

吴维佳作品集



W U W E I J I A
P A I N T I N G S

人民艺术出版社

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吴维佳摄于南京 2005

Wu Weijia in NanJing, China, 2005

序

苏天赐

吴维佳画有一种纯粹的美。形与色的和谐随笔游走，使我不会去追问他所描绘的是什，便会感到一种精神上的愉悦与舒适。这种美感来自那种诉之于视觉的语言。以戏剧隐喻人生也许是艺术中的老套。但吴维佳的画《戏剧人生》与老套没什么相干。虽然画中有舞蹈、有舞台表演，还有一点点倦怠，但这些都只不过是喃喃的呓语。他清醒着要寻找的，是感地走来留给即是“山花”“野草”，是与色的造访，欲行便行，欲止便止，不拘行迹，得以自由自在。

吴维佳在表述他的创作状态时曾说：“凭着对事物的直觉，我总是在工作的过程中找到一些有意思的东西。”说得很实在，也许正因为这种对艺术的纯情所在，他的作品远离了浮躁、迎合、矫饰和虚夸。

2002年9月

Preface

Su Tianci

There is a kind of pure beauty contained in Mr. Wu's paintings. Figures are harmonized with colors, both moving with the artist's pens, which gives me some joy and comfort without trying to pursue what his meaning is. This aesthetic sense comes from the visual language. It is dated for an artist to mirror real lives through dramas, however, Mr. Wu's oil painting "Roles in The Drama" has nothing to do with this old fashion. Although there are masks, acts on stages, and a potential "sex theme" in his works, all these are just the murmurs of the artist. What he is looking for clearly, is those "wild flowers" or "wild grasses" picked up on his way, and to murmur about his figures and colors as he does everything freely and happily.

Once when Mr. Wu described his creative state, he said, "I always can find something interesting in the process of working, depending on my instinct." These are practical words. Maybe just be because of this pure feeling towards art, his works are far from rashness, flattery, pretence and boast.

September 2002

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BIO

ARTICLES



吴维佳 1995 年在美国纽约
Wu Weijia in New York, America, 1995

A Happy Gambler

Wu Weijia

My favorite technique is to wander in my mind, be attracted by the things that surrounded me, and connect, arrange and assemble those outward things randomly. Although this seems disorderly, it is said that this kind of random combination usually conceives inventions and discoveries, which have happened many times in scientific areas (such as the discovery of penicillium). Picasso always said, "I just find them." What an artist should do actually is to pay attention to the progress of something, and the relations among them. Relation means ordering and recording what you have found.

There are some questions: Has art on earth its own essence? If it has, by whom it is determined? What is the difference between art and unart? Which of them is more powerful and controls the other? What is aesthetics and what is beauty? Maybe you prefer to look for the answers, however, they are too heavy for me to think about and I only can put them away. Maybe you could have tried answering them one day. The "Abnormal Tao" that Laozi had given us would be given an explanation: Is there an absolute truth? I cannot believe in its existence. Giving up purchasing serious principles, but working on my small business, I regard painting as talking to myself, which is piquant. Since I cannot find the truth, I do not want to waste my spirit. Stubbornness is annoying. I try to master my objects by my instinct, to search out their connections that will become the sources of my creations. Even if failing, I will not care much, for my doing this is just casual.

"Consideration makes each of us post-spirited." I think that Shakespeare's words have supported Chinese Zen thinking style, tasting everything as it appears, instead of a rational and logical perception. Whether rules or deductions are a



西洋参丸

Xi-yang Shen Wan

书画通画

oil on canvas

2012

30cm x 60cm

burden. What I hope is not to become a rational man arranging orderliness painstakingly.

I am empty of aesthetic ideals, merely working on my intuition. One's thought about art belongs to himself, despite what others may think. However, he himself is unable to stylize art, unable to prove the style's correction, or unable to demonstrate its logic detailedly. Art is personal, it should be absolutely private or utterly subjective. On the other hand, feeling also is controlled by society, history and culture. And your artistic idea is mainly consistent with your aesthetic attitude, the cultural values you have accepted and concepts everyone recognizes. Only when you compare these ideas with some strong feelings awakened by some completely unexpected occurrence, will you be able to adhere to these rules. Without getting my jurisdiction or my adjustment to my judgment, where I can get my aesthetic ideal.

I suppose these words, "There is no essence in the art, and merely social ideology can endow life art essence and significance." This gives art wide space. Throughout history, both in the east and in the west, reading changed and is changing, and therefore people may want to see more pictures. In the future, it is a long time that I have been thinking about the reading style today. I still have no conclusion now. Maybe this style will get simpler, or the reading objects will be easier too, or even people will not like to read. Social practice is always changing. Our painting may be limited and occasional. Nevertheless, it will still be specific and assist to create an essential life. As Chinese saying goes, "there is everything in the smallest dust, and we have seen our whole lives in the shortest moment!"



戏外戏

A Play Out the Play

布面油画

oil on canvas

1987

110cm x 110cm



两个铜像

Two Libras

布面油画

oil on canvas

2002

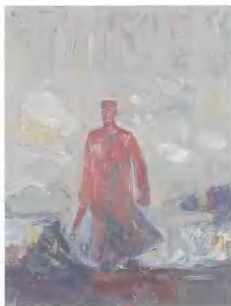
82cm x 142cm

I casually paint what I see (or not see) at random. I will find inspiration during work and it can teach me, it will tell me what I should do next, like the Chinese old saying, "A way will produce a new way". In my opinion, the content or objects in my paintings should be certain images, which we can see and feel, being clearly in front of us. I want to face reality with my specific images, and capture my feeling accurately.

When the works are finished, their particular characteristics reflect exactly the artists' mood. Then, the atmosphere of the works can be called "the typical character in the typical environment". Both the emotion and the character, which are associated tightly, are not only opposed to but also harmonized with each other. The tenser the relation of two sides is, the higher the works' value will be.

Chinese are used to choosing themes casually. For thousands of years, Chinese paintings describe some objects repeatedly, such as plums, orchids, bamboos, chrysanthemums, mountains, stones, springs and forests—nature. It seems that Chinese will not waste their spirit for choosing themes, several of which being enough. They pay attention to finding methods to display them anew. The artists, taking on these old objects as questions, have been trying to look for their own answers for almost thousands of years. The same answer is not permitted, I often feel that someone is asking me, "Have you found some special reply?"

My works are unlike those of surrealism which arrange the content beforehand, or the area of expressionism which places great emphasis on conveying the artists' emotion, but ignores the objects themselves. Being an Asian, an offspring of a normal farmer nation, I am used to harmonizing between man



远足者

Zhong Shaoxi

布面油画

oil on canvas

2006

50.0x70.0cm

and nature, between subject and object.

Someone has named Chinese painting the flat surface created according to Chinese thinking style. So I would like others to regard my works as Chinese paintings if they believe this concept. Oil color is a kind of carrier, like a bottle, which can be filled with whisky or brandy, Shaoxing yellow wine or Beijing wine. In this regard, my works at least are members of the 'Chinese oil painting' family. European oil painting introduced to China at first was regarded as a kind of new painting skill. Yet, after studying hard over a century, Chinese artists can make use of this skill freely to express their own thoughts and feelings. Art should be boundless, so is oil painting. Whereas, Chinese oil painting controlled by Chinese artists contains a unique Chinese cultural meaning. We can capture, through these paintings, the change of Chinese social history, colorful daily life in China, and the artists' different personalities. In a sense, Chinese oil painting (one of Chinese modern arts) is a visual cultural book with abundant content. I think there is a common cultural character behind the works of "Chinese oil painting" artists, which is blending western painting skill with Chinese cultural tradition, especially those ideas about harmonious relations between man and nature and those themes which stress that we should unite ourselves within our hearts. This brands China on the works.

It is not important for me to think about what I am painting. I just paint with passion. It is very important what my paintings express, for I am a worker, and my works will expose everything. I am just a painter, and can only answer questions by my paintings.

I wish my answer is different from yours.



女士们·先生们

Ladies and Gentlemen

布面油画

oil on canvas

1995

115cm x 145cm

Finding a new concept is hard, even harder to find a unique concept. "Every day you should pursue the new." It is why I have often changed my painting style in the past several years. I cannot tell if it is good or bad, since I do not prefer to insist on so-called personal style, which will raise rigidity and will hamper your creation. The style you have mastered is merely your working habit. Picasso said, "Overthrowing style, why God did not invent the world according to some style?" What matters most is not the final outlook or surface of the painting, but the spirit and atmosphere it conveys.

I have given up many methods in order to capture the true essence and beauty of what I see, as I understand and feel it to be.

It is 2005 now, the world is changing faster, pop art has become widespread, filling every corner of our lives. Art styles are abundant, varied, but connected, which gives you no place to find a standard and dominating style. At the same time, a lot of excellent artists are coming forth. Will our generation, with dated money in our pockets, in today's market feel puzzled or embarrassed?

Despite now, I have experienced an artistic life process, my life aims and my art works are real in this age. You do not make any promise to this world and you have no heavy tasks-creating or changing history-on your shoulders, so you should not be so nervous. If you can take it easy and cast away your burdens, you will be comfortable and relaxed.

I am a happy gambler, but with no money, taking on overall my working happiness as my unique stake.



茶壶·蜡烛·橘子
Pot, Candle, Orange
 布面油画
 oil on canvas
 1997
 45cm × 45cm

January, 2005, Nanjing

The Paintings of Wu Weijia's

Su Tianci

In the early 1980's, Wu Weijia began to study in Nanjing Art College. It was at the beginning of the opening-up policy, when the ideas of western modern art were penetrating into the Chinese academic field. He was one of the avant-garde artists who accepted the ideas earlier than others. Although it was still cold during the early spring, he insisted on working passionately and sensitively. Depending on sensitivity instead of reason used to be regarded as an oddity, however he devoted himself to it. Whether sketches or oil paintings, he worked freely. Not to capture reality, or obey rules, he worked in the manner of himself, reflecting a kind of open beauty.

Since the late 80's, Wu Weijia has created a series of fresh-style works, such as 'Northern Wind', 'Roles in The Drama', those showing his maturity in art. Then, rudiments of new styles began to grow in the painting field in China, reflecting modern art trends outside. In his works, the feelings similar to Paris Group manners can be found. But instead of following others blindly, he prefers to explore the past art's soul. What he loves more is not to catch some aim, but to master art itself. To him, the subject of his painting is just a motivation, not a budget. Although it seems that there are some hidden symptoms in his works, there are no deep philosophical ideas. Just like telling a dream orally, it is the sensitive, wise language and gentle, harmonious rhythm that attracts you.

When expressing his creative state, Mr. Wu said, "I always can find something interesting in the process of working, depending on my instinct." If it is a rare gift. His paintings, created by his instinct, are fluent and natural.



辩证法

Diabeking

布面油画

2011年 2011/10/18

33x33

2011年 2011/10/18

6th September, 2003

Having a Talk about Weijia's Paintings

Zhu Xinjian

When just graduating from university, I stayed in Nanjing, while Weijia was in Nantong. Once I received a letter from him, saying that all painters were good bedlamites. It meant that although we were crazy, we actually were quite good, which was our proud boast to each other.

At that time, he was addicted to Picasso and cubism. To him, cubism artists included Jin Dongxin, Liang Kai and other well-known painters like Ingres and Paul Cezanne. But the Four Wangs were excluded, for their works were not good enough in his mind then. He painted madly using his "cubism" method, using oil colors, Chinese ink, water colors or pens, painting on canvas, papers, walls or even book sides. His feeling was very acute. However, his works were straightforward, frank, and without any prolixity, containing rare self-confidence.

Afterwards, I went to Paris leading a life of vagrancy, and he became a teacher in Nanjing Normal University. It had been several years since we separated. Sometimes, I only could find his works in publications like magazines, and they were always full of vigour.

Later, I came back to Nanjing, and we had the chance to be together again.

I had been away from Nanjing for more than ten years, and now felt Nanjing still resembled the Nanjing of my mind. It is said that this historical romantic place, whose imperial atmosphere has already disappeared, was always a paradise in which artists could enjoy "depravation" or laziness. Besides the historical people like Li Yu and Gong Xian, modern ones like Zhu Ziqing and Yu Boqing, who wrote about "light and shadow" or "voice of parading", encouraged us to decrease our enterprise. When meeting Weijia again, we both had become quasi-old men. This fellow looked like a true "Nanjing" person, decorating his new



戏剧人物
Roles in Drama
布面油画
oil on canvas
1994
60cm x 60cm

house, playing cards, enjoying tea and its knowledge and staying indoors unconcernedly.

Painting should be a pleasure, like having tea, playing cards and lying in. The guy has been happier and his skills freer and easier, conveyed through his new works. The style of Jiangnan people was often described with these words: smart and transcendental. This is a suitable description of Weijia's paintings in my mind. I love my happy old friend's works.

12th, February, 2001, Nanjing



哲学问题
Philosophy Questions
布面油画
oil on canvas
2002
81cm x 94cm