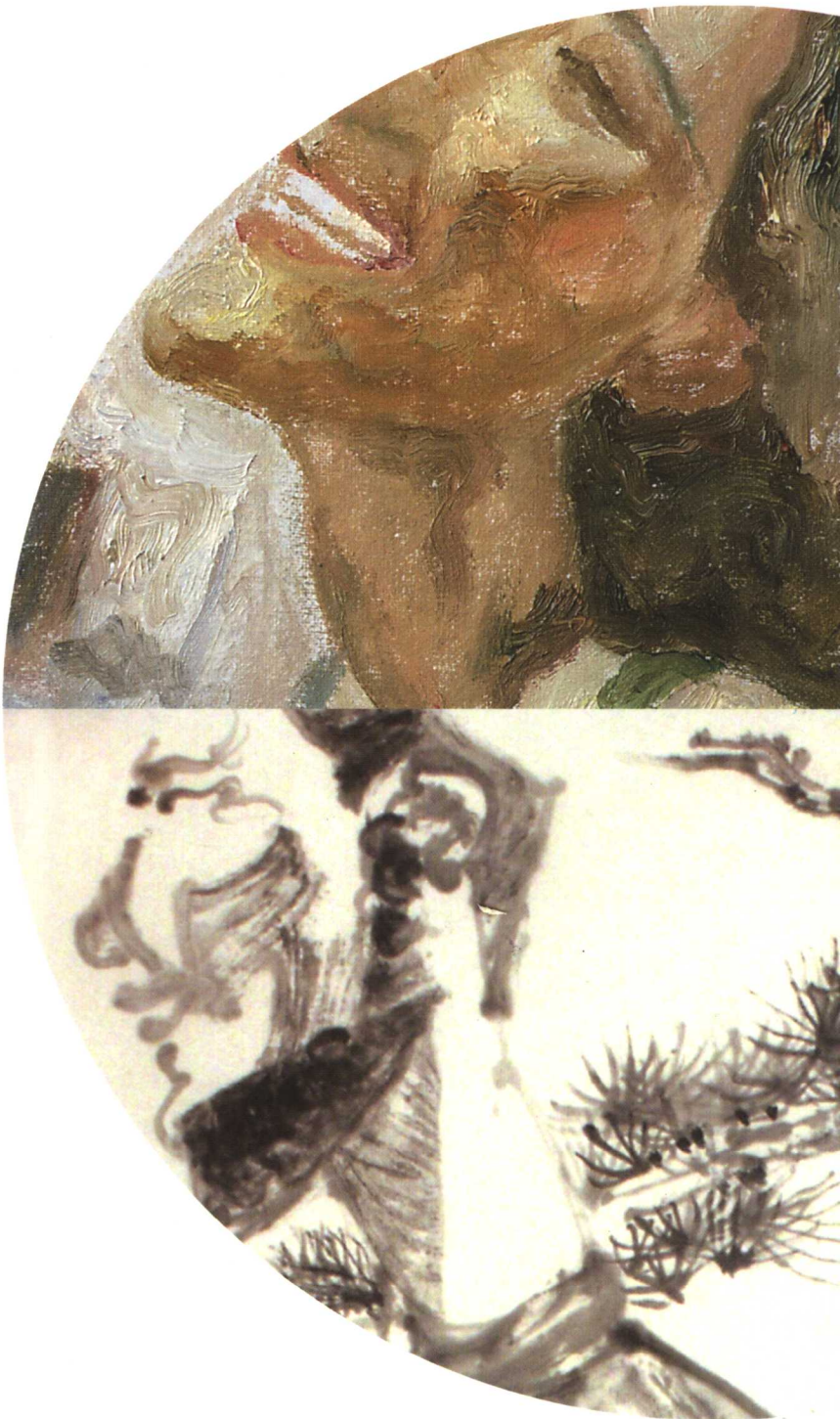


何緯仁畫集

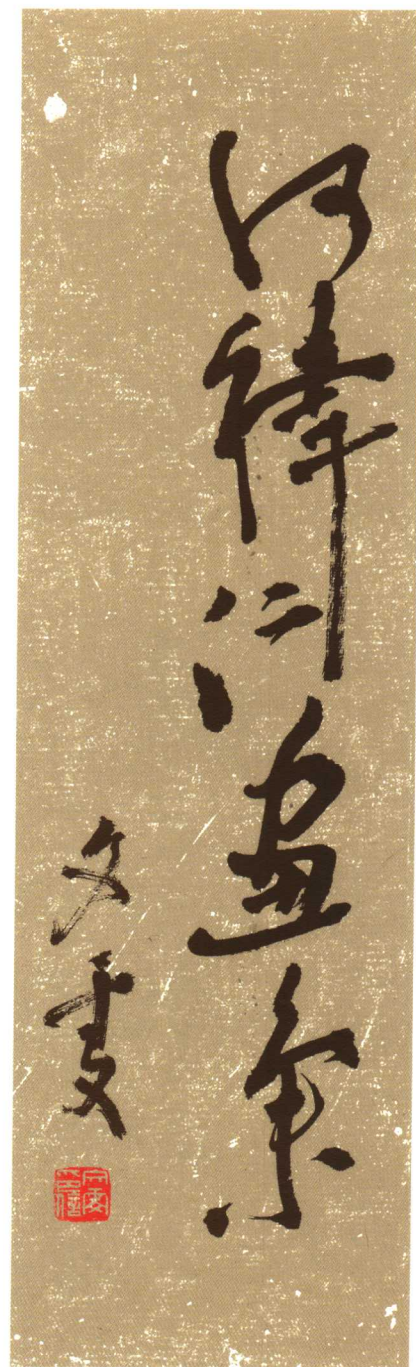
HE WEIREN SELECTED PAINTINGS

SELECTED PAINTINGS 油畫 國畫



何緯仁 著

廣西美術出版社



何緯仁 著

廣西美術出版社





吳山明 中國美術學院教授

傳統意味 審美生活

何緯仁先生的作品我第一次見，深感頗具創意。這種以人物不同形態之構成并組合成的畫面，具有一種不同于他人的意境，有較強的現代趣味。因為，何先生較重視自己的傳統修養，因此在帶有西方意識的組合與構成的具體表現之中，其用的却是帶有傳統意味又較自由的筆墨方式，從而使之所支撐的整個畫面仍然保持鮮明的中國畫的屬性與特征。像何先生追求的這類風格，往往會因注重形式美的追求，而淡化對生活的貼近，也會與通常的觀者心理與情感產生一定距離。但是，何先生却憑着畫家的才情發現并強化了生活隨處存在而往往容易被忽視的某些構成美的元素。這些元素，通過作者原已形成的藝術觀念又升華成人們能理解的審美上的情感共鳴。它不同於生活本身，但是它却可能使觀者感到在生活中似曾相識，也許正因為這樣，使何先生的追求存在着較廣泛觀者的認可性和成功的可能性。當今也有不少畫家有過類似的探索，但何先生無疑是在藝術上追求明晰，在實踐中比較成熟的一位。

2003.8

By Wu Shan-ming Professor of the China Art Institute
Traditional Taste, Aesthetic Life

This is the first time I see Mr. He Wei-ren's paintings. And I can easily tell the creative elements in them. There is a very unique artistic conception in his paintings which are composed by the different shapes of the characters, and thus bring out a stronger modern flavor. Because Mr. He himself has always attached significance to the traditional culture cultivation, his paintings have the traditional taste and liberal brush work style while they actually were composed and structured with the western painting principles. Thus, his paintings always maintain some typical Chinese painting's attribute and characteristic. Such style that Mr. He is pursuing sometimes will be a bit aloof from the real life because it has the tendency to emphasize the beauty in such a formalized way, hence it will make the distance between the theme of the painting and the viewer's psychology and sensibility. But Mr. He is so aware about those elements usually are ignored by people, but which form the beauty of the life and are from the life. He discovered them and strengthened them with his artist's nature. He sublimated all these elements in his paintings and used his own art language to make them be understood by people in aesthetic manner. It's not like the copy of the life. But it brings the familiar feeling to the viewer. Perhaps, because this ability of Mr. He, he is widely recognized by the people and he is more possibly to be successful. There are many other artists are seeking for the same art style. And without doubt, Mr. He is the one who has better perspicuity in his art pursuing, and one who is more mature in practice, too.

Aug.2003



姚有多

愛心與勇氣

何緯仁畫集出版，我很為緯仁高興，在和緯仁接觸中，他給我最深刻的印象是執着的探索勇氣、對中國畫藝術真誠之愛心以及銳意出新的開拓精神。

幾年前，作為廣西工藝美術學校副校長的緯仁，千里跋涉來到北京進修中國畫。此種精神，實在感人。一年深造期間，他是畫室中最勤奮的。由于緯仁本已有相當深厚的藝術修養和功底，加之學習刻苦，進步甚為神速。他的畢業創作是一組表現廣西少數民族生活之組畫，他把現代造型方法及豐富而強烈的色彩和傳統筆墨幽樸合在生活情趣之中，已經顯露出畫家出眾之才華。

最近有幸看到緯仁近幾年之新作。這些人物畫有的樸拙而華茂，氣韻內蘊，富有現代生活氣息；有的筆簡而意深，品調清雅，具有文人畫之情趣。可以看出，緯仁的藝術又進入一個更高的層面，功力更加老到，形式更趨完美，尤其把傳統筆墨與現代觀念結合到更為圓熟。這是十分可喜的一次飛躍。

1990年9月於北京

By Yao You-duo Love and Courage

I am very glad that the Album of He Weiren is published in Hong Kong. From my contact with Weiren, What has impressed me most is his patient courage to make exploration, his sincere love for the art of traditional Chinese painting and his audacious mettle to pursue new goals.

A few years ago, with moving enthusiasm, Weiren, as vice president of Guangxi Art and Crafts school, came a long distance to Beijing to take an advanced course in traditional Chinese painting. In that one year, he was the hardest-working student in the painting class. With his original accomplishment and mastery of art, his hard work had enabled him to achieve surprising progress. His graduation work was a series of paintings depicting life of the minority nationalities in Guangxi. In portraiting the interesting life, he mingled the techniques of modern designing, rich and strong colours with the traditional skills of brushing, by which he had exhibited his outstanding talent as an artist.

Recently, I had the pleasure to appreciate his new artworks of recent years. Some of his paintings of human figures are plain as well as magnificent with implicit spirit and charm, full of the flavour of modern life. And some are simply sketched but meaningful with an elegant feature, representing the sentiment of the new literati painting. From them one can see that Weiren's accomplishment of art has reached a higher level. His skill is more sophisticated, the form more perfect, and the combination of traditional brushing with modern concept more mature. This certainly is a very gratifying leap. And I believe that Weiren will produce more excellent works and make newer leaps in the future.

Sept. 1990 in Beijing

序

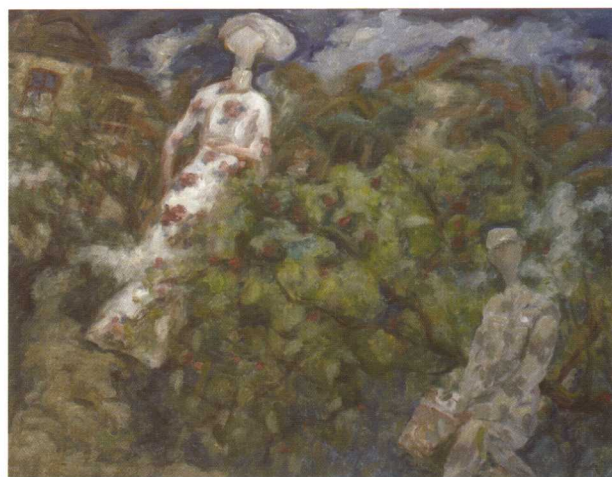
劉新

廣西藝術學院副教授 美術史家

1 柳州舊事 NO.3 — 無花果 油畫 1998 年 100cm × 80cm
Old Memory of Liuzhou No.3 — Fig

2 柳州舊事 NO.4 — 洪水 油畫 1998 年 100cm × 80cm
Old Memory of Liuzhou No.4 — Flood

3 墟日 油畫 1996 年 100cm × 80cm
Market Day



1

和而不同

中國油畫的價值取向應該是多樣的，也從來是多樣的。其中有西歐的，也有東歐的，有中國的，也有拉丁美洲的……即便在二十世紀六十年代那樣單調的年代裏，我們的油畫也照樣生存着“民間”層面，像劉海粟、衛天霖、關良、林風眠、倪貽德、吳大羽、吳冠中這樣有意思的個人化的價值取向。

千萬不要以為我們的油畫只有所謂“主流”或“官方”的敘史定見，以此就把中國的油畫完全看成了尾隨西方尾隨蘇俄而毫無自主的從屬流向。

事實上，我倒以為我們在反思、批判尾隨西方尾隨蘇俄價值的時候，就已犯了一種以同樣一種單調打壓另一種單調的狹隘民粹主義的錯誤。我們自以為中國了，就由此取得了油畫的話語權，就由此有了油畫的自主地位。其實，藝術的演進與政治的獨立自主不是一回事。它是多樣的、共榮的一個局面，人們也需求這種局面，在此基礎上，才有差異、個性這種東西的合法存在。也就是說多樣是一種基礎性的價值層面，不論是印象派的，還是巡回畫派的，或是現代的、后現代的，再或是漢唐氣象、明清意境的，只要出自畫家真誠、自然。藝術的選擇與表現，就統統是中國油畫正常生態中的一部分，就應該是與人們的審美發生快樂的一分子。我不以為中國油畫多了一個印

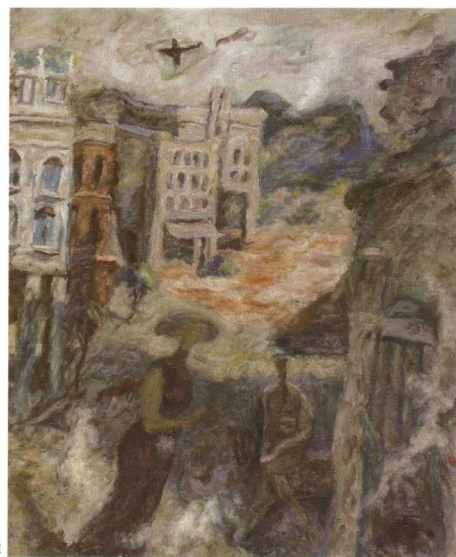
象派，有了一種蘇俄風尚，它就從此折壽從此矮化了；死抱死守油畫正宗理念的人，對當下油畫的各自表述及其中一些類似中國符號的另類手法，更是大驚小怪橫加指責，其中最大的一頂帽子恐怕就是“沒有油畫味”。這與民粹主義的價值理念幾乎是從一個極端到另一個極端的反彈。

中國油畫就是在這樣一種前瞻后顧、纏腳放腳的折騰中緩慢前行的，自己給自己戴了一個緊箍咒的頭套，然後時不時就有人朝你念上一些類似“沒有油畫味”的咒語，弄得你像犯錯誤似的不敢大膽地往前走。

中國油畫真的是到了應該有一個寬容理念的時候了。於此，藝術才會有豐富可言，才會有更多新方法新格調的出現，進而社會才有一個自由、民主的價值基礎。

一通議論下來，無非是看了何緯仁油畫後對當下有針對性的一些感想，一種肯定和一種欣賞。

何緯仁是國畫出身，迄今已有四十年宣紙、筆墨的實踐經驗，而且是精研古法，心誠習見，立足當代，然後從中感覺現代存在的一位畫家。然而上個世紀九十年代，何緯仁突發奇想，心血來潮，買來好多的畫布畫框，在不足兩年的時間裏，鉚足勁地畫了近 60 余幅油畫，每每有朋友來訪，他都會不掩喜新之情從畫室裏一一提將出來，在他的“十閑堂”裏裸展一番。朋友們對他在臨近甲子之年仍



2



3

4 縣城系列·仰視的小樓 國畫 2004 年 52cm × 42cm
County Series — A Looking-up Small Building

5 安新南路 18 號風景·江天澄明 國畫 2001 年 58cm × 50cm
The View of South Anxin Road — The Bright Sky and Clear River

6 安新南路 18 號風景·沙洲晴嵐 國畫 2001 年 58cm × 50cm
The View of South Anxin Road — Morning Mist of the Beach

7 縣城系列·后院的山坡 國畫 2004 年 52cm × 42cm
County Series — The Hillside of backyard



不忘搞搞新意思的舉動都流露出驚羨之意，臺灣畫商也聞訊而來買走半數。

不過，嚴格講，這實在算是他水墨生涯裏的一段插科。他也深知自己的本份，從此往後關閉了這扇初開的油畫小門。

然而，2004 甲子年，中英澳三國畫家、詩人共組“寫意灘江”寫生活動的隊伍游歷桂林，戴士和先生一行數人，夜訪“十閑堂”，觀摩了何緯仁這批不足 40 件的油畫，遠觀近品，佇足良久後，戴士和先生當即誠邀何緯仁到中央美術學院辦展。于是在戴先生的力促下，確定了 2005 年何緯仁携油畫、國畫進京的這次展覽。

為給這次畫展增色起見，何緯仁今年再次繃了好多的畫布，重新拿起久違數年的油畫筆，又畫了近 30 幅的油畫。

何緯仁的油畫總是跟他自己近期的水墨思考、實踐相結合的。頭一次是這樣，這一次也是這樣。我相信，當他塗寫油色時，並沒有着意預想油畫該是何樣的特質，他只是將近期水墨實踐的一些心得通過油畫的材料再作一次新視覺新圖式的演繹而已。因材料不同，施於畫布後的許多特質的東西也當然不同，國畫、油畫均有了別樣的風采。

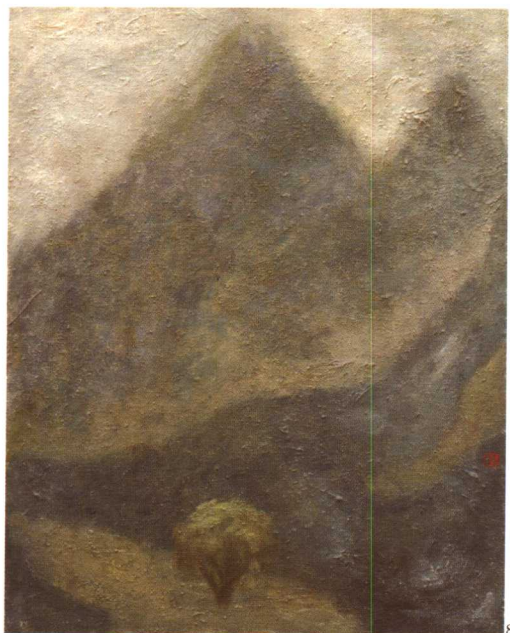
畫畫這東西，對於有才氣的人來講，熬年頭是一個讓年輕人學不來，也望塵莫及的優勢。前幾年，我在看馮法祀先生晚年寫生

時深深感到那種老辣老礪的威力所在，這種特質在劉海粟等好多老先生身上也有。當然何緯仁在畫起油畫時因年輪的積熬而產生的那種通透、自信、隨意和想壞都畫不壞的狀態也顯而易見，也凸顯於他理解到的和而不同的感覺裏。他畫很犯忌的大花鳥，畫廢舊工廠，畫他熟悉的城鄉結合處的山巒磚樓……處處有着他的想象和方法。他很自然、誠懇地把“我”化在了國畫、油畫的邊界裏，而且是不失專業水準的，所以我們看了覺得新奇、好看、昇化，但絕不别扭，這一點尤為重要。想在油畫裏畫出中國符號、中國感覺來，確是很多百年中國油畫大家的夢想，就像有人想追慕歐洲、蘇俄、墨西哥畫風并使之扎根中國一樣，這些都是中國百年油畫過程中正常的藝術訴求。只要有差異，就有了一個百花競放的藝術局面，至於中國油畫自己評價標準的建立、價值所在和中國風……均是血濃於水的族性文脈，想丟都丟不掉的東西，不必刻意提出，它會在一個自由表述、百花競開的局面裏流露出來。

何緯仁實踐的和而不同，我以為既是中西通理的民族祖訓，也是他篤信的價值和追求方向。

2005. 7. 寫於半葉齋





述評



蘇 旅

广西美术出版社副总编辑 编审 批评家

“十閑堂主”素描

■ 蘇旅 蘇仁兄戲稱自己是廣西“第十閑人”，號“十閑堂主”，至於前面那九位“閑人”姓名誰，則語焉不詳。我也想象不出哪幾位廣西老兄能比蘇仁兄更“閑”：在家裏上班，而且那是在美麗的灘江邊上，面對着南溪山、穿山和塔山的家；沒有領導管，沒有登記和打卡，沒有與己無關的雜事，甚至沒有同事，只要他願意，一天可以睡 24 個小時或去西北什麼別的地方玩上一年兩年，不用跟誰請假。當然這得有厚厚的 money 支持着，而這不幸是蘇仁兄的弱項，所以他只能在西藏流連了一個月，而不是呆在他酷愛的藏北高原終日與藏羚羊為伴。但蘇仁兄又是廣西最閑不住的人，我更願意稱他是“第十忙人”，雖然比他忙或者和他一樣忙的九個人我只能勉強湊一張名單。忙什麼呢？畫畫和寫字那就不用說了，那是蘇仁兄的日常功課，每天照例是要練的。記得十多年前蘇仁兄迷上了王羲之，開口蘭亭閉口蘭亭看的是蘭亭寫的是蘭亭，三百來字的帖子寫了三年，以至仿得亂了真本。那時我以為蘇仁兄老了。偏偏練了幾年蘭亭之後，年近花甲的蘇仁兄反而日

益年輕了起來，原來已經有些花白的頭髮非但愈來愈黑，而且還公然愈來愈瘋長，這比較令我這個愈來愈禿的男人有些酸溜溜的不爽，要知道我比他小了一輩呢！愈來愈年輕的蘇仁兄自然也就不寫蘭亭了，開始忙一些年輕的事兒，比如和年輕的朋友做《被文明遮蔽的 24 小時》，這個廣西最大的行為藝術先是驚動了桂林市民，過於熱心的市民趕緊向有關方面報案，差點惹出了一場風波。還好，蘇仁兄吉人天相，一番關於藝術與環保和生活的口干舌燥的爭論之後，藝術贏得了勝利，市民和政府的干預行為在無意中成為作品的一部分，蘇仁兄與朋友的第一個行為藝術順利完成，並占據了諸如新浪網等媒體幾十個 MB 的版面，過足了一回前衛藝術的癮，令好多年輕輩汗顏。蘇仁兄除了畫畫寫字做前衛藝術外，還養蘭花，集奇石，頌佛經，居然還有時間去幫一間全國著名的廣告公司做藝術顧問。顧而不問也就算了，但蘇仁兄實在是奇思妙想靈光閃現的東東太多，所以創意策劃、文案撰寫這類小事也常常親自操刀。看着留着一頭貝多芬式長髮的蘇仁兄終日精

8 桂林 NO.1 油畫 1998 年 65cm × 50cm
Guilin No.1

9 桂林 NO.2 油畫 1998 年 65cm × 50cm
Guilin No.2



10

力過剩地像上足了發條，有時我真是驚嘆造物主怎么就不小心造出了像緯仁兄這種周身藝術精靈又永遠年輕的家伙來。緯仁兄的年輕還表現在他的為人上，一般到了他這種年齡，裝道士的、扮和尚的、德高望重的、倚老賣老的、做酸腐儒生相或做酒肉村夫狀的，什麼樣兒的都有，就是沒有像緯仁兄那樣的真率，誠實，本色，隨和，對比自己年輕的一輩，甚至對自己的學生，他總是擺出平等的姿態，絲毫沒有當下美術江湖中那種動輒端着老大和前輩的架子，心安理得地享受后輩端茶送烟吹牛拍馬的待遇的那種令人惡心的陋習。因為這，也使緯仁兄贏得了年輕藝術家們的尊敬。緯仁兄的年輕更集中地表現在他的藝術上，雖然對中國古代諸家名碑名帖名畫頗有自得，並且從筆墨上你也絕對可以看得出緯仁兄的深厚傳統功力，但緯仁兄就是楞不肯死抱着老祖宗的章法，無論山水花鳥魚蟲人物，他總是要變點形，或拉長或變短，或遠離地心引力地斜着或干脆就漂浮在空中。這常常讓我回憶起童年時代，那時我有很多的時間在空中飛翔或者漂浮着，不借助任何工具，我採用蹬自行車的動作或像鳥拍打着翅膀（應該是雙手），就可以隨心所欲地飛行，輕鬆而愜意。好多年後，當我在夢中拖着沉重的雙腿步履維艱時，我才明白，做飛翔夢是人類童年的專利。緯仁兄的筆墨是老祖宗的筆墨，而心却那樣的年輕，有時我甚至懷疑，也許，這年輕是不是已經傷害了他的藝術？

■ 緯仁兄要出一本新的畫冊了，這裏面有

他的山水，有他的花鳥，有他的人物和書法，而且還有他的油畫，我以為，具體評論緯仁兄的藝術可能是比較蠢的事兒，書畫這種雅事有時候是無法用文字而是靠畫者和觀者彼此心靈來相通的。緯仁兄的藝術就站在畫冊裏，就像他這個人：真誠、直率、大氣、老辣、年輕，富有魅力。無論在“閑人”或“忙人”的圈子裏，我想，緯仁兄的藝術自會有他的知音。

■ 因為緯仁兄自命“第十閑人”，我孤陋寡聞地以為前面真有什么九個閑人。後來緯仁兄告訴我非也，“十閑堂主”乃效明人華淑，“十閑之數：閑花、閑鳥、閑雲、閑山、閑水、閑想、閑書、閑話、閑日、閑身”。“夫閑，清福也。”嗚呼！如果緯仁兄不是遠在桂林，我想周末最愜意的事情，莫過於和緯仁兄促膝而坐，賞清灘山水，品普洱茶茗，聞幽蘭吐馨，作徹夜長聊。心雖閑，思却長，也當個“第十一閑人”如何？

乙酉盛夏於浦北鄉下



10 留鬚子的男人 國畫 2003年 136cm × 68cm
A man with mustaches

11 老矣 國畫 1991年 59cm × 36cm
Getting Old

12 榆風 國畫 1992年 59cm × 36cm
Wind of Elm



11



12

Preface



Liu Xin

Associate Professor of Guangxi Art Institute, Historian of Art

Inosculating, yet Particular

Chinese oil painting has to be various in aspect of its value and genre, and it has been always this way. Chinese oil painting has been always influenced by the art of West Europe, East Europe, Traditional Chinese, Latin America, etc. Even in the humdrum age like 60s and 70s, our Chinese painting also had the aspect of individual values and genres, such as the interesting art works of Liu Hai-su, Wei Tian-lin, Guang Liang, Lin Feng-mian, Ni Yi-de, Wu Da-yu, Wu Guang-zhong, in its "folk" level.

Don't ever think that the Chinese oil painting only has so-called "mainstream" or "official" aspect of value and genre. And thus, to view Chinese oil painting as a secondary genre without self character and just followed Western art or Russian art.

However, as a matter of fact, I believe that when we did the reverse analyze and animadverted on the concept of "just follow Western or/and Russian aspect of value and genre", we already made a mistake by using one kind of monotony to replace the other kind of monotony, which was a mistake caused by the parochialism or the populism. We believed that if we were Sinicism that we would take in charge of oil painting and have our own language in oil painting. Actually, the evolvement of art is not the same thing as the independence in politics. It's rather a situation that embraces the diversities in order to be more flourish. And people need this situation, only bases on this situation, such things like the differences, personalities, could exist legally. In another word, diversity is a basic aspect of value. No matter they are Impressionism, or Itinerationism, or

Modernism, or Post-modernism, or Han/Tang Dynasty Style, or Ming/Qing Dynasty Style, as long as the arts show the sincere, spontaneous and artistic choices and means of the artists, they are all the parts of the healthy environment of Chinese oil painting, and they certainly are the elements that involve in people's aesthetic pleasure. I don't think that Chinese oil painting will be considered as secondary art or no national character if there were any impressionism or Russian taste in it; meanwhile, I don't agree with those people whom are so-called "the defender of authentic concept of oil painting". They almost fuzzily criticized anything that differs from the traditional oil painting, especially something with the symbol of Sinicism, the biggest stone that they threw out was "no oil painting element". This is the totally opposite concept of the parochialism, and it seems that they go from one extreme to the other opposite extreme.

Chinese oil painting is slowly moving ahead in this sort of hesitation and back-and-forth jactitation. It looks like we just put a crown of thorns on our head, and from time to time, somebody will say some curse as "no oil painting element" to you, make you feel like you made such a big mistake that you dare not go any further anymore.

It's time for us to have an open mind in Chinese oil painting now. Only if we did it, the art could be call "rich", and there will be more new methods and styles in art. And hence, the society can have a free and democratic value foundation.

The above are my opinions after I saw the oil

13 庭院 NO.2 國畫 2003 年 136cm × 68cm
Courtyard No.2

14 夕照 油畫 1995 年 65cm × 50cm
The Glow of Sunset

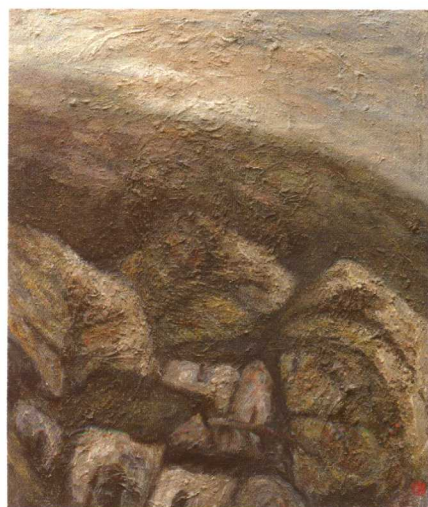
15 一抹夕陽 油畫 1996 年 65cm × 50cm
A Glimpse of Sunset



13



14



15



16 下午茶 油畫 2003年 136cm × 68cm Afternoon Tea

painting of He Wei-ren. They are the thinking, the affirmation and the appreciation of mine.

He Wei-ren was originally majored in Chinese painting, and he has more than 40 years of experience practicing in rice paper and ink brush now. He is an artist who has been thoroughly studying ancient art, inherited traditional legacy, yet still very well updated and can sense the existence of modern times. In 90s, He Wei-ren was suddenly seized by a whim, and he bought many canvases and frames, in less than two years, he had worked like a machine to paint about 60 pieces of oil paintings. And whenever there were friends came over, he took out his paintings one by one from his studio without hiding his pride and showed them off in his "Ten Idle Room". And the friends also greatly admired to his courage in trying the new stuff as he is a man close to his 60s. And the art dealers from Taiwan also bought half of his oil paintings when they heard about him.

However, in serious, this was only a small episode in his art life. He had no intension to work further in it. He knew himself so well that he has closed this little door of oil painting ever since.

Regardless, in 2004, there was a group of artists who named themselves "Savoring Li River", and which formed by the painters and poets from England, Australia and China. They visited Guilin and did sketches. Among them, there was Mr. Dai Shi-he and other couple of artists, they visited the "Ten Idle Room" at night, and appreciated the less than 40 pieces of He Wei-ren's oil paintings. They viewed those paintings closely and distantly, standing there for quite a while. And Mr. Dai Shi-he immediately invited He Wei-ren to have his exhibition in the Central Art Institute. With the support and promotion of Mr. Dai, the exhibition of He Wei-ren's oil paintings and Chinese paintings in Beijing in 2005 was confirmed.

To add more flavors in this exhibition, He Wei-ren put the canvas in his easel again this year, and picked up the oil painting brushes that he hasn't touched for years, painted almost other 30 pieces of oil paintings.

He Wei-ren's oil paintings are always related with his recent ink-brush painting theory and practicing. The last time was this way, so is this time. I think, when he painted the pigments on the canvas, he didn't really take those rules or characters of oil painting in mind, what he did was only use the materials of oil painting to express his recent ink-brush painting theory and practicing. Thus, it got a new visual effect in forms. Because of the different of materials, it certainly will bring out different characters after it was painted in the canvas. And it made his paintings have so different style from both Chinese painting and traditional oil painting.

Talking about paint, to a talent person, years of practice is an advantage that the youngsters can't get it in a day and too far behind to catch up with. Couple of years ago, when I saw the sketches of Mr. Feng Fa-si in his late years, I was so impressed by the power of the proficient in his works. And I felt the same quality in other senior folks such as Mr. Liu Hai-su. And it's so obvious that because of the accumulation of the practice through the years, that He Wei-ren was so transparent, self-confident, spontaneous and impossible to mess up even he wanted to in his oil paintings. And his art works also revealed his understanding of "inosculating, yet particular". He painted the big flower-bird which is a taboo in fine art, he painted the

abandoned old factory owned by friend, he painted the familiar buildings and mountains that right at the edge of urban and suburban, etc. His imaginations and techniques showed in every works. He sincerely and spontaneously painted "himself" at the edge of Chinese painting and traditional oil painting, and still kept in a professional level. So, we can see fancy, good looking, exceptional in his paintings, but not at all awkward, this is the most important. Trying to get some Sinicism in oil painting has always been the dream of many masters in Chinese oil painting the past century. The same as there are always someone who want to follow Europe style, Russian style, or Mexican style and try to make them take root in China. Both of them are just decent art search or pursuing in the development of Chinese oil painting of the last hundred years. As far as we could accept the differences, there will be a situation like hundreds of flowers blooming in the same garden in the art field. In regard to building the evaluation standard of Chinese oil painting, the value of Chinese oil painting, and the Sinicism of Chinese painting, etc, they are all naturally as deep as the blood in our vein in our culture, we can't throw them away even if we wanted. So we don't need to specifically mention here. And it will be outpouring spontaneously in a situation as free as the hundreds of flowers blooming in the same garden.

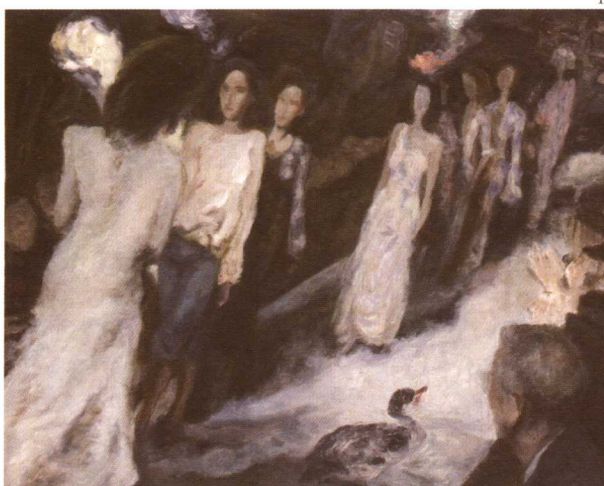
I think that He Wei-ren's practice of "inosculating, yet particular" is the rule of our ancestors that will fit into both Chinese and western culture. It's also his belief in the value of art and his direction to pursue in art.

Wrote at Half Leaf Room
July.2005

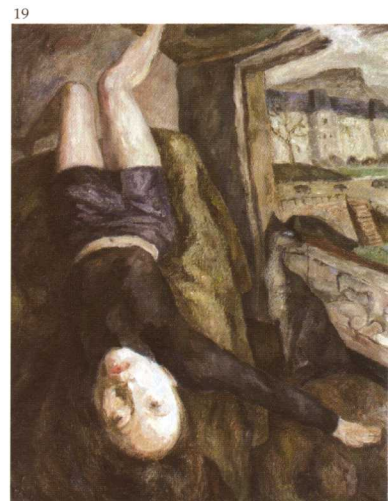




17 工廠系列·女孩的單車 油畫 2005年 92cm × 73cm
Factory Series — Bicycle of the Girl



18 秀 油畫 2005年 81cm × 66cm Delicacy



19 紫衣 油畫 2005年 81cm × 66cm Purple Clothes

Commentary



Su Lv

Vice Chief Editor of Guangxi Art Publishing House

The Sketch of the Master of Ten Idle Room

20 啄食 NO.2 國畫 2004年 136cm × 68cm
Pecking No.2



20

My buddy Wei-ren always teasingly called himself as "The Tenth Idler" of Guangxi, with the nickname "The Master of Ten Idle Room", although we certainly don't have the least idea who are the first nine idlers before him. And I also don't think there is anybody from Guangxi could be any "idler" than my buddy Wei-ren: He works at home, by the way, it's a home right beside the beautiful Li River and facing the South Stream Hill, Piercing Hill and Pagoda Hill; He has no boss, no need to worry about check-in at work, no burdensome chores, even has no coworkers. As far as he wants, he can sleep 24 hours a day or go to have a vacation for a year or two in somewhere of southwest or northwest China without asking anybody's permission. Well, of course, he must have enough money to support his journey, and unfortunately this is my buddy Wei-ren's weakness, hence, he only stayed in Tibet for a month, but not stay over there as long as he wants and to be the buddy of Tibet antelope in that highland that he has loved. However, my buddy Wei-ren is also someone who is furthest from being idle in Guangxi, I'd rather call him "The Tenth Busy Man", although I barely can list the nine names as busy as him or busier than him. What is he busy about? I don't need to mention about the painting and calligraphy stuff, those are his daily works, he usually practice them everyday. I still remember that my buddy Wei-ren was so

indulged in Wang Xi-zhi (a master of calligrapher in East Jin Dynasty) a decade ago, he talked about Lan Ting (the master piece of Wang Xi-zhi) all day long. What he read was Lan Ting, what he wrote was Lan Ting. And he imitated Lan Ting, a piece only has about 300 characters, for 3 years, until by the end it's hard to distinguish between his imitation and original. I thought my buddy Wei-ren was getting old by then. But it's just like a miracle, after couple of years in imitating Lan Ting, when my buddy Wei-ren was about reaching his 60s, he suddenly became younger and younger everyday, his gray hair turned to be black, besides, became longer and longer. It certainly made a getting-bald guy like me very jealous and uneasy. One thing you have to know is that I belong to a younger generation than he does! Of course, the getting-younger buddy Wei-ren stopped imitating Lan Ting, and became busy for something youthful, such as made a product called "The 24 Hours Shaded by the Civilization", the biggest behavior art in Guangxi. It shocked the citizen of Guilin. And some over-serious citizens even reported the case to the related department. It almost brought big trouble to him. However, all is well that ends well, after a long debate of art, life and environment protection, the art won. And the interference of the citizens and government happened to be part of my buddy Wei-ren's product. And his first behavior art successfully



21 禮儀小姐 國畫 2004年 136cm × 68cm
Ceremonial Lady

completed. This issue also appeared on some media like Sina website, occupied dozens of MB of it. My buddy Wei-ren indeed enjoyed a great time in the avant-garde art. And it made some younger artists feel deeply shamed. Besides doing the calligraphy, painting and avant-garde art, my buddy Wei-ren also cultivates orchids, collects fantastic stones, patters the Buddha. And in addition to all of these duties and hobbies, he also has time to be an art consultant of a famous advertising company in national rank. But apparently, to be a consultant is not enough for him since he just has too much hunches and ideas running over his head, that he also does some bagatelles such as planning, text writing in person. When I saw my buddy Wei-ren running around energetically all day long with his Beethoven hair style as if a clockwork fully charged, I am sometimes amazed that how could God invent somebody like him, somebody who is full of the art inspirations and forever maintains the youth energy. And the youth part of my buddy Wei-ren also shows in his conduct. Most people in his age, they either pretend to be Taoist, monk, or be sainted, or be wise man of the age, or be stubborn scholar, or be country old folk, etc. There are all kinds of people. But I



22 男孩女孩 國畫 2004年 136cm × 68cm
Boys and Girls

saw nobody as frank, sincere, honest, spontaneous, and easy-going as my buddy Wei-ren. He always holds the equal attitude towards younger generations, even to his pupils. He has no lousy bad habits, which are very common in the art field, such as constantly showing come-the-old-soldier-over, or taking grant for the juniors treating him with respect to serve him the tea or cigarette, at all. And because of this, he won the respects from those young artists. And most of all, the youth of my buddy Wei-ren emphasized in his art. Although he has learned pretty much from imitation of the master pieces of famous Chinese ancient artists, including their paintings, calligraphies, and epigraphy, and you absolutely can tell the profound traditional legacy in my buddy Wei-ren's brush works, he still never just woodenly copies the rules of the ancestors. No matter what he paints, the landscape, flowers, birds, fish, bugs, characters, he always likes to make them distorted a little bit. He either lengthened it or shortened it, or made them against the gravity, let them be sidelong or float in the air. And it often brings the memory of my childhood. It seemed that there were many times I was flying or floating in the sky, and most of all, I didn't

need any tool to help me, I just simply made the movement as if I was riding a bicycle or like a bird moving its wings (it should be my hands), and then the next thing I knew was I was flying at my pleasure, so comfortable and cozy. Many years later, only when I often dreamed that I dragged my heavy legs to totter around, that I understood the dream of flying in the sky was the privilege belongs to our human beings childhood. My buddy Wei-ren's brushwork inherited from our ancestors, but his heart is so young, sometimes I wonder if the youth of him would ruin his art?

My buddy Wei-ren is going to publish a new painting album, it has his landscapes, his flower-birds, his portraits, his calligraphies, moreover, his oil paintings. I think it would be silly if one had to criticize my buddy Wei-ren's art works in a very concrete way, because things like painting and calligraphy is the type of fine art that one can't use the words to describe, but it's rather a soul connection between the artist and the viewer. My buddy Wei-ren's art is right in his album, exactly like him: sincere, frank, generous, proficient, youthful, and full of charm. I think, no matter in the circle of "idler" or "busy man", my buddy Wei-ren will always find his bosom friends.

Because my buddy Wei-ren named himself "The Tenth Idler", I was so ignorant to assume that there must have other nine idlers before him. Later on, my buddy Wei-ren told me it's not what I thought. The name of "The Master of Ten Idle Room" is rooted from the statement of Hua Shu from Ming Dynasty. Hua Shu once said, "The ten idle things are: idle flower, idle bird, idle cloud, idle mountain, idle water, idle thinking, idle book, idle talk, idle day, idle body". "The idleness is the bliss." Alas, if my buddy Wei-ren were not so far away in Guilin, the most enjoyable thing at weekend would be having a long chatting with him all night long, drinking the delicious Puer tea, appreciating the beautiful scenery of Li River, smelling the fragrance of the orchid he cultivated. Let my heart be idle, and my mind drift away, make me "The Eleventh Idler". How nice it sounds!

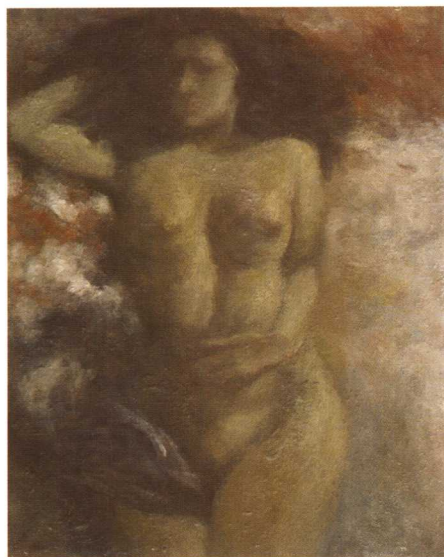
Wrote at North Lipu County
2005, Summer



23 薄霧 油畫 1977年 65cm × 50cm The Mist

24 溫暖的日子 油畫 1977年 65cm × 50cm Warm Day

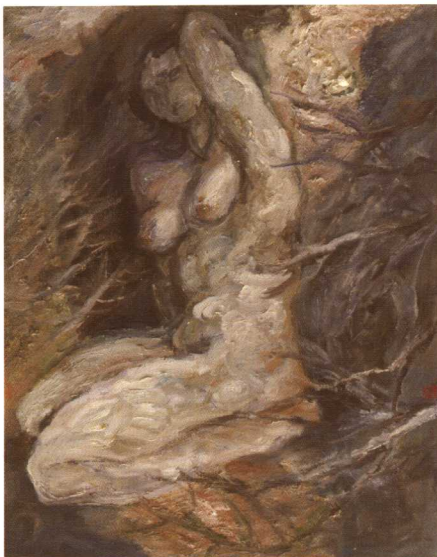
25 檸檬 油畫 1977年 65cm × 50cm Lemon



23

26 呼喚 油畫 1994年 65cm × 50cm Calling

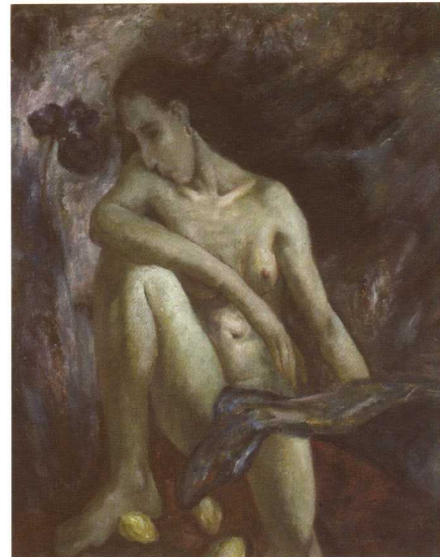
27 清談圖 油畫 1994年 65cm × 50cm Chatting



24

28 庭院 國畫 2003年 136cm × 68cm NO.1 Courtyard No.1

29 向日葵 國畫 2004年 136cm × 68cm Sunflower



25



26



27



28



29