



GRAND LANDSCAPE

王 劫 音 W A N G J I E Y I N

大 山 水

3812 /  
LONDON  
HONG KONG





GRAND LANDSCAPE

王 劫 音 W A N G J I E Y I N

# 大 山 水

Academic Advisor: Dr. Xia Kejun

學術主持：夏可君博士

2019.5.21-30

Hong Kong Arts Centre, 5/F, Pao Galleries

2 Harbour Road, Wan Chai

香港藝術中心 5 樓包氏畫廊

灣仔港灣道 2 號

2019.6.3-14

3812 Hong Kong Gallery

16B, Wyndham Place, 40-44 Wyndham Street, Central

3812 香港畫廊

中環雲咸街 40-44 號雲咸商業中心 16B

3812gallery.com

3812 /  
LONDON  
HONG KONG



## 目錄 Index

01	展覽序言 - 夏可君博士
03	王劼音的大山水：重建自然的深度 - 夏可君博士
19	藝術家序言
23	大山水學術研討會節錄 (2019 年 4 月 26 日，北京)
28	作品
94	藝術家簡介

	Introduction - Dr. Xia Kejun	02
	Wang Jieyin's Grand Landscape: Reconstructing the Depth of Nature - Dr. Xia Kejun	11
	Artist's Preface	21
	Extracts from the Grand Landscape Symposium (Beijing, 26 April 2019)	25
	Artworks	28
	Artist Biography	94



展覽序言

—

## 王劭音的大山水： 中國式繪畫的貢獻

夏可君博士

學術主持

中國的現代性繪畫在經歷了二十世紀上半葉以黃賓虹和常玉等人為代表的具象表現，以及下半葉以趙無極與吳冠中等人為代表的抽象自然，這兩個階段與兩代人之後，進入二十一世紀的中國繪畫將進入更為廣闊與原創貢獻的「第三代」畫家，其中就有王劭音、尚揚與邱世華等人，而王劭音與其他人不同在於，他不僅僅以其油性繪畫，而且在水墨作品上，以其「巨大尺度」的《大山水》系列為代表，都做出了非凡的貢獻。

第三代中國大陸畫家更為自覺，他們以「東方精神的當代表達」為指向，啟動中國文化傳統中的自然性，以自然的元素性及其詩意的意境，在面對現代工業化時代的破壞之後，以廢墟的詩學和殘損的自然來重建自然的心景。在王劭音的作品上，我們看到了黑夜的濃度，廢墟的殘骸，大地的苦澀，以及時間沖刷的痕跡，還有都市的魔幻迷宮與世界無盡的迷茫，但也看到了蒼勁與雄渾的文人山水畫的遙遠追憶，看到了自然堅韌與不可抹滅的痕跡，接納時間而抵禦時間，形成了王劭音繪畫內在精神的強度與形而上品質，殘損的自然還可以構成現代性救贖的條件，這正是東方精神在當代的轉化與「偉大的」價值。

本次王劭音「香港藝術中心」的個展，將讓我們看到一個有著宏大氣魄又超然散逸的大師，在繪畫「元語言」上的卓越貢獻，以及他對自然的深沉「大愛」：在重畫塞尚與重建自然的深度中，在自然觀照與生命心性之間找到了新的連接，以個體閒散自由的性格與繪畫的日常素樸，以對一張廢棄畫布與宣紙的熱愛，對一幅古老山水畫空白的直覺，以及對古老壁畫的痕跡記憶，從自己黑白木刻版畫那原初的手感與黑白色彩出發，恢復了古拙散淡又沉厚玄幻的意境，古典的氣韻生動與詩意意境在當代經過抽象點狀建構之後，在都市化的迴旋空間拼接之後，得到了煥然一新的表達。王劭音以其綜合的想像力，在抽象的構圖與自然的煙雲之間，在古雅的圖像記憶與草寫的模糊之間，在即興偶發與高貴典致之間，在散逸的遊戲與格韻的建構之間，在意味的滄桑感與孩童的拙稚之間，形成了含蓄的張力與雋永的詩意。

在繪畫作品尺度的巨大上、在東方精神偉大價值的恢復上、在繪畫元語言的偉大貢獻上，充分體現這「三重偉大性」的《大山水》系列作品，將傳達出王劭音繪畫在現代性反思上的當代價值：保留了傳統山水畫的文化記憶，又反思現代工業化帶來的災變與廢墟化，同時觀照現代都市的迷茫；面對「混雜現代性」的處境，王劭音的繪畫綜合了「前現代」的山水畫記憶、「現代性」的抽象思維與空間重疊以及「後現代性」的魔幻視覺，形成了自己富有張力的形式語言與反思深度，通過對廢棄物的關愛，以其古意時間性的追憶所帶來的救贖性，帶來了生命感知的逆轉，為我們重新帶回了繪畫的靈暈 (Aura)。

Modern Chinese painting has gone through two phases and two generations of artists: the figurative expression represented by Huang Binhong (1865-1955) and Sanyu (1941-1966) in the first half of the 20th century, and the abstract nature represented by Zao Wou-Ki (1921-2013) and Wu Guanzhong (1919-2010) in the second half of that century. In the 21st century, Chinese painting is led by the “third generation” artists with their even wider and more original contributions. These include Wang Jieyin (b. 1941), Shang Yang (b. 1942) and Qiu Shihua (b.1940). Wang Jieyin differs from the other artists for his extraordinary contribution not only through his oil paintings but also through his ink works, especially the large sized works represented by the *Grand Landscape* series.

The “third generation” painters in China are more self-conscious. Aiming at “contemporary expression of Eastern spirit,” they revive the naturalness in Chinese cultural tradition. Facing the damage by industrialization in the modern age, they reconstruct a mindscape of nature through nature’s elementariness and poetic artistic state, as well as poetry of ruin and damaged nature. Wang Jieyin’s oeuvre reveals the density of dark night, remains of ruins, the bitterness of earth, traces washed by time, magic urban mazes and boundless haze of the world. It also represents remote reminiscence of forceful and vigorous literati landscape as well as tenacious and indelible traces of nature. Accepting time while resisting it—such is the internal spiritual strength and the metaphysical quality of Wang Jieyin’s painting. Damaged nature can create a condition for redeeming modernity. This precisely incarnates contemporary transformation of Eastern spirit and the value of “grandness.”

The solo exhibition of Wang Jieyin at Hong Kong Arts Centre reveals how a detached and relaxed master with great vigor remarkably contributes to the “original language” of painting, as well as his profound “great love” for nature. In repainting Cézanne and reconstructing the depth of nature, the painter finds new links between observing nature and notions of life. With his own easy and free character and ordinary plainness of painting, alongside his passion for a piece of discarded canvas or Xuan paper, his intuition for the blank parts in ancient landscape and his memory of traces of ancient murals, the artist starts from the primitive manual feeling and black and white tones of his woodprints, and revives an artistic state which is quaint, carefree, magnanimous and fantastic. Through construction with abstract dots and montage of urbanized meandering spaces, the classical vivid spirit resonance and poetic artistic state are expressed in brand new ways in our contemporary age. Through his comprehensive imagination, Wang Jieyin creates implicit tension and eternal poeticism between abstract composition and natural mist, between reminiscence of quaint images and cursive blurriness, between improvisational happenstance and dignified elegance, between carefree play and rhythmic construction, and between a sense of hardship and childlike crudeness.

Works from the *Grand Landscape* series adequately incarnate the “threefold grandness” in terms of their gigantic dimensions, revival of the great value of Eastern spirit and extraordinary contributions to the “original language” of painting. They convey the contemporary value of Wang Jieyin’s painting in terms of reflecting on modernity: it preserves cultural memories of the traditional landscape, reflects on the disaster and ruination brought by modern industrialization, while observing the haze of modern city. In confronting the situation of “hybrid modernity,” Wang Jieyin’s painting integrates memory of “pre-modern” landscape painting, abstract thinking and spatial superimposition of “modernity” as well as magic vision of “post-modernity,” creating his own formal language and profound reflection full of tension. Through his concern for waste and the redemptive effect brought by the reminiscence of quaint temporality, he manages to reverse our perception of life, bringing back again the aura of painting.

Introduction

—

## Wang Jieyin's *Grand Landscape* and His Contribution to Chinese Painting

Dr. Xia Kejun  
Academic Advisor



# 王劭音的大山水： 重建自然的深度

—  
夏可君博士  
學術主持

西方開始的現代性繪畫有一個隱秘的開端，那就是塞尚認為藝術乃是：形成平行於自然的和諧，繪畫需要在面對自然時重建深度，這既是平面上的視覺深度塑造也是詩意精神的深度，這是波德萊爾所言的現代性繪畫的根本問題：「過渡中的永恆」與「歷史中的詩意」，結合此四者的任務尚未完成。而西方後來的繪畫基本上放棄了讓自然來塑造繪畫深度的難題。在我們當下的數字複製時代，如果有著新的繪畫，幾乎只有自然的深度可以讓藝術重新可能，作為基本的問題，「重畫塞尚」，也就成為新繪畫開始的條件，這也是西方的現代性繪畫為何總是從塞尚重新開始之故，與之相應，如果有著新的中國式繪畫，應該能夠以自己的方式重建自然的深度。

整個二十世紀的中國現代性繪畫經過西方化與傳統回歸的雙重改造後，開始形成獨立的現代性審美話語，它既要恢復傳統的美學精髓，接續晚明董其昌所言的「平淡天真，一片江南」；又要與西方現代各種形式語言對話後，尤其與抽象畫對話後，形成「純粹語言」與自然的元素性「元語言」。這兩個方面的共通轉化在於——「東方神髓的當代表達」，就繪畫而言，此東方神髓的基本元點在於：深入自然的內在性，提煉水性與火性等等永恆性元素中，所隱含的生命轉化形式，重建古拙與荒寒等山水詩意意境的當代「心景」，此心景就是「深度」的歷史再造，並生成出具有偉大氣質的中國式繪畫，以此重寫現代性。

在系統建立東方神髓或東方美學的當代表達中，中國現代性繪畫已經經過了兩個階段：第一個階段是 20 世紀上半葉的第一代藝術家，這以國內的黃賓虹與林風眠，還有水墨的齊白石為代表，還有旅居國外的朱沅芷與常玉等人為代表，基本上是「寫實」的轉化，結合東西方兩種「筆法」（寫實與寫意），甚至徐悲鴻也可以歸入這個階段；第二個階段則以 20 世紀下半葉的第二代藝術家，國外的趙無極與朱德群，國內的吳冠中等人為代表，基本上以「抽象」為基本形態，又試圖通過抽象回到自然。在這一百年的探索中，藝術家們已經開創出東西方藝術結合與轉化的偉大傳統。自從 85 新潮以來，中國大陸經過三十年的探索，進入 21 世紀之後，出現了一批新的藝術家，他們既沒有模仿西方，不是 1990 年代的玩世與艷俗藝術；也沒有直接繼承傳統，不是實驗水墨與新文人畫；而是試圖從東方的神髓出發，經過抽象思維的洗禮，融合古今東西，並且面對自然的工業化破壞，還能夠重建自然的深度，形成了中國式當代繪畫的新流派。這第三代藝術家如何延伸與拓展已有的繪畫本體語言，是否形成了代表中國藝術走向世界的藝術語言，研究就有待於發現這些代表性的藝術家，這將成為未來中國繪畫重點的研究方向。

以上三個方面，將是我們思考中國當代繪畫最為重要的三個維度：現代性審美深度的重構、東方神髓的元語言表達、具有語言建構的代表大藝術家。這也是建構當代中國繪畫理論必須具備的三個層面：藝術史的回溯與開端重構、藝術哲學或世界觀的當代轉化、藝術家個體繪畫語言的獨特性與普遍性貢獻。

王劭音先生，就是具有這三個方面貢獻的藝術家，他的作品需要我們加以仔細與嚴格地學術研究。

來自於上海、年屆 77 歲的藝術家王劭音先生，在長達六十年的繪畫中，從版畫到油性繪畫，從布面到水墨，從意象、抽象到餘象，一直讓「自然」以個體想像的方式重新在場，避免了風景寫生的現存化，避免了意象的程式化，有著抽象性但又並非抽象畫，結合水墨性與油畫性，以簡化又裝飾性的線條，以抽象的點狀與幾何形，建構起有著傳統山水畫圖像記憶，但又帶入了現代都市的玄幻空間，而且還面對了自然的破壞與廢墟狀態，在後工業時代還生成出蒼勁又玄秘的深度意境，形成了自己的大繪畫，是中國式繪畫的代表藝術家。與同齡的尚揚與邱世華等先生一道，無疑是第三個階段的代表人物，而王劭音先生，與其他幾位老先生尤為不同的是，他同時在布面油性與紙本水墨這兩種材質上，都取得了非凡的成就與氣度。

本次「香港藝術中心」的展覽，以《大山水》為名，充分利用空間的迂迴遊走，就是試圖表現出王劭音先生繪畫作品的雙重博大：一是作品尺寸上的巨大，古典山水的餘韻以韻律點狀與簡筆塗寫方式在迂迴的空間上得以無盡延展；一是自然山水的破壞瓦解與都市空間的迷宮變幻，二者巧妙地疊加著，讓自然的深度以當代的視覺重獲生命形式。而且，這還是經過現代性殘碎與分解後的自然，甚至是廢墟化的自然，但其中又縈繞著一種無法抹滅的深沉悲憫與荒寒詩意，從而構成心靈救贖的隱秘條件，而這正是這些鉅作

的現代性價值，其深度與格局，讓我們重新理解偉大的山水畫主題，也讓我們重新理解繪畫在這個時代的偉大使命，理解繪畫在現代性的救贖價值，以此彌補現代性所缺失的「永恆性」維度。

一，以文化記憶重塑自然的深度

繪畫是平面的藝術，如何忠實於二維平面又重獲深度？從文藝復興與焦點透視的三維深度錯覺，到塞尚試圖以自然來重獲深度，後來則是抽象表現主義通過基底與平面的關係產生情感的深度，隨著繪畫越來越被技術取代，繪畫的價值何在？

從現代性開始，藝術家就已經面臨著自然如何在場的疑難，這正是塞尚的疑惑之所在。在與加斯凱對話的一開始，塞尚就說道：「大自然始終如一既往，可它的外觀卻一直變化不定。作為畫家，我們的使命就是用大自然所有變幻的元素和外觀傳達出它那份亙古長存的悸動。」那麼如何做？塞尚繼續說道：「所以我把大自然散步在各處的妙手聯結在了一起……我挑選著色彩、色調和陰影；我把它們安放好，我把它們收攏到一起……。」但顯然塞尚還沒有徹底回到自然感覺的源頭，進入最本源的力量或「氣質」（temperance）之中，這也是為何他說需要再給他十年時間才可能實現此自然的深度。還有一種解決方式，這是莫奈自己去建造一座池塘，後面二十年也就在畫睡蓮「這一幅大畫」，一幅自然光影遊戲的劇場。但是問題依然在那裡，自然不僅僅顯現為視覺的深度，而是那最本源力量的氣質如何顯現？

顯然，在立體派與抽象藝術出現後，這個問題被遺忘了，總體的現代性藝術要麼走向了的視覺的構成性，要麼走向了非視覺的觀念性，自然只是成為了風景照。那麼，如何再次讓自然以最本源力的氣質顯現在藝術中？



繪畫必須再次面對自然，中國文人畫傳統面對自然時，如同董其昌所言：「以蹊徑之怪奇論，則畫不如山水；以筆墨之精妙論，則山水決不如畫。」自然在繪畫中以「似與不似之間」的方式顯現，自然物像有著程式化筆墨的寫意轉化，但其中隱含著對於荒寒與蕭瑟等根源性意境的傳達。當然，進入現代性，則必須更為接近「不相似」，且在意象與抽象之間，打開一個「虛在」的虛像空間，一個富有餘意的場景，不是直接表達，不是自然寫生，但又具有自然生生不息的餘意。

在現代性伊始，塞尚比莫奈更為徹底面對了自然深度在繪畫上表現的難題，因為莫奈在花園中的繪畫雖然帶來了自然的豐富性，但卻缺乏歷史感，而面對聖維克多山的塞尚受到古典詩歌與波德萊爾的影響，不僅僅要求自己必須在視覺上以顏色建構平面上的立體深度空間，還必須賦予其歷史的詩意深度，這卻是異常困難。因為塞尚面對了雙重的不可能性：一方面，傳統的風景畫及其神話歷史重疊不再有效，不可能直接賦予自然以歷史的符號與象徵；而印象派的直接寫生，又缺乏歷史的深度，這也是中國寫實的學院派面對自然的難題，有著鮮活性卻沒有歷史性，而且也缺乏詩意。

如何可能在繪畫上面對自然而重建歷史的深度？看似面對當下的自然，其實卻又有著文化歷史的深度記憶？這需要藝術家有著自己的「記憶圖像集」（Atlas），即在觀看眼前的風景時，其實已經帶入了自身歷史的文化記憶。而只有中國山水畫傳統可以提供此記憶的索引，一旦中國藝術家回到自身悠久的傳統，尤其是中國繪畫的「詩性意境」：雄渾與古淡，空寒與荒率，這些難以言傳的意境超越了人類與自然，具有一種超然的深遠感。但如何在現代性重建此深度記憶呢？這還需要經過抽象的洗禮，面對現代性的短暫無常與環境生態的破壞，面對工業化時代的處境，自然已經成為了廢墟，或者自然已經被工業瓦解了。

西方的現代性繪畫面對了個體生命的短暫有限性，但如何獲得永恆性卻又陷入困難，如果只是限於個體肉身經驗的有限經驗是不可能的，這需要回到自然，但又不再是傳統中國農業社會天人和諧或可以隱居的自然，因為進入現代工業社會，自然也被破壞了。也即是說，自然與人性都需要拯救。這再次迫使繪畫不得不面對傳達歷史深度的難題。對於王劼音這一代人，不同於之前的兩代人，他們要麼主要是面對眼前的自然或傳承傳統的圖式，要麼過於抽象化或保持自然的整體性，而是面對了自然的殘損與破壞，既非傳統圖式也非抽象表達，而是經過了多重轉換，尤其體現為意境的深度上，這是趙無極等人所尚未進入的領域，儘管趙無極與朱德群在抽象語言與自然暗示的關係上有所探索，

但卻缺乏歷史的深度。

王劼音大山水的自然深度到底是如何具體建構起來的呢？我們必須一步步地解析。

首先，那些花卉作品，看似民間剪紙，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。或者這些大枝大葉的花卉，看似圖譜，也許藝術家就是從明清之際的芥子園畫譜上獲得的靈感，帶有一種原初的拙智，但又有著一般性的直覺，這是經過概念簡化後的圖示，但又搖曳著不同的韻態，非常生動。

其二，那些大尺度的丙烯山水畫，看似一幅山水畫，甚至在畫家在命名時還與古典山水畫的文人詩意主題相關，但其實並非古代的山水畫，而僅僅是古代山水畫的餘象記憶，僅僅是「好像」而已，王劼音並沒有直接去臨摹一幅古代山水畫，也不是寫生，而是僅僅取其餘意，即，只是一種觀看古典繪畫之後的餘影或殘像的餘留。

其三，因此，在繪畫手法上，畫家很多時候以顏料隨意滴灑在畫布上，觀看其留下的斑駁痕跡，開始信筆勾勒，以孩子氣的筆觸隨意勾勒出的山形，就好像達·芬奇看牆壁上的各種跡象，或者中國書法的屋漏痕，帶有一種幻化的觀看。但又不僅僅如此，其實更加好似敦煌壁畫的再生，但這是經過了畫家簡化之後的處理，使之帶有一種蒼古的詩意，因為這是時間所帶來的餘韻，即畫家要表達的乃是經過時間洗禮與沖刷之後的餘痕。

其四，這些油性的大山水作品，以簡潔的線條勾勒山形，以抽象的色塊塑造山體，筆觸自由隨意，體現了所謂的逸筆草草與不求形似，其簡化如同速寫，又好似一種原生的大素描——回到書寫與繪畫原初意義上的自由發揮。但山勢又有著傾斜的險峻，以及山勢的時斷時續，整體上又有著蜿蜒變化的美妙韻律，這也是對傳統「氣韻生動」的重新表達。

其五，而且，整個畫面瀰漫著一股煙嵐的色調或碳化後的古樸，在一片似乎被燃燒後的「餘灰」之中，既有著敦煌壁畫時間沖刷之後的餘痕，又讓我們感受到文人山水畫的餘韻，既有自然內在生長的活力，這是古典餘意深度的獲得，此古意的時間性正是現代虛無主義所缺乏的歷史深度。

其六，而那些水墨大山水作品，僅僅看似山水，但又與傳統根本不同，其實來自於現代

迷宮大都市的投影，隱含著藝術家生活的現代魔都上海的刺激。那些名為《山水筆記》的巨幅作品，純然以墨點一筆筆點出來，但又充分利用墨點與紙面的空白關係，也有著對版畫製作方式的回應，利用墨點的濃淡變化製造出玄幻的空間錯覺，如果只是看細節，以為就是抽象的墨點，但實際上又好似山水畫的丘壑或者大都市的迴旋空間，建構起眩暈的深度。也如同現代數碼技術製造出來的幻視空間，但又暗示出現代人生活的混雜迷失狀態，而且被蒙上了一層煙霧，帶有一種夢幻感。既可以讓人聯想到傳統中國山水畫的意境，尤其是藝術家也以墨點化解傳統山水畫的皴法，重構出蒼辣與渾然的畫面，但又好似現代都市的迷幻空間，二者被巧妙地重疊起來，正好體現了中國社會「混雜現代性」的特徵。

這就產生出一種新的「餘象繪畫」（Infra-image Painting），比如 2019 年的水墨新作大山水上，前景樹枝如同剪影，後景卻籠罩在渾然幽秘的山水氣氛之中，裝飾性與歷史感不可思議地融合起來，而且帶有一個版畫的印刻感，具有一種凹凸的觸感，隱含一種不可抹去的內在信念，這就超越了趙無極等人的抽象語言，形成了一種餘意未盡的新繪畫。

在中國意象與西方抽象之間，王劼音的作品從版畫到丙烯，從油性到水性，一步步的轉換，並且以疊加而富有張力的視覺語言，重構古典意境的深度與詩意，形成一種現代性的心景（Mind-scape）。

二，自然的廢墟及其救贖

這些自然山水與都市空間重疊起來的繪畫，還是畫家以日常偶發的方式，從看似廢棄的作品開始，以一種看似人人可為卻無人可做出的悖論方式實現出來，就尤為體現繪畫的魅力。現代山水畫不同於傳統，就在於生活在現代世界的畫家必須面對自然的破壞，我們已經遠離了農業時代的自然環境，我們處身於現代都市及其工業化的污染之中，煙雲的生動性已經被惡化為污濁的空氣了。繪畫如何面對此現代性的災變，還能夠再次體現出詩意的意境，這才是中國當代繪畫繼承傳統時的巨大挑戰，同時也是面對現代性危機的真實感受，能夠化解此危機的藝術才是現代性的大藝術，才是具有救贖真理性的藝術！

王劼音大山水上的自然，並非寫生的自然風景，而是面對了被破壞與廢墟化了的自然，那看起來黑漆漆的自然，如同被污染與廢棄的自然，或者工業化夜景中的自然，但同時又具有一種不可抹滅的古典山水畫的深沉意境，讓我們可以面對破壞時並不頹唐，而是具有一種內在的振奮與超然！







因此王劫音繪畫的現代性價值在於對多重矛盾形式的巧妙綜合：

首先，我們可以再次從一幅 2001 年名為《中國山水》的版畫開始，這個作品意味著畫家面對了現代性崇高表現的壓力，看似中國山水畫皴法的再次分解，但又好似一座西方的教堂，又看似帶有破壞性與暴力性的導彈與尖頂，但其實並沒有那麼尖銳，而是筆痕中有著柔和的上升節奏，而且具有一種古拙的形態，如同敦煌壁畫的拓印感。在這裡，斷裂與連接開始重新關聯起來，看似斷裂與分解，其實又有著連接，此張力才是中國山水畫現代性轉化的關鍵。沒有斷裂不可能進入現代性，直接繼承是不可能的。這可能來自於藝術家版畫的創作經驗，保留了印痕或印刻的觸感，以其黑白色調與硬邊的線條，肌理與筆觸的力度，以及木炭一樣的深度質感，這也是烙印在藝術家潛意識中的刻痕，將形成藝術家個體化的生命形式。

其二，王劫音的繪畫作品，在其製作方式也異常特殊，很多時候是從一張空白宣紙，或者從一幅古畫的空白處，他就已經看到了繪畫的可能性，或者就是保持亞麻布的原生色感，並不去打底塗膠。這是為了讓繪畫開始於原初的質樸與素樸。甚至，很多時候，他就從別人畫過的或者丟棄的作品開始，在如此的借用與挪用中，隱含一種對於現成品與他者的尊重。甚至，讓繪畫從廢棄物開始，從無用與被拋棄之物開始，從別人已經用過的作品開始，這是另一種的現成品，另一種的觀念藝術，但又如此的日常化，一切都可以信手拈來，隨機開始，打破所有的習慣與程式化，這也是為何王劫音的繪畫一直帶有一種拙智的天真趣味。從這種創作理念開始，王劫音的繪畫開始於廢棄物的尊重，因此這導致他的山水，並非僅僅是傳統的山水畫，而是經過了工業時代的廢墟化。這也體現在形式上的解體，無論是花卉還是山水畫，其形體被解散，甚至支離出來，如此的支離卻又如此的高妙，這才是繪畫的魅力！

其三，在繪畫的色調上，也是有著異常特別的時間悖論：一方面，畫面好似炭筆所畫的素描稿，好似從大地的元素塗畫出來，或者就是工業化之後的廢墟狀態，這些山水畫帶有一種煤渣的殘骸或者大地深處挖掘出來的氣息，既體現出材質本身的時間性，也是現代自然破壞的徵兆。但是又不僅僅是廢墟狀態，而是又得到了轉化，即，另一方面，這是藝術家為了貼近古老壁畫的殘痕感而有意為之，在漆黑如碳的筆痕中，又有著一種悲愴與沉重的生命感受，但此感受又被帶回到一種古雅的色調上，宛若敦煌的色調，但又經過了時間的沖洗，自然物的形態上又帶有魏晉時期古拙的形態。這幾個看似矛盾的方面，被藝術家巧妙結合起來，其結合的心法就是藝術家內心的散淡與質樸！

其四，王劫音繪畫的色彩異常獨特：保留布料的原色或粗糙感，總是帶有一種乾澀：土黃，炭黑，哪怕是青綠與大紅，總是顯得古舊與生澀，這就帶來了自然的深度，在廢舊中卻又帶有古意。而所謂古意乃是一種時間性，帶來了不可做作的自然性，尤為要做到澀感幾乎是不可能的，這是一種自然而然的顯現。但對於王劫音，這既是破壞，帶有不連貫與散碎感，但又有著不可抹滅的頑強與堅韌。尤其是那些帶有版畫感的黑度或重度，也是延續黃賓虹以來的黑度，好似大地深處提取的精華提煉而成。

其五，而那些大山水則更為體現出融合古今的現代性悖論感受：一方面，丙烯材質的新山水吸取了大地的靈氣，捕獲雲煙瀾漫中的破壞元素，因此充分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。另一方面，但仔細品味卻又妙不可言，那些看似不經意的痕跡與筆觸，其實又被置於帶有古意的山水圖式與深遠意境之中，切近的痕跡獲得了久遠的靈魂。而藝術的魅力本就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」美學的當代復甦。

其六，來自於版畫的木板套印方式可能深深影響了藝術家的觸覺，並且被賦予了普遍性的形式語法，這就是家具幾何形式的套疊，都市與峽谷，格子幾何與都市迷宮，表面裝飾與淺浮雕錯覺，古典與時尚的反向疊加。因此，這些看似古典山水畫的作品，這其實來自於藝術家在丙烯材料上嘗試過的一些抽象色塊的變形，有些甚至就是幾何形或者家具裝飾圖案的交織，藝術家一幅作品就命名為《幾何山水》，這是因為只有經過抽象洗禮之後的觀看，才可能與傳統的山水畫區分開來，在似與不似之間更為接近與不相似。而那些巨幅的水墨作品，無論是 2008 年的《山水筆記》還是 2019 年的《大山水》，純然以抽象的墨點在平面空間營造巨幅的魔幻空間，看似現代都市交錯的街道，看似迷宮的層層套疊，也看似巨幅的山水。

這些巨幅水墨山水畫，就給人一種神遊的幻覺，看似數碼的複制合成，或者版畫式的觸感，有著藝術家對現代生活空間與形式建構的套疊與解構，一旦藝術家把這些當代的視覺帶入山水畫，尤其以抽象的點狀來表達山水的新空間，都市與自然，傳統的心靈歸隱與現代都市的玄幻迷失感，現代工業的污染與都市的夜景，古典自然不可抹滅的山水畫記憶，以悖論的方式巧妙地重疊起來，既解構又重構，且保持了藝術家一貫的簡率與天真，其畫面的漆黑與顏色的蒼古，黃色與赭色帶有一種古意的時間性包漿。

這是王劫音先生繪畫藝術的魔力：其畫面，看似古拙卻異常玄幻，看似質樸卻又如此魔幻，看似生拙卻又如此老辣，看似高古卻又如此時尚，看似抽象卻又如此自然，看似破碎卻又如此渾然，這是面對了現代性災變而轉化出來的拯救力量。王劫音繪畫的張力在於：把西方抽象的塊狀與中國傳統的大寫意線條，以天真浪漫與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、數碼與裝飾之間，連接了時間的縫隙，讓自然的深度意境以散碎的方式重現，讓文化歷史的深度以抽象的方式得以轉化。

各種感覺看似悖論，卻又統一在一種微妙的詩意氣氛之中，這是一種新的餘象繪畫！

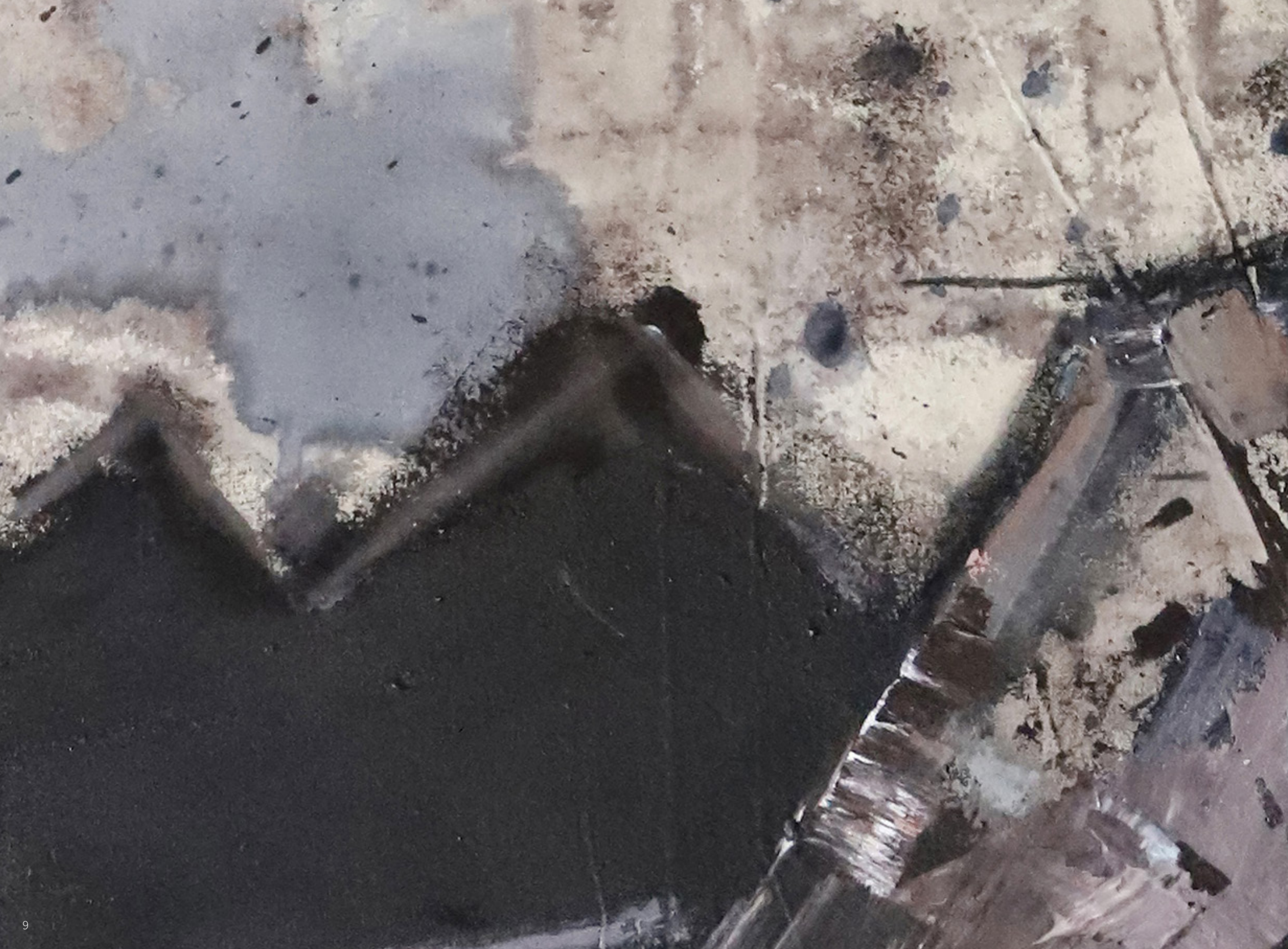
三，繪畫的元語言貢獻

現代性需要一種古意的時間性來修復其根本上的破碎性與虛無感，但如何通過繪畫語言得以實現出來？這需要回到生命的根本，自然的元素性，文化歷史記憶的文脈，並加以內在的綜合，此綜合就是神髓，就是藝術的聚精會神。每一次繪畫的革命都在於回到某種元語言，發現新的美學原則與啟元的要素，打破已有的歷史慣例，發現新的純粹語言（pure language）。王劫音先生對於中國當代繪畫的「元語言」（original language）表達，即中國文化神髓的當代表達，有著根本的貢獻。

從早期的版畫創作中，王劫音先生就創作了自己所理解的山水與自然，到現代油性作品的個體性原創，還有水墨的山水筆記與巨幅空間折疊作品，從具有敦煌壁畫古意的花卉，到大山水的丙烯油彩系列，再到玄幻錯視的水墨大山水的古拙荒寒意境，一步步確立了自己的個人語言或「元語言」。這是王劫音先生繪畫的基本元語言：形式上的簡化書寫與韻律塑造，色彩的壁畫感與高古性，抽象墨點的元語言與空間折疊的奇幻，結合書寫性與抽象性，形成餘象繪畫。

王劫音先生的繪畫有著自己元語言的轉換方式：在自然觀與生命心性之間找到了新的連接，以個體閒散自由的性格與繪畫的日常素樸，以對一張廢棄畫布與宣紙的熱愛，對一幅古老山水畫空白的直覺，以及對古老壁畫的痕跡記憶，從自己黑白木刻版畫那原初的手感與黑白色彩出發，恢復了古拙散淡又沉厚玄幻的意境，古典的氣韻生動與詩意意境在當代經過抽象點狀建構之後，在都市化的迴旋空間拼接之後，在山形輪廓的勾勒上，





枝條的簡化與裝飾性意味上，形成了自己的繪畫語言。

王劫音先生的繪畫美學，讓我們看到了中國式繪畫在當代的意義，那就是在中國傳統的意象與西方的抽象之間，找到了一條幾乎不可能的道路，在抽象的構圖與自然的煙雲之間，在古雅的圖像記憶與草寫的模糊之間，在即興偶發與高貴典致之間，在散逸的遊戲與格韻的建構之間，在意味的滄桑感與孩童的拙稚之間，形成了古拙又蒼辣的生命意境。

對於畫家王劫音先生，繪畫就是一種記憶的回照，世界已經一片蒼黃，世界只是一幅古畫，他必須使之重新開始，重新獲得孩子氣的清澈神目。當我們看到王劫音先生的作品，中國繪畫再一次如得神助，我們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。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，這就是煙雲供養的生命原理。王劫音的繪畫如此拙稚又如此蒼辣，也是中國文化特有的「蒼秀」美學意境在當代的重構。

中國當代繪畫不同於西方在於充分接納時間與歷史留下的蒼茫印記，並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，繪畫的內在力量可以讓我們獲得內心的純淨與安詳，王劫音的作品就體現出此「水墨性精神」的現代性救贖價值。

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。

王劫音先生繪畫的現代性意義在於：他保留了傳統山水畫的文化記憶，但又進入了現代的工業化困境，看似一種廢棄的工業化都市，似乎煙雲為了污染的毒氣，或者看似現代都市的夜景，通過對廢棄物的關愛，這讓他的山水不僅僅只是表現自然和諧的山水畫，而是接納了現代工業破壞與災變的沖刷，也正是在這裡，一個災變與破壞的自然竟然還可能構成救贖，這正是繪畫在當代的價值。在一個混雜現代性的處境下，王劫音的繪畫，以前現代的山水畫記憶，現代性的抽象思維與空間重疊，後現代性的魔幻視覺，在面對斷裂與災變的處境下，形成了自己富有張力的形式語言，其古意的時間性追憶所帶來的救贖性，就是其繪畫的偉大性。

王劫音先生，作為中國現代性繪畫的第三代的代表藝術家，在東方根性或東方神髓的當代表達上，以其抽象寫意形成的蒼辣與古拙的精神氣質，就水墨性與油彩性的內在對話，在自然深度的當代餘象表達上，在現代性文化記憶的拯救上，讓中國繪畫達到了一個新的高度。





## Wang Jieyin's *Grand Landscape*: Reconstructing the Depth of Nature

—  
Dr. Xia Kejun  
Academic Advisor

An implicit beginning of modern painting originated in the West lies in Cézanne's notion of art as creating harmony parallel to nature; painting must reconstruct depth in facing nature. This involves creating two-dimensional visual depth as well as depth of poetic spirit. This is the fundamental issue of modern painting described by Baudelaire: "eternity in transition" and "poetry in history"; the mission of combing the four aspects is not accomplished yet. Later, Western painting basically discarded the problem of creating depth in painting by means of nature. If a new kind of painting exists in our age of digital reproduction, almost only the depth of nature could make art possible again. The fundamental issue of "repainting Cézanne" becomes the condition for the emergence of new painting. This is why modern painting of the West always restarted from Cézanne. Correspondingly, if a new kind of Chinese painting exists, it should be able to reconstruct the depth of nature in its own way.

After the double reform of Westernization and returning to tradition, an independent modern aesthetic language of Chinese modern painting through the 20th century began to take shape. On the one hand, it had to revive the essence of traditional aesthetics, to continue what Dong Qichang of the late Ming dynasty described as "plain and naive, the vast Jiangnan." On the other hand, it had to form a "pure language" and nature's elemental "original language" after conversing with all forms of language in the modern West—especially abstract painting. The common transformation of the two aspects lies in "contemporary representation of oriental spirit." In terms of painting, the basic origin of this oriental spirit is: unearthing the immanence of nature, distilling forms of life transformation implied in eternal elements like water quality and fire quality and reconstructing the contemporary "mindscape" of the poetic artistic state of *shanshui*, in its quaintness and desolation. The mindscape is the historical reconstruction of "depth"; it also produces Chinese painting with great quality, thus rewriting modernity.

In the contemporary representation which systematically constructs the Eastern spirit or Eastern aesthetics, modern painting in China has already been through two phases. The first involves the first generation artists of the first half of 20th century represented by Huang Binhong, Lin Fengmian and ink painter Qi Baishi in China, as well as expatriate artists such as Yun Gee and Sanyu. They basically transformed "realism," combining two kinds of "brushwork" of the East and of the West (Realism and Impressionism); we can even include Xu Beihong into this phase. The second phase is represented by artists of the second generation during the second half of the 20th century, including expatriate artists such as Zao Wou-Ki and Chu Teh-Chun as well as Wu Guanzhong in China. They took "abstraction" as their basic form and attempted to return to nature through abstraction. During this century-long exploration, artists created a great tradition that both combined and transformed art of the West and that of the East. Since the 85 New Wave, China has gone through three decades of exploration. In the 21st century, a new group of artists emerged. They did not imitate Western art; what they made was not the Cynical and Kitsch art of the 1990s. They did not directly inherit tradition either. What they made was neither experimental ink painting nor new literati painting. They attempted to start from the Eastern spirit and integrate the ancient, the present, the East and the West through positive influence of abstract thinking while being able to reconstruct depth of nature in confronting industrial destruction upon the latter. A new school of contemporary Chinese painting was formed. How did the third generation artists extend and expand existent ontological language of painting? Have they formed an artistic language which represents Chinese art in its entry into the world? These representative artists are to be discovered and searched; their art is a key direction of Chinese painting study in the future.

The three aforementioned aspects will be the three key dimensions in thinking on contemporary Chinese painting: reconstruction of the aesthetic depth of modernity,

representation of the Eastern spirit through original language, and major representative artists who construct language. They are also three indispensable aspects in constructing contemporary Chinese painting theory: retracing art history and reconstructing the beginning, contemporary transformation of philosophy of art or world view, and the unique and general contribution of an artist's individual language of painting.

Mr. Wang Jieyin is an artist who has made contributions in all three aspects. His oeuvre requires careful and rigid academic examination.

In his six-decade painting career, Mr. Wang Jieyin, a 77-year-old artist from Shanghai, has gone from printmaking to oil painting, from canvas to ink, from imagery and abstraction to infra-image. Through his individual and imaginative way, he has been representing "nature," avoiding figurative painting en plein air and programmed imagery. His painting is not abstract despite its abstractness. Combining the quality of ink and that of oil, its simplified yet decorative lines as well as abstract dots and geometric forms construct memory containing images of traditional landscape painting while integrating strange modern urban spaces. In facing the destruction and ruined state of nature, the artist produces a forceful, fantastic and mysterious profound state even in the post-industrial era, forming his own grand paintings, making him a representative artist of Chinese painting. Undoubtedly, Wang Jieyin, along with his peers Shang Yang and Qiu Shihua, is representative of the third phase. What distinguished him from these other elder gentlemen is the extraordinary achievement and magnitude he achieved through the two mediums of oil on canvas and ink on paper.

The exhibition at Hong Kong Arts Centre is titled *Grand Landscape*. By making good use of spatial detours, it attempts to represent the double magnitude of Mr. Wang Jieyin's

paintings: one is the large dimensions of works, by which afterglow of classical landscape boundlessly extends in the meandering space through rhythmic dots and succinct scrawls; the other is damage and collapse of natural landscape and labyrinth mutation of urban space. Both are superimposed cleverly, re-endowing life's form to the depth of nature through contemporary visions. Moreover, nature here went through modernity fragmentation and disintegration; it is even ruined. Yet some indelible deep mercy and poetic desolation lingers there, making an implicit condition of spiritual redemption. This is precisely the value of these masterpieces in terms of modernity. Their depth and magnitude bring a new comprehension of great landscape motifs and the great mission of painting in our era. It makes us understand the redemptive value of painting in terms of modernity, so as to retrieve the dimension of "eternity" that modernity lacks.

### I. Reconstructing Depth of Nature through Cultural Memory

Painting is a two-dimensional art. How to keep to two-dimensionality while regaining depth? From the three-dimensional illusion of focal perspective of the Renaissance to Cézanne's attempt to regain depth through nature, followed by Abstract Expressionism which generated emotional depth through the relation between medium and surface. Where is the value of painting as it is gradually replaced by technique?

Since modernity, artists have been confronting the problem of the presence of nature. This was precisely the object of Cézanne's doubt. At the start of his dialogue with Gasquet, Cézanne stated that "Nature is always the same, and yet its appearance is always changing"; a painter's mission was to convey nature's eternal pulsation with all its changing elements and appearances. How to do this? Cézanne continued by saying that "I join together nature's straying hands...I select colors, tones and shades; I set them down





and bring them together. . . .” However, obviously Cézanne has not completely returned to the source of natural feeling and entered the most original power or “temperance.” This was why he said he needed another ten years to realize the depth of nature. There is another solution: Monet built a pond by himself and painted the “big paintings” of water lilies in the two decades that followed; the painting was a theater where natural light and shade interplayed. But the problem remained: it is not enough that nature appears as visual depth. Moreover, how to manifest the temperance of the most original power?

Obviously, the question was forgotten once Cubism and abstract art emerged. The art of modernity as a whole either moved toward visual constructiveness or non-visual conceptuality; nature became mere landscape scenery. If that is the case, then how to manifest nature with its most original temperance in art again?

Painting must face nature again. How did traditional Chinese literati painting face nature? As Dong Qichang put it, “in terms of strange paths, painting cannot be compared to the landscape; in terms of intricate brushwork, the landscape cannot never be compared to painting.” Nature manifests in painting in ways “between semblance and non-semblance.” Natural appearances go through impressionist transformation with programmed brushwork. Yet they implied original artistic states that convey bleakness and desolation. Certainly, once modernity emerged, one must get closer to “non-semblance” and open up a “nil” space of empty image between imagery and abstraction. The latter is a setting full of lingering feeling. It is neither direct expression nor nature painted en plein air; but it carries nature’s everlasting lingering feeling.

At the beginning of modernity, Cézanne confronted the question of representing nature’s depth through painting more completely than Monet. Although Monet’s painting in his garden enriched nature, it lacked a sense of history. As for Cézanne facing Mont Sainte-Victoire, under influence by classical poetry and Baudelaire, he thought he must visually construct space of three-dimensional depth on a surface through colors and also endow historical poetic depth. This is extremely difficult since Cézanne confronted a double impossibility: on the one hand, traditional landscape and its superimposition of myth and history no longer stood; it was impossible to directly endow historical signs and symbols to nature. And the plein air painting of the Impressionists lacked historical depth. Such is also the problem of Chinese academic realism in facing nature: there is vivid vitality but no sense of history or poetry.

How can one reconstruct historical depth in painting while facing nature? While this appears to be confrontation with the present nature, profound memory of cultural history is

actually involved. Artists need to have their own “atlas of memory.” In other words, their contemplation of the landscape before their eyes already carries cultural memory of their history. Only the Chinese *shanshui* tradition can provide an index of such a memory. Once Chinese artists return to their own long tradition—especially the “poetic artistic state” of Chinese painting: vigor and simplicity, desolation and writerliness. These ineffable artistic states possess some detached profundity and surpass human and nature. Yet how to reconstruct the profound memory in modernity? This involves the influence of abstraction and confronting the ephemerality and vicissitude of modernity, the damage to environment and the status of the era of industrialization: nature has become ruins or been collapsed by industry.

The modern painting of the West confronts the ephemerality and vicissitudes of individual life. Yet how to attain eternity becomes problematic again. It is impossible to be confined to the limited experience of one’s flesh. Return to nature is inevitable. But the nature is no longer in harmony with man or a place for retreat in traditional Chinese agricultural society since, in modern industrial society, nature is damaged as well. In other words, both nature and humanity need rescue. Therefore, painting is forced to face the problem of conveying historical depth once again. The people of Wang Jieyin’s generation differ from the previous two generations who either largely confronted nature before their eyes and inherited traditional patterns, or made extreme abstraction and preserved the integrity of nature. Wang Jieyin and his peers confront the damaged and destroyed nature not by means of traditional patterns or abstract expression but through multiple shifts. This is especially incarnated as depth of artistic state. Artists such as Zao Wou-Ki did not enter this realm. Although Zao Wou-Ki and Chu Teh-Chun did some exploration of the relationships between abstract language and suggestion of nature, there was no historical depth.

Just how is the depth of nature in Wang Jieyin’s *Grand Landscape* constructed specifically? This must be analyzed step by step.

First, his works with flowers look like folk paper cuttings. Their silhouette-like compositions reveal the succinct style of Henri Matisse’s late period cut-outs. Furthermore, for the flowers with big branches and leaves resembling genealogical trees, the artist might have drawn inspiration from the *Mustard Seed Garden Manual*, a painting manual published between the Ming and Qing dynasties, containing both simple insights and general intuition. As conceptually simplified pictorial representations, these images also show a different kind of charm and extreme liveliness.

Second, the large acrylic landscapes look like landscapes. The painter even named the works in ways that link them to the titles of classic literati landscapes. Yet these works are not landscapes pertaining to the ancient times, only memories of the infra-images of ancient landscapes, just “semblance.” Neither direct depiction of the ancient landscape, nor plein air painting from life, Wang Jieyin only draws the lingering sense—just remaining images left after watching classical painting.

Third, regarding painting approach, therefore, the painter often casually dips paint on the canvas, observes the mottled traces left by paint and begins to sketch the contours. Mountains outlined with casual childish strokes are like the various traces that Leonardo da Vinci observed, or the water drips of Chinese calligraphy. This is a transformative observation. Moreover, they seem like regenerated Dunhuang murals to which some antique poeticism is added through the painter’s simplification treatment. This is the lasting charm brought by time; the painter attempts to express traces left after being affected and washed by time.

Fourth, in the large oil landscapes, mountains are sketched with succinct lines while their bodies are formed with abstract color fields. The strokes are free and casual, embodying so-called cursive strokes not intending for semblance. The simplification is like sketching or a kind of large primitive drawing—returning to free exertion through writing and painting in a primitive sense. Yet the inclined, undulating mountain form imbues the whole with a beautifully meandering and changing rhythm. This is also a representation of the traditional “vivid spirit resonance.”

Fifth, the entire tableau is also filled with some foggy and misty hue or carbonized primitive simplicity. Amid a stretch of “embers” that seem to be burned, we find traces of Dunhuang murals washed by time and feel the afterglow of the literati landscape. There is also nature’s inner energy of growth, attaining the depth of the lingering sense of ancientness. Such quaint temporality is precisely the historical depth lacking in modern nihilism.

Sixth, the gigantic ink landscapes that resemble *shanshui* landscapes in appearance actually differ from tradition in fundamental ways. In fact, they originate from projection of the modern labyrinth metropolis and imply stimulation of the modern magic city where the artist lives: Shanghai. The gigantic works titled *Notes of Shanshui* are purely painted with ink dots applied one after another. While making good use of relationships between dots and the negative space on the paper, the artist also responds to printmaking



methods and creates fantastic spatial illusions by using varying densities of ink dots. While close scrutiny reveals them to be abstract ink dots, they look like mountains and hills in a landscape painting, or meandering metropolitan spaces; a dazzling depth is therefore constructed. They are also like hallucinatory spaces produced by modern digital technologies, with implications of the chaotic and disorienting state of modern life. Shrouded in mist, they also feel dreamlike. This evokes the artistic state of traditional Chinese landscape painting, particularly for the artist's ink dots, which counter the wrinkle method in traditional landscape, reconstructing forceful and vigorous tableaux in addition to their resemblance with psychedelic spaces in modern cities. The two aspects are cleverly superimposed, precisely embodying the “hybrid modernity” of Chinese society.

A new “infra-image painting” is born. For example, in Wang Jieyin's latest large ink landscapes made in 2019, branches in the foreground are like silhouettes while the background is shrouded in integral and secret *shanshui* ambiance. Decorativeness and sense of history are incredibly integrated. Moreover, the hollow and protruding tactile sense evokes the pressing and carving of print art. With an implied indelible inner belief, this surpasses the abstract language of Zao Wou-Ki and the others, and creates a new painting with boundless lingering feeling.

Between Chinese imagery and Western abstraction, Wang Jieyin's works range from prints to acrylic works and the mediums range from oil to water. Through the shifts, he also reconstructs the depth and poeticism of classical artistic state and forms a mindscape of modernity through a visual language of superimposition and great tension.

## II. Ruins of Nature and Its Redemption

Such paintings made by superimposing natural landscape and urban space begin with seemingly discarded works treated by the painter through ordinary happenstance. While such a paradoxical method may appear easy, it is actually extremely difficult to execute, which again embodies the allure of such painting.

Painters living in the modern world have to face the destruction of nature; this distinguishes modern landscape painting from tradition. Far from the natural environment of the agrarian era, we now live in modern cities and industrial pollution; the lively mist has deteriorated into dirty air. How painting comes to reincarnate poetic artistic state while confronting such disaster of modernity—this is the great challenge of contemporary

Chinese painting in inheriting tradition and the real feeling in facing the crisis of modernity. Only art which is able to solve crisis can be termed great art of modernity and art with redemptive truth!

Rather than natural landscape painted from life, the nature in Wang Jieyin's grand landscape is a confrontation with the destroyed and ruined nature which looks dark and gloomy, polluted and wasted nature, or nature amidst a nocturnal scene of industrialization. Yet there is some indelible profound state of classical landscape that encourages us to face the destruction and makes us enthusiastic and detached within.

Thus, the value of Wang Jieyin's modern painting lies in the clever fusion of multiple paradoxical forms:

First, we can start again from a print titled *Chinese Landscape* made in 2001. The work suggests the pressure on the painter in facing the sublime representation of modernity. While it seems to re-disintegrate the wrinkle method of Chinese landscape, his painting also looks like a Western chapel or destructive and violent missile and pinnacle. Yet the whole picture is actually not that sharp; it is only the softly rising rhythm of the stroke traces. We also see some quaint forms evoking the rubbing in Dunhuang murals. Here, rupture and connection begin to reconnect. The seeming rupture and disintegration actually implies connection. Such tension is the key to transforming the modernity of the Chinese landscape. It is impossible to enter modernity through direct inheritance without rupture. This might come from the artist's printmaking experience. He preserves tactile feeling of pressing traces or carving traces and employs black and white palette and hard edge lines, along with the texture and stroke force as well as charcoal-like deep texture. These are also traces inscribed in the artist's subconscious which come to shape the artist's individual form of life.

Second, Wang Jieyin's paintings are made in particular ways. He often sees the possibility of painting from a piece of blank Xuan paper or the blank part of an ancient painting. Or he keeps the original color and texture of canvas without applying ground color or glue in order to start painting from the original simplicity and plainness. He often even begins from works painted or discarded by others. Such borrowing and appropriation imply a salute to the readymade and the other. Furthermore, beginning his paintings from waste, useless and discarded things or the works of others leads to another kind of readymade and conceptual art. Yet this is so ordinary; everything can be drawn and begun casually

and all the habits and programming can be broken. This is also why Wang Jieyin's painting always carries some naive delight of simple wisdom. Starting from this creative idea, Wang Jieyin's painting begins with respect for waste, making his landscape more than traditional landscape but a ruined landscape of the era of industrialization. This is also embodied in formal disintegration. The forms of flowers and landscapes are so fully disintegrated and even fragmented, and yet so intricate. Such is the charm of painting!

Third, the palette also involves a particular paradox in relation to time: on the one hand, the paintings are like sketches done with charcoal, from the earth's elements, or represent a state of ruin after industrialization. These landscapes contain coal remains or air dug from the depths of earth. While incarnating the temporality of material itself, they are also symptoms of the modern destruction of nature. More than a state of ruin, there is further transformation: on the other hand, the artist intentionally gets closer to remaining traces of ancient murals. The strokes, dark as coal, contain tragic and heavy feelings about life. Yet such feelings are brought back to a quaint hue close to that of Dunhuang before being washed by time. Natural appearances come to bear the quaint form of the Wei and Jin dynasties. The artist cleverly combines these seemingly paradoxical aspects; his skill is his ease and plainness within.

Fourth, Wang Jieyin's palette is particularly unique. Always with a dryness and some roughness, it keeps the original colors—yellowish brown, carbon black—or coarse texture of the cloth; even dark green and scarlet always appear ancient and raw. This leads to the depth of nature, both wasted, old and quaint. The quaintness means a kind of temporality, bringing unpretentious naturalness. The roughness is almost impossible to achieve; it is a natural appearance. But for Wang Jieyin, this is destruction with incoherence and a sense of fragmentation and also indelible tenacity and firmness. The darkness and heaviness pertaining to print, and the darkness that traces back to Huang Binhong are particularly like a distilled essence drawn from the depths of earth.

Fifth, the grand landscapes further incarnate the paradoxical feeling of combining the ancient and the present: on the one hand, new landscapes in acrylic absorb earth's aura and capture the destructive elements of pervading mist. The diluted acrylic paint's permeation on canvas is thoroughly employed; spots and texture are applied everywhere. Everything seems to be lighthearted like children's scribbles. On the other hand, the sophistication can be perceived through careful appreciation. The seemingly casual traces and strokes are actually placed in quaint landscape patterns and profound artistic

state; imminent traces acquire eternal aura. And the charm of art indeed lies in dissolving bitterness of life, the seemingly childlike words actually reveal internal tenacity. Such is the contemporary revival of “raw” aesthetics in China.

Sixth, the offset color method of woodcut printing has likely deeply influenced the artist's tactile sense and endowed him with a general formal grammar. Such is the chromatic sense of geometric furniture forms: city and canyon, geometric grid and urban labyrinth. The superficial decoration and illusion of shallow relief reverse the superimposition of the classical and fashion. Thus, the works which look like classical landscapes actually come from some distorted abstract color fields which the artist has been experimenting with in acrylic. Some are even interweaving geometric shapes or decorations on furniture. One of Wang Jieyin's works is titled *Geometric Landscape*, since distinction from the traditional landscape can only be achieved through a vision influenced by abstraction. Instead of semblance, it is closer to non-semblance. As for the gigantic ink works, whether *Notes of Shanshui* in 2008 or *Grand Landscape* in 2019, they represent large-dimension magic spaces in two-dimensional spaces purely through abstract dots. They look like intersected streets in modern cities, giant, maze-like overlapping landscapes.

These large ink landscapes feel like illusory trips. They seem to be digitally synthesized or possesses print-like texture, involving the artist's offset colors and deconstruction of modern living space and formal construction. Once the artist brings the contemporary vision into landscapes—especially with abstract dots to represent new *shanshui* space, city and nature, traditional spiritual seclusion and the strange feeling of being lost in modern cities, modern industrial pollution and urban night scenes, the indelible *shanshui* memory of classical nature is paradoxically and cleverly superimposed, deconstructed and reconstructed without losing the artist's consistent simplicity and naivete. The darkness and antiquity of his palette, the yellow and reddish brown, are covered with a layer of quaintness.

Such is the artistic magic of Mr. Wang Jieyin's painting: his tableaux appear quaint yet strange, plain yet fantastic, raw yet extremely skilled, ancient yet fashionable, abstract yet so natural, fragmented yet so complete, a force of redemption transformed from the confrontation with the disaster of modernity. The tension of Wang Jieyin's painting comes from combining abstract blocks of Western painting and big freehand lines of Chinese traditional painting. The naive, romantic flowery poeticism comes to mend the gaps of time between fashion and eternity, remoteness and infatuation, antiquity



and seductiveness, the digital and the decorative. The profound artistic state of nature therefore reappears in fragmented ways, allowing profound temporality of cultural history to be transformed in abstract form. While the sentiments seem paradoxical, they are unified in a subtle poetic ambiance. This is a new infra-image painting.

### III. Contribution to the Original Language of Painting

Modernity requires a quaint temporality to mend its fundamental fragmentation and nihilistic feeling. Yet how to carry this out through the language of painting? This requires a return to the base of life, nature's elementariness and context of cultural historical memory, which have to be integrated internally. Such integration is the spirit, the artistic concentration. Each revolution in painting is about returning to an original language, finding new aesthetic principles and inaugural elements, breaking existent historical routines, discovering new pure language. Mr. Wang Jieyin makes fundamental contributions to representing "original language" through contemporary Chinese painting, which amounts to contemporary representation of Chinese cultural spirit.

Already in his early printmaking days, Wang Jieyin was creating *shanshui* and nature as he understood them. He continued with individual creation of modern oil paintings and *shanshui* sketches with ink and gigantic works with folded spaces. From flowers with the antique charm of the Dunhuang murals to acrylic oil series of grand landscapes, and grand ink landscapes with quaint, desolate state and hallucinatory vision, he established his individual language or "original language" step by step. The basic original language of Wang Jieyin's painting is formally simplified writing and rhythm-making, the mural texture and lofty quaintness of palette, the abstract dots composing original language and the fantastic folded space. The sense of writing and abstractness are combined into infra-image painting.

Wang Jieyin's painting has its own way of shifting original language: he finds new links between views of nature and notions of life. With his carefree character and ordinary plainness of painting, his passion for a piece of discarded canvas and Xuan paper, his intuition for the blankness of an ancient landscape, and memory of ancient mural traces, he starts from the handmade feeling and tone of his original black-and-white woodcut prints, and revives a quaint, simple yet profound and fantastic state, the classical vivid spirit resonance and poetic artistic state. These are done through construction with abstract dots in the contemporary era and montage of meandering urban spaces. He

creates his own language of painting in the way he outlines mountains and the decorative delight of simplified branches.

The aesthetics of Wang Jieyin's painting reveals the significance of Chinese painting in the contemporary era. It is finding an almost impossible fusion between traditional Chinese imagery and Western abstract, between abstract composition and mist in nature, between memories of quaint images and cursive blurriness, between improvisational happenstance and dignified elegance, carefree play and rhythmic construction, and between a sense of hardship and childlike primitiveness, therefore creating a quaint and forceful state of life.

For the painter Wang Jieyin, painting means reflection of memory. The world has become withered and yellow, just like an ancient tableau. He has to restart and regain childlike clear vision. Looking at Mr. Wang's works, we feel the divine grace exerted upon Chinese painting again. We feel the strong renaissance of original, simple and elegant charm of Chinese classical landscape and flowers. The contribution of contemporary Chinese painting is awakened again; the long-gone beauty of nature is expressed through the flowers' eternal manners on branches through a form which looks like ruins yet provokes implicit redemption. Only by totally accepting ancient and profound temporality can contemporary painting resist frivolous and foam-like instances of modernity and appease our contemplation. Such is the principle of life fed by immersion in the landscape. Wang Jieyin's painting is so naive and strong; it also reconstructs the particular "verdant and elegant" Chinese cultural aesthetic in the contemporary world.

Contemporary Chinese painting differs from Western painting in its full acceptance of hazy traces left by time and history as well as memory of natural evolution. Between the carefree strokes and high antiquity, painting's inner force allows for inner purity and peace. Specifically, Wang Jieyin's works incarnate the redemption value of modernity through such "ink spirit."

There are dialogues among acrylic works and ink works in this exhibition, returning things to the plainest state or origin. Like ink works and "moss dots" of traditional landscape forming a gigantic landscape painting like projection. Under the seemingly abstract surface are hidden undulating figures of nature that reveal the aged artist's audacity to dig into the abyss of existence.

The modern significance of Wang Jieyin's painting is in its preservation of the cultural memory of the traditional landscape, but he also falls right back into the dilemma of modern industrialization. Something looking like fog in a desolate industrialized city becomes polluted toxic gas, or a night scene in a modern city. His concern for waste makes his grand landscape extend beyond landscape representing natural harmony. It rather accepts destruction of modern industry and the effects of the disaster. It is here that nature under disaster and damage comes to provide redemption. Such is the contemporary value of painting. In a situation of mixed modernity and confrontation of rupture and disaster, through memories of pre-modern landscape painting, abstract thinking and space superimposition of modernity, and the magic vision of post-modernity, Wang Jieyin's painting creates his own formal language full of tension. The redemption brought by its quaint temporality is the grandness of his painting.

A representative of the third generation artists of Chinese modern painting, Mr. Wang Jieyin's art is a contemporary representation of Eastern root or spirit. His abstract freehand creates strong and quaint spiritual traits. Through inner dialogue between ink-ness and oil-ness, representation of contemporary infra-image and nature's depth and salvation of modern cultural memory, he elevates Chinese painting to a new height.





## 藝術家序言

王劭音



我的畫與工業時代的廢棄物有無關係？這是一個非常重要的問題！在我這些畫的創作過程中，我確實利用了廢棄物，比如會利用人家畫壞掉的畫。當然如果想由此聯繫到環境問題也可以，但是我不願意做這種很廉價的宣傳處理，因為這是繪畫的事情。

當我看這些宣紙，農民辛辛苦苦做出來的宣紙，有些人塗兩次就扔掉，我有點兒看下去，我就撿來。我覺得很多「非藝術」的東西很好玩。比如有一個工人在牆壁上畫一個圖標，畫一個施工圖紙，我覺得很好看，他也不是要參加畫展，也不是美術學院畢業，但是這施工圖紙太美了，我就拍下來，自己以之為前提開始畫。

我在處理這些工業，廢棄物、廢紙的時候，我沒有把它當成一幅畫，而是試圖再去破壞它們、改變它們，把不好看的東西弄掉，從一種非藝術的角度處理，最後拼裝成現在的作品。

有些觀眾的眼睛還是很尖銳的，竟然看出我對廢棄物的使用。也有人問我《魔幻山水》怎麼出來的？其實也是這樣的，這個結構很複雜，不是我人為的，我是跟著別人原來畫壞的山水開始進行的，別人有他的結構，我把他的結構拼接起來，再加以處理，加入我自己的想像，既隨機又有一以貫之的思考，是這樣一個複合與疊加混雜的過程。

如果你們來我的工作室，經常可以看到我把畫鋪在地上，像一個廢棄物一樣的。講「壞畫」也不容易，怎麼把一張「壞畫」畫好、化腐朽為神奇，畫出古意又高妙，其實非常之難！在我的工作室，有一條與二條來訪者的鑒名板，我覺得這些簽名很好看，比一張畫好看，因為這是無數人共同完成的作品，完全不同風格氣質的隨機組合。

關於顏色，因為我後來畫所謂的丙烯都是在布上畫，直接在亞麻布上畫，我不塗白，因為這塊布料本身就太漂亮了，很好看，塗掉很可惜。但亞麻布上畫受亞麻布的限制，大紅大綠就上不去，跟它協調的比較多，後來一直這樣搞以後我覺得也不行，總是這樣搞也沒有味道，想辦法怎麼樣突破，有一些畫用的顏色也有一種顏色比較鮮艷的畫。當然，上海有很多好東西，我覺得上海奶油的東西太多。我吃不消奶油味，所以我想用，有人評論我的作品比較粗獷，這是有一點力度的感覺。

說到我個人，我從小喜歡畫畫。喜歡畫畫什麼原因？有兩條：第一，畫畫我愛怎麼畫就怎麼畫，非常自由，今天畫成紅的，明天就改成綠的，後天不要就撕掉都可以，這個感受非常舒服；第二，我追求畫畫，追求獨立的東西，如果能夠做一點跟人家不一樣的事情很有意思。

我有時候參加展覽還要看，還有哪些畫家參加展覽，我想像其他畫家大概拿什麼作品，我要考慮我拿什麼作品跟他們形成反差，有點兒不一樣。好像穿衣服，你穿的蠻好看，我明天也買過來穿，這就不好玩了。因為我在廠裡當過十年工人，工人每天做的事情一模一樣，做十年，這個畫畫就這一點好，我可以不斷地變花樣，不斷地想出新的點子來，太好玩了。給我一張宣紙，那些畫宣紙幾十年，老是這麼來兩圈，是沒有新意的！

我後來碰到宣紙，其實這個材料是很簡單的，就是一張白紙，幾支毛筆，沒有想到宣紙上的可能性這麼大，我這麼畫了以後許多畫國畫的人覺得你怎麼這樣畫，他們從來沒有想到過，這個時候我就覺得我自己有點兒高興，覺得我還是有點兒創造性，有點兒創造力。所以我畫畫原動力就是這麼來的，就是這兩條。

講到畫種的問題也是這樣，我很不安分，很多人來採訪說你忽然這樣、忽然用水墨、忽然用油畫，有什麼考慮，我覺得它們是工具，可以多樣遊戲的工具材料，所以我很自由。一般來說我跟其他畫家保持一點距離，不能跟大家一樣，必須保持一些距離，因此獨立的人格非常重要。

堅持又墨戲，隨機又超然，也許就是我繪畫的方式，人書俱老，畫如其人，誠斯哉言！



## Artist's Preface

### Wang Jieyin

Is my painting related to the waste of the industrial period? This is an important question. In the process of painting, I do employ various forms of waste, such as failed paintings by others. Of course, it is possible to associate this with environmental issues, but I will not engage in such cheap promotion since it is really about painting.

When I look at this Xuan paper, a product of the toil of farmers, being thrown away after a few random strokes of the brush, I just can't bear it, so I pick it up. I find many "non-artistic" things very interesting. For example, a worker once painted some signs and a construction plan on the wall, and I thought it looked quite nice. He was not drawing for an exhibition, nor does he have any training in drawing. I was so intrigued by the construction plan that I took photos of it, which became the starting point of a painting.

In contemplating these byproducts of industry and pieces of waste paper, I do not consider them as paintings. Instead, I attempt to destroy again and transform: removing ugly parts, approaching through a non-artistic, angle and finally combining bits and pieces into final works.

Some viewers have sharp eyes and notice my usage of waste. Others ask me how I create *Magical Landscape* ( 魔幻山水 ). Actually, the approach is the same. The structure is very complex, and not of my own making. I actually began by following others' failed landscape paintings. I combined and reworked the structures of others, and input my own imagination. It is random but also has coherent thinking, in a composite and mixed process of superimposition.

Visitors to my studio often see me spreading paintings on the floor like trash. It is not easy to talk about "failed paintings" and it is actually very difficult to turn a "failed painting"

into a good one, to turn decay into magic and paint something with a sense of antiquity and sophistication. There are several signature boards for visitors to sign in my studio. I find the signatures more fascinating than paintings because they make a collective work with countless people's contributions by randomly combining totally different styles and traits.

As for color, I eventually ended up painting with acrylic, directly on the cloth, with no white base because the cloth itself was already beautiful and it would be a pity to cover it. But limited by the texture of linen, bright greens and reds would not take. After some experimentation, I felt it would not work and nothing interesting would come out of this approach. I thought about ways of breaking through this and used some bright colors in some paintings. There are certainly many good things in Shanghai but there's just too much creamy stuff, which I can't really digest, but I do want to use it. Some critics say my works are too raw; this is what force feels like.

As for me as an individual, I have been interested in painting since I was a child. Why do I like painting? It's mainly for two reasons: first, I am free to paint however I want. I can paint in red today and green tomorrow. I can even tear up the picture the next day if I want. This feels great. Second, I pursue painting; it is something independent. It would be fun and meaningful if I can do something different from what others do.

Sometimes when I join an exhibition, I must know the other participating painters and think about what works they would probably show, so I can decide which works to show myself, to make a contrast or a difference from theirs. It is like clothing. If you wear something that looks nice and I buy the same thing to wear tomorrow, it is not interesting. I have been a worker for ten years. Workers do the same repetitive routines every day; I did that for ten years. The good thing about painting is: I can continue to change and

conceive new ideas. It's really interesting. If you take a piece of Xuan paper and paint a few strokes, and keep doing it like that for decades, there's nothing new.

Later I discovered Xuan paper. The material is actually quite simple, just blank paper that you paint with a brush. But the possibilities of working with Xuan paper are more than I imagined. Many traditional Chinese painters wonder why I paint this way. It is beyond their imagination. This somehow pleases me. I feel I am still somehow creative and have some creativity. These are my motivations for painting, these two reasons.

It is the same with medium and genre. I find limitations unbearable. Many interviewers ask about my thoughts on shifting between ink painting and oil. For me, they are tools. With the tools and materials, we can play many diverse games. So, I am very free. Generally speaking, I keep some distance from other painters. It is necessary to differentiate myself from others and it is important to have independent character.

One could perhaps describe my approach to painting as: insistent and playful, random and detached. They say painting ages with the person, and that one's works are a reflection of their character. It is true.





## 王劭音的大山水： 工業化破壞之後的當代重建

面對王劭音的作品，重要的是一種審美感以及「大山水」的文化定位。山水畫本身是一個前現代的觀念，如何把前現代放到當代，或者是「疊加」或者是其他，都可能是一種「自我認同」，把當代和傳統怎樣放在一起，當看作品的時候就會發現，雖然叫山水畫，雖然有時候用水墨，但是這種山水的辨識度，山水畫當中的傳統辨識度既有又無。

比如一旦我們把畫面弄模糊了一點，就不覺得像山水，而像另外一種東西。我發現王劭音的作品當中書寫韻味非常少，更多的是一種工業廢棄物的堆積意味，最初的那張畫，我經常這幾十年，在中國看到的拆遷，破破爛爛的東西堆在那兒，但是又不是，又不完全是這種概念。又逃不掉一種疊加，包括城市水墨也在似乎與傳統有關的筆墨上疊加了工業化的改造。看起來就是帶有一點工業性的當代建築、現代建築。這種「疊加」是一種在傳統之上，疊加了一個當代的視覺感受。這個疊加不是簡單在原來圖像上重疊，而是直接把這些圖像變成了帶有工業化的硬線條、大筆觸，實際上整個構成給我的感覺是一種工業化的堆積，並不是農業時期、農耕時期的審美感受，因此你把它叫做自然，這是反自然的一種自然，是非自然的一種自然，是工業化毀壞了自然之後的一種自然，我看到的是開採石頭留下的破山破水，我看到的是工業化建了工廠之後，這個空氣都有一點完全不是原來的田園牧歌式的自然，這個「自然」和原來我們概念中的自然不一樣，即便叫做「蒼岩簡屋」，還是叫做什麼，都不是我們當年概念當中的蒼岩簡屋，我想到石濤的《岩居圖》等等，畫面是最有說服力的，而不是名字，名字是故意的一種指向，給你指向古代的傳統，當你看畫面感到一種「錯位」、「震撼」、「不知所措」，比如《大山水》我怎麼看就是座城市，站在高山上看到星星點點的燈光閃爍的城市。這樣的山水，我感覺真的不是自然，而是反自然、後自然或者是工業時期的「自然」。

王劭音在找一種語言，無論這種語言是從哪兒找到的，或者怎樣實驗過程到今天，看繪畫上那一點一點的「孔」基本是工業化時期在工業產品上留下痕跡的結果，而不是自然的筆在畫面上留下的痕跡。這個時候工業、前工業終於找到了一種計劃的吻合、重疊。

如果我們把王劭音的《空山秋意圖》對比董其昌《秋興八景冊》，董其昌為了反對吳門畫派的敘事性，小情調，特意破壞了畫面，王劭音為了反對前工業山水畫在今天不加思索、不加個性化的延續，他特別用了打破前工業的山水意蘊，而加入一種破碎的、工業的，甚至是混凝土、碎塊一樣的山石感，而不是我們習慣看到的山水感，只有通過徹底的隔斷、背離，

同時在他的精神內涵上又有絲絲縷縷的聯繫，才能使傳統走向當代，傳統到當代不是一個空的口號，而是要通過語言、理論，最後是形式的表現，其中必須有一個藕斷絲連的絲聯繫在一起，這個「傳統」在今天才能叫做復立於傳統之上的當代。

如果這個是可以作為對王劭音作品的理解，我們來看一下他的《瀟湘遺夢》，這個瀟湘遺夢我覺得是一個惡夢，夜裡醒來聽到瀟湘，感覺到不知身在何處，不知今夕是何年的感覺？我們印象中米芾的瀟湘是這樣的，董源的瀟湘是那樣的，瀟湘水面漂著船是這樣的，人是如此的溫文爾雅，但是今天所面對的山河和自然已經不是前工業時期的自然，這個自然必須重新定義，而不能把過去的自然隨意地拉過來，而王劭音表現的也是自然，但這是另一種自然。

原點圖像的新古典山水，這個題目起的非常好，有古典的觀念，又是原點圖像，更重要的還是一種在他的絲縷的聯繫，無論是效果、感覺或者是審美取向，最終表現是後工業時代面對殘破山河一種重新建立、重新回歸山水，但是面對的「山水」已經看山不再是山，但是心中依然有「我之山」這種概念。當你再回頭看《大山水》我覺得不是書寫，而是用某種指向，用某種符號的指向，指向了過去水墨的傳統，但是建構了一個當代的工業社會的山水。

這個當代很有意思，當代一定要破壞，當代一定要對過去進行破壞。比如吳門畫派，他就對元代的很多有一個背離和破壞，他覺得需要敘事，董其昌作為婁東畫派，他覺得不可以，這個敘事太甜膩了，就是換錢的，換一袋子米、一袋子麵，不行，我就要讓你看不懂，儘管是小橋流水，左邊小橋流水看的清清楚楚，畫裡很有敘事性，遠處有一個小亭子，從這條路可以走過去，到小亭子眺望過來，董其昌的畫不給你「可遊」的可能性，永遠是一幅隔斷的，使你的隔斷產生了你的時代的飛躍性的重新思考，因此董其昌如果

說有中國的現代藝術，董其昌應該是中國的塞尚，他真正的阻絕了我們在畫面上尋找可讀性、敘述性的一個先驅，王劭音在他的作品當中，我看到很多當代水墨畫，他也用這種破碎的、工業廢棄物的手法阻隔了我們通往非常通俗的農耕自然的自然概念，而是探求了水墨表現後工業時期的一種人文情懷。



## Tsao Hsingyuan

Director, Zhu Naizheng Research Center of Art

### Wang Jieyin's *Grand Landscape*: Contemporary Reconstruction after Industrial Destruction

An aesthetic sense and the cultural position of *Grand Landscape* lie at the heart of appreciating Wang Jieyin's oeuvre. Landscape painting per se is a pre-modern concept. How we integrate the pre-modern into the contemporary, or "superimpose" the two, amounts to a kind of "self-identification." How to combine the contemporary and traditional? Looking at the works, we find the tradition of landscape painting to be barely perceptible despite the appellation of "landscape painting" and the occasional use of ink.

For example, if the pictures get slightly blurred, they seem like something other than landscape. I find very few writerly traits in Wang Jieyin's works. What prevails is rather a sense of accumulation of industrial waste. The very first painting reminds me of the demolition and relocation in China I frequently saw in recent decades, with piles of rubble. Yet the idea is more than that. A kind of superimposition is involved; even when it comes to urban ink painting, some industrial transformation is superimposed on the brushwork which seems to relate to tradition. It looks like contemporary and modern architecture with an industrial touch. Such "superimposition" is about adding a contemporary visual feel to the traditional. More than a simple superimposition on the original image, it is a direct transformation turning the image into something with hard lines and big strokes pertaining to industrialization. For me, the entire construction feels like an industrial accumulation which differs from the aesthetic sense of the agrarian era. We call this nature, yet it is actually a kind of anti-nature, a kind of non-nature: a nature being destroyed by industrialization. What I see is a broken landscape made of rubble

left from exploitation, a nature with factories built following industrialization, where even the air is not idyllic anymore. Despite the appellation of the "humble house on green rocks" or others, this "nature" or "humble house on green rocks" actually differ from the idea of "nature" we used to hold. This reminds me of works like *Living among Rocks* ( 岩居圖 ) by Shi Tao. A painting is more convincing than names which intentionally indicate ancient tradition. Looking at the painting, you feel a kind of "dislocation" or "shock" and "confusion." For example, in contemplating *Grand Landscape*, I see a city with a constellation of gleaming lights viewed from a high mountain. For me, such landscape is far from nature. Rather, I see it as anti-nature, post-nature or "nature" of an industrial age.

Wang Jieyin seeks a language, no matter where it is found or how it was experimented on to today. The "holes" that appear one after another on the tableau are basically traces left on industrial products in the industrialization period rather than natural traces left by the brush on the painting. At this point, the industrial and the pre-industrial elements finally correspond and intersect according to the artist's plan.

Let's compare Wang Jieyin's *Autumn Scene of Desolate Mountain* ( 空山秋意圖 ) with Dong Qichang's *Eight Scenes in Autumn*. Dong Qichang (1555-1636) intentionally damaged the picture in order to resist the narrativity and sentimentality of the Wumen School. As for Wang Jieyin, to counter the present thoughtless continuation without individuality of pre-industrial landscape painting, he attempts to break the connotation of a pre-industrial landscape and replace with some broken, industrial sense of mountain rocks which even appear like concrete and crumbs, different from the landscape feeling we are used to seeing.

Only by complete blockage and departure, along with slight connections to spiritual

connotation, can we lead tradition toward the contemporary. "From tradition to the contemporary" is more than an empty slogan; it is to employ language and theory for finally expressing through forms. There has to be a barely connected link so that the "tradition" can become "contemporary" as being reestablished on the tradition.

Considering Wang Jieyin's works this way, let us look at his *Dreamy Xiaoxiang* ( 瀟湘遺夢 ). I feel the dream to be a nightmare: awaking in the night, hearing *Xiaoxiang*, not knowing where one is and what year it is. By impression, *Xiaoxiang* painted by Mi Fu (1051-1107) differs from *Xiaoxiang* painted by Dong Yuan (934-962). Boats floating on the Xiao and Xiang Rivers are like this; people there are so gentle and graceful. However, the landscape and nature we face today are no longer like pre-industrial nature. Nature needs to be redefined rather than whimsically confused with nature of the past. Wang Jieyin's works also represent nature, but of a different kind.

Regarding the neoclassic landscape in Circle and Dot Imagery—it is a well-conceived topic which involves some classic idea while being Circle and Dot Imagery. More importantly, it has a subtle connection by effect, feeling or aesthetic orientation. What is represented in the end is a reconstruction and return to landscape in facing the broken landscape in the post-industrial age. Yet the "landscape" we face is no longer what it appears to be. Nevertheless, the idea of "my mountain" remains in the mind. Looking at *Grand Landscape* I again, I think it's not about writing. Rather, the artist uses a certain indication, a nod to past ink tradition but one which constructs a landscape pertaining to the contemporary industrial society.

This "contemporary" is interesting. Destruction—of the past—is a necessary part of "contemporary." Take the Wumen School for example; it held narrative to be necessary

and involved departure and destruction in relation to painting of Yuan dynasty to a large extent. As a member of the Loudong School, Dong Qichang disagreed. He thought the narration was too sweet and crassly commercial, aimed simply at earning a bag of rice or noodles. He decided to make incomprehensible paintings. The small bridge and creek to the left are painted clearly and depict a full story; faraway, there is a small pavilion accessible from this path and one contemplates this scene from the small pavilion. Yet, Dong Qichang's works do not offer the possibility of "roaming." There is always a blockage that makes viewers rethink over leaping time frames. Thus, if Chinese modern art exists, Dong Qichang should be the Cézanne of China, a pioneer who managed to block us from seeking readability and narrativity in a painting. In Wang Jieyin's works, I perceive many traits of contemporary ink painting. He also employs the fragmented approach with industrial waste to block us from the common idea of nature of the agricultural period and explores a kind of literati sentiment with which ink comes to express the post-industrial era.





作品  
Artworks





Verdant

蒼潤

Acrylic on canvas 布面丙烯

40 cm x 200 cm

2018



Falling Mist

氤氳

Acrylic on canvas 布面丙烯

40 cm x 200 cm

2018





Minimal Silence

簡寂

Acrylic on canvas 布面丙烯  
40 cm x 200 cm  
2018



Sublimation

化境

Acrylic on canvas 布面丙烯  
40 cm x 200 cm  
2018



Garden  
園林

Acrylic on canvas 布面丙烯  
100 cm x 135 cm  
2016





Grotto Hidden in Greenery

幽岫綠意

Acrylic on canvas 布面丙烯  
200.5 cm x 100.5 cm  
2017



Grotto Hidden in Greenery (Details)  
幽岫綠意 (局部)







Song of Dawn  
晨曲

Acrylic on canvas 布面丙烯  
390 cm x 220 cm  
2017



Grand Landscape (Details)  
大山水 (局部)



Grand Landscape  
大山水  
Acrylic on canvas 布面丙烯  
170 cm x 150 cm x 2  
2016





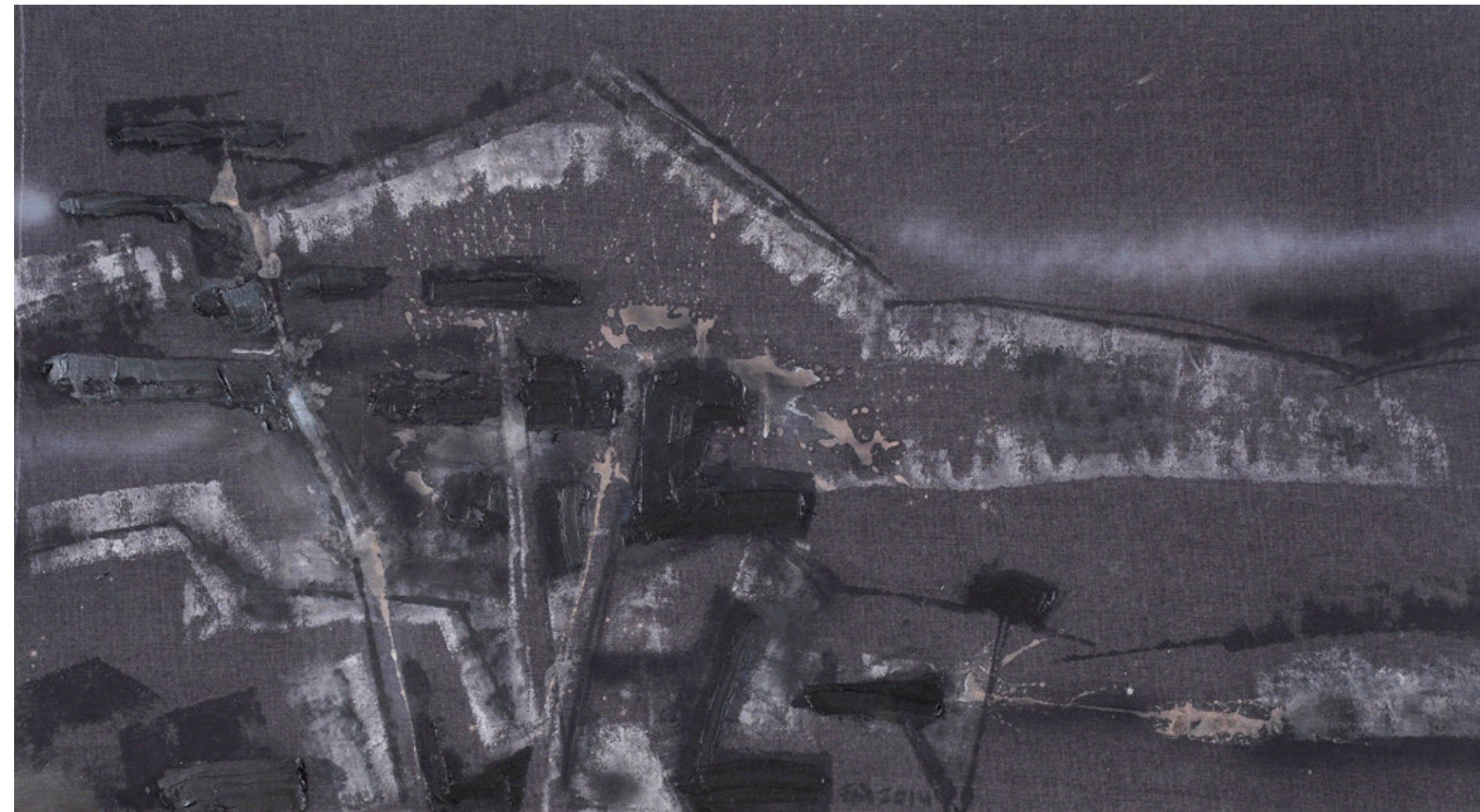
Night Scene 1

夜色一

Acrylic on canvas 布面丙烯

120 cm x 220 cm

2014



Night Scene 2

夜色二

Acrylic on canvas 布面丙烯

120 cm x 220 cm

2014





Light of Dawn

晨光

Acrylic on canvas 布面丙烯

130 cm x 230 cm

2015

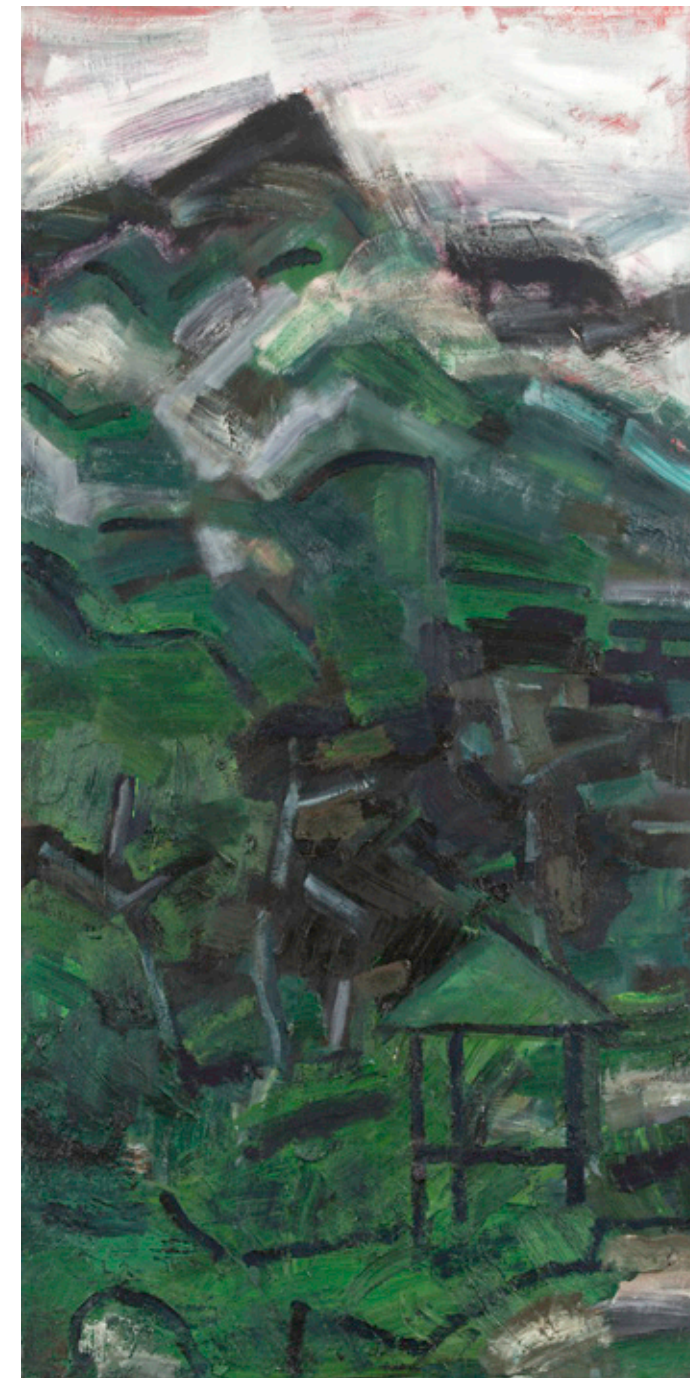
Light of Dawn (Details)  
晨光 (局部)







Green Pavilion (Details)  
綠亭 (局部)



Green Pavilion  
綠亭  
Oil on canvas 布面油畫  
200 cm x 100 cm  
2016



## 牛宏寶

中國人民大學藝術學院院長，  
哲學系教授

王劭音的畫面裡始終有一種重疊性的東西。無論這個重疊是來源於斷裂也罷，還是連接也罷。當然這裡面有一個發展契機的東西，可能會呈現出「兩種重疊」：一是像王老師這樣一代人，我們這一代人自身經歷本身的「重疊性」。中國經驗獨特性的東西，我們不是一個線性的經驗史，而是一個「重疊性的經驗史」，對中國來講是「重疊的經驗史」。這個「重疊性」是中國人經驗現代性非常重要的一個維度。王老師的畫面裡頭「重疊性」是特別值得關注的。為什麼王老師能夠把重疊性以這樣的方式呈現出來？為什麼把重疊的東西不太具有特別斷裂層面的東西整合在一起，把矛盾不是特別大或張力不是特別大的東西整合在一起，王老師在早年的經驗裡頭「套印」，版畫的套印過程對其思維有非常大的影響。王老師幾個長卷的《大山水》，《大山水》的構圖像套印一樣，套印的痕跡在裡邊。

《玄幻山水》2016年這一作品類似於家具結構，留白裡頭有著「雲煙」感覺之間的關係，這個疊加、重疊裡有自身的一些道理在裡頭。王老師的思考一直是把對中國人現代性經驗的重疊性，在心裡重疊中打上一個烙印，中國經驗中不可能單獨的存在，心靈的重疊和木板套印重疊之間形成一個對應的關係。王老師的畫面不是給直觀上特別美的東西，但是有一種特別蒼涼和悲蒼的東西，有時候像是回憶，在回憶的疊加中間有一種蒼涼的、悲傷的音調。哪怕是「鐵線花卉」與「硬邊山水」，都會有一種「疊加」，而使得心靈中某種柔軟的東西變得另有意義，這是王先生畫面中給人印象比較深刻的幾個方面。

## Extracts from the Grand Landscape Symposium

—

## Niu Hongbao

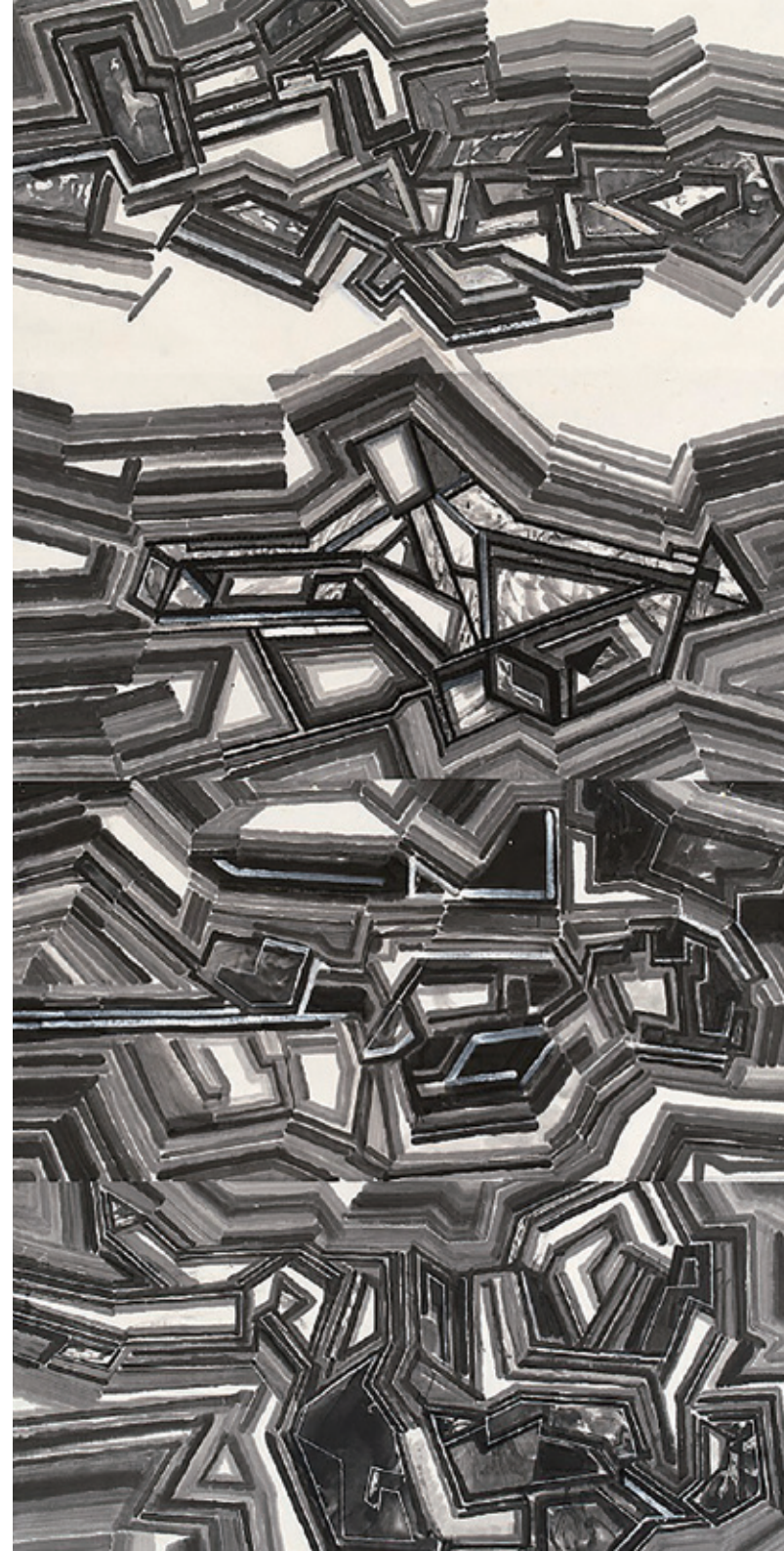
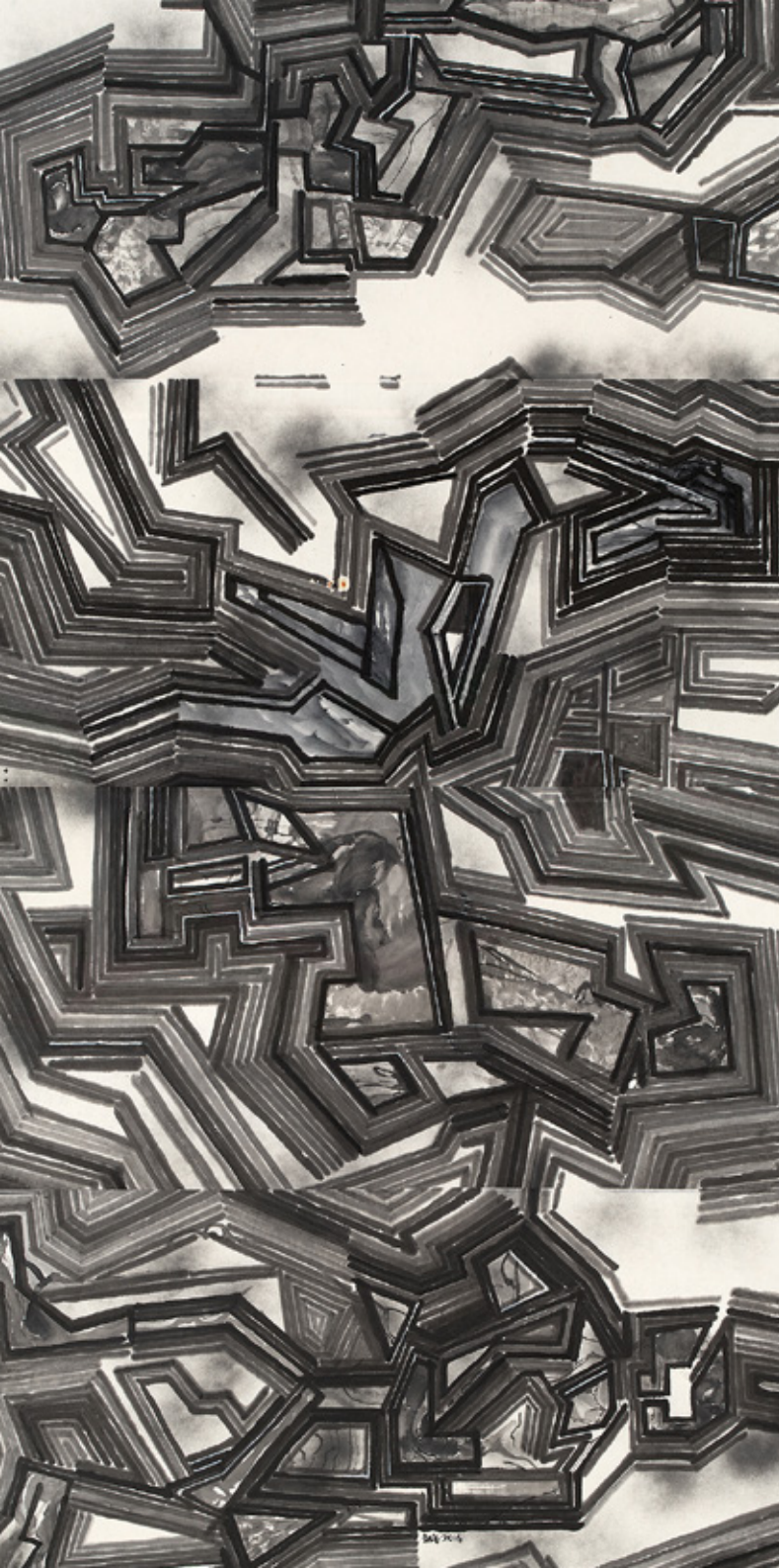
Director and Philosophy Professor, Renmin University School of the Arts

There is always something superimposed in Wang Jieyin's painting, whether the superimposition comes from rupture or connection. Of course, there's something like an opportunity for development. Two kinds of superimposition might occur. First, people from Mr. Wang's generation, people of our generation, experienced our own "sense of superimposition." What's unique about Chinese experience is that it is not a linear history of experience but a "history of experience of the sense of superimposition." With China, it is a "history of superimposition in experience." Such "sense of superimposition" is a key dimension in the Chinese experience of modernity. In Mr. Wang's painting, the "sense of superimposition" is particularly noteworthy. Why can Mr. Wang represent the sense of superimposition in such way? Why does he integrate things that are superimposed without particular aspects of rupture, things which are not quite paradoxical or do not possess so much tension? Mr. Wang worked in offset color printing in his early career. The process of offset printing greatly influenced his thinking. The composition of Mr. Wang's *Grand Landscape*, composed of several long scrolls, is similar to this process, and we see its traces within.

*Occult Landscape* (玄幻山水), made in 2016, has a structure similar to furniture. The negative space harbors links between various senses of clouds and fog. There are reasons for such superimposition. Mr. Wang has long pondered ways of impressing the Chinese people's experience of modernity into the psyche. The Chinese experience cannot exist independently. Superimposition of the mind and that of woodcut printing enter a corresponding relation. Mr. Wang's paintings do not offer something that looks particularly beautiful by intuition, but something rather desolate and tragic, which is like memory sometimes. A kind of desolate and sad tone in the superimposition of memory. Even in his "wire style flowers" (鐵線花卉) and

"hard edge landscapes," a kind of "superimposition" is involved, adding a different flavor to something soft in the heart. These are the more impressive aspects of Mr. Wang's paintings.





Magical Landscape  
魔幻山水

Ink on paper 水墨紙本  
280 cm x 139 cm x 2  
2016



## 賈方舟

著名評論家與策展人

今年4月26日於北京舉行的「大山水」學術論壇中，Beate Reifenscheid 館長多次使用「斷裂」概念，我覺得王劭音不是「斷裂」，而是「銜接」，看法正好相反。為什麼是銜接呢？所以他壓根兒不是從傳統出來的，他不是斷裂。他是在另一個基點上發展自己，他在找跟傳統的銜接，跟傳統的關係，他是這樣的。我覺得中國的藝術家、中國當代藝術既不可能在水墨圈子裡頭完成，也不可能在水墨圈子之外完成，中國當代藝術必須是一批人在水墨圈子裡邊走出來，水墨圈子以外的藝術家靠近它，但傳統也不一定是走進去，只是與傳統銜接。

從這個意義上藝術家基本是兩種類型：第一個類型：是「自內於外」的一批藝術家，像吳昌碩、潘天壽、齊白石、黃賓虹，這一代畫家都是從內往外走，像潘天壽的作品關係，大塊文章的筆觸，其實那種結構感，就是接近現代性。黃賓虹的筆墨，跟印象主義的筆觸很接近。這些人早期大都是從傳統走出來，事實上想找到一點與傳統斷裂的痕跡。這樣才能走到一個新的時代語境中來。第二個類型：藝術家的基點不在傳統而在西方，即自外於內的。首先是學了油畫、版畫、雕塑等等外表的東西，像徐悲鴻、林風眠這一批人他的基點不在傳統，基點是在西方，藝術觀念也是西方，他想作出具有中國特點的藝術，他就要找到與傳統銜接，而不是斷裂。

其實王劭音的基點不是在傳統裡面，不是在水墨裡面，儘管他現在畫了很多很精彩的水墨作品，但是我覺得他的基點是從他的版畫發展出來的。逐步延伸到各種材料當中去，他現在的作品叫大山水也好，叫什麼也好，都是他在尋找跟傳統的銜接。

其中有兩點非常重要：一、他的山水是硬邊山水；二、他的花卉是鐵線花卉。其中材料是非常重要的，他用油彩和丙烯做出來的作品那種厚度、力度，那種悲情色彩和感覺這是深嵌在材料本身語言當中。他的水墨部分在語言上顯得很柔，包括他的網狀山水都有一種「柔性」，跟前邊的作品差異很大。中國當代藝術未來的完成必須是靠操持各種材料，運用各種手段的藝術家共同來完成的，不可能單一個在一個小的範圍內來完成，儘管我們的傳統是水墨，水墨是我們唯一的老祖宗留下來的東西，是我們值得驕傲的可以繼承的一種方式，而且這種水墨趣味都是揮之不去的，不管你用什麼材料還要回到這種趣味中來，這個意義上，大家的走向又是相近的，都是從不同的方位、不同的基點、不同的材料語言上會合到一個「中國性」——一種區別於西方當代藝術的中國當代藝術，就是大都會那位策展人說的他是在「尋找非西方文化的當代藝術」，找到了中國，做了一個水墨展，我們要尋找的同樣也是非西方化的中國當代藝術。這個意義上我覺得王劭音是非常重要的，而且我覺得他的作品分量非常重，王劭音應該做大展，要在北京做一個大展。

## Extracts from the Grand Landscape Symposium

## Jia Fangzhou

Renowned Art Critic and Curator

In the academic forum that took place in Beijing on May 26, Director Beate Reifenscheid reiterated the idea of “rupture.” Yet for me, on the contrary, Wang Jieyin’s work is not about “rupture” but about “connection.” Why “connection”? Since his origin has absolutely nothing to do with tradition, his work is not about rupture. Rather, he develops on a different base. He seeks connections and relations to tradition. This is what he does. I think achievements of Chinese artists and Chinese contemporary art cannot be fulfilled within the ink painting circle; nor can it be achieved outside of it. For Chinese contemporary art, there has to be a group of artists coming out from the ink painting circle in which they are currently situated, to another group outside of the ink painting circle. Yet such an approach does not necessarily mean entering the tradition; it can mean simply connecting with tradition.

In this sense, there are basically two kinds of artists. First, a group of artists who went “from the inside to the outside,” like Wu Changshuo (1844-1927), Pan Tianshou (1897-1971), Qi Baishi (1864-1957) and Huang Binhong (1865-1955). Painters of this generation all went from the inside to the outside. For instance, the big, ample strokes by Pan Tianshou, and their sense of structure, actually approach modernity. Huang Binhong’s brushwork is very similar to Impressionist brushwork. Most of them moved away from tradition at an early stage. They actually wanted to find some traces of rupture with tradition so they could arrive at a new context of the times. The second type of artists are those whose base was not Chinese tradition but the West; they went from the outside to the inside. They first learned things related to appearance, such as oil, print, and sculpture. Artists such as Xu Beihong and Lin Fengmian were trained not in the Chinese tradition but in the art of the West, and their artistic concepts were also drawn from the West. In order to make art with Chinese traits, they had to find connections, not ruptures, with tradition.

Wang Jieyin’s foundation is actually not in the Chinese tradition or ink. Although he makes many outstanding ink works now, I think his foundation grew out of his print art, from whence he gradually expanded into diverse media. Regarding his present works, whether their titles are *Grand Landscape* or something else, they all represent his quest for connection with tradition.

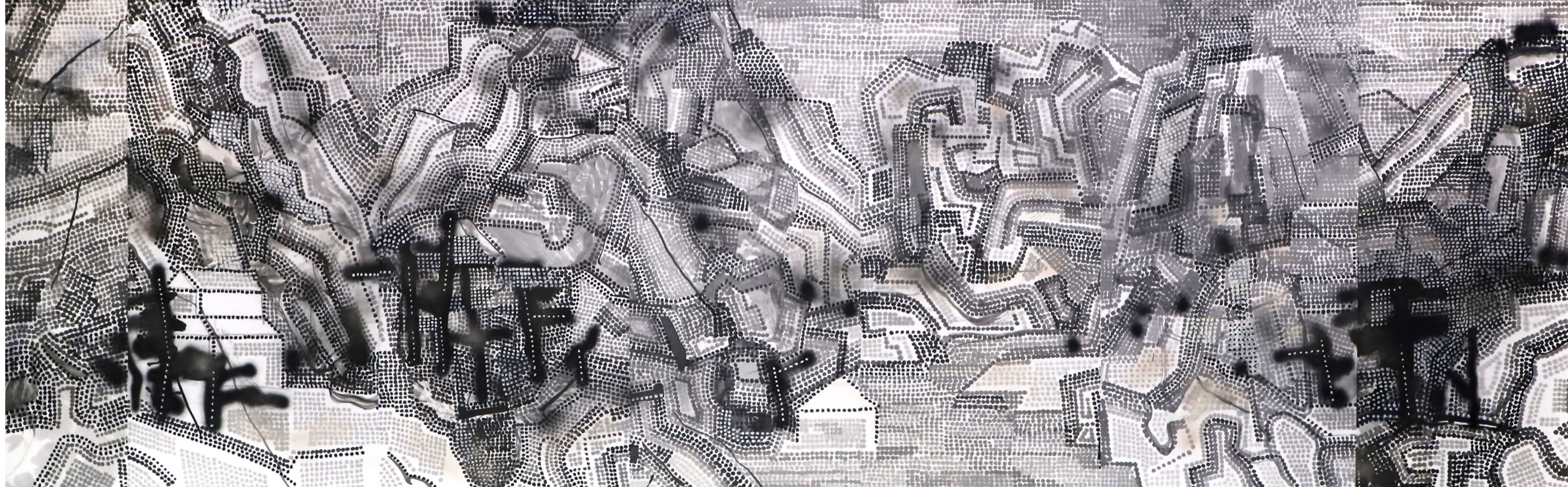
There are two important aspects: first, his landscape is marked by hard edges. Second, his flowers are painted in the wire style (鐵線花卉). Here, medium is important. His oil and acrylic works possess the kind of thickness and power, the kind of sorrow and feeling deeply inscribed in the language of the medium itself. Part of his ink works appear very soft in terms of language. Even his meshed landscape possesses a kind of “softness,” greatly differing from previous works. The fulfillment of Chinese contemporary art in the future must rely on the collective effort of artists operating with diverse mediums and employing various means. It is impossible to achieve within a single limited range, although our tradition is ink, something our only ancestors left to us, something of which we should be proud, something we can inherit, and something which today remains full of delight. No matter which material is used, we must return to such delight. In this sense, people try similar approaches. It’s all about converging on a “Chineseness” from different positions, on different bases, with different languages of material. Such Chinese contemporary art differs from that of the West. As the curator of the Met said, what he “seeks is a contemporary art which does not belong to Western culture.” He found China and curated an ink exhibition. Similarly, what we shall seek is a non-Westernized Chinese contemporary art. In this sense, I think Wang Jieyin is an important representative. I also think his works are weighty. Wang should hold a large solo exhibition in Beijing.



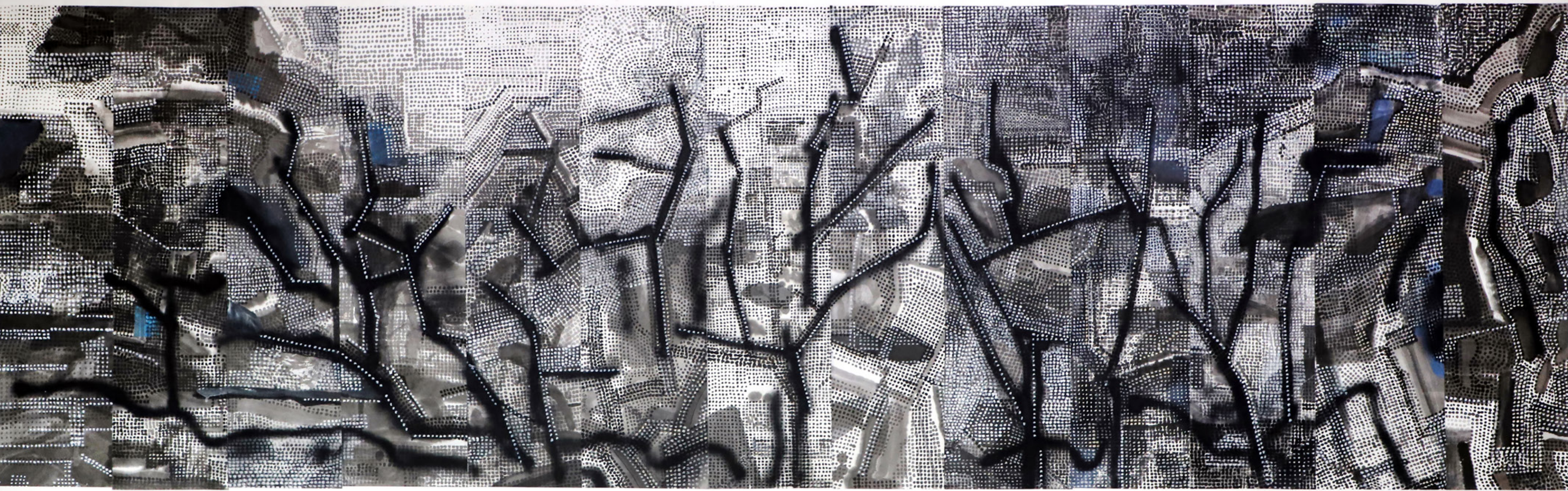
Xiaoshan Pinghu

蕭山平湖

Ink on paper 水墨紙本  
132.2 cm x 427.2 cm  
2018

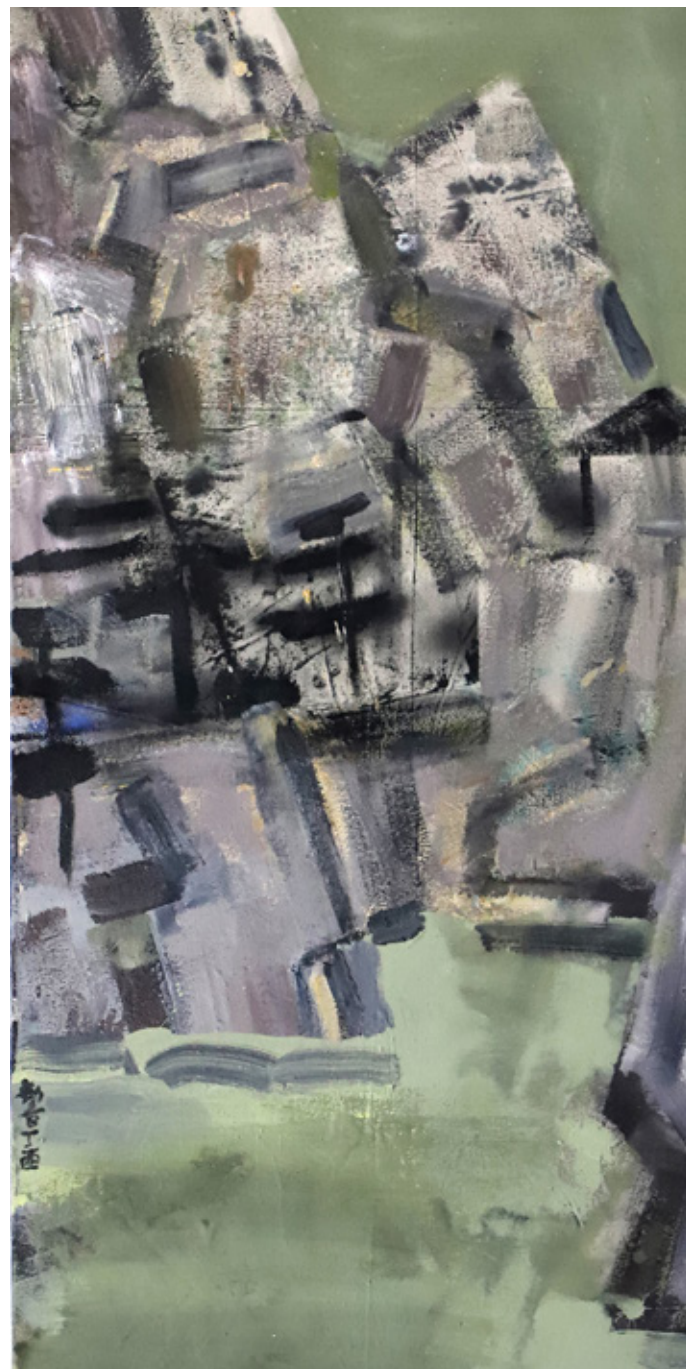






Woodland and the Setting Sun  
疏林斜陽  
Ink on paper 水墨紙本  
133 cm x 431 cm  
2018





Ancient Lake with Ashen Trees  
古潭蒼樹  
Acrylic on canvas 布面丙烯  
130 cm x 65 cm  
2017



Green Skies  
綠天  
Acrylic on canvas 布面丙烯  
73 cm x 100 cm  
2017





Dwelling 1  
幽居（一）  
Acrylic on canvas 布面丙烯  
130 cm x 190 cm  
2017



Dwelling 2  
幽居（二）  
Acrylic on canvas 布面丙烯  
130 cm x 190 cm  
2017





Floral Phalanx  
花卉方阵  
Acrylic on canvas 布面丙烯  
100 cm x 100 cm  
2018



## Beate Reifenscheid

德國路德維希當代美術館館長

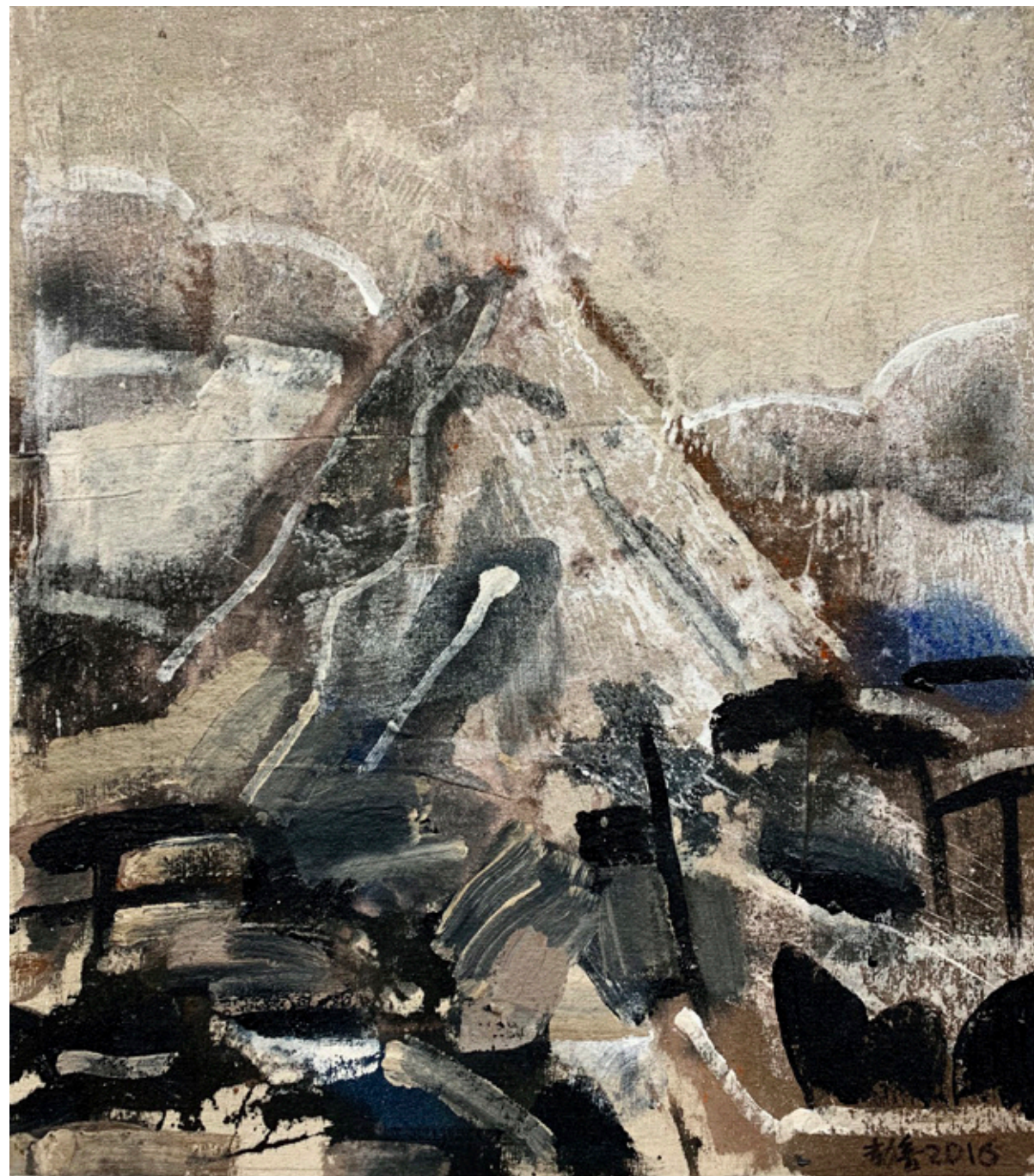
我發現在中國的傳統裡對風景和山水的理解和歐洲人和西方是不一樣的，我的直覺的感受是王老師的油畫是從中國山水的水墨中出來的，在西方是沒有這個關係的。一方面王老師強調傳統的重要性，畫面上與傳統有著呼應的聯繫；但另一方面，作品又顯示出傳統不可能自動的延續下去，強調斷裂。其中有著一種斷裂，這是一種時間性，我們和自然之間有著時間性的關聯，但這不是簡單的回歸傳統。一方面是斷裂性的經驗，一方面是對自然的重新召喚，這是一種獨特的時間性關聯。在德語或者是歐洲繪畫傳統中，「與傳統的斷裂」從 20 世紀的表現主義、後來的新表現主義、從斷裂到個人情感等，都有所表現，但沒有這麼富有張力。展覽叫「大山水」，這是想追求一種理想的、偉大的、崇高的，康德意義上的「崇高的山水」；一方面有一種斷裂性的經驗，意識到簡單回到傳統的崇高是不可能的，王劫音的繪畫總是能讓我們看出裡面的「辯證法」。在這個意義上，西方的畫家也可以向王劫音學習，德國沒有藝術家以這種山水畫的態度對待自然，他們會把自然問題說成環境問題等等，但怎麼在風景畫中面對自然，西方尤其是德國繪畫是沒有面對這個問題的，王劫音的繪畫值得西方思考。

## Beate Reifenscheid

Director, Museum Ludwig

I realized the difference in understanding of scenery and landscape between Chinese and European Western perspectives, my intuitive feeling is that Mr. Wang Jieyin's oil paintings are inspired by ink art from Chinese landscape, which in the Western world, the relationship is absent. On one hand, Mr. Wang stresses the importance of tradition, the responding connection between tradition and the full picture. On the other hand, his works shows that tradition cannot continue itself and stress the idea of "rupture." One of the many kinds of ruptures is the temporality; there is a temporal connection between human and nature, but it is not simply about returning to tradition. It is a rupture experience as well as the action of re-summoning nature. It is a unique kind of temporal connection. In the German or European painting tradition, the "fracture with tradition" has been expressed from the Expressionism in the 20th century, the later New Expressionism, from the break to personal feelings, however it does not bring out this kind of tension. The exhibition is called *Grand Landscape*. It is a desire to pursue ideal greatness in "sublime landscape"; it has a kind of rupture experience, realizing that simply returning to tradition's sublimity is impossible. Mr. Wang's paintings can always let us see the dialectics in it. There is something that I think the Western painters can learn from Mr. Wang, as no German painters would treat nature with this kind of landscape gratitude, while some may address the issues in nature as simply environmental problems. Western, especially German painting, should learn and rethink how to face nature in landscape painting by referencing from Mr. Wang's work.





Beyond Clouds  
雲間風度  
Oil on canvas 布面油畫  
80 cm x 70 cm  
2016



Gorge and Lake  
峽谷平湖  
Acrylic on canvas 布面丙烯  
110 cm x 180 cm  
2017





The Silhouette of Songyang Tower

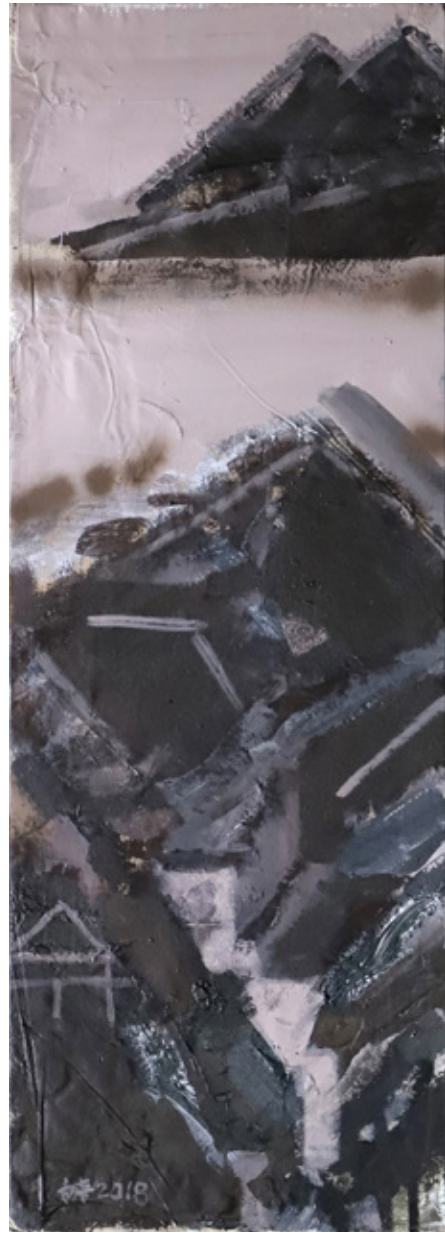
高陽塔影

Acrylic on canvas 布面丙烯

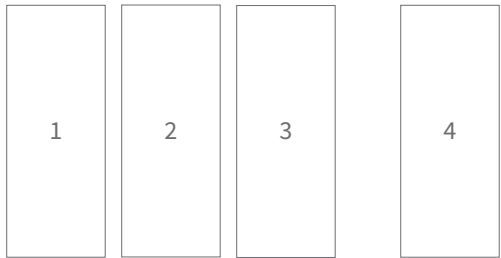
70 cm x 145 cm x 2

2017





1. The Hanging Lake 懸湖  
2. The Hollow Valley 空谷  
3. The Black Pavilion 玄亭  
4. Temple in the Deep 深寺  
Acrylic on canvas 布面丙烯, 140 cm x 50 cm, 2018





Watching the Waterfall  
觀瀑  
Acrylic on canvas 布面丙烯  
50 cm x 140 cm x 2  
2018







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





Mountain and Forest (Details) 高山深樹 (局部)



Mountain and Forest  
高山深樹  
Acrylic on canvas 布面丙烯  
110 cm x 180 cm  
2017



## 楊光

德國弗萊堡大學哲學博士，  
上海同濟大學教授

「大山水」，怎麼理解「偉大」？如果不是郭熙山的崇高、馬遠的《水圖》悠遠古典意境，還怎麼談「偉大」、怎麼為傳統的崇高招魂？正如梅洛·龐蒂評價塞尚一樣，畫筆本身就在思考，對繪畫本身的可能性進行反思，這是一個偉大的體現，沒有對哲學本身的一個反思，是成不了一個哲學家的。塞尚被畢加索稱作是所有人的父親。我們可以談幾個方面：第一，幾何構圖和古典山水意境之間的張力。第二，顏色。「墨色隱色」墨色和其他顏色的關係；第三，畫面空間構圖。我們做一個簡明的現象學描述。

第一，幾何構圖。畫冊中有一個系列叫做《幾何山水》，這裡「並置」很有意思，山水畫不講幾何構圖、透視法，如何在冰冷的幾何圖形中又召喚出傳統山水的意境，但又不是照搬，因為不可能再簡單的回到古典崇高、悠遠，但其中又隱含著中國古典美學意境的概念，比如蒼茫、古樸。所以，不能完全否定和傳統美學意境的一些聯繫。蒙德里安是幾何抽象代表人物，他的作品談不到中國東方意義上古典山水意境。如何把幾何線、點和中國山水，不是說意境，兩種美學傳統之間如何發生對話、發生關係，如何激活冰冷的幾何圖形？能夠把非常生硬的幾何圖形裡面放置一些水墨柔軟優美的東西在裡邊。這可能不是傳統的優美，只是有一些傳統的暗示，不可能照搬，而是要轉化出來。王老師做到了這一點。幾何和山水是兩種精神的對立，怎麼讓它們發生關係、如何對話和激活。這裡的問題是西方幾何構圖和中國水構圖之間、中國傳統美學之間如何互動、發生對話。

第二，顏色。王劭音的作品在顏色有著張力，底色一般是石青、灰，中間有一些藍、綠、黃、紫，深色的襯色和中間花卉溫暖鮮豔的色調之間，這種張力是西方油畫顏色的特性，比如說梵高、塞尚，他們的調色板和印象派是不一樣的，印象派的莫奈、雷諾阿的色調和塞尚完全不一樣，塞尚增加了莫奈調色板裡沒有的顏色。用海德格爾的話，在顏色爭執之間帶來一種深度，好像梵高的鞋子陰暗的、古樸的泥土等等，植物的暗示之間的張力是跟您畫面帶來一種深度，這種「深度」又不是透視法的深度。

第三，空間深度。法國的哲學家梅洛龐蒂評價塞尚的一個詞「如何挖掘自然的深度」，不是傳統透視法的深度，顏色之間的張力是能給我們帶來一種深度的維度，如同一朵花兒在泥土之上。重疊乃是一個筆記、一個標識，一個自己基本的筆觸和繪畫語言。從精神上講廢墟的堆積可以解釋，還是要回到基本的筆觸、繪畫語言上。

回到爭執上，到底是斷裂還是銜接？如何銜接？找到銜接點，每個人都是不一樣的，您通過版畫、色調之間的並置，您找到了自己的「銜接點」這是您的繪畫讓我一見鍾情的原因。

## Extracts from the Grand Landscape Symposium

—

## Yang Guang

Doctor of Philosophy, the University of Freiburg, and  
Professor, Tongji University

“Grand Landscape”: how to understand “grandness”? How to talk about “grandness” and evoke the sublime tradition, if not through the sublime mountains painted by Guo Xi (1020–1090) or the remote artistic state of classicism in Ma Yuan’s (1160-1225) *Water Album*? As Maurice Merleau-Ponty noted in his observation of Cézanne’s oeuvre: the brush itself thinks and reflects on the possibility of painting per se, incarnating grandness. One cannot become a philosopher without reflecting on philosophy itself. Picasso called Cézanne the father of all artists. We can discuss some aspects of this. First, the tension between geometric composition and the artistic state of the classical landscape. Second is color: the relation between colors on top of the ink layer, ink color and other colors. Third is the composition of the space of painting. Below is a concise phenomenological statement.

First, geometric composition. A series in the catalogue is called *Geometric Landscape*. The “juxtaposition” here is interesting: landscape painting does not involve geometric composition or perspective. Since it is no longer possible to simply return to the classical sublimity and remoteness, how can one evoke the artistic state of traditional landscapes from cold geometric shapes without copying? Yet concepts like vastness and ancient simplicity in Chinese classical aesthetics are implied. Therefore, connections with traditional aesthetics are not to be completely denied. Mondrian is the representative of geometric abstraction; his oeuvre does not involve classical landscapes in a Chinese and oriental sense. How to establish dialogues and relations between two aesthetic traditions—geometric lines, dots and the Chinese landscape? How to activate cold geometric shapes and integrate soft and beautiful things in ink into rather rigid geometric shapes? This might not be “beautiful” in a traditional sense, but it does have traditional connotations. It is impossible to copy; it has to be transformed. Mr. Wang achieved this. Geometry and landscapes make a contrast between two spirits. How to make them

relate, converse and how to activate them? The question here is how Western geometric composition interacts and converses with Chinese landscape composition and traditional Chinese aesthetics.

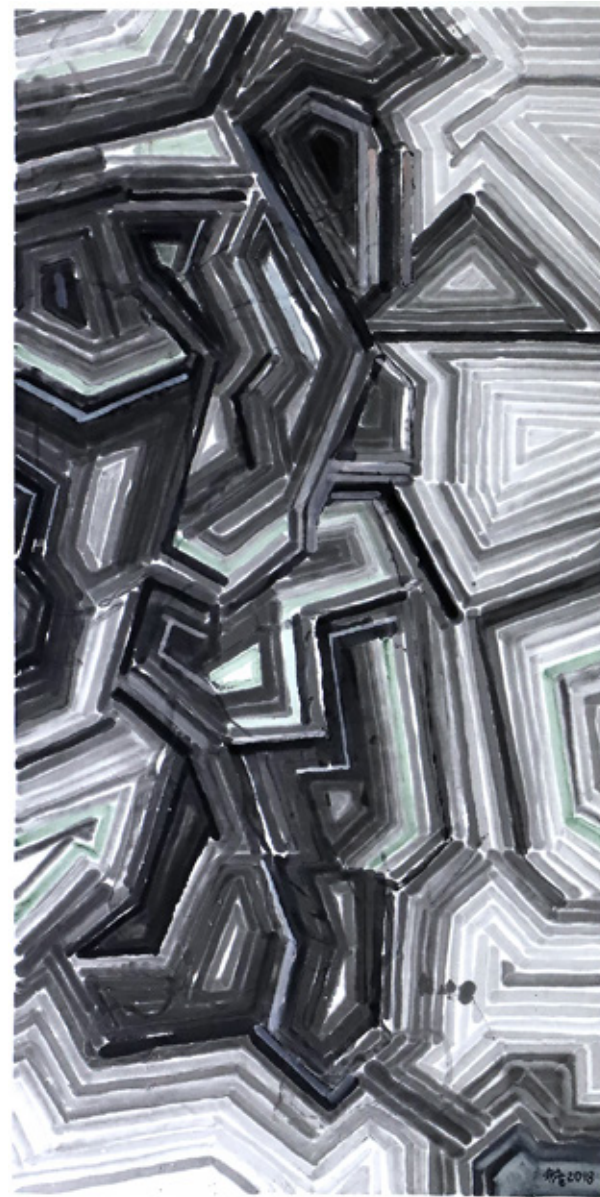
Second is color. There is tension in Wang Jieyin’s palette. The background color is usually azure and gray, with some blue, green, yellow and purple, between deep matching colors and medium-warmth bright tones of flowers. Such tension characterizes the palette of Western oil painting. Take Van Gogh and Cézanne for example: their palettes differed from that of Impressionism. Impressionist tones like those of Monet and Renoir totally differ from Cézanne’s. Cézanne added colors that did not exist in Monet’s palette. In Heidegger’s terms, a kind of depth comes out of debate on colors, like the dark and simple soil on the shoes painted by Van Gogh. The tension among suggestions of plants brings a depth to your tableau; this depth does not pertain to perspective.

Third is spatial depth. French Philosopher Merleau-Ponty’s observation of Cézanne’s work involves how to unearth the depth of nature, but this depth is not in terms of traditional perspective. Tension among colors can bring a dimension of depth, like a flower on the soil. Superimposition is a note, an indication, one’s own basic brushwork and language of painting. Although it is possible to explain in terms of accumulation of ruin, we have to return to the basic brushwork and the language of painting.

Coming back to the debate: rupture or connection? How to connect? Everyone has his own way in finding connections. Through prints and juxtapositions among hues, you find your own “connecting point.” This is why I became infatuated with your painting at first sight.



1. Structural Landscape - 1 結構山水之一  
2. Structural Landscape - 2 結構山水之二  
3. Structural Landscape - 2 結構山水之三  
Ink on paper 水墨紙本, 138 cm x 69 cm, 2018





在王劭音的繪畫中給我最深的印象就是「印痕」。在幾十年的繪畫過程當中畫家在追問什麼？其思考落在哪裡，什麼被改變了？什麼又以其他方式一直存在著？看畫冊的時候，我突然看到有幾個作品跳出來：比如 1963 年的水粉畫《揚帆》、1973 年的木刻《揚帆》，前後兩者主題不變，畫面的形像不變，變化的就是「語言」方式，媒介與材料變了，一套技術語言的系統被替換了。還有 2003 年《山居圖》、《淡裝圖》則又轉換為如 2001 年丙烯與油彩，最後是《山水》系列，時間點就打開了，2001 年的《中國山水》木刻，2008 年的《圓點山水》，2016 年的《魔幻山水》。

如果把《山水》系列結合起來看，我注意到王劭音早期版畫創作實踐對後來的影響，在畫家的潛意識當中保留在那裡，看變的東西比較容易，要尋找「不變」則不易，比如《大山水》那一絲絲的白線露出來，《原點》山水系列，那個水墨的點也是這樣子，摠下去、印上去。形狀的在視覺上或者是心理上都會形成一種很有趣的一種觀看跟表達的方式，包括硬邊。

當代藝術的創作實踐強調跨媒介，強調創新，強調跨界，但回到藝術家個人的創作上，個體性在哪裡？不在媒介、不在圖像，而在於實踐過程中養成的難於去除的印痕，因為那些與你的個性有關。所以，王劭音的藝術探索是四面出擊的，但是語言層面上，總會保留著某種腔調，也有習慣的原於他自己的語言特質。王老師一以貫之的無意識，這是一個畫家的語言風格與生命形式，不可替代，不可取代，獨一無二的語言系統和生命形式就是印刻與印痕，作品總是看起來像版畫，實際上是水墨作品，油性作品、丙烯作品，都來自於印刻的原初感覺，其黑白關係、硬邊線條和抽象線條、肌理關係和筆觸感，刀痕感、筆觸感，深琢感，來自於一種銘記世界的願望。

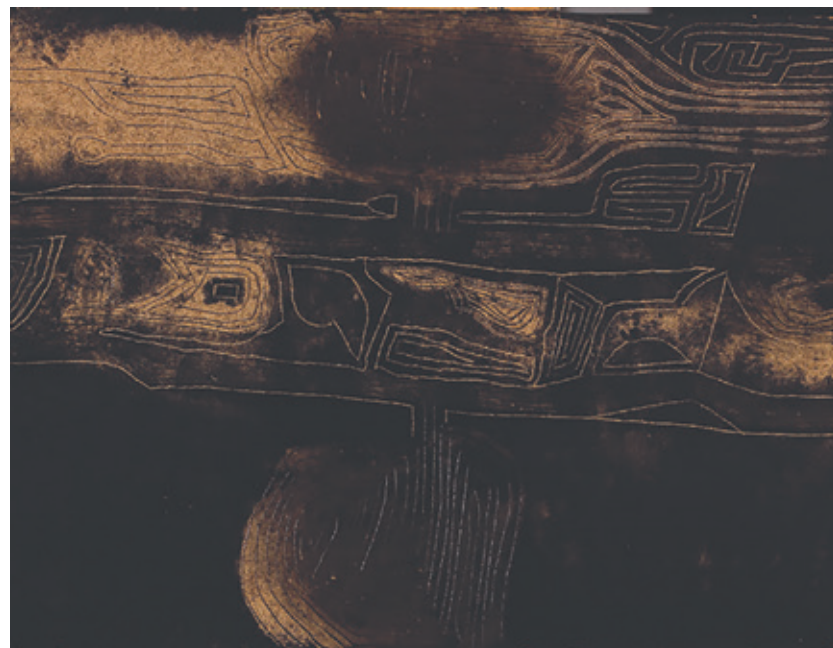
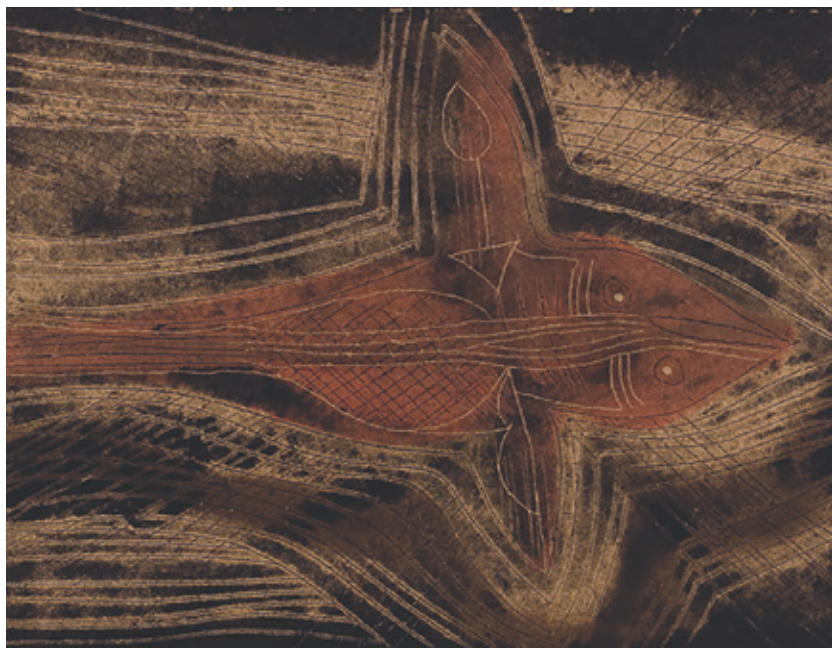
What impresses me the most in Wang Jieyin's painting is the "trace of print." What is the object of the artist's interrogation in the painting process spinning several decades? Where is the anchor of his thinking? What is changed? What remains in another way? Reading the catalogue, some works suddenly caught my eye. For example: a gouache made in 1963 and a woodcut made in 1973 are both titled *Sailing* (揚帆) and show the same images. The differences lie in the "language," media and materials. A linguistic system of technique is replaced. Also, *A Residence in the Mountain* (山居圖), made in 2003, is converted to oil paints in 2001. Last is the *Landscape* series. The beginning point of his period is marked by a woodcut titled *Chinese Landscape* (中國山水), made in 2001, followed by *Circle Dot Landscape* (圓點山水), made in 2008, and *Magical Landscape* (魔幻山水), made in 2016.

Looking at the *Landscape* series as a whole, I notice how Wang Jieyin's early printmaking practice influences his later work, being preserved in the painter's subconscious. It is easier to see changes and hard to see what "remains." Take, for example, the fine white lines exposed in *Grand Landscape*. Similarly, ink dots in *Original Point* (原點) landscape series are pressed and printed this way. Whether visually or psychologically, the shapes provide a very interesting way of viewing and expressing, including hard edges.

Contemporary art emphasizes the importance of creativity, cross-media, and cross-disciplinary practice. Yet returning to an individual artist's work, where does the individuality lie? Not in media or image, but in the traces of print produced in the practice process that are hard to omit because of their relation to one's personality. Therefore, Wang Jieyin carries out his artistic quest from every direction. But on a linguistic level, a certain tone always remains, partly originating from the linguistic character he used

to possess. The persistent non-consciousness of Mr. Wang is about a painter's style of language and form of life. Irreplaceable, it's a unique system and form of life made of inscriptions and traces of print. While the works always look like prints, they are actually ink works, oil paintings and acrylic works. All come from the original feeling of inscriptions. The black & white relations, hard lines and abstract lines, textural relations and sense of brushwork, traces of cut and the sense of deep carving come from a hope to inscribe the world.





- 1. Eden - 1 伊甸 - 1
- 2. Eden - 2 伊甸 - 2
- 3. Eden - 3 伊甸 - 3
- 4. Eden - 4 伊甸 - 4
- 5. Eden - 5 伊甸 - 5
- 6. Eden - 6 伊甸 - 6
- 7. Eden - 7 伊甸 - 7

Original Wood Carving 木刻原版, 30 cm x 40 cm, 1994





我代表上海的朋友說幾句，我認識王劫音老師是在 85 年，我剛剛大學畢業，他們是上海版畫協會組織的，整個對新潮美術是一種熱情的歡迎，而且他們自己在一批版畫界的朋友，自己在做作品，一方面他們充分發揮了版畫傳統語言：肌理、刀筆、造型等，但是他們在形式上已經是向現代主義形式要素方向發展。他們當時在上海美術界，這支力量非常活躍，力量很強，他們有很多人在海濱協會組織裡邊，上海的油畫、水墨畫、版畫，版畫是非常重要的，而且是共同組成了上海美術的強大。

王老師的作品一直在思考，是在畫布上思考的畫家，並且他的思考一直在畫布上能呈現出來，看他每一個階段的發展，就知道整個一個思想觀念到他的思想中，要進行融化、消解變成形式以後，才能在畫布上留下痕跡，所以畫面上痕跡是他思考的結果，絕對不是照抄照搬別人的結果，他雖然是畫版畫的但是我覺得版畫給予畫畫空間、掌握畫面結構的一種能力。他整個畫面不管畫得很小、很大、大筆觸、小點點等等，整個畫面疏、密、松、緊，整個氣度上，他都把握到好處。有一些評論家會把他的作品放到意象畫裡面，意象畫的最高境界就是氣韻生動。是不是整個畫面的意境和他的心態，和他想反映的境界要充分溫和呢？這就是意象畫的最高境界。

中國古代批評家提出的意象、意境的標準非常難達到，好處是永遠高懸，你永遠往前走，你這個目標就是「他者」，「他者」永遠高高在上照耀著，看你在追隨他者的路上走到什麼地步，這就是中國的意境的妙處，他有一個宏大的目標，像宗教一樣。所以中國是對自然、對生命的敬畏和一種倫理上的把握來引導出人們往這個方向走。無論是審美、無論是道德，有它的「道 / 道理」。

我們看王老師 2015 年、2016 年的這批作品，畫面上這些花鳥、山水，看上去裡邊有很多內容，但是一下子說不出確切的內容。他作為一個中國人，把中國的歷史和現實，中國人心靈裡面的追求、渴望，他經歷的苦難都已經融化為色彩、筆觸裡，融化為畫面的一種說不清楚的意境和一種追憶。所以覺得在這方面，他是繼承了林風眠和吳大羽的優秀傳統，讓我們想到林風眠畫的那些風景。我覺得真正把林風眠這條路繼續往下走的，並不是在表面上那些符號，確是要把握中國大道以後，表達出中國的悲哀和願望，才能把握到林風眠的精神。王劫音後來有一些山水還把西方現代科學的一些符號，人們現在生活的方面融化到「山水」裡面，當然這個「山水」的背景還是大的悲憫的世界，但是符號在這個悲憫的世界裡也變得比較有生命，不是那麼生冷，像沒有生命，顯得有溫暖、有點兒質量感、有生命可交流的原子一樣的互動。

## Extracts from the Grand Landscape Symposium

### Xu Hong

Researcher, National Art Museum of China

I speak on behalf of colleagues in Shanghai. I encountered Mr. Wang Jieyin in 1985, the year I graduated from college. As part of the Shanghai Print Association, the members passionately welcomed the avant-garde. Moreover, their friends in the print circle employed the traditional language of print to the full, including aspects of texture, carving, drawing and form. But in terms of form, they had already moved toward key formal elements of modernism. They represented a very active and strong force in the Shanghai art world at the time. Many of them belonged to the Haibin Association. Among oil painting, ink painting and print practices in Shanghai, print was vital and contributed to the strength of fine arts in Shanghai.

Mr. Wang's works continue to think. He is a painter who thinks on the canvas. Also, his canvases continue to represent his thinking. Examining the development in each phase of his career, we see when an entire concept come to his mind. He has to melt and dissolve it into forms before leaving traces on the canvas. Thus, traces on the canvas result from his thinking and never through copying others. Although he creates prints, I think print endows the artist with an ability of grasping the space and structure of painting. Whether the painting is tiny or large, be it big strokes or tiny dots, the artist manages to adequately master space, density, sparseness, closeness and the overall momentum of the whole picture. Some critics would categorize his works as Imagist painting ( 意象畫 ); the highest level of Imagist painting is "vivid spirit resonance." Does the artistic state of the entire tableau adequately correspond to his state of mind, to the state he wants to reflect? This is the highest level of Imagist painting.

The criteria of imagery and artistic state proposed by ancient Chinese critics are difficult to attain. The good thing is that they remain lofty and lead you forward; your goal is "the other"

which always shines aloft, depending on how far you go on the way following "the other." This is the fabulous aspect of the Chinese artistic state: it involves an ambitious goal, like a religion. So, with the Chinese, they are led toward this direction through awe for nature and life as well as an ethical comprehension. "Tao/Reason" is involved whether in terms of aesthetics or morality.

Looking at the group of paintings Mr. Wang made in 2015 and 2016: the flowers, birds and landscape seem to carry rich content which nevertheless cannot be verbally described precisely at once. A Chinese himself, he melted China's history and reality, the Chinese people's spiritual aspirations and longing, and the hardship he experienced into colors and strokes, into an ineffable artistic state and reminiscence in the tableau. So, in this regard, I think he inherits the excellent tradition of Lin Fengmian and Wu Dayu, evoking the landscape painted by the former. In my view, it is not apparent signs that make a true continuation of Lin Fengmian's path. Rather, it is only by grasping the great Chinese Tao and expressing China's sorrow and hope that can we grasp Lin's spirit. In some of Wang Jieyin's later landscape works, he even dissolves some signs drawn from the modern science of the West, aspects of our life today into "landscape." Certainly, the context of such "landscape" is still the great merciful world. Yet signs in this merciful world also become more dynamic, not so cold or lifeless. They appear warm, seem to bear a bit quality and interact like exchangeable atoms with life.





1. The Notes of Classical Chinese - 1 古文觀止 - 1
2. The Notes of Classical Chinese - 2 古文觀止 - 2
3. The Notes of Classical Chinese - 3 古文觀止 - 3
4. The Notes of Classical Chinese - 4 古文觀止 - 4
5. The Notes of Classical Chinese - 5 古文觀止 - 5
6. The Notes of Classical Chinese - 6 古文觀止 - 6

Sketch 素描, 40 cm x 27 cm, 2004







藝術家簡介  
Artist Biography



## 藝術家簡介

# 王 劼 音

1941 出生於上海市

1966 畢業於上海美術專科學校

1986 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

2019 《大山水——王劼音個展》，3812 畫廊，香港藝術中心，香港  
《3812 藝術家聯展》，《水墨現場台北展博會 2019》，台北花博公園爭艷館，台北

2017 《心·景 四》，3812 畫廊藝術家聯展，《水墨藝博 2017》，香港會議展覽中心，香港  
《「元素」3812 畫廊藝術家聯展，台北國際藝術博覽會 2017》，台北世界貿易中心一館，台北  
《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 《四人畫展》，法國羅斯特勒南  
《中國小幅油畫作品大展》，上海

1994 《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

1991 《王劼音個展》，上海油畫雕塑院，上海

1990 《王劼音個展》，法國語言學院畫廊，新加坡

1987 《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

1986 《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  
《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  
《中國當代版畫精品邀請展》，寧夏銀川  
《王劼音個展》，雲南美術館，雲南昆明  
《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  
《「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

1941 Born in Shanghai, China

1966 Graduated from Shanghai Academy of Fine Arts

1986 Studied in Vienna University of the Arts,  
Academy of Fine Arts Vienna

Currently works and lives in Shanghai

## Major Exhibitions

2019 'Grand Landscape-Wang Jieyin Solo Exhibition', 3812 Gallery, Hong Kong Arts Centre, Hong Kong  
'3812 Artists' Group Exhibition', INK NOW Taipei Art Expo, Taipei Expo Park, Taipei

2017 'Mind-Scape IV', 3812 Gallery Artists Group Exhibition, Ink Asia 2017, Hong Kong Convention and Exhibition Centre, Hong Kong  
'Elements - 3812 Gallery Artists Group Exhibition, Art Taipei 2017', World Trade Center, Taipei  
'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 10th 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 20th 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 25th session of UNTERRABNITZ painter Week', Austria  
'New Easel Painting Exhibition', Shanghai Art Museum, Shanghai

1994 'The 12th 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 10th 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 12th 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





## About 3812 Gallery

Established in Hong Kong in 2011, 3812 Gallery is recognised as the city's foremost gallery dealing in Chinese contemporary art.

2018 was an important year for 3812. In November, the gallery established a new space in Wyndham Street, Central, Hong Kong, and in a major step, launching 3812 Gallery firmly onto the international stage, opened the new flagship space, 3812 London Gallery, in the exclusive St James's district. 3812 Gallery is dedicated to fostering cultural understanding of Chinese contemporary art with "Eastern Origin and Contemporary Expression". We strive for establishing international dialogue and exchanges by uniting artists, academics, collectors and the general public through our thoughtfully curated art program. We believe that this sharing of cultural identity is essential in the understanding and appreciation of Chinese contemporary art.

## Our Name

People often ask what 3812 means? The name was born in 2010 in the French Alps of Chamonix when founders Calvin Hui and Mark Peaker joined friends to ski the infamous La Vallée Blanche off-piste run. La Vallée Blanche route starts atop the Aiguille du Midi where the treacherous 'arête' ridge (3,812m) must be navigated. The descent that day, under the clear blue skies and towering peaks of Mont Blanc, as we carved our turns in the white powder of La Mer de Glace inspired our passion and imagination. From this inspiration and in homage to the challenges overcome, our name was decided and 3812 Gallery was born.

## 關於 3812 畫廊

3812 畫廊於 2011 年在香港成立，公認為當地首屈一指的中國當代藝術畫廊。

2018 年是 3812 畫廊發展史中的重要一年。11 月，3812 香港畫廊於香港中環雲咸街的全新藝術空間正式揭幕；同月，3812 坐落於倫敦聖詹姆斯區的畫廊隆重開幕，標誌著 3812 畫廊進軍國際的發展宏圖。3812 畫廊致力以「東方根性，當代表現」的理念，推動中國當代藝術的發展以及文化交流。我們竭力透過各種精心策劃的藝術項目為藝術家、學術界人士、收藏家以及公眾創造一個國際交流的平台。我們深信，若要進一步提高觀眾對於中國當代藝術的理解和認受性，這種以中國文化交流為核心的平台是不可或缺的。

## 3812 的由來

人們經常問 3812 有何含義？2010 年，畫廊創辦人許劍龍和 Mark Peaker 與友人到法國莎慕尼 (Chamonix) 著名滑雪勝地白色山谷 (La Vallée Blanche) 旅遊，並挑戰難度，在正規跑道外滑雪。一眾人從南針峰 (Aiguille Du Midi) 頂上開始，登上海拔 3812 米的雪山。那天黃昏，在晴朗的藍天及巍峨的白朗峰 (Mont Blanc) 下，他們在茫茫白雪的冰川之海自由穿梭，激情及想像力就此迸發。這瞬間的靈感啟發我們把畫廊命名為 3812 畫廊。



## London 倫敦

開放時間 Opening Hours	:	星期一至星期五 Mon – Fri 10:00 am – 6:30 pm 星期六 Sat 11:00 am to 2:00 pm
電話 Telephone	:	+44 (0)20 3982 1863
地址 Address	:	英國倫敦聖詹姆斯萊德街 21 號 SW1Y 6PX G/F, 21 Ryder Street, St. James's, London SW1Y 6PX
電郵 Email	:	<a href="mailto:london@3812cap.com">london@3812cap.com</a>

## Hong Kong 香港

開放時間 Opening Hours	:	星期一至星期五 Mon to Fri 11:00 am – 7:00 pm
電話 Telephone	:	+852 2153 3812
地址 Address	:	中環雲咸街 40-44 號雲咸商業中心 16B 16B, Wyndham Place, 40-44 Wyndham Street, Central, Hong Kong
電郵 Email	:	<a href="mailto:hongkong@3812cap.com">hongkong@3812cap.com</a>
網址 Website	:	<a href="http://www.3812gallery.com">www.3812gallery.com</a>
微信號 WeChat ID	:	ArtGallery3812



©3812 Gallery. All rights reserved. 2019  
3812 畫廊 © 版權所有，翻印必究

未經版權持有人的書面許可，不得以任何電子、機械，或以其他方式對本出版物的任何部分進行複製、傳播或將其存儲入檢索系統。  
No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any means, electrical, mechanical, or otherwise, without first seeking the written permission of the copyright holders and of the publisher.







