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今日美术家・李海旺

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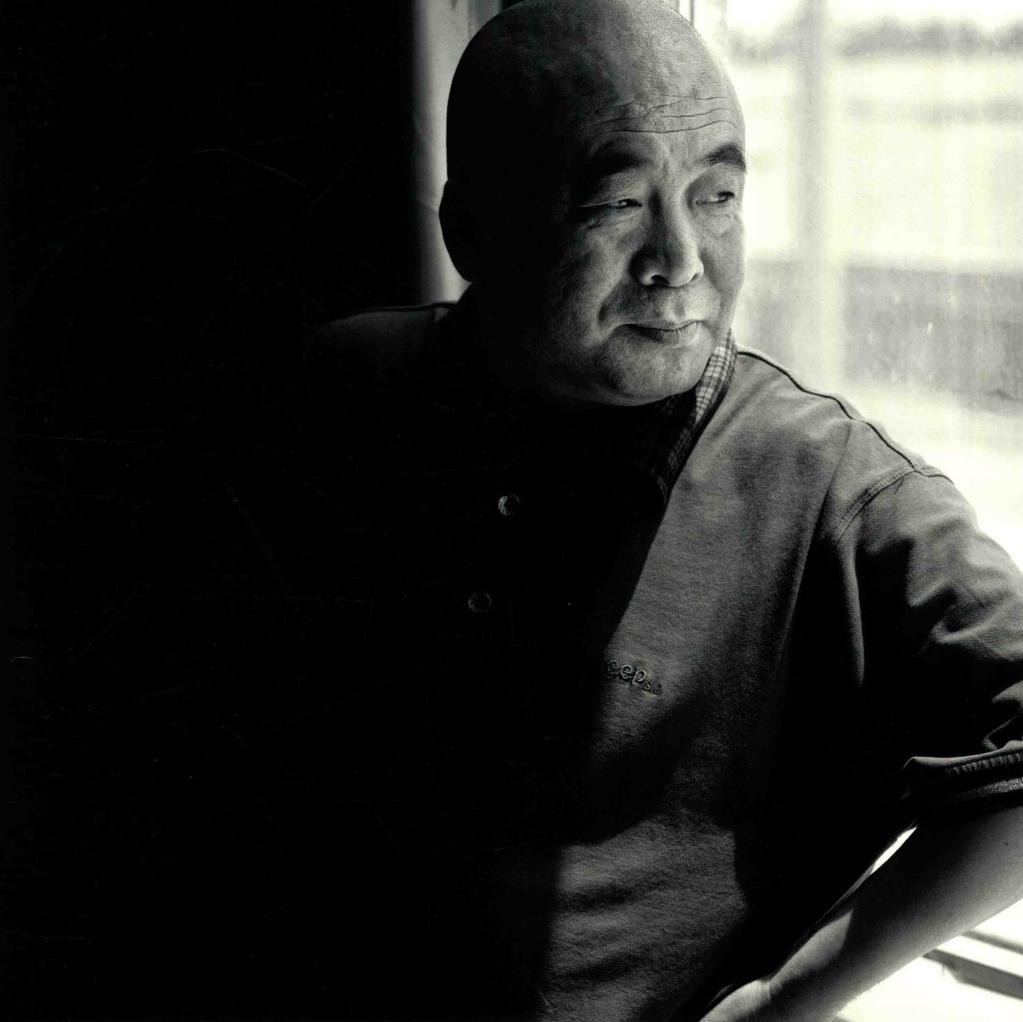
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序言

贾方舟

李海旺准备出画集,邀我写序。 看过画集编排,作品充实,足以体现他 十多年来的探索历程。画集共分"盛 焉"、"天籁"、"人体" 三个部 分。三个部分的内容分别是历史、自然 与人。正好从不同侧面展示出艺术家精 神世界的完整。

自新世纪以来,海旺一直不厌其 烦地画他的荷塘(即"天籁"系列)。 2008年的欧洲之行,使他对古代建筑产 生兴趣,于是回来后去了平遥、希望也 在那个保存完整的古城里找到灵感。结 果是晋商的历史引发了他的创作冲动。 那些至今依然完整地保留下来的镖局、 票号、钱庄、账房、汇票……深深地吸 引了他,这些具有厚重历史感的文化符 号,一下子把他带入曾经称雄国内商界 五个多世纪的"晋商时代"。山西商人 以自己的经营之道所获得的成功令人瞩 目。"生意兴隆通四海,财源茂盛达三 江",是他们的自我写照。晋商的经商 原则是"以义制利",充分体现了儒家 文化的精神。因此,明清山西商人的成功,就在于他们有这样一种文化精神的 支撑,这种精神被史家归纳为集"进取精神、敬业精神和群体精神"为一体的 "晋商精神",这种精神也贯穿到晋商 的经营意识、组织管理和心智素养之 中,也可谓是"晋商之魂"。

海旺在这组作品中,通过晋商商号的一些史籍和文献资料,以及对沉郁氛围的渲染,尽力把观者带入那段盛极一时的历史记忆之中。因为这段历史是他作为一个山西人的骄傲。正是山西人,用他们的智慧在中国的金融领域开了先河。因此,海旺的这组作品,不只是在纯粹美学意义上的探索,更具有"招魂"的意义和直面现实的针对性。试想,今天我们在那些官商勾结并以掠夺地下资源暴富的"煤老板"那里,哪里还有"晋商精神"的一点影子?



摇篮 / Cradle 90 × 110cm 布面油画 / Oil on Canvas 1992年

"天籁"是海旺延续多年的一个系列作品,一年四季变化丰富的荷塘成为他的创作母题。每次面对荷塘,他都会有新的感受、新的想法、新的表达欲望。因此,他虽然画了那么多以"荷塘"为主题的作品,却不感到重复,因为他总能找到一个新的角度对这个"母题"做出新的阐释。让你感到,千变万化的荷塘有取之不尽的美:线条的美、色彩的美、形式结构的美、意境的美……不同的作品展示出不同的情调:或清新、或明丽、或萧疏、或凝重、或灿烂……天籁之音,天籁之景,艺术家在这里获得一方尽情抒怀的天地,也让他的观众尽享自然的美好。

这批作品在表现上大体采用两种手法: 一种是比较地道的油画语言,以色彩和光影的表现力取胜;另一种是融入了传统水墨, 以墨色和线形为主的表现特征。荷塘本来就 是传统绘画的常见主题,许多大师在这一领 域都有极为出色的表现。海旺在表现荷塘的 过程中所体现出来的审美趣味无疑与这些传 统大家有着割不断的联系。但他并没有在表 面上模仿传统水墨图式,而是更注重形式感 和结构感,更注重画面的整体氛围和对情调 的营造。

"人体"部分是海旺教学的副产品。 他在长期教学中不免要给学生做示范,做范 画的过程正好使他获得了画人体的机会,也 使他通过人体获得表现人的机会。海旺的人 体大多带有速写的性质,这可能跟他做范画 有关。但也正因为时间短,才体现出他迅速 把握对象的能力,他的人体大多画得简洁生 动,富有生命情调,不像是摆出固定姿势的 人体模特,而是一个偶然瞬间呈现的人体姿 态。这些画得轻松自如的作品,似乎更能体 现海旺的艺术才情。

三年前,一场飞来横祸使海旺终止了画 布上的劳作,在生命线上痛苦挣扎,但回到 画布上的信念终于使他支撑下来,并即将告 别这场突如其来的厄运。在疗伤期间,他还 拖着病腿去了青海,画出一批风景油画。正 是对艺术的挚爱,赋予他坚忍不拔的精神, 使他有望继续攀向艺术的高峰。

Preface

Jia Fanazhou



汇通9号 / Circulation of Fortune No.9 150×120cm 综合材料 / Mixed Media 2009年

Li Haiwang was ready for publishing his album and invited me to write the preface. After seeing the layout of the album. I found that the work was rich enough to reflect his ten years of exploration. This album consisted of three parts: prosperity, music of nature and human being. The contents of the three parts indicate history, nature and human beings respectively, demonstrating the integrity of the artist's spiritual world from different aspects.

his lotus pond ("music of nature" series). After the European tour in 2008, he took interested in the ancient architecture. So he went to Pingyao hoping to find the inspiration in that well-preserved ancient city. The result was that the history of the Jin-merchant sparked his creative impulse. Those well-preserved Chinese security companies, exchange shops, money shops, treasurers and drafts all deeply attracted him. All of a sudden, these cultural symbols with a heavy sense of history led him into that "Jin-merchant" era, which had dominated the domestic business circle for more than five centuries. The achievements made by Shanxi merchants were tremendous based on their own business principle. "The booming business and abundant wealth help you go everywhere and have lots of friends" was their self-portrait. Their business principle was "driving interests with justice", fully reflecting the spirit of the Confucian culture. Therefore, the success of merchants in Ming and Qing Dynasties was attributable to the fact that they had the support of such a cultural spirit, which was summarized to "Jin-merchant spirit" integrated with "enterprising spirit, professional dedication and community spirit". This spirit throughout the sense of business, organization and management and mental quality of Jin-merchants, can also be described as "the soul of Jin-merchants".

In this collection of works, Li Haiwang was trying to lead the viewers into that flourishing history through some historical records and documents of firms established by Jin-merchants and the rendering of the gloomy atmosphere, because, as a person of Shanxi, he was proud of this period of history. Shanxi people took the initiative in China's financial field with their wisdom. Therefore, Li Haiwang's works were not only the pure exploration in the aesthetic terms, but also had the meaning of "evocation" and direct realistic perfinence. Let's look at those "coal bosses" colluding with businessmen and becoming rich by robbing underground resources, where could we find the shadow of "Jin-merchant spirit"?

Music of nature" was a series of his works which he had been paining for

many years. The variable lotus pond all the year round was his creative motif. Each time he looked at the lotus pond, Li Haiwang would have new feelings, new ideas and new desire for expression. Therefore, though he had drawn so many works with the theme of "locus pond", he didn't feel the repetition, because he could always find a new angle to illustrate the "motif". You would find the ever-changing lotus pond had inexhaustible beauties: the beauty of lines, the beauty of color, the beauty of form and structure and the beauty of artistic conception, etc. and different works demonstrated different tones: fresh, bright and beautiful, desolate, dignified or brilliant, etc. The music of nature, the scene of nature, here the artist could gain access to a land to express his feelings and his audiences could enjoy the beauty of nature.

In the performance, these works adopted two methods generally, one was an idiomatic painting language, winning by the expression power of color and light; another was combined with the traditional ink dominated by the performance characteristics of ink color and lines. The lotus pond had always been a common theme of traditional paintings and many masters had made remarkable successes in this field. The aesthetic tastes reflected Li Haiwang's works of lotus ponds were undoubtedly connected with these traditions. However, he didn't imitate the traditional ink schema, but paid more attention to the sense of form and sense of structure, paid more attention to the overall atmosphere of the painting and the creation of the tone.

"Human" part was the by-product of Li Haiwang's teaching. In his long-term teaching, he inevitably gave students the demonstration. This process just gave him the opportunity to draw the human body, thus to display the body. His human body usually had the nature of the sketch, which may be bound up with his demonstration. However, the short time could reflect his ability to quickly grasp the object. The human in his painting was drawn concisely and vividly, full of life character. Unlike a human body model with a fixed posture, it was a human body posture appearing accidentally. These free and relaxed works seemed to better reflect Li Haiwang's artistic talent.

Three years ago, an unexpected disaster made Li Haiwang suspend his painting and struggle on the lifeline, but the belief of returning to the painting career supported him and he was about to finish this sudden misfortune. During the healing period, he went to Qinghai with his sick leg, drawing a number of landscapes. It was the love of arts endowing him with the indomitable spirit that helped him continue to climb to the peak of art.





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