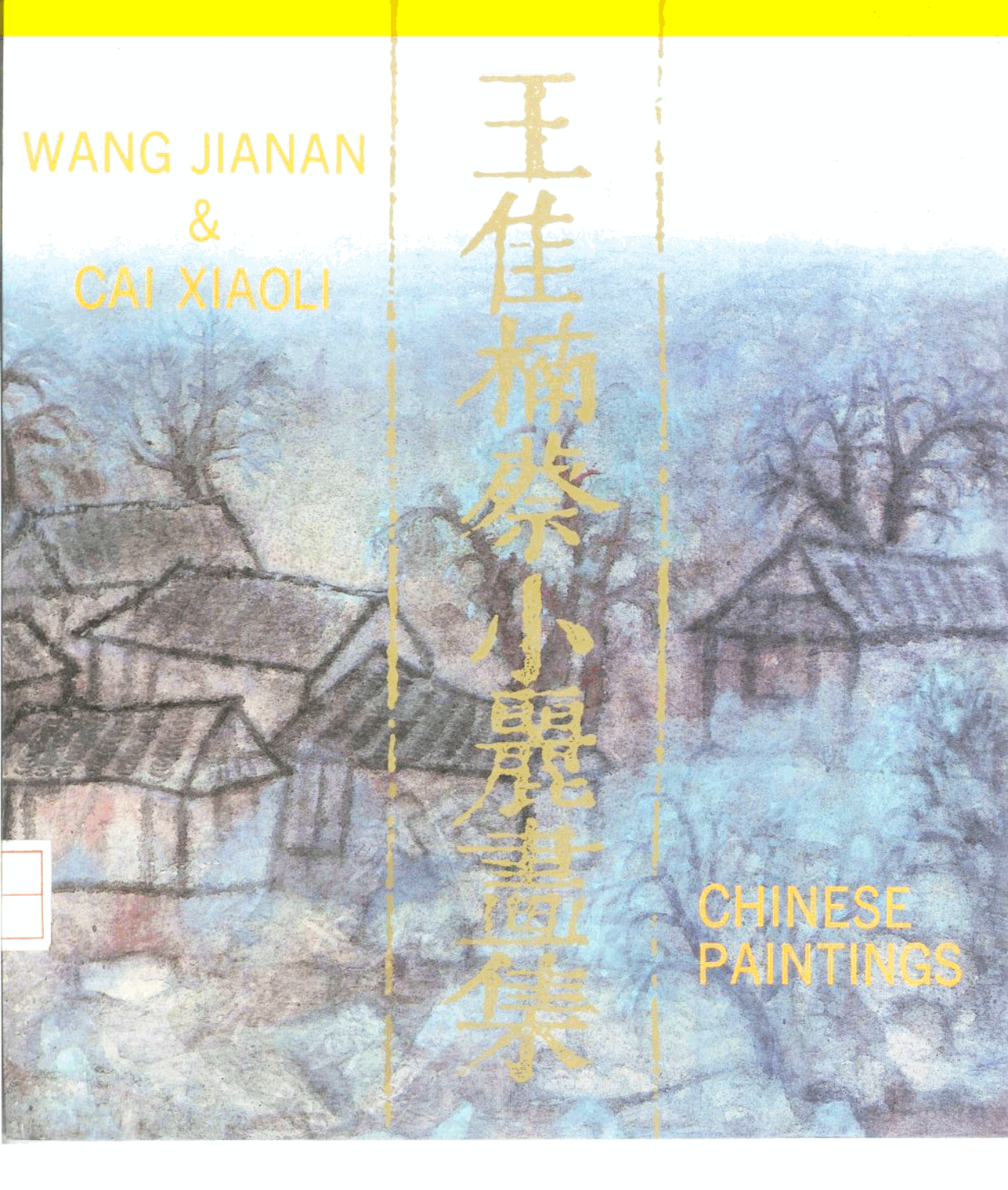


WANG JIANAN
&
CAI XIAOLI

王佳楠
蔡小麗
畫集

CHINESE
PAINTINGS





摄影：阿丽森

PHOTOGRAPHED BY ALISON BRADLEY

谨以此书献给刘颖女士

FOR MRS. LIU YING

王佳楠与蔡小丽

柯玫瑰

伦敦维多利亚和阿尔伯特博物院东方艺术部部长

曾记得我与王佳楠最早的会面是在1988年，当时他来到维多利亚和阿尔伯特博物院向我介绍他创作的新颖而又充满想象力的彩绘陶瓷。其中有些作品已成为博物院里的永久性的收藏品，它们的展出也表现出当代中国艺术和工艺设计的多方面发展。

不管怎样，我意识到佳楠最大兴趣是中国画，也是他与他夫人蔡小丽共有的一种艺术热情。他们俩人都曾在北京中央美术学院求学，在校期间他们在传统技巧方面打下扎实的基础。自从1982年他们毕业后数年内，他们获得更多经验和广泛展出机会。他们在继承传统的宋画(公元10—12世纪在绢上赋彩的绘画)基础上逐渐形成一种独特的水墨画技巧。他们利用绘画材料的正反两面上色，他们选用的不是绢绸，而是用棉花和竹叶纤维渗合的手工制作的纸张。在画的正面运用自然植物和矿物质制成的颜料赋色，背面则运用粉末和掺加油料的颜料涂抹。

王佳楠运用自由的笔法技巧，创造出数种艺术风格。他的绘画主题和布局有的可追溯到中国传统风景画，也有的题材综合了欧洲风景。书法经常是他画中的一个重要组成部分。画家自己也时常以伪装或隐蔽的形式出现在画面上，而且让人能感觉到一种强烈的个人风格。

蔡小丽的作品也混渗着传统与现代两种特色，而且采用完全不同的手法。她的技巧是发展了精致而又写实的绘画风格，这种风格在女性艺术家中经历了很多专业画家们的实践与探讨。她作品中情绪时而是愉快的、时而是严肃的，但是能明显感觉到她对自然的热爱。

王佳楠与蔡小丽参与博物馆的教学工作。他们在传播复杂的绘画技巧方面的成功，同时也包括学生们的成绩，这些都是他们无私奉献与才能的一种表现与赠物。我相信他们的知名度在未来将由于新的艺术发展而获得更大成功。

WANG JIANAN AND CAI XIAOLI

by ROSE KERR

Curator of the Far Eastern Collection, Victoria & Albert Museum, London

I remember that the first time I saw Wang Jianan was in 1988, when he came to the Victoria and Albert Museum and showed me ceramics that he had decorated in a novel and imaginative manner. Some of those pieces are now in the Museum's permanent collection, and are displayed to show the multi-faceted evolution of contemporary Chinese art and design.

I was always aware, however, that Jianan's most active interest was Chinese painting, a passion that he shares with his wife, Cai Xiaoli. Both artists trained at the Central Academy of Fine Arts in Beijing, where they gained a thorough grounding in traditional skills. Over the years, since they graduated in 1982, they have gained much experience and have exhibited widely. They have evolved a unique technique of watercolour painting based on traditional Song dynasty methods of the 10-12 century, for painting on silk. Paint is applied to both sides of the material, which consists not of silk, but of handmade paper derived from cotton and bamboo. The front surface composition is decorated using natural vegetable and mineral colours, while the back uses powder and pigments suspended in oil.

Wang Jianan paints in several styles, using a free brush technique. Some of his subjects hark back to Chinese landscapes and formats, while some incorporate European scenes. Calligraphy is often an important part of the composition. The artist himself sometimes appears in the scene, in a disguised form. Many works have a brooding, melancholy quality, but in all the strong personality of the maker can be felt.

Cai Xiaoli's work also blends traditional and contemporary features, but in an entirely different manner. Her technique develops the elaborate, realistic "fine brushwork" style practised by many professional painters, among them women artists. The spirit of her paintings is playful and serious by turn, and her love of nature is strongly felt.

Both Wang Jianan and Cai Xiaoli have participated in teaching events at the Museum. Their success in communicating difficult skills, while at the same time retaining their students' enthusiasm, is a tribute to their dedication and flair. They have a long professional life ahead of them, and I am sure that their public will be rewarded by new artistic developments, in the future.

受益于传统 获益于探索

毛君炎

佳楠、小丽和我是大学里的同窗，我们在“十年浩劫”后的第二年，即1978年同时进入中央美术学院。当我们经历了反复考试，幸运地进入中国艺术界最高学府时，仿佛一切都充满了希望，一切都欣欣向荣，似乎太阳也格外明亮，这种感觉至今还记忆犹新。虽然我们各居不同系科，但是佳楠的高大身材和充满活力的眼神，以及小丽忠厚、谦逊的性格给我留下深刻的印象。

王佳楠，又名屯子，1955年生于黑龙江，祖籍山东，父母均为医生。他在中国东北的名城——哈尔滨度过童年与青少年时期。哈尔滨是一个充满异国情调的城市，无论是街道、建筑，还是民间习俗都反映俄罗斯文化风味。王佳楠的伯父是俄国文学教授，所以佳楠自幼受到良好的文学艺术修养教育。他酷爱文学和音乐，俄罗斯的文化传统在他心灵上种下深深印记。

1966年“文革”开始，当时仅11岁的王佳楠就单枪匹马，一个人坐了几几天几夜的火车，行程2,000多公里，来到北京。混在红卫兵中接受毛泽东的第七次大检阅。1970年王佳楠被送到农村劳动，一年后返回城市，在哈尔滨空调机厂学习钳工。

1971年开始王佳楠跟随雕塑家杨世昌先生学习素描，翌年，又转而认识了画家、雕塑家王松引先生。王松引先生对学生的不倦引导、耐心教诲，使佳楠得益良多，影响甚大。师生间情真意笃，常常畅谈到深夜。王佳楠的另一个启蒙“老师”是“火车站”，每天下班后他便携带速写本去车站画速写，风雨不误，异常刻苦，练出一手过硬的速写技术。在基层边劳动、边学习的生活，使他的精神与肉体都得到锻炼，意志越发坚强，敢于面对任何人间的困难。他懂得了真善美，理解人生的意义，逐渐建立起坚强的人生观。

1978年王佳楠考入中央美院版画系。文化信息丰富的首都——北京，和群英聚集的中央美院使他顿觉进入一个天地宽广的领域。加上“文革”后全国政通人和、百废俱兴的局面，为这批久经锻炼的年轻人创造了一个良好的学习环境。入学前佳楠所接触的基本上是俄国传统艺术，如列宾、苏里柯夫、列维坦、希什金等，对于中国传统文化的知识也仅限于唐诗三百首之类普及本。到了北京后，环境大为改观了，故宫博物院里陈列着珍贵的古代绘画精品，中国美术馆里有应接不暇的各种美展，美院图书馆收藏数以万计中外画册，使他大开眼界，茅塞顿开。每逢节假日他沉浸在故宫、历博的展厅中，每天晚上在图书馆埋头学习，直至闭馆。几乎天天工作到凌晨二、三点。经过一段兴奋与摸索后，佳楠深深体会到艺术道路之漫长，前途是既光明，又艰巨。他一头扎进国粹，把陈老莲、任渭长作品反复临摹，仔细体验其趣味和风格。这对王佳楠一生的艺术创作都起着潜移默化的影响。

1980年王佳楠进入由伍必端教授主持的插图工作室，专修中国古典文学插图，两年间他创作了大量古典名著插图作品。毕业创作《铸剑》获得校内外一致好评。

1982年佳楠分配到《中国日报》社工作，但一年后他就辞去公职，创办了中国第一个专业画家工作室——中立美术工作室，从事现代陶瓷艺术创作。他把全部精力投入在彩绘陶瓷制作中。1983——1986年间他制作了千百件彩陶。如今陈列在英国国家工艺美术博物院——维多利亚和阿尔伯特博物院的部分作品就是当时创作的精品。

1988年初，王佳楠经苏联、波兰，至德国，在汉堡乘海轮渡海来到英国。伦敦大英博物馆、维多利

业和阿尔伯特博物院、国家美术馆、泰特美术馆的丰富收藏,使佳楠如痴如醉,他整天迷恋在大师们的作品前,久久不能离去。他查阅了各博物馆里收藏的中国唐宋元明清的绘画原作,终日临写,反复玩味,体验大师们的艺术精神,由此他的画风大变。如今他常常深情地回忆道:“经过这几年的临摹与体验,深刻地认识到什么是艺术个性,什么是真正的个人风格!”

王佳楠的作品基本上分为山水与人物两大类。他的山水画粗犷、朦胧、意境深远。他继承了宋代米家山水的技法,但又不同于古代传统,突出水墨淋漓的效果。如获得英国皇家艺术院1989年水彩画大奖的《淡淡的回忆》,采用特殊工艺制造的皮纸,在正反两面用自创的油水混合的独特技法上色,近景中错落交置的房屋是典型的中国江南平房,几株枯木隐藏在浓雾中,整幅画面一片迷朦的气氛,仿佛把观众带入充满诗意的、但又异常神秘的故土上。

《门生听道图》是佳楠1988年创作的一幅个人风格较为突出的人物画。他运用仿佛是游移不定的细线勾勒出古朴的人物和两把明代风格的椅子,画面清丽风雅,造型夸张,设色清淡。此画既有传统,又有个性。人物怪而不丑,线条移中有实,透露出作者博学好古,具有浑然内含的传统功力。使人联想到陈老莲的人物绣像《水滸叶子》、《博古叶子》中人物造型隐隐约约地反映在佳楠的画面上。

王佳楠的夫人蔡小丽是国内著名工笔重彩画家,福建人,1956年出生在西安。父亲蔡鹤汀,母亲欧丽庄,叔叔蔡鹤洲等均均为国内有名望的画家。小丽自幼随父母习画,由于父母终日与石鲁、赵望云等国画大师一起探讨画艺,交往频繁,受到传统艺术的耳濡目染,给她日后的艺术创作留下不可估量的影响。

1971年她进入陕西省歌舞剧院从事舞美设计,她在随剧院画师伍志德先生学习西洋画的同时,也向王子武先生学习中国肖像画,得益匪浅。

1978年小丽考入中央美术学院国画系,一、二年级期间她在山水、花鸟、人物各方面打下结实的基础。1980年转入工笔画工作室,随刘凌沧、蒋采萍先生主攻工笔重彩。刘先生和夫人郭慕熙女士把小丽视为亲生女儿一般对待,无论在学业上、生活上都百般关怀。蔡小丽几乎天天在刘先生家临摹古画,刘先生认真讲授、耐心地示范,让她很快学到中国传统工笔绘画的秘诀,从绢的处理、颜料的研制、直至宋画之精髓、赋色之诀窍,均熟练掌握在笔尖上,牢记在心头。如今蔡小丽珍藏的一幅《虢国夫人游春图》摹本(图46),就是当年在刘先生亲手指导下,经数月艰苦临摹留下的“准文物”,绘制之精致,令人惊讶。1981年后,佳楠也随小丽在刘先生家摹画,学习传统艺术技法。刘先生对这两位求知欲如此强烈的青年人,青眼有加。数年后当佳楠小丽结秦晋之交时,刘先生特意绘制《举案齐眉》一画相送。刘先生的教诲,使小丽的工笔重彩画在美术界建立坚固的基础,她的毕业创作荣获叶浅予奖的二等奖,毕业后留在国画系任教,主持工笔重彩的教学工作。

蔡小丽的作品大致可分为两个时期:1989年前为“前期”,受传统技巧的局限较明显,如画册中《临唐人宫乐图》(图64)和《宫乐图》(图73)之类作品,设色古朴,风格典雅,保持传统的构图形式,人物造型也显然与周昉、张萱的绘画有密切关系,甚至是某些古画的变体,如《韩熙载夜宴图》等。1989年到了英国以后显然更为成熟了,个人的大胆探索的痕迹越发清晰。我特别偏爱她1991年创作的《兰》,这是幅十分成功的作品,她运用铁笔游丝的线条,勾勒出变化多端、曲折逶迤的吊兰,两组花卉,主次分明,错落有致,吊兰纤细的茎叶,重叠交叉的造型,格外复杂,在小丽的笔下是如此自然、潇洒、充满韵律,犹如一组交响乐有紧有松,节奏明朗,让人感觉意味无穷。蔡小丽近年来的作品更为追求在朦胧和谐的气氛中有精微细致的变化,具有精雕细琢的局部,如《夏荷图》、《秋深》、《蓉》、《蒲公英田野》等,画面色调统一、整体、细部变化丰富,描绘细腻,让观众能细细推敲玩味。

王佳楠、蔡小丽日前旅居英国,是国际上较知名的职业画家,他们曾多次在欧洲各国、以及日本、香港、东南亚举办个人画展,他们的作品被包括大英博物馆、维多利亚和阿尔伯特博物院在内各大重要博物馆、基金会和收藏家们收藏,佳楠自1989年获皇家美术院大奖后,欧洲报刊评论说:“王佳楠已成为欧洲画坛上最重要的中国画家之一。”佳楠、小丽现在正处精力旺盛的创作年华,这里介绍的部分作品,仅仅代表他们前进道路上几个阶段,祝愿他们在漫长的艺术探索行程中取得更大成绩。

1992.9.2. 于北京

BENEFIT FROM TRADITION, ACHIEVEMENT THROUGH PRACTICE

MAO JUN YAN

Wang Jianan and Cai Xiaoli were my schoolmates in the university. We were admitted into the Central Academy of Fine Art of China in 1978, two years after the "Ten-Year Calamity" (Cultural Revolution). Upon entering this top level academy of Chinese art after passing numerous and repeated examinations, we felt great; life was full hope and everything was wonderful, even the sun seemed to be shining exceptionally bright. Those blissful feelings still remain fresh in my mind. The three of us were not studying in the same department, but Jianan's tall stature with eyes full of youthful vitality and Xiaoli's character of honesty, tolerance and humility impressed me tremendously.

Wang Jianan (Tunzi) was born in Heilongjiang Province in 1955. His parents were both medical doctors. Their ancestral home was Shangdong Province. Jianan's childhood and teens were spent in Harbin, a famous city in China's northeast. To the Chinese eye it was a city permeated with an exotic atmosphere. Its streets, architecture and customs of the inhabitants all reflected a strong cultural colour of Russia. Jianan's uncle was a professor of Russian literature, who taught him literature and art at his early age. Jianan became an ardent lover of literature and music and the rich Russian cultural traditions.

In 1966, when the "Cultural Revolution" began, 11-year old Wang Jianan took a train for a journey over 2000 kilometres to Beijing, all on his own, to be reviewed among the Red Guards in the capital by Mao Zedong. In 1970 Wang Jianan was sent to the countryside to do physical labour. One year later, he returned to the city and became a trainee bench worker at Harbin's Kong Tiao Factory. In 1971, Wang Jianan started to learn to draw sketches under Mr. Yang Shichang, a sculptor. In the following year, he moved on to learn under Mr. Wang Songyin, a painter and sculptor, and a very patient and untiring teacher, whose teaching exerted a profound influence on Wang Jianan. The relationship between teacher and student was sincere, congenial and affectionate. They communicated with each other their own inner thoughts. Often they talked till late at night. Another teacher for Wang Jianan was the railway station. After work, he took his sketch exercise book to the station, rain or shine, to practice drawing. It was through this diligent practice that he made good progress in sketching. This working and learning pattern of life was no doubt arduous, but it helped him to build up a strong will to overcome any difficulties in life. He came to understand what is truth, goodness and beauty, and the meaning of life.

In 1978 Wang Jianan's art career development was significantly advanced when he was placed as a student in the Engraving Department of the Central Academy of Fine Art of China, where a galaxy of talents was gathered. Beijing was a super centre of cultural information. Wang Jianan lived in a new world of immense possibilities. The "Cultural Revolution" had just ended, the government was operating smoothly, and the people were living a peaceful life. Large scale reconstruction was under way. All these provided an excellent study environment for people like Wang Jianan, who had had much experience in life. Before he was admitted into the academy, Wang Jianan had only limited access to traditional Chinese art. As for Chinese literature, he had very limited knowledge, no more than some acquaintance of the three hundred poems by poets of the Tang Dynasty published in popular editions. Now the best and most valuable ancient paintings on display in the Imperial Palace Museum, the many art exhibits in the Chinese Art Gallery and the collection of hundreds of both domestic and foreign albums of paintings in the library of the academy were all available to him. His horizons were greatly widened. On holidays he spent long hours in the exhibition halls of the Imperial Palace and the Historical Museum, totally carried away by the exhibits. Every evening he worked hard in the library till its closing time. Then he continued to work until 2 or 3 o'clock in the morning. In his excitement and studies, Wang Jianan realized that the road to art before him was long, arduous, but bright. He concentrated his efforts on grasping the quintessence of China's culture. He copied with great care Chen Laolian's and Ren Weichang's works again and again, pondering over their tastes and styles. This effort had significant influence on Wang Jianan's lifelong art career.

In 1980, Wang Jianan began to study in the illustrators studio run by Professor Wu Biduan where he specialized in drawing illustrations for Chinese classical literature. During the two years there he drew illustrations for a large number of famous ancient Chinese classical literary works. His graduation work "Casting of a Sword" was unanimously commended by artists both at home and abroad.

In 1982, Jianan was assigned to work for "China Daily". One year later, he resigned and set up China's first studio of professional painters, named Zhongli Art Studio, to design and paint colour ceramics. From 1983 to 1987 he painted thousands of colour ceramics, some of which are now part of the collection of the Victoria and Albert Museum.

At the beginning of 1988, Wang Jianan went to Germany via the Soviet Union and Poland, and from Hamburg he went to the United Kingdom by boat. In London he was fascinated by the rich collections of paintings in the British Museum, the Victoria and Albert Museum, the National Gallery and Tate Gallery. He spent days and days in those museums as well as in art galleries. He had boundless admiration for those masterpieces by great hands. He particularly examined the originals by the Chinese artists of the Tang, Song, Yuan, Ming and Qing Dynasties. Taking those originals as a model he practised painting many many times. As a result, his style of painting changed tremendously. Now when he looks back he often says with deep feeling, "Through copying masterpieces and careful thinking in recent years, I have truly come to understand what is artistic individuality and what is real personal style."

Wang Jianan's works comprise landscape painting and figure painting. The former is characterized by straightforwardness, lack of inhibition and magnificent artistic conception. He has inherited the Mi school techniques of the Song Dynasty, but he transcended the limits of tradition. In his paintings he gives prominence to free and forceful expression by means of ink and wash. For example, his "Vague Memory", which won the 1989 Water Colour Prize of the Royal Academy of Art, was done on specially hand-made rice paper. He used a unique mixture of water and oil of his own formula to colour both sides of the paper. In the foreground he put rows of houses, typical dwellings south of the Changjiang River, with a few withered trees seen dimly in the mist. The tableau looks mysteriously hazy and very poetic. It brings the viewer to a mysterious wonderland.

Wang Jianan painted "Disciples At Lecture" in 1988. This was a figure painting of personal style. Using thin and seemingly vacillating lines, he outlined figures of primitive simplicity and two chairs of Ming style. The appearance of the painting was tresh and elegant. The figures are done in light colour and with artistic exaggeration. Both tradition and the painter's own personality are reflected in the painting. The figures look eccentric but not vulgar. The lines look sinuous, yet showing solid strength. This demonstrates the painter's wide range of knowledge and his love of ancient art. He is able to express a wholeness in the bounds of traditional Chinese painting. Wang Jianan's works remind one of Chen Laolian's embroidery figures. In Jianan's paintings one finds here and there the influence of the modelling technique used in "Pages of Water Margin" and "Pages of Bogu".

Wang Jianan's wife, Cai Xiaoli, one of China's well-known fine brush painters, is from Fujian Province. She was born in Xian in 1956. Her father Cai heding, mother Ou Lizhuang, and uncle Cai Hezhou are all famous painters in China. Her parents worked closely with masters of traditional Chinese painting Shi Lu and Zhao Wangyun. Xiaoli began to learn painting under her parents when still very young. This early experience has had much influence on her artistic attainments of later years.

In 1971 Cai Xiaoli began to work for Shaanxi Provincial Song and Dance Theatre. Meanwhile, she learned western painting under the theatre painter, Mr. Wu Zhide and traditional Chinese portrait painting under Mr. Wang Ziwu. In 1978 she was admitted into the Traditional Chinese Painting Department of the Central Academy of Fine Art of China. In the first two years she laid a solid foundation for landscape, flower-and-bird and figure paintings. In 1980 she was transferred to the fine brush painting studio to learn fine brush painting under Mr. Liu Lingcang and Mr. Jiang Caiping. Mr. Liu and his wife Guo Muxi treated her as their own daughter, taking meticulous care of her not only in matters of studies but also in living. Cai Xiaoli had daily practice of copying the ancient models in Mr. Liu's home. Mr. Liu's instructions and demonstrations helped her quickly to grasp the secret of traditional Chinese fine brush painting. He taught her how to treat silk, how to mix colours, and the quintessence of the paintings of the Song Dynasty. Xiaoli learned so well that she applied all the painting and colouring techniques in her own work. "The First Lady of State Guo On Spring Excursion"(Fig46), now an art treasure in Xiaoli's own collection, was the result of several

months careful copying work under the personal guidance of Mr. Lin. This painting reflects her superb technique creating "quasi-cultural relics." In the year of 1981 Wang Jianan joined Xiaoli at Mr. Liu's home. Mr. Liu was fond of these two young artists. At their wedding a few years later, he gave them a special present, a traditional painting he did himself, entitled "Mutual Respect Between Husband and Wife." Thanks to Mr. Liu's help, Cai Xiaoli made great progress in fine brush painting. Her graduation work won Ye Qianyun Second Prize. Upon graduation, she was assigned to teach fine brush painting in the Traditional Chinese Painting Department.

Cai Xiaoli's works can be divided into two parts: works before 1989 and works there after. Her works before 1989 were framed within traditional technical bounds. "Copy Painting of the Merry Tang Imperial Court" (Fig64) and "The Merry Imperial Court" (Fig73) as collected in this album, are good examples. Their colouring is simple, the style elegant, and the composition traditional. The characterization also bears striking resemblances to Zhou Fang's and Zhang Xuan's paintings. One may even say they are altered versions of some ancient paintings like "Han Xizai's Evening Feast." After her arrival in England in 1989, she grew much more mature and her personal exploration became visibly bolder. I particularly like her "Cymbidium" painted in 1991. This painting is a great success. She employed stencil pen thin lines to work out a lively and curving shape of a pendent cymbidium. Its flowers are arranged in good order and proportion, in which the principal is distinguished from the subordinate. Its slender stems interweave to form a very complex structure. What an exquisite piece of art! Xiaoli gave it such naturalness and rhythm which made it resemble a symphony of lively rhythm: alternate intense movements and relaxed ones. The viewer enjoys a lingering charm.

In recent years, Cai Xiaoli has been seeking to present subtle variations in a misty and harmonious colour. She paints with great care and precision. In her "Summer Lotus", "Late Autumn", "Evening" and "Dandelion" one finds the colours showing unity and integrity. The exquisite descriptions, created with varied minute touches, attract the viewer to examine, ponder and enjoy.

Wang Jianan and Cai Xiaoli are internationally noted professional painters, now residing in the United Kingdom. They have held many exhibitions of their paintings in several European countries, Japan, Hong Kong and South East Asia. Some of their works have been collected by art collectors, foundations and leading museums including the British Museum and the Victoria and Albert Museum. When Wang Jianan won the Water Colour Prize of the Royal Academy of Art in 1989, critics wrote that, "Wang Jianan has become the most important Chinese painter in Europe."

Wang Jianan and Cai Xiaoli are now at the prime of their career. The works we present here represent only some stages of their artistic life. We wish them even greater successes in their art career in the years to come!

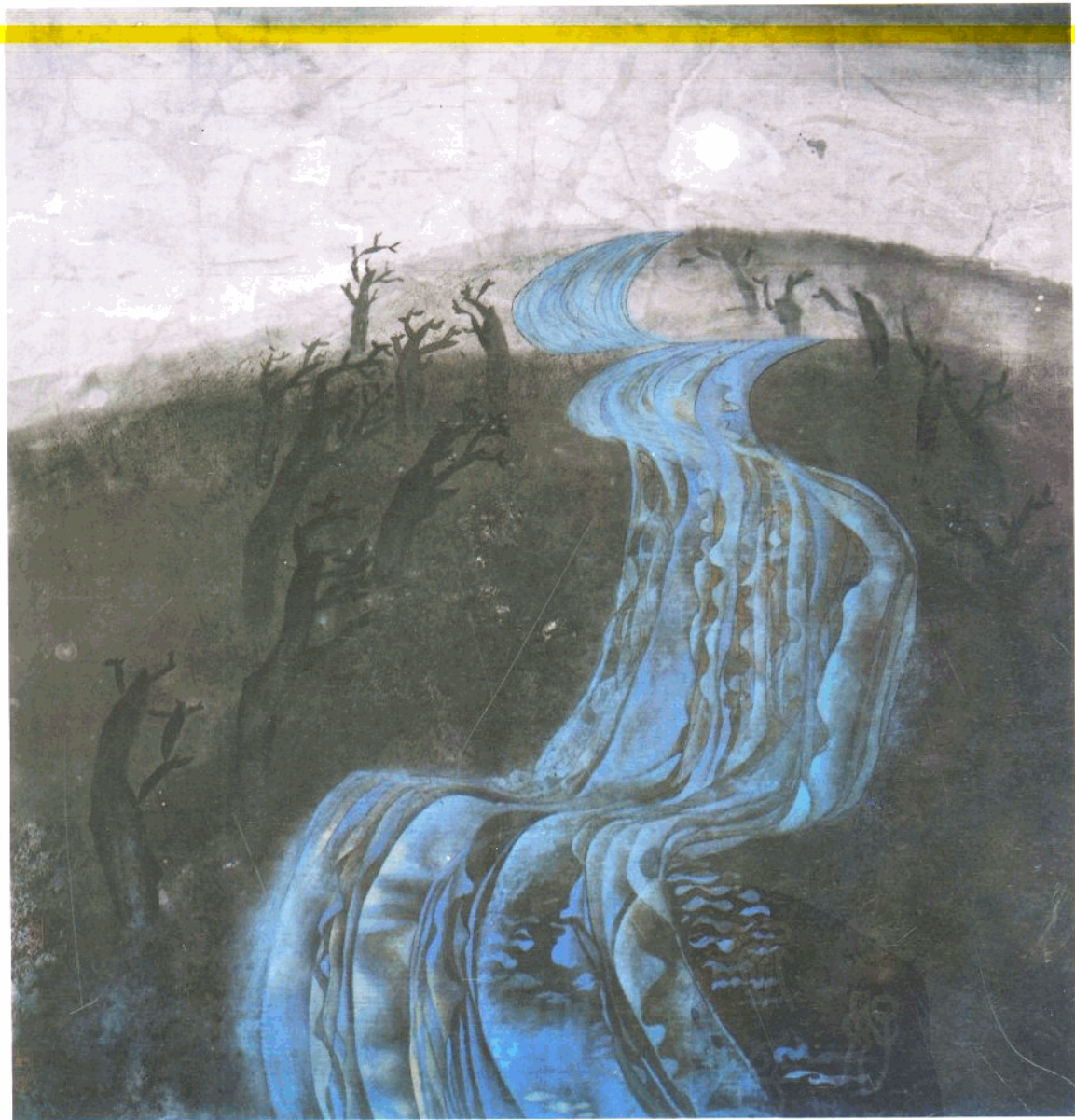
Beijing
September 2, 1992

图

版

1. 漫漫路 王佳楠蔡小丽合作 89×97厘米 1986年

1. ENDLESS WAY WANG JIANAN AND CAI XIAOLI 89×97cm 1986



2. 秋光 王佳楠蔡小丽合作 89×97厘米 1986年

2. AUTUMN'S LIGHT WANG JIANAN AND CAI XIAOLI 89×97cm 1986





3. 多渡

王佳俊蔡小丽合作

138×210厘米 1985年

3. FERRY CROSSING

WANG JIANJUN

AND CAI XIAOLI

138×210cm 1985