

远去

ETCHING · WATERING

蚀·水

王文生作品

WANG WENSHENG'S EXHIBITION





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图书在版编目 (CIP) 数据

远去 / 多人著. —长沙: 湖南美术出版社, 2007.8
ISBN 978-7-5356-2765-0

I. ①远... II. ②多... III. ③油画—作品集—中国—现代
IV. J223

中国版本图书馆 CIP 数据核字 (2007) 第 13727 号

远去 GONE AWAY

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出版策划: 李路明

Publishing Designer: Li Luming

责任编辑: 李路明

Executive Editor: Li Luming

英文翻译: 晓 洁

Translator: Xiao Jie

设计: 申占君艺术 & 设计顾问

Designing: Shen Zhanjun Art & Design Consulting

出版发行: 湖南美术出版社

Publisher: Hunan Fine Arts Publishing House

制版: 北京彩之林图文设计有限公司

Printmaking: Beijing Caizhi Lin Picture and Text Design Co., Ltd.

印刷: 深圳华新彩印制版有限公司

Printing: Shenzhen Huaxin Color Print Co., Ltd.

经销: 湖南省新华书店

Sale Agency: Hunan Xinhua Bookstore

开本: 835 × 965 1/16

印张: 32

印数: 1—1200 册

版次: 2007 年 9 月第 1 版

2007 年 9 月第 1 次印刷

书号: ISBN 978-7-5356-2765-0

总定价: 312.00 元 (共四册)

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精神的自然

——谈王文生的画

陈 英

王文生的画有一种淡远的雅致，没有强烈的色彩对比，也没有强烈的黑白对比，各种层次都拉得很近，像詹姆斯的绘画标题“灰色的和谐”。颜色用得很少，却不可或缺，因为他在灰色中运用了补色，淡淡中的颜色却是十分响亮，好像在千层的生烟场中罩上一片阳光，在阳光照耀下，一切事物都显得明亮而微妙，即使是投影，也反射着天光，用补色衬托着亮部，形成漂亮的色块。王文生对于色彩世界有自己的理解，他追求色彩与心境的对立，不刻意表现某种色彩的公式，他用笔非常轻松，几乎没有刻意，在笔触与笔触之间还留下一些白点，在画面上是带很跳跃，这使人想到他画画是不收拾的，一遍完成，保留那种最单纯和直接的状态。对于一个成熟的面来说，做到这一点并不容易。我们都是学院训练出来的，笔触是为塑造服务，越是熟练的笔触，越作用于概念，笔触也失去了生命的价值。可能王文生从未就位有达到过学院所要求的塑造，有限地保留了笔触的自由，想来是缺点的东西现在成了优点；笔触不服务于所画的时候，总是把艺术家的个性和情感留在笔触上，这就是所谓个性；个性没有规则，完全是艺术家的感觉。王文生用笔就和他的颜色一样，个性和心性达成一致，朴实而率真。

王文生这样的做法不会去关注主题或题材，他像印象派画家一样，是要以自己的方式表达自己对世界的观察和感受，也就是说，表现的对象是感受的媒介，一个有意义的题材和一个平凡的东西可能都是一样的，他需要的是阳光和色彩，怎样借助于这些媒介把他的精神感觉表现出来，题材只是在他的潜意识之中。在他的观念中，他看到阳光下的沙滩看到了沙滩，还有沙滩上的人影，他看到水面反射着阳光，看到了游动的鱼，同样，当光线伴随着笔线的出现时，他就用那颜色画出笔内的景象，确实是没有重要的事情，就能非常生活的生活的视觉记录。事实上，作为艺术这是最重要的，生活中的个人把生活的经验融入艺术，而艺术的表现又是离不开个人的感受，艺术家让我们的生活有了生命和真实存在，走进他的天地，如行走也我们的自己的生活，19世纪末期，这样的现实主义画派在一种世纪末的焦虑中创造出一种精神的图景。那是回忆就已经过去，工业化的开始正在逼近之时，王文生的画就是在这个物质化所催化的时代对人的本能和原始的一种回归，归于他来说，可能从来就没有离开过那个时代，他只是自然地存在，以这种存在就收获他的灵感，自他意识到对自然，虽然自然都不再自然了，只是是精神的自然。王文生的画就是一种精神的自然，这种精神不是指思想的高度，是指我们的本性，灵魂和感受，这些在他的画里流淌的，也是我们今天日益丢失的。

2006年12月1日



Nature of the Spirit

— On the Paintings of Wang

Wensheng

Yi Yang

One feature of the paintings by artist Wang Wensheng is the slight elegance of some kind, free of intense color contrast, or strong white-black contrast. Different color layers and shades are painted very closely, somewhat like "Grey Harmony", the painting title of James Abbott McNeill Whistler (1834-1903). The colors are tinted thin, but not gloomy, for he uses the complementary colors in the light colors, such light colors are quite striking, as if the ordinary settings are showered in the sunlight, under which everything looks bright and light, even the projection reflects the daylight. The bright area against the complementary colors forms beautiful color fields. Wang Wensheng has his own understanding of the color world. He pursues the agreement of color and inner world, not painstakingly trying to show some color formula. Conversely, he paints with ease, almost free of any plastic creation, leaving a few white spots between brushworks, as if leaping on the pictorial surfaces. This makes us think that he seldom redoes or retraces what he does, but enjoys finishing at a time, reserving that direct and simple state. It is not easy for a mature painter. To some degree, we are all academically trained to think that the brushwork serves

plastic creation. The more skillful the brushwork is, the more it influences plastic work. Therefore, the brushwork loses its liberty. Maybe Wang Wensheng has never completely lived up to the academic expectations and therefore fortunately retains some independence. The thing being a shortcoming has thus turned out to be merit. Whenever the brushwork does not serve images, it is always the artist's individuality and feelings that are kept on the brushwork. This is what we call the sense of hand, which does not have any rules, wholly depending on the sensations of the artist. The way Wang Wensheng uses his paintbrush, just as he does his colors, is simple and forthright, with his skill and inner mind achieving an ideal agreement.

With his unique style, Wang Wensheng will not be concerned about any subject matter or theme. Like an Impressionist painter, he will in his own way depict his perceptions of this world, that is to say, the objects depicted are the media of his perception. A meaningful subject matter and an ordinary thing are all the same to him. What he needs is sunshine, color, and

the way to depict his perception via these mediums. The subject matter is actually in his subconscious, while in his realistic experiences, he paints whatever he sees, like the sand beach and people there, when he sees the light reflected on the waves, he paints people swimming. Likewise, he paints in elegant color the warmth inside the house when it is bathed in the warm sunlight. Indeed they are quite common things, a visual record of quite ordinary lives. In fact, it is of great importance to art. The individual in life brings his life experiences into art, and art expression is based on the individual experiences. The artist thus allows us to perceive the real existence of life. Coming into the world of his paintings is just as if one comes into his or her own life. In late nineteenth century, Nabis artists in France created a spiritual harbor in an environment of anxiety near the end of the century. That is a pastoral that no longer exists, while the shadow of industrialization is looming up. Wang Wensheng's paintings are a return to human nature and primitivism in times of materialism and imagination. He may not yearn for that era at all times, instead, he just exists very naturally. This existence as the echo of

the pastoral has called us to return to nature, a nature which is no longer nature in its real sense, but a spiritual nature. The paintings themselves by Wang Wensheng are indeed a kind of spiritual nature. It does not refer to how profound our thinking is, but to our natural instinct, soul and feelings, which are shown in his paintings. Yet it is also what we lose day by day today.

December 1st, 2006

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朴素的力量

殷双喜

王文生在中国画领域起步很早，成名也很早。在河北，他一度是许多知名的青年油画家的启蒙老师。作为一名大学教授，他完全可以在日常教学与创作中按步就班走一条平稳的学院与纯油画之路，但他显然不满足于这样的生活状态，毅然来到北京，选择了一个更具有挑战性的职业画家的创作方式。

多年以来，市场大潮汹涌，拍卖硝烟不断，使得许多青年画家心神不定。大批快速制作的装饰符号和政治宣传类作品，很典型式的黑白照片画、禁制和禁的青春卡通画成为市面上最为流行的产品，声势甚至早些年畅销的学院写实油画。

在这种状态下，他静下心来寻求自己的油画语言，深入探讨油画对当代人的生活价值与审美影响的问题就显得十分珍贵。

王文生2005年以来的大量油画作品，显然不是追求时尚的外在压力的产物，而是在他原有的写头油画基础上的合理延伸。他将自己早年居于河北乡村的体察与人物的朴实再现，逐渐转化对油画色彩语言的研究，而在画面形成上，则也承袭到现代城市生活，这个历程与19世纪末印象主义与后印象派对写实主义绘画的信心转换有一种相似的内在逻辑的关联。可以这样认为，王文生正是在这一语言转换的过程之中，他的课题，在于对原有语言模式的摒弃与超越和取舍。而新的艺术语言的探问，也需要一个较长时期的反省和锤炼。

王文生的这些以风景景色与人物为主体的作品，打破了传统的大地画与风景画的分野，在自然风景的空间中表现人，具有浪漫地构成意味。空间的开阖与深远受到重视，远方的地平线成为画面平衡的重要因素，而风景也在画面中追求精到。形象轮廓并不清晰，而是正色彩的确定过度中融入风景。画面中的人物没有明确的身份，动作自然，在阳光下舒展从容，具有强烈的时代感；色彩的基调采用了比较柔和的灰蓝色调，精彩的色彩笔触使用得相当审慎，显示出从容谨慎的审美态度。在严谨的内在抽象结构中透出平和的心态。

在王文生的画中，无论是组织还是表面色彩，都显得最自然。让我们想起大卫·霍克尼笔下加州海滩的阳光与自由，这种宽以的心态出于对自然物是城市精英所缺乏的，也可以说，王文生的作品具有传统中国山水画那种陶冶人心的雅趣功能，他虽然摆脱了现代城市生活的焦虑，但仍然具有中国传统绘画中人在自然风景中的从容闲适。

在王文生的海景题材画中，强烈的立体光影造型为充满情绪与氛围的平面色彩关系所取代，他在热烈而松动的色彩笔触中把握坚实而宁静的光线，这种垂直涂绘所形成的不透明色彩层，不同于古典河流的柔顺透明黑色所形成脸色调感，而与后期印象派特别是修拉、塞尚等画家相通，更具现代油画的直接性与原始色彩语言相对比。同时他的画面不过分追求画面光影形成的明染与反差，而是在光影的色彩效果中获得一种内敛的沉着。有些参与浪花

的描绘，居于真实与概括之间，既有油画色彩的丰富性，也有版画色块的概括性，是近年来不多见的风景探索。

王文生不是一个以表现社会重大主题和文学情节见长的画家，他是一个专攻油画语言魅力、尊重自己的绘画感觉的抒情画家。在他的作品中，我们可以看到对巴鲁斯、后现代主义、毕加索等艺术大师的研究，看到他对油画历史的尊重、期待和对油画语言变化的敏感。这使他的作品具有较多的油画文脉气息，在整体的大气概括中保持了细腻细腻品味的层次与想象空间。

一直以来，我认为中国油画的绘画史学习和研究过程远未完成，而这一进程在近十年来又由于某种意外的片面需求和中国市场的强力推动发生了扭曲，在一些青年学生中，谈论油画语言的研究，讨论油画的视觉魅力似乎是一个很古典的话题。渴望中国当代油画的创作现状，我们更加感受到对中外油画创作投入研究的必要性，这不是摹仿现实的写实技术所能赋予的表面完美的完善，而是与油画语言历史的血脉相通。现代艺术同样如此，缺少深入的专业研究，无论古典写实绘画还是现代样式的“前卫”试验，都只能呈现水分过多的苍白与空洞。

13年前，我在一篇有关青年画家任小林评论中，曾谈及华沙多及其同时代的画家：他们对艺术有执着的追求，踏实的研究，对油画语言革新有强烈的愿望，代表着19世纪画家的理想。艺术史上，有些画家向当时的社会提出问题，另外的一些画家向艺术传统提出问题，他们都是令人尊敬的画家。

现在看来，王文生应当属于后者：他为油画的魅力及其悠远丰富的历史所深深感动，或说靠学习、理解作有所创造。较之近两数百年的油画发展史，中国油画还处在一个成长的阶段。有许多油画艺术的奥妙等待中国油画家的探索。德拉克鲁瓦曾经说以“观看绘画是眼睛的节日”之类的话。如果说，中国油画的发展就是目前这个样子，青年人纷纷转向以图像符号色彩平面为主的数字艺术，我真是觉得很可惜。我们的眼睛今后将会失去多少有意味、有品味、有内涵的审美对象。一种不是为了观看和品味而只是为了想和做的艺术，一种不是为了感动心灵而只是为了买和卖的艺术，对我们的生命有何意义？

以复制性影像为主的图像时代是一个对传统视觉挑战和颠覆的时代，在这样一个时代里，绘画的成就和失败就在于对低世界的图像化和艺术的形式化。我希望艺术家以谦卑的姿态重新面对世界，在不断的创作中接近事物，只有在这种朴素的创作态度中，我们才有资格进入世俗的浮华表象，进入具有文化多样性的视觉经验的真实境界。

王文生的画让我们重新回到视觉。回到直观经验，这就是聆听时空中的召唤家园，也是人文精神的栖息之地。在静与动、心与物的契合中呈现出创造的意志与视觉的奇梦。

2006年12月1日



The Power of Simplicity

Yin Shuangfei

Wang Wensheng started on the Chinese oil painting circle very early, and he became famous very early too. In Hebei Province, for a time he had been the abecedarian of a lot of the well-known young oil painters. As a university professor, he may well be expected to stay on the steady academic path, working on realistic painting and teaching at the same time. But obviously, he is not satisfied with this state of living. He resolutely chose to come to Beijing, and thus chose what a professional painter does, which is more challenging than ever.

Since last year, the turbulent marketing tide surges and the constant sound of auction mallet have made many young painters so restless that a large number of paintings have been instantly made, like works of Chinese symbol and political pop art, Richter-typed black and white photograph paintings, cartoon paintings that play cool. They become what is most popular on the market nowadays, no less popular than the academic realistic paintings that were previously quite salable.

Under such conditions, it is very precious for an artist to be able to get down

to seek one's own painting language and probe into the influences oil paintings have upon the spiritual life and values of the contemporary people.

Obviously Wang Wensheng's works since 2005 are not produced out of the external pressure to pursue fashion, but reasonably evolved on his original foundation of oil painting. He has transformed the simple reproduction of the landscape and figures in his early years into the study of canvas language, and further into modern city life on the picture images. This process has some inherent and logical connection with the language transition that happened for Impressionism and Post-Impressionism to change realism in late nineteenth century. In other words, Wang Wensheng is now under a critical stage of language transformation. His task lies in his dialectical filtering of original language modes, and the exploration of the new-art language will take reflection and perfection over a long period of time.

Wang Wensheng's recent works on seashore depict seaside landscape

and figures as the main subjects. By breaking the boundary of the traditional figure and landscape paintings, he shows strong composition by portraying figures within the space of natural landscape. In addition, he emphasizes the vastness and profoundness of space in which the distant horizon has become the balancing factor of painting. Through the simple use of composition and color application, the outline and contour of the figures are not defined clearly but gradually merge with the landscape. The figures, with no clear identity, move or extend their limbs naturally and leisurely in the sun. Such characteristics have a strong sense of epoch. The keynote color adopts a relatively subdued bright grey color. The beautiful color blocks and the brush strokes are done with prudence, showing the simplicity and the peace of mind in this rigorous inherent abstract structure.

In Wang Wensheng's paintings, both the brush stroke and the surface color layer look relaxing and natural, which reminds us of the sunshine and freedom of Californian beach in the paintings of David Hockney. And this relaxed state of mind is rare in contemporary society, especially the city elite. We can also say that the works of Wang Wensheng has its edifying

function present in traditional Chinese landscape paintings. Though he depicts the atmosphere of modern urban life, he is still able to retain the ease and peace in traditional Chinese paintings.

In Wang Wensheng's seascape paintings, strong three-dimensional light images are replaced by plane color relations charged with emotions. He is able to manage a firm and clear beams of light in loose and misty color brushwork. This overlaying of color, one over the other, forms a color layer that light cannot penetrate. This is unlike the tone unity achieved through many layers of transparent cover color in classical paintings, but is similar to painters of Post-Impressionism like Georges Seurat and Paul Cezanne, with more contrast between directness and partial color richness. At the same time there is no unduly pursuit for brightness usually formed by canvas paint. Instead he obtains an restrained calmness in the color effects of sub-light. The depiction of seawater and waves is between truth and generalization, with both rich oil painting color and the generalization of print tone, which is a rare exploration of landscape painting in recent years.



Wang Wensheng's strength is not in depicting the unusual social events or literature plots. Rather, he emphasizes the charm of painting language itself, and respects the direct sentiment of a painting. His works show his interest and study of great masters such as Balthus, Post-Impressionism and Picasso. He values the history of oil painting and comprehends the sentimental change in painting language. This enables him to render his art with more contexts of delicate taste and contemplation.

For a long time, I have thought that it is far from mature to study and research the course of Chinese oil painting language history. This course has been negatively influenced in recent ten years by the overseas one-sided demand and the driving force of Chinese market. To young students, it is a very stereotyped subject to talk about the research into oil painting language and its visual charm. The more we look at the situation of Chinese contemporary oil painting, the more we realize the necessity of in-depth research of the oil painting tradition both in China and in other countries. This is simply not the perfection of superficial effects achieved by the realistic technique imitating

reality, but is closely connected with the history of oil painting language. It is true of modern art. Lack of deep, professional research either in classical realistic painting or in modern avant-garde experimentalisms, can only result in emptiness and paleness in the paintings.

Thirteen years ago, in a writing of mine about a young painter Ren Xudon, I mentioned Camille Pissarro and his contemporaries. They have persistent pursuit and steady study of art, with very strong aspirations to reform oil painting language. They represent the painter's ideal of the 19th century painters; in art history, some painters put forward questions to the society at that time, others questioned art traditions. They are all respectable painters. It seems now that Wang Wensheng should belong to the latter. Deeply fascinated by the glamour of oil painting and its long and rich history, he wishes to continue to learn, understand and contribute. Compared with the European history of oil painting development over a hundred year, Chinese oil painting is still at a stage of growth. Secrets about art await Chinese oil painters to explore. As Eugène Delacroix once said, "Looking

at paintings is the festival of eyes'. If this were the situation of the development of Chinese oil painting - many young people turn to images and symbols, and flat-application of pop art, I really feel regrettable how much aesthetic feast our eyes would therefore fail to enjoy. What good does it have if an artwork is not made for us to see and appreciate but simply to think and guess, if a work of art is not made to touch our heart, but only to target the market?

An era focusing on duplicating images erodes and challenges visual traditions, during which time the obligation of an artist is to resist the stereotype in art creation. I hope that the artist is humble and simple to confront the world again, getting close to things in sober labor. Only thus can we expect to penetrate into the flamboyance of the secular world in order to understand the diversification of visual experiences of the human world.

Wang Wensheng's works allow us to return to the visual, to direct

experiences, which is a trip returning home in physical space as well as in humanistic spirit. In the integration of eyes and hands, heart and objects is shown the will of ingenuity and the wonder of the visual.
December 1, 2006

Dr. Yin Shuangxi is art critic and curator, and deputy chief-in-editor of Art Research Magazine.





WORKS | 作品

