painting, what we see is not the superficial beauty of the universe, but the substantial beauty with divinity. If we say Kandinsky's paintings is based on the mysticism, then Wang Qianwen's painting is based on clear belief in God. "The death of God" is the ideological basis for modern artists, but is just a false proposition for Wang Qianwen. In Wang Qianwen thoughts and life, god is alive. As the Creator and Savior of humans, god never leave them. Instead, humans themselves deviate from God due to their own

degeneration.

The meaningful universe and life, as well as the real art, must be based on the belief in god. The world presented by an artist with firm belief are a world with order and beauty. In fact, this is what the world originally is. As long as we opened our eyes, we can find there are amazing beauty and miracles everywhere. The world painted by Wang Qianwen, is not a illusion or utopian world, but a real world. Although Wang Qianwen did not adopt concrete language, but in the nonrepresentational images, we can feel more divine mysteries, beauty and truth.

In Wang Qianwen's painting



there is a super-cultural spirit. By nature, all paintings conveying divinity are beyond culture. Although some of the Wang Qianwen's works still shows traces traditional Chinese impressionistic style. But this is not cultural inheritance, but only skill reference. True spiritual painting has the power to pierce through the mind, it is neither Oriental culture, nor western culture. As a female painter touring French, it's true that Wang Qianwen is edified by both Chinese and western culture at the same time, but that is substantially just inheritance on skill level, instead of the imbuing of spirit. Nowadays, Both Chinese and western culture are declining with the dominance of humanism. Post-art is just the fruit of the culture. The death of the post-art proves that humanism is already beyond recovery, while the core spirit of the traditional Oriental culture is nothing but romanticism. Wang Qianwen's nonrepresentational painting is completely different from Oriental romanticism in the spirit essence.

As a female artist, Wang Qianwen's works doubtlessly show women's characteristics, which can be felt through the exquisiteness, a certain degree of femininity and beauty, as well as the special musicality of her paintings. The qualities of greatness, vastness and complication to a certain extent in Wang Qianwen's works does not affect its in-depth communication of the beauty of the universe. In fact, the spirituality manifested through the female perspective is exactly the individuality of Wang Qianwen's paintings.

After the extinction of art, artistic creation will still remain in existence, so will the history of art. But the artistic creation after the extinction of art should not linger in the anti-art cycle. Art must return to its original nature, and artists must return to their due position as singers. Art itself is not philosophy, and, hence, can't replace humans' rational thinking. Even

if art and philosophy are combined, it is impossible for them to truly make a difference. Because philosophy itself has ended, and metaphysics, the highest philosophy system concerning the origin of the universe, has already completely collapsed due to the deconstruction by philosophers like Wittgenstein.

Wang Qianwen's spiritual painting is undoubtedly the art of singing. Through the communication of the mystery and beauty of divinity by Wang Qianwen's works, we see a priest type singing. The nature of this kind of singing is that humans humbly kneedown at the Creator's feet, to utter its deep praise with all the vitality in their life. If we lost the ability to praise, life and art will become vain.

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