



Highly Corn  
Beans

高粱玉米大豆

Selected Paintings by Xu Dawei

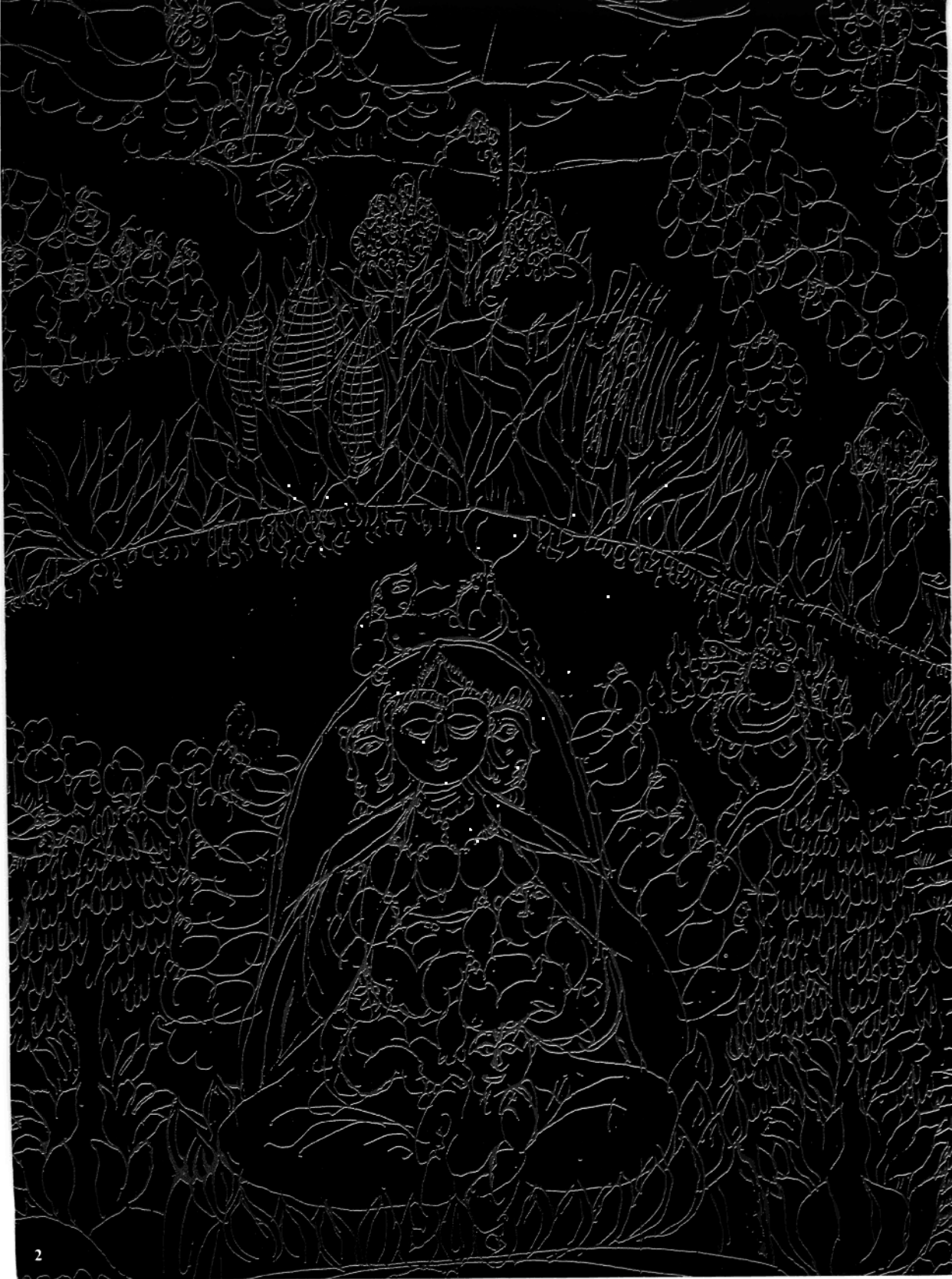
徐大为畫集

《高粱·玉米·大豆》—— 徐大为畫集

Sorghum, Corn and Beans — Selected Works by Xu Dawei

中国三峡出版社







《一團和氣》之一	輪回	88.4×89.5cm	1990
《一團和氣》之二	欲望	88.4×89.5cm	1990
《一團和氣》之三	遊戲	88.4×89.5cm	1990
《一團和氣》之四	玲瓏	88.4×89.5cm	1990
《禁果》之一		54.5×70.8cm	1990
《禁果》之二		54.5×70.8cm	1990
《禁果》之三		54.5×70.8cm	1990
《大秧歌》之一		54×70.8cm	1990
《大秧歌》之二		54×70.8cm	1990
《大秧歌》之三		54×70.8cm	1990
《大秧歌》之四		54×70.8cm	1990
《高粱·玉米·大豆》	高粱	89×116cm	1991
《高粱·玉米·大豆》	玉米	89×116cm	1991
《高粱·玉米·大豆》	大豆	89×116cm	1991
《混沌》		54.3×62.8cm	1990
《連理》		54.3×62.8cm	1990
《涅槃》		54.3×62.8cm	1990
《畫室》之一		58×86cm	1990
《畫室》之二		58×86cm	1990
《畫室》之三		58×86cm	1990
《睡蓮》之一		70.8×105cm	1991
《睡蓮》之二		70.8×105cm	1991
《大荒西經》	虛幻	88.5×118cm	1991
《大荒東經》	荒蕪	88.5×118cm	1991
《大荒南經》	虔誠	70.8×105cm	1991
《偶像》		78.8×104.5cm	1991
《布》		77.6×88.5cm	1993
《黃昏》		77.6×88.5cm	1993
《風光沙灘》		77×100cm	1993
《靜息》		77×87.7cm	1993
《離騷》	驚夢	77×90cm	1994
《離騷》	問世	77×90cm	1994
《離騷》	罪生	77×90cm	1994
《吉兆》之一		89×116.8cm	1992
《吉兆》之二		89×116.8cm	1992
《吉兆》之三		89×116.8cm	1992
《都市村民》之一		57.4×73.1cm	1992
《都市村民》之二		57.4×73.1cm	1992
《都市村民》之三		57.4×73.1cm	1992
《社火》局部			1995
《草圖》			

範迪安: 再生之途

易 英: 黑白世界的精神歷程

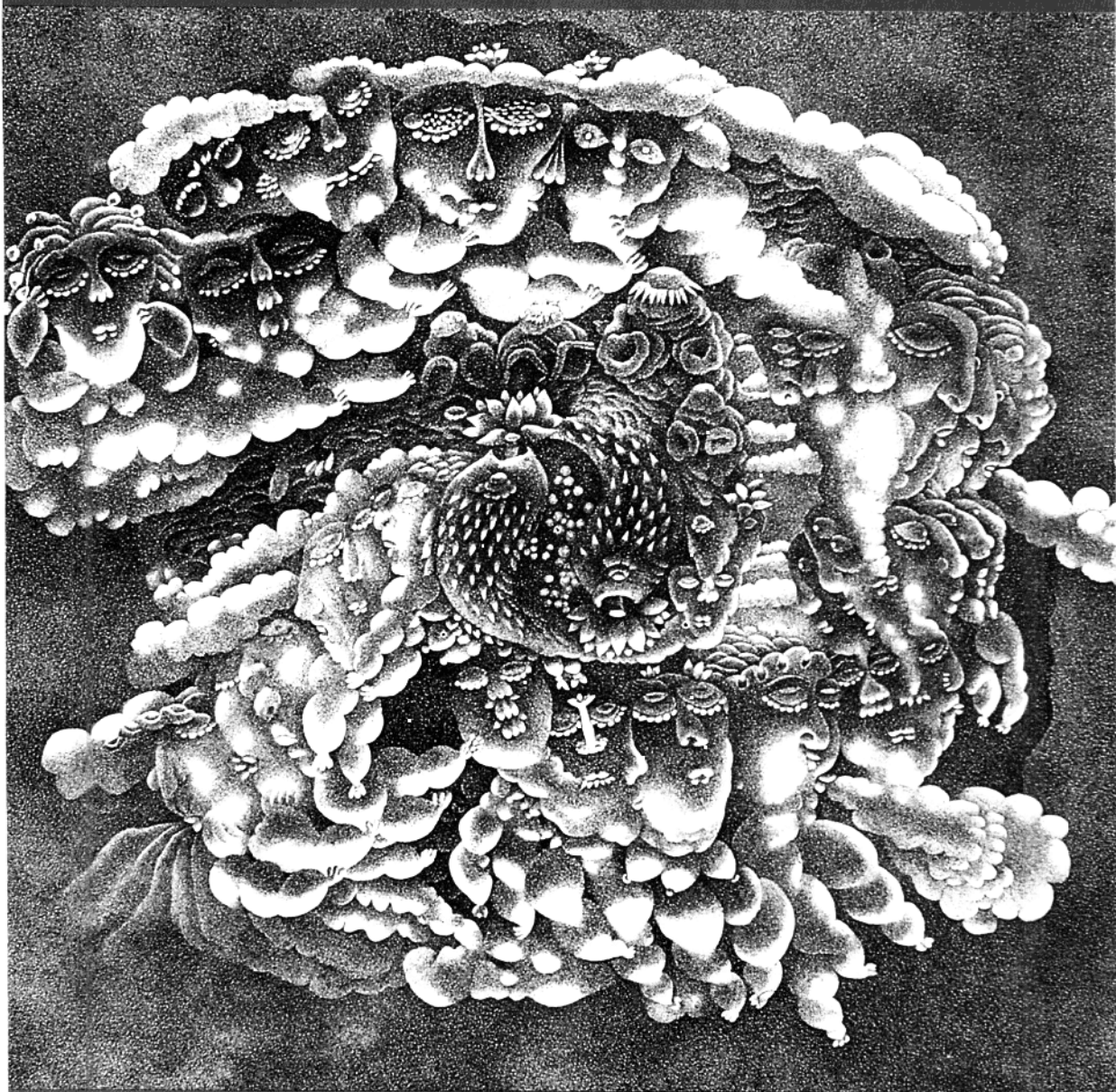
——淺析徐大為的作品主題

劉馳純: 工藝性與象征性

——觀徐大為的畫

呂勝中: 畫管如此

——編后記



《一團和氣》之 輪回

Harmony I Transmigration

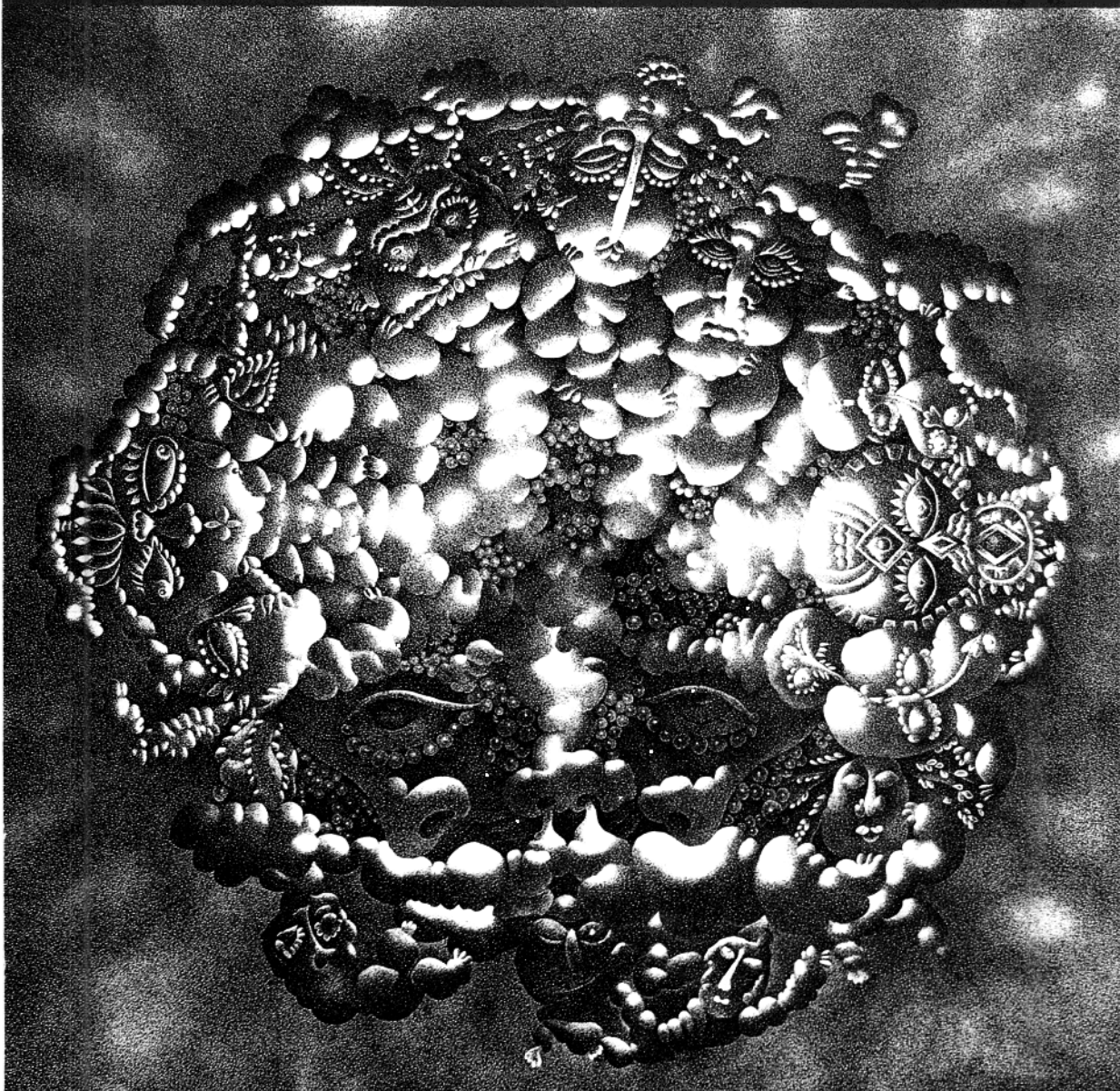
88.4×89.5cm

1990

Fan Dian:	The Way to Regeneration
Yi Ying:	The Spiritual Course in the World —Simple Analysis of the Themes of Xu Dawei's Works
Liu Xiaochun:	Process and Symbolism My Impression on Mr. Xu Dawei's Paintings
Lu Shengzhong:	Postscript Although

Harmony I Transmigration	88.4 × 89.5cm	1990
Harmony II Desire	88.4 × 89.5cm	1990
Harmony III At play	88.4 × 89.5cm	1990
Harmony IV Transiency	88.4 × 89.5cm	1990
Forbidden Fruit I	54.5 × 70.8cm	1990
Forbidden Fruit II	54.5 × 70.8cm	1990
Forbidden Fruit III	54.5 × 70.8cm	1990
Grand Yang ko Dance I	54.5 × 70.8cm	1990
Grand Yang ko Dance II	54.5 × 70.8cm	1990
Grand Yang ko Dance III	54.5 × 70.8cm	1990
Grand Yang ko Dance IV	54.5 × 70.8cm	1990
Sorghum, Corn and beans Sorghum	89 × 116cm	1991
Sorghum, Corn and beans Corn	89 × 116cm	1991
Sorghum, corn and beans beans	89 × 116cm	1991
Genesis	54.3 × 62.8cm	1990
Union	54.3 × 62.8cm	1990
Nirvava	54.3 × 62.8cm	1990
Workshop I	58 × 86cm	1990
Workshop II	58 × 86cm	1990
Workshop III	58 × 86cm	1990
Sleeping Lotus I	70.8 × 105cm	1991
Sleeping Lotus II	70.8 × 105cm	1991
Piousness	88.5 × 118cm	1991
Wildness	88.5 × 118cm	1991
Fancy	70.8 × 105cm	1991
Idol	78.8 × 104.5cm	1991
Cloth	77.6 × 88.5cm	1993
Dusk	77.6 × 88.5cm	1993
Scene of Beach	77 × 100cm	1993
Rest Quietly	77 × 87.7cm	1993
Lisao Frightening Dream	77 × 90cm	1994
Lisao Witch Inquiry	77 × 90cm	1994
Lisao Improper Birth	77 × 90cm	1994
Good Omen I	89 × 116.8cm	1992
Good Omen II	89 × 116.8cm	1992
Good Omen III	89 × 116.8cm	1992
Urban Villager I	57.4 × 73.1cm	1992
Urban Villager II	57.4 × 73.1cm	1992
Urban Villager III	57.4 × 73.1cm	1992
Festival Celebration (Detail)		1995
Sketch		





《一團和氣》之二 欲望  
Harmony II Desire  
88.4×89.5cm  
1990

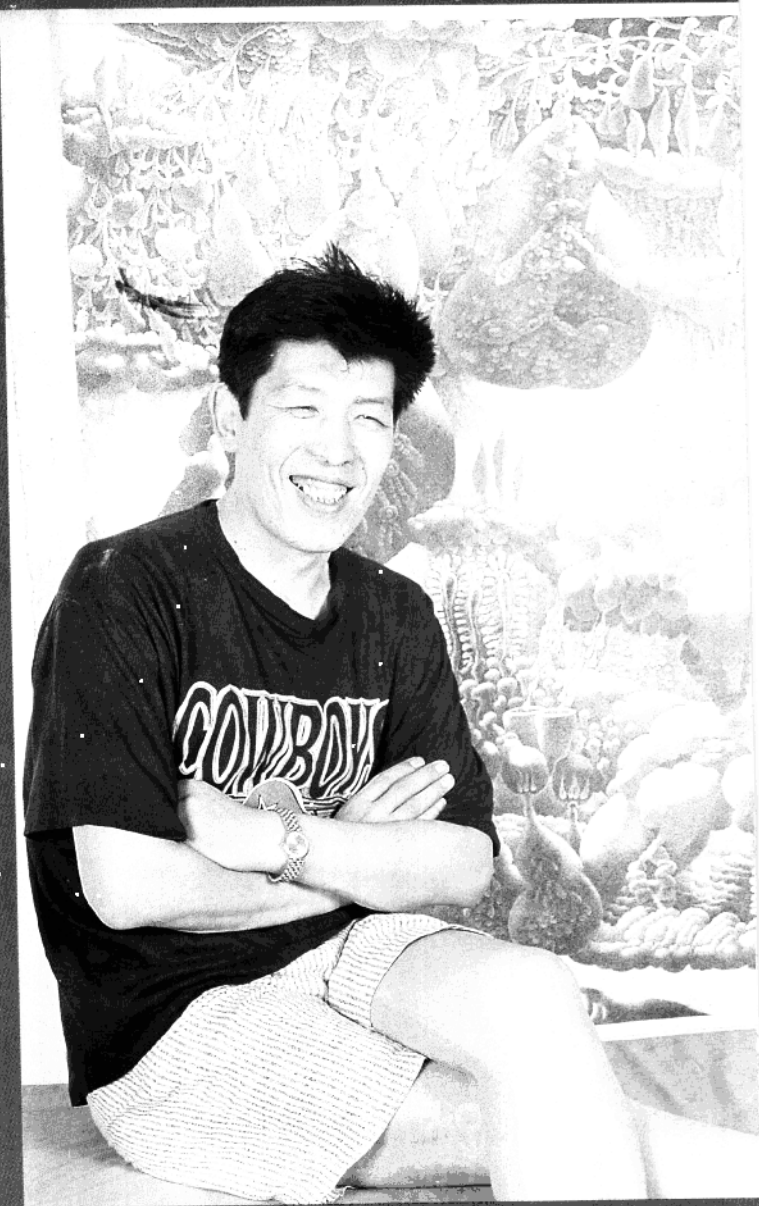


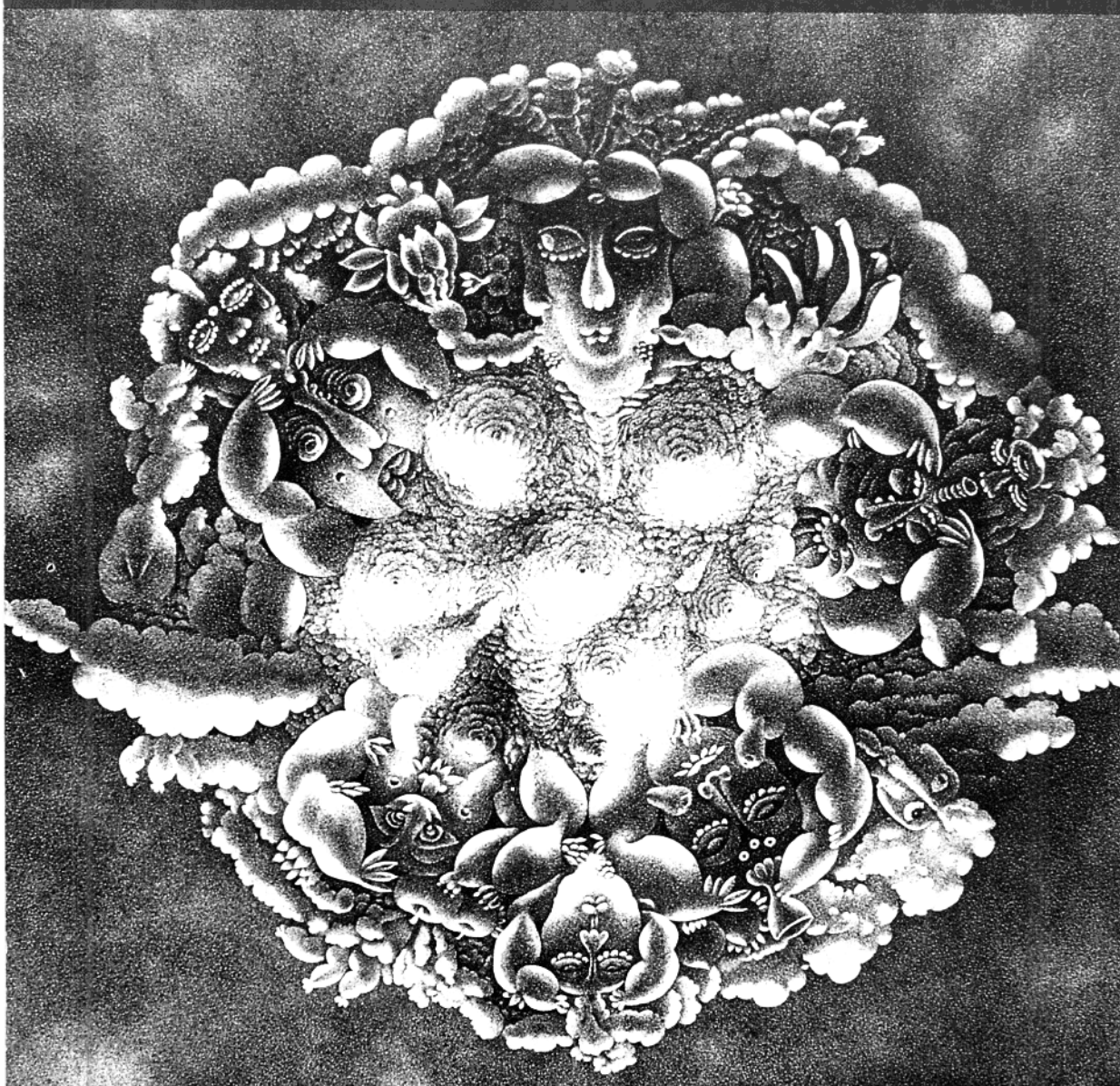
#### 畫家簡歷:

- 1953年10月15日生於河北承德
- 1983年7月河南大學藝術系進修油畫
- 1988年7月考入中央美術學院民美系
- 1991年8月畢業同時舉辦畢業展
- 1991年《美術》發表作品
- 1992年7月參加中國民族文化藝術博覽會獲一等獎
- 1992年湖南美術出版社出版《大鳥畫集》
- 1992年10月於北京當代美術館舉辦《過渡》聯展
- 1992年人民日報等報紙發表作品
- 1995年7月於中國美術館舉辦畫展。
- 1995年8月於中國國際展覽中心參加中國國際藝術博覽會

#### Biography

- Oct. 15, 1953 Born in Chengde, Hebei
- July, 1983 Took a refresher course in the Department of Arts, Henan University
- July, 1988 Admitted into the Department of Folk Arts, Central Academy of Fine Arts
- August, 1991 Graduated from the academy and held the exhibition of graduation
- 1991 Works were published by the magazine "Fine Arts"
- July, 1992 Participated the Chinese Exhibition of National Culture and Arts and was awarded the first prize
- 1992 "Selected Paintings of Dawei" was published by Hunan Arts Publishing House
- October, 1992 Held the joint exhibition "Transition" in Beijing Gallery of Contemporary Arts
- 1992 Works were published by "People's Daily" and other newspapers.
- July, 1995 Held an exhibition in the Chinese Gallery of Fine Arts
- August, 1995 Participated the Chinese International Exposition of Arts held in the Chinese International Centre of Exhibition





《一團和氣》之三 游戲

Harmony III At play

88.4 × 89.5cm

1990

### 《一團和氣》

《莊子·知北游》：“人之生也，氣之聚也。聚則為生，散則為死。”《廣川書跋》：“且觀天地生物，特一氣運化爾。”《禮統》：“天地者，元氣之生所，萬物之祖也。”……鑒覽經典，無不見中國古代向來把“氣”視為生成、變化一切的生命之質。生氣、神氣、靈氣、精氣乃至天地之氣、天地生生之氣，既是文人畫體系中的審美尺度，也是民間藝術體系中的精神支柱。一如《芥舟學畫編》所概括：“天以生氣成之，畫以筆墨取之，必得筆性墨性之氣與天地之生氣合並出之。”

這裏的《一團和氣》更具有民間意味，混沌滾動的和氣裹挾着欲望、吉祥、歡樂和蛻變，微觀與宏觀世界都在這生生不息的氣的運動之中。

### “Harmony”

According to “Zhuangzi Zhi Bei Tour”, “The life of a man is the gathering of air. A life is born when it gathers and it dies when it disperses.” “Guang Chuan Huaaba” also says that “All creatures between heaven and earth are the products of air.” Looking into the Chinese classics, you can often see the ancient Chinese always considered the “air” as the real origin of all lives. This philosophy is the aesthetic standards in the system of painting and also the spiritual prop in the system of folk arts.

“Harmony” looks more like a folk art. Desire, luck, happiness and the transmutation mixed and rolled together. Microcosmos and macrocosm are in this vitalizing movement.





《“調和氣”之四——玲瓏》  
Harmony IV Transiency  
88.4 × 89.5cm  
1990

# 範迪安

民間藝術對於每一位有文化修養和有藝術感覺的現代畫家都具有魅力，這首先是因為現代社會讓人跌落在精神經常無依無援的困惑與恐慌之中，人們因此需要依偎於牢靠的文化母體。中國的民間藝術正是中國文化母體的重要組成部分，她凝聚了華夏民族的精神歷史，她為現代中國人提供了一個精神的家園。

同時，民間藝術作為一個獨立的造型體系，還為現代畫家提供了深厚的藝術創造之源。在藝術語言探索變得十分艱難的今天，貼近或沉入民間藝術圖像世界，有了解獲得嶄新的藝術啟益，這就何以有一大批畫家堅持出入民間，勤懇地在民間文化土壤上尋找忘我地投身於民間藝術創造氛圍的基本原因，在這支想往文化洗禮的朝聖隊伍中，有徐大為的身影。

一些民間藝術學者的偏失在於孤立地理解民間藝術的某種內涵而不是整體，在於直接搬用某些象徵符號或造型手法而不是進行創造性轉換。徐大為向民間學習，把握是民間文化中經千百年而仍然散發着光采的永恆主題，是民間藝術造型體系對事物的本質獨特的認識觀念，而不是常見的素材和形式，這就給他的創作帶來了生機。

徐大為的藝術主題是生與再生。

現代人生活在時間的維度之中，由此認識到生命的短暫和生命的孤立。而在民間藝術觀念中，物質不滅，生命永存，生命在運動中轉化它們的生存形式，萬物在互滲和化生的過程中獲得永遠的生命。徐大為指繪的就是這樣一個生與再生、周而復始的世界。在他的筆下，一叢叢、一團團、一片片生靈——它們是天、地、人的集合與變體——彌漫和蔓延開來，形成充滿生命運動、洋溢着萬物吐納呼吸的渾蕩之境。

這是超越了物質屬性界限和物質現象界限的自然之境，在這個空間中，樸素的、單純的民間藝術觀念和含混的、複雜的現代藝術觀念疊合在一起。

可以說，徐大為是從民間走向現代的畫家。

徐大為在找到主題的同時也找到了語言，他可

以從具體的事物，也可以從抽象的觀念中生發造型意象，與其說他是理性地塑造形象，不如說他是從意識和感情深處流出一種汨汨不斷的造型感覺。在畫布面前，他的筆是他意識的末梢神經，能及畫面進而探入空間，在漫漫無邊的空白中滑行，留下了形象的痕跡，他失去了具體的色彩而獲得可以幻化成無數色彩的光，他失去了真實的形象，而獲得如顯微鏡下所見到的精緻的生命胚胎，他失去了嚴謹的結構而獲得萬物浮游、蠕動、滋生、繁衍的壯觀世界。

徐大為的藝術提供了一個“民間藝術當代樣式”的範例，他在探究生命再生之途的同時，也尋找到了自己藝術的再生之途。



《禁果》之一  
Forbidden Fruit I  
54.5 × 70.8cm  
1990



Text by Fan Di'an

Folk art is charming to all painters in modern time who are well educated and have the feeling of art, because the modern society often makes people feel puzzled and panic. People thus look for comfort in the arms of the mother culture. Chinese folk art is an important component of the Chinese culture, a gathering of the nation's spirit in both ancient and modern China.

Meanwhile, folk art, as an independent system for composition, providing modern artists with a rich source for artistic creation. Today when it is hard to explore the language of art, folk art may offer a new enlightenment. This is why a great number of artists insist on going to the depth of ordinary people, looking for inspiration for their work. Xu Dawei is one of the many artists.

Some of the artists looking for inspiration from folk art only understand part of the folk art, but not all. They directly use some of the symbols or the means of composition without converting creatively. However, Xu Dawei is different. He has grasped the permanent theme of the folk art — the understanding of the characteristics of matters, instead of the ordinary materials and forms. This has brought vigor and vitality to his artistic creation.

The artistic theme for Xu Dawei is generation and regeneration.

People in modern society think highly of time, from which they realize how short and lonely life is. As for folk art, everything in the world will exist forever: life is permanent; life changes its form for existence; and everything gains life in the course of mutual permeation and generation and rearnation. This is what Xu Dawei depicts in his works. With his brushes, the combination and transformation of the earth, the heaven and the mankind come into being, forming a world of life full of vigor and vitality and everything getting rid of the stale and taking in the fresh.

It is a natural world surpassing the limitation of materials. In such a space are combined the simple and plain perspectives of folk art and the vague and complicated ideas of modern art.

Xu Dawei is a painter from folk art to modern painting.

At the same time finding the main theme for his artistic creation, Xu Dawei finds the language for his work. He can find inspirations for his composition from both concrete matters and abstract concepts, a feeling continuously running from the depth of his conception and passions. Standing in front of his cloth for painting, his brush serves as the nerve ending, touching the picture and entering the space of his imagination. He loses his control of concrete color but discovers the light consisting of numerous colors in the illusion; He loses the real image but finds the embryo of life under the microscope; He loses the rigorous structure but reaches a fantastic world for everything floating, wriggling, multiplying and generating.



《禁果》之二  
Forbidden Fruit  
54.5 × 70.8cm  
1990

### 《禁果》

生命起源於愛欲，人類却由此背上原罪意識的重負。這牽涉生命與思想之謎的命題衍生出多少關於圖騰與禁忌的儀式，也催發各種各樣的象征圖象。

有意思的是，東方和西方關於人類始祖的傳說竟有相似的結構。亞當、夏娃與伏羲、女媧成了一體二形。

欲海茫茫，“知善惡樹”上的果實已經成熟，並且彌漫在無邊無際的空間中。

畫家極度地放大了禁果的體量，讓誘人的豐實與芬芳赫然膨脹。這種手法似乎受到中國古代以豐茂、碩大為美的觀念的影響，所謂“桃之夭夭，灼灼其華”，人類的悲歡綻發出奪目的絢爛。

### “Forbidden Fruit”

Life originates from the desire of love, however, human beings have borne the heavy burden of sinful consciousness therefrom. The subject involving the puzzle of life and thought has caused so many ceremonies relating totems and taboos, and also spurred the creation of various symbolizing designs.

It is interesting that the East and West legends about the first ancestors of mankind are unexpectedly similar to each other. Adam and Eve together with Fuxi and Nuwa have become the two forms from the same origin.

The sea of desires is boundless. The fruits on the “forbidden tree” are ripe and spread all over the endless space.

The painter enlarged the volume of the fruits and let the attracting richness and fragrance expand awesomely. This is a technique that seems to be influenced by the ancient Chinese ideology of regarding the luxuriance and giganticness as the beauty, which can be proved by the saying of “So beautiful as a peach, so brilliant as its flowers”. The joys and sorrows of mankind have splited, shining splendidness.