



# 天空之后

王劼音水墨新作展

BOUNDLESS SKY

Recent Ink Paintings of  
Wang Jieyin

策展人 \_\_\_\_\_ 夏可君  
Curator \_\_\_\_\_ Xia Kejun



## 王劼音的水墨艺术：多维度的空间想象力

夏可君

中国的现代性绘画进入二十一世纪，需要给出自己更为明确的艺术语言与艺术原理的贡献，围绕东西方文化的内在结合上，这就是第三代艺术家的出现，从第一代林风眠、黄宾虹与常玉等人的表现主义开始，经过第二代的赵无极与朱德群，吴大羽与吴冠中等人的抽象语言，中国当代艺术经过 85 新潮之后，以中国大陆艺术家为主体，是否出现了第三代艺术家的代表人物？

这就是以尚扬、邱世华和王劼音等人为代表的几位年近八十岁的艺术家，而王劼音与其他几位还有所不同，他不仅仅在油画作品上有着自己的贡献，而且同时在水墨作品上，也有着自己独立的语言体系，并且对于水墨绘画有着原创的贡献与高级的表达。

本次亚洲艺术中心举办的“天空之后 - 王劼音水墨新作展”，就是纯粹体现王劼音先生水墨精神贡献的展览，本次新作展，让我们看到一个老艺术家如何在耄耋之年还能有着如此的创造力与活力，王劼音从自己版画的重复与多联方式出发，辅以油画的创作方式，又回到水墨精神的原点，以抽象的点线重构整个中国传统的文脉，形成了自己多维空间重构的艺术语言。

本次展览，为我们呈现出王劼音水墨作品的四个方面。

第一是“看图识字”系列。王劼音发明了自己的“字象”艺术，试图让汉字的书写通过绘画方式的重构后，生成出新的面貌。

通过孩子气拙稚的拆字方式，激发了天趣的惊讶，其火文般的残字，带有局部的神秘，让残损的文字被拼贴的覆盖物加以重构，文字与纹理相互叠印中，回旋出生命的律动，偶发的禅意与老旧的残文彼此共鸣，如此新造的文字如同汉字的魂魄在呼吸。

艺术家的创作方式异常独特，这是他从其它书法家废弃的书法作品出发，或者颠倒方向，或者以颜料喷洒形成油画一般的基底，就覆盖原先的书法墨迹，然后撕碎字形，以碎片加以拼贴，叠加在已有字形上，彻底改变了已有的字形，使之模糊，错叠，形成错视的叠印效果，打散了已有的文字结体，模糊了字形，仅仅留下残碎的墨迹，画面的多重图像与多重空间就被建构起来。或者加以回旋游走的线条，展开自由的书写。

因此，这些作品也并非仅仅是水墨作品，其中有着油画艺术家对于材质复杂细腻的处理，对于文字墨迹与平面空间的多维组合。如此的独特创作方式，让文字的原初形态显现出来，让文字与图像回到了最初的混沌状态，这是一个字形混沌初生的状态，似乎艺术家发明了一种新的文字，这充分体现出老艺术家保留了原始天真与野性的想象力，以其组合拼贴方式激活了自由游戏的空间想象力。

本次展览的第二个系列则是“点构山水”。王劼音回到了绘画的原点，就是以抽象的“点”来建

构古典山水画，或者回应自然重新生成的可能性，这并非直接回到山水画，而是寻找新的起点。

艺术家纯然以“点”来建构出自然的内在运动的世界：一方面，这是与他对于油画的思考相关，他的《大山水》系列，就是以保罗·克利（Paul Klee）式的简化，以线条和三角形来建构一幅幅意象化的山水画，融入大地一般漆黑的苍茫色调，抓取了自然的神魂。同样，王劼音也是以此黑色质感来处理水墨，但不同在于，这就是另一方面，则是走向“纯粹的点”，“指点”出另一个玄远多变的世界：是圆点，山水画的墨点或苔点，零点，数码点，点击，有时候加入少许丙烯颜料，又带来了亮度与厚度，使二维平面更为具有明暗空间的多维变化，这是点的呼吸，也是点的回旋，重构出一个旋转与玄秘的新山水，浑厚的气场还幻化出数码时代的群像，天真的游戏与苍劲的荒古可以同生。

以如此多样含义的圆点，王劼音形成了自己对于山水画的重构。这不再是传统山水画的世界了，而是一个数码化的多维世界，在山水画的造型中，似乎出现了脚手架、摩天楼与机器人的形象，这是一种有意的错视？还是一种偶发的效果？

这里有着艺术家对于空间重新建构的独特方式，王劼音总是以片断来建构画面，以一条条屏状式的片断来组合，不是画出一幅完整的绘画，而是保持绘画的开放性，总是从一个个日常偶发的片断开始，然后在几个相关的片断中，寻找出可能的组合关系，再加以串联重组，这就充分保持了创作的自由感，组合的快乐，即兴的鲜活性，如此的游戏才是艺术创作的根本，而不陷入到程式化固定手法的重复之中。

因此，我们就看到这些作品在组合中，出现了空间的幻象，出现了一些完全异质的形态，激发出孩子般充满灵性的想象力妙趣！

这是三重时空组合的世界：前现代传统的山水画出发的气韵生动的自然世界——现代性大都市带有几何空间形态的现代主义构成空间——数码虚拟玄幻变化的后现代空间，这是中国混杂现代性最为内在融合的想象力重构，是有着中国特色的现代性艺术语言的重构。

过去十年来，王劼音一直以如此的圆点建构着自己水墨世界的想象图景，尤其在之前巨幅的《玄幻山水》系列上，充分利用水墨干湿浓淡的变化，利用点数带来的凹凸启发，在二维平面上做出了更为深度错视与空间玄幻的作品，既有着墨色的微妙变化又保持了山水的轮廓形态，还充盈着苍茫的诗性意境，一个已经远去的古典图景，但却又以数码的虚拟生成方式，在向着我们无尽的涌动，带来天空之后的天空！

本次展览的第三个系列则是几何化的“线缘迷宫”，王劼音再次改变了手法，从点走向了线，这一次是以“线”开始缘构出更为具有几何形的世界，让线自由地游走，突出线块的重量，空间凹凸的深浅，叠加的环套，家具式的纹理，外框的套框，辅以丙烯的色调，加入回旋的速率，形成迷宫的都市，石块的灵台，这是抽象几何与自然地理的幻化重组，建构出无数回旋与幻游的天空。

本次展览的第四个系列，与之前的几个系列相关，但更为体现出王劼音艺术世界的总体抱负，这就是他要重构出自己的“文化历史的图像志”，建立自己的“图像集”与文化历史的想象谱系，建构自己的“天空之上”的天空：从汉字的想象造型到中国宋代的山水画，他还试图发现中国古代

## Wang Jieyin’s Ink Art: Multi-Dimensional Space Imagination Xia Kejun

Since Chinese modern painting enters the 21st century, it is required to showcase more explicit artistic language and artistic principle contribution based on the internal combination of Eastern and Western culture. Beginning with the expressionism of the first generation of Lin Fengmian, Huang Binhong, and San Yu, after the second generation of Zao Wou-ki and Zhu Dequn, Wu Dayu and Wu Guanzhong’s abstract language, Chinese contemporary art was mainly based on mainland Chinese artists after the 85th New Wave. Is there a representative of the third generation of artists?

Representatives of the third generation of artists refer to several artists who are nearly 80 years old, represented by Shang Yang, Qiu Shihua, and Wang Jieyin. Among them, Wang Jieyin seems different from the others since he not only paints oil paintings, but also has original contributions and advanced expressions to ink painting.

The "Boundless Sky - Recent Ink Paintings of Wang Jieyin" held by Asia Art Center this time purely reflects the spiritual contribution of Wang Jieyin's ink art. It allows us to show the creativity and vitality in his 80’s. Wang Jieyin started from the repetition and multi-joint method of his prints, supplemented by the creation method of oil painting, and returned to the original point of the spirit of ink and wash. He reconstructed the entire Chinese traditional context with abstract dots and lines, and formed his own artistic language of multi-dimensional spatial reconstruction.

This exhibition presents us four aspects of Wang Jieyin's ink works.

The first is the "Flashcards" series. Wang Jieyin invented his character image art, trying to make the writing of Chinese characters reconstructed through painting methods to generate a new look.

Through the childish and naive way of dismantling characters, he reconstructs with partial mysterious fire-like residual characters, making the text and texture overlap each other, revolving the rhythm of life. Thus, the occasional Zen and the old residual characters resonate with each other, and such newly created characters breathe like the soul of Chinese characters.

The artist's creative method is unique since he starts from the calligraphy works discarded by other calligraphers, or reverses the direction, or sprays paint to form an oil painting base, covering the original calligraphy ink. He used fragments to collage and superimpose on the existing glyphs, completely changing the existing glyphs, making them blurry and staggered and forming a illusion overprint effect. In this way, it only leaves scraps of ink, and multiple images and multiple spaces of the painting are constructed. He applied circling and wandering lines to develop free writing.

Therefore, these works are not just ink and wash works, they include the oil painting artist's intricate and delicate processing of materials, and the multi-dimensional combination of text, ink and plane space. Such a unique method of creation allows the original form of the text to be revealed, and also allows the text and images to return to their original chaotic state. It seems that the artist has invented a new kind of text, which fully reflects that the old artist has retained the original naive and wild imagination, and activated the spatial imagination of free play with its combination and collage method.

The second series of this exhibition is "Pointing the Landscape". Wang Jieyin returned to the origin of painting. He used abstract points to construct classical landscape paintings, responding to the possibility of natural regeneration. This is not a direct return to landscape painting, but a search for a new starting point.

The artist only uses points to construct the world of natural inner movement. On the one hand, this is

器物的形状，汉画像拓片的魂魄余影，唐代壁画的斑驳残影，并且付诸于生命的舞蹈。因此，既有日常片断的随机重组，也有古典图符的还魂，拓片与版画，造型与表现，以其炉火纯青的技艺，在墨点的自由游戏中，幻化出灵动的多维空间，天地人神在共舞的节律再次在画面上得到了回想。

为什么王劼音有着如此多重的变形能力与想象力？为何可以从早期版画，中期的油画花卉与后期的大山水，走向最近的水墨变体？其中有着什么样的艺术语言的贡献与启发？为何一个主要创作布面油性作品的画家还可以创作出如此独特的水墨作品？其中有着什么样的艺术原理？

其一，这是他创作方式的独特性，就是他充分利用了版画制作的程序与复制方式，将多联并置组合。王劼音总是从很多日常随意点划的片断出发，这些看似不相干的片断，一旦被并置起来，就好像版画的重复，形成相关的内在差异，但却可以激发组合的可能性。以其带有上海话所言的“白相”游戏方式，他可以自由组合，而且保持日常的随机性。这是王劼音与很多艺术家的不同之处，他保持了孩子气的天真，不陷入程序化与风格化的重复，而是跟着日常随意散淡的感觉走，保持作品的开放性与鲜活性。

其二，则是空间的想象力。运用西方几何的抽象思维方式形成凹凸的错视平面。在当代中国艺术家之中，还很少有人有着如此繁复多变的空间多维度的想象力：抽象的几何空间，玄幻的迷宫空间，都市的街道空间，山水的自然空间。

其三，借用油画的色感与喷洒的行为方式，加强丙烯的点的质感。老艺术家一直保持着孩童般的天真，这总是让我想到保罗·克利，他们相通的地方就是保持了灵活多变的多维空间的想象力。

其四，运用观念艺术的半成品与即兴创作。在文字与图像、抽象与自然、空间与材质、梦幻与技术之间，保持了相互感通幻化的能力，这是罕见的艺术天赋与本源性的天趣。

其五，运用虚拟数码的幻觉投射来重塑山水的自然空间。前现代的自然化空间——现代主义的抽象几何空间——后现代的虚拟数字空间，都被巧妙的错叠起来了。

如此多重的技艺整合，对中国的油画与水墨艺术都将非常有启发价值！

本次展览的主题是“天空之后”，这首先是艺术家对于天空大地的图像化重构，对于中国文化图像世界的总体重建，其次则是艺术家对于空间了不起的想象力，多维度空间的玄幻组合，最后则是艺术家打开了一道水墨世界的新天空，而且进入了天空之后的天空，还有着更多美妙作品等待生成，让我们对于未来的艺术世界保持好奇，保持天真的好奇与平淡的超然，这正是王劼音先生艺术创造力的秘密，是生命与艺术至高的境界，本次艺术的展览不过是对这个艺术秘密的分享，纯粹快乐的分享。

related to his thinking about oil painting. His Big Landscape series is simplified in Paul Klee style, with lines and triangles. Constructing a series of imagery landscape paintings, the picture presents the vast black tones of the earth. Similarly, Wang Jieyin also uses this black texture to deal with ink and wash, but the difference is that he moves toward a pure point and points out another mysterious and changeable world. It is dot, ink dot or moss dot of landscape painting, zero dot, digital dot which are clicking. Sometimes adding a little acrylic paint brings brightness and thickness, making the two-dimensional plane more multi-dimensional changes in light and dark space. This is the breath and the gyration of the dot which reconstructs a new landscape of rotation and mystery. The vigorous aura transforms the group image of the digital age, thus it seems as naive games and vigorous ancients can live together.

Through dots, Wang Jieyin formed his unique method of reconstructing landscape painting. This is no longer the world of traditional landscape painting, but a digital multidimensional world. In the shape of the landscape painting, the images of scaffolding, skyscrapers and robots appear. Is this an intentional illusion or an accidental effect?

Wang Jieyin's unique way of re-constructing space is composed of strips of screen-like fragments to maintain the openness of the painting. He started with fragments that happened every day, and found possible combinations among several related fragments, and then recombined them in series. This fully maintains the freedom of creation, the joy of combination, and the freshness of improvisation. Such a game is the foundation of artistic creation, and does not fall into the repetition of stylized and fixed methods. Therefore, we can see that in the combination of these works, there are illusions of space and some completely heterogeneous forms, which stimulate a child-like spiritual imagination.

This is a world of triple space-time combination, a natural world with vivid charm of modern and traditional landscape paintings, the modernist composition space with geometric spatial forms, and the digital virtual post-modern space. This is the reconstruction of modern artistic language with Chinese characteristics.

Over the past ten years, Wang Jieyin has been constructing his imagination of the world with ink and wash dots. Especially in the previous huge fantasy landscape series, he has made full use of the changes in the dry and wet shades of ink through the convex and concave inspired by points. On the two-dimensional plane, he has made works of deeper illusion and space fantasy, which not only has subtle changes in ink color but also maintains the outline form of mountains and rivers in a vast poetic mood. A classical picture has gone away, but in the form of digital virtual generation, it is surging towards us endlessly, bringing the sky behind the sky.

The third series of this exhibition is the geometric "Rim Maze". Wang Jieyin changed his technique again, moving from a point to a line. At this time, a more geometric world is constructed from the beginning of the line, allowing the line to travel freely and highlighting the weight of the line block, the depth of the space, the overlapping loops and the furniture-like texture. He used an outer frame, supplemented by acrylic tones, and added the speed of rotation to form a maze of cities and stone platforms. This is the illusion and reorganization of abstract geometry and natural geography, constructing a sky of countless whirlpools and illusions.

The fourth series of this exhibition is related to the previous series, but it also reflects Wang Jieyin's overall aspirations for the art world. He wants to reconstruct his characteristic icons of cultural history and build his image collection. Thus, he imagines the pedigree of culture and history, constructing the sky above the sky. From the imaginary modeling of Chinese characters to the landscape paintings of the Song Dynasty in China, he tries to discover the shapes of ancient Chinese artifacts, the afterimages of the souls of the rubbings of Han portraits, and the mottled afterimages of the frescoes of the Tang Dynasty. Therefore, his works include not only the random reorganization of daily fragments, but also the resurrection of classical symbols, rubbings and prints. With his superb skills, he transformed a smart multi-dimensional space in the free game of ink dots, and the rhythm of the dance of heaven, earth, people and gods was recalled on the screen again.

Why does Wang Jieyin have so many deformed imaginations? Why can we move from the early prints, the oil paintings of flowers in the middle period and the large landscapes in the later period to the recent ink-and-wash variants? What kind of artistic language contribution and inspiration are there? Why can a painter who mainly creates oily works on canvas create such unique ink works? What kind of artistic principles are there?

First, this is the uniqueness of his creative method. He makes full use of the procedures and copying methods of printmaking, and juxtaposes multiple joints. Wang Jieyin always starts from many random dotted fragments in daily life, these seemingly irrelevant fragments. Once juxtaposed, it is like the law of repetition of prints, forming related internal differences, but it can stimulate the possibility of combination. With the white phase game style with the Shanghai dialect, he can freely combine and maintain the randomness of daily life. This is the difference between Wang Jieyin and many artists. Wang Jieyin maintains a childish naivety, does not fall into the repetition of procedural and stylized, but follows the casual and casual feeling of daily life, maintaining the openness and freshness of his works.

Second, the imagination of space. He uses the abstract thinking of western geometry to form a concave-convex trombone plane. Among Chinese contemporary artists, few of which have such a complicated and varied space and multi-dimensional imagination. Wang Jieyin created abstract geometric space, fantasy labyrinth space, urban street space, and natural landscape space.

Third, he borrowed the color sense and spray behavior of oil painting to enhance the texture of acrylic points. The old artist has always maintained a childlike innocence, which always reminds me of artist Paul Klee. What they have in common is to maintain a flexible and changeable multidimensional space imagination.

Fourth, he uses semi-finished products and improvisations of conceptual art. Between text and image, abstraction and nature, space and material, fantasy and technology, the ability to communicate and transform each other is maintained. This is a rare artistic talent and original natural interest.

Fifth, he used virtual digital illusion projection to reshape the natural landscape. The pre-modern naturalized space, the modernist abstract geometric space, and the post-modern virtual digital space are all cleverly stacked.

Such multiple technical integrations will be inspiring for both Chinese oil painting and ink art.

The theme of this exhibition is "Boundless Sky", which is due to all of the artist's image reconstruction of the sky and the earth, and the overall reconstruction of the image world of Chinese culture. Second, it shows the artist's great imagination for space, a combination of fantasy and multi-dimensional space. In the end, the artist opens up a new sky in the world of ink and wash, and after entering the sky, there are more wonderful works waiting to be generated, allowing us to remain curious about the future art world and to maintain innocent curiosity and plain detachment. This is the secret of Wang Jieyin's artistic creativity and the highest state of life and art.

## 点指江山——王劼音水墨绘画的天空

夏可君

王劼音水墨绘画 2020 新作展，让我们看到了一个老艺术家非常了不起的新突破，打破水墨绘画的既有常规，突破自己之前的油画语言，纯然以日常随机的“墨点”，重构整个古典山水画与文字的图像世界，自由联结半成品的废画片断，让青铜器的纹理和汉画像的拓影得以还魂，形成抽象的网格与玄幻的空间，以时间的厚度重构一个消逝已久的梦幻世界，一个中国文化的魂魄世界。

这个世界也是老艺术家梦想的艺术天空，这一个人的天空也是古典世界之后的新世界，是天空之后的天空，它充满迷舞的动感却并不缺乏理性的构成，带有孩童天趣的“白相”却又融入沉黑苍茫的意境。转换山水画的散点与游走的整体观，以不同时间所画的半成品片断，随机地加以不同方向的颠倒组合，充分激发偶发性与即兴组合的欢愉，产生出意想不到的迷人视觉效果。

王劼音把图像元素还原为墨点的粒子式微观运动，使之带有旋转的律动与回旋的气韵，回旋出各种可能的组合空间，回响着青铜器回纹天地感应的玄音，既看似天网，又好似黑色迷宫。墨点随意的游走穿越，浓淡变化带来凸凹的错觉，变化莫测又加速了回旋，如同跑道或赛道，打破对称并去除工艺化，拟似各种形状但又加以自由变形，传统山水变幻为数码时代的机器形态，触发错觉的机趣，看似坏画却又见出机妙禅意。墨点还暗讽我们这个手指触屏的点赞时代，同时又指明网络虚拟空间无法逃逸的虚假，还暗含着指点江山的超然意趣。

王劼音以其工匠般持久工作的热情，创作出一个“点指江山”的世界，其建构起来的绘画天空，乃是一个天空之后的天空，墨点就如同生命生长的胚胎，其建构的玄幻世界也对应着画家油性作品上漆黑万古的苍劲意境，但其拙稚的游戏性，以拼图的孩童乐趣激发二维平面上的眩晕，让我们重新“看图识字”，却又在残破中唤醒文字的魂魄，让我们重新面对历史文化的“记忆图像”，让我们面对虚拟技术的幻象世界时，回到生命微妙的触感，进入心灵的天空。

## Pointing County

Xia Kejun

## Boundless Sky in Ink Paintings of Wang Jieyin

An upcoming exhibition of Wang Jieyin displays his most recent ink paintings, while also showcasing superb breakthroughs from the craftsmanship of a senior artist. Indeed, Wang breaks with the existing conventions of ink paintings and oil painting aesthetic language he acquired in earlier period. He draws random “ink spots” to reconstruct an image world of classical landscape combined with calligraphy. Though connecting semi-finished fragments of past paintings, Wang Jieyin represents an image of patterns from bronzeware and Han Dynasty stone relief, shaping an abstract grid and magical space. His persistence and endurance on work reconstruct a dream world, a spiritual world of Chinese culture.

This world is an artistic paradise hiding dreams of the senior artists, a boundless sky after the classical world, brimming with dynamic sentiment, rational structure, and joyfulness as childlike innocence as well as an artistic conception of dark vastness. In transforming scatter points and roaming panorama of landscapes, Wang randomly inverted combinations from varies directions with fragments of semi-finished works from different periods. In this regard, Wang embraces occasional and uncertain results impromptu to create unbelievable enchanting visual effects.

Wang Jieyin reforms image elements as ink dot particle in microscopic movement, which gives his works a spinning rhythm, echoing the rectangular spiral patterns of bronzeware. To some instance, his artworks resemble a sky net as well as a black maze. The random motion and penetration of ink dots together with changes in their thickness create a sense of visual misconception. In addition, unpredictable changes also accelerate the vortex, breaking with the symmetry offered by the lane on a running track or speedway and eliminating any sense of craftsmanship. His works resemble various shapes but are freely deformed, in which traditional landscapes are transformed into machine forms in the digital age, creating humorous allusion imbued with ingenious Zen Buddhist sentiment. These ink dots satirize a generation who are concentrated and buried themselves in digital phones, which highlights the inescapable falseness of cyberspace while alluding to the transcendent appeal of landscapes.

Wang Jieyin has created a world of “pointing country” with enthusiasm of his craftsmanship spirit on enduring work. Ink dots are like the embryo of life growth, surviving in the boundless sky constructed by him. On the one hand, It corresponds to a dark and eternal sense from his oil paintings, regarding as “first picture dictionary” which showcases clumsy playfulness and stimulates dizziness on the two-dimensional plane from a child’s sight. On the other hand, those calligraphy in images reminds us of historical and cultural “memory image”, leading a return to a sensation soul in mundane life from the phantom world of virtual technology.

## 旅途随笔

王劭音

### 一

旧上海法租界有条霞飞路，这条路近迈尔西埃路的地方有一条弄堂叫霞飞坊。所谓弄堂，这种建筑样式似乎北方没有，南方没有，外国也没有，只有上海人听得懂“弄堂”的意思。我 1941 年就出生在霞飞坊的一个亭子间里。

霞飞坊现在称淮海坊。沿淮海路的几幢房子已被拆去。然而，当人们从车水马龙、灯红酒绿的淮海路步入淮海坊，仍能感受到一种宁静、祥和的旧时气氛。淮海坊周围的几条小马路，变化不大，也较好地保存着旧貌。在法国梧桐的浓荫下散步，会联想到在这个地区生活过的许多文化名人。有意思的是中国美术史上的几位巨匠，如颜文樑、刘海粟、林风眠、丰子恺、徐悲鸿等，都在这一带生活过。

我父亲是江苏昆山人，原名王裕成，后改名为王允功。他酷爱艺术，喜欢画画。然而，他的画具及画作都为战火所毁，愤而改学音乐，考入南京中央大学音乐系。毕业之后到上海中学任教，有了较稳定的收入和生活。他后来执意要让我学画，可能和他没能画成画有关。父母亲是艺术的忠实信徒，他们执意要把三个子女培养成艺术家。

我九岁时即被父亲送到哈定先生那里去学画，我是哈定画室最早也是最小的学员。哈先生的教学是从临摹着手，开始的功课是照着的一套法国素描范本，练习画铅笔线条，由细到粗，由疏到密，构成一个个长方块，以后慢慢临摹具体的物象，并对着实体写生。父亲办出版社，和印刷、装订厂很熟，把我的所有作品都很正规地装订成册，使我很受鼓舞。



1943年与母亲合影

上海的画室其实是欧洲艺术在上海的一块“飞地”。画室的一套教学方法全然都是欧化的。解放后的画室和当时社会上急风暴雨式的阶级斗争有一点小小的隔膜。画室的学员，大部分是所谓的“社会青年”，往往“家庭成分”都不太好。画室奇妙地成为这“一小撮人”研究欧洲艺术的一方乐土。

在哈定画室学画是“纯艺术”。在初中时我积极参与校内少先队的宣传活动，办墙报、画报头、写美术字等，接触到为政治宣传服务的艺术，得到了另一种锻炼。我和沈兆荣都是队报《齐步前进》的美术编辑，我们同时考入浙美附中，有意思的是他后来成为书籍设计专家，在国内外多次获重大奖项，五十年后从学林出版社美术编辑的任上退休。

### 二

1956 年，我和哥哥王凯音同时赴杭州，他考入中央美术学院华东分院雕塑系，我考入该院附中。

附中的专业教学基本上是苏联模式，完全不同于上海画室的西欧式教学。上海画室里画静物、石膏、风景和人物，并无创作和习作的区别。而附中教学则强调创作，以培养列宾、苏里科夫式的能画主题性创作的人才为目标，因而很重视速写、构图和创作练习。

附中的素描和色彩教学和画室也完全不同。苏式素描是削尖铅笔在纸上作十分深入的刻画，带有研究性质，一张作业要画几十个课时。而画室素描却以短期为主，常喜用木炭，带有表现性。苏式色彩作业喜欢反复叠加，用色并不透明，力求塑造出对象的空间感和质感，如油画般厚重。而画室里则流行轻描淡写、逸笔草草的水彩。于是中国的学院里，特别是附中阶段色彩教学往往以不透明的水粉为主。

当时附中走廊里常陈列列宾美术学院附中学生的作业，这便是我们的楷模。一到周末，大家便徒步经过白堤到城里去抢购苏联出版的《星火》《艺术》《创作》等杂志及画册，在中苏友谊馆看苏联电影，自修课上分几个声部哼唱俄罗斯民歌，那真是一个“全盘苏化”的年代。

1956 年冬，“十八、十九世纪俄罗斯绘画展”来沪。我们在上海美术馆终于看到了列宾的《黑女人》、赛洛夫的《洗马》、库因兹的《黄昏》等名作，真正拜倒在俄罗斯艺术脚下。这次朝圣，完全奠定了苏派在我们心中的地位，从此我便认为上海画室的教学路线是不正确的，只有苏派才是正宗。

处于某种大一统文化环境下的人，反而会生出一种对异质文化的好奇，想方设法在当时流行的答案之外去寻找一些“非主流”的东西。我喜欢寻找不同，寻找差异。我发现即使是“全盘苏化”之下，我们对苏俄绘画的认识也有很大的局限。人们往往只认列宾、苏里科夫这条主线，而我却对另一条线如涅斯切洛夫、弗鲁别尔、科林、德涅卡等画家更有兴趣。改革开放之后，我们才知道了过去被苏联官方所封杀的马列维奇、夏加尔等大师级人物。



1956年上海向明中学毕业照



1959年在家作画中有父亲陪伴



1960年我因病休学回家，康复后设法从“浙江美院附中”转入“上海美专”预科学习。人们都知道刘海粟创办于1912年的“上海美专”，以及名闻遐迩的“模特儿事件”。许多人，甚至许多美术界人士对成立于1959年的“上海市美术专科学校”不甚了解，往往把两所学校相混。其实刘海粟的“上海美专”，在解放初的全国大专院校院系调整时，已逐步变成了南京艺术学院。我想转入的是那所新办的“上海美专”，当时该校已招有本科四个系学生五十六名，预科四个班学生一百名。

陕西北路500号，原是犹太人1920年在上海创立的“亚海尔辣西而”教堂，又称“西摩路教堂”。一年后美专又迁至原圣约翰大学旧址，占用了圣约翰的主楼——“怀施楼”，此楼原为纪念该校创始人施约瑟而得名，解放后改名为“韬奋楼”。上海美专有一流的艺术家执教，和我们预科同学接触得最多的是直接教我们专业基础课的孟光、许力民、何志强等老师。

预科快要毕业了，学校非常重视这一届学生的毕业创作，安排学生到苏州光福体验生活。1963年7月，预科学生毕业汇报展在上海美术馆展出，社会反映很好。结果王永强的《起锚》、吕吉人的《赶结渔网迎渔汛》以及我的《扬帆》，都被报道画展的文章提及，也可算是预科学习的一个较好的句号。上海美专本科不再招生，预科的同学只好各奔前程。美专领导为了留住人才，变着法子办了一个大专性质的“上海市美术训练班”，留了十八个同学“继续深造”：三人学油画，三人学雕塑，还有十二人学工艺美术。我考上海戏剧学院舞美系落榜，就被分到训练班，学工艺美术。但我对工艺美术毫无兴趣，我只好硬着头皮学工艺美术专业。

1965年夏，唯一的一届本科生毕业之后，上海美专自然终结。训练班中的油画雕塑专业留在文化局，工艺美术专业则随上海美术学校一起划归轻工业局，学校搬到位于曹溪北路502号的上海轻工业局干部学校，轻工业干校的校址是原来的土山湾孤儿院旧址。土山湾孤儿院附属的美术工场是清同治三年（1864年）由上海天主教会创办的。其中的“图画间”（习称“土山湾画馆”）后来成为中国有史以来最早的西洋美术传授机构，徐悲鸿先生称其为“中国西洋画之摇篮”。历史往往有惊人的巧合，100年后的1965年，上海唯一的一所美术专门学校又回到了它的发源地。

学校划归轻工业局之后，和文艺界的距离越来越远了，我离开纯艺术也更远了。学校强调教学要和轻工业生产实践相结合。从知识结构而言，如果说过去只学纯艺术是二维状态的话，学了设计等于多开了一扇门，进入了三维状态。在训练班学习时对彩陶、青铜、宋瓷以及民间工艺美术的学习，深深影响了我以后的创作。这三年的学习，尽管处于被动状态却让我获益匪浅。



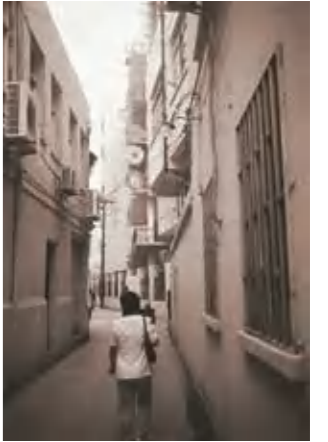
1959年上海人民公园灯柱下



1967年和同学串连到北京



1968年在上海铁路机务段深入生活



上海市美术学校边上小巷

### 三

我们原来是三年制大专，应该在1966年毕业，因为“文革”之故，1967年我们开始领工资，却留在学校里“继续革命”，直到1968年才分配工作，到上海火柴厂去设计火柴商标。我觉得火柴商标似乎绘画性强一些，不需要手写太多的美术字。

大学生进厂先要参加劳动，技术科长张有才把我带到一车间刨切组去做了一名真正的工人。上海火柴厂是百年老厂，生产方式很古老。刨切组的工人以苏北籍居多，夏天干活是赤膊、短裤、草鞋。我和工人混成一片，作为普通一员，完全融入工人的班组之中。同时也认真完成上级交下来的设计任务，但始终没有把火柴厂以及日化公司的美术设计看作是自己的事业。自从十岁进了哈定画室之后，我就梦想当画家，觉得画画最适合我。

“文革”期间，许多专家学者都被发配去从事简单体力劳动，而让工人农民进入专业技术单位“占领上层建筑”。我这样一个知识分子大学生，却又戏剧性地拥有一个“工人”的头衔，因而常有机会被借调到外单位去画画。这期间我参加了工人文化宫版画组的创作活动。

我虽然刻过一些黑白木刻，但从未搞过“正规”的套色木刻创作，套色木刻如何分版、如何把几个版套准等基本常识都不懂。我从工人文化宫的几位版画主将、在五十年代便相当知名的工人版画家董连宝、郑通校、鲍培忠那里学到了许多东西，这是我正规从事版画创作的起点。“文革”期间的木刻的缺点在于：一是比较雷同，看不出作者的个人风格；二是非常概念，人物的造型、动作，甚至衣纹都是想当然的那么几笔。我总觉得生活中的东西要生动得多，因而在创作时，画中的人物都要请人做模特画速写或拍照，力求真实。因为我有学院功底，做这些事并不费劲，但刻制出来的作品却和当时流行的样式有了一个距离，得到好评。

由于各系统可以政治需要的理由到基层单位借调美术人才，集中在一起搞创作，创作出来的作品又能参展、出画册，并被报纸整个版面刊载，客观上对工人业余美术创作起了很大的推动作用，显现出一派繁荣景象。这种繁荣却以整个文艺界只有八个样板戏、所有古今中外优秀文艺作品都遭封杀的萧条为背景。这是一道带有历史印记的荒诞风景。除工人美术作者外，还有一支比较专业的队伍，他们以上海美专出身的一些青年画家如夏葆元、魏景山、陈逸飞等为核心，作品往往比较大型，学院功底深厚，和粗糙的工人美术有很大差异。我既是上海美专出身，又有一顶“工人”帽子戴在头上，因而是左右逢源，两边都有些搭界，但又都不是主流人物。我总是边缘人物，直到现在还是如此。



1969年《文汇报》美术通讯员学习班同学合影



1980年父亲同姐姐一家四口和我们一家三口在淮海坊天井中合影

#### 四

1976年“文革”结束，我那时的母校“上海美专”已经变成中专性质的“上海市美术学校”，学校要重整旗鼓，欢迎我回校任教。1977年11月7日，我正式到美术学校报到，结束了在上海火柴厂十年的生涯。我到上海美校，负责工艺美术专业的素描课，我过去的老师丁浩、张雪父、陆光仪、应野平、乔木等先生，现在成了和我在一个教研组的同事。

我在学校里负责上工艺专业的课，课外则积极参与版画的创作活动。我们这些从“文革”中冒出来的画图人，很奇怪地会自然而然地划分出画种专业来，有的专攻油画，有的倾向国画，我则归到了版画一类。除了前面讲过的一些因素，我之所以最终成为“版画人”，和上海人民出版社的美编兼版画家范一辛先生有很大关系。我的第一幅真正的黑白木刻作品（相对于“文革”时流行的在纸上画出木刻效果的“假木刻”而言），就是范先生组的稿，作为《船台春潮》一书的插图，于1971年发表。后来我还多次为上海人民出版社作木刻插图。

1977年全国恢复高考，上海市美术学校录取了二十六名新生。1981年当这届学生毕业时，美术学校的领导决定借此举办一个大型展览。这个“上海市美术专科学校、上海市美术学校毕业生及校友作品展览”，于1981年7月18日在上海展览馆东大厅开幕，展览取得了成功。我积极参与了展览的策划、筹备，在天津路老美校的楼梯间里坚守值班，汗流浃背地负责收件。而后，上海市政府决定将上海市美术学校划归上海大学，组建美术学院。母校获得新生，令人振奋。1983年我随学校一起迁到了凯旋路30号新址。上海大学美术学院的新校牌是鲁迅字体，是我和几个同事用木刻刀刻制、油漆而成，可见我们对上海美专凤凰涅槃式的新生充满欣喜之情。

1979年，我经孔柏基老师邀请到戏剧学院美术系上过一学期课。那里的教学有点接近现代西方模式，没有一本正经的教学程式，学生们学习自主性很强。我发现他们喜欢用平刀刻木刻，较典型者如夏予冰。我做木刻从来没有想到过用平刀，可见人常会为某种先入为主的東西所束缚。于是我也试着用平刀刻作，非常有新鲜感，刻出的作品和过去的木刻大异其趣。其中有一幅《屈原像》为《新民晚报》记者李坚所肯定，他为了这么一幅黑白木刻专程来我家亭子间采访，并发表了推介文章。我在版画圈的影响渐渐大了起来。1979年底，“文革”后美协首次发展新会员，老版画家邵克萍先生是我的入会介绍人。当时美协版画组老会员只有十九人，加上新会员正好三十人。我入会第二年即被选为版画组副组长，组长邵克萍，另一位副组长是我的学长，毕业于浙江美院版画系的张嵩祖。

## 五

随着改革开放，有些朋友得风气之先出国去了。从进美院附中开始，专业学校就是以西方为标准的，满脑子的西方模式都来自于低劣的印刷品，谁不想出去看一看西方艺术的真面貌？我的机会也来了。我姐夫 Walter Fleischmann 是维也纳音乐学院的教授，应上海音乐学院之邀曾和我姐姐来沪讲学，可惜我姐姐不到五十岁就因患癌症去世。姐夫后来尽管已经再婚，却多次邀我到维也纳旅游。我对单纯的玩一向不太有兴趣，希望能到美术学院进修，他真的为我办好了在维也纳两所美术学院进修的入学手续。

1986年我在北京乘上一架罗马尼亚航空公司 RO-312 航班的飞机。第一次乘飞机，第一次出国，什么都不懂。当我终于走在维也纳的街上时，以为自己是在梦境中，又感到好像走进了一部外国电影，自己成了剧中人。

我所就学的维也纳造型艺术学院位于市中心席勒广场的一幢雄伟的古建筑内。院长 M·Melcher 把我安排在他自己的工作室内。从造型艺术学院坐环线电车两三个站就可到我就读的另一所大学：维也纳国立应用艺术大学。这个大学比较开放，外国留学生很多，气氛较为活跃。我被安排在维也纳极负盛名的画家、幻象现实主义画派的代表人物 W·Hutter 教授的工作室里。工作室在一幢现代建筑的六楼，宽敞明亮。窗外即可看见宏伟的斯蒂芬大教堂，暮色中传来钟声叮当，这时会有一丝他乡离人的漂泊之感。

Hutter 教授的油画工作室令我大开眼界。他画油画先有一个严谨的素描稿，然后仔细地将素描稿拷贝到底子做得极平的细纹亚麻布上。他的调色板十分干净，上面只挤一点点高级颜料，用笔慢慢描。他常用两支笔交替烘染出类似喷绘的效果，色彩鲜艳明亮。这种创作方法和我们习以为常的油画创作过程大相径庭。工作室的总体气氛有一点像一个设计事务所。工作室内的同学虽各有自己的创作面貌，但总体而言都十分细致、精密，每个人都有自己的绝活。有个日本同学名叫入川青史，他喜欢画繁复的波斯图案底子上的动物骨骼或化石残片。



1986年在姐夫维也纳的家中



1987年奥地利国立应用艺术大学的校门口



奥地利首都维也纳造型艺术学院的宏伟建筑

我们工作室旁边是 Adolf Frohner 教授的工作室。这个工作室的气氛正好相反，像正在进行装修的工地现场。学生们的画幅很大，都用粗纹亚麻布，颜料用筒装类的涂料，也有些颜料呈粉粒状如同水泥黄沙。地上铺着洋铁皮，用来拌和颜料。学生们活像装修工人，穿着“五彩缤纷”的工作服，大刀阔斧地干。

在国内的美术学院，教学要求很明确。而在维也纳，什么规定也没有。想想也是，艺术基本上是没有办法教的。过去国内美术学院其实主要是在教一种如何在二度平面上制造三度幻觉的技术。当然优秀的老师会在教技术的过程中对学生进行艺术上的诱导。维也纳的教授，只是尽力营造工作室的整体气氛，对学生施以潜移默化的影响。技术上的问题，一般不在美术学院解决。纯技术的问题，例如铜版画酸的浓度之类，你可以去问助教。他们的教学体系倒有些东方色彩，类似于我们的无为而治和不言之教。

我在维也纳的学习生活是彻底自由的。办完入学手续、拿到工作室钥匙之后，便再也没有人来管你。我们都是从小到大被人管大的，常常会抱怨没有自由。然而现在彻底自由了，反而觉得心里空落落，无所适从。这样的自由生活把我逼上了独立思考之路，像宇航员飞天前的训练一样，我在维也纳经过了一次失重训练。现在想起来，这种训练对我以后专业上的起飞具有重要意义。

每一个到西方去的画图人，心想往之的头等大事，必定是看博物馆。我看遍了维也纳的美术博物馆，又利用假期到欧洲其他国家去转。我对西方现代艺术的认识只到印象派为止，印象派之后的事几乎是一无所知。于是看博物馆必带一个小本子，把自己喜欢的画和作者记下来。莫兰迪、巴尔蒂斯、杜比菲、塔皮埃斯等都在我的小本子上。可笑的是当时根本不知道，这些人其实是西方现代艺术大师。有一次在苏黎世的艺术博物馆，走进一间展室，里面只有一幅巨画，至少五米以上，描绘的是室内的场景，土黄色底以黑线勾出板墙上的木纹，透视的中心点上有一个凳子，上置一盆，盆内似有血，空空荡荡，神秘苍凉，使人倒抽一口冷气。我被深深地震动，记下了作者的名字 Anselm Kiefer。直到回国之后多年才知道此人是德国绘画大师基弗。



1998年 Unterrabnitz 画家周的画展开幕  
Burgenland州的州长也专程前来出席



1998年在 Unterrabnitz 的工作室创作水墨作品

经澳门留学生梁丽霞的牵线搭桥，我认识了亚非学院画廊的主持人 Peter Dolezal 先生。他看了我的画，愿意为我办“个展”。这个名为 AAI 的画廊，隶属于亚非学院，并非商业画廊，位于维也纳九区土耳其大街伏梯夫教堂后面。面积不小，但很简朴。办展不收任何费用，但需赠一幅画给画廊，作为亚非学院的收藏。我将办展的信息告诉中国使馆，希望得到支持。这个展览展出了我在维也纳创作的二十三幅胶印纸版画。这是我的第一个“个展”，值得纪念。展览结束后，我就开始考虑回国。

1987年12月，我乘上“维也纳华尔兹”号快车前往布达佩斯，在那里转车，途经苏联在莫斯科停留数日后回国。五天四夜横穿西伯利亚，散发着氤氲雾气的贝加尔湖，以及如同月球风光的蒙古景色，震撼人心。一年半的留学生活结束了。现在回想我在维也纳主要不是学到了什么具体的知识和技能，总体而言有三大收获：一是学会了用自己的脑子思考问题；二是近距离观察了西方现代艺术状况，受到西方当代文化的熏陶；三是对中国文化有了一个远距离的重新认识，认清了中国传统文化的永恒价值。我永远也忘不了 Hutter 教授刚见到我时所说的那句话：“你到西方来有什么可学的？中国文化才是你该研究的课题！”由于中国和西方环境差距很大，一个中国人在西方会碰到许多意想不到的事情。

## 六

1989年在上海市文化局艺术创作中心主任严明邦的支持下，我以中心的名义在上海美术家画廊办了一个个展，办展过程中得到肖谷、卢治平等人的许多帮助。个展展出了在维也纳所作的版画以及回国后新作的一些纸本绘画。

1990年10月我正式调入油画系。我开始画出一批较大的油画。这以后我的油画作品顺利入选全国美展、中国油画展等国内较重要的展览，不知不觉从版画进入了油画的领地。我人到了油画系，却仍以振兴版画为己任，和版友们一起策划了许多版画活动，另外也还刻了一些木刻，尝试从民族民间文化中汲取养料。这个时期的木刻，洋味越来越少了。其中一件《林中小屋》获得了第十二届全国版画展的金奖。《林中小屋》后来为许多书刊发表，被众多艺术机构收藏，就此载入史册。

从1995年起我多次前往奥地利参加在布良兰特州 (Burgenland) 的一个国际性的画家周活动，这回我是和来自欧洲多国的艺术家“同吃同住同劳动”。这中间所得到的感性经验是书本上所没有的。作为艺术家，尽管国籍、种族各异，却有许多共通之处，因而语言不通也可一见如故，艺术是超国界的。另一方面，我又发现，我这样一个中国人和他们在性格、脾气、习性、气质、观念上又有着巨大的差异。假如我的画和他们类似，恐怕是反常的。我从他们那里学到了许多东西，但我没法变成“他们”。

1997年我应邀到新加坡南洋艺术学院任教。我担任两个班级的绘画课程另带两名研究生。学生来自新加坡、马来西亚、印尼，还有大陆学生和两位法国学生。有些学生要求学会写实技巧，有些喜欢自由作画，我只得实行双轨教学方式，结果皆大欢喜。学院给了我一间约30平方米的画室，那个时期的画色彩响亮，或许是身处热带强烈色彩环境中之故。



1997年在新加坡南洋艺术学院任教时留影



1997年新加坡南洋艺术学院教室内景

1999年我当选为上海美术家协会副主席，深感意外。回想起来，自己的艺术生涯一直和美协紧紧相连，刚刚步入画坛时得到美协的许多关爱和扶持，在参加美协组织的各种活动中渐渐成长起来。老一辈的美协领导大都是画坛巨匠，因而我一直诚惶诚恐，绝少提及这个新的头衔。

进入新世纪，在我身上却发生了一些意想不到的变化。尽管我常去西方，从西方新艺术中得到许多可贵的启迪，然而却不可思议地越来越倾向中国传统文化，因为这和我骨子里的中国基因暗合。世界正像一列呼啸向前的高速列车，西方文化是列车的优质推进器而中国文化却是刹车减速装置，这个装置看似消极保守，却是必不可少的。我心仪许多“老式”的艺术，甚至我的生活方式也渐趋落伍，和当今花花绿绿的世界距离越来越大。如果说过去渴望外出，现在则是倾向回归，寻找在经济高度发达的物质社会中失落的精神家园。人生之旅进入了另一种境界。

\* 王劼音自述（节选）



2001年在江西省写生

## Journey Essays

Wang Jieyin

### One

There is a Xiafei Road in the old French Concession of Shanghai, and there is an alley called Xiafeifang on this road near Mercier Road. Only Shanghainese can understand the meaning of “lane”. It seems that this architectural style does not exist in the north, not in the south, or in foreign countries. In 1941, I was born in a pavilion in Xiafeifang.

Xiafeifang is now called Huaihaifang. Several houses along Huaihai Road have been demolished. Nevertheless, when people walk into Huaihaifang from the busy and feasting Huaihai Road, they can still feel a peaceful atmosphere of the ancient time. Small roads around Huaihaifang have not changed much, so they are still well preserved. Walking in the shade of Chinar trees will remind you of many cultural celebrities who have lived in this area. It is worth mentioning that several great masters in Chinese art history, such as Yan Wenliang, Liu Haisu, Lin Fengmian, Feng Zikai, Xu Beihong, etc., have all lived in this area.

My father was from Kunshan, Jiangsu Province, his original name was Wang Yucheng, and later changed his name to Wang Yungong. He loves art, but unfortunately his painting tools and paintings were destroyed by war. He switched to music and was admitted to the Music Department of Nanjing Central University. After graduating, he went to teach in Shanghai Middle School and had a relatively stable income and life. Later, my father intended me to learn painting, which may due to he did not becoming a painter. My parents were faithful believers in art, and they insisted on training their three children to become artists.

When I was 9 years old, my father sent me to Harding Studio to learn painting. I was the earliest and youngest student in the studio. Mr. Ha’s teaching started from copying. I remember the first homework was to practice drawing pencil lines according to a set of French sketch templates, from thin to thick, from sparse to dense. By forming long squares, I will slowly copy concrete objects and sketch the entities from life. My father run a publishing house, he was very familiar with printing and binding factories, and he regularly bound all my works into books, which inspired me a lot.

Studios in Shanghai are actually an “enclave” of European art in Shanghai. A set of teaching methods in the studio are all Europeanized. There is a slight gap between the studio after liberation and the violent class struggle in society at that time. Most of the students in the studio were so-called “social youths”, and they often do not have a good “family background”. The studio had wonderfully become a paradise for this “small group of people” to study European art.

When learning painting in Harding Studio, what we actually learned was “pure art”. When I was in junior high school, I actively participated in the propaganda activities of the Young Pioneers in the school, running posters, pictorial headers, and writing art characters. I was exposed to the art of serving political propaganda and got other training. Shen Zhaorong and I are both the art editors of the team newspaper “Go Forward Together”. We were also admitted to the High School of Zhejiang Academy of Fine Arts. What’s interesting is that he later became a book design expert and won many major awards at home and abroad. He retired as the art editor of the publishing house.

## Two

In 1956, my brother Wang Kaiyin and I went to Hangzhou at the same time. He was admitted to the Sculpture Department of the East China Branch of the Central Academy of Fine Arts, and I was admitted to the middle school attached to the academy.

The professional teaching in the attached middle school is basically the Soviet model, which is completely different from the Western European-style teaching in the Shanghai Studio. Since students in the Shanghai studio mainly study painting still lifes, plasters, landscapes and figures, and there is no difference between creation and study. The teaching in the attached middle school emphasizes creation, with the goal of cultivating Repin and Surikov-style talents who can paint thematic creations, and therefore attaches great significance to sketching, composition and creative exercises.

The drawing and color teaching in the attached middle school is also completely different from the studio. Soviet-style sketching emphasizes sharpened pencils to make very in-depth descriptions on paper. This kind of characterization is of a research nature, so it takes dozens of class hours to draw an assignment. Nevertheless, the studio sketch is mainly short-term, using charcoal to depict expressive image. Soviet-style color work seems to be superimposed repeatedly, and colors are not transparent, trying to create the sense of space and texture of the object, which seems to be thick as an oil painting. The understatement and sloppy watercolors are popular in the studio. As a result, color teaching in Chinese colleges, especially the affiliated middle school stage, is often dominated by opaque gouache.

At that time, the corridors of the attached middle school often displayed artworks of the students in the attached middle school of the Repin Academy of Fine Arts as our models. Every weekend, everyone walked past Baidi to the city to snap up magazines and picture albums such as “*Spark*”, “*Art*” and “*Creation*” published by the Soviet Union, and watched Soviet movies in the Sino-Soviet Friendship Association. Students sang Russian folk songs together in several parts in the self-study class. This was really an era of “all Soviet style”.

In the winter of 1956, the “18th and 19th Century Russian Painting Exhibition” was transferred to Shanghai for exhibition. At the Shanghai Art Museum, we finally saw Repin’s “*Black Woman*”, Selov’s “*Washing the Horse*”, Kuynz’s “*Twilight*” and other amazing masterpieces. This completely established the position of the Soviet School in our hearts. From then on, I believed that the teaching line of the Shanghai Studio is incorrect, and only the Soviet School is authentic.

People who are in a certain homogenized cultural environment, on the contrary, will develop a kind of curiosity about heterogeneous culture, and try to find some “non-mainstream” things in addition to the popular thoughts at the time. I like to look for differences, and I find that even under the “full-scale Sovietization”, our understanding of Soviet Russian painting is still very limited. People often only recognize Repin and Surikov as the main line, but I am more fascinated to another line such as Neschelov, Vrubier, Kolin, Dneka and other painters. Only after the reform and opening did we know about the masters such as Malevich and Chagall who were banned by Soviet officials in the past.

In 1960, I dropped out of school due to illness and went home. After I recovered, I transferred from the “High School of Zhejiang Academy of Fine Arts” to the “Shanghai Academy of Fine Arts” preparatory course. Everyone knows the “Shanghai Academy of Fine Arts” founded by Liu Haisu in 1912 and the “model incident” that has received much attention. Many people, even many in the art circle, don’t know much about the “Shanghai Academy of Fine Arts” established in 1959, who thus often mix the two schools together. In fact, Liu Haisu’s “Shanghai Academy of Fine Arts” has gradually become the Nanjing Academy of the Arts when the faculties of colleges and universities across the country were adjusted at the beginning of the liberation. What I want to transfer to was the newly opened “Shanghai Art College”. At that time, the school had enrolled 56 students from four departments and 100 students from four preparatory courses.

No. 500 North Shaanxi Road was originally the address of the “Yaher Raxier” church founded by the Jews in Shanghai in 1920, also known as “Simo Road Church”. One year later, the Shanghai Academy of

Fine Arts moved to the former site of St. John’s University, occupying the main building of St. John’s, called “Huaishi Building”. This building was originally named in memory of the founder of the school, Joseph Shi, and later changed its name into “Taofen Building”. The first-class artists of Shanghai were assigned to teacher there, and the teachers who had the most contact with our preparatory students are Meng Guang, Xu Limin, He Zhiqiang and other teachers who were in charge of our professional basic courses.

I ended up my preparatory course, approaching to graduate. The school attached great significance to the graduation creation of this year’s students and arranged students to experience life in Suzhou Guangfu. In July 1963, the graduation report exhibition of preparatory students was exhibited at the Shanghai Art Museum, which was well received by the society. As a result, Wang Yongqiang’s “*Anchor*”, Lu Jiren’s “*Raising a Fishing Net to Meet the Fishing Flood*” and my work “*Sailing*” were all mentioned in the articles of the reported art exhibition, which was regarded as a good end to the preparatory course.

Afterwards, Shanghai Academy of Fine Arts no longer enrolled students, and the students of the preparatory course have to go their separate ways. In order to retain talents, the leaders of the art college changed their methods to run a junior college-style “Shanghai Art Training Class”, leaving 18 students to “continue their studies”: 3 students to study oil painting, 3 to study sculpture, and 12 to study Arts and crafts. I failed the exam in the Department of Dance and Art at the Shanghai Theatre Academy, so I was assigned to a training class to study arts and crafts. Although I had no interest in arts and crafts, I had no choice but to study arts and crafts.

In the summer of 1965, after the only undergraduate graduating, the Shanghai Academy of Fine Arts came to an end. The oil painting and sculpture major in the training class remained in the Cultural Bureau, and the art and craft major was placed under the Light Industry Bureau along with the Shanghai Fine Arts School. The school moved to the Cadre School of the Shanghai Light Industry Bureau at No. 502 Caoxi North Road. The site of the Cadre School of the Shanghai Light Industry Bureau is the former site of Tushanwan Orphanage. The art workshop attached to the Tushanwan Orphanage was founded by the Shanghai Catholic Church in the third year of Tongzhi in the Qing Dynasty (1864). Among them, the “Picture Room” (“Tushanwan Painting Gallery”) later became the earliest Western art teaching institution in China’s history, as Mr. Xu Beihong called it “the cradle of Chinese Western painting.” History often has amazing coincidences. 100 years later, in 1965, the only art school in Shanghai returned to its birthplace.

After the school was placed under the Bureau of Light Industry, the distance from the literary and artistic circles became farther and farther, and I was also farther away from pure art. The school emphasizes that teaching should be combined with light industry production practice. From the perspective of knowledge structure, if it is said that learning pure art in the past was a two-dimensional state, learning design is equivalent to opening an extra door and entering a three-dimensional state. The study of painted pottery, bronze, porcelain from Song dynasty, folk art and crafts while studying in the training class deeply influenced my future creation. The three years of study, despite being in a passive state, has benefited me a lot.

## Three

Our course was originally a three-year college, so I should be graduated in 1966. Because of the “Cultural Revolution”, we began to receive wages in 1967, but we stayed in school to “continue the revolution”. We did not assign work until 1968 and went to the Shanghai Match Factory to design the match brand. I think the match mark seems to be more painterly and doesn’t require too much handwriting.

College students had to take part in labor before entering the factory. Zhang Youcai, the technical section chief, took me to the planing team of a workshop to become a real worker. Shanghai Match Factory is a century-old factory with ancient production methods. Most of workers in the planing group were from northern Jiangsu. They worked in summer wearing shirtless, shorts, and straw sandals. I blended with the workers, as an ordinary member, fully integrated into the workers’ team. At the same time, I earnestly completed the design tasks handed over by his superiors, but never regarded the art design of the Match Factory and the Daily Chemical Company as my own business. Since entering Harding’s studio at the age

of 10, I dreamed of being a painter and felt that painting is the best for me.

During the “Cultural Revolution”, many experts and scholars were assigned to do simple manual labor, and workers and peasants were allowed to enter the professional and technical units to “occupy the superstructure”. I am an intellectual college student, yet I have a dramatic title of “worker”, so I often have the opportunity to be seconded to an outside unit to paint. During this period, I participated in the creation activities of the printmaking group of the Workers’ Cultural Palace.

Although I have carved some black-and-white woodcuts, I have never learned the “formal” color woodcut creation. I don’t know how to divide color woodcuts, how to register several plates and other basic common sense. I have learned a lot from several master printmakers in the Workers’ Cultural Palace, from workers’ printmakers such as Dong Lianbao, Zheng Tongxiao, and Bao Peizhong who were quite well-known in the 1950s. This is the starting point for my formal printmaking. I found the shortcomings of woodcuts during the “Cultural Revolution” are: First, they are quite similar, and the author’s personal style is not visible; second, they are very conceptual. The shapes, movements, and even the patterns of the characters are taken for granted. I always feel that things in life are much more vivid, so when I create, I have to ask people to sketch or take pictures of the characters in the paintings, and strive to be true. It is due to I have a solid foundation in academy, I don’t have to work hard, but the carved works are still popular, although they are at a distance from the popular style at the time.

Since each system can seconde art talents to the grassroots units for reasons of political needs, and work together for creation, the created works can be exhibited and published in the entire page of the newspaper, which objectively greatly contributes to the amateur art creation of workers. The propelling effect of the empire shows a prosperous scene. This prosperity is based on a depression in which there are only eight model plays in the entire literary and artistic world, and all excellent works of art and literature domestic and international have been blocked. This is an absurd landscape with historical imprints. In addition to workers’ art authors, there is also a more professional team. They are some of the core young artists from Shanghai Academy of Fine Arts, such as Xia Baoyuan, Wei Jingshan, Chen Yifei, etc. Their works are often relatively large, with profound academic background and rough workers. There is a big difference in art. I came from Shanghai Academy of Fine Arts, and I also have a “worker” hat on my head, so I have some ties on both sides, but I am not a mainstream figure. I have always been a marginal figure, and it is still the case until now.

#### Four

After the “Cultural Revolution” ended in 1976, “Shanghai Academy of Fine Arts” became a secondary school of “Shanghai Fine Arts School”. The school must regroup and welcome me back to teach. On November 7, 1977, I formally reported to the Art School and ended my 10-year career in Shanghai Match Factory. I went to the Shanghai Art School to take charge of a sketch class for art and crafts major. My past teachers Ding Hao, Zhang Xuefu, Lu Guangyi, Ying Yeping, Qiao Mu, etc. became colleagues in a teaching and research group with me.

I was in charge of the craftsmanship class in school, and I actively participated in the creation of prints outside of class. Those of us who emerged from the “Cultural Revolution” were strangely divided into painting professions naturally. Some specialized in oil painting, while others preferred traditional Chinese painting, but I was classified into the category of printmaking. In addition to some of the factors mentioned above, the reason why I finally became a “printer” connected to my experience with the art editor and printmaker Fan Yixin of Shanghai People’s Publishing House. My first real black-and-white woodcut work (was popular during the Cultural Revolution, where the woodcut effect was drawn on paper) was used by Mr. Fan as an illustration in the book “*Spring Tide on the Slipway*”, published in 1971. Later, I also made woodcut illustrations for Shanghai People’s Publishing House many times.

In 1977, the national college entrance examination was resumed, and 26 new students were admitted to the Shanghai Fine Arts School. When the students graduated in 1981, the leaders of the art school decided to hold a large-scale exhibition. This “Exhibition of Works by Shanghai Academy of Fine Arts, Shanghai

Academy of Fine Arts Graduates and Alumni” opened in the East Hall of Shanghai Exhibition Hall on July 18, 1981. It is a great honor for this exhibition to be a success. I took an active part in the planning and preparation of the exhibition. I stayed on duty in the stairwell of the Old American School on Tianjin Road, and I was responsible for receiving articles. Later, the Shanghai Municipal Government decided to place the Shanghai Academy of Fine Arts under Shanghai University and formed the Academy of Fine Arts. In 1983, I moved with the school to the new site at No. 30 Kaixuan Road. The new school card of the Academy of Fine Arts of Shanghai University uses Lu Xun’s font. It was carved and painted by a few colleagues and me, with a wood carving knife. It shows that we were full of joy for the Phoenix Nirvana freshmen of Shanghai Academy of Fine Arts.

In 1979, I was invited by Teacher Kong Baiji to attend a semester class in the Fine Arts Department of the Academy of Drama. The teaching there is a bit close to the modern Western model, there is no serious teaching program, and the students are very independent in learning. I found that they like to use flat knives to carve woodcuts, and the typical representative artist was Xia Yubing. I have never thought of using a flat knife when I created woodcuts. It can be seen that people are often bound by something preconceived. So I also tried to carve with a flat knife, and the carved works seemed quite different from the woodcuts of the past. Among them is “*Qu Yuan Portrait*” which was affirmed by Xinmin Evening News reporter Li Jian. He made a special trip to interview in our pavilion for such a black and white woodcut and published a promotion article. As a result, my influence in the printmaking circle gradually increased. At the end of 1979, after the “Cultural Revolution”, the Artists Association recruited new members for the first time. The old printmaker, Mr. Shao Keping, was my referral. At that time, there were only 19 old members of the Printmaking Group of the Artists Association, plus 30 new members. In the second year of joining the association, I was selected as the deputy leader of the printmaking group. The leader is Shao Keping, and the other deputy leader is my senior, Zhang Songzu, who was graduated from the Printmaking Department of Zhejiang Academy of Fine Arts.

#### Five

With the reform and opening, some friends went abroad first. Since entering the High School Affiliated to the Academy of Fine Arts, professional schools have been based on Western standards, and the Western models are full of inferior printed materials. Who doesn’t want to go out and see the essence of Western art? My chance also came at this time. My brother-in-law Walter Fleischmann is a professor at the Vienna Conservatory of Music. With the invitation of the Shanghai Conservatory of Music, he and my sister came to Shanghai to give lectures. Unfortunately, my sister died of cancer when she was less than 50 years old. Although my brother-in-law had remarried later, he invited me to visit Vienna many times. I hoped to study at the Academy of Fine Arts, and my brother-in-law immediately arranged the admission procedures for me to study at two of Vienna Academy of Fine Arts.

In 1986, I boarded a Romanian Airlines flight RO-312 in Beijing. For this is the first time I took a plane, as well as the first time I went abroad, I didn’t understand anything. When I finally walked on the streets of Vienna, I thought I was in a dream, and then I felt as if I had walked into a foreign movie, and I felt like I was a person in the play.

The Vienna Academy of Fine Arts where I studied is located in a majestic ancient building on Schiller Square in the city center. Dean M. Melcher put me in his own studio. From the Academy of Art and Design, you can take two or three stops on the tram line to reach the other university I attended: the Vienna State University of Applied Arts. This university is relatively open, there are many foreign students, and the atmosphere is more active. I was placed in the studio of Professor W. Hutter, a famous painter in Vienna and a representative of the phantom realism school. The studio is on the 6th floor of a modern building, spacious and bright. The magnificent Stephen’s Cathedral can be seen outside the window, bells jingle in the twilight, and I came to a sense of wandering away from home.

Professor Hutter’s oil painting studio opened my horizon. He painted oil paintings first with a rigorous sketch, and then carefully copied the sketch on the very flat fine-grained linen. His palette is very clean, only a little bit of high-grade paint is squeezed on it. He traced slowly with a pen. He often used two pens to alternately bake and dye the effect similar to inkjet, with bright colors. This kind of creation method

is quite different from the oil painting creation process that are used to. The overall atmosphere of the studio is a bit like a design office. Although the students in the studio had their own creative features, they were generally very meticulous and precise, and everyone had their unique skills. At that time, there was a Japanese classmate named Irikawa Seishi in the studio. He liked to paint animal bones or fossil fragments on the base of complicated Persian patterns.

Next to our studio is Professor Adolf Frohner's studio. The atmosphere of this studio is just the opposite, like a construction site undergoing renovation. The paintings of the students are very large, they all use coarse-grained linen, tube-type paints, so some of the paints seem powdery and granular like cement yellow sand. The floor is covered with foreign iron sheet, which is used to mix paint. These students were like decoration workers, wearing colorful work clothes and working boldly.

In the domestic art academy, the teaching requirements are very clear. In Vienna, there are no regulations. Indeed, there is basically no way to teach art. In the past, domestic art academies were actually teaching a technique of how to create a third-degree illusion on a second-degree plane. Indeed, excellent teachers will induce students artistically in the process of teaching technology. The professors in Vienna just try their best to create the overall atmosphere of the studio and exert a subtle influence on the students. Technical problems are generally not solved in the Academy of Fine Arts. For purely technical questions, such as the concentration of acid in copper engravings, you can ask the teaching assistant. Their teaching system is somewhat oriental, similar to our inaction and nonsense teaching.

My study life in Vienna was completely free. After completing the admission procedures and getting the studio key, no one takes care of you anymore. We were all managed by others from childhood to adulthood, and we often complain about our lack of freedom. This kind of free life forced me to think independently. Like the training of an astronaut before flying to the sky, I went through a weightless training in Vienna. This kind of training was of great significance to my professional take-off in the future.

For every painter who goes to the West, the first thing he wants to do is to visit museums. I have seen the fine arts museums in Vienna, and then used the holiday to travel to other European countries. My knowledge of Western modern art only reaches Impressionism, and I know almost nothing about art after Impressionism. Therefore, you must bring a small book to see the museum, and write down your favorite paintings and authors. Morandi, Balthus, Dubyfi, Tapiés, etc. are all recorded in my notebook. It is ridiculous that you did not know at the time until met them who were actually Western modern art masters. Once in the Art Museum in Zurich, I walked into an exhibition room. There was only one giant painting, at least five meters above. I noticed there was one painting which depicts an indoor scene. The khaki background outlines the wood grain on the slab wall with black lines. There is a stool at the center of the body, with a basin above it. The basin seems to be bloody, empty, mysterious and desolate, making people gasp. I was deeply shaken and wrote down the author's name Anselm Kiefer. It wasn't until many years after returning to China that he knew that this person was the German painter Kiefer.

Through the matchmaking of Macao student Liang Lixia, I met Mr. Peter Dolezal, the host of the Gallery of Asian and African Academy. He saw my paintings and was willing to hold a "solo exhibition" for me. This gallery named AAI belongs to the Institute of Asian and African Studies and is not a commercial gallery. It is located behind the Voltiv Church on Turkey Street in the 9th district of Vienna. The area is not small, but very simple. There is no charge for the exhibition, but a painting must be given to the gallery as a collection of the Academy of Asia and Africa. I told the Chinese Embassy about the exhibition, hoping to get support. This exhibition displayed 23 offset paper prints that I created in Vienna. This is my first "solo exhibition" and it is worth remembering. After the exhibition, I began to consider returning to China.

In December 1987, I boarded the "Vienna Waltz" express train to Budapest, changed trains there, and returned to China after a few days in Moscow via the Soviet Union. Traveling across Siberia for five days and four nights, the misty Lake Baikal, and the scenery of Mongolia like the lunar scenery impressed me a lot. One and a half years of studying abroad was over, I did not learn any specific knowledge and skills in Vienna. In general, I had three gains: First, I learned to think about problems with my brain; second, I observed the state of Western modern art from close range, and was influenced by Western contemporary

culture; third, It shaped me a long-distance re-understanding of Chinese culture, and a clear recognition of the eternal value of Chinese traditional culture. I will never forget the words Professor Hutter said when he first met me: "What can you learn from coming to the West? Chinese culture is the subject of your research!" Because of the huge gap between China and the West, a Chinese will encounter many unexpected things in the West.

## Six

In 1989, with the support of Yan Mingbang, director of the Art Creation Center of the Shanghai Cultural Bureau, I organized a solo exhibition in the Shanghai Artists Gallery. During the exhibition, I received a lot of help from Xiao Gu and Lu Zhiping. The solo exhibition exhibited prints made in Vienna and some new paper paintings after returning to China.

In October 1990, I was officially transferred to the oil painting department. I started to paint a batch of larger oil paintings. Since then, my oil paintings had been successfully selected into more important domestic exhibitions such as the National Art Exhibition and China Oil Painting Exhibition, and I unknowingly entered the territory of oil painting from printmaking. When I arrived in the oil painting department, I still took the revitalization of printmaking as my mission. I planned many printmaking activities with my friends, and also carved some woodcuts, trying to draw nourishment from the national folk culture. "*The Cabin in the Woods*" won the gold medal of the 12th National Printmaking Exhibition. "*The Cabin in the Woods*" was later published in many books and magazines, collected by many art institutions, and it was recorded in the annals of history.

Since 1995, I traveled to Austria many times to participate in an international painter's week in Burgenland. This time, I "eat, live, and work" with artists from many European countries. The perceptual experience gained in this process is not available in books. As an artist, despite their different nationalities and races, they have many things in common. Therefore, you can see it at first sight if you have language barriers. Art transcends national boundaries. On the other hand, I discovered that there are huge differences between a Chinese like me and them in personality, temperament, habits, temperament, and concepts. If my painting is similar to them, I am afraid it is abnormal. I learned a lot from them, but I couldn't become "them".

In 1997, I was invited to teach at Nanyang Academy of Arts in Singapore. I served as a drawing course for two classes with two graduate students. Students come from Singapore, Malaysia, Indonesia, as well as mainland students and two French students. Some students demanded to learn realistic skills, and some like to paint freely. I had to implement a two-track teaching method, and the results were very successful. The college gave me a studio of about 30 square meters. Paintings of that period seem bright in color, perhaps because of being created in a tropical environment with strong colors.

I was elected as the vice chairman of the Shanghai Artists Association in 1999, and I was very surprised. In retrospect, my art career has always been closely connected with the Artists Association. When I first entered the art world, I received a lot of care and support from the Artists Association, and gradually grew up in participating in various activities organized by the Artists Association. The leaders of the older generation of Artists Association are mostly art masters.

Entering the new century, some unexpected changes have taken place in me. Although I often go to the West and get a lot of valuable enlightenment from Western new art, I am incredibly more and more inclined to traditional Chinese culture because it coincides with the Chinese genes in my bones. The world is just like a high-speed train roaring forward. Western culture seems as the high-quality propeller of the train, while Chinese culture seems as the brake and deceleration device. This device seems passive and conservative, but it is indispensable. I am fond of many "old-fashioned" art, and even my way of life is gradually becoming outdated, and the distance from today's colorful world is getting bigger and bigger. If we were eager to go out in the past, we now tend to return, looking for the spiritual home lost in a highly developed material society. My journey of life has entered another realm.

\* Wang Jieyin's Self-report (Excerpt)



## 点构山水

指点世界：元点、墨点、数点，  
零点、点击、点的呼吸、点的回旋，  
重构一个旋转与玄秘的新山水，  
浑厚的气场幻化出数码时代的群像，  
天真的游戏与苍劲的荒古可以同生。

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## Pointing the Landscape

Pointing to the world: All elements consisting of the original point, the ink point, the counting point, the zero point, the click, the breath of the point, the whirl of the point, together reconstructed a new landscape of rotation and mystery. The vigorous aura transforms the image of the digital age, it thus seems that the innocent game and vigorous archives have a relationship of symbiosis.



