

国际艺术名家系列丛书·王鑫生油画精品集

意象·蜕变

灵魂的释放

—限量版—

IMAGERY·TRANSFORMATION

ARTIST XINSHENG WANG

OIL PAINTING COLLECTIONS

—LIMITED EDITION—

王鑫生

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肇庆分校建校二十周年纪念册
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西藏之音, Tone of Tibet, 113 cm x109 cm, 2011年





简历

1949年出生于中国西安。曾获美国国会授予的“国际艺术大使”称号，美国哈佛大学终身艺术成就荣誉勋章，美中书画艺术家协会主席，国际海外华人艺术家协会理事，美国休士敦大学终身艺术成就奖，美国休斯敦荣誉市民及亲善大使，江苏省华侨书画院理事，美国鑫生国际艺术学院院长，中国南京师大美术学院客座教授。

旅美画家王鑫生移居美国已近二十年，他的艺术创作中非常鲜明地体现了中西方文化的跨越性，在国际画坛享有崇高的声誉。王鑫生展现了通过意象手法和中国写意精髓来贯穿油画的主题作品。在表现手法上，王鑫生以东方意象表现主义为风格，以人物为其主要表现题材，在油画表现形态上可谓开了先河。当中国写意元素与西方表现主义的油画风格相结合时，他——王鑫生，创造了一种新的绘画语言。

艺术史学博士、《中国美术》杂志主编尚辉说，王鑫生的画作浑然大气，让东西方的文化、意识、笔法、刀法、技巧产生碰撞，让人感到一种具大的震撼力。尚辉认为王鑫生不仅在技艺上炉火纯青，而且他画面中的创造力和生命力都登峰造极，他画中的震撼强度和冲击力在画坛中是少见的，他的画不用署名，一看便知。当伴随着中国经济的腾飞和综合国力的提高而把中国文化作为一种价值观去影响世界的时候，王鑫生的作品正是跨文化学艺术史的研究对象。

2008年10月4日，美国国会山庄首次专为艺术家王鑫生升旗，表彰他作为世界著名的艺术大师和杰出的教育家所作出的贡献。作为唯一一位华人艺术家，被授予美国国家最高级别的荣誉并作为形象代言人，艺术家王鑫生表示：“非常感谢美国国会给予我美国国家最高级别的荣誉和肯定，我将会用我的艺术作品架起中美之间的文化艺术桥梁。”



2008年10月31日，美国老布什总统收藏王鑫生先生为他所作的肖像作品。



2008年10月31日，美国老布什总统收藏王鑫生先生为他所作的肖像作品。



2007年11月28日，现美国国务卿，2008总统候选人希拉里参议员从王鑫生画家的手中喜获她的素描。



2007年4月12日，壳牌(Shell Oil Company) 董事局主席兼首席执行官约翰霍夫梅斯特先生(Mr. John Hofmeister) 收藏了油画肖像。



2007年，画家在姚明家中作画。



2008年，姚明在画家个人展览酒会。



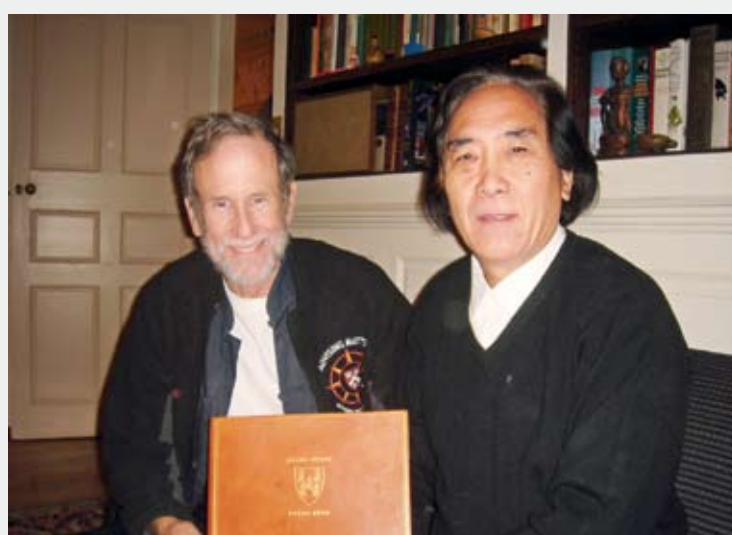
2003年，鉴于王老师在艺术上的成就和对培养艺术人才作出的特殊贡献，休斯敦市长李·布朗(Lee Brown)亲自为王鑫生先生颁发“荣誉公民”暨“亲善大使”荣誉证书。



休斯敦市长比尔·怀特(Bill White)先生命名2004年3月15日为“王鑫生日”，以表彰王鑫生先生为艺术作出的杰出贡献。



2008年10月8日，美国国会颁发奖状褒奖王鑫生先生为“世界艺术大师”。



2008年2月，王鑫生先生在哈佛大学亚当学院举办画展，并得到贵宾级（最高级）礼。



2008年，画家个人展览Thronwood Gallery。



2008年，画家个人展览Thronwood Gallery。



2011年9月，王鑫生在艺术研讨会上演讲。



2011年，王鑫生艺术研讨会上，教授们各抒己见，给予高度评价。



2011年2月5日，美德州历史博物馆。



2011年2月5日，美德州历史博物馆。



2011年7月2日，北京今日美术馆国际艺术家王鑫生先生油画精品展。



2011年7月2日，北京今日美术馆国际艺术家王鑫生先生油画精品展。



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2011年7月2日，北京今日美术馆国际艺术家王鑫生先生油画精品展。



2011年9月9日，孙中山与南京临时政府百年纪念画展开幕式上国际艺术家王鑫生发言。



2011年9月9日，南京总统府国际艺术家王鑫生在孙中山系列作品前和馆长、画家的合影。



2011年，辛亥百年研讨会。



2011年，辛亥百年研讨会。



2011年9月，江苏省美术馆意象·蜕变油画展。



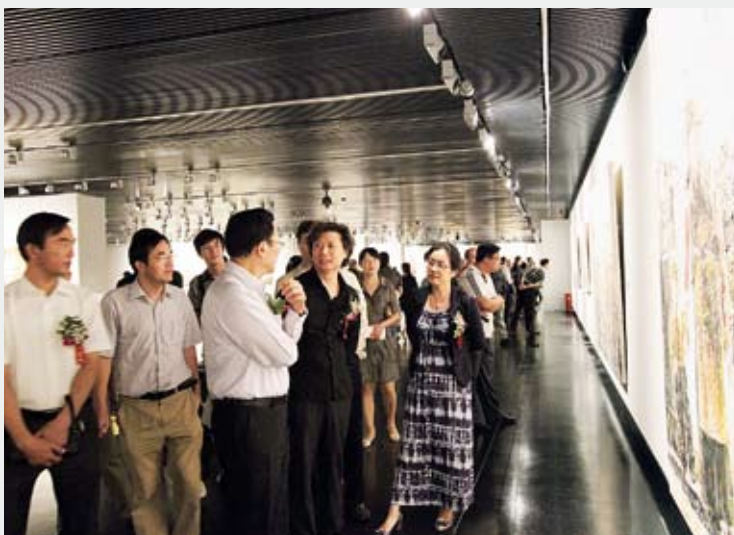
展览剪彩。



2011年9月，艺术家王鑫生在江苏省美术馆意象·蜕变油画展开幕式上。



江苏省美术馆意象·蜕变油画展。



江苏省文化厅副厅长高云、江苏省美术馆馆长孙晓云和艺术杂志主编尚辉一起观看王鑫生先生油画展。



观者如潮。

自述

王鑫生

“艺术是生命永恒意识的表现，将热情美好的或悲凉痛苦的，以绘画特有的方式启迪人们的思索。”

——王鑫生

艺术家的本能是去发现生活中的美和创造具有自我语言的艺术世界。小时候常模仿戏剧中人物生动的动作和表情，戏里的人物是夸张的但也是活生生的。其实人物生动的肢体语言和表情是最能反映其状态和性格的。近来作画常常结合中国意象的表现立意和生动的人物情态语

Artist Statement

Xinsheng Wang

"...an expression embroiled in beauty and passion pains and sorrows, generating in its typical style of painting deep thoughts and imagination."

——Xinsheng Wang

The instinct of an artist is to discover the beauty of life and create the world of art in his own language. When I was young, I often imitated the acts and expressions of figures in operas. Those figures are an artistic exaggeration, but at the same time they are true to life. The vivid body language and expressions of the figures are the best reflections of their statuses and characteristics. In my recent works, I usually combine the conception and idea of the imagery with the dynamic facial expression and body movement of my human figures to create a visual impact with deeper space for

言，力求表现一种具有更多想象空间的视觉冲击力。

面对自己这些年的作品，有很多感触。我的艺术和生活经历就像是中国这些年的变化。我是和共和国同龄的。经历了建国、大跃进、灾荒年、文化大革命、改革开放和出国潮，也目睹了近些年的经济腾飞。当知青的那些年有幸画了很多主席像，在工厂组织宣传队培养了对音乐的偏爱。所以在很多题材性作品里我也将音乐带进了里面。艺术是无国界的。音乐和绘画本来就是在高灵性的层次上有共的。

每当作画时我总是要放一些能使我带动画面的音乐。意想

随着音乐挥洒在写意的快意中。有位国外的评论家在讲到意象和抽象时说这些是外国的东西，就像舶来品一样，到中国就被中国的画家模仿了并搞得四不像。其实意象和抽象恰恰是中国艺术的立足点。把中国艺术画的感念和西方油画艺术的语言结合是必然的，也是现行艺术大环境下艺术家国际化的产物。中国绘画美学认为，“美”是要在物理世界之外构建一个情景交融的意象世界，而“意象”就是美的本体，也是艺术的本质。这是本身绘画的基本立足点。没了“意象”就没了所有的绘画语言。写实之后的浪漫主义，以后的移情论、表现主义和现象学美学，都是沿着这个路子走下来的。尽管它们之间也存在重要的差异，但根本源于“意象”。从古时《易传》到今天这个时代它

是立得住的。所以，我觉得抓住了“意象”就抓住了中国传统美学和西方现代美学的契合点。这些自己的绘画和生活感悟，希望画界朋友多多指导。

2011年于美国休士敦

imagination. The evolution of my paintings evokes strong feelings. Throughout my life and art career, I have witnessed the changes happening in China over the course of many years. I am the same age as the People's Republic of China. I have lived through the founding of the People's Republic of China in 1949, the Great Jump in 1958, the disastrous years in the 1960s, the Great Cultural Revolution from 1966 to 1976, China's Reform and the Opening to the World in 1980s, and the immigration trend in the 1990s. I have also seen the rapid development of the economy. In the 1960s and 1970s, I was lucky enough to draw many pictures of Chairman Mao as one of the Educated Youth. I developed my passion in music when I was in the propaganda team in the factories. I began to bring music into themed paintings. Art is a language without any geographical boundaries. Music and painting can create resonance

at the level of the highest intelligence. Every time I pick up my paintbrush, I play music that can stimulate my imagination while I paint. I enjoy the pleasure of my thoughts flying freely with the sound of music. A foreign critic once said that imagery and abstract style originated from western countries, and that Chinese artists imitated them and made them nonsense. On the contrary, imagery is precisely the basis of Chinese art. Combining the idea of Chinese art with the language of western oil painting is at once necessary and completely natural. It is the product of the globalized context of modern art. Chinese aesthetics hold that beauty should be constructed in the world of imagery, integrating scenes and emotion outside of physical limitation. "Imagery" is the essence of aesthetics and art, which is the foundation of painting. Without "imagery", the language of painting would lose its meaning.

Realism, Romanticism, Empathy (Einfühlung), Expressionism and Phenomenology Aesthetics all followed the path of imagery. Although they have important differences, their essence is based on "imagery". The concept of imagery has been in use from the ancient times of YiChuang until today. I feel that as long as I can grasp the essence of "imagery", I can find the balancing point between traditional Chinese and modern Western aesthetics. Here I present some of my paintings to share among friends in the realm of art. All suggestions are warmly welcome.

Houston, TX, USA, in the year of 2011

王鑫生意象现实主义的文化跨越

尚 辉
艺术史学博士
中国美协理事
中国美协理论委员会委员
《美术》杂志执行主编

跨文化现象是今天社会发展中越来越带有普遍性的一个问题。美术中的跨文化现象，更多地出现在旅居、定居或移民到国外的一些美术家的创作上。一方面，这些在国外生活与工作的美术家为适应异域的文化生存而自觉或不自觉地去表达所在国的人文情感，艺术语言与表现手法也多半追随所在国的流行艺术样式；另一方面，这些美术家又十分自然地流露出母体文化的审美情感，甚至于一些最基本的艺术判断与艺术崇尚也都摆脱不了母体文化的影响。这样就形成了这些美术家艺术创作的跨文化特征。

移居美国休斯顿已近二十年的王鑫生，在他的艺术创作中就非常鲜明地体现了这种文化的跨越性。一方面他用相对写实的油画描绘了当代美国民众的日常生活，并通过肖像绘画塑造了美国民众心目中的一些公众人物形象，从中不难看出作者作为美国公民与他们思想情感的

Cross-Cultural Impressionistic Realism of Xinsheng Wang

Shang Hui
Doctor of Art History,
Director of the Chinese Artists Association,
Committee Member of Art Theory of Chinese Artists Association,
Executive Editor-in-Chief of "Fine Art" Magazine

The cross-cultural phenomenon is becoming a more and more universal issue brought about by today's social development. The cross-cultural phenomena in art occurs more in the creative works of those artists who are living in or immigrate to foreign countries. On the one hand, these artists , living and working in an exotic culture, express the local human emotions consciously or unconsciously in order to adapt to the lives of foreign cultures. Their languages and practices of art mostly follow the popular forms of arts of those countries in which they live. On the other hand, these artists very naturally reveal the aesthetic emotion of their maternal cultures. Even the most basic artistic appreciation and judgment can't escape the influence of their maternal cultures. As such, the cross-cultural identity is formed by the creative works from these artists.

Xinsheng Wang moved to Houston nearly twenty years ago. His creative art works clearly reflect the cross-cultural phenomenon. On the one hand, he depicted the daily lives of contemporary Americans in relatively realistic oil paintings. He also portrayed images of American public figures in his portraits. From his works, it is not difficult to see that the author, as an American citizen, is closely

息息相通；另一方面他的油画艺术特征又隐藏着中国本土文化的深深烙印。譬如，他画的草根系列、音乐家系列、爵士乐系列，虽然描绘的都是美国人，但作者选择的表现对象却主要集中于美国社会的底层民众，尤其是选择的一些具有社会批判性的黑人乞丐、越战老兵和街头艺术家。具有现实主义思想特征的这些作品，无疑都和王鑫生在中国本土受到的艺术教育密切相关。再譬如，他选择写实油画作为他绘画的基本表现形态，这不仅适应了美国当地艺术收藏家的审美趣味，而且便于他现实主义艺术创作的思想表达。富有趣味的是，他的写实油画和国内追随欧洲传统写实油画的流风相距甚远，而多多少少体现了美国抽象表现主义的遗韵。但更为重要的他的那种可以作为他个性风格标志的意象写实主义，却来自于中国母体文化，尤其是中国画的水墨写意特征几乎构成了他意象性的全部艺术灵感与才化。还譬如，除了描写人物，他还创作了禅荷系列、睡莲系列和

linked with the thoughts and feelings of Americans. On the other hand, Chinese local culture is deeply imprinted in his oil paintings. For example, although he portrayed mostly American people in his grass-root series, musician series and jazz series, but he focused most of his object of expression on those from the bottom of American society, especially the socially critical black beggars, the Vietnam War veteran and street artists. The realistic characteristics of XinshegnWang's art works are undoubtedly closely related to the art education he received in China. As exemplified in his choice of realistic painting as the basic form of expression, his art works are not only adapted to the aesthetic taste of local American art collectors, but also advantageous for the expression of his thoughts in his realistic paintings. Interestingly, his realistic oil paintings are far different from those realist oil paintings by domestic artists who follow traditional European style. Rather, his realistic paintings have more or less the flavor of American expressionism. More importantly, the Impressionistic Realism, which identifies his individual style, actually stems from his maternal Chinese culture. It is especially true that his artistic revelation and talents are almost completed formed by the impressionistic Chinese ink painting characteristics. As another example, he has created Zen style

雨鹤惊春等风景画。但这些充满禅意、表现自然的作品很难归属西方风景油画的审美范畴，而更接近中国花鸟画。显然，王鑫生在这些花鸟作品里使用的是印象光色观照风景的呈现方法，而在审美内涵上营造的却是东方文化的哲诗与意境。

1949年出生的王鑫生，是典型的“生在新中国、长在红旗下”的共和国的同龄人。他的成长经历埋藏了太多与这个新生国家共同经历的政治与文化变迁。这种文化经历无疑铺垫了他关注社会底层、与普通民众休戚相关的现实主义艺术的精神底色。他出生于西安、成长在河南，这两个中国历史文化的古地都浇灌了他艺术的灵慧之根，这是他不论跨越何种文化都不会被消解的母体血液。作为时代的幸运儿，他在改革开放的20世纪90年代赴美旅居。在当代世界艺术中心，他潜心西方传统和现当代艺术的研习，在成为一个旅美画家的过程中，饱尝

paintings such as lotus series and the “crane in spring rain”. It is difficult to categorize these works depicting nature, which are full of Zen, as western style landscapes. These works resemble more Chinese style paintings of birds and flowers. Apparently, Xingsheng Wang's works present the philosophy, poetry and artistic conception of oriental aesthetic connotation, although Xinsheng Wang used the light and color rendering of impressionism in landscape painting.

Born in 1949, Xinsheng Wang is typical of those contemporaries who “lived in new China and grew up under the red flag”. Too many political and cultural changes along with the growth of the newly born country are deeply imbedded in his experiences. These cultural experiences undoubtedly formed the spiritual foundation of realistic art works focusing on regular people and those live at the bottom of the society. He was born in the city of Xi-an and raised in Henan province. These two ancient capitals of historical Chinese culture have watered his root of talents. This is the maternal blood that will never dissipate when he steps across any cultures. As one of the lucky ones of the time, he immigrated to the United States in the 90's during the reforming and opening-up period of China. In the United States, the center of contemporary art, he

异域文化生存的艰辛并最终在文化跨越的探索中确立了东西方艺术间的临界点，由此而形成了自己独特的艺术个性与风貌。

当伴随着中国经济的腾飞和综合国力的提高而把中国文化作为一种价值观去影响世界的时候，那些旅居国外的华人艺术家其实早已通过他们每个个体的艺术创作进行了种种文化跨越。王鑫生的这些作品正是跨文化学艺术史的研究对象。

2011年8月18日于北京22院街艺术区

concentrated on the study of traditional western and contemporary art. In becoming an artist living in the US, he tasted the hardship of survival in a foreign culture. He finally found the critical point between oriental and western arts in his cross cultural pursuit, and established his unique artistic individuality and style.

When Chinese culture as a unique value is to influence the world along with the rapid development of China's economy and overall national strength, those overseas Chinese artists living abroad have already stepped across various cultures through their own artistic creations. These works of Xinsheng Wang are exactly the objects of art history research on cross-cultural arts.

August 18, 2011 at Beijing 22 Court Street Art District

写在王鑫生画展前

张子康
今日美术馆馆长

从艺术成功学的角度去讨论艺术，第一步是创造符号，第二步是创造地位，第三步是创造历史。现代艺术社会越加关注与当下社会发生关系的视觉符号，就是与美或视觉冲击力有关系的视觉符号，通过制造某种奇观，从而满足观众对刺激的追求。其作品的符号性就会淡化，艺术家的面目就会变得模糊，所以大部分艺术家会努力保持其一贯的符号化风格；要么就是艺术家把自己变成一种符号，这是另一种做法。当然，最好的作品还是那些令人感动的作品，涉及一种关乎时代的共同情感。

A Preface to Xinsheng Wang Solo Exhibition

Zhang Zikang
Curator - Beijing Today Art Museum

When discussing art from the angle of success, creating a symbol is the first step, reputation the second, and history the third. Visual symbols closely associated with contemporary society draw increasingly greater attention in modern society. These visual symbols are connected with aesthetics and visual impact, and they satisfy peoples' pursuit of excitement through the creation of manmade spectacles. But if artists are to consistently create new visual symbols, the strength of these symbols in their artwork will be weakened and their features will become blurred; therefore, most artists will prefer to keep to a consistent symbolic style, or to use another approach, turn their works toward different types of symbols. Undoubtedly, the best works should be those that touch on