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王西京畫集

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A COLLECTION OF
WANG XIJING'S PAINTINGS
王西京の画集

THE HEAD LINE
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王西京近影 MR. WANG XI JING

我的一生，也許都是個「悔其少作」的過程，是一個藝術的苦行僧，是個盡管心底虔誠但却手足笨拙的「朝聖者」。倘真如此，也許反而感到一種掙扎的，充滿艱辛，苦痛的欣慰。

——王西京

My whole life has been perhaps a process of "filling with remorse for the small amount I have painted." I am an ascetic in art, a clumsy pilgrim who is all thumbs, though only too sincere and pious at heart. This thought, be it true, will give me a consolation of bitter sweet, but full of strifes and trials.

—— Wang Xijing

我的一生は、「其の作の少なさを悔いる」過程で、芸術の苦行をする僧の如く、心底では敬虔でありながらも手足が拙い「参拝者」であるかも知れない。若しくはそうであれば、逆に艱難辛苦を堪える一種の慰めが感じられるであろう。

——王西京

大膽、沉著的步子

——王西京的藝術道路

王 艾

不

晉藝術在外人看來多麼神秘、高貴、輝煌，對一個藝術家而言它却全然猶如一場賭博。它需要一種賭徒般的虔誠、執着、飢渴、顫抖，它需要絕對的投入以乃置一切於不顧的熱情和膽量。

王西京，1946年生於陝西西安。像多數中國畫家一樣，他最初的藝術實踐始於披閱、臨摹古今名作。當時，他還只是一位西安美術學院附中的學生，却已不顧社會上各種嚴厲的非議，不顧物質條件難以想象的艱苦、困窘，獨自閉門悄悄反復臨摹着《八十七神仙卷》（武宗元）、《送子天王圖》（吳道子）、《群仙祝壽圖》（任伯年）、《李賢墓壁畫》、《永泰公主墓壁畫》、《永樂宮壁畫》、《水滸葉子》（陳洪授）等大量藝術精品。這些大師們的作品深深激動着他，他以一個青年人的熱情仔細體味、鑽研其中的一筆一墨，苦苦追尋着那每一勾一勒中蘊藏的深機微意；正是這種砭骨浸髓的刻苦為他以後創作打下了豐厚、堅實的基礎。這個時期他發表了數目眾多的國畫、連環畫、速寫、插圖、年畫、宣傳畫等。這些作品大都功力扎實，風格質樸，講究技巧、手法多樣，雖還略帶稚嫩，有年輕人的火氣、刻意，但許多地方已露出一種非常獨特的虔摯靈秀、風流蘊藉的美。

自1977年開始，王西京全面轉向獨立的人物畫創作。他先後發表了《作家柳青》、《愛國詩人于右任》、《彭德懷》、《張學良、楊虎城》、《作家巴金》、《畫家齊白石》、《孔乙己》、《阿Q畫押》等一系列力作。這是畫家創作道路上一個很重要的階段。在這些作品裡，王西京仿佛沉浸在一座座歷史的紀念碑之中。他全神貫注於歷史，忠於歷史，力圖最大限度地準確再現歷史。因此，在構思和表現手法上，他採取絕對寫實，極力摒除主觀情感，將一切內容都強壓在對歷史本身全然不動聲色的描繪當中。在這些畫裡，造型起着支配性作用。王西京充分發揮自己學院式教育的長勢，認真分析、探索人物特殊的命運、時代背景、心裡及個性氣質，從造型上奮力突破，一掃以往國畫人物的程式化、概念化傾向，盡量賦予每一個人物以自己的、完全獨特的、符合其時代的性格及精神面貌。這一時期他筆下的人物大多嚴格寫實，形象刻劃極其嚴謹、客觀、冷靜，幾乎每一個人物都能顯示着一種逼真的歷史感。從審美上講，這時王西京的作品多具有樸素、大方、莊重的美，單純、凝煉中聚集、積壓着力量。同時他的傳統中國畫功力深厚的特點在這個時期也已顯出鋒芒。這一時期他的作品主要用綫，許多人物只以綫勾勒而出，略略皴之，而綫的轉折、起承、變化無不冷峻、犀利、準確、充滿分寸感（見《作家巴金》、《孔乙己》、《阿Q畫押》）。

1981年之後，王西京的創作走向了一個熱烈、飽滿、激情跌宕的時期。與前截然不同，這個時期的作品呈現着強烈的主觀色彩。藝術家不再拘於歷史，構思不再着重寫實，而是着力於寫意。情感在此亦不再被壓抑，相反開始赤裸裸體現於每幅畫中的每個人物身上；原先冷靜、嚴謹的畫面一變而為奔放、自由、灑脫，充斥着各種情感的喧囂。換句話說，這些畫作着重於“意”。畫中的人物不再屬於純粹的、真實的歷史而主要成為對一種命運、一個時代、一類情感倏然間把握的產物。這裡，人物命運所給人的感受遠遠超出人物作為歷史現象存在過的事實（見《蒲松齡》、《魏武觀海》）。

由於寫意，王西京這個時期的人物大都被不同程度地變形。在他筆下，屈原、司馬遷、曹操、蔡琰、阮籍、嵇康、陶潛、李白、杜甫、李賀、范仲淹、李商隱、蘇軾、鄭板橋等都以極富情趣、充滿詩意的變形形式呈現出來。變形將這些真實的歷史人物詩化了，並為之注入強烈的激情。《太白醉酒》一畫中人物幾乎只水墨一團渾然橫斜於畫面，形態難辨，醉意朦朧之神情躍然紙上，潑灑淋漓的水墨中激蕩着一股桀傲不馴、天馬行空的意趣；《杜甫春望》則人物清瘦頹長，用筆簡括勁直，只一背影側首默立，畫中那巨大的空白中瀰漫着蕭冷、哀傷、期待的調子；《蒲松齡》一畫用寫意式勾出一張巨幅蜘蛛網，對比着畫角下淺淡勾勒的人物，表情悵澀、乖戾、渺小、寒慄之氣望而逼人，深刻暗示着人物悲慘、孤獨、不遇的命運；《文姬撫琴》却着色用墨清麗、典雅，畫面上似能聞到一縷幽幽輕柔的琴聲。

王西京的人物變形非常大膽，往往是一種隨心所欲、恣縱無涯的揮灑，但又無絲毫玩弄筆墨之意。恰恰相反，他總是異常認真而爲之。在他筆下，變形只是爲了更強烈、更充分、更深層真實地表現人物而存在。這裡，表現不僅囿於人物形象本身，而且有藝術家對這一人物的感受、理解，對他或她身世命運的評價。或許正緣乎此，加之他那深厚、扎實的傳統造形能力，使王西京筆下的變形大多顯得很美、很優雅。它們常常能在最灑脫、最隨心所欲之際仍存有一種無形的深刻的凝聚力，給人以很深的瀟灑飄逸而骨氣卓然的感覺。

值得注意的是，王西京這個時期作品普遍存在着明顯的歷史使命感和社會意識。他畫的屈原、勾踐、曹操、杜甫、岳飛、天文祥、龔自珍都有一種對國家、民族、時代深摯關切的態度；而阮籍、李白、梁楷、朱耷、鄭板橋、鍾馗等又充滿對非正義、對黑暗邪惡痛聲怒斥的吶喊。特別是他的巨幅創作《戊戌六君子》，以一種震撼人心的悲劇激情，盡致淋漓地表現了六位志士殉難之際的壯烈情景。這幅畫採用寫實與寫意結合的手法，人物形象刻劃深刻、冷峻、凝重、嚴謹，畫風渾厚、樸素、大氣、濃墨重綫渾然一體，六君子並倚頂天立地猶如一座巨大的石碑。在這巍立群像腳下則寫意式大膽安置幾片鮮紅的楓葉，瀟殺之氣砭骨沁髓。作者在此溶西洋造型與中國筆墨於一爐，在浩蕩的激情中，把那“有心殺賊，無力回天”的悲憤、痛苦真實呈現了出來。畫面氣勢之磅礴恢宏，情緒之悲烈憤懣，筆墨之痛重有力，寓意之深邃驚策，在當代中國人物畫界赫然矚目。

王西京的綫墨在這一時期達到了高度成熟的境地。它們往往像由內心汨汨流淌出來那樣自由、瀟灑、精湛。很多時候他落墨大膽潑辣，毫無顧忌，墨跡常變化莫測，異常美麗；用綫則肆意、酣暢，遒勁而不失樸拙，有種咄咄逼人，才氣外溢的風采。

這是王西京藝術上大獲成功的一個時期，他的畫作吸引了無數的愛好者、崇拜者，使他一時聲震海內外，並奠定了他作爲一位優秀的當代中國畫家的地位。

對一個無遠志者來說，就此駐步足矣。然而王西京却又向前邁了一步。1988年前後，以《雪落空谷》、《天閑雲淡》、《坐到黃昏人悄悄》、《山空松子落》、《小園香徑獨徘徊》、《明月清風》、《雁渡寒潭》、《江靜潮初落》、《空床臥聽南窗雨》、《花落香盡》爲代表的一批新作，以對情感的斬新處理，以作品本身清新、空寂、高遠的意境又一次令畫壇耳目一新。在這些畫裡，歷史早盡褪色，更重要的是，原先在畫面中佔支配和控制地位的人物也驟然退却。這是一個迷蒙的非現實、非歷史的層次，畫家關注的已不再是英雄才人的悲劇，而主要是一種對人生的理解和思索，整個畫面傳達的是一種獨特的氣氛和情緒。《天閑雲淡》是一幅意境清闊、悠長浩大，觀之有咫尺千里之意的作品。畫面被巨大的淡灰色煙靄所籠罩，筆墨含趣，煙渺水茫，畫面下端是一塊小小的重墨山石，石間仰坐一小人。順人物目光望去，遙遠的畫面頂端，雲隙中有一排淡淡的、遠遠離去的雁行。這裡再見不到人物的眉目精神，也沒有舉手投足的動作，畫面上只是一種淡淡而又深深的情緒。另一幅作品《斜陽正照》中畫着幾級空落的台階，一縷淡淡的夕陽，台階上落着幾片枯葉。畫面上雖沒有人，但在那由斜陽、台階、落葉所構成的氣氛中，却顯示了人的感覺、人的情緒的存在。《午憩》裡，在落櫻繽紛的樹下，一淡墨輕勾的小人閉目伏於石上；人身上、地上落着色澤鮮麗的花瓣。畫面飽滿、靜寂。應當說，這是一批真正的寫意畫。在這些畫裡，對人物心靈，對一種境界的抒寫代替了對人物情節和外在情感的刻劃。畫面上本來具體、激烈、明確的內容消失了，情感方向變得模糊而含混；表層東西減少，甚至筆墨都陡然被壓抑，感覺表達變得細膩而深邃，總在一種空靈、輕淡中滲透着一股情緒的強烈的暗流。它的整體服從於表現一種心境、心態，因此它是一種心畫、體驗畫。它傳達某種人類純粹的感情和繪畫語言，以及所有藝術所共有的，那種藝術家主觀感情的美。它表達方式高度含蓄，超塵拔俗，寄寓深遙。

不僅如此，這些畫中還包含着深刻的人生態度和宇宙意識。在《天閑雲淡》那巨大的遮掩一切的淡灰色調

子裡，我們能感到人生的蒼茫，人與物過於遙遠的隔離；那頂端的墨點與其說是遠去的雁陣，不如說是人對理想、對時光、對感情、對自己漫長以往的深摯的仰望。《午憩》一畫中，花是一種精神境界的象徵，昂然挺立，繁光盛彩，靜靜綴落，人並未留心於此，只閉目閑睡，然而花無悲傷，人亦無焦慮，都自開自落。生命在自己爲自己創造的飽滿、豐盈中已經夠了，已經獲得價值，已經不會虛度。此外，王西京筆下類似《斜陽正照》作品裡的花草、石階等也決非西方純靜物或景物畫中的賞心悅目，但同時也不是傳統中國花鳥畫中所謂人格精神，它們毋寧更是一種對一個生命本體，一種命運，一個存在瞬間的領悟、關注、感受，藝術家在這裡傾注的是一種對廣大宇宙、對冥冥莫測的人生際遇的默默而又虔誠之極的珍惜、體恤！

縱向的看，王西京這一時期作品突出的基調是“空”、“靜”、“默”。這是一種深含沉默、寧靜的空泊，一種把無盡的思緒、強烈而激蕩的感情全部壓抑、控制過之後的沉寂，一種典型東方式的對人生的態度。它表面嫺靜、無爲，流水行雲，但在每一個空間裡都能令人感到一種雷鳴電閃般的狂暴的激情。這是一種端莊、優雅而淒楚牽人的默，一種渴望後隱忍，隱忍中的明達，淡泊，一種極其精神化的空靜。

如果說《戊戌六君子》、《孔乙己》、《于右任》一類畫令人冷靜，令人回首歷史；如果說《阮籍》、《李白》、《文天祥》、《李清照》一類畫令人熱烈，充滿激情；王西京這一時期的畫則是令人回味，令人深深而默默地展望。在這兒，一切都升華了、消失了，只留下一縷深邃的精神旨趣，一種對人、人生、自然乃至整個宇宙的認同、理解、思索。對已經超越過寫實歷史的第二階段來說，這又是一次重大的飛躍和突破。它使王西京不僅越出了同時代人，也遠遠越出了他自己。它把王西京的藝術由一股意義的寫意帶入一種意境高遠，深含哲理，充滿體驗、感受，並以全新的手法表現這種哲理、體驗的藝術之途。他這一時期畫中所蘊含的哲學內容使其作品較之以往顯出了一個驟然的、清晰的深度。

可以看出，王西京的藝術道路經歷着一個技巧——社會（激情）——人的發展過程。它是藝術家駕馭技巧，顯示激情，最後摒棄技巧、化掉激情向更深的人類心靈發展的過程。這個過程是深刻的、勇敢的、極富跳躍性的，那每每邁出的一步都充滿着危險和艱辛。但是他成功了，至少在目前是他贏了。顯而易見，他的每一次變化都在向着一個更深、更寬闊、更博大的方向走，他的每一次探索都是向真正藝術的一次靠近。作爲一個畫家，王西京還相當年輕，我們無法預料他還要怎麼走，但我們相信，也讓我們祝願，他將一步步實現他偉大的、真誠的、藝術的理想！

A COLLECTION OF WANG XIJING'S PAINTINGS

Bold and Steady Steps —— Wang Xijing's Road as an Artist

Wang Ai

No matter how mysterious, noble and sublime art looks to a layman, it is nothing less than a gamble to an artist. It calls for a gambler's devotion, persistence and thrilling thirst and hunger for winning the game, a kind of unreserved passionate and courageous abandonment to it at any cost.

Born in Xian, Shaanxi in 1946, Wang Xijing, like a host of other traditional Chinese painters, started his practice by feasting his eyes on and copying from great masters of fine arts, ancient and modern. He was then only a secondary school pupil in a school attached to Xian Fine Arts College. Despite stern disapprovals of his relatives and acquaintances and inconceivable material hardships and inconveniences, he shut himself up in a room, repeatedly copying on his own the works of greatmasters, such as the "Eighty-seven Celestials" by Wu Zhongyuan of the Northern Song Dynasty, "The Celestial King Taking Babies to Women" by Wu Daozi of the Tang Dynasty, "Immortals' Birthday Party" by Ren Bainian and "Heroes of the Outlaws of the Marsh" by Chen Hongshou of the Qing Dynasty. Among the frecoes he copied are those unearthed from the Tombs of Crown Prince Li Xian and Princess Yongtai of the Tang Dynasty and from Yongle Palace of the Yuan Dynasty. These works deeply stirred him. As a young man, he carefully studied them, trying to fathom in each stroke the deep hidden meaning. Such assiduous study laid a massive solid foundation for his creative life of later years. He published in the subsequent period numerous paintings of the traditional style, including serial pictures, sketches, New Year pictures and pictures for agitation and propaganda, which show, for the most part, his well-laid foundation, good skills, and a fine assortment of ways of expression. Though still tinged with youthful immaturity and unique beauty of sincerity and immense potentiality.

Form 1977, he turned his attention to painting portraits. He published one after another such important works as "Writer Liu Qing", "Yu Youren, a contemporary patriotic Chinese poet", "General Peng Dehuai", "Generals Zhang Sueliang and Yang Hucheng", "Writer Ba Jin", "Painter Qi Baishi" as well as "Kong Yiji" and "Ah Q Drawing a Circle to Show His Consent", the last two are characters from the stories by an illustrious modern Chinese writer Lu Xun. These works mark an important period in the painter's life of creation. It seems that he was lost in the monuments of history, faithful to them and trying his level best to portray history as it was. In his ways of thinking and expression, he was perfectly realistic and objective, compressing historical presence in unemotional portraiture. Exact shaping key note these portraits. Giving full play to his early academic training in art, he analyzed and examined the particular lives, fates, backgrounds, psychological and personal traits of the people he painted. Sweeping clean the conventional and conceptual ways in traditional Chinese painting, he embodied in each portrait unique characteristics perculiar to the person concerned. The people under his brush are strictly true to history. His works of this period are noted for their simplicity, naturalness, solemnity and concentrated forcefulness. Well grounded in the skills of traditional Chinese painting, he employed lines to good effect. Most of the figures are picked out by lines, with a little brushwork showing shades and wrinkles or creases. The changing, linking and diverging of the lines are clean, exact and highly appropriate, notable in such portraits as "Writer Ba Jin", "Kong Yiji" and "Ah Q Drawing a Circle to Show His Consent."

After 1981, Mr. Wang's paintings became strongly subjective, pregnant with passion and emotion, contrary to his previous creations. Unrestrained by historical facts and realities, he laid the emphasis on expressing his ideas. Instead of suppressing his emotion, he displayed it up to the hilt in the portraits. His previous objectivity and exactness were replaced by untrammelled freedom and variegated sentiments, full of sound and fury claiming for recognition. These portraits are the embodiment of ideas, no longer purely historical, but the fruits of the painter's tumbling to a destiny, an age or a sentiment. The fates of the people he painted impress the viewers much more forcibly than their actual presence in history, as can be seen from the portrait of Pu Songling, author of (Strange Tales from Liao-zhai Studio)) and the painting "Cao Cao, Prince Wu of Wei, Looking at the Sea".

For the sake of expressing his ideas, Mr. Wang deliberately changed the features of the people he painted, illustrious ancient Chinese writers and poets like Qu Yuan, Sima Qian, Cao Cao, Cai Wenji, Ruan Ji, Ji Kang, Tao Qian, Li Bai, Du Fu, Li He, Fan Zhongyan, Li Sanyin, Su Shi and Zheng Banjiao present themselves before us in a way attractively interesting and poetical. These historical figures serve poetical themes and are imbued with strong sentiments. The painting "Li Bai Intoxicated" is but a few dabs of light ink with indistinct features, expressing vividly the idea of getting intoxicated, becoming carefree and untrammelled, like a winged horse flying in the sky. In the painting "Du Fu Looking

Afar in Springtime", one can only see the back of a lanky figure standing in silence with his head on one side, leaving a vast space for the play of imagining desolation, sadness and expectancy. In "Pu Songling", we find an extensive cobweb painted in an expressionist way in sharp contrast with a puny figure in light ink at the corner of the paper expressing regret and grief whose impact on the viewers is instant and irresistible, indicating incisively what a miserable outcast state the figure is in! "Cai Wenji Plucking the Lute" was painted in charming colors and elegant lines, one can almost hear the soft music!

Mr. Wang's distortion of the figures is extremely bold, seemingly done at his own free will and without restraint at all, but with no hint of mere playful brushwork. Just the opposite, he was invariably very serious. His distortion was for stronger, fuller and deeper expression of the reality of the figures. His ways of expression, not confined to forms, compass his feeling, understanding and evaluation of the figures' lives and fates. Perhaps because of this coupled with his extraordinary ingenuity of shaping forms, his distortions are usually beautiful and elegant. There is something imperceptibly highly concentrated to give one the impression of maintaining integrity while standing aloof at the moments when he seemed to be most casual and at his own free will in engaging in his brushwork.

What is noteworthy is that his works of this period are one and all marked by his consciousness of his duty to history and society. The paintings of Qu Yuan, Gou Jian, Cao Cao, Du Fu, Yue Fei, Wen Tianxiang and Gong Zizhen show these historical figures' sincere concern about their country, people and age. The paintings of ancient Chinese celebrities like Ruan Ji, Li Bai, Liang Kai, Zhu Da, Zheng Banqiao and Zhong Kui are filled with angry accusations against social injustice and evils. His large-sized painting of "Six Distinguished People in the 1898 Reformation" depict in full in a soul stirring tragic atmosphere the death of the heroic six. Painted in a way both realistic and expressionistic, the figures are incisively, carefully and solemnly delineated. The work, though unpretentious, is highly impressive and grand. Heavy lines and ink patches are well matched. The six standing together look like a massive monument. The few maple leaves on the ground are indicative of the oncoming execution, sending cold shivers down one's back at the sight! The painter combined the western as well as the traditional Chinese painting skills and expressed a genuine helpless bitter anger and grief. The grandeur of the layout, the forcible expression of the vehement indignation and the deep significance of its implication make the work a notable accomplishment of its kind among contemporary Chinese portrait paintings.

During this period, Mr. Wang's skills in employing ink were highly matured. His brushed lines seemed to have flowed from his heart, free but accurate. His brushwork was bold, unrestrained, unpredictably varied, and extremely beautiful. His lines are simple but forceful, showing aggressive overflowing talent.

It was a period of his enormous success in art. His works attracted numerous lovers and admirers, solidifying his position as an outstanding contemporary Chinese painter, and he became for a time well-known both at home and abroad.

To one easily satisfied with moderate achievements, he could have made no further progress. But he took another step forward. Around 1988, he turned out a batch of new paintings represented by such works as "Snow Falling in a Bare Valley", "Light Clouds in a Serene Sky", "Sitting in Silence till Nightfall", "Pine-nuts Falling in a Quiet Mountain", "Sauntering Alone Along a Flowers Flanked Path in a Small Garden", "In a Breeze under Moonlight", "Wild Geese Flying o'er a Cold Pond", "Ebbing Tide in a Quiet River", "Lying Alone in Bed and Listening to the Pelting Rain Outside the Southern Window" and "Fragrance Gone with Faded Flowers". Emotion sublimized to a new height, the works impress us as fresh, vast, far-off and aloof. Historical subjects had faded away and the human figures once dominating his paintings had withdrawn all at once. It was a noncommittal attitude, unrealistic and unconcerned with history. Tragic fates of outstanding people no longer occupied his mind. His paintings convey a peculiar feeling and atmosphere reflecting his understanding of and thoughts about life. "Light Clouds in a Serene Sky" is a work suggesting vastness and serenity, a limited space compassing miles and miles of scenes. Spatial light clouds of mild grey spread over. Interesting brushwork indicate immense waters. At the lower part of the painting is a small rock of heavy ink with a seated puny figure looking upward. In the direction of the looker's gaze, one finds at the top of the painting a drove of wild geese melting in the distant clouds. The human figure's features are not visible, nor any of his movements. What one reads is but an indescribable feeling. In another painting "In the Setting Sunlight" one sees only a few withered leaves on a few empty stone steps in the setting sunlight. Though bare of any human figure, the painting tells of man's feeling and emotion. In

"Noonbreak", We see a man painted in light ink dozing off on a rock under a tree with faded flower petals beneath. Fullness and quietude reign. All these pictures may be rightly regarded as expressionist paintings in the true sense. The paintings epitomize not human figures' outward feeling or what have happened to them, but their minds and the circumstances they find themselves in. Things concrete, definite or exciting are out of sight, emotion foggy and beyond grasp. Superficiality reduced, even brushwork suddenly diminished. Feeling expressed in a way deep and subtle. A strong emotional undercurrent runs under an atmosphere of insubstantiality and emptiness. The paintings as a whole are subject to a feeling, so they may be called pictures of minds or feeling, conveying pure human emotion with painting idiom and possessing a subjective mental emotional beauty common to all artists, expressed in a reserved, lofty and meaningful manner.

What is more, these paintings serve to reveal man's wistful attitude to life and the universe. In "Light Clouds in a Serene Sky", the overwhelming grey tone reminds us of the endlessness of life and the unreachable distance between man and his objects. We refer the black specks at the top of the painting to retreating wild geese, perhaps it is still better to refer them to the far-off time, emotion and life we sincerely look back upon. The "Noonbreak" is symbolic of a frame of mind. In an ambience full of vitality and luminosity, the man, dozing off leisurely, is not conscious of the quiet movement of life. Flowers are free of care, so is the man. Life has acquired its worth in the richness and maturity it has created itself. Man has not lived in vain. The flowers, grass and stone steps in the painting are not the kind of still life in western paintings enjoyed for their own sake, nor are they representative of moral character in traditional Chinese paintings of flowers and birds. They imply, I would say, a sudden insight into or feeling about life, destiny or an instant of existence. To them the artist devotes his eager and tender and most pious concern about and appreciation of the vast universe and the unpredictable life.

The paintings produced in this period if grouped together share the common basic mark: spatial, quiet and mute. It is a sort of profound and sober-minded silence resulted from having had boundless thought and turbulent emotion subdued or controlled, a typical oriental view of life. On the surface, it is still, short of action, stirring like quiet water or fleecy clouds. But one senses thunderous lightning emotion in between them. It is a stern, somber, pregnant silence. A placid patience steeled in anxiety, a perspicacity or an indifference to worldly gains born of patience, a crystal mental freedom and disenchantment.

If we say the paintings like "The Six Distinguished People in 1918 Reformation", "Kong Yiji" and "Yu Youren" make one calm down to call back to mind past events; and the paintings like "Ruan Ji", "Li Bai", "Wen Tianxiang" and "Li Qingzhao" fill one with passion and excitement; then we may say that Mr. Wang's paintings in this period evoke rumination in retrospect and prospect. In these paintings all is sublimized — what remains is a penetrating insight, an identity with and a comprehension of man, life, nature and the whole universe. In comparison with his second period of creative life, this is a great leap forward and a breakthrough, indicative of his surpassing his contemporaries as well as his former self. His art is elevated from general expressionism to a lofty, highly philosophical realm, abounding in personal feeling and experience, expressed in an artistic way completely fresh in approach. These paintings with their inherent philosophical content disclose an abruptly clear depth in artistic value.

It can be seen that Mr. Wang as an artist has traversed a road of three sections in his development, marked by focusing respectively on skills, social passion and man's mind. He started by manipulating skills to display his passion for social themes and then finally broke through the confinement of skills, melted down his passion and swerved to find his way into the depth of man's mind. This is a process of bold, deep-going changes with frequent leaps. Every step was accompanied by risks and hardships. But he has succeeded, and is a winner, for the moment at least. Evidently, every change he made took him further away to a direction pointing at something deeper, broader and wider. Every exploration of him made him closer to genuine art. Mr. Wang as an artist is still young. We cannot anticipate what other steps he will take. But we believe and hope his great sincere ideal in art will come true step by step.



坐到黄昏人悄悄
Sitting in Silence till Nightfall
人氣しずかな黄昏
(1989)

丁卯
鍾馗



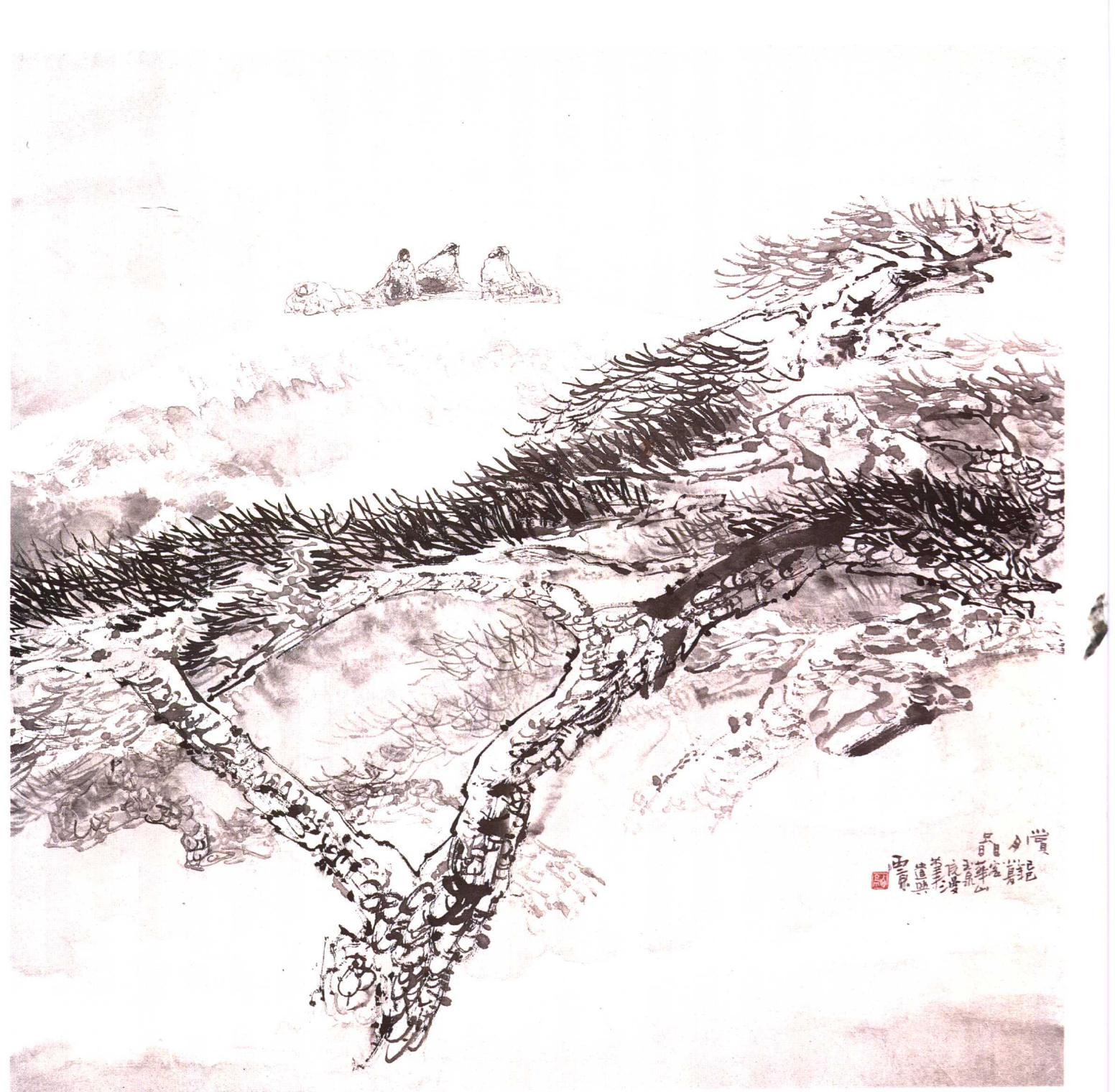
鍾馗
Legendary Devils-catcher
Zhong Kui
鍾馗
(1388)



運交華蓋欲何求
 未敢翻身已碰頭
 半世艱難成底事
 一生落拓付清流
 功名夢已隨流水
 利祿心皆伴野鷗
 孤鴻海外無人識
 只有先生最識愁

宣和家情似
 風時花雨夜
 何期淚滿江南雨
 又為斯民哭建瓴
 先生清山王西京

魯迅
 Modern Chinese Writer Lu Xun
 魯迅
 (1986)



賞月圖
Enjoying Moonlight
月見の図
(1989)