



Coalescence of Clouds and Mist  
**Wang Jieyin Solo Exhibition**

雲煙集翠 王劼音個展

**3812** gallery

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**地點** | 3812 畫廊（香港西營盤皇后大道西 118 號地下至三層）

**學術顧問** | 夏可君博士

**主辦** | 3812 畫廊

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**Address** | 3812 Gallery (G/F - 3/F, 118 Queen's Road West, Sai Ying Pun, Hong Kong)

**Academic Advisor** | Dr. Xia Kejun

**Organiser** | 3812 Gallery

**3812**gallery

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## 雲煙集翠 — 王劭音個展

作者：夏可君博士

翻譯：謝飛

美發生於回眸的那一刻，當你回顧一個消逝的世界，那還在明媚閃耀的事物就是永遠無法抹去的雋永之美。當你看到王劭音先生的作品，你就重新感受到了中國古典山水畫與花卉如何以其本然的素雅樣態再度君臨的氣魄。中國當代繪畫的貢獻在於重新喚醒這種已然消逝的自然美，並以看似廢墟、實則激發隱秘救贖的形式，顯現存在枝桠上不敗的花姿。

不可能直接畫一幅山水畫，在黃賓虹之後，自然的黑夜與塗寫的激情雙重降臨，黑色來自於大地的腹部，那焦炭的積澱，那深沉的面容，需要撫慰，自然的餘象只能來自古老廢墟與壁畫上殘留的餘影，或者是月夜下的山巒與花枝有待于重新進入睡眠，當代繪畫只有充分接納古舊又深遠的時間性，才可能抵禦現代性輕浮與泡沫的瞬間，讓凝視安息。花朵的姿容已經被時光之刀所裁剪，不再嫵媚與豐滿，但除了繪畫又有何處可能接納花枝的魅影？王劭音的新山水與新花卉，看似帶有古代山水畫的餘象記憶，其實是畫家以顏料隨意滴灑在畫布上留下的斑駁痕跡信筆勾勒開始的，以孩子氣的筆觸隨意勾勒出的山形，帶有抽象色塊的形狀，擬似山石肌體，在傾斜的險峻中，在時斷時續的起伏中，其不斷生長與蜿蜒變化的姿態，富有美妙的韻律，而且整個畫面瀰漫著煙嵐的色調，山石與枝葉的交織中充滿了迷離的煙色，讓我們感受到黃公望的石壁重疊與王原祁的氣團凝結，因而整個丘壑，那守護我們生命的古老心臟，就如同夜晚的花朵一般在不止息地開放。

新山水要吸取的是大地的靈氣，是雲煙瀰漫中的偶發性，畫家利用被稀釋的丙烯顏料對於畫布的滲染性，以斑痕與肌理隨處點綴，一切看起來都漫不經心，如同孩子塗鴉，但仔細品味卻又妙不可言，藝術的魅力在於把生命的苦澀消解於無形，表面看起來如孩子們的芽語，實則透出內在的老辣，這是中國「生拙」美學的當代復蘇。整個畫面蒼茫渾厚，融入煙色與夜色的詩意，如同炭筆所畫的素描稿，如同古老壁畫的殘痕，如同山石與花枝自身投影在世界上的剪影，因此繪畫不是用來凝視的，而是與之一道呼吸的，這就是煙雲供養的生命原理。在塗寫之中隱含色塊構成，把自然的結構隱含在重疊色色塊與煙色一般的迷夢中，啟動了古典的煙嵐疊嶂圖，在

曖昧的煙嵐浮動中，王劭音的作品讓我們重新感受到古典山水畫的餘韻，既有「坐看雲起時」的詩意，又有「空山不見人」的禪意，如此拙稚又如此蒼辣，這正是中國文化特有的「蒼秀」美學在當代的重構。

中國當代繪畫不同于西方在於充分接納時間與歷史留下的蒼茫印記，接納自然造化的原初記憶。在散淡的閒筆與高古的意境之間，繪畫體現了畫家內心的純淨與安詳。王劭音的作品就體現出「水墨性原理」，本次展覽中，丙烯與水墨作品之間有著內在的對話，即讓事物回到把事物最為簡樸的狀態，或還原為原點，如同水墨作品與一個個傳統山水畫的「苔點」點出投影一般的巨幅山水畫，看似抽象，實則隱含自然起伏的身影，讓我們看到了老藝術家不斷深入存在深淵的勇氣。

當我們凝視那些花卉，其色調是另一種的中國色，另一種的虛色美學，從素樸的色感出發，看似黑白，卻隱含青綠與赭色，有著「返景入深林，覆照青苔上」的色感，在王劭音手上，繪畫的表面生成為一層新鮮又有重影的胎衣，既有著敦煌壁畫的拙樸構圖與古舊色調，又有著花朵充分盛開時的搖曳姿態，其剪影般的構圖讓我們看到了馬蒂斯晚期剪紙作品的簡潔，但又我們感受到人物畫上衣褶邊緣的震盪，王劭音的作品體現了中國當代繪畫的魅力：能夠把西方抽象的塊狀與中國傳統的大寫意線條，以天真浪漫而花影重重的詩意結合起來，從而在時尚與永恆，玄遠與迷醉，古舊與性感之間，連接了時間的縫隙，自然的魅影得以復活。

萬物生長，萬物如花，繪畫只是讓這種盛開輕盈地君臨，在這些妙不可言的作品上，整個世界好像剛剛醒過來，在恍惚之中，顯露出自身迷蒙的詩意，畫家讓這些自然之物以其美妙的身影自身顯露在繪畫上，或者雲煙集翠，或者花骨生韻，繪畫將自身打開為開懷的姿態。在中國古典與西方抽象之間，王劭音的作品如空山中的翠語，發出幽蘭之香，當今中國繪畫乃是恢復古典意境的深度與詩意，但又是以日常偶發的方式，以看似人人可為卻無人可做出的悖論方式實現出來，已過七旬的藝術家，讓我們重新體會到繪畫的可愛與尊嚴，以及煙雲供養的奧義。

## Coalescence of Clouds and Mist

Wang Jieyin Solo Exhibition

By : Dr. Xia Kejun

Trans. : Jeff Crosby

Beauty emerges in that moment of looking back, that recollection of a past world, the still-glimmering echoes of things form an indelible, eternal beauty. When you see the works of Wang Jieyin, you sense the alluring return of the prosaic elegance of classical Chinese landscape and flower painting. The contribution of Chinese contemporary painting is its reawakening of the natural beauty of fleeting things, and its use of seemingly ruined forms that catalyze a concealed redemption revealing the enduring flower on the branch.

One cannot directly paint a landscape. Huang Binhong heralded the arrival of the natural dark of night and the passion of its writing. Black comes from the womb of the earth, where the coal accumulates. That deep, dark face must be caressed. The infra-image of nature can only come from the shadow traces of ancient ruins and murals, or the mountains and flowers waiting to return to slumber under the moonlight. Contemporary painting must thoroughly receive ancient and profound temporality if it is to resist the impetuousness of modernity and bring the gaze to rest. The bearing of the flower has been sliced by the knife of time. It is no longer so luscious and alluring, but outside of painting, where can its enchanting shadow be received? Wang Jieyin's new landscapes and flower paintings appear to bear faint memories of ancient shanshui landscape painting. They actually begin with the random mottled traces of paint drips almost haphazardly laid on the canvas, shapes of mountains emerging from childlike brushwork, shapes with abstract colour fields, like the bulky volumes of rocks, which possess a beautiful rhythm in their steep inclines, in their constant undulations and fluctuations. The entire frame is filled with a misty tone, a detached fog seeping through the intersection of stone and vegetation, evoking Huang Gongwang's overlapping cliffs, and Wang Yuanqi's accumulations of atmosphere. Thus, the entire wooded refuge, that ancient heart that watches over our lives, blooms eternal like flowers in the night.

The new shanshui painting absorbs the spirit of the land, the serendipity of the spread of clouds and mist. The painter utilizes the way diluted acrylic paints seep into the canvas, with touches of mottled texture, to create an image that appears at first so arbitrary, like the scribbles of a child, but that on close inspection, is marvelous beyond words. The magic of art is its dissolution of the bitterness of life into formlessness. What appears on the surface to be the mutterings of a child actually radiates with the wisdom of maturity. This is the contemporary reawakening of the Chinese aesthetic of naivety. The paintings are vast and full of power, infused with the poetry of mist and night. They at once resemble charcoal drawings, remnants of ancient murals, and the shadows cast by rocks and vegetation into the world. Here, painting is not meant as an object of the gaze, but as something to breathe together with. This is the living principle of the nourishment of clouds. The flat strokes of the brush encompass colour field constructs, embedding the structures of nature in the stacked fields of colour and illusions of mist that catalyze the classic motif of peaks rising through the fog. In the murky flow of clouds, the great *Empty Mountain Series* reacquaints us with the feel of classic shanshui landscape painting. It possesses both the poetry of “reclining and watching the rising clouds” and the Zen philosophy of the “empty mountain with no person seen.” At once so naïve and so penetrating, this is the contemporary reconstruction of China's unique aesthetic of “starkness.”

Chinese contemporary painting differs from Western painting in its full reception of the vast traces of time and history, and of the primal memories of nature. Between sparse, loose brushwork and an imagery of ancient elegance, the painting embodies the purity and serenity in the artist's heart. Wang Jieyin's artwork embodies the “principles of the nature of ink.” In this exhibition, there is an internal dialogue between acrylic and ink that returns things to their simplest state, restores them to their point of origin, like traditional shanshui paintings that project a massive landscape through tiny “moss points.” What appears at first to be abstract

encompasses the undulating profile of nature, showing us this old artist's great courage in delving into the profound depths of existence.

When we gaze at those flowers, their tones are another kind of Chinese colour, an aesthetic of infra-mince colour. It begins with simple colours, appearing black and white at first, but it includes greens and browns, the “shadows reflecting back into the forest to shine on the moss.” In Wang Jieyin's hands, the painted surface generates a fresh yet shadowy placenta marked by the naïve compositions and ancient colour tones of the murals of Dunhuang, and the swaying of flowers in the height of bloom. The silhouette-like composition calls to mind the simplicity of Matisse's late period paper cut-outs, but also evoke the turbulent folds of clothing in figure painting. Wang Jieyin's works embody the allure of Chinese contemporary painting in their ability to integrate fields of Western abstraction with the freehand line of Chinese tradition in a naively romantic and vividly poetic fashion, thus reviving the phantom beauty of nature by mending the rifts in time between fashion and timelessness, profundity and fascination, ancientness and sensuality.

The myriad things of this world grow and blossom like flowers. Painting merely brings this splendor slightly closer. In these wondrous works of art, it is as if the entire world has just awakened, revealing its hazy poeticism in a moment of distraction. The painter brings these things of nature to reveal their magical forms in the painting, sometimes as a coalescence of mist and smoke, sometimes as the tones blossoming and wilting, a posture of openness of painting itself. Between classical Chinese art and Western abstraction, Wang Jieyin's works are like the emerald voices rising from the empty mountain, emanating the fragrance of dark orchids. Today's Chinese painting restores the depth and poetry of classical imagery, but also uses the spontaneity of

the present. It is actualized through a paradoxical manner that seems at once accessible and impossible. This artist in his seventh decade has shown us once again the beauty and dignity of painting and the mystery of the nourishment of clouds.

王劼音在工作室創作 Wang Jieyin working in his studio





一個畫家的藝術經歷，包括他的人生經歷都會在他的作品中反映出來。畫家的一幅畫如同樹的一個橫斷切片，從這個年輪切片上，大致可以看出這樹的經歷。畫之所以能引起他人的共鳴，就因為其中隱藏著這樣的生命密碼，當然，那些成批生產出來的藝術品就另當別論了。從藝術經歷而言，我創作過版畫必會在今日的油畫作品中留下痕跡。這種現象並不罕見，我們不難從某個國畫家或油畫家的作品中看出他早年從事其他畫種創作的痕跡，這是一個客觀存在。每個畫家又有自己不同的主觀態度。有的畫家可能會不屑於早年的從藝經歷，他要洗心革面，做一個純粹的油畫家，而我則抱有一種順其自然的態度，我是個自由散漫的人，沒有什麼宏偉的抱負，既無明確目標也沒有科學的規劃和策略，只是喜歡畫畫，圖一時之快，放筆劃去，糊裡糊塗走到今天這一步。至於屬於什麼畫種或畫派，其實與我無關，這是研究者的事。

有些畫家作畫是先有構想，要表現什麼，用什麼角度去表現，再畫小構圖，放大稿，按部就班完成。這是「有意栽花式」，我畫畫則是屬於「無心插柳式」。面對一塊畫布，先任意塗上一些顏色，再「摸著石頭過河」，一步步走下去，類似棋手下棋，充滿變數，無法預知結局，正是這樣的不確定性，使畫畫過程變得十分有吸引力，妙趣橫生。

下棋有下棋的法則，畫畫也有法則，這就是對立統一的原則。畫面上不同的色彩如其中的冷暖、深淡、厚薄、形狀的大小、方圓、長短、寬窄、曲直等多種元素，像一群桀驁不馴之徒，要想辦法讓他們和諧共處一室，談何容易。當你塗上第一塊顏色，再塗第二塊，就要費心

思了：塗什麼顏色，塗在什麼地方，塗成什麼形狀？好不容易將這兩塊「顏色」安排好，第三塊一來，又會產生新的矛盾，弄的不好，連前面已經擺平的事又要推翻重來。

構成畫面依據的是對立統一的規律，但如何具體運用這一規律，完全因人而異，畫畫畢竟不是做算術，並沒有一個具體的公式。有的人不知道，或不太知道畫面效果的好壞，明明很好的地方卻留不住改掉了；有的人不敏感，不知道兩塊顏色放在一起時，有一塊顏色稍冷一些或暖一些就好了，他看不出來。從這方面的判斷能力，可看出畫家水準之高下。

還有更難的事，一幅各方面都安排得恰到好處，甚至從技法到技術都無可挑剔的畫，不一定是好畫。畫家在作畫時，有時是忘乎所以，激情飛揚，有時卻較為關注技術層面的事，細心收拾畫面，這時候很容易掉入技術陷阱，把一幅畫畫死。沒有激情，沒有技術支撐，當然不行；但技術的事弄過了頭，就會弄出「畫命歸天」的大事。有時忙了一天，自以為畫好了一幅畫，第二天一看，此畫了無生氣、徒有軀殼而已，就像一個人氣數已盡。不少人常會把一幅各方面十分完美的「死畫」誤以為是精品力作，這是藝術家水準高下的一個分水嶺。

有人把我的畫歸入意象一路，我以為離開寫實再現未必就是進入意象。齊白石說的「似於不似」和西方的具象和抽象其實是兩個概念，介於具象和抽象之間的現代畫家很多，並非都能歸入意象。我以為意象不僅是一個繪畫流派，而是一種氣質，一種人生理念，一種生活方式，一種思維習慣。

A painter's artistic experience as well as his life experience are reflected in his works. An artist's painting is like a cross-section of a tree, which reflects the tree's experiences in its rings. The reason that painting is able to kindle such resonance in others is that it conceals such a code of life within it. Mass-produced artworks are of course another matter altogether. From my artistic experience, the prints I made in the past have certainly left some traces on the oil paintings I create today. This phenomenon is quite commonplace. In the works of certain traditional Chinese painters or oil painters, we can easily find the traces of other types of art they created in their early years. This is an objective fact. Painters, however, have their own subjective attitudes on this. Some may look down on their early artistic experience, and seek thorough reform to become pure oil painters. I prefer to follow the natural flow. I have a laissez-faire attitude, and am unburdened by the need for clear goals or precise strategies. I simply enjoy painting, and seek that instant of happiness in the present. I have laid one brushstroke after the next, and before I knew it, it has brought me to where I am today. I have no concern for which school or style my painting belongs to. That is a matter for the researchers.

Some painters begin with a conception of what they will convey and how convey it, and then create a small composition before enlarging it to create the painting. This is an approach of “intentional cultivation.” I follow a more unconscious and random approach. When I face the blank canvas, I begin by laying some colours at random, and then “cross the river by feeling the stones,” so to speak, taking one step at a time. It is like chess. There are variables at every turn, making it impossible to predict the outcome. It is precisely this uncertainty that makes the painting process so alluring and fascinating to me.

Each game has its rules, as does painting, which follows the principle of unity in opposition. The various colours in the painting, warm and cool, thick and thin, dark and light, and the elements of shape, large and small, square and round, long and short, wide and narrow, straight and curved, are like an unruly mob. You must find a way to make them come

together in harmony, which is no easy task. Once you have applied the first colour to the canvas, you must think carefully about the second colour. What will you paint? Where will you paint it? What shape will it take? It is hard enough to arrange these two “colours,” but then the third one comes, bringing with it new contradictions. If you do not handle it well, you will have to scrap everything and start over again.

Composition is governed by the law of unity in opposition, but the application of this rule varies from person to person. After all, painting is not math; there is no specific formula to follow. Some people do not know, or do not know much, about whether a particular effect is good or bad, and will change things that are clearly quite good. Some people are not very sensitive, don't realize that a particular pairing of colours would be much better if one were just a little warmer or cooler. We can see the level of an artist by his judgment.

Even more difficult, a painting can be perfectly planned with no technical faults whatsoever, and still not be a good painting. Sometimes the passionate painter forgets himself while painting, and sometimes he gets lost in the technical details, painstakingly arranging the painting. When this happens, it is all too easy to get mired in the technical aspects and produce a dead painting. A painting of course needs both passion and skill, but if we care too much about skill, we “cut down” the life of a painting. Sometimes, after working all day, I feel I have made a good painting, but the next day, it seems lifeless, just an empty shell. Many people will mistake a technically perfect “dead painting” for a masterpiece. This is a dividing line between a good and bad painter.

Some have labelled me an imagist, but I don't think imagism is the only alternative to representational and realistic art. The concepts of “semblance and non-semblance,” as discussed by Qi Baishi, are quite different from the Western concepts of “concrete and abstract.” Many artists fall somewhere between representation and abstraction, yet not all of them would count as imagists. Imagism is not only a genre of painting, but also a disposition, an ideal, a way of life, and a habit of thinking.

## 【節選】精神的風景：對王劼音作品評論

### [Extracted] Landscape of the Spirit – Critique on the Works of Wang Jieyin

李旭

Li Xu

在同代人中，王劼音是一位優雅的沉思者，感性的漫步者。在他的油畫和水墨作品中，我們仍然可以清晰地看到，拓印、噴塗、裝飾味、構成感……這些因素都來自於一雙擅長版畫創作的手。他的學術修養非常龐雜，原始藝術和西方現代藝術都曾帶給他啟示，而青銅、陶瓷、藍印花布、木版年畫等中國民族民間藝術傳統潛移默化的影響，則引發了他心靈的回歸，從他並不安分的一系列繪畫實驗中，我看到了一種來自文化基因的鄉愁。

Wang Jieyin is an elegant thinker and a sensitive Rambler among his generation. Even from his works of oil painting and ink painting, we could still clearly find rubbings, sprayings, smells of decoration, feelings of constituting... All of these elements come from a pair of hands being skilled in print making. Cultivated with very comprehensive and extensive academic experience, he was inspired by both primitive art and modern western art. And the leavening influences of bronze, porcelain, blue cotton print, wooden printing new year painting among those Chinese national folk arts lead the return of his soul. From a series of his restless painting experiment, I can see the nostalgia from his cultural gene.

## 【節選】優雅的間離

### [Extracted] The Graceful Alienation

尚輝

Shang Hui

王劼音對於心象的捕捉也是有視覺資源的。譬如，他偏愛的石青色、灰褐色和米灰色等有限的幾種色調，多半借鑒了敦煌壁畫歷經千年而形成的圖像。這種圖像色調已濾除了人間的煙火氣，顯得古樸蒼涼、綿柔典雅、底蘊豐厚。在某種意義上，王劼音通過簡約的畫面圖式而傳遞的無窮意味，無疑來自於千年壁畫瀰漫出的古樸沉著的氣息，是這種氣息賦予了王劼音心象以歷史的厚度。再譬如，他對於滴痕斑漬、薄塗筆觸與硬筆線條的興趣（這幾乎構成了他作品的語言主體），有些接近街頭巷尾的塗鴉。這種被嚴肅藝術看來有些不入流的圖像卻被他借用到畫面中，並和中國畫的寫意性有機地結合在一起，形成了詼諧與莊重、自由與謹嚴、發洩與抑止的衝突和對比。還譬如，他畫面中反覆運用的滲化、滴流、薄塗、覆蓋等由語言本體形成的圖像，都借鑒了水墨、水彩、油彩、丙烯、麻布、觸碰、粘連和刮痕等多種媒材與媒介的物質屬性，畫家借用這些媒材與媒介的物質屬性來形成語言上的對比和變化，由此去替代形象的塑造性與形象的表意性，讓物質屬性本體由原來的圖像資訊載體轉化為圖像資訊本體。

The capture of mental imagery by Wang Jieyin is related to some visual resources. For instance, his preferred azurite, taupe and beige grey probably borrowing from the pictures of Dunhuang frescoes which have survived thousands of years. The colour of these images, which has profound cultural backgrounds, reveals a kind of transcendence with quaint vicissitudes and everlasting elegance. In a sense, the infinite significance passing by Wang Jieyin's concise imagery stems from the placid primitive simplicity pervaded out of the thousand-year-old frescoes. It is such qualities that give the thickness of history to his mental imagery. His interest in drain marks, scumbling brushwork and hard-pen calligraphy (which makes up nearly all the language subjects of his work), is seemed a bit close to the street graffiti. He lends those images, which seemed kitschy to the real art, to his paintings. He combined them with the Chinese freehand brushwork, created the contrasts between humor and decency, liberty and prudence, abreaction and abstinence. There was repeated application of pervasion, dripping, scumbling, coverage in his painting, which is borrowed from physical attributes of various kinds of media material and medium, such as Chinese ink, watercolour, oil paint, acrylic, linen, meanwhile with touch, adhering and scratching. These physical attributes created the contrast and variation of his painting language. They replaced the formative and ideographic of image, and it means that the physical attributes themselves translate from the carriers of image information into the image information themselves.

## 【節選】無中生有

### [Extracted] Something Out of Nothing

朱清華  
Zhu Qinghua

從現實生活中抽離出來，王劭音先生沉浸到對藝術文脈的探尋中。先生的創作媒材比較多樣，從版畫到油畫和近年的水墨畫，繪畫主題也具有非常典型的文人特徵，以花卉與山水居多。在油畫作品中，他一方面堅持對繪畫性的追求，並用意象化的方式將花卉、山水轉化成個體內在氣息和審美情趣的載體，另一方面，又不拘泥於西洋技法，而在作品中融合了東方繪畫的線條筆意。先生的水墨創作有點後來居上的意思。最初他「童心大發」地「破」水墨之道，完全地反傳統筆墨程式而行之，卻能建「立」十分個人化的水墨語言。而且，先生熟諳西方現代主義繪畫，對其中形式主義的精義頗有研究，在此基礎上，他又發展出點與面構成的東方式「筆陣」水墨山水。先生的畫，破固定法式而畫之，其作品在油畫與水墨領域均擲出與眾不同的聲音。這種隨性而畫、不拘於法的個性，倒與傳統文人畫家在精神上不謀而合。

Dissociated himself from the fickle side of reality, Mr. Wang Jieyin devotes his life to seeking the history and context of art. A diversity of materials has been used in his works, from woodcut to oil painting, and recent years, Chinese ink and wash painting. On the other side, the thesis of his works is with characteristic feature of Chinese ancient scholar, which is mostly about flowers, plants and landscape. As to oil painting, Mr. Wang persists in the pursuit of painting, but in the way of imagery, he translates the plants and landscapes into the carrier of disposition and aesthetic interests inherent in individuality at the same time. What's more, he doesn't take the western painting skills in a limited way, but blends it with eastern manner. Thus, his ink and wash painting has made a remarkable success. For creatively innovating eastern painting skills, Mr. Wang eventually finds his own way of painting and expressing. Furthermore, with the help of his knowledge of western Modernism painting, especially Formalism, he composed his ink landscapes with points and surface. His works, different from all the previous and regular way we've seen, finally find its own role in the stage of both western and eastern paintings.

## 【節選】呼喚詩性，抒寫心靈

### [Extracted] Calling on Poetry, Expressing the Soul

龔雲表  
Gong Yunbiao

我們或可對王劭音的油畫樣式作出合乎情理的界定，竊以為將其稱之為「文人油畫」應是十分相宜的。在國畫界，有著源遠流長、傳承有序的「文人畫」和「新文人畫」，中國傳統美學中的「神韻」、「野逸」、「簡淡」、「樸拙」，都是中國文化最高的精神境界。能將這些素養集於一身，再加「兼濟」之才，「獨善」之志，寄情書畫，以審美的態度對待生活、對待自然，便成為中國文人最理想的精神生活。國畫如此，中國的油畫亦然。所謂「文人油畫」中的「文人」，並非僅指文化閱歷，更重要的是作為藝術家所具有的厚積薄發的審美力，即據以創造文化意義的審美觀念和審美理想。且不論遙遠的古代文人畫傳統，僅在上世紀初，陳師曾看到西方繪畫擺脫傳統而出現了眾多現代流派，發現了中國文人畫中隱含的具有現代意義的因素，發表了著名的《文人畫的價值》一文。他認為中國繪畫最優秀的傳統即是文人畫傳統，而文人畫與只重描繪技巧的工匠之畫不同，它是有思想的知識份子利用繪畫的形式來表達內心世界的一種藝術形式。現代國畫大家傅抱石更對「文人畫」作出了頗為明晰的釋義：境界高遠；不落尋常窠臼；充分表現個性。再聯繫到林風眠最大限度地汲取和提升傳統文人畫重神韻的本色，不斷從中國傳統文化中尋找滋養融合到油畫中來的不懈努力，更令人感到王劭音的「文人油畫」的源之有本和水到渠成。進而言之，如果當今是現代、後現代藝術的解構主義大行其道，那麼王劭音的「文人油畫」則是在解構之後的重建，其積極意義不容低估。在當前多元價值判斷的藝術新格局中，王劭音「文人油畫」的價值已超越了他自身，被賦予了中國油畫發展在文化取向和審美高度上的意義。這或許是連他自己也始料未及的。

We may reasonably define the form of Wang Jieyin's oil painting, by assuming "literati oil painting" is appropriate. In the field of traditional Chinese painting, literati painting and new literati painting are both with a long history. The concepts of aura, randomness, simplicity and purity in traditional Chinese aesthetics are the highest spiritual realm of Chinese culture. Integrating these accomplishments, the most ideal spiritual life of Chinese literate is to treat life and nature through painting and calligraphy in aesthetic attitude by managing talent and personal integrity. It's the same to traditional Chinese painting, and Chinese oil painting as well. The "literati" in so-called "literati oil painting" indicates not only cultural experiences but also the accumulated aesthetics that an artist possesses, which is the aesthetic concepts and aesthetic ideals to create cultural significance. Besides the remote ancient tradition of literate painting, at the beginning of last century, seeing that western painting had got rid of traditions to engender numerous modern schools, Chen Shizeng found out the element of modern significance hidden in Chinese literati painting, and published a famous article "The Value of Literati Painting". He believed that the most outstanding tradition of Chinese painting was the tradition of literati painting, and different from artisan painting only focused on painting skills, literati painting was a kind of art form for the thoughtful intellectual to express their internal world in the form of painting. Fu Baoshi, a master of modern Chinese painting, made more explicit definition of "literati painting" that is sublime realm far away from common set pattern, to fully present individuality. Also considering Lin Fengmian's great efforts to absorb and enhance the essence of accentuating aura in literati painting and to persistently pursue the nourishment from traditional Chinese culture to integrate with oil painting, we may find out the origin of Wang Jieyin's "literati painting" and the reason of his inevitable success. Furthermore, if deconstruction of modern art and post-modern art is the mainstream nowadays, Wang Jieyin's "literati painting" is reconstruction after deconstruction with inestimable significance. Within the new art layout of multiple value judgments, the value of Wang Jieyin's "literate painting" has exceeded itself, bestowed with the significance sense of aesthetic and cultural-guiding of Chinese oil painting. Probably even he himself hasn't anticipated this.





Artworks  
作品





Grand Landscape  
大山水

Acrylic on canvas 布面丙烯  
170 cm x 150 cm x 2  
2016





In the Water Side  
在水一方

Acrylic on canvas 布面丙烯  
130 cm x 65 cm  
2016

Hidden Dwelling  
幽居

Acrylic on canvas 布面丙烯  
130 cm x 190 cm  
2017





Light of Dawn  
晨光

Acrylic on canvas 布面丙烯  
130 cm x 230 cm  
2015



Sound of River  
江聲

Acrylic on canvas 布面丙烯  
130 cm x 65 cm  
2016







## Flowers

花卉

Acrylic on canvas 布面丙烯  
180 cm x 130 cm  
2015



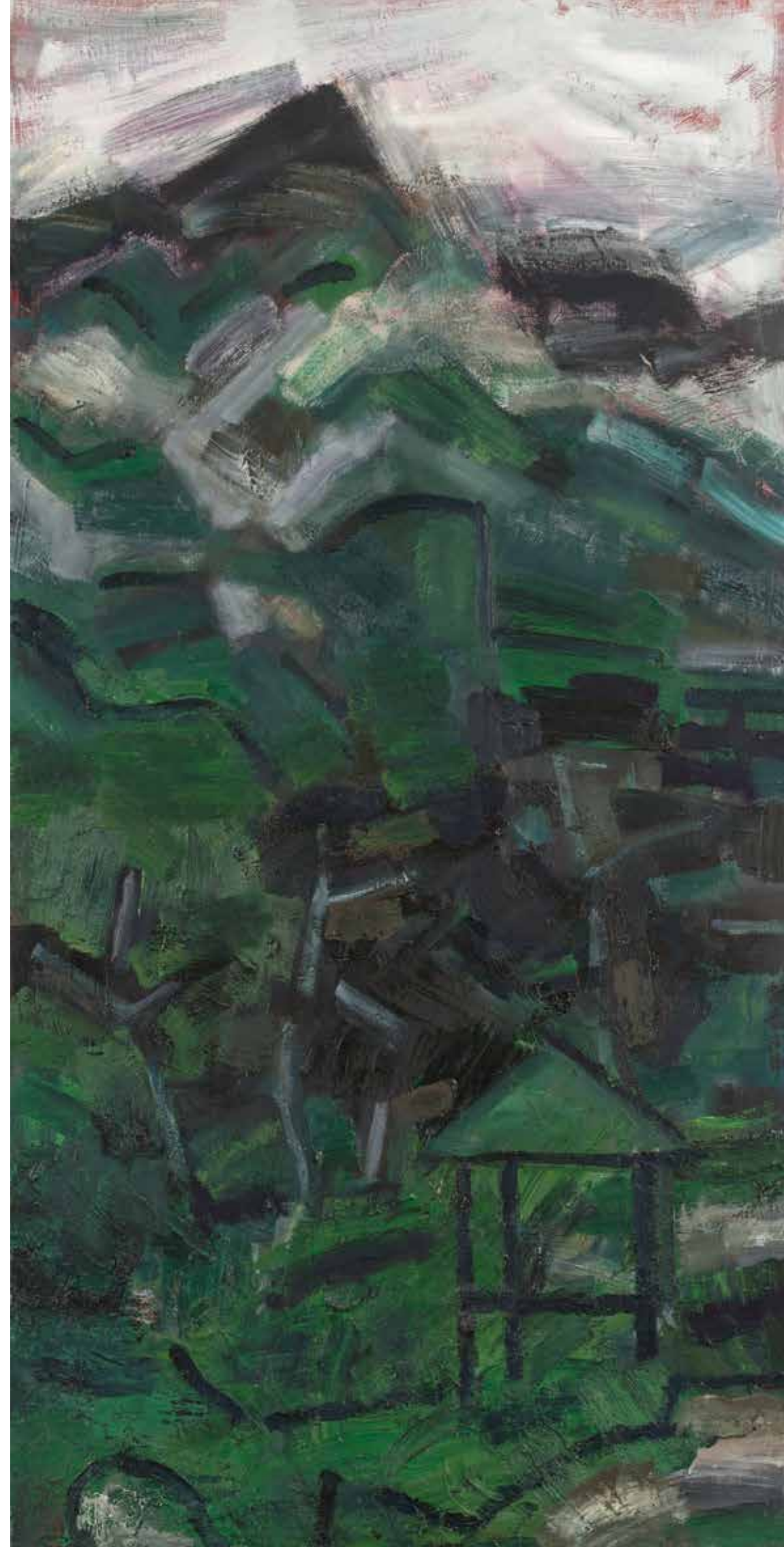


Long Beach  
長堤

Acrylic on canvas 布面丙烯  
70 cm x 150 cm x 2  
2015

Green Pavilion  
綠亭

Oil on canvas 布面油畫  
200 cm x 100 cm  
2016







Orchids  
蘭花

Oil on canvas 布面油畫  
150 cm x 70 cm  
2016



Landscape Notes Series  
山水筆記系列



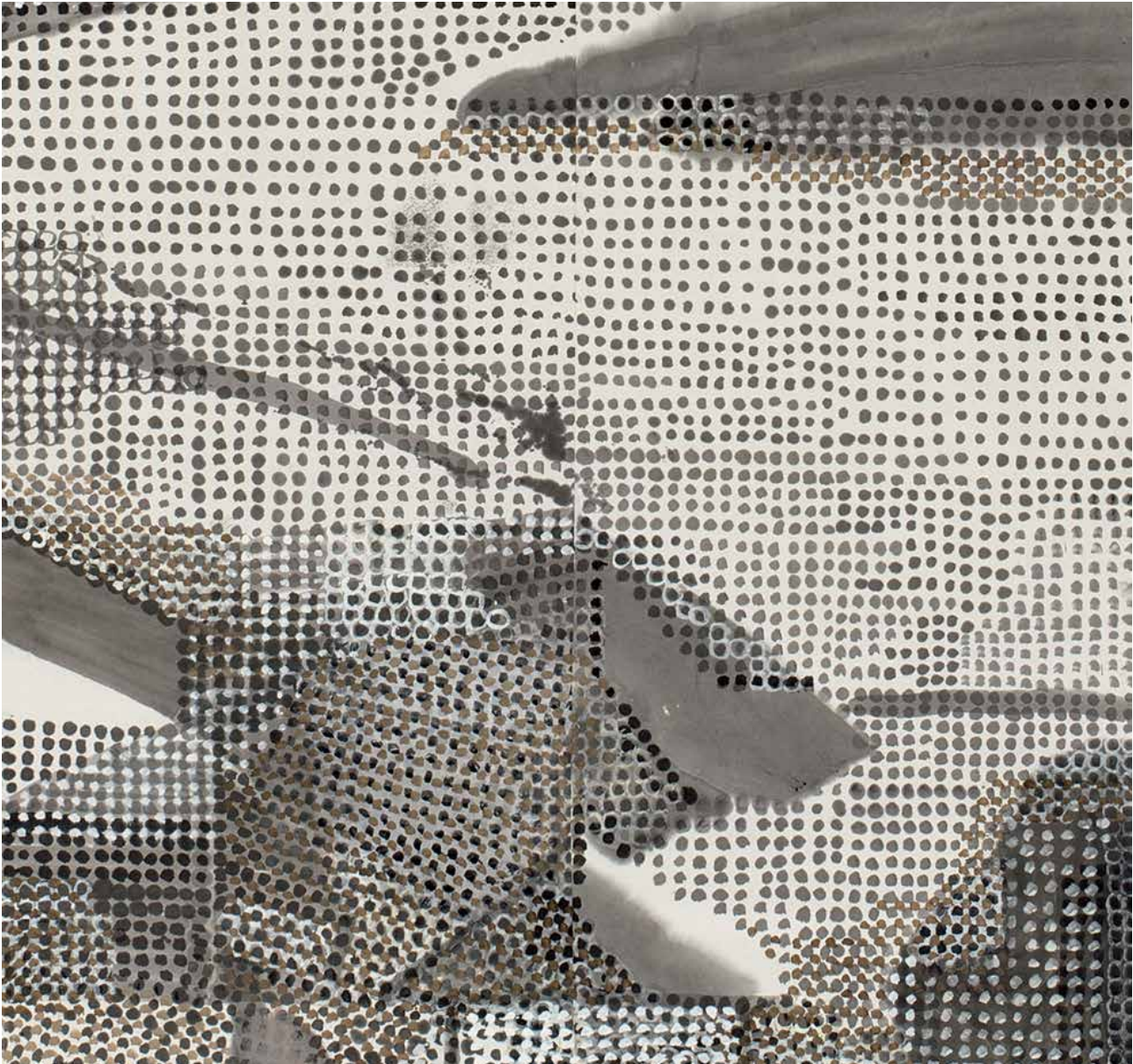


Landscape Notes No.21

山水筆記 No.21

Ink on paper 水墨紙本  
276 cm x 70 cm  
2010

Landscape Notes No.21 (Detail)  
山水筆記 No.21 (局部)





Landscape Notes No.43  
山水筆記 No.43

Ink on paper 水墨紙本  
276 cm x 70 cm  
2015







Landscape Notes No.44  
山水筆記 No.44

Ink on paper 水墨紙本  
276 cm x 70 cm  
2015



Landscape Notes No.40  
山水筆記 No.40

Ink on paper 水墨紙本  
276 cm x 70 cm  
2015

Classical Landscape I  
古典山水（一）

Ink on paper 水墨紙本  
34.5 cm x 138 cm  
2006



Classical Landscape II  
古典山水（二）

Ink on paper 水墨紙本  
34.5 cm x 138 cm  
2011

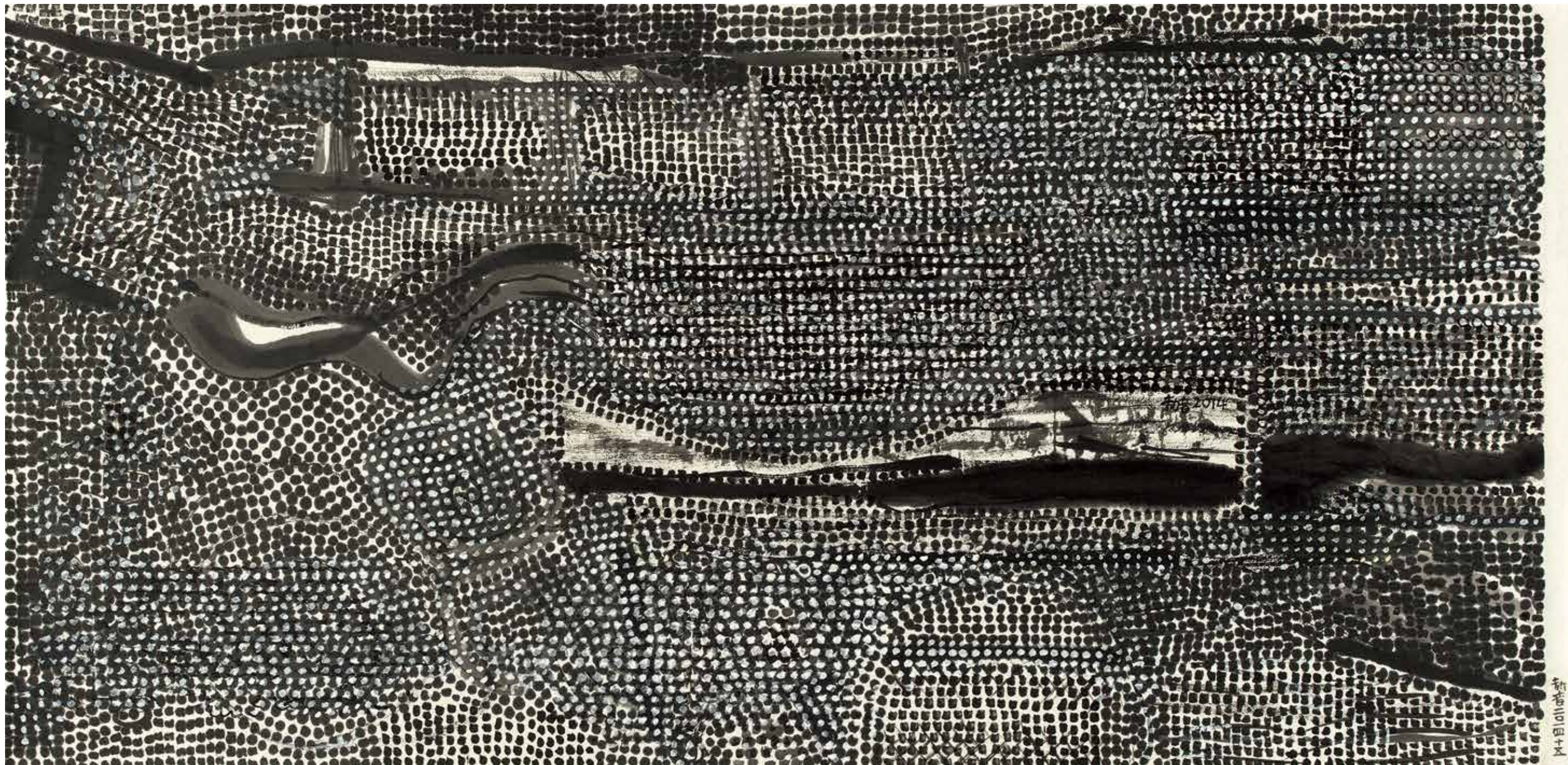






Ethereal Series  
飄渺系列





Ethereal No.9

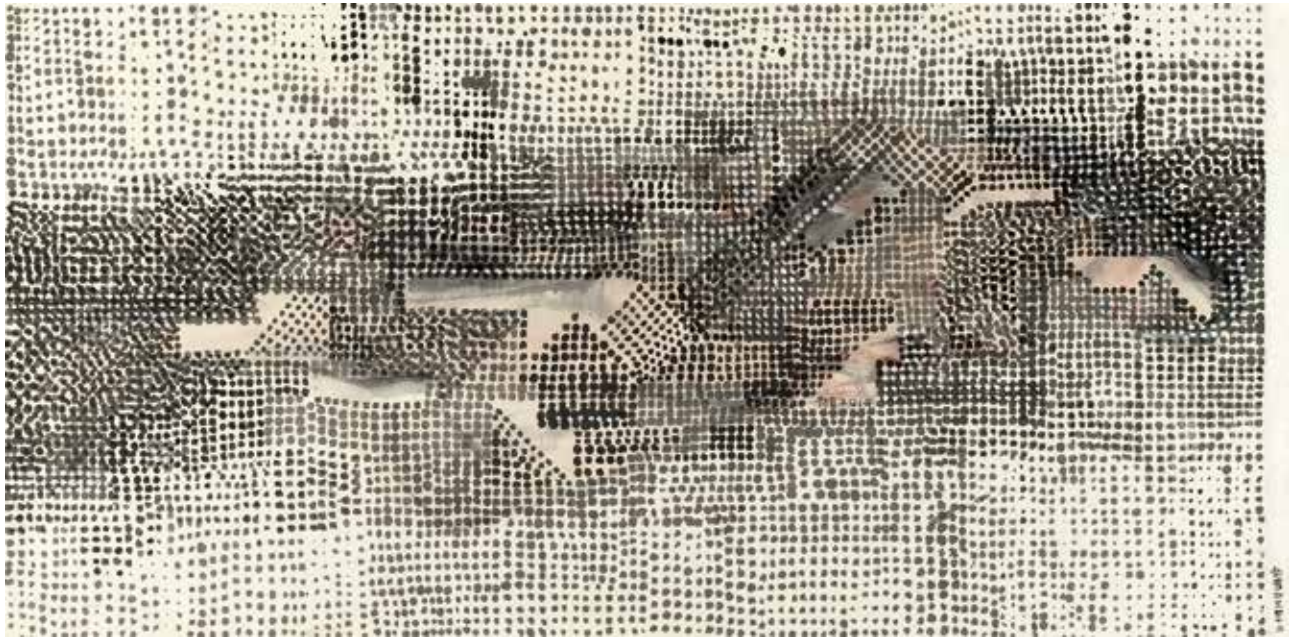
飄渺 No.9

Ink on paper 水墨紙本

70 cm x 138 cm

2013

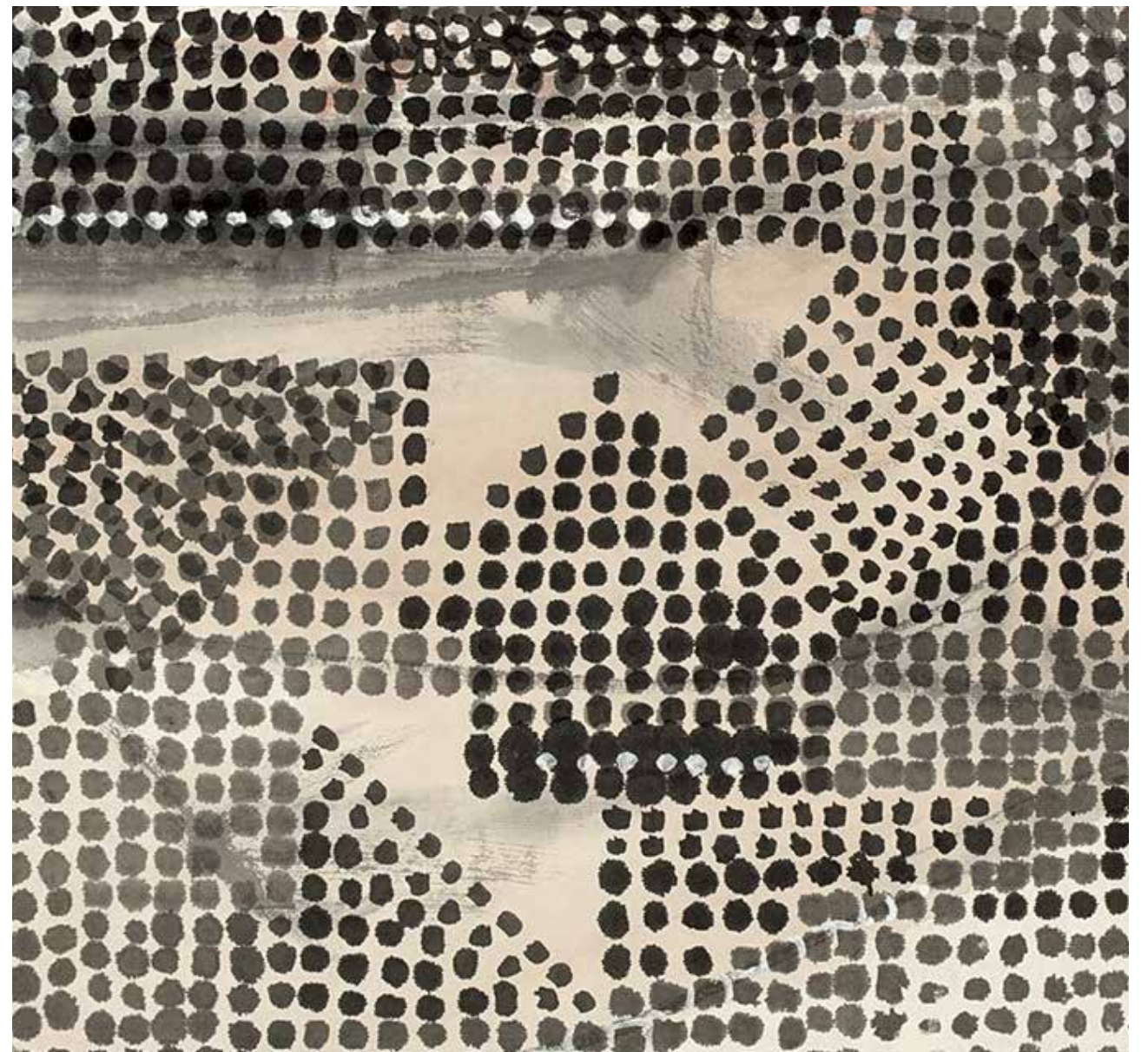




Ethereal No.12  
飄渺 No.12

Ink on paper 水墨紙本  
70 cm x 138 cm  
2014

Ethereal No.12 ( Detail )  
飄渺 No.12 ( 局部 )

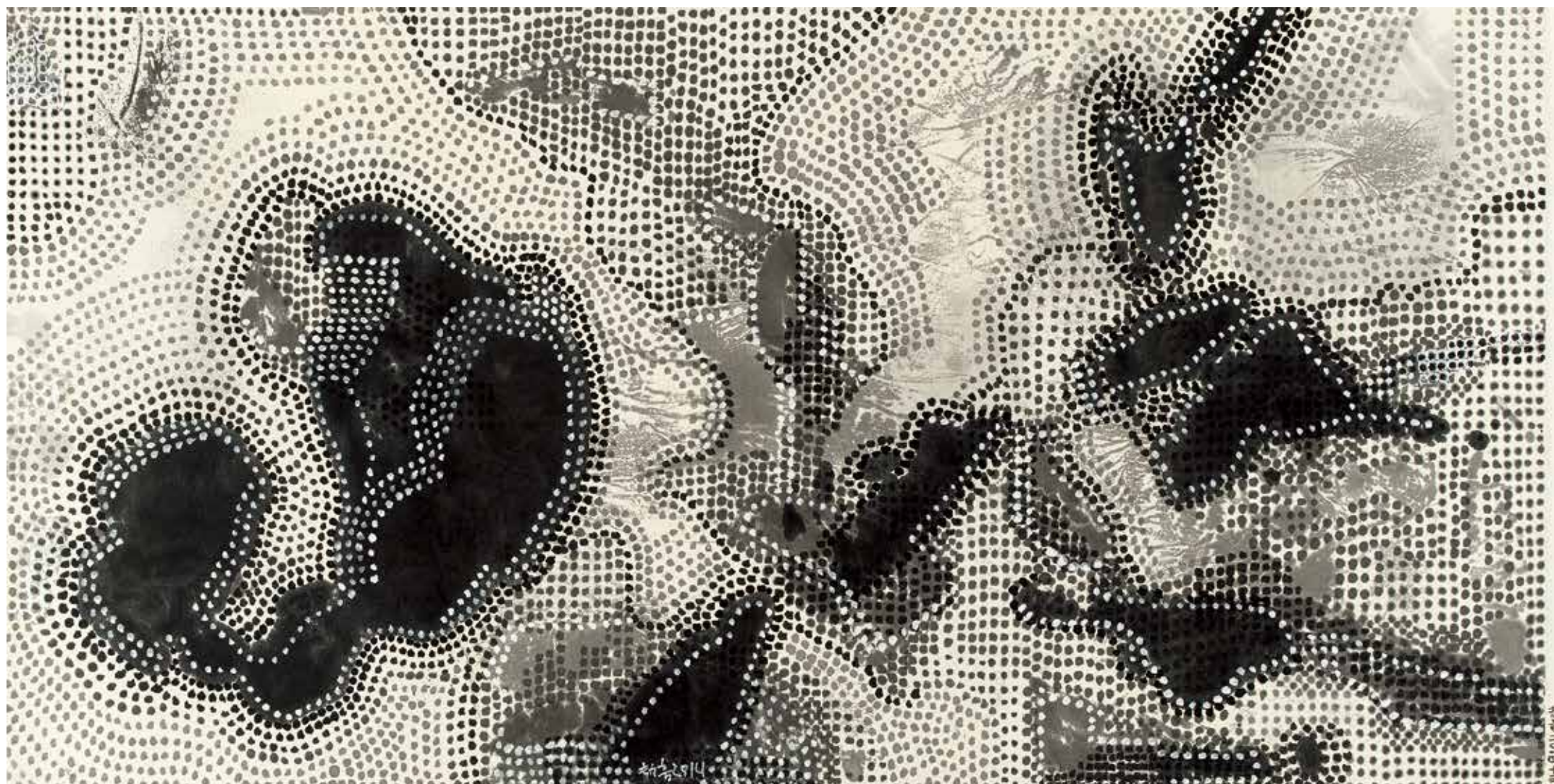




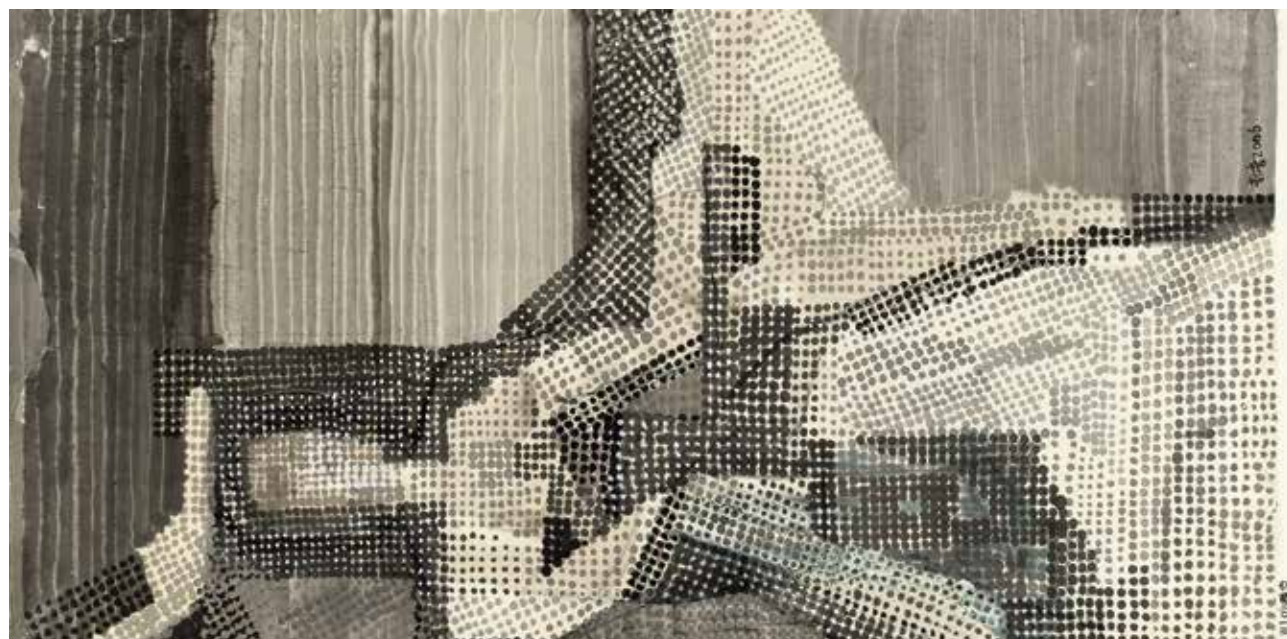
Ethereal No.13

飄渺 No.13

Ink on paper 水墨紙本  
70 cm x 138 cm  
2014

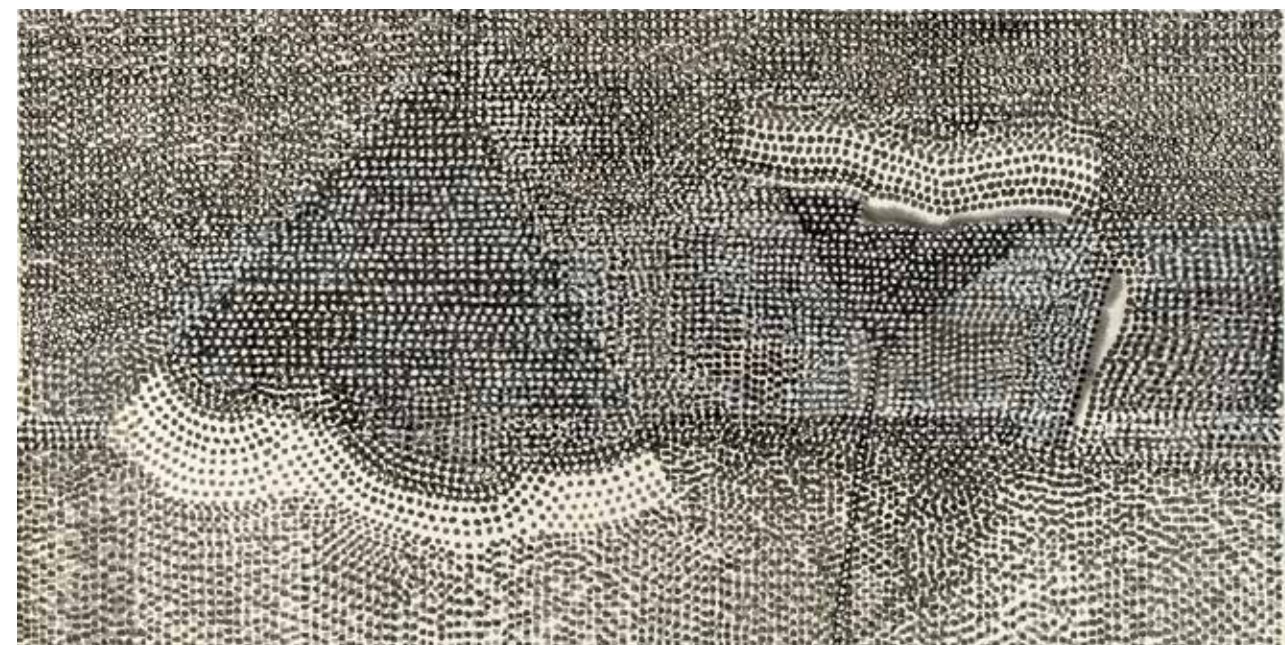






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飄渺 No.15

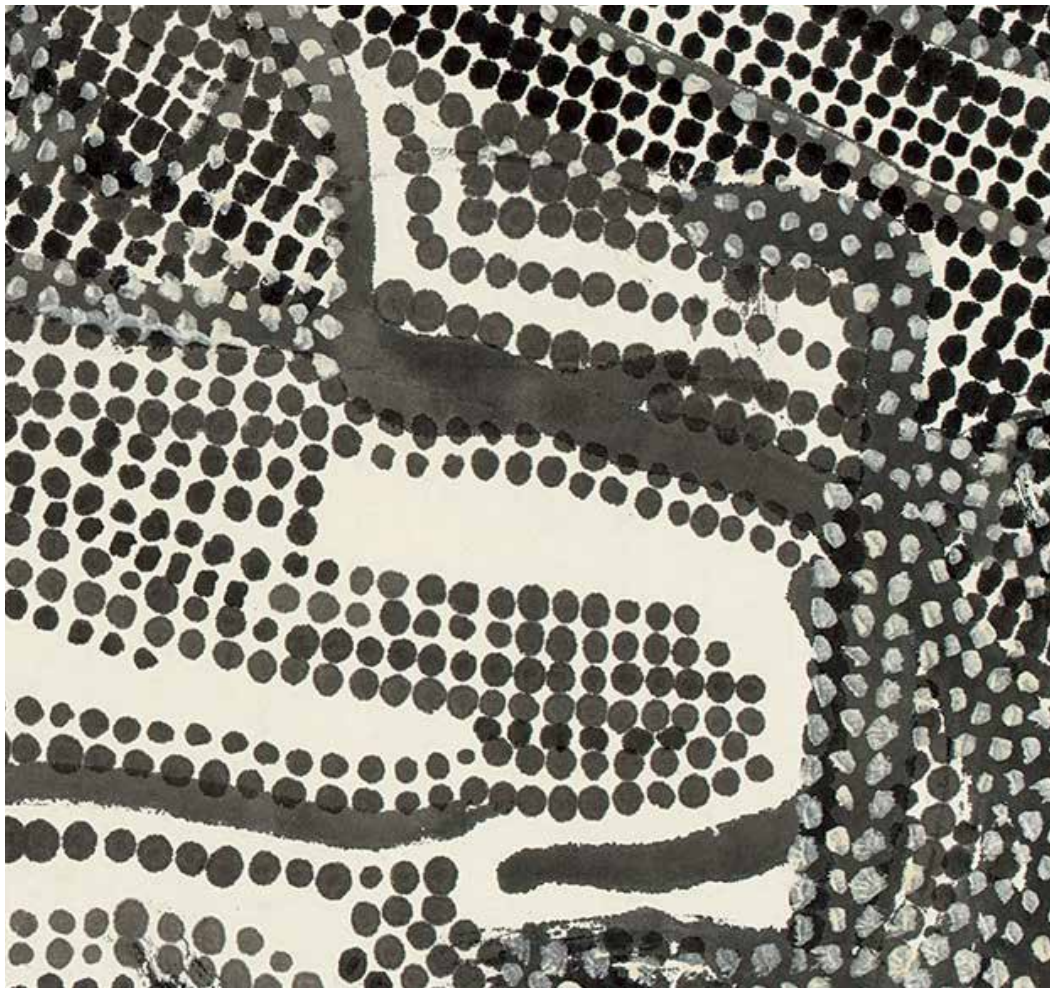
Ink on paper 水墨紙本  
70 cm x 138 cm  
2014



Ethereal No.22  
飄渺 No.22

Ink on paper 水墨紙本  
70 cm x 138 cm  
2014

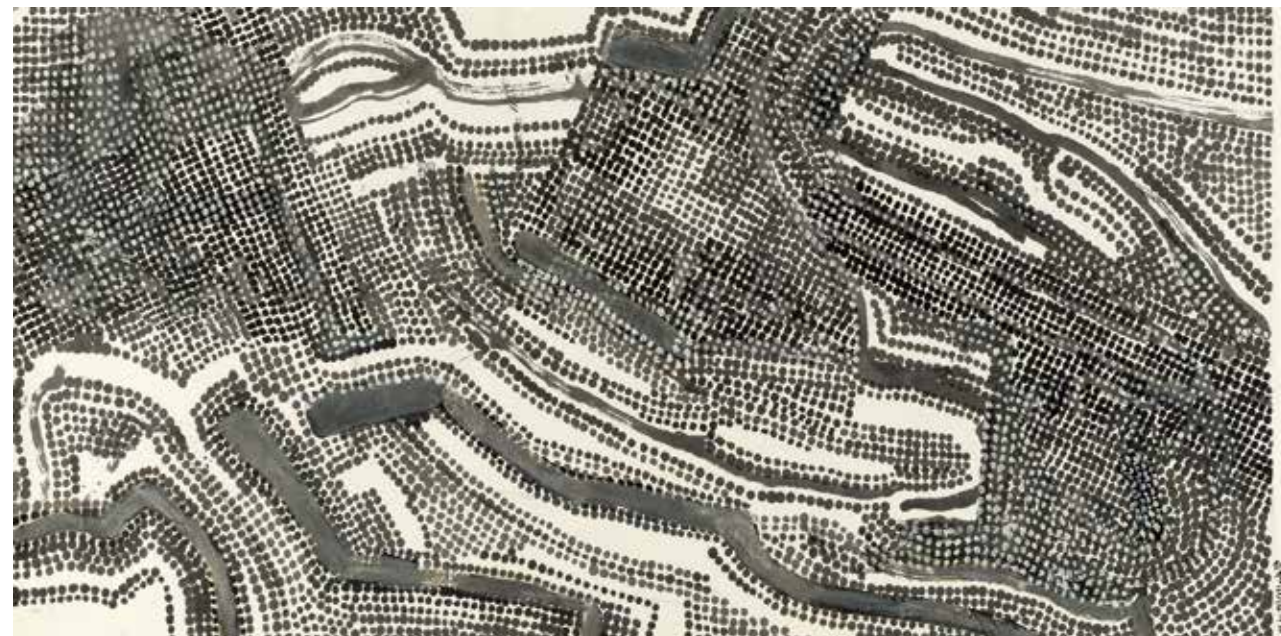




Ethereal No.24 ( Detail )  
飄渺 No.24 ( 局部 )

## Ethereal No.24 飄渺 No.24

Ink on paper 水墨紙本  
70 cm x 138 cm  
2014



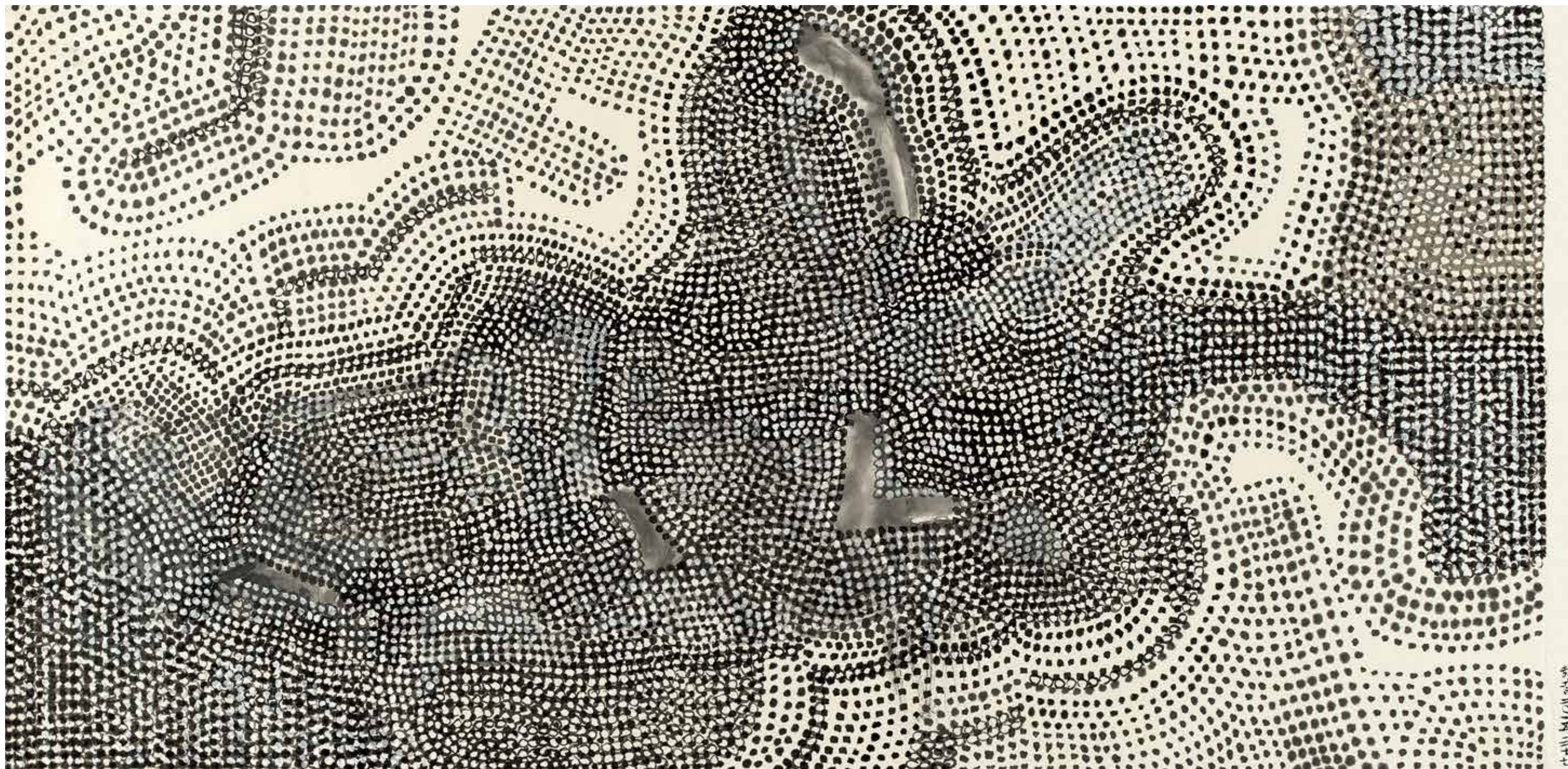




Ethereal No.26  
飄渺 No.26

Ink on paper 水墨紙本  
70 cm x 138 cm  
2014





Ethereal No.37

飄渺 No.37

Ink on paper 水墨紙本

70 cm x 138 cm

2014





Circle Dot Imagery Series  
圓點圖像系列

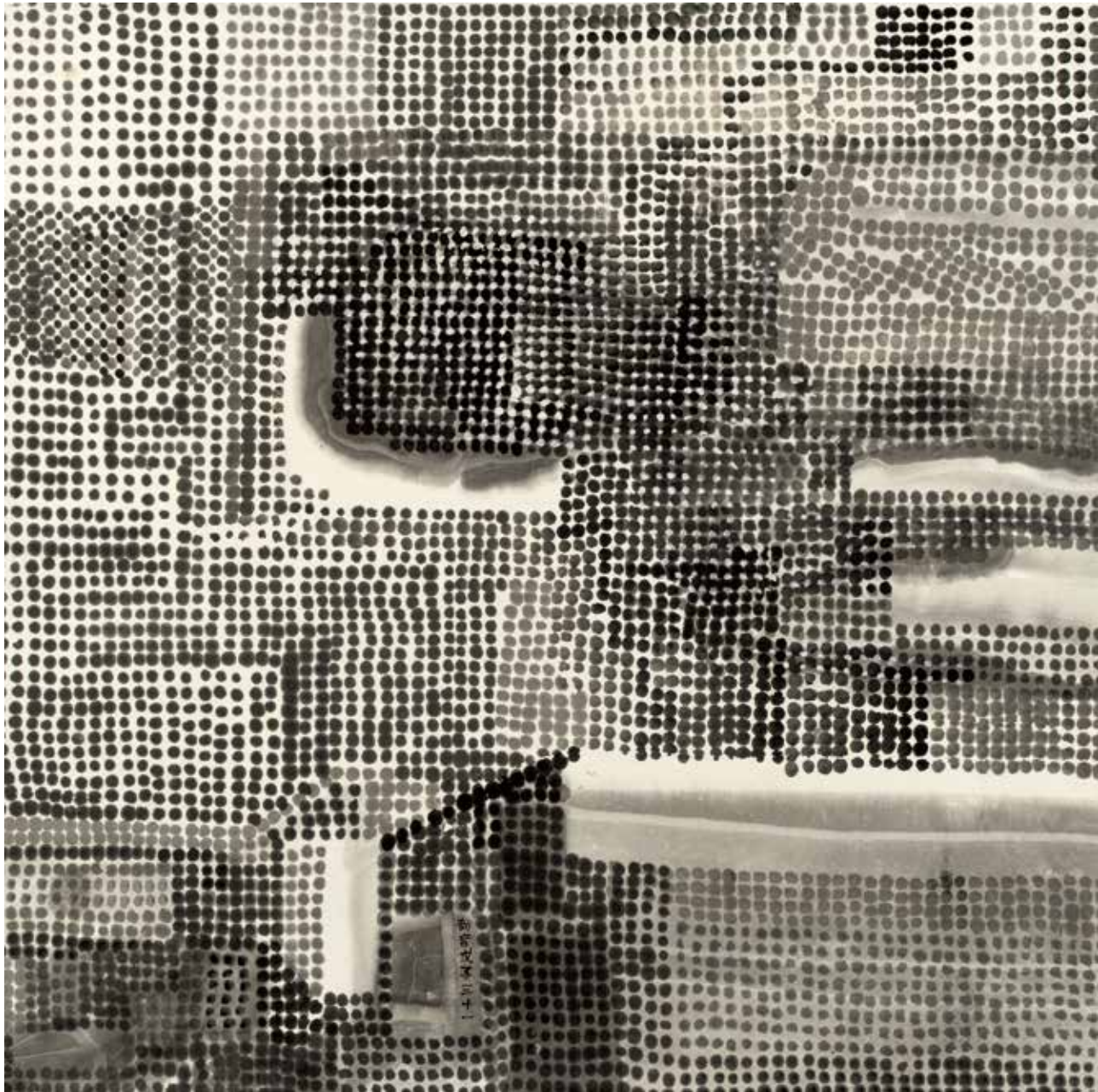


Circle Dot Imagery No.1  
圓點圖像 No.1

Ink on paper 水墨紙本  
69 cm x 69 cm  
2009

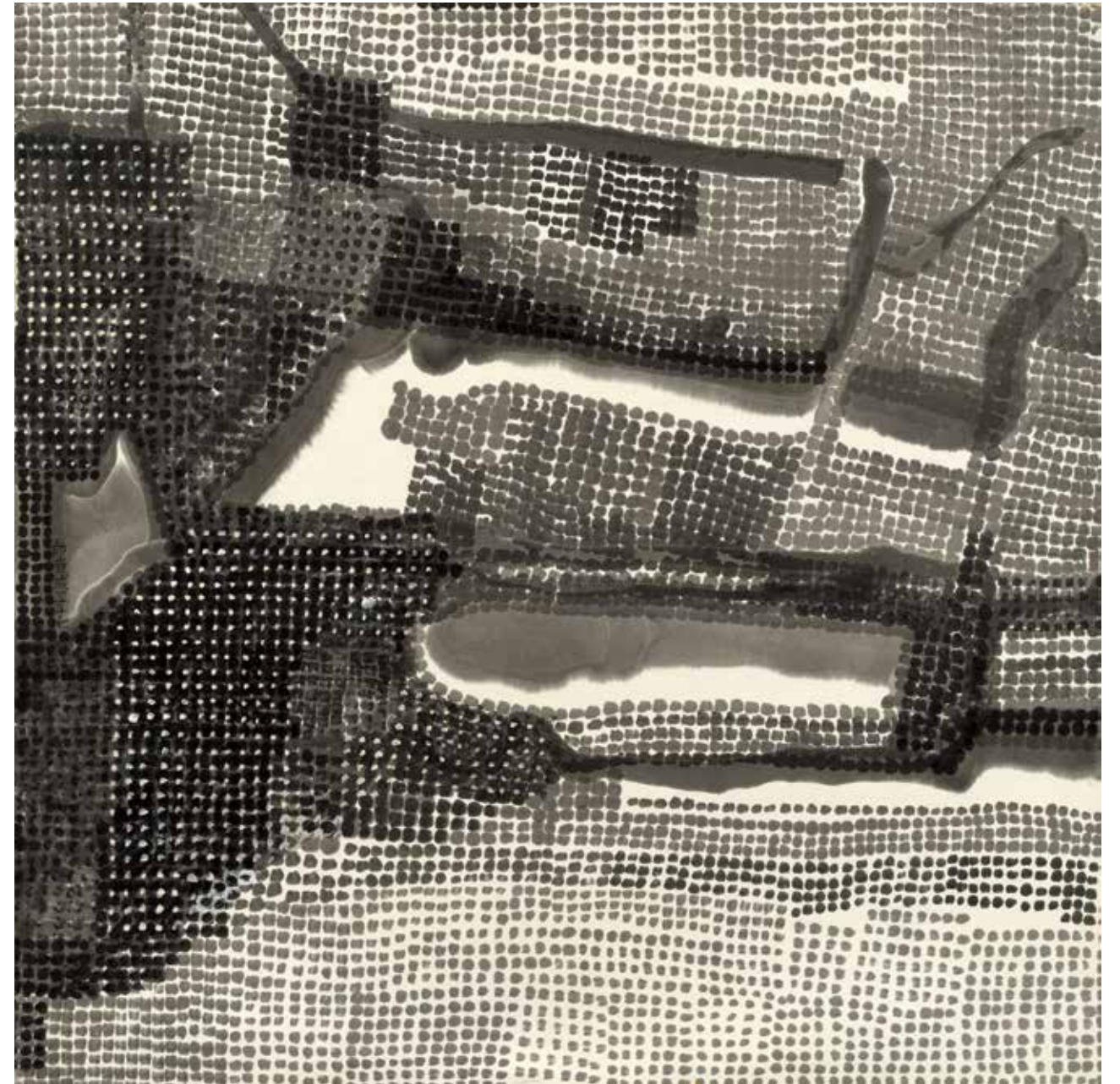






Circle Dot Imagery No.2  
圓點圖像 No.2

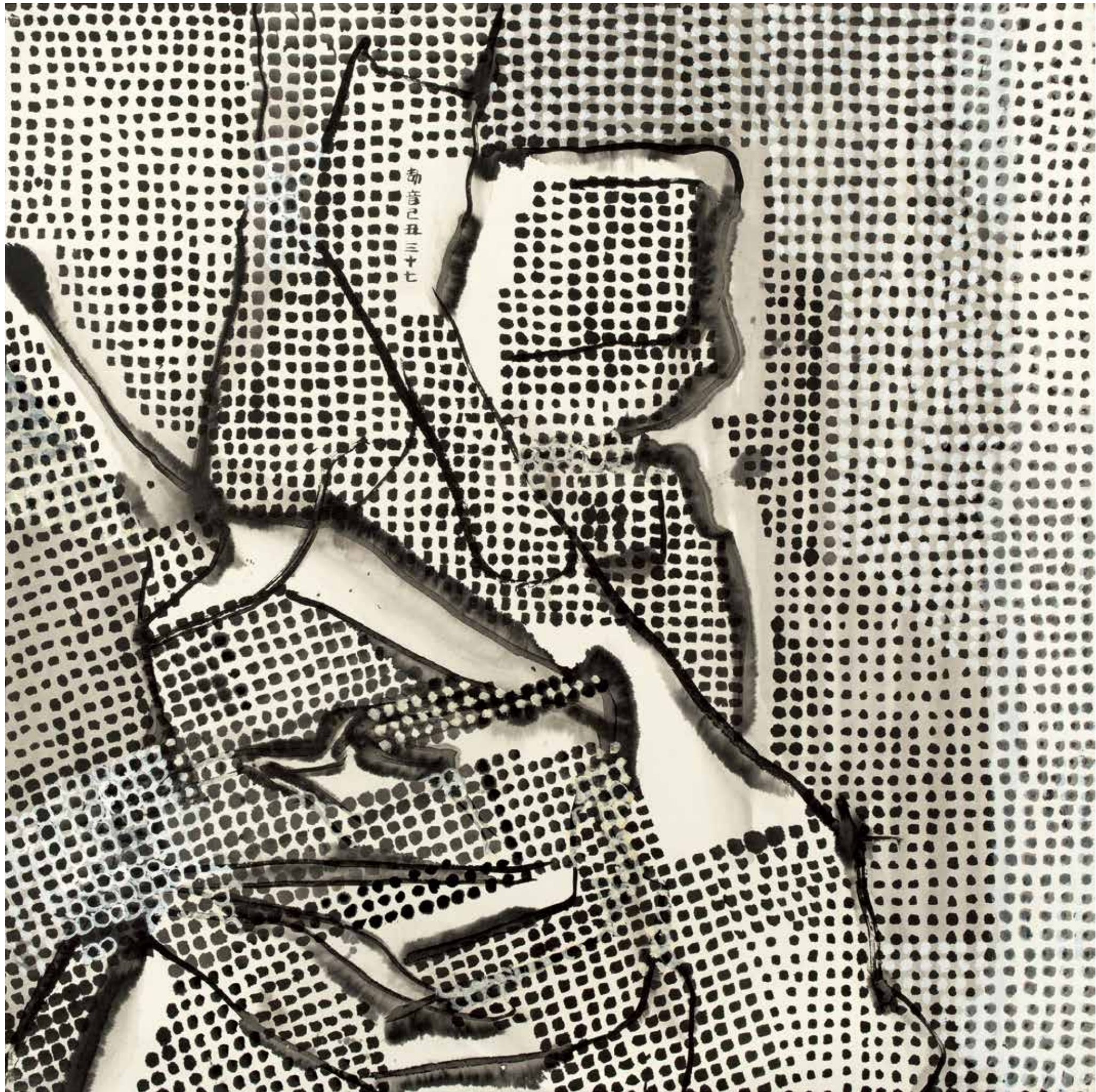
Ink on paper 水墨紙本  
69 cm x 69 cm  
2007



Circle Dot Imagery No.4  
圓點圖像 No.4

Ink on paper 水墨紙本  
69 cm x 69 cm  
2009





Circle Dot Imagery No.3  
圓點圖像 No.3

Ink on paper 水墨紙本  
69 cm x 69 cm  
2009







## 藝術家簡介

## 王 劼 音

1941 年出生於上海市

1966 年畢業於上海美術專科學校

1986 年赴維也納應用藝術大學及維也納美術學院進修

現工作／生活於上海市

## 主 要 展 覽

2017	《雲煙集翠——王劼音個展》，3812 畫廊，香港
2016	《雲間風度》，上海龍美術館，上海
2015	《虛色美學》，北京築中美術館，北京
	《造境》，上海臨港當代美術館，上海
	《平流層——朵雲軒當代水墨大展》，上海朵雲軒藝術中心，上海
	《另一種烏托邦——華辰上海抽象系列展：邊界》，上海明圓美術館，上海
	《虛薄之境——對畫：山水與風景》，上海明圓美術館，上海
2014	《無形之形》，瑞士聖烏爾班當代藝術博物館，瑞士聖烏爾班
	《5:5 對話》，德國波恩現代藝術博物館，德國波恩
	《破·立》，上海龍美術館，上海
	《雲起》，北京今日美術館，北京
2013	《意象》，上海喜馬拉雅美術館，上海
	《「意外」海上水墨展》，上海美博藝術中心，上海
	《第九屆佛羅倫斯雙年展》，佛羅倫斯展覽中心，義大利佛羅倫斯
	《上海和巴黎之間——中國現當代藝術展》，上海中華藝術宮，上海
	《樣式——上海水墨的十個個案展覽》，上海張江當代藝術館，上海
	《上海美術作品進京展》，中國美術館，北京
2012	《上海新水墨藝術大展》，上海多倫現代美術館，上海
	《錦繡中華——行進中的新世紀中國美術展覽》，上海中華藝術宮，上海
	《憶江南——中國當代藝術展》，上海泛華藝術中心，上海
2010	《第七屆深圳國際水墨雙年展》，深圳華美術館，深圳
2009	《向祖國彙報——新中國美術 60 年展覽》，中國美術館，北京
2008	《中國藍》，卡廷托娜莊園，瑞典瑪律默
	《「旁觀」水墨邀請展》，上海土山灣美術館，上海
2007	《上海當代》，VADEHRA 畫廊，印度新德里
	《精神的風景》，上海張江當代藝術館，上海
	《上海中青年優秀版畫家展覽》，上海徐匯藝術館，上海
	《藝術中國》，現代藝術博物館，西班牙瓦倫西亞
2005	《異形與幻想》，上海美術館，上海
	《新時期中國油畫回顧展》，中國美術館，北京
2004	《第十屆全國美術作品展覽》，深圳
	《上海抽象藝術大展》，上海明園藝術中心，上海
	《王劼音個展》，55 畫廊，泰國曼谷
2003	《第三屆中國油畫展精選作品展》，中國美術館，北京
	《中國新表現具象油畫名家邀請展》，上海劉海粟美術館，上海
	《上海春季藝術沙龍油畫邀請展覽》，上海油畫雕塑院，上海

2002	《四人畫展》，法國羅斯特勒南
2001	《中國小幅油畫作品大展》，上海
2000	《三人畫展》，STENMAN 畫廊，芬蘭
	《二十世紀中國油畫展》，北京
	《中國百年版畫展》，重慶美術館，重慶
1998	《王劼音個展》，上海油畫雕塑院，上海
1997	《王劼音個展》，法國語言學院畫廊，新加坡
1996	《首屆中國油畫學會展》，中國美術館，北京
	《中國現代版畫展》，美國波特蘭藝術博物館，美國波特蘭
1995	《第二十五屆 UNTERRABNITZ 畫家週》，奧地利
	《上海新架上畫派展》，上海美術館，上海
1994	《第十二屆全國版畫展》，深圳
	《第二屆中國油畫展》，北京
	《第八屆全國美術作品展覽優秀作品展》，北京
1991	《中國當代版畫精品邀請展》，寧夏銀川
1990	《王劼音個展》，雲南美術館，雲南昆明
1987	《王劼音個展》，維也納 AAI 畫廊，奧地利維也納
	《通向未來的回歸之路（Heimweh nach der Zukunft）》，奧地利克恩頓州
1986	《「海平線」86 繪畫聯展》，上海美術館，上海

### 獲獎經歷

2004	油畫《百草園》獲《第十屆全國美術作品展覽》優秀獎
2001	油畫《原野》入選《中國小幅油畫作品大展》並獲藝術獎
1999	獲中國版畫家協會頒發的《魯迅版畫獎》
1996	版畫《林中小屋》入選美國波特蘭藝術博物館舉辦的《中國現代版畫展》並被該館收藏
1994	版畫《林中小屋》獲《第十二屆全國版畫展》金獎
1989	油畫《曠野》、絲網版畫《亂雲》入選《第七屆全國美術作品展覽》
1985	版畫《節奏》、插圖《會唱歌的布袋》入選《第六屆全國美術作品展》
	獲上海市文化局頒發的佳作獎

### 公共收藏

GRAVELLINES 博物館，法國  
法國國家圖書館，法國  
USC 亞太藝術博物館，美國加州  
波特蘭藝術博物館，美國  
澳門總督府，澳門  
中國美術館，中國北京  
上海美術館，中國上海  
龍美術館，中國上海  
劉海粟美術館，中國上海  
江蘇美術館，中國南京



Artist Biography

Wang Jieyin

Born in Shanghai, China in 1941  
Graduated from Shanghai Academy of Fine Arts in 1966  
Studied in Vienna University of the Arts, Academy of Fine Arts Vienna in 1986  
Currently works and lives in Shanghai

Exhibition

2017	‘Coalescence of Clouds and Mist-Wang Jieyin Solo Exhibition’, 3812 Gallery, Hong Kong
2016	‘Beyond Clouds-Wang Jieyin Solo Exhibition’, Shanghai Long Museum, Shanghai
2015	‘China Infra-color Aesthetics’, Zhuzhong Art Museum, Beijing ‘Creating Atmosphere’, Shanghai Lingang Contemporary Art Museum, Shanghai ‘Stratosphere: Duoyunxuan Contemporary Ink Painting Exhibition’, Shanghai Duoyunxuan Art Center, Shanghai ‘Another Utopia-Huachen: Shanghai Abstract Art Show Series Exhibition: Border’, Shanghai Mingyuan Art Museum, Shanghai ‘Voidness and Thinness-Dialogue, Between Mountains and Waters’, Shanghai Mingyuan Art Museum, Shanghai
2014	‘Shape of the Invisible’, Sankt Urban Contemporary Art Museum, Switzerland ‘5:5 Dialogue’, Bonn Contemporary Art Museum of Germany, Bonn, Germany ‘Broken-Stand’, Shanghai Long Museum, Shanghai ‘Rising Clouds’, Beijing Today Art Museum, Beijing
2013	‘Image’, Shanghai Himalayas Art Museum, Shanghai ‘Seascape ink painting exhibition of Unexpected’, Art Center of Shanghai Artists Association ,Shanghai ‘The Ninth Session of Florence Biennial Exhibition’, Florence Exhibition Center, Italy ‘Between Shanghai and Paris’, China Art Museum, Shanghai ‘Pattern-Ten cases of Shanghai Ink Painting’, Zhang Jiang Contemporary Art Museum, Shanghai
2012	‘New Ink Painting Exhibition of Shanghai’, Shanghai Duolun Museum of Modern Art, Shanghai ‘Splendid China-New Century Chinese Art in Progress’, China Art Museum, Shanghai ‘Memories of the South’, Shanghai Fanhua Art Center
2010	‘The Seventh Session of Shenzhen International Wash Painting Biennial Exhibition’, Shenzhen OCT Art and Design Gallery, Shenzhen
2009	‘Report to China: Art 60 years of new China’, National Art Museum of China, Beijing
2008	‘China Blue’, Katrinetorps Garden, Malmo, Sweden ‘Pang Guan: Invitation Exhibition’, Shanghai Tushanwan Art Museum, Shanghai
2007	‘Shanghai Contemporary Art Exhibition’, VADEHRA Gallery, New Delhi ‘Scenery of the Spirit: Solo Exhibition’, Zhangjiang Contemporary Art Museum, Shanghai ‘The Arts of China exhibition’, Valencia Contemporary Art Museum, Valencia, Spain
2005	‘Heteromorphism and Fantasy’, Shanghai Art Gallery, Shanghai ‘Along the Great River-Retrospective Exhibition of Chinese Oil Painting in New Period’, The National Art Museum of China, Beijing
2004	‘The 10 <sup>th</sup> National Art Exhibition’, Shenzhen ‘Shanghai Abstract Art Exhibition’, Shanghai Ming Garden Art Center, Shanghai ‘Wang Jieyin Solo Exhibition’, 55 Gallery, Bangkok, Thailand
2003	‘The Third Session Oil Painting Exhibition of China’, National Art Museum of China, Beijing ‘Invitation Exhibition of New Expressionism Realistic Oil Painting Masters of China’, Shanghai Liu Haisu Art Gallery, Shanghai ‘Invitation Exhibition of Shanghai Spring Art Salon Oil Painting’, Shanghai
2002	‘Group Show’, Rostrenen, France
2001	‘Exhibition of China Oil Painting of Small Size’, Shanghai

2000	‘Group Show’, STENMAN Gallery, Finland ‘The 20 <sup>th</sup> Century of Chinese Oil Painting Exhibition’, Beijing ‘The Centennial Print Exhibition of China’, Chongqing
1998	‘Wang Jieyin Solo Exhibition’, Shanghai Oil Painting & Sculpture Institute, Shanghai
1997	‘Wang Jieyin Solo Exhibition’, Gallery of French language institute, Singapore
1996	‘The first session of China Oil Painting Academy Exhibition’, National Art Museum of China, Beijing ‘Chinese Modern Painting Exhibition’, Portland Art Museum, Portland, U.S.A.
1995	‘The 25 <sup>th</sup> session of UNTERRABNITZ painter Week’, Austria ‘New Easel Painting Exhibition’, Shanghai Art Museum, Shanghai
1994	‘The 12 <sup>th</sup> National Print Exhibition’, Shenzhen ‘The Second Session of Chinese Oil Painting Exhibition’, Beijing ‘The Eighth Excellent Works Exhibition of National Fine Arts’, Beijing
1991	‘Invitation Exhibition of Chinese Contemporary Printing Works, Yinchuan, Ningxia
1990	‘Wang Jieyin Solo Exhibition’, Yunnan Art Gallery, Kunming, Yunnan
1987	‘Wang Jieyin Solo Exhibition’, AAI Gallery of Vienna, Austria ‘Heimweh nach der Zukunft (Returning Road to the Future), KARNTEN, Austria
1986	‘Sea Horizon 86 Painting Exhibition’, Shanghai Art Museum, Shanghai

Prize

2004	‘Baicao Garden’ won the excellence award of the 10 <sup>th</sup> National Fine Arts Exhibition.
2001	‘The Wild’ was selected into Exhibition of China Oil Painting of Small Size and won the art prize.
1999	Won Luxun Print Award issued by Chinese Graphic Artists Association.
1996	‘A Cabin in the Woods’ was selected in to Chinese Modern Painting Exhibition held by Portland Art Museum and was collected by the museum.
1994	‘A Cabin in the Woods’ won the gold medal of The 12 <sup>th</sup> National Print Exhibition.
1989	‘The Field’, ‘Scattered Clouds’ were selected into The Seventh Session of National Fine Art Exhibition.
1985	‘Rhythm’, ‘Singing Hop-pocket’ were selected into National Fine Arts Exhibition and won the prize of outstanding works issued by the municipal bureau of culture.

Collections

Musee de Gravellines, France  
Bibliothèque nationale de France, France  
USC Pacific Asia Museum, U.S.A  
Portland Art Museum, U.S.A  
Macau Governor’s Mansion  
National Art Museum of China, Beijing, China  
Shanghai Art Museum, Shanghai, China  
Shanghai Long Museum, Shanghai, China  
Liu Haisu Art Museum, Shanghai, China  
Jiangsu Art Museum, Nanjing, China



# Coalescence of Clouds and Mist Wang Jieyin Solo Exhibition

雲煙集翠 王劼音個展

24.3 - 30.4.2017

# 3812 gallery

開放時間 Opening Hours	:	星期一至星期五 Mon to Fri 10:30 am – 7:30 pm 星期六 Saturday 11:00 am – 5:00 pm
電話 Telephone	:	+852 2153 3812
地址 Address	:	香港西營盤皇后大道西 118 號地下至三層 G/F – 3/F, 118 Queen's Road West, Sai Ying Pun, Hong Kong
電郵 Email	:	info@3812cap.com
網址 Website	:	www.3812gallery.com
微信號 WeChat ID	:	cap3812
雅昌畫廊專頁 Artron Page	:	shop.artron.net/8516



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# 3812 gallery

## 關於香港 3812 畫廊

3812 畫廊樓高三層，座落於香港西營盤皇后大道西的雀仔橋上，乃香港少數同時擁有獨立花園、露台和私人沙龍，而且主要展覽空間樓底高逾四米的畫廊。除了藝術展覽，我們亦會舉辦文化活動及收藏家聚會。

3812 畫廊主要展示 20 至 21 世紀的現當代藝術、設計、收藏品，尤其注重水墨藝術的收藏及發展。

## 我們的故事

3812 畫廊由許劍龍先生及 Mark Peaker 先生於 2010 年創立，被譽為香港具有影響力的亞洲當代藝術畫廊之一。

## 3812 的由來

一群友人抵達了法國莎慕尼 (Chamonix)，站在海拔 3812 米高的白色山谷 (Vallée Blanche) 上，俯瞰著陡斜的雪山，欣賞著白朗峰 (Mont Blanc) 的壯麗景致。在這巍峨雪嶺上滑雪，彷彿置身於美麗的油畫中；滑雪者在白愷愷的雪地遊轉，就像藝術家剎那的筆觸，用色彩在畫布上留痕。頃刻之間，3812 的意念由是誕生，以之紀念阿爾卑斯山上難忘的一天。

## About 3812 Gallery

3812 Gallery is a contemporary art space located in a traditional neighbourhood in Sai Ying Pun, Queen's Road West, on a slope that was once called "Squirrel Bridge" or 雀仔橋 in Chinese. 3812 Gallery is unique in Hong Kong, with its own garden, terrace, a private salon and a dedicated exhibition space with a ceiling height of more than 4 meters. Aside from gallery exhibitions, we offer a diverse range of cultural programmes and collector's events.

3812 exhibits artworks, design pieces and collectibles from both the 20th and 21st century, our interest spans from that of modern to contemporary periods with a specific focus on ink art.

## Our Story

Founded in 2010 by Mr. Calvin Hui and Mr. Mark Peaker, 3812 Gallery is recognised as one of Hong Kong's leading contemporary Asian art galleries.

## The Name

So what's with the numerical composition of 3812 I heard you asked: The name was chosen after a group of friends completed the Vallée Blanche in Chamonix, France. The starting point to this off-piste run is a long, precarious ridge, 3812 meters above sea-level. As we descended in the shadow of Mont Blanc, crafting our paths admits the powder snow as though an artist's brush travelling across the canvas. That moment, the inspiration for 3812 was born and the name is an homage to that memorable day in the French Alps.



An abstract artwork featuring a complex, layered composition. The background is a light, off-white or cream color, heavily textured with various marks, including small green and blue specks, and larger dark, irregular stains. Overlaid on this are several dark, angular, and somewhat geometric shapes in shades of black, dark brown, and charcoal. These shapes appear to be layered, with some showing signs of wear or being partially obscured by other elements. There are also areas of muted red and pink, particularly towards the bottom left and center. The overall effect is one of depth and complexity, suggesting a process of accumulation or decay. The text '3812 gallery' is centered in the middle of the image.

3812 gallery