



# 名家名品 • 王流秋

FAMOUS ARTIST  
FAMOUS WORKS

Wang Liuguang

浙江人民美术出版社

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Mr. Wang Liuqiu has been engaged in art for more than 50 years full of frustrations. In early 50's, he showed and published a series of woodcut prints and sketches, produced picture-story books, which all had caught the art circles' attention. He attended the Maximov Oil Painting Advanced Class conducted by China Central Academy of Art from 1955 to 1957, where he painted oil paintings of war subject named *Dawn* and *Shifting*, established the status of a famous realistic artist. However, he disappeared from the art world during the frustrations and tortures afterwards, while his artistic style shifted from realistic to free, with which he returned to the art circles after a 25 years' silence.

It cannot be described simply that the political storm was the turning point of Mr. Wang's artistic change. Nevertheless, for some reason I believe he introspected his art profoundly during the experience and hence touched the most precious thing of art. By the political reason, he was pushed to the edge of the academy from a leading position of Painting Department of China Academy of Art, moreover, to the edge of the society. The double edge person's status tormented him, whereas made him far away from utility and think about the noumenon of art. Thereby he paid attention to the development of art history and the painting language itself.

In fact, the noumenon of art contains many things, including variant gradations and systems, such as artistic material, artistic skill and artistic language. And art is a self-sufficiency integration independent of the significant world, which is the essence of its noumenon. That is, returning to the noumenon means covering the significant system with materials and skills so as to present language itself. Within the self-sufficiency state, all aspects of the noumenon blend and exchange harmoniously, keeping their objectives free and unrestrained. That is the open center of language, from which the artist returns to himself and presents his own world. And that is the reason why generations of artists, including Mr. Wang, could show their special art world after they have touched the noumenon of art.

I'd like to pay my sincerely respect to Mr. Wang and other artists who devote their lives to keeping on probing and developing into the essence of art.

Dean of China Academy of Art Xu Jiang

### 王流秋简介:

祖籍广东潮安, 1919年11月生于泰国。1938年回国参加抗战。1945年毕业于延安鲁迅艺术学院美术系。后到部队从事美术工作。曾任《江淮画报》记者。1950年到中央美术学院华东分院任教, 任绘画系主任。1957年在中央美术学院马克西莫夫油画训练班进修结业。1951年起在浙江美术学院任教。曾任浙江省油画家协会首任会长, 现为中国美术学院教授、中国美术家协会理事、浙江省油画家协会顾问。油画作品《转移》、《露宿》收入《中国美术全集》(现代卷)。部分作品为中国美术馆及江苏、上海、浙江美术馆收藏。近年曾出访泰国、法国并举办展览。1996年在上海、杭州举办个人回顾展, 同时出版《王流秋油画集》。

### Brief introduction of Wang Liuqiu:

His native place is Chaoan of Guangdong Province, while he was born in Thailand in November 1919. He returned from abroad in 1938 to attend the War of Resistance Against Japan, and graduated from Art Department of Yanan Luxun Art and Literature Academy in 1945. He was engaged in art in the army later, and once became a journalist of *Jianghuai Pictorial*. In 1950, he began to teach at East China Branch of China Central Academy of Art and served as director of Painting Department. He completed the courses of Maximov Oil Painting Advanced Class conducted by China Central Academy of Art in 1957. He has taught at Zhejiang Academy of Art since 1951, once assumed the first president of Zhejiang Oil Painting Artists Association, are now the professor of China Academy of Art, the director of Chinese Artists Association and the consultant of Zhejiang Oil Painting Artists Association. His oil paintings *Shifting* and *Sleeping in the Open* have been included in *The Collected Works of Chinese Art (Modern Volume)*. Some of his works are collected by China Art Museum as well as art museums in Jiangsu, Shanghai and Zhejiang. He visited and put on exhibitions in Thailand and France in recent years. In 1996, he put on his personal review exhibitions in Shanghai and Hangzhou, meantime, published *Wang Liuqiu's Oil Painting Collection*.

王流秋先生从艺50余年，走着一条坎坷奇特的道路。50年代初，他展示和发表了一系列木刻版画和素描草图，创作连环画，倍受美术界的重视。1955年至1957年，他参加中央美术学院马克西莫夫油画班，1957年战争题材油画《黎明》和《转移》奠定了他作为一个知名现实主义画家的地位。但是在这以后，王先生从画坛上消失了，消失在历次运动的滚滚声浪之中。在这以后的岁月里，他经历了超乎常态的际遇，经受了种种打击和折磨。也正是在这段时间里，他的艺术风格从写实向写意、向本体的思考艰难地迁徙着。沉寂了25年之后，王先生才以全新的画风重现于画坛和讲坛。

我们不能简单地说，王先生的艺术是在他本人经历了政治风浪之后才改变其原来面貌的，更无意将王先生的狱中之作作为他的艺术变迁的一个转折点来看。但我确实从他的作品中感受到艺术生命中真正可贵的东西，因此也有理由相信王先生在此之后，对于艺术的一系列问题是作过深刻的反省的。作为一位曾是美院艺术系领导人的画家，政治上的原因使他失去了话语的权利，被推到了学院的边缘，作为普通的社会一员，一系列的政治风暴又把他一次次地抛向社会的边缘。这种双重边缘人的身份，使他在身心蒙受痛苦的同时，也远离了对艺术的功利思想，从而对艺术的本体进行了长时间的清醒的思考。正是这种边缘人的身份，这种清醒的思考，使他的眼光投向了艺术史的发展，投向了绘画语言本身，并以沉重的代价，承受着常人无法承受的艺术之“轻”。

事实上，艺术本体这一提法有着丰富的内容，它包含了艺术材料、艺术技法、艺术语言等不同层次和体系，但若究其主体，则首先要说，艺术本体本质上是一个自给自足的整体，是排除其在意义世界中的显现而回归自身者。回归艺术本体，就是把作品的意义体系“掩蔽”在它的材料与技法之中，以便让语言本身呈现出来。在这里，艺术本体的各方面融合交流，相应和谐，并保持其自由自在的取向，以自我封闭的状态，无穷尽的单纯形态铺展开来。艺术本体的这些特性，根本上满足了在现实生活中失意的和艺术探索中苦闷的艺术家的幽闭心态。回归艺术本体将作为主体存在者的人带入语言本身所“敞开”的中心，以便从那里回归自身，同时又披露出主体存在者的痕迹，使他的那个世界得以显现。我想这就是为什么一代代艺术先驱们在指向艺术本体之后才显现出个人独特的艺术世界和艺术面貌的深刻的道理，也是王先生在“轻”得无以承受的艺术追求之中给予我们的深沉启示。

我用无以承受的艺术之“轻”，来表现自己识读王先生画作时的激情、婉约的复杂心态，用同样的比喻来叙述王先生曲折不凡的经历，意在道明艺术追求那内在深沉的复杂性，并把诚挚的敬意郑重献给王流秋先生这样在艺术上不断探求、不断开拓的耄耋智者。

中国美术学院院长 许江





Wang Linglin

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王 流 秋

春到山庄 Mountain Village in Spring

13cm x 10cm

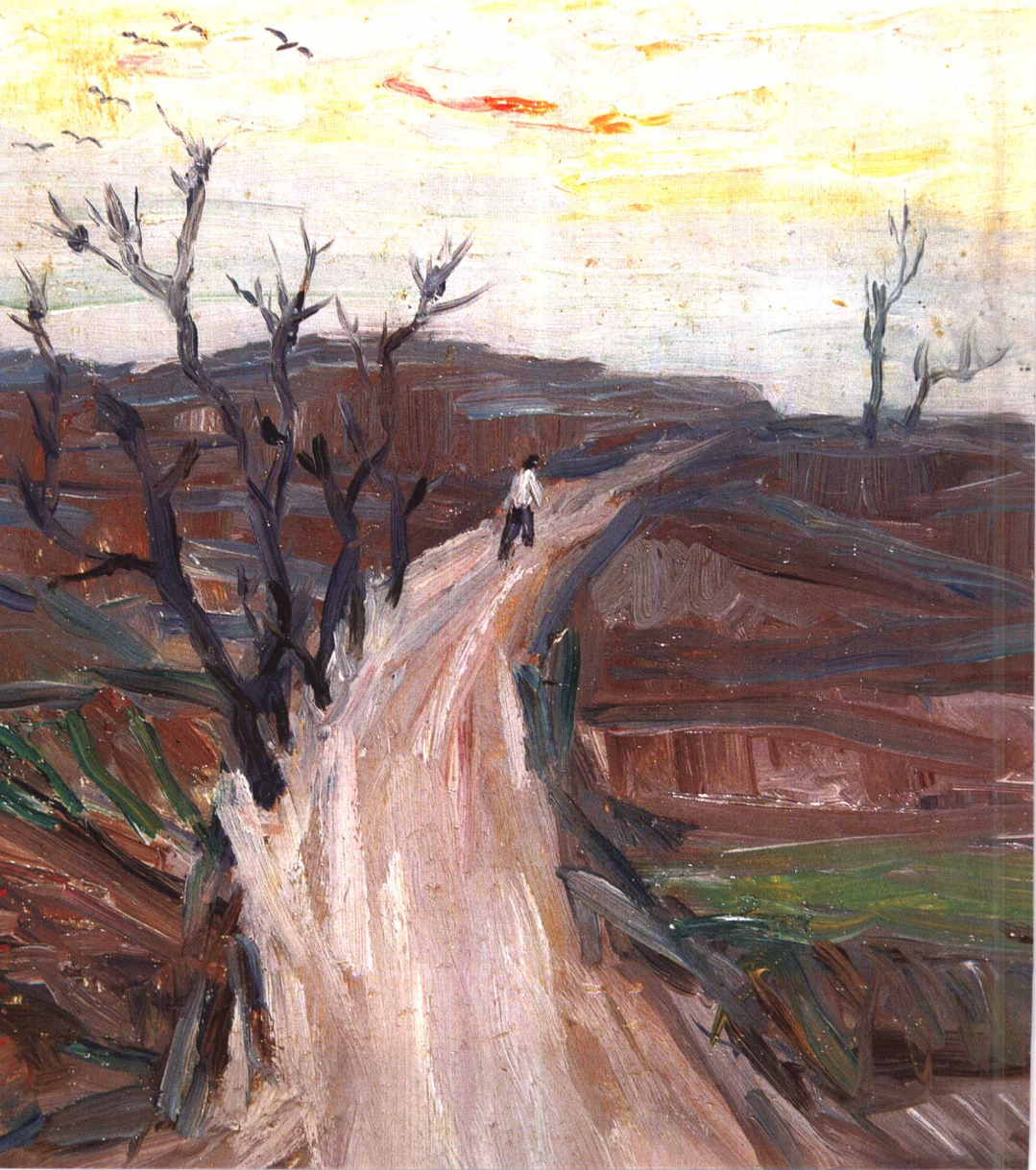
纸板油画 oil on paper

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1976

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Wang Linglin

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王 流 秋

落日余辉 Twilight at Sunset

17cm x 13cm

纸板油画 oil on paper

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1976

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Wang Linglin

王 流 秋

晨炊 Cooking Smoke in the Morning

44cm x 35cm

布面油画 oil on canvas

1980







Wang Lingju

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王 流 秋

古柏 The Old Cypress

39cm x 30cm

布面油画 oil on canvas

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1981

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Wang Lingju

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王 流 秋

家乡荔枝 The Litchi from Hometown

46cm x 38cm

布面油画 oil on canvas

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1981

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Wang Linglin

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王 流 秋

田园秋色 Autumn Scenery of Countryside

55cm x 46cm

布面丙烯 acrylic painting on canvas

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1990

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