

王义明 著

Yiming Wang's works

香格里拉的雨季

The Rainy Season of Shangri-la

王义明 作品

Yiming Wang's works

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画家介绍

Painter



王义明

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独立思考的开始

The Start of Independent Thinking

马志明
Zhiming Ma

在当今许多油画写生群体中，传统油画写生方式是许多朋友所热衷的。各大美术学院与艺术院校以及专业团体中的大部分油画工作者，都在沿用西方传统油画中的方法进行写生。这些方法要么是现实主义的表现方法，要么是印象主义的表现方法，要么是受西方影响的俄罗斯巡回画派的方法。在审美取向上依旧没有越出西方 19 世纪以前就出现过的艺术形态。

中国的油画学习，经过数百年的努力，已经出现了许多优秀的作品。中国的油画艺术工作者，大致有两类人群，一类是学习西方传统油画语言的人群，一类是学习西方现代油画与当代油画的人群。学习西方传统油画的人群中有许多优秀者，在逐渐借西方传统语言做自己的文化理念，但特别优秀者非常少。而学习西方现代油画与当代油画的人群中，许多人想从西方现代主义与当代艺术的借鉴中走出具有个人特色的路子。相对于一味地模仿他人的技术而言，建立自己的文化理念是极其重要的。如前文所提，我们见过许多在外写生的人，用的依旧是西方 19 世纪以前的方法，用笔用色再变化也脱离不了西方已建立的传统体系与范畴。

也有人认为架上绘画已经“死亡”，但我个人认为，油画这种媒介不可能消失，特别是在中国的思维语境中它还有许多值得我们研究探索的价值。无论如何，利用油画材料回到个人观念的表述是必需的。西方艺术史，也是随时代变化而使“看”的角度发生变化的历史。随着历史的不断推进，无论是微观还是宏观，或是人类的精神世界，人们认识世界的视野越来越开阔，同时人们在艺术创作中也逐渐越出了油画材料这一范畴。

架上绘画本身在当代艺术中也仅仅是有较强传统特性的操作方法。油画，作为一种绘画的材料，其表现方式在现代中国土地上怎样进行探索值得我们思考。

王义明是我二十多年前西安美术学院的老同学，义明同学为人义气，做事专注，视野极其开阔，他曾做过版画，画过水彩，做过装饰画、壁挂、建筑设计，等等。我个人认为这种经历对于做当代艺术来说是非常有利的，有一天他能进入其中并用多种媒材去思考当代艺术，我觉得是极有可能的。义明最近的油画作品，从写实技法的控制能力到个人符号的表现，都开始出现相当喜人的成绩。在传统写实上他对大山气势的表现已掌控自如，在探索性油画语言的表现上也已开始有了自己的一些看法，并且，他在短时间内的进步之大令我极为吃惊，期待他在个人语言表现的探索中取得更好的成绩。

Among the contemporary en plein air painters, lots of them are more passionate about traditional oil painting. Most of the oil painters from Chinese schools of fine art are still adopting the painting techniques originated from traditional western oil painting. Their genres include realism, impressionism, or the Russian Peredvizhniki that is influenced by the western tradition. Their aesthetics do not surpass the artistic form that already existed in the western tradition before nineteenth century.

Oil painting in China, after hundreds of years of evolvement, has produced plenty of exceptional work. Chinese oil painters roughly belong to two categories, one learns the traditional western oil painting, and the other learns the modern and contemporary western oil painting. Among the traditional branch are many outstanding artists, who are gradually adopting the traditional western genre as their ideology, but among them top-notch, exceptional painters are rare. On the other hand, among the followers of the modern and contemporary genre, many seek to carve out their own special niche. Compared to solely emulating the artistic skills from others, establishing one's own aesthetic ideology is very important. As mentioned above, we have seen a lot of en plein air painters, who still adopt the techniques from the west before nineteenth century; changes of their strokes and colors never surpass what the western tradition has established.

Some people think that fine art is "dead", but I think, oil painting as a medium of art would never disappear, especially when in Chinese culture lots of values have yet been discovered and thought about. No matter what, oil painting as a means for personal expression is necessary. Western history of art is also the history of changes in the perspectives of viewing art that are influenced by cultural changes. As time evolves, no matter it is on a microscopic or macroscopic level, or on humans spiritual level, people's perspective of the world became broader and broader. At the same time, the creation of art gradually exceeded the scope of oil painting.

As an art form, fine art itself has a more traditional role in contemporary art. How oil painting, as a medium of fine art, should express itself is another question that we need to think about.

Yiming Wang was a schoolmate of mine in Xi'an Academy of Fine Arts twenty years ago. He was a reliable and studious fellow. Yiming has a really broad range of experiences and perspectives: he has worked with woodcut, water colors, decorative painting, architectural design, etc. I think those experiences are very beneficial to one's creation of contemporary art. One day he will be able to think about contemporary art with different kinds of art media. Yiming's art work from recent days, from the control of realistic portrayal to personal expression, indicates his impressive progress. He has excellent control over the depiction of the grandiosity of mountains, has unique insight into experimental oil painting, and his huge progress in oil painting over a short time always amazes me. I am looking forward to more of his artistic breakthroughs.

没有约束的放肆

Unbridled Audacity

王豫湘

Yuxiang Wang

与义明相识，是1988年12月份在陕西长安的塬上（西安美术学院旧校址）。当时遇到一帮湖南人，除了黄建成、李喻军、宁克平三个在读研究生外，还有备考的义明、刘波。真是“有朋自远方来，不亦乐乎”，一帮哥们兴高采烈，串上塬、入农家，提鸡携蛋，摘柿子，奔走于旷野。那时的义明便给我留下了无拘无束、热情豪爽的印象。

义明机灵，会做生意。20世纪90年代初，我在湖北美术学院的工资才114元，而他每月竟有两三千元的消费。原来，80年代他就开始搞设计，每年收入有三四万元。大家知道90年代初的万元户是个什么概念？当然，那时我还不知道他的“财大气粗”。

毕业后，昔日那帮湖南人闻风南下来到广州，义明到了现在的华南理工大学建筑学院，依靠着惯性，在穗更是如鱼得水。然而，突然有一天，他告别生意，画起画来，且从此一发而不可收。义明开着他的“全顺”每年外出写生三四个月，跑上万公里，发了疯似的写生，写生。

其画，与其说是写生，不如说是一种抒发与放肆。每当我看到他写生回来的画时，脑海里便浮现出1988年他在西安的身影。在他的脑中，山石不再凝重，云朵不再轻飘，他将自己的个性与情感融入画中，试图使自己的“呐喊”在山谷中“回响”。此时，他将山当作“谈话”的对象，山便有了“生命”；此时，他将云、雾作“仿生之物化”，云、雾便有了“生命”。

义明的画，不是静止的，不是“东方”的，是他自己的，是一种无拘无束的“放肆”。

The first time I met Yiming, was in December, 1988 on the highland of Chang, an, Shanxi (original location of Xi'an Academy of Fine Arts). The group of Hunan artists I met, were graduate students Jiancheng Huang, Yujun Li, Keping Ning, and Yiming, Bo Liu, who were preparing for graduate school examination. It was such a joy to have friends coming from afar. Such a group of friends joyfully went on highlands, ventured into rural villages, picked persimmons, and walked through fields with hands carrying eggs and chickens. Yiming from that time gave me an unrestrained and passionate impression.

Yiming is a smart guy who is good at doing business. At that time, my salary from working at Hubei Academy of Fine Arts was only 114 yuan per month, yet his expense every month could reach two or three thousands. It turned out that he started to do design commissions since the 80s, and earned thirty to forty thousands yuan each year. What does it mean to have more than ten thousands yuan at the early 90s? Of course, at that time we all did not know about his wealth.

After we graduated, the group of Hunan artists all moved southward to Guangzhou. Yiming came to the school where he is currently working at— South China University of Technology. With his smartness, he managed to be successful in Guangzhou. However, out of a whim, he quit his business and started to paint, and since then never stopped his painting. Driving his van through thousands of kilometers every year to spend three or four months away from home, Yiming painted passionately and ceaselessly .

His painting, besides the depiction of landscapes, is his expression and audacity. Every time I see his work after he came back from a painting trip, the impression that he left in 1988 when I first met him always comes to me. In his mind, mountains and rocks are not just heavy, clouds not just light. His personality and emotions are vividly painted into his work. He tried to get the echo from the mountains through his howl. He saw the mountains as an entity to talk to , and mountains came alive. He saw the clouds and fogs as having spirits, and they also came alive.

Yiming's art is not static, nor is it "oriental", but himself, a kind of unbridled audacity.

Yiming's feeling for mountains is free and genuine. I often hear from people, that Yiming only likes to paint mountains, and he is not too interested in other things. In his paintings there are peaks and valleys, and all stirrings in nature become quite. The grandiosity and enthusiasm are always thick and complete. His longing for mountains makes him immerse in mountains untiringly for years, and in his wondering in the mountains, he keeps expressing the inner voice of mountains and him. Every time he stops at a spot in the mountains to paint, he always embraces such a passion and fortitude standing in front of his canvas, and forgets all the exhaustion and uneasiness brought by oxygen deficiency on the highland. At the moment, inexplicable feelings spring from his brushstrokes to speak to the soul of the mountains. From that, the magnificent and lively mountains transcend in his paintings, which is shown in a lot of his large scale paintings.

Yiming's work mostly features highlands, snow mountains, rocks, trees and clouds. He always drives to Mount Meili and Tibetan Plateau. I see Yiming once or twice a year. This summer we met in a tibetan area, and his posture, skin, and eyes are not different than Tibetans. It seems that he has totally merged into that piece of land, which reveals how strong his pursuit and love for the mountains are. In his paintings, the expression of personality is as grand as the mountains, the passion of his strokes, all shows his infinite pursuit of mountains.

Yiming's appreciation and thoughts of mountains, are expressed through not only his portrait of the mountains' grandiosity, but also, more importantly, the spirit, nature, and beauty of the mountains. Under his paint brushes, too many bizarre mountains, secluded villages, the big tree at the gate of a village, grass, and especially the country road that leads to the mountains, embody an extra spiritual meaning and artistic style. Unrestrained brushstrokes and enlivened lines give his work mysteriousness, light colors lead to freshness and gratification.

In recent years, he becomes passionate about expressing through lines and studying how people from the east and the west use lines. He has been putting more effort and thinking, and knows deeply the rhythmic beauty of lines. In his unremitting pursuit he gradually formed his unique style. In his work, lines are natural, abstract, energetic, genuine, and unrestrained. This is his process of pursuing and enjoying nature, and also the process of self-development.

Yiming holds a dedication for painting mountains. His communication with mountains is his way of and belief in being himself and purifying himself. He believes in a way that leads to an end, and no matter how far away the end is, he will arrive at it.

结伴行走 On Our Way

欧友进
Youjin Ou

从第一次接到义明的电话相约写生到现在已经有六年的时间了，这期间我们无数次结伴而行，足迹遍布云南、山东、山西、江西、安徽、内蒙古、西藏……写生路上经历过狂风暴雨、冰雹袭击、飞沙落石、车陷泥坑等各种窘境，其艰辛程度难以言说。义明喜欢画大山，于是将激情都挥洒在巍峨雄伟的大山面前支起的巨大画布上。

今年7月，我们一同去西藏写生，他在海拔4500多米的山坡上对着德玛神山铺开2米宽、6米长的画布。在高海拔地区现场绘制大画的艰难程度非亲身经历是很难想象的，由于画幅太大（四个2米长的画框拼接而成的），只能平铺在地上勾着腰围着画布跑来跑去，恶劣的天气也着实让画布一天之内经历了四季的“摧残”，义明也因体力消耗太大而身体不适。

艰辛的劳动伴随着丰收的硕果，这些年的写生经历不仅让义明的作品水平突飞猛进，也让他的身体更加健康，山里的新鲜空气、舒畅的心情使曾经“三高”傍身的义明早已是“身体倍儿棒，吃吗吗香”。在大自然的浸染下，与绘画结伴的义明正行走在路上，攀爬着更高的山峰。

It has been six years since I received Yiming's phone call, asking me to go paint en plein air, for the first time. From then on we have accompanied each other on countless of adventures: our footprints spread over Yunan, Shandong, Shanxi, Jiangxi, Anhui, Inner Mongolia, Tibet, etc. We have experienced all kinds of troubles such as rainstorm, blizzard, mountain's collapse, and swamps. The obstacle is inexplicable. Yiming likes to paint mountains, so he dedicates all his passions to the huge canvases that stand in front of the majestic mountains.

This July we went on a painting trip to Tibet. Standing on a hill with an altitude more than 4500 meters high and facing Mount Dema, he spread his canvas that is two meters wide and six meters long. The difficulty of painting in high-altitude areas is hard to understand without one experiencing it himself. Because the canvas was huge (it was put together with four two meters wide canvases), he could only bend himself to reach the canvas that was lying on the ground. The changing weather made the canvas experience "damages" from all four seasons. Yiming also felt ill because of too much exhaustion.

Hard work was accompanied by a fruitful artistic harvest. Yiming's experiences not only improved his artistic skills tremendously, but also improved his health. The fresh air in the mountains, and the relaxed mood made his once unhealthy body tough and robust. Under the immersion of nature, I am walking with Yiming on the road, and climbing to a higher mountain.

香格里拉小记

A Note on Shangri-la

衣国庆
Guoqing Yi

六七月份的香格里拉，刚好是高原的雨季。

我喜欢云南那些大山，王义明老师经常这样说。也许因为生长在南方，性格里又是北方的野，刚好与香格里拉的大山契合了。

香格里拉秀美与雄浑兼备，尤其是在雨季。细雨绵绵间，太阳又猛地蹿出来，直教人措手不及，脚下是平滑的草地，开着野花，抬头却又是金属样的各色山峦，有的积雪有的起雾，总之是瞬息万变。

王老师涂抹着手总是能适应这种瞬息万变，而且这让他兴奋，肢体迎合着飘动的云、洒落的雨、闪耀的光，很协调。当雨点洒在画布上，油水分离搅动缠绵时，你会觉得很多思考、纠结、争论都不重要，屹立在天地间跟着笔去舞动才是最痛快的。

上了高原就要抛掉“人定胜天”的论调，在大山脚下总要承认自己的渺小。王老师即使一次次挑战极限——把写生的画布延伸到了七米，也从来没想去复制哪座大山，肌理色块和他的情绪附在山的魂魄上，伴随着香格里拉的雨与冰雹，搅动起各种无法诉说的神秘。

和着雨水冰雹的神秘气息，始终伴随着王老师的写生，呈现在画布上的斑斓或者幽暗，也许代表了行走的意义，那就是无限的自由、深邃、宽广、喜悦甚至疯狂。

香格里拉，有了雨的伴随，也许更多了几分黏稠与留恋。