



中國當代藝術家畫庫

王 五 忠



中國畫報 出版社



畫家像 Wang Lizhi

王立志，1941年元月生于山東烟臺，1962年畢業于山東藝術專科學校美術專修科，現為山東藝術學院教授。

在現實主義的寫實框架中，王立志曾有過充足的自信與影響效應，盡管我們可以挑剔乃至指責在那個“火紅的年代里”一切都變得富于矯飾和彎曲，但同樣可以輕而易舉地贏得無數“影響”的機遇。況且，就現代傳播學的基本準則來衡量藝術的價值，則是一件作品若沒有一名讀者，便等於沒有作品。當然這並不等於說作品的價值與讀者的數量成正比。我們在此的重心在於對“王立志效應”的注視上。

經過新時期的痛苦磨礪（這包括來自各個方面的心理經過），王立志轉換的體驗方式，便是直接進入中國畫世界。而且在這個新的領域中，以造型的嚴謹、題材的通俗，加上簡捷的筆墨，以此誘導出來豐厚的造型功底，這一切促使他作為一個中國畫家而聞名于世。

然而這一切都不是目的，王立志靈魂深層依然悸動在油畫語言之上。一個偶然的機會，使他又將這兩者得以突兀，且是那麼自然地銜接在一起。那便是通過象征虛擬手法的鋪設利用陶瓷文化，加上油畫表現語言的細膩、人體美妙的自然狀態。至此王立志打通了作為東方意蘊、西方形式與現代感之間的重重屏障，為他進一步的心理獨立準備了一個“已經”的綫索。

當然，在我以上對王立志粗略的判斷中，旨在闡明一個征象：王立志油畫的進一步推進，將注定會使我們產生驚愕的。

樂愚

Wang Lizhi was born in Yantai, Shandong in January 1941. In 1962 he was graduated from the fine arts training course of the Shandong Art Training Collgeg. Now he is a professor of the Shandong Art College.

In the frame of realistic painting Wang Lizhi has had abundant self-confidence and great impact. Though we can nitpick and criticize that in those fiery years everything was full of affectation and meandering, we can also easily win a lot of opportunities of impact. In addition, to judge the value of art by the basic criterion of the modern propagation, a work of art having no viewer is equal to no work. Of course this is not to say that the value of a work is in direct ratio with the amount of viewers. Our point is to look at the impact of Wang Lizhi.

Through a painful process of tempering in the new period, including psychological factors from different fields, Wang Lizhi changed his way of learning from real life and entered direct into the world of traditional Chinese painting. In this domain he showed his mould-making attainments with his rigorous plastic arts, popular subject matters and simple and direct strokes, and all this made him well-known throughout the world.

But all this is not his goal. In Wang Lizhi's innermost soul oil painting still exist. By chance the two happened to him suddenly and they joined so naturally. Through symbolc fictitious means as the layout he made use of the ceramic culture with the minute expression technique and the wonderful natural state of human body in oil painting. Wang Lizhi has made an opening in one protective screen after another between the Eastern intention, Western form and the sense of modern times, and provided leads for further psychological independence.

The rough judgment I made about Wang Lizhi as above is to clarify that we are doomed to be surprised by a further advance of Wang Lizhi in oil painting.

Le Yu

封面：青花魚盤和魚架（55.6×46cm）1993年

Front cover: Dish of Fish



過去的年代 (190×120cm) 1982 年
In the Past Years



黃河從這里入海 (150×120cm) 1981 年

The Yellow River Emptying into the Sea



水彩畫家呂品先生肖像 (53.8×46.8cm) 1976 年
Portrait of Lu Pin



山水畫家黑伯龍先生像 (79.4×64.8cm) 1988 年
Portrait of Hei Bolonh



女畫家肖像 (70×57cm) 1973 年
Portrait of a Woman Painter



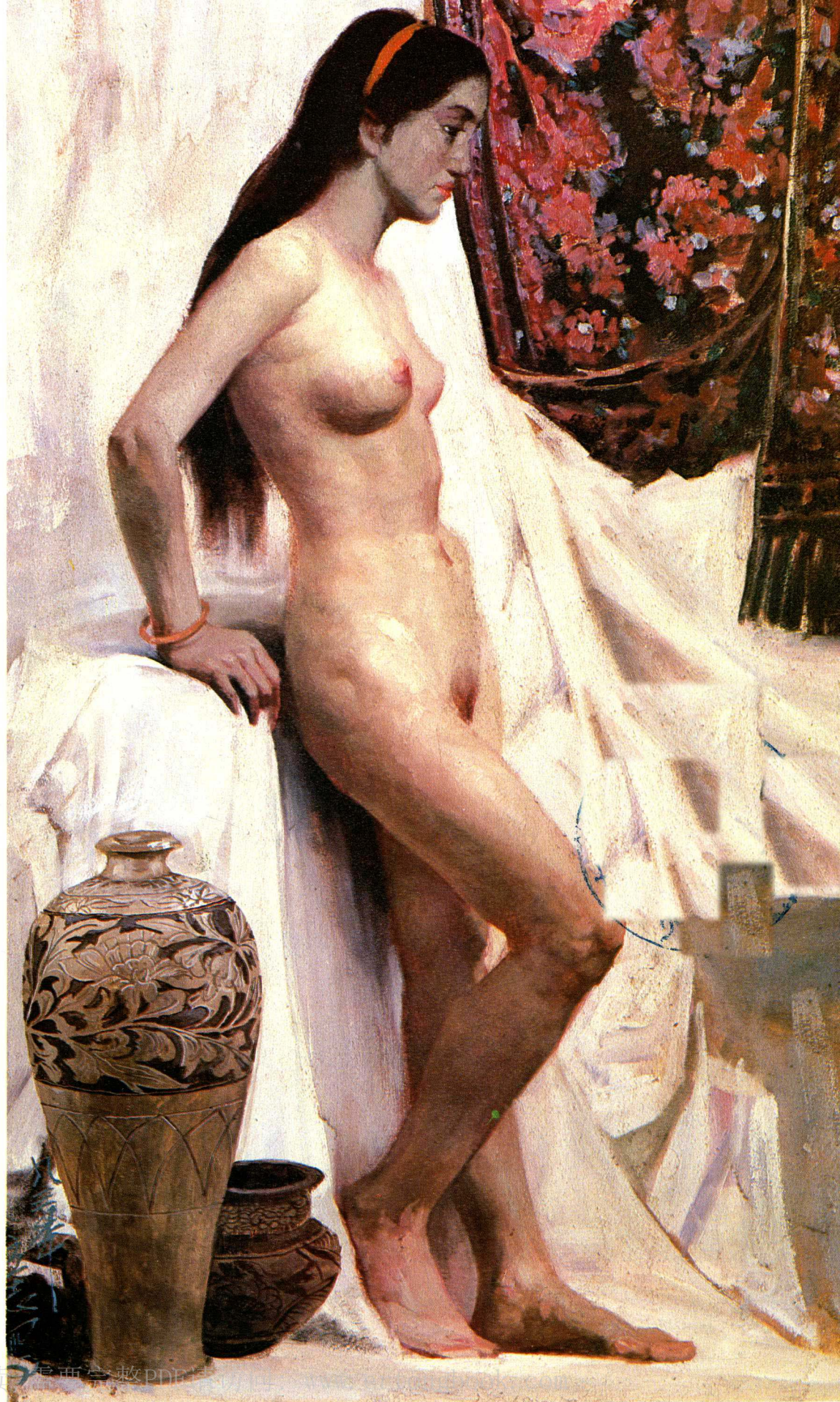
牡丹花 (水粉畫 45×45cm) 1987 年
Peony (gouache)



向日葵 (59×49cm) 1987 年
Sunflower



暮年 (61.3×49.5cm) 1993年
Declining Years



玉立的人體
(78.8×48.2cm)
1989 年
*A Graceful
Human Body*



新月初升 (80.3×65.2cm) 1993 年

Crescent



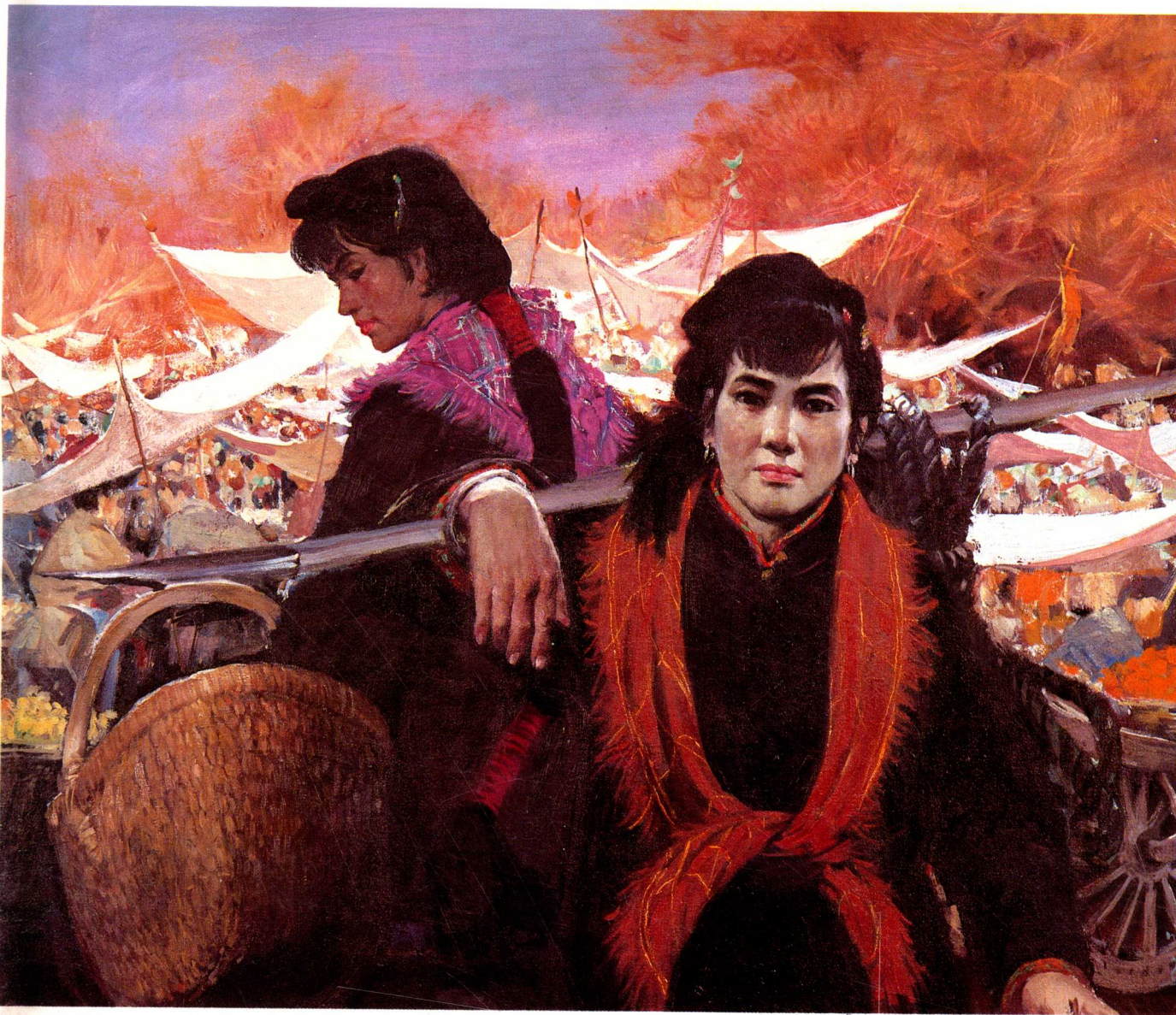
夏日速寫 (67×67cm) 1974 年

Sketch in Summer



壁 挂
Wall Hanging





魯中大集 (80.3×65.2cm)
A Country Fair

誤入藕花深處 (80.3×65.12cm) 1993 年
In the Depths of Lotus Flowers

TREASURES OF CONTEMPORARY CHINESE PAINTING

ISBN 7-80024-153-X/J • 154