

王涵画集

郭圻纲题

广西美术出版社

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序·王涵女士画集

——率真·豪放·本性流露的言语

湘女王涵，对于中国绘画艺术，可说真的多情，其专注、痴心、一往情深，令人感动。

二00三年秋，我识王涵于温哥华，得观大作，印象深刻，至今难忘。

她的画大幅小幅，笔似大椽，豪气万丈。当时曾想送她两句：“于寻常中抉剔精微，在笔墨外释出豪情。”她的人如此爽朗，开放，画风与人品内外一致，画如其人，亦是人如其画，当为识者认同。

去年深圳之行，在深圳大学再度相见，欢喜无量；同时也参观了大学图书馆及她主持的大学画廊。之后，我才恍然大悟，原来她日坐书城又能浏览诸家名作，涵养胸臆，充实创作条件，无怪有这样好的成绩。她的绘画主题丰富多彩，往往从平常、普通的环境中细意观察，发现精微入画之处，一支野草，一朵闲花，加以剪裁，无不能成为一幅色彩缤纷、生动而又有情致的佳作，我想这也是她的特色。

王涵发愿要将从事绘画艺术以来，每一阶段的作品整理印制画集。这个意思很好，可以成为检阅过去、激励未来的蓝本，一缺完整的参考资料。过去许多著名的画家没有做这层工作，时光流逝，只能见到零星片段，零落散失，十分可惜。我极赞成王涵此举的明智。据说这已是她第三次印制画集了。祝愿她继续不断地印制画集，为个人作“成绩报告”，于中国艺术流传、发扬都是很有价值的事。

相信王涵的艺术天地中，尚有非常广阔的时空，容她在内自由翱翔，尽情发挥，必有更大的成就和更为深远的影响。

我曾细阅她第二册画集，很佩服周正先生对她提供的意见，长者之言，读之不仅有助于王涵的未来，即使在海外的我也深受受益。他说的在此不再赘述了。

她拥有不少良师益友，像阳光雨露那样滋润她的艺术心灵，应该有幸福之感。际此新画集即将问世，请接受我的祝福。

周士心

于温哥华 2004年12月

（周士心教授系中外著名书画家、美术理论家）

Preface to Ms. Wang Han's Album of Paintings

—— Art Flowing from her Naivety, Straightforwardness and True Self

Ms. Wang Han is a native Hunan Province. Her love and devotion to traditional Chinese painting are really moving to those close to her.

I first met her in the fall of 2003 in Vancouver, where she was making an exhibition of her paintings, which impressed me deeply.

Her paintings are artful and energetic and have no lack of appealingness. At the exhibition I thought of two lines to describe her paintings: "extraordinariness is imbedded in plainness, unworldly spirit can be felt from the strokes and colors". She is so straightforward and open-minded that she gives the people who know her a clear impression—her paintings are a genuine reflection of her true self.

It was my great pleasure to meet her again last year at Shenzhen University. During my stay I visited Shenzhen University library and the attached Art Gallery where she works. Only till then did I realize that her achievements come in a sense from her wide range of browsing of art masterpieces, and her bathing in the artistic atmosphere in which she works. Her paintings cover a diversity of themes: she often refines simple or ordinary things like grass, flowers and so on into colorful, vivid and interesting art pieces, which has become part of her characteristics.

It is a good idea that Ms. Wang wants to print selected paintings into an album, which can serve both as a record of her artistic career and as an encouragement to bring about greater progress in the future. It is a great pity that, in the past, many renowned painters did not have their early pieces collected and printed, and, as time went by, some of the important pieces got lost. I do believe it is wise for Ms. Wang to do so. She told me this is the third time she had her paintings printed into an album. I hope she will have more albums printed out in the years to come, for the good of herself and the traditional Chinese painting.

She is well aware the fact that lying ahead is a greater and more colorful world of art for her to fly in, where she has a lot of art treasures to find. I believe she will achieve more accomplishments and become influential.

I spent much time reading her second album and Mr. Yan Zheng's preface to it. What Yan suggested to her in the preface, I believe, is very helpful to her career of art, and to me as well.

Ms. Wang is blessed with quite a few good teachers and helpful friends, from whom she's got and will get never-ending rich artistic nutrition. I sincerely hope her artistic pursuit will bear more tasty fruits.

Zhou Shixin (Canada)

Prof. Zhou Shixin, the famous expert of calligraphy and painting at home and abroad, the renowned commentator of fine art

序

深圳大学画家王涵送我一幅立轴，画的是竹子和梅花，交相映衬，形神具足，营构出一种高雅而淡远的意境，令人心旷神怡。画中配有题辞：從此挹清芬。这真是一语动诗魂。辞画均佳，令人神往。凭这初次印象，我以为王涵是位颇为传统的写意画家。

其实，并不尽然。王涵后来又送我一本画册，其中收了她的六幅国画，我看后，对她的画有了更多的了解，印象与前不同。我发现，王涵画竹不多，画得最多的还是郊野农庄中的野卉、果蔬如菜苗、豇豆、荷花等植物，生气勃勃，充满活力。她的画，用笔着力，色彩鲜艳，可说是浓墨重彩。但又鲜灵活泼，加上配以富有诗意的题辞，如“野蔬自有画人觅”、“荷塘深处静夜思”、“绿浪催荷红万里”、“洞庭金浪戏紫蜂”，诗情、画意，交相呈辉，构建成陶醉于农家乐的意境，从而形成自己独特的风格。

传统国画，向有写意、工笔之分，各有所长。王涵的画，发扬了写意画之长，富有诗情画意，但又吸取工笔画之长，在笔墨上甚下工夫，施以浓墨重彩，色彩鲜明。但王涵画物，又不像有些人的工笔画那样，只求形似，而是在形似的基础上寻求神韵。国画大师齐白石一再倡导，物画妙在似与不似之间，太似为媚俗，不似则欺世。另一大师黄宾虹也说：“国画有三：一、绝似物象者，此欺世盗名之画；二、绝不似物象者，往往托名写意，鱼目混珠，亦欺世盗名之画；三、唯绝似又不似物象者，此乃真画。”王涵的画，正朝着前辈大师指引的方向，努力追求“真画”，并且逐步在开拓新的境界，如“花开天下暖”、“种豆乐”的画境，视野更为广阔。

在王涵画集即将出版之际，祝愿她的绘画艺术精益求精，不断创新，有更深的开拓，创作出更多更美的艺术精品。

胡经之

2005年初春 深圳

（胡经之先生系深圳大学文学院著名文艺学教授 博士生导师）

Preface

Wang Han, famous painter from Shenzhen University, gave a hanging scroll to me as a present. The bamboos and plums painted are closely collected to each other with both forms and splits created naturally and completely, which give me a feeling of elegance and simplicity. Together with her own inscription "Fragrance", conveying the exact idea of a poem with one single term, the scroll is a fantastic work with both fine painting skills and excellent poem, thus at the first glance I thought she was a traditional Chinese painter.

Ms. Wang Han sent me her album of paintings later, which changed my first impression. From these six paintings in it, I realized that she prefers drawing vigorous farm plants to drawing bamboo, such as wild flower, fruit and vegetable, seedling, bean, and lotus, etc. Her paintings are colorful, bright and lively, which, with her poetic inscriptions, like "a painter hiding in the wild vegetable patch", "pondering to the lotus pond at a tranquil night", "endless lotus flowers", and "purple bees over golden waves on Dongling Lake", blazed a trail in expressing the happiness of farmers, and thus formed a distinct style unique to her.

The traditional Chinese realistic paintings are characterized by two essential elements: fine brushwork and close attention to detail for one, and expressing images for another. Ms. Wang Han mingles the merits and strong points of these two characteristics in her paintings, which makes them both poetic and colorful. As Mr. Qi Baishi, a master of traditional Chinese paintings, advocates once and again, the great painting shouldn't be too real or too unreal, too real being vulgar while unreal deceiving. Huang Binhong, another master, also remarks that there are three kinds of paintings, the first type, resembling the substance in reality, called the painting of deceiving the public; the second being on the other extreme, gaining the same fame; the last being in-between of the two, considered as the real painting. Ms. Wang's paintings, such as "overall warmth with flowers" and "bean-seeding happiness", just belong to the third type.

Just before the publishing of her album, I hereby extend my best wishes to her, wish her more successful and innovative in her painting, with more delicate works created.

Hu Jingzhi (Shenzhen)

(Mr. Hu Jingzhi is the famous professor of literature in College of Arts, Shenzhen University, the tutor of Doctor)

走向新的驿站

王涵将出画集。要我写几句话。她已经出过两本集子，这次该是第三本了。可见其创作之勤。勤奋是她给我的最突出的印象之一。她学习勤，写生勤，创作勤。勤是对生命的充分利用，丰收的果实只等勤奋者去摘取。

她给我的印象的第二点是虚心。她虚心向师友学习，善于看到别人的长处，听取别人的意见，能吸收一切对自己有用的东西，使自己的作品不断丰富和提高。

她给我的印象的第三点是大胆。这不但表现在她的画风上泼辣大胆，挥洒从容，丝毫没有脂粉气；而且敢于大胆尝试，不计成败得失，因此常有新的突破和收获。

勤奋、虚心、大胆，这都是一个画家走向成功的最为必需的品质。

我虽然没有谈到画集中的某一幅具体的作品，但我想这些作品都可以作为我这些印象的印证。愿王涵努力发扬这些优点，在艺术道路上继续前进，不断走向新的驿站。

鲁慕迅

2005年初春

(鲁慕迅先生系著名花鸟画画家 著名美术理论家)

Towards a New Height

I'm writing down a few remarks on Ms. Wang Han's forthcoming album, the third one next to two other albums of paintings. Her productivity demonstrates her diligence. She is a diligent learner, sketcher, and painter. Diligence is a merit in her that strikes me most. Diligence means to make the best of life. Fruits are to be harvested by those hard-working.

A second merit in her is modesty. Being modest, she learns avidly from her teachers and colleagues. She has an acute eye for others' strengths, and a good ear for others' advice. She is able to absorb whatever is useful to diversify and upgrade her creative works.

A third merit in her is boldness, as manifest in her style bold, vigorous, free, and unrestrained with no sign of femininity. She is also a daring innovator who doesn't count failures or successes, so much so that she often breaks new ground and yields new results.

Diligence, modesty, and boldness are all requisite qualities to any painter working his/her way to success.

Though I haven't addressed any specific painting of this album, I think all the paintings work to testify my impression. I hope that Wang Han will carry the baggage of her own merits along the artistic journey towards a new height.

Lu Muxun

(Mr. Lu Muxun is the famous painter of flowers and birds, and he is a renowned commentator of fine art.)

为《王涵画集》志感

齐璜老人绘大白菜而题长款云：“皆曰牡丹为百花之魁，荔枝为百果之首；独不谓此为百菜之王，何耶！”其声色俱厉，咄咄逼人。

盖吾中国画崇尚高雅，气韵生动，意蕴隽永，然无关国计民生，于大众社会犹水面浮脂耳。且写照梅兰、传神竹菊，历千百载，极巧穷精，技亦至矣。今人不跳出圈子，哪得活路！此老棒喝，恰为醒脑醍醐。

王涵女士供职深圳大学图书馆，余亦执教该校文学院，时有往还。王女士致力丹青，凡喜怒哀乐，寄之翰墨。日月以勤，岁年以恒，精进自不待言也。

余性嗜吟咏，力奉《后山诗话》之所谓“宁拙无巧、宁朴无华、宁粗无弱、宁僻无俗”。纵览王涵女士作品，于斯言其庶几焉。是诗文绘画，理则一尔。

王涵女士画作甚夥，而动人心目者，尤为菜花、豇豆、棉花、野卉诸品。其不独以技取胜，更以情感人，是矣，此乃与齐璜老人丝瓜、扁豆、葫芦、芋艿之作桴鼓相应也。下水之舟必速，乘势也。王涵女士乘江而东，前途可知矣！

王涵女士集其画作而付梓问世，嘱余为短文，因书一得之见答之。

马家楠

(马家楠先生系著名美术评论家)

Reflections upon Ms. Wang Han's Album of Paintings

Mr. Qi Huang, the famous painter of traditional Chinese painting, once painted a cabbage with a long inscription — “Everyone says peony is the most beautiful among flowers, lychee the most delicious among fruits. Why hasn't anyone pointed out that cabbage is the most important among vegetables?” This sentiment is really thought-provoking and instructive.

Generally speaking, what are favored in traditional paintings are elegance, spirit-resonance, life-movement and implied meaning. In my opinion, however, if what is painted has nothing to do with livelihood, it's like oil floating on water — rather superficial. What is worse, traditional objects for painting, such as plum, orchid, bamboo and chrysanthemum, have been painted time and again for hundreds of years, and have become to a great extent clichés. If we do not break free of these conventions, Muse would surely leave us and never come back again. In this sense, Mr. Qi Huang's sentimental inscription is enlightening indeed.

Ms. Wang and I often exchange ideas with each other since both of us work in Shenzhen University. She's been dedicating herself to traditional paintings for years and, therefore, her works can be taken as a reflection of her feelings. It goes without saying that her long devotedness to art has borne rich fruits.

I have a predilection for classical Chinese poetry, among which the following lines are my favorite: It's better being natural than artful, simple than adorned, rough than weak, obscure than vulgar.

These lines seem to be a description of Ms. Wang's paintings. In a sense, painting creating and poem writing share the same theory.

In all her art pieces, the most eye-catching or heart-stirring ones are those of cauliflower, cowpea, cotton, wild flowers and the like. Thus, her paintings are highly valued for her profound feelings involved rather than the techniques displayed, which is the same case with Mr. Qi Huang, who also painted simple and ordinary things like lotus, hyacinth bean, bottle gourd, tara and so on. Ms. Wang's progress in the art of painting is like a boat sailing down a torrential river — it picks up speed as it moves forward. In other words, a promising master-hand is in the making.

I sincerely hope her coming album of paintings will make a great success.

Ma Jia nan

(Mr. Ma Jia nan is a well-known commentator of fine art)

农蔬野卉 笔底翻新

——简述画家王涵的花鸟画

中国花鸟画在唐代就成为一门独立画科，并深受人们的喜爱。牡丹之富贵，荷花之出污泥而不染，葡萄之灿若珠玑，还有梅、兰、竹、菊、奇松、怪石等。因此，千余年来你也画，我也画，趋之若鹜，驾轻就熟。走进画廊，迈入展厅，映入眼帘的几乎全是那些司空见惯的内容，若不能在表现手法上有大的突破，免不了会给人以陈旧感和厌倦感，这当是不争的事实。

王涵的花鸟画则不同。油菜花、棉花、豆荚、大薯、南瓜这类田园蔬菜，南国野卉是她津津乐“道”的画材。这些农蔬野卉在她的笔下散发出一股泥土的香、粗犷的力和朴拙的美。

一般来说，花鸟画中如牡丹、葡萄一类热门题材人们较为熟悉，可资借鉴的门路甚多而容易率尔成章，且市场前景可观。那么，王涵为什么舍易求难地选择“冷门别调”呢？究其原因不外乎她对生活的特殊感悟有关。王涵出生在八百里洞庭的水乡农村，数十年来对家乡情感之浓烈依然如故，于是，将心灵的感悟诉诸于丹青，情之所钟，她走上一条属于自己的画路，形成具有个性的风格面貌。

王涵的艺术面貌的成因大致有三：一，勤奋好学，转益多师，不畏难，不因袭。同一画材，即使是尺幅小品也必反复推敲，一再修改，在许多题材画中选其较理想者升华为正品。二，澄怀虚静，不为外物所动。她所常画的题材本身都是人们平时不屑之物，近人情而远功利，在物欲横流的大气候里，这种醉心于艺术的心态是难能可贵的。古云“其欲愈深，其智愈浅”这句话是大体不错的。三，学校为她提供了优越的创作条件。事实上，王涵所取得的成就是对曾经付出的最好回报。

《吕氏春秋·去尤》中说：“知美之恶，知恶之美，然后能知美恶矣。”中国的哲学充满了对立统一的辩证关系，对于人文范畴的艺术，历来强调“总之如其人而已”。的确，凡画，都是画家个性、学养、阅历诸多综合素质的载体，王涵深知这一真理。作画必重性情，重生活。然而，仅此还远远不够，还必须要有技巧，包括笔墨、造型甚至趣味等。因此，近一年来她更加着力于对传统的钻研，包括对书法、色彩、造型等审美元素的研究。这一切既是手段，又是终极目的。我想，王涵在勤动手的同时勤思考，逐步达到心手相谐、融会贯通的化境。惟此，王涵才会以自家的笔墨画自己心中的蔬果野卉，这些蔬果野卉不但使人爽目，更能使人动心。

郭方颐

识于深圳 2005.3.1

（郭方颐先生系华中师范大学美术系教授 著名花鸟画家）

New Faces of Vegetable and Wild Herb

— A Brief Introduction to Ms. Wang Han's Paintings of Flowers and Birds in Traditional Chinese Style

The traditional Chinese painting of flowers and birds, an independent branch of arts, has gained its ground since Tang Dynasty. Traditional subjects involved in this kind of painting ranging from noble peony, pure lotus and resplendent grape to plum, orchid, bamboo, chrysanthemum, exotic pines and rare stones, etc., has been touched off and repeated for thousands of years. Therefore, whenever in an art gallery, the common and similar subjects would come into your eyes. It's a cruel fact for painters: no innovation, no novelty and attraction.

Ms. Wang Han's paintings of flowers and birds are different, with subjects being garden vegetable and southern wild herb, such as colza flower, cotton flower, bean, potato, pumpkin, and the like that send forth the flavor of the earth, rough energy and unaffected beauty. Why didn't Ms. Wang choose a way directing to success by painting popular subjects, like peony and grape? The answer must be her special understanding of life. Ms. Wang was born in a county near the 800-li-wide Dong Ting Lake. The pace of time doesn't change her feeling about the hometown, which is depicted in her paintings. She formed her own way of painting and characteristics.

Three reasons facilitate the formation of her art characteristics. Hard work is the first one. Ms. Wang learns painting from many a master and she never fears hardships and never imitates. However small the size of a painting is, she would deliberate and modify it repeatedly and carefully before finishing. Purity is the second reason. She has never been affected by the outside world, which can be seen from her chosen subject, near to humanity while far away from utility. Under material-oriented circumstance, such mental state is very precious, as the old Chinese saying going: the more desire, the less intelligent. Finally, the university delivers fertile soil for her to plough. She gains what she paid.

An old saying in Spring and Autumn of Lu Pu-Wei goes like this: "One can only tell the right from wrong after distinguishing beauty from ugliness." Dualism, holding the power in Chinese philosophy, underlines the unity of opposites between a painter and his paintings. Any painting must be the carrier of a painter's personality, education, experience and so on. Ms. Wang Han remembers it by heart. Therefore, whenever she paints, she paints from the bottom of her heart and bases it on the real life, which, however, are not enough without technique, brushwork, composition, interest, etc.. These essences lead to the intensive study of the tradition, as well as calligraphy, color, composition, and the like. All these are both methods and terminals. I think Ms. Wang Han has already achieved mastery through a comprehensive study of painting, only by which she is able to paint pleasing and attracting subjects she likes, like vegetable, fruit, and wild herb.

Guo Fang Yi

(Prof. Guo Fang Yi, an outstanding painter of flowers and birds, is from HuaZhong Normal University)

阳光之路

——王涵画作欣赏

在日新月异、百花盛开的中国画坛，要呈现出一些令人们眼亮的画，确实不太容易。立意、笔墨、色彩、构图，哪一样都缺不得。即使都已具备，弄不好还会有“似曾相识”、“故作姿态”之嫌。

两年前，我在温哥华第一次观赏女画家王涵的个人画展，留下豪放、新颖、大气的好印象。她的画挥洒自如，墨色饱满，色彩亮丽，颇具率性，这应该是她天生气质所致。可贵的是，她画了一些不为大多数画家关注的题材。那便是她所说的“自家地里的阳光”。因为从小生活在农村，对亿万人类赖以生存的农作物，有着天生的亲近和喜爱。虽然她也画过不少荷花、牡丹、竹子、兰花之类，似乎是她学习中国画的一个过程，并不能充分表现出她的绘画个性。她努力作过个人的追求，在众多的花鸟画中，也不那么鲜明动人。当她把所掌握的有着共性的笔墨技巧和表现程式一齐用到“自家地里”的景物时，似乎画就变了样，笔墨色彩都有了新生命，既新鲜又结实、亮丽。我想这便是她以真挚的情感，描绘着自己的最爱，以情作画。

最近，看到她的一些新作，使我有了更多的好感，无论是“花开天下暖”，还是“种豆乐”、“金浪戏蜂”，都显得愈加完美、纯熟。主要表现在对笔墨性能的发挥，浓淡干湿的变化、穿插；构图和疏密的安排；色调的把握、控制；色彩的微妙对比，使画面丰富而不零乱，单纯不失简单。自然而然，不知不觉中描绘出生动中的和谐，这最难把握的整体面貌，是画家长期学习、探索，积累下的丰厚艺术素养的必然表露。

画家王涵以率性的风格、真挚的情感、丰厚的修养，走进“自家地里”。这条阳光大道必将光彩耀目，宽阔无限。我们等待着画家还会有更多更好的作品呈现给这个时代。

姚奎

2005年1月

(姚奎先生原为人民美术出版社编辑 中国著名画家)

A Sunny Way

—— Appreciation of Ms. Wang Han's Paintings Yao Kui [Canada]

To present an excellent painting in the prosperous and productive circle of Chinese painting seems to be very hard. No following essences can be neglected: conception, color, and composition. Nevertheless, even when the paintings meet all these principles, they are probably still criticized as being similar or striking a pose.

A couple of years ago, I attended Ms. Wang Han's exhibition in Vancouver, Canada. Being free in brushwork and bright in color, her paintings show her innate temperament and left an uninhabited and novel impression on me. What needs to be mentioned is Ms. Wang's choosing of these seldom touched subjects in her paintings: the sunshine on her own sorghum patch, which comes from her childhood life there and her closeness to crops. Ms. Wang once had a taste of painting lotus, peony, bamboo, orchid and the like. However, these paintings, too common and among the average, can only serve as her practice of painting, while cannot express her true personality in painting. Of course, when Ms. Wang grasps all the general techniques and expression modes, she attempts to apply them to painting things in her own sorghum patch, which give a new life to her paintings. I think she paints with her true feelings from the bottom of her heart.

Some of Ms. Wang's new paintings I went through recently give me a much more favorable impression. Either "overall warmth with flowers" or "bean-seeding happiness" or "purple bees over waves" appears to be more perfect and mature than before, especially in the elaborating of brushwork, arranging of composition, controlling of colors, thus her paintings are abundant but not disordered, simple but not dull. Ms. Wang's paintings naturally depict the dynamic harmony as a result of long-time exploring and accumulating.

Ms. Wang Han is on the sunny way to her own sorghum patch with her inhabited and hearty feelings. We are expecting her more paintings for this epoch.

Yao Kui

(Yao Kui, famous painter formerly worked in People's Fine Arts)

关于王涵

——自家地里的阳光

王涵自幼学画，有家学渊源，可算童子功底。据实而言，她是一个真正毅力坚强、勤奋刻苦的画家。加之其长期从事大学图书馆美术收藏工作，以及留学生国画教学工作，使之接触到国内外大量美术资料，加速了其艺术上的成长。王涵主攻花鸟，曾亲耳聆听国画大师关山月、著名画家王子武、王超等人之教诲，并得到关山月大师之亲评指导。而由于工作原因，她曾主持经办国内外数十位书法家、画家、摄影家的个展或联展，从中也汲取了大量营养。专家的指点以及精品的熏陶，为她的国画创作提供了大量的借鉴和滋润。

王涵是一个不甘于现状、勇于突破、勇于创新的画坛斗士，她不满于以往的传统花鸟选题，千百年来无非是竹兰梅菊、牡丹荷花等。她不是不画这些题材，而是她感到总是翻来覆去画这些，古人今人画滥了、画腻了的内容并不能完全彻底的抒发自己，于是她独辟蹊径，“胆大包天”地把普天下的庄稼、蔬菜搬回到她的家里，变成她的“孩子”。这些题材有悖于传统花卉范畴，却真真切切地表现自我，反映自己的感受认识。

浏览其近期作品，不难发现这些“孩子”主要包括：棉花、谷子、高粱、玉米、豆荚、芝麻，诸如此类。她可以“大言不惭”地说：这其中绝大多数的题材是前人、今人很少碰过或完全不曾碰过，甚至连想也没有想过的。而她王涵不但画了，而且画得很大气，很不错。

人们常说“孩子总是自己的好”，其实也不尽然。王涵固然喜爱自己的“孩子”，但并不是搂着、护着，而是诚诚恳恳地征求着行内行外人们的意见，以期他们茁壮成长，直至“成人”。对于一个大胆的探索者，王涵无疑是成功的，相信她会以更有新意、更为出色的创作，赢得更多人的瞩目和取得更高的成就。

阎正

(阎正先生系著名美术评论家)

About Wang Han

——The Sunshine on My Own Sorghum Patch

Ms. Wang Han began to learn painting from her father from very early on. She was by no means a child wizard. But her diligence and endurance ultimately made her an established painter. What cannot be neglected is that, being a university librarian, ever since the early 1980s, her long exposure to literature on classical paintings and her rich experience in teaching foreign students traditional Chinese painting have nurtured her growth as an artist. Ms. Wang is a painter of traditional Chinese painting. She has been supervised or tutored by Guan Shanyue, the master-hand of traditional Chinese painting, Wang Ziwu and Wang Chao, both being reputed Chinese painters. She held in the university gallery over 10 exhibitions for painters, calligraphers and photographers, on which she drew a great deal to inform her own creative practice.

Wang is a pioneering, innovative painter. She is not readily satiable with the traditional subjects, such as plum, orchid, bamboo, chrysanthemum, peony and lotus, which have been used and reused for thousands of years, thus not being able to articulate herself. She took a new road, ventured to bring home all crops and vegetables, and made them her 'kids'. These subjects, though not in line with the traditional renderings of subject, genuinely and subtly reveal her true self and reflect her sense and sensibility. An overview of her recent works shows that her 'kids' mainly include cotton flower, rice, sorghum, corn, bean, sesame, etc., most of which have been hardly or never touched upon, or even never thought of. Wang Han has treated of these subjects, and has done it in a gracious, fine way.

The old saying that all his geese are swans is not always the case. However much she adores her own kids, she does not pamper them. She sincerely welcomes comments, advice, and critiques from experts, specialists, and visitors, to let her kids grow and prosper. Wang Han is, undoubtedly, a successful, daring explorer. It is fair to say that she will draw more attention and reach a higher level with newer and more innovative works of art.

Yan Zheng

(Mr. Yan Zheng is the famous commentator of fine art)

雍容大度 气派一新

——记王涵国画新作

王涵以女性柔润之心性加之大开大阖之胆手，要在一方宣纸上施展笔墨和线条，表达她对国画艺术的理解和创新的冲动。尤其是其新近数年的作品，已然脱出追摹前人的生硬局面，在技巧和画面意趣营造诸方面渐趋成熟，有自出一家面目的生动气象。画如其人，画随时代，个人水乡泽国氤氲而成之多情多感之心性以及特区蓬勃向上、日新月异的时代大氛围，是为王涵国画创作抒情基调的两大因由。

在构图、色彩以及题材诸方面，王涵都试图跳出前人窠臼，别出心机，这当然与她多年研习，对比中西诸家画法从中学有所取有关。尝观其《绿浪催荷红万里》以及为庆祝深圳特区成立二十周年所作之《节日》，皆在有意无意间以印象派、构成主义等现代派手法表现她对于时代以及个人生活记忆的种种观感。一反文人画题材过于符号化的“传统”，敢于以农作物如稻谷、豆荚、芝麻花、高粱、白棉花以及乡村野菜入画，而且使诸种“俗题”一变而为栩栩如生、左采右撷，由画入诗，这种相当个人化的艺术见解和相当诗意化的画面效果，都是国画家所应具备的艺术手眼和秉持已见终有创获的当行本色。

王涵平素蛰居大学图书馆，专一其志向，放眼于时代，取法既广而又坚持一己之创意，数年来取得的成就有目共睹。

黄永健

2005年3月14日于华侨城

(黄永健先生系深圳大学中文系教授)

A New Look: Graceful and Magnificent

—— My Impression of Ms. Wang Han's New Paintings

Ms. Wang Han, with her mild effeminacy, professional observation and understanding of fine art, devoted years to the creation of traditional Chinese paintings. It seems to me that her recent works have outgrown the straightjacket of imitating other masterpieces, and taken on a new look of her own – vigorous, graceful and magnificent. This is a symbol of maturity in art creation.

Her paintings are a reflection of her true self, and of the time she is in. Or, to be more specific, her paintings mirror both her sensitive and sentimental mentality and the lively atmosphere prevailing in the promising land. As far as composition, coloring and theme are concerned, she takes painstaking effort to break free of the existing artistic conventions and tries to establish a style of her own, which undoubtedly comes from her long-time practice and theoretical nutrients taken from master-hands at home and abroad. I once saw her Endless Lotus flowers and another piece painted for the 20th anniversary of the establishment of Shenzhen Special Economic Zone. I found she attempted to express her memory of her early life and her thinking about our time in a way very similar to that of modernism, such as impressionism, structuralism, and so on. Not confined to the clichéd themes of traditional Chinese painting, she took crops, such as rice, broad bean, sesame flower, sorghum, white cotton and vegetables, as her painting objects, and made them lifelike and lyrical. Her personal artistic insight and the poeticalness involved in her recent works signify, as it were, her latest progress and achievements.

Ms. Wang works in the Art Gallery of Shenzhen University library. I believe her devotedness, broad-mindedness, knowledgeable and perseverance in her pursuit of fine art will make her an up-and-coming painter.

Huang Yongjian

(Dr. Huang Yongjian is a writer and associate professor of Chinese literature in Shenzhen University)

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