



王宏恩作品

循环状态 State of Circulation
痕迹·情绪 Trace·Mood

陕西人民美术出版社

王宏恩作品

【循环状态 痕迹·情绪】

游 离 状 态

风 景 高 原

在龙湾的日子

散 淡 情 怀

陕西人民美术出版社

图书在版编目(CIP)数据

王宏恩作品:游离状态、循环状态 /王宏恩绘.—西安:陕西人民美术出版社,2006.4

ISBN 7-5368-2024-0

I. 王... II. 王... III. ①彩墨画—作品集—中国—现代②白描—作品集—中国—现代 IV. J221.8

中国版本图书馆 CIP 数据核字(2006)第 035849 号

王宏恩

1955 年生于甘肃

1977 年毕业于西北师范大学美术系

1980 年修业于西南师范大学美术系

1981 年至 1985 年受聘敦煌研究院临摹研究敦煌壁画

1991 年至 1992 年修业于中央美术学院国画系

现任职西北师范大学敦煌美术学院副教授、硕士研究生导师

参展、获奖:

1994 年 第四届中国艺术节美术作品展(兰州)

第二届全国教师优秀美术作品汇展,

获甘肃省创作一等奖(中国美术馆)

1998 年 西部情怀绘画作品展(中国美术馆)

全国画院邀请展(银川)

2002 年 “纪念 5.23”全国美术作品展(兰州)

2004 年 甘肃美术作品展,获二等奖(兰州)

《画刊》21 世纪当代优秀艺术家邀请展(西宁)

2005 年 甘肃西部风情展,获创作一等奖(兰州)

首届中国写意画展(深圳、中国美术馆)

发表: 《美术》、《文艺研究》、《中国美术》、《美术界》

出版: 《游离状态 幻象·呓语》

《循环状态 痕迹·情绪》

Résumé

Wang Hong En, born in 1955 in Gansu Province

1977 Graduated from Art Department of Northwest Normal University

1980 Studied at Art Department of Southwest Normal University

1981-1985 Appointed to copy and study the Dunhuang murals at Dunhuang Research Institute

1991-1992 Studied at Chinese Painting Department of Central Art College

Now he is an associate professor and tutor of postgraduates of Dunhuang Art College in Northwest Normal University

The exhibitions participated and the prizes awarded:

1994 Attended the Art Works Exhibition of the Fourth Art Festival of China in Lanzhou. Attended the 2nd Teacher's Excellent Art Works Collection Exhibition of the whole country at Art Gallery of China and won the 1st creation prize of Gansu Province

1998 Attended the Feelings of the West Art Exhibition at Art Gallery of China and the invitational exhibition of national art academies in Yinchuan

2002 Participated in Commemorate 5.23 national art works exhibition in Lanzhou

2004 Awarded the 2nd prize at Gansu art exhibition in Lanzhou and attended 21st Century Exhibition sponsored by Art Monthly in Xining

2005 Won the 1st creation prize at Western Scenery and Custom in Lanzhou, Gansu and attended the 1st national Freehand Brushwork Exhibition of Art Gallery of China in Shenzhen

Wang Hong En's works have been published on *Art, Literary and Art Study, Art China* and *Art Circles*

He is now publishing 2 books of *Free State-Mirage·Ravings* and *Free State-Trace·Mood*

触
摸
真
实

——张斌宁

很多年以后，当王宏恩翻阅这批作品的时候，他能感到伴随着作品的那些情绪再一次流过他的指间。

当然，那些曾给他以平静又让他兴奋不已，使得他落落寡欢的同时又不无雀跃之情的作品给了我们同样强烈的印象。透过画面，我们能够想，在那两年多的时间里，在那块属于自己的私人领域中，他是怎样和自己的情绪纠结在一起。

然而，情绪纠结的结果毕竟是可喜的，那段时间留下的四个系列作品为我们接近王宏恩提供了最好的契机。在最早的“状态”中，我们能够清晰地看到，浸淫在黄土文化的洪流中，他是怎样的恣意狂欢，怎样的任性随意。然而，就像贪玩的孩子天黑时才回家的不安那样，纵然是跳动和敏感的笔触也掩盖不了他对如母体一般的黄土文化的敬畏之情。沉重、严肃以及适度的活泼成为这一系列的天然标签。在随之而来的“龙湾日记”中，情绪的奔涌几乎不能自持，如排比句一般的用笔更是助长了这种气势。簇拥在一起的每个个体都伸长了脖子争取自己表白的权利，然而在类如集体无意识的洪流中，个体的独白终究只能成为一种姿态。在熙熙攘攘的嘈杂喧闹中，唯一留下印象的竟然只是一个个独自歌唱的灵魂。当然，最终的救赎只能靠自己。所以从某种意义上来说，“高原光头”的出现对于黄土文化而言不啻为一种贡献。在光头的身上有着太多黄土文化的品性，厚重与悲怆成为他如影随行的忠诚伴侣。一些时候，从他和谐的身体姿态中，我们能读出一丝阿Q般的自嘲与满足；另一些时候，我们又不不得为他那种硬做狂欢、夸父逐日般的乐观精神生出几许惆怅。如果说，光头系列尚存有一丝不甘的挣扎，那么从“散淡”中我们能够辨认出来的就只是一种认赌服输的超然心态了。实际上，这一系列中随处可见的调侃与游戏已经不情愿地证明了这一点。我想，无论对于读者还是王宏恩本人来讲，这都只能成为一种落寞，或者，另一个起点。

从前期的沉重、严肃到后来的诙谐、调侃及至最后纯形式感的游戏，我们唯一能够嗅出的是一种苍凉的人生况味。笔触所至，成为内在情绪的最好写照，形式感的背后一成不变的是对自身状况的关照与反思，作为情绪流露的天然痕迹，他的每一笔都写出了远比图画本身更为深邃的东西。像曾经有人所说的那样：艺术只对心灵和美感负责。焦虑、苦闷、热情、欲望，王宏恩手下的每一个痕迹都从来没有背叛过他——你越是不加刻意，你就越接近更大的真实。

在逆光中，我们看到他独自望着窗外，许久，回过身来，脸上掠过一丝难以察觉的微笑，或许，这一切终究只是一种太过温和的表白。毕竟，绘画本身是没有意义的，在他与作品对话的过程中，生命的意义被放大了。

很多年以后，当王宏恩再次翻阅这批作品的时候，一种充斥着满足感的幸福之情会紧紧拥抱着他。面对作品，他将又一次经验生命的真实。

Touch the Truth

Zhang Bin Ning

Many years from now, if Wang Hong En could possibly thumb through these works, the feelings that accompany them would flow through his fingers once again.

Undoubtedly his works, which brought him peace and excitement and made him aloof and joyful at the same time, left a very deep impression on us. By looking at his paintings, we can see how he got entangled for more than 2 years in his own world, focusing only on his field of expertise.

The result of this intense concentration is quite gratifying. The series of four works made during those 2 years provide us with a great opportunity to better understand Wang Hong En. In the earliest "State Series", it's clearly seen how crazily happy and willful he was in soaking himself in powerful current of loess culture. However, just like a kid who is too fond of play could feel uneasy when he comes back home after dark, those actively moving brush strokes could hardly conceal his feeling of awe toward the loess culture, which is just like his mother. Heaviness, seriousness and moderate liveliness are the natural label of this series. In the following "Long Wan Diary Series", we can sense his feelings defying his control. Especially those strokes that are like paralleled sentences of an article help to uplift this kind of grandeur. Every individual of the gathering stretches his neck to strive for the right of self-expression. But in the mighty torrent of collective unconsciousness, the self-expression of every individual could only be a kind of posture. Amidst the jostling hubbub, what makes a deep impression on us is only every soul singing alone. Of course, the final redemption should rely on oneself in duty bound. Therefore, in some sense, the appearance of "Plateau Baldhead" is actually a contribution for the loess culture. The baldhead has too many natures and moral characters of loess culture. Heaviness and grief are his faithful companions, following him like the shadow. Sometimes, from his inharmonious bodily movements, we can sense self-ridicule and self-content of A Q (A character in Lu Xun's novel. He longed for self-esteem which was too hard for him---one with a low social rank--- to get in the old society. Now this name is often used to refer to one who is always rebuffed but could always think of good excuses to relieve himself.). Some other time we couldn't help feeling melancholy toward his pretended optimism like Kua Fu. (A legendary character. In the

story, he tried to catch up with the sun. He ran and ran till he tired out and died. Now people use this name to refer to those who are strong-minded but stubborn and lack of flexibility at the same time.). If we can see a single trace of struggle of those baldheads, for they are unwilling to resign themselves to what is to come, then what we can tell from the "Leisure series" is his detached mental state with which he could acknowledge defeat when taking a bet. In fact, the ridicule and joking sense that can be seen anywhere in this series have unwillingly proved this. Whether to readers or to Wang Hong En himself, I assume, this can only become a sense of loneliness, or another starting point.

The heaviness of the earlier stage, humor and ridicule of the later and finally the joy of pure form can only make us taste a kind of bleak flavor of life. Every stroke is the best portrayal of his internal feelings. Behind the forms, there's always self-care and self-examination. As a natural trace of feeling revelation, every stroke of his reveals much more than the painting itself. As has been said before, art can only be responsible for soul and sense of beauty. Worry, depression, passion, and desire-----every trace of his feelings has never betrayed him. The more casual you are, the closer you approach truth.

In the backlight, we see him looking out the window, alone for a time. When he turns back, a faint smile flicks across his face. Maybe all this is only too gentle an expression. After all, painting itself is meaningless. During the conversation between him and his works, the meaning of life has been magnified.

Many years later, if Wang Hong En could thumb through these works, he would be tightly embraced by a happy and content feeling. Facing them, he would experience the truth of life again.

游离状态

Free State

依旧对宗教形式不怎么感兴趣，
却又认定了生活就是宗教，
而宗教又是一种生活方式。
平凡的生活里充盈着无限生机，
烦恼与欢愉若即若离，
自然的就像人与土地难舍难分。
而人们普遍认知和追求的自然和合的理想状态，
其实就是生活与宗教的艺术形态。



简单生活

状态之一

2002 年 46cm × 22cm
卡 纸 墨 水

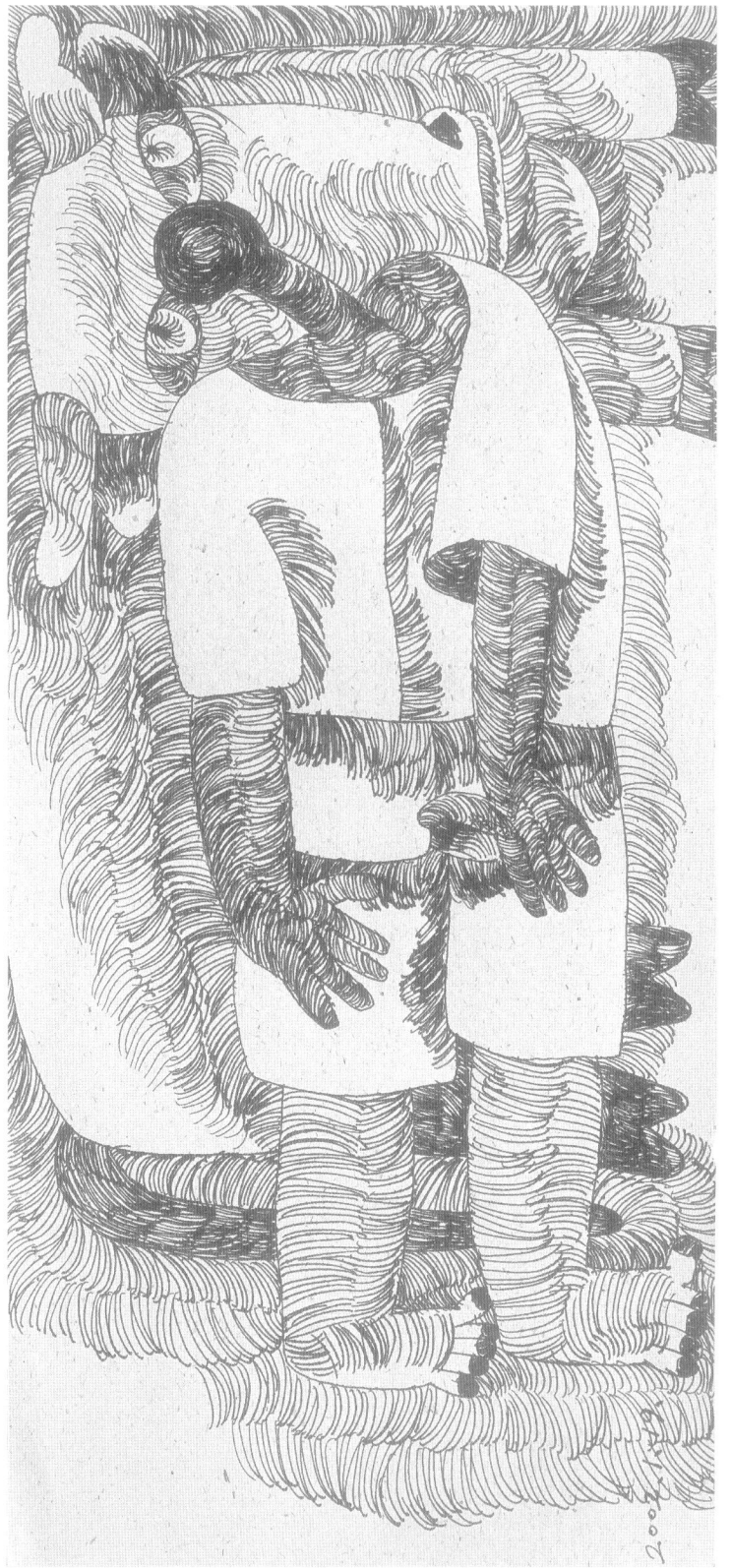
State Series I
card paper, ink



状态之二

2002 年 22cm × 46cm
卡 纸 墨 水

State Series II
card paper, ink



状态之三

2002 年 46cm × 22cm
卡 纸 墨 水

State Series III
card paper, ink



状态之四

2002 年 22cm × 46cm
卡 纸 墨 水

State Series IV
card paper, ink