



王羲之  
书  
圣教序  
卷一



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## 王犁画集

WANG LI HUAJI

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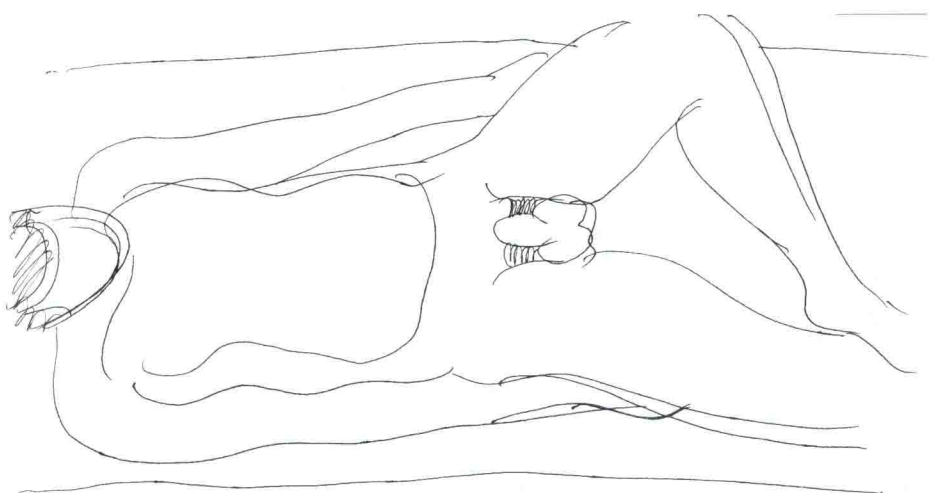


# WORKS OF WANG LI

 GUANGXI FINE ARTS PUBLISHING HOUSE

Hardness Beneath Softness

柔软下的坚硬



小时候，经常做同样的噩梦，就是爬类似钟楼一样的楼梯，透过楼梯可以看到楼下深不见底，一踩一个空。





童年生活的村庄——光昌边，2007年12月29日

Childhood Village—Guangchangbian Village, photographed on Dec. 29th 2007.



2012年7月8日在加拿大魁北克 At Québec, Canada on July 8th, 2012

## 前言 Foreword 002

柔软下的坚硬 / 丁 山  
Hardness Beneath Softness / Ding Shan

## 作品 Works 006

风中的等待  
Waiting in the Wind  
海边  
The Seaside  
湖天一碧  
The Blend of Lake Green into Sky Blue  
栖霞  
Muted Rosy Clouds  
邹云峰  
Zouyun Peak  
玻璃柜  
The Glass Cabin  
红沙发  
The Red Couch  
平淡是趣  
Being Simple is Great Fun  
悬浮  
Suspending  
有时可以欢呼  
As Happy As a Lark Sometimes  
相敬如宾  
Treating Each Other with Courtesy  
味淡品趣求真  
Seeking Fun and Truth in Simple Life  
闲居 (草图)  
Draft of a Quiet Life  
煦暖的阳光  
The Warm Sunlight  
飞翔的姿态  
Flying  
最浪漫的事  
The Most Romantic Thing  
听鹧深处  
Listening to Oriole Birds Singing in the Midst of Trees  
坐语  
Sit Down Together and Talk

矗立  
Stand Tall and Upright  
双休日  
Weekends  
家居  
Stay Idle at Home  
精装书  
Hardcover Book  
紫烟笼处  
The Place Where Rosy Clouds Gather Around

没心没肺的出走 / 吴晓燕 052

Heartless Ramble / Wu Xiaoyan

对话 056

Dialogue

## 风景写生 Landscape sketch 074

浙南松阳河头村写生  
Sketching at Hetou Village of Songyang County in South Zhejiang  
松阳河头村写生  
Sketching at Hetou Village, Songyang County  
晒谷物的河堤  
River Bank with Drying Grains  
陕西博物馆门口  
Entrance of Shanxi Museum  
敦煌研究院院史陈列室  
Exhibition Room of the History of Dunhuang Institute  
莫高窟中寺树荫  
Tree Shade of Zhong Temple in Mogao Grottoes  
莫高窟崖下的牌坊  
Memorial Archway at the Foot of Cliff Rocks of the Mogao Grottoes

答武汉美术馆谢蕊问 088

Answering the Questions Raised by Xie Rui from Wuhan Art Museum

## 王犁简历 Profile 100

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# 柔软下的坚硬

◎ 文 / 丁 山

002

王犁的气味有点复杂，有点儿像酒的味道，有些度数但也不烈。这酒里面有洁净的理想，上面还浮沉了许多生活的经验，如只喝一两口，大多会喝出一些好感，仅此而已。是否继续喝的决定，由喝它的人自己掌控了。

有时候喝得不小心，两者味道容易混淆，混淆的五味杂陈当然包括喝的人自己，有时酒里面偶然还有缠绵的滋味。不过只要是酒，那都是会缠绵的，特别在喝多了的时候，这酒也就喝到了瓶的底部，那些个缠绵便开始变得简单和坚定起来。

宋时欧阳修有诗云：“遥知湖上一樽酒，能忆天涯万里人。”以这样的酒来形容王犁的气息，倒也有贴切之处，因为王犁是值得信赖并常让朋友想起的好酒。

人与人之间可以的接触面积不一样。我们偶然会有机会待在一起几天，也总有些小事会触动到我。他长得算不上很严谨，也容易让人觉得有些随意，可事实上他对自己的理想有足够多的尊重，并以这样尊重的姿态，始终如一地对待周遭的一切，在一定程度上，给我留下知行合一的印象。我一直以为他这样做很辛劳，而王犁总是表现出一副游刃有余的模样。且不管事实如何，这样倒是很男人的态度，而具备了这样品质的王犁，其触觉和牛的感触有些相似，便是在随和、柔软外壳下埋藏着一种坚硬。

相处的时间久了，便会发现他还喜欢不时地暴露出一点无伤大雅的缺点，在获得亲近感的同时，也遮掩了

一部分真实的面目。这种有技巧的保护，让我也受了启发，有时试试，发现还真的挺管用。能够以此建设出一个通畅的交流轨道，相互之间也更多地能找寻到认同、理解和共同进步的契合点。

我们的交流，当然从绘画出发。王犁对绘画的认同极为真诚，他了解艺术的境界，也善于从中汲取，汲取的多了，当然也更加需要沉淀和辨析。无论什么时期，他的作品中都散发出朴实、真挚的情怀。虽然他身处崇尚传统文人绘画的环境之中，沉浸其间，喜欢读书，可就画面的气质而言，我认为他就是一个农民，血液里面拥有着农民的那种浓郁、深沉且坚韧的力量。即便是画那些个暧昧的女子，仍然呈现出朴实的欲望。作品里偶尔有些情调也毫不轻盈，反而诚实地表露出作者与画面描述的对象，相互间直接的关联，痕迹中透出博大的意象。我不知道他自个儿是否也喜爱这样的美，可不管他自己喜不喜欢，这是我对他作品的理解，并认为具有一定的真实性。

有人形容影子，说每个人都是一个光源，相互照耀，于是每个人便出现众多各样的影子，每一个影子都是他人对自我的某些认识和反映。至于自己的原样，自然不会全都与影子重叠，依然如己，重要的只是自个儿是否真能够了然罢了。

2012年5月23日于武汉

Foreword

## Hardness Beneath Softness

© Ding Shan

004

Wang Li's taste is a little complicated with something like the aroma of wine which is not very strong but still has a certain alcoholic content. The wine contains clean ideal with years of life experiences drifting along. Taking a sip will make most drinkers feel good, but that's it! It is the drinker himself who decides whether to continue to drink it or not.

Sometimes, by accident, the tastes of the two might be mixed up. Of course, the taste of the drinker is also included in the mixed taste. Sometimes, the wine may have the lingering taste occasionally. Nevertheless, any wine may have lingering taste. Especially when the drinker drinks so much that the bottle is emptied, the lingering taste begins to become simple and firm.

Ouyang Xiu, in Song Dynasty, has a poem saying that "drinking a cup of wine over the lake reminds me of a friend thousands of miles away". It is proper to use such wine to describe the flavor of Wang Li, because Wang Li is a trustworthy good wine which crosses his friends' mind quite often.

The touchable areas between different people are different. Sometimes, Wang Li and I may have the chance to stay together for several days when some little things may touch me. He doesn't look like a careful and rigorous man, but in fact, he has enough respects towards his own ideal and treats everything around him with such respects consistently. To a certain degree, he realizes the unity of knowing and doing. I always hold the opinion that it is laborious to do things like him, but Wang Li always makes other feel that he can do it well with ease. No matter what the fact is, such an attitude is very manly. With such a quality, Wang Li has something in common with the cattle. That is the hardness beneath the soft and flexible outer skin.

As you get more familiar with him, you may discover that he likes to expose some defects which don't affect the

whole. By doing so, he makes you feel the friendliness and also conceals some of the fact. Such a skillful protection also enlightens me. Sometimes when I try it, I find that it does work. It may build a smooth communication channel and help us find the integrating point for self-identity, understanding and common improvement.

Our communication begins with painting. Wang Li holds an extremely serious attitude towards painting. He understands the artistic realm and also is good at absorbing from it. The more he absorbs, the more time he needs to precipitate and discriminate them. At any time, however, his works all convey the unadorned and sincere feelings. He is immersed in an environment which advocates traditional literati painting and he likes reading, but in my opinion, seen from the temperament of picture, he is a farmer with farmer's strong, intense and tough force in his blood. Even if he draws a flirting woman, the picture also conveys the unadorned desire. Some of his works may have some emotional touch, which are not light and thin, but honestly reflects himself, the object described in the picture and the direct connection between the two. The traces in his painting show broad and profound images. I don't know if he is also fond of such beauty, but no matter he is fond of it or not, this is what I see and feel from his works and I think it is true to a certain degree.

Somebody describes shadows in the way that everybody is a light resource and when we illuminate each other, everybody will have diversified shadows, each of which is others' understanding and reflection of a man to a certain degree. While the original shape of the man cannot be completely overlapped with the shadows, what is important is that whether he can truly understand it by himself.

*In Wuhan, May 23rd, 2012*