



申伟光超验绘画

2006 - 2012

TRANSCENDENTAL
ART
OF
SHEN
WEIGUANG

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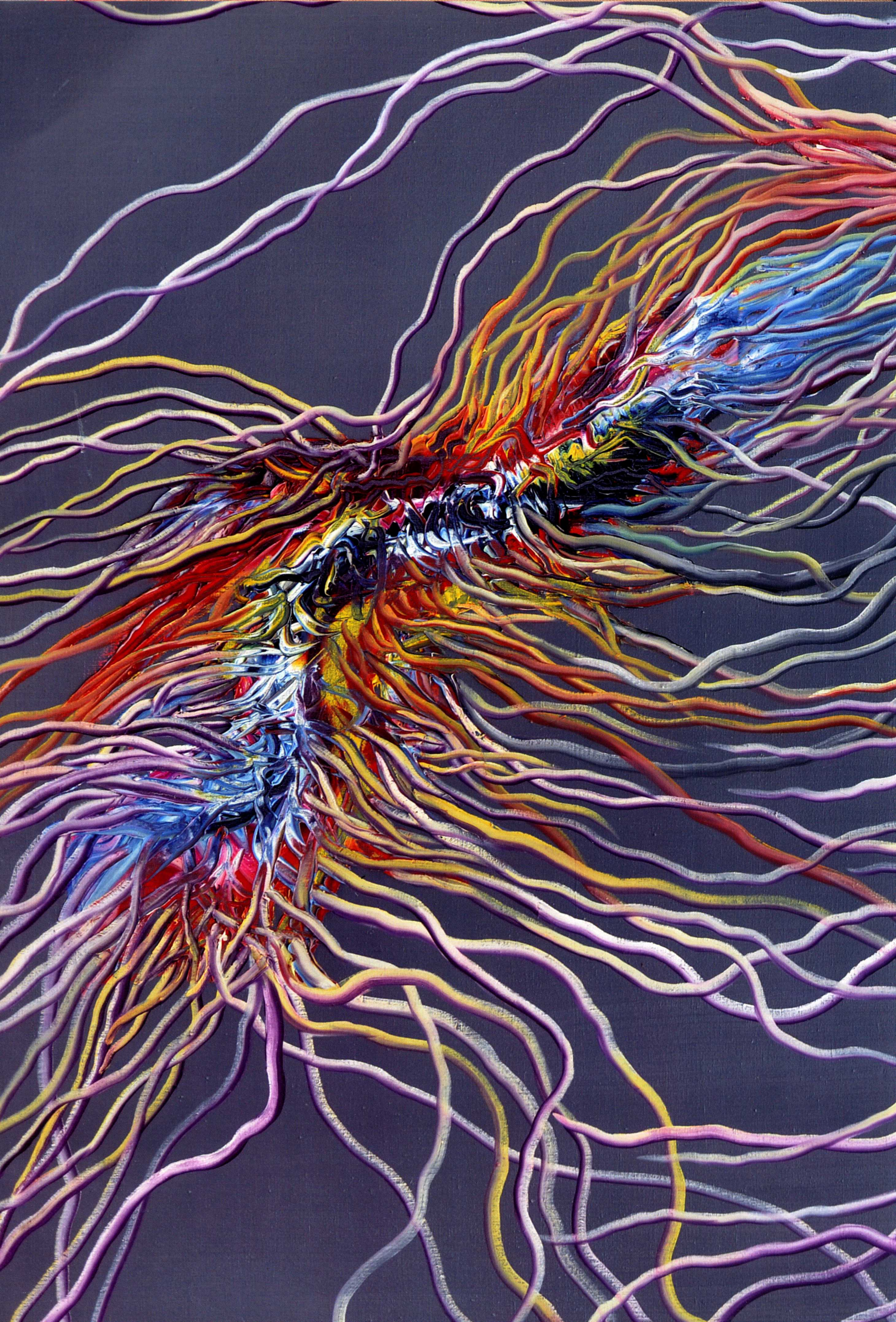
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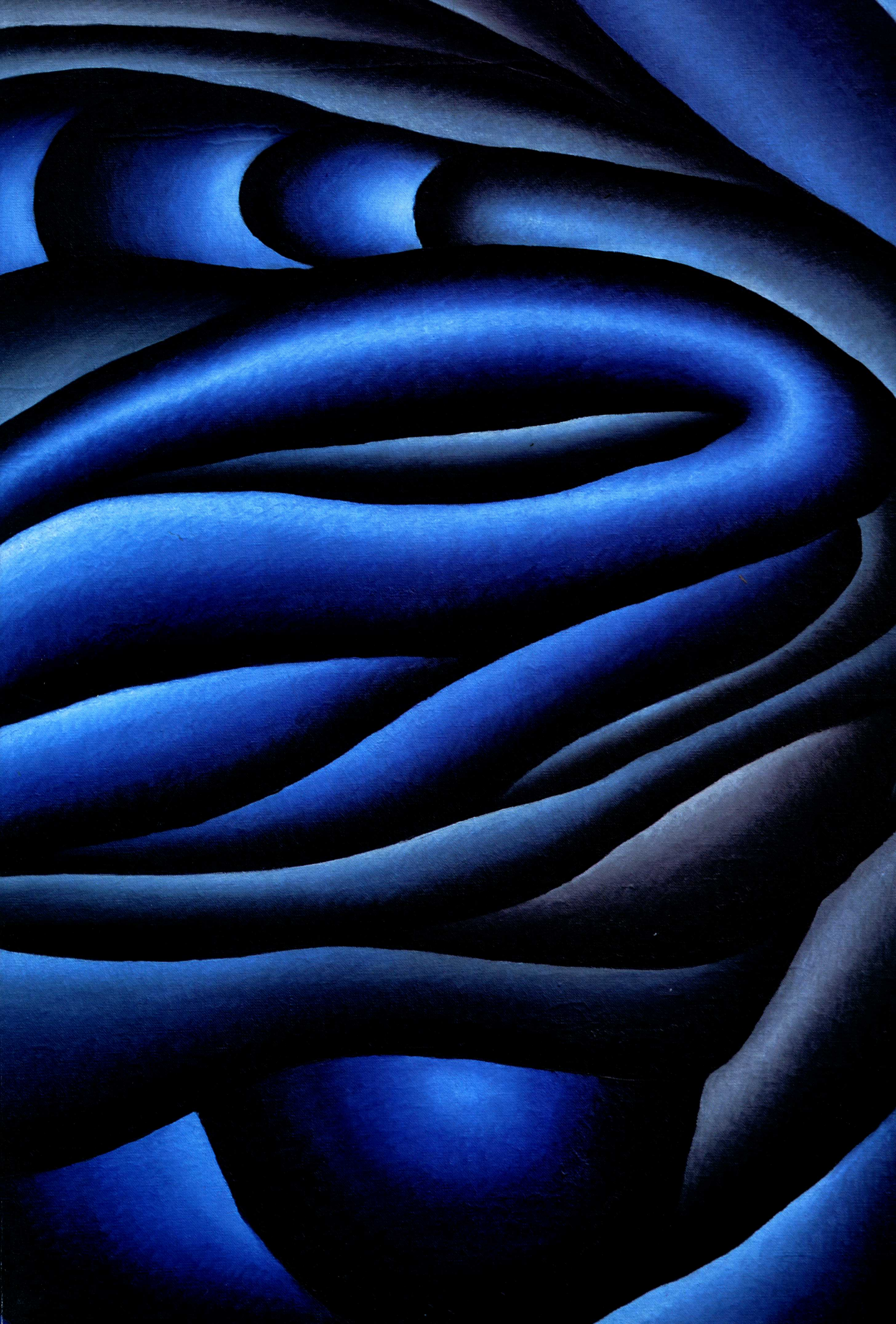


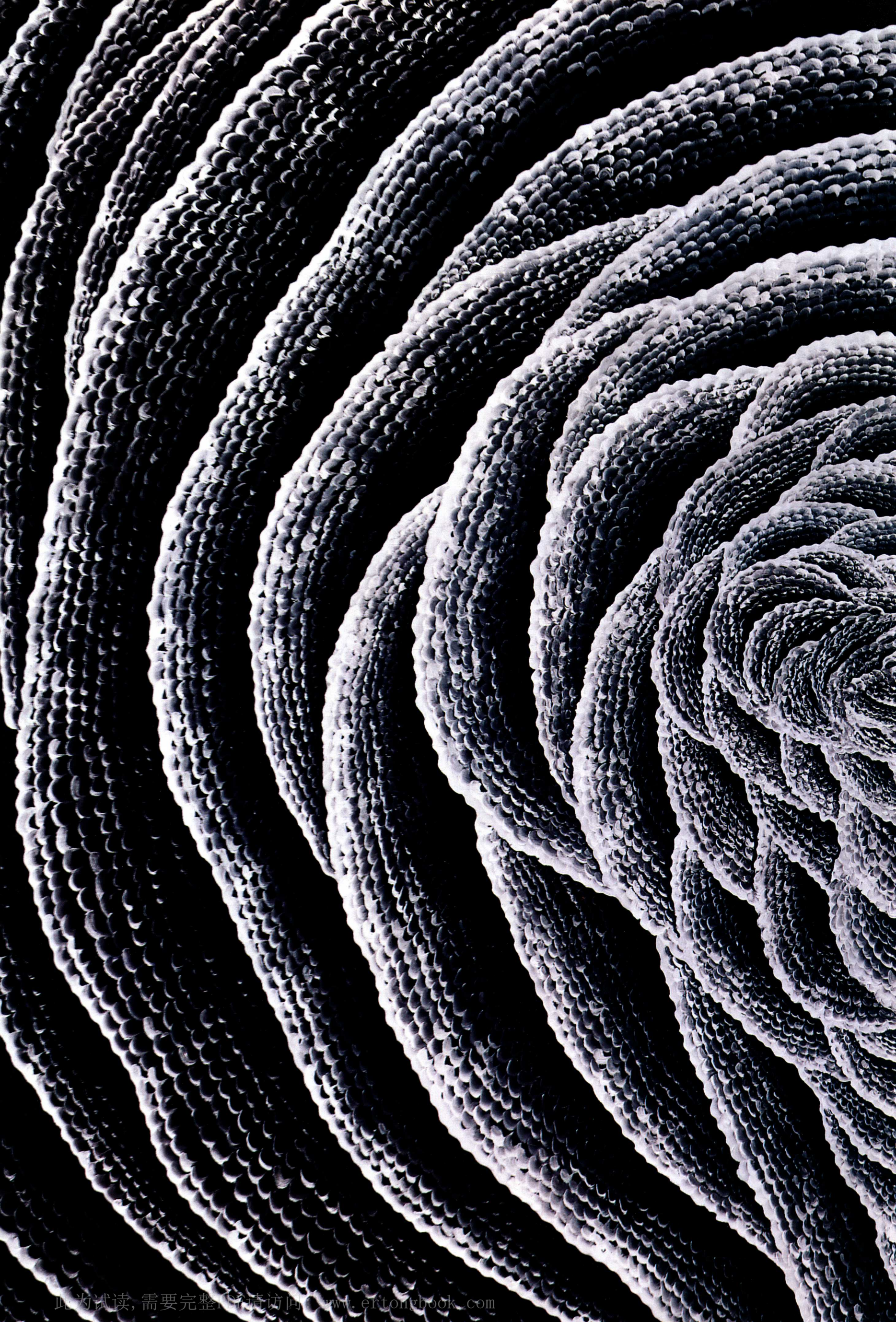


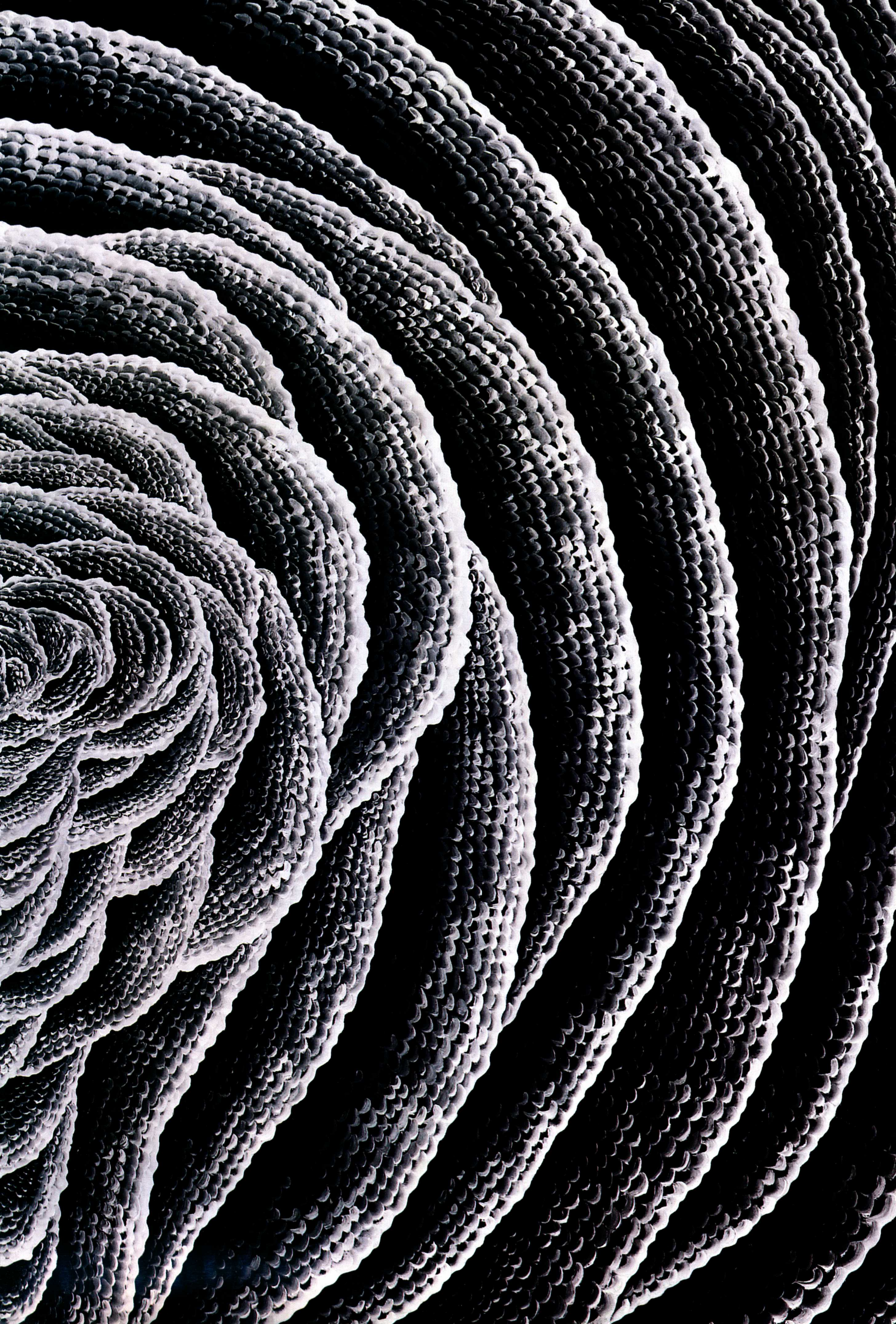












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内视的生命景观

——再谈申伟光的超验绘画

贾方舟

上世纪90年代末，曾为申伟光的抽象绘画写过一篇评论，并把他的那些理性的“大管道”定义为“超验绘画”。此后的数年中，申伟光的画发生很大变化，抽象中充满了感性表现的因素，于是，我在2004年为他写的第二篇评论中把这些作品看做是他修炼中“漫长艰难的精神苦旅的见证”。一晃又七八年过去，伟光又一批作品呈现在我的面前，这些作品较之于过去又有全新的进展，色彩明丽光艳，线条飞动畅达，大有“柳暗花明又一村”的感觉。

这些作品预示着画家内心的精神修炼全然进入了一个新的境界，与新世纪最初几年的作品几近天壤之别。我曾这样描写那些作品：“这些神秘图像为什么总让我感到潜隐着一种伤痛？这些抽象的生命意象为何会给我一种被撕裂、被扭曲、被刨切、被伤害的感觉？画家为何要把一个完整的生命体肢解、刨切开来加以呈现？他想要表达的是什么？他的这些神秘图像和他的精神修炼之间到底是一种什么关系？”但在近年的作品中，这种感觉在画面上已是荡然无存，代之以呈现的画面是轻松的、令人愉悦的和充满活力的。体现了他所说的“性情”经过调整后的“自然表达”：“一个人真正往光明磊落走的时候，你的心情才没有烦恼，你整个人才有正气……”这时，他的画也显出一种壮观的景象，它们仿佛来自画家那幻觉般的超验世界，仿佛是在对这个超验世界的内视中出现的生命景观：它时而像散射着一种强大的正能量的精神现象——一种被视觉化的五光四射的精神发射场；时而又像似一种从中枢神经展开来的密集的神经网；而在另一些画面中又演绎为一种多触须的浮游物，抑或图案化的花团锦簇的类似微观世界的图像结构，令人目不暇接。

除了上述这些线条密集、色彩艳丽的作品，画家还有一批色彩单纯、以表达复杂多变的生命体和生命现象的画作。这些作品，或侧重于单体惊人的裂变——无限地增殖和无穷地繁衍，或侧重于表达生命的多重多变，生生不息，无止无境。

伟光近年的新作盛丰，而且渐入佳境，这与他调整心态，参禅打坐，静心修佛直接相关。这些年，他除了与众弟子交流，几近与世隔绝，谢绝了一切社会交往，将全部精力用于精神的修炼，而这些艺术劳作，作为他一种“精神修炼方式”，一种“悟道的媒介”，体现为一种“修真的过程”。通过这种修炼过程，使其精神得以升华，这些作品，就是其精神升华的一个见证。如果说，伟光在此之前曾经历过一段带着伤痛的精神历练，那么这些年，他的艺术作为一种精神样式，显然成为一盏光照“心灵黑暗”的灯，不仅照亮他自己，也照亮他的众弟子和认同于他所持守的价值观的人。

THE LANDSCAPE OF LIFE INNER VISION

—REREADING SHEN WEIGUANG'S TRANSCENDENTAL ART

Jia Fangzhou

At the end of 1990s, I wrote a criticism on Shen Weiguang's abstract paintings, and defined his rational "big tubes" as "Transcendental Art". Some years later, Shen Weiguang's paintings changed dramatically. The abstraction was filled with elements of perceptual expressions. Therefore, in the second criticism I wrote for him in 2004, I commented that his works were "the testimonies of his lengthy and arduous spiritual journey" in the process of cultivation. Now almost another eight years have passed. A new collection of works by Weiguang was presented before my eyes. Compared with the past works, these new ones have made some brand new progress. The colors are bright and shining and the lines fly freely, which seems to be indicating "a new beginning after great hardships".

These works, which have a world of difference from the ones painted at the beginning of the new century, told us that the internal spiritual cultivation of the artist has completely entered a brand new realm. I once commented on his works with the following words, "Why do I always feel that these mysterious paintings are concealing a kind of pain inside? Why do these abstract images of life give me a feeling that they are being torn apart, being twisted, being cut and being harmed? Why did the artist try to present a dismembered and chopped life? What is he trying to express? What on earth is the relationship between these mysterious images and his spiritual cultivation?" However, in the works he painted in recent years, these feelings have all gone. Instead are the relaxed, the pleasant and the lively, which might be the "natural expression" after adjustment of "disposition", as he has said, "Only when a man becomes truly feeling can he have no worry, and the can he create a healthy atmosphere..." Now his paintings are presenting a spectacular landscape. They seem to come from the painter's dreamy transcendental world. They might be regarded as the landscape of life through inner visions of the transcendental world: they sometimes seem to be the spiritual existence emitting a kind of strong positive energy—a kind of visualized radiating spiritual source field; sometimes they look like the dense nerve net extended from the central nervous system; in other paintings, they are transformed into sestons with multiple tentacles, or a picture structure similar to the microcosmos with flowery patterns.

Besides the above works with dense lines and bright colors, the artist also has some works with very simple colors, which expressed the complicated and changing phenomena of life. Some of them focused on the astonishing fission of monomers—the infinite propagation and endless proliferation; others focused on the vicissitudes and endless cycles of life.

Weiguang has quite a number of new works in recent years, and he has also gradually entered a better state of creation. This is directly related to his adjustment of mentality, Zen cultivation and practices of Buddhism. In recent years, he almost cut off all the communications with the outside world except for teaching his disciples. He has declined all social activities and devoted all his spirit to inner cultivation. These art works, as his "way of spiritual cultivation" and "medium of comprehending Taoism", presented the "process of finding the truth". Through such a process of cultivation, his spirit has been elevated, and these works are the testimony of his spiritual sublimation. If his spiritual cultivation in the past was accompanied with pains, during these years, his art, as a spiritual pattern, was transformed into a light shining upon the "spiritual darkness", not only for himself, but also for his disciples and people who hold similar values with him.