

中央美术学院
博士
研究创作集

中国画卷
王彦萍

格

调



局

葛玉君 主编

安徽美术出版社

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新的试验 新的成果

邵大箴 / 中央美术学院教授 博士生导师

——序《格局·格调——中央美术学院博士研究创作集》

近十年来，中国美术教育中增加了艺术实践类的博士学位，目的是尝试培养学者型的艺术家。最先招收实践类博士学位研究生的是清华大学美术学院，继而跟进的有浙江中国美术学院和北京中央美术学院，后两个学院招收的人数有相当的规模。中央美术学院，作为教育部直属的唯一一所高等美术学院，在做出这一决定之前曾由学术委员会反复讨论研究关于实践类博士生的生源、如何选择招收博士生的导师，以及制定相关的培养计划等问题，其中重要的一项是采取哪些措施使博士生研习期间既在艺术实践上有所突破，又在学术上取得相应的研究成果。学院委员会决定实践类博士生设双导师制，即一位实践专业（中国画、油画、版画、雕塑）教授，一位史论研究的教授，分别负责艺术创作和博士论文写作的指导。

近十年来，中央美术学院已招收实践类博士生数十名，其中有相当一部分是本院在职青年教师，也有全国其他院校和艺术机构的人员。除了较严格的招生考试制度外，博士生入学后在艺术创作和史论研究上也要付出艰辛的劳动。应该说，绝大部分的博士生在创作与史论研究上都取得了可喜的成果。他们努力打通艺术实践与史论研究的隔阂（本来这种隔阂是不应该存在的），努力提高实践思维与理论思维的能力，认真钻研某个史论专题，梳理课题学术源头与脉络，搜集大量史料和已有的研究成果，从中发现问题，运用相应的研究方法撰写学位论文，从学理上给予解释与回答。他们研究的史论课题大多与自己从事的专业实践有关，也有属于纯理论或基础理论范畴的。关于他们攻读博士学位期间的艺术创作，由于受论文撰写占用大量时间和精力影响，除一些原来基础雄厚和有充分准备的学员之外，一般说没有达到人们

预料的水平。这也说明，他们在读期间学术领域取得的成绩要体现于创作实践，需要有一个消化、体会和探索的过程。艺术家的手头功夫是受眼界制约的，眼高手低是一般的规律。视野扩大了，思考问题深入了，手头功夫自然会得到提高。不过，无论怎么说，这些经过三年或三年以上认真攻读博士学位的青年艺术家，他们的创作成果和他们撰写的学位论文，在当前美术界展现出了一种特有的、可供我们研究的格局和格调。

培养艺术实践类的博士学位研究生是一种新鲜事物，它存在不少值得我们认真思考和研究的问题，所以从它产生到现在，在学界都有不同意见，这种对我们完善博士生制度的有益争论，肯定还会继续下去。近十年来，我们已经取得的经验和暴露出来的问题，会为我们继续深入讨论这一问题提供可以言说的话语。我想，这就是葛玉君和李捷主编《格局·格调——中央美术学院博士研究创作集》的初衷。是为序。

New Experiments, New Achievements

Shao Dazhen / Professor and Doctoral Supervisor of
China Central Academy of Fine Arts

—Preface for Geju-Gediao—Doctoral Research of
China Central Academy of Fine Arts

A doctorate in artistic practice has been added to China's art education over the past decade. The purpose is to try to train scholar-type artists. Academy of Art & Design of Tsinghua University first enrolled practice-type doctoral students, and then China Academy of Art in Zhejiang and the China Central Academy of Fine Arts (CAFA) in Beijing followed. The latter two colleges enrolled a considerable number of students. CAFA is the only one art college which is directly under the Ministry of Education. Its academic committee had repeatedly discussed a series of relevant issues before making this decision, including source of practice-type doctoral students, how to select and recruit doctoral mentor, and development of related training programs. An important issue was that what measures to take to enable doctoral students to make a breakthrough in artistic practice during doctoral studies and obtain corresponding academic research achievements. The College Committee decided to set up a dual-mentor system for practice-type doctoral students, that is, a professor for practicing courses (Chinese painting, oil painting, printmaking and sculpture) and a professor for research on history, respectively responsible for guiding artistic creation and dissertation writing.

CAFA has enrolled dozens of practice-type doctoral students over the past decade, a considerable part of which were the young teachers serving in CAFA. There were also people from other institutions and arts organizations across the country. In addition to stringent entrance examination system, doctoral students also needed to make great efforts on artistic creation and research on art history and theory after their enrollment. It should be said that the vast majority of doctoral students have made gratifying achievements on creation and research. They strived to bridge the gap between artistic practice and research on art history and theory (originally this gap should not exist), made efforts to improve the ability of practical thinking and theoretical thinking, delved in specific subjects regarding art history and theory, sorted the source and context of academic subjects, collected a large number of historical data and existing research achievements, found problems and

applied appropriate methods to write dissertations so as to give academic explanation and solution. Most of the subjects regarding art history and theory they studied were related to the professional practice they engaged in. Some of them were purely theoretical or belonged to basic theoretical context. Due to the demanding task of paper writing, which was time-consuming and energy-consuming, they generally did not meet the expected level except some well-prepared students with strong foundation. This also indicated that it required a process of experiencing, exporing & digesting to demonstrate their academic achievements in creative practice. Artists' capacity is constrained by the vision. Being fastidious but incompetent is the general rule. With expanded horizons and deep thinking, the capacity will naturally improve. Whatever, after three or more years of earnest doctoral study, the creations and dissertations finished by these young artists show a unique pattern and style available for us to study in the current art world.

Training doctoral students of art practice is a new thing. A lot of issues deserve our study & reflection. Therefore, different scholars have different opinions on it since its foundation. Definitely, the debates which benefit the perfection of the doctor training program will certainly continue. The experience obtained and the issues exposed over the past decade will provide discourse for our in-depth discussion on the program. I believe this is the original intention of Geju-Gediao-Doctoral Research of China Central Academy of Fine Arts edited by Ge Yujun and Li Jie.

——《格局·格调——中央美术学院博士研究创作集·中国画卷》序

“博士”是这个时代象征知识和学问渊博的学位称号。每位莘莘学子都梦想成为博士。如果是攻读美术方面的博士，最希望入读的当然就是中央美术学院。要想入中央美术学院攻读博士必须通过科举一样最严格的考试和导师的筛选，这种拼搏的辛苦各自有知。即使入学了，其间也要为写一篇十万字的合格论文而读书数卷不能懈怠。这对于本来以画画为主的实践者来讲，研究理论成为学者，创作中又能技高、品高、格高，可为难之又难也。被中央美术学院的博导看中而入学的博士学子是极幸运的，成为时代骄子，争得如此之优的再学机会，实在是人生之大幸。当下是开放的时代，是艺术发展的最佳时期，也是展现才华的岁月。他们是优秀的，是能够奋起向艺术的深度和高度而不懈努力的。我们所要做的就是给他们提供一个最优质的学习平台，中央美术学院中国画学院在继承前辈“学术传统”和“教学传统”的基础上，始终强调中国画文脉的本体性与纯正性，崇尚学术研究的科学性、合理性，坚持“中为体、西为用”的包容性学术方略和“传统为本、兼容并蓄”的教育思想，定位于“传统出新”“中西融合”两条学术主线，坚持“传统、生活、创造”的教学原则，“临摹、写生、创作”三位一体的教学方式。针对不同学科的不同专业特点，衍生出不同的发展脉络：山水画、花鸟画、书法专业以传统为根本、随时代而发展，在传统的基础上创新——这是传统脉络；人物画则坚持“传统为本”“中为体、西为用”的学术方针，融合借鉴，注重绘画的民族性、时代性和个性——这是融合脉络。两条脉络同源共进、互为借鉴、互相影响，既是中国画学院学术精神的实质，也是今后中国画发展的方向。

由葛玉君博士主编的《格局·格调——中央美术学院博士研究创作集》是一部经过慎重思考，从理论深度出发，展现美术博士实践创作之才华的学术丛书。入选丛书集

的博士们在学术上已取得了一定的成绩，有的博士在学界和社会上也产生了一定的影响。这些博士撰写的学术论文均通过专家、学者、导师的认可。足以说明其论文具有理论上的创见，梳理了课题，阐述了观点，解答了一定的学术问题，他们的研究成果在当代学界具有前沿性。他们各自的学养提高了，理论水平加深了，见知更广阔了，实践创作方向也随之更清晰和明确了。不过，他们创作的这些中国画作品入选了丛书，并不一定说明作品是十分完美的。当各位读者翻阅这套学术丛书，对这些博士的中国画和中国书法作品赏析评品时，要抱着一种平和、静心之态，从研究的角度、从时代大格局的角度来品评他们各自作品的风格、特点、技法语言、立意及文化内涵。本丛书的题目是“格局·格调”，是指导读者去思索的导引。博士的画作是何水平？以此问为题，便是读者应该进一步深入思考的。对中国画的传统与现代，中国画核心本质的认识，中国画笔墨技法、形式风格、书法功力做出恰当的确认，是一个有难度的问题。如果读者在赏析此丛书时能够从格局、格调、品质、品位、笔墨功力、意境等方面，提出一孔之见，供大家讨论，这也可以说是达到本套丛书的目的之一了。想一想：中国画将如何发展？中国画到底需要守住什么，创新什么？这的确是一个时代的大课题。

《格局·格调》这套系列学术丛书虽然还有很多需要改进的地方，但作为一个小的阶段性的总结，将成果与问题同时暴露出来，对于我们今后从中国画的本体出发多视点、多角度地进行研究，无疑提供了有益的借鉴空间。

Seeking Innovation from Tradition and Fusion of Chinese and Western Culture

—Preface for Geju·Gediao—Doctoral Research of China Central Academy of Fine Arts-Chinese Painting

Volume

"Doctor" is a degree title representing profound knowledge and learning in this era. All students have a dream of becoming a Doctor. If they pursue a doctor degree of fine arts, The China Central Academy of Fine Arts (CAFA) is their first choice. To enter CAFA for the doctoral course, students must pass the most rigorous entrance examinations and mentor screening as system imperial examinations. They deeply understand such hard work. Even after obtaining admission, they still can not slack off and they need to keep reading a large amount of books during the course to write a qualified dissertation. To practitioners who are originally engaged in painting, it is extremely difficult for them to keep a balance between theoretical studies as a scholar and artistic creation with high skill, high quality and high standard.

The doctoral students selected by doctor mentors and enrolled by CAFA are very lucky and become the strong performers of the times. The present time is an open era and the best time for artistic development. This era is the era of the talent show. Based on the succession of seniors' "academic tradition" and "teaching tradition", School of Chinese Painting of CAFA always stresses noumenon and purity of the context of Chinese paintings, advocates scientificity and rationality of academic research, adheres to the inclusive academic strategy "based on the Chinese culture, integrated with the Western culture" and the concept of education "traditional-oriented and inclusive", locates in two main academic lines including "innovation based on tradition" and "fusion of Chinese and Western culture", adheres to the teaching principles "tradition, life, and creation", and the three-in-one teaching mode "copying, painting, creating". For different professional characteristics of different disciplines, different development contexts have been derived: landscapes, bird-and-flower painting and calligraphy take tradition as fundamental, develop with time, and innovate from tradition—this is the traditional context; figure painting adheres to the academic approach of "tradition-oriented" and "based on the Chinese culture, integrated with the Western culture". It pays attention to nationality, times and

Tang Yongli / Doctoral Supervisor and Dean of Chinese Painting School of China Central Academy of Fine Arts

personality—which is the integration context. Two contexts are homologous, learn from each other and are influenced by each other, which is not only the essence of academic spirit of Chinese Painting School, but also the future direction of Chinese painting.

Geju · Gediao edited by Dr. Ge Yujun is a series of academic books with prudent thoughts, starting from the theoretical depth, and showing the practice and creation talent of Doctors of Fine Arts. Doctors included in the books have achieved some encouraging academic outcome. Some of them also had some impact on academia and society. The papers written by these doctors were accepted by experts, scholars and instructors, showed theoretical originality, sorted the topics, elaborated view, answered some academic issues and featured the frontier of research topics pursued by contemporary scholars. Then, their practice and creation direction would be clearer. When you read the books and evaluate their works of Chinese painting and Chinese calligraphy, you'd better hold an attitude of peace and meditation and evaluate the style, characteristics, techniques, language, conception and cultural connotations of their works from a research perspective and from the perspective of the general pattern of the times. This series of books is titled "Geju·Gediao", which is a guidance for readers to ponder. What level are Doctors' paintings? It is a question the readers should think about in depth. The learning of tradition and modern of Chinese painting and the core and nature of Chinese painting, the confirmation of techniques, forms, style and calligraphy skill of Chinese painting are difficult problems. Raise some questions when reading and evaluating the books and put forward partial understanding from the perspectives of pattern, style, quality, taste, ink skill and mood, etc., for discussion. Think about how Chinese painting will develop? What does Chinese painting should maintain and what should be innovated? This is a big issue of an era.

《格局·格调》是我在攻读中央美术学院博士学位期间，受邀为安徽美术出版社策划的一套学术丛书，一晃眼，至今已近三年，值丛书马上付梓之际，回想起策划的整个过程，虽非常辛苦，但倍感欣慰！

本套系列学术丛书分为造型卷^[1]、中国画卷和书法卷（筹），书名为《格局·格调》，努力尝试对近些年实践类博士的培养过程做一个回顾与整理。所谓“格”的概念，至少有以下几种含义：其一，“言有物而行有格也”（《礼记·缁衣》），即标准、范式的建立；其二，品格、品质；其三，一种衡量、鉴别的能力；其四，在“格物致知”（《礼记·大学》）中，更有探索、洞察、推究、研究的含义。这也正符合关于博士生培养旨在尝试性建构一个高品质、高标准的目标。而博士生的学习过程本身就是一个不断研究、探索、实践的过程，这一过程并不仅仅局限于对绘画语言、笔墨技法层面的追求，更提倡对于研究能力、鉴别能力的锻造。关于“格局”“格调”两个概念，则更多是一种横向和纵向意义上的指征，格局指一个艺术家视野的开阔，涉猎之广泛，跨学科、跨领域的研究能力，即关于艺术家“通才型”“学者型”发展趋向的定位；格调则指向一个高下的维度，它一方面指艺术家在本专业领域研究的高度，同时，还包括艺术家本人的综合修养、学识的高下。

早在实践类博士生培养工作开展之际，潘公凯先生便指出如何定位博士生是博士培养的关键所在，并提出将“学者型”艺术家作为博士生的培养目标。这样一种尝试并非削弱艺术家对本专业的研究能力，而是在此基础上把个人的综合素养、学识、心性等全方位的提升作为一个方向，关于“学者型”艺术家的培养已不仅是中央美术学院也是全国艺术院校人才培养探索的主要目标。因此，本套丛书并非一般意义上的作品集，而是尽最大可能反映、体现艺术家学习的过程与思考的维度，记录这批艺

术家如何将理论研究与实践创作紧密结合的过程。尽管过程本身并不一定“完美”，但给我们的启示则可能是深刻的。基于此，本套丛书更愿意起到抛砖引玉的作用，正如邵大箴先生所言，“近十年来，我们已经取得的经验和暴露出来的问题，会为我们深入讨论这一问题提供可以言说的话语。”这也正是我策划此套丛书的初衷所在。以上仅代表我个人的观点，在我看来，在目前国内的学术语境中，写一篇好的文章、策划一套好的丛书抑或一个展览，其重要性似乎并不在于它的受众是哪些，同时也并不在于它具有何种的市场价值。重要的是：它究竟在表达一种怎样的诉求，建构一种什么样的理念与价值标准，抑或起到何种的范式作用……

最后，衷心感谢邵大箴先生为丛书撰写总序；感谢唐勇力教授、丁一林教授分别为“中国画卷”“造型卷”撰写序言；感谢著名设计师王子源教授带领团队黄婷、杨佳成完成丛书的整体设计。当然，尤其要感谢安徽美术出版社社长武忠平先生对学术的支持，对本套丛书的大力投入。

由于各种原因，此套丛书还有很多不足之处，好在这是一项开放的、持续的项目，希望大家多提宝贵意见，以便在今后的策划中进一步完善！

【1】中央美术学院造型艺术这个词主要包括国、油、版、雕、壁等艺术种类。21世纪初，在新一轮学科建设中，沿用了造型艺术这个称谓，保留了油、版、雕、壁的系科建制，而将中国画分了出去，成立了造型学院和中国画学院，并且在造型艺术板块中增设了实验艺术专业，后又在此基础上成立了实验艺术学院。因此，严格意义上将此卷称为“造型卷”不是十分准确的，但是为了整体的规划，暂定为“造型卷”，特此说明。

Geju · Gediao is a set of series of academic books I edited during my doctoral study at China Central Academy of Fine Arts (CAFA) with the invitation of Anhui Fine Arts Publishing House. Time flies, it has been nearly three years. Recalling the whole process of editing, I feel really delighted at the time that the series of books are ready for publication!

This set of academic books, entitled Geju · Gediao, is divided into three volumes including the Plastic Art Volume⁽¹⁾, Chinese Painting Volume and Chinese Calligraphy Volume (arranging). We are trying to review and summarize the cultivation process of practice-type doctoral students in recent years. The concept of "geju and gediao" at least has the following meanings. First, "have substance in speech and behave in a fit and proper way," (Li-Ji · Zi-Yi), that is, establishment of standards and patterns; second, character and quality; third, the ability of measure and identification; fourth, exploration, insight, deducing and study are contained in "studying the nature of things" (Li-Ji · Da-Xue). The above conforms to the aim of doctoral cultivation, which is, tentatively constructing a high-quality and high-standard target. The learning process of doctoral students is a continuous course of research, exploration and practice. The concepts "geju" and "gediao" are more like an indication of a horizontal and vertical sense. Geju refers to the widening of vision of artists, namely orientation of "generalist-type" and "scholar-type" development trends of artists; gediao is more like an indication of high or low-level dimension. It refers to the height of research of artists in the professional fields, while also including artists' own comprehensive accomplishment and knowledge.

As early as the cultivation of practice-type doctoral students commenced, Mr. Pan Gongkai already indicated that the key of the cultivation of doctoral students was the positioning of doctoral students. He also proposed the cultivation of "scholar-type" artists as the objective of cultivation of doctoral students. Such an attempt is not to weaken the research capacities of artists in the professional field, but to boost the all-round promotion of comprehensive personal qualities, knowledge and disposition, etc., as an orientation. The cultivation of "scholar-type" artists is the main goal regarding talent

cultivation and exploration not only for CAFA but also for national art academies. Therefore, such book series are not simply collections of works in a general sense, but rather displaying and reflecting artists' learning process and thinking dimensions to the maximum extent and recording the process that how these artists closely integrate theoretical study with practice and creation. Therefore, these series of academic books will play a valuable role of breaking the ice. As Mr. Shao Dazhen said, "the experience we have achieved and the issues exposed over the past decade will provide discourse for our in-depth discussion of these issues." This is also the original intention for us to edit these series of academic books.

The above represents only my personal view. In my opinion, the importance of writing a good article and arranging a good set of books or an exhibition in the current domestic academic context seems to be neither about the audience, nor the market value they own. The importance is: what kind of appeal they are expressing, what kind of ideas and values they are constructing, or what kind of role they are playing ...

Finally, I sincerely thank Mr. Shao Dazhen, Professor Tang Yongli and Professor Ding Yilin for writing the prefaces; Professor Wang Ziyuan for leading Huang Ting and Yang Jiacheng to complete the overall design of the books. Also, I would like to give my special thanks to Mr. Wu Zhongping, President of Anhui Fine Arts Publishing House for academic support and to Ms. Zhang Yanxin for her hard work on the books.

(1) The term of plastic arts in CAFA refers to the artistic types including traditional Chinese painting, oil painting, print, carving, and fresco. CAFA followed the term of plastic arts and retained the organizational system of faculties including oil painting, print, carving, and fresco in the new round of construction of disciplines at the beginning of the 21st century, while leaving traditional Chinese painting as a separated category. It set up the School of Plastic Arts and School of Chinese Painting. It also added the course of experimental arts in plastic arts sector. Therefore, it is not very accurate to call this volume the "Plastic Arts Volume" in the strict sense. However, in order to include more artistic forms in the future publication, we temporarily called it "Plastic Arts Volume". It is hereby noted.

简介



王彦萍

1982 年中央美术学院国画系毕业，获学士学位

1989 年中央美术学院国画系毕业，获硕士学位

2005 年任北京工业大学建筑与规划学院教授

2009 年中央美术学院造型学毕业，获博士学位

20 世纪 80 年代以来的社会转型和文化变迁将中国的美术引领到了一个崭新的境界。对古代绘画成就中传统成分的现代转化与西方艺术思潮中现代因子的融合会通，使得中国画的发展在迷丛中多元展开。随着时间的推移，一种更加开阔、包容的“创造型”形态逐渐为学界所认同，那种将中国画学与来自西方的艺术观念置于相互矛盾境地，从而导致“唯传统论”和“唯西化论”的思维方式逐渐显示出僵化。这就以更加积极的态势促进了“创造性”在水墨艺术评判中的重要意义和文化价值，领航水墨进入到了“当代形态”。早在 80 年代末和 90 年代初期，王彦萍就以一种雄强的话语方式进入到美术界的视野，凭借创作的自信和卓越的绘画才华风靡于那个时代“表现式水墨”的艺术潮流。从那时起，王彦萍就已进入到当代画坛的前沿地带。

在当代画坛，王彦萍是一位“神秘”的人物。神秘一方面指的是她那特有的“若即若离”和“若隐若现”。20 年前在中国美术馆的个展使她一炮打响，在那个中西思潮碰撞交融的初期，一种对“现代”不断追问和追寻的文化意识成为人们思想观念上的共识，王彦萍也藉由那次个展将她对那个年代的美学思考、生命感悟和艺术实践展现了出来，很受学界推崇。此后虽然她不断地参加各种重要展览，比如从“批评家提名展”到“水墨本色展”，从“世纪女性展”到“世纪之门展”，然而仔细回顾，又会发现她在以一种堪称学术的姿态“现身”和融入当代水墨展览史的同时，却与这些年来各种思潮和团体保持了一种“一臂间隔”的距离。她似乎更愿意成为一个艺术事业上孜孜不倦、潜心于精神家园和语言本色世界中个体式的探索者，她艺术上的价值也就很好地体现在这种“即”与“离”“隐”与“现”的张力关系中。在今天各种艺术观念和方法的综合借用使许多艺术家丧

失主动的自我意识导致“流俗”的危险面前，王彦萍有意识地回避着什么，以一种“神秘”的方式既保持了对于时代精神和公共价值的学术关联，也能够更加自由和自在地在个体独立的心灵和精神世界挖掘那份真挚的纯度。王彦萍逃脱了老套的语言惯性，在另辟蹊径的状态中以一种自信的手笔展开了个体独有、不可重复的艺术之路。正如她所主张的“创作就是一种发言，不能重复古人，不能重复西方，甚至不能重复自己”，王彦萍正是在这种严肃的学术要求下将自己艺术上的精神支点建基于个体生命存在状态的真实感受，她曾敏感于艺术家画室中的人与物、情与景，在那些常人所忽视的细节中“拾”到高速运转的现代社会所遗失的心灵真我，将其转换成满幅的水墨图像，那个系列在本次展览中以“幻象”的名目重现。

大约在世纪之交经历了西方世界的游历，她的艺术思考出现了分水岭式的变化，传统艺术的“空灵”与西方艺术的“极简”引领她在空间上实现了转型，她把“屏风”从画室中独立出来，发展为一种绘画的符号，甚至将画室和室外的风景、物件、人物“装”进屏风内部，形成一种观念性的“收藏”和构图上的位置经营。近年，随着对中西文化的差异和本土艺术现代性动态的深入体会，她更加清醒地产生一种文化上的自觉，开始思考中国艺术的文化因素。她将自己喜欢的古代家具打散错位到富有解构意味的屏风扇面中，在此过程中她重温了古代家具的雅致和简洁。但是王彦萍的水墨创作绝不满足和停滞在空间层面的平面意识和物件结构的分析排演，她要将对中国文化中特别是表现在当代社会中引起公共思考、触发她心灵触点的独特“现象”展示出来。

她最新的作品着重在屏风上“导演”各种人物的聚会场景，其中饭局、合影等聚会形式替代了屏风上的物像，在“起

Wang Yanping: "Folded Images"

Fan Di'an,

Director of National Art Museum of China

承”与“转折”中导出一种别样的“图像折叠”和“观念折叠”。中国的古典美学认为“道”产生“象”，在艺术创作上反对执着于孤立有限的“象”，因为那将使“象”失去本体和生命从而不能把握“道”。王彦萍的智慧在于，她笔下的水墨图式没有被人物聚会的场景再现、细节描绘所局限，她排除了“场景”中的孤立因素，在“取之象外”的观念世界获得文化思考上的感知，又将这种感知抽离了主观判断的单一表意和反映论式的话语方式，将其“折叠”进“屏风”的世界，这就突破了再现主义的“实象”范式，而十分巧妙地进入到具有观念意味的“折象”形态。从这个意义上讲，王彦萍已经超越了传统绘画概念的边界，真正投身进当代形态的艺术创造中去，她那别具特色的“折叠之象”也许比写实性的“实象”更有助于表达和阐释哲学意义上的世界“真象”。

这次展览是王彦萍 1992 年个展后的第二次个展，将她这 20 年的水墨之途以早期“幻象”和近期“折象”分成两个既相互关联又各具特色的单元，在连续性的动态缕析中尤重向画坛推出近期的新作。王彦萍所创造的“折象”联通了当代水墨和当代艺术，具有双重的学术身份，这对于中国美术建构“当代形态”的学术大道具有特别突出的意义，我们期待着其所创造的“王氏折象”在未来给我们带来新的、永续的惊喜！

2012 年 11 月于北京

The cultural and social transformation of China since the 1980's brought its art into a completely new state of being. The modernization of traditional aspects of classical paintings, together with the modern movements of Western art combined, allowed for the multi-leveled development of Chinese Painting from its previous doubts. As time go by, opened and "innovative nature" became accepted by the academia. The type of thought which places Chinese Painting and Western concepts at contradiction, thus creating "Traditionalism" and "Westernization" began to show its out-datedness. This proactive mentality attached great cultural importance to "innovation" in Ink & Water art, and it had led Ink & Water painting into "contemporary times". As early as late 1980's and early 1990's, Wang Yanping had walked into the artfield with her bold creative contexts, with confidence and excellence. She took to the spotlight of "Expressionist Ink & Water" art movement, since then, Wang Yanping had been working in the frontier of contemporary art.

In contemporary art, Wang Yanping is somewhat a "mysterious" figure. On the one hand, she is mysterious in the way of her unique style which is "taking shape while disappearing", "showing yet hiding". Her solo exhibition 20 years ago gave her instant recognition, in those early days of East meets West, the search for cultural consciousness became a consensus amongst the population, Wang Yanping utilized the occasion of her solo exhibition to exhibit her thoughts on aesthetics, life, as well as her artistic practices. Her art was widely acclaimed. Though she had participated in many important exhibitions such as "Important Critics Nomination Exhibition", "Essence of Ink & Water", "Exhibition of Century's Feminine", "Door of the Century", if we observe carefully, we can see that she had fully associated herself as an academic with these important exhibitions, while keeping a distance with the movements and other artist groups.

She would rather be an hard working excavator in her artistic endeavor as well as a cultivator of new ways

of expression, her artistic values had been perfectly expressed in the tensions between "taking shape" & "disappearing" as well as "the showing" & "the hiding". The widescaled borrowing of artistic concepts by artists of today had resulted in the loss of selfconsciousness and had placed them at the danger of "vulgarity". Wang Yanping purposely avoided this, she keeps a "mysterious" connection with the Zeitgeist and public values, while exploring that precious purity in her own spirit and state of mind.

The artist is beyond outdated expressions, in the context of her unique language, she expands her uncounterfeited individuality. The artist claims "creativity is a speech, it cannot be a duplication of the past, nor of the West, nor of the self". In this high level of discipline, the artist constructs her spiritual pillars upon the true emotions of existence as an individual. In her sensitivity, she picked up the easily miss details of the true self in figures & objects, the image & its mirage, and then transcend them into wholesome Ink & Water art, this series of artistic creation is defined as "Mirage" in this exhibition.

It was in the turn of the century, when she frequently visited the West, her artistic mentality took a turning, the "airiness" in traditional art and the "minimalism" of West art, combined with the independence of the folding screens processed itself into what is referred to as iconic, her visions of objects and figures in and out of frame are put onto the folding screens to create a conceptual state of "collection", as well as a positional arrangement of the structure. Recently, her confirmation of the distinctions between East & West as well as an in-depth grasp of, and a selfsense of indigenous art-form, resulted in her contemplation of cultural essence of Chinese Art. She placed her favorite furniture in the deconstructive context of the folding screen, while revising the elegance of antique furniture. However, her creativity does not stop at the stagnancy of spatial relation or worldly analysis of such, she wants to express what causes massive movement of thought in contemporary Chinese culture, which at the same time, stimulates her most intimate.

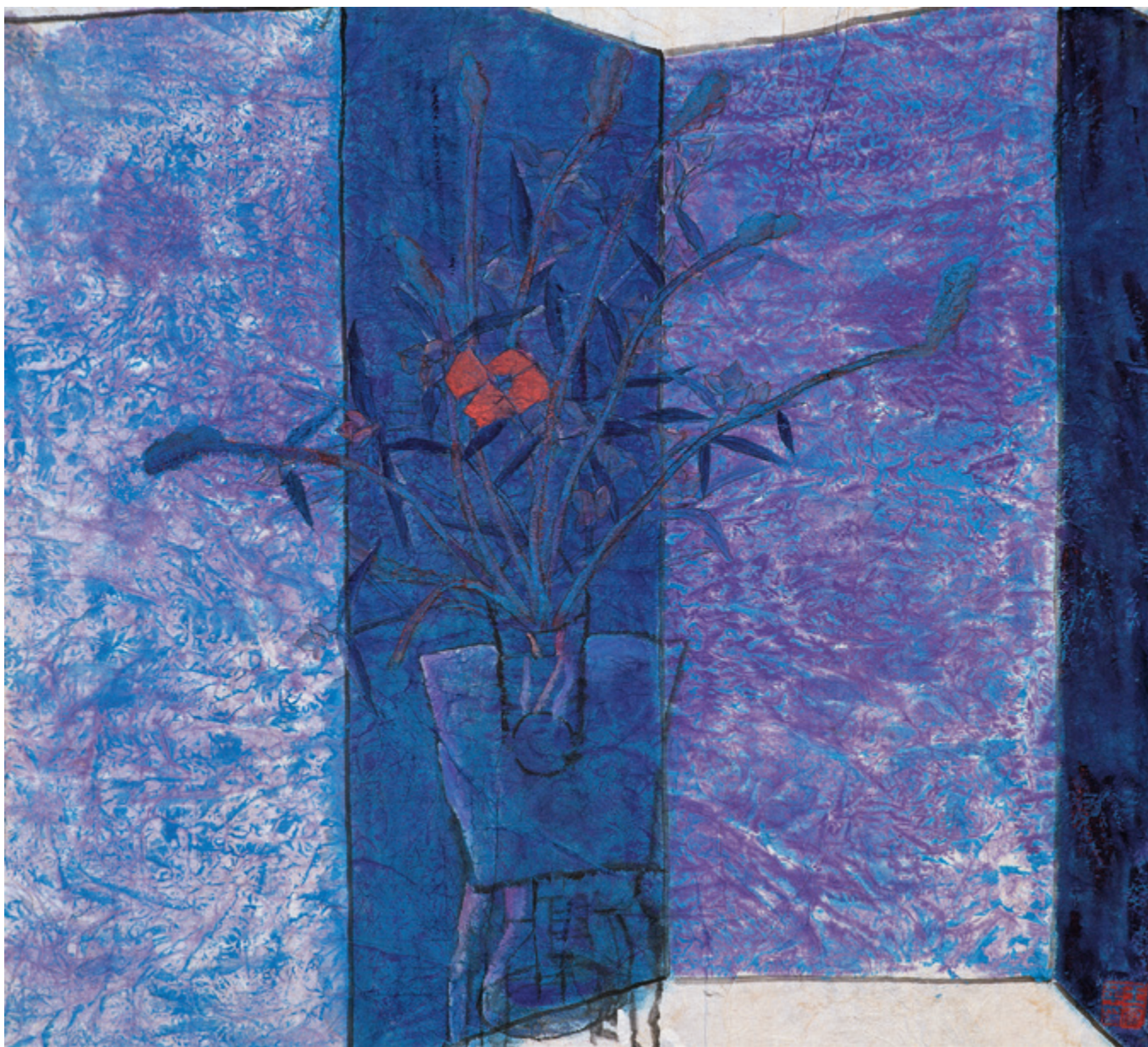
Her latest works are an orchestrated display of characters in social gatherings, creating a conceptual and visual folding of the "initiation" as well as the "turning". In classical Chinese aesthetics, the "path" creates the "way", and it is against the insistence of the "way" because it will result in the overlook of the "path". Wang Liyan's art is not limited by the details of these social gatherings, she gathers cultural thoughts in the "external realms", and then by the application of non subjectivity and non reactive perception, she "folds" the concept into "folding screens", this alone surpasses the notion of reappearance of the "image", and it is eloquently transcend into the "folding". In this sense, the artist have already surpasses the realms of traditional art, and had without reserve, embraced contemporary art. Her unique "folded image" may be to a certain extent, a better philosophical explanation of the "true" vision of the world than the representational "factualness".

This exhibition is the 2nd solo exhibition of Wang Yanping since 1992, it will present in the continuity of movement both the "mirage" and "folding" endeavor in the past 20 years of Ink & water. Wang Yanping's depiction of "folding" connected contemporary art to contemporary ink & water, obtaining a doubleidentity in academia, it holds significance in the selfformation of "contemporary state" of Chinese Art, we anticipate her iconic "Wang's Folding" to bring us yet more surprises in the near future.

Beijing November 2012



屏风系列——人体
74cm × 84cm, 1999
纸本、墨和色



屏风系列——草花
74cm × 84cm, 1999
纸本、墨和色



屏风系列——写生
74cm × 84cm, 1999
纸本、墨和色