



FLUX

WANG HUANGSHENG

磁感线：王璜生的流明世界



‘Wrap the melon with purple willow leaves. Hold a jade talisman in the mouth. Something fell from the sky.’

—Line 5, Hexagram Gou (#44), Yi Jing

The exhibition *FLUX* shows a series of works by the eminent artist and artistic director Wang Huangsheng, who is versed in classical forms of ink, presenting a range of expressive paintings that exude a sense of expansive and creative energy.

Wang Huangsheng’s series of ink paintings offer a dynamic flow of lines that move across space like a murmur of starlings, forming a singular yet mass movement of constant harmonious rhythm. In a kind of extended form of abstract calligraphy, lines transform into squiggles and squiggles sometimes merge into denser formations of scribbles, then the scribbles become proactive non-writing or over-writing everyday political or financial events in the mundane ephemera of daily news. Beyond the scribbles, Wang creates further formations in objects made of materials such as xuan paper, metal, and piping. His wide-ranging sculptures and installations pull us away from the graphic and calligraphic into a deeper sense of materiality and spatial dimension.

In *FLUX*, Wang presents the world as holistically or immersively inscribed in poetic terms that can be interpreted also in the realm of physics as ‘a fluid, radiant energy, or particles across a given area’. As a kind of continuum, it contains a sense of timelessness and seems to describe a balance of forces, as articulated in the earliest book of Chinese philosophy, the Yi Jing (Book of Changes). It also evokes experimental contemporary energy and a flow of movement inwards and outwards. Wang’s exquisitely sensitive delicate works convey a rooted sense of being alongside a continuity of time as a constant, ever-shifting ‘presence’. With a deep connection to literary and philosophical traditions in which the human spirit is connected through brush and ink, Wang’s body of work shown in *FLUX* encapsulates the current contemporaneity in ink practice.

—Dr. Katie Hill, curator

“姤卦·九五：以杞包瓜，含章，有陨自天。”

—《周易·易经》

《磁感线》展出了由杰出的艺术家、美术馆馆长王璜生创作的一系列作品，他在水墨艺术上有着深厚的修养，此次展览的作品透露出一种充满张力、变化和创造力的磁场。

王璜生的水墨绘画展现了在空间中辗转流动的线条，奏响了如惊鸟的声音一般非凡而和谐的多声共鸣曲。倘若把这些线条看作抽象书法形式的延伸，直线蜿蜒而行变得曲折，曲线随即形成更强烈的形式感，相互纠缠的线条继而演变为“非书写”或“超书写”的形式，挑战生活中日常琐碎易逝的政治或财经事件。除了线条的“涂写”，王璜生采用了宣纸、金属、电线等材料创作的装置作品将我们从平面和书法性更进一步带入物质和空间性的维度。

王璜生以诗意的方式表达他对世界整体性的体验，从物理学的角度也可以看作是形成了一个流动的、放射的磁力场。磁感线本身包含了时间的无限性以及力量之间的平衡，而永恒流变的思想最早在中国古代哲学经典《易经》中便有所阐述。磁感线流激发了一种当代的实验性能量，一种既反向自身、又面对世界的运动。在展览《磁感线》中，王璜生精致而敏感的作品伴随着时间中的永恒存在感，以水墨的形式连接着中国文学与哲学的精神，并且表达了水墨实践的当代性。

——何凯特博士，策展人



Vacancy Visions 2015005
空象系列2015005, 2015
Mixed media on paper 综合纸本
70 x 70 cm (27 1/2 x 27 1/2 in.)

Vacancy Visions 2015010
空象系列2015010, 2015
Mixed media on paper 综合纸本
70 x 70 cm (27 1/2 x 27 1/2 in.)



FLUX: Moving Visions

WANG HUANGSHENG

By Dr. Katie Hill

*Wrap the melon with purple willow leaves. Hold a jade talisman in the mouth. Something fell from the sky.*ⁱ
—quote from the Yi Jing

*'Upon those that step into the same rivers different waters flow...They scatter and... gather...come together and flow away...approach and depart.'*ⁱⁱ—Heraclitus (~500 BC)

- Flux* comes from Latin and means *flow*.
- the rate of transfer of fluid, particles, or energy across a given surface
 - the state of constant change in which all things exist (Heraclitus)
 - a simple and ubiquitous concept throughout physics and applied mathematics is the flow of a physical property in space

I

Movement in space is part of our daily physical existence and as contemporary travellers, we are frequently flying around the world in relatively short periods of time, on endless journeys to this or that destination and back again. Taking the notion of FLUX from both Chinese and Western philosophies, science and mathematics, this exhibition presents Wang Huangsheng’s recent works as creations of flow: in and out of tradition, across space and time, invoking the visible and the invisible world in nature and physical matter. His exquisite and beautifully executed ink paintings are produced in the traditional way, with brush and ink on paper. They are highly refined works that retain aspects of poetic traditions in Chinese painting over hundreds of years

but also enter the current engagement of ink in the rich expansion of contemporary art practice.

In Wang’s *Moving Visions*, a suspense is created in which the painted line is freed from its representational or figurative function into a conceptual and philosophical mode calling into view aspects of space and time. In both *Moving Visions* and *Lines Visions* series, a continuity of brush and ink technique can be seen to stem from the exacting discipline of calligraphy, as control is balanced with freedom and consciousness is balanced with the idea of a journey in which, as the artist says, ‘you are uncertain where it will take you’.ⁱⁱⁱ Movement in these two series can also be conceived of as within and across the works, as a body of practice in which the artist’s creative possibilities are continually shifting across different modes. There is a crossing over of sensibility that entails brush-lines on ‘pure’ white spatial paper works through to scribbles and scrawls over grimy texts of printed daily news, signifying both the philosophical world of culture based in thought and also the real world, the constant ‘white noise’ of the social, political and economic environment that forms a contemporary backdrop of daily existence. In Wang’s 3D works, these ‘lines’ are taken further into a different spatial configuration, so that the finer materiality of brush and ink—the tools of the painter—are replaced by a three-dimensional physicality of materials such as cloth and barbed wire or sheet metal that are spatially arranged in space.

II

There is a sense of departure in this series of works (made from 2010), following Wang’s earlier ink paintings that sit more decisively within the classical tradition, as exemplified in the painting *Moonlight Clear Like Water* (*Heaven and Earth* series), 2006, fan cover, painting on paper, part of a series depicting scenes in a garden setting with small pavilions or shelters and rustic chairs amidst grass and flowers, using the vocabulary of the scholar-painter evolved from the Yuan dynasty onwards. This kind of painting along with his flowers series exudes a romantic dreaminess executed in soft loose brushstrokes, sitting firmly within the scholarly tradition of literati painting that has been vigorously revived in recent years.

In *Flux*, the *Moving Visions* and *Lines Visions* are no longer figurative in the true sense. They pull away from lyrical themes such as the exuberant flowers in vases, veering towards, yet not quite reaching, a state of abstraction. Hence the journey in Wang’s creative process is marked by points of contact with origins in writing (calligraphy), painterly vocabulary (flowers and scenes) towards a kind of exploration of line itself that interact horizontally, vertically and from a floating perspective.

(Moving) Visions

The whirling forms of Wang Huangsheng’s dynamic ink paintings evoke a sense of contained movement and speed of line within a single spatial sphere, a kind of

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network or dynamic drawing of continuous lines within and across space. A cluster of intertwining curvaceous brush-lines flow in and out of each other in a kind of loosened knot floating suspended over a faint shadow. One can imagine the length of the rigorous line as reaching on and on if one were to pull it straight into impossible dimensions outside the field of vision. This cluster also appears in a void of context, a blank ground filling the upper space on the large square paper. As though it has a life of its own, there is also a sense of a tension between thing and non-thing, the push-pull of a magnetic force.

Throughout *Moving Visions* there is a purity of form that is whimsical and light but also tightly composed. A magical sense of nature beyond the specific and visible world brings us into one of physics, evoking spatial and gravitational forces that are integral to existence and normally only understood in a specialised field of particle physics. In a previous catalogue of Wang’s work that brings together numerous works over a period of four years, Wu Hongliang attempts to describe *Moving Visions Series No. 6*, ink on paper, in terms of what it appears to represent: ‘as if the light comes from afar, or attracting the viewers to view the distant place. The comet-like smudged tailing in the background are probably the gathering of light and search for the unknown.’^{iv} The idea of light and distance are very much within the painting, however perhaps a literal reading of a ‘search for the unknown’ diverts from the philosophical structure of the painting, which can be seen from both

Chinese classical philosophy and also ancient Greek notions of ‘constant change’ in which time and space are irrevocably intertwined, a central idea in the Yi Jing, one of the foundational texts in Chinese philosophy. As Professor Yih-Hsien Yu says, ‘The book, one of the Six Classics of Confucianism, contains abundant elements of time philosophy together with a cosmology of creativity which turn out to be the metaphysical foundation of two of the leading schools of the Pre-Chin periods, Confucianism and Daoism.’^v

If creativity and ‘constant change’ are found to be central in the Yi Jing, then Wang’s works can be seen as reaching to the heart of creativity as a deeply embedded structure in human life. At the heart of this creative pursuit is the idea of an inner freedom that constitutes the ‘boundless’ potential of change as a constantly dynamic force that is never delimited or linear in nature. In the 1980s, artists such as Xu Bing and Huang Yongping were seeking new languages to ally Chinese and Western critical and philosophical thinking. Wang’s works also evoke ideas across phenomenology, cross-cultural understandings of something we might call abstraction and conceptualism, and the recent interest in the universe from scientific and cultural perspectives, but from a deeply Chinese point of view. His own deep understanding of Chinese philosophical and artistic traditions arguably remains crucial to the positioning of the works as embedded in notions from Daoism, reaching back to the Yi Jing (Book of Changes), that was also hugely influential to Western contemporary art in the 1960s and 1970s, as interpreted by key figures such as John Cage, Rauschenberg and John Baldessari.

Ideas from Daoism and Buddhism were translated in the West and in the American context: ‘art and culture were transformed by aspects of an Asian worldview which led to the re-definition of the individual, the re(placement) of the ego [...] and the re-evaluation of the macho nature of American culture’.^{vi}

No ego seems present in Wang’s works, yet in his explosive ink painting that was made as a seemingly emotional response to 9/11, ink is used to powerfully render the shattering nature of this event in giant dark splash-ink splodges, along with printed marks to describe the rupture of buildings and scattered architectural debris. So for Wang, the versatility of ink is used as an expressive medium that produces a wide range of visual language that nevertheless maintains a strong subjective and painterly quality that is fluid but also sometimes specific and semi-representational.

Lines (Visions)

Lines Visions, the series on newspapers, moves a step further away from the spiritual home of literati painting. Differentiating the use of lines through the brush, in these paintings, a different sense of dimension is created, as though the layering on the flat and printed surface of news is an overlay, a kind of disturbance that both echoes and erases the drone of daily media-driven stories of everyday politics. This could be another engagement with long-standing traditions in China of the dialogue and debate in educated circles, echoing the motif of the Seven Sages of the Bamboo Grove in which the withdrawal of poets from the muddy life of officialdom is perhaps continuing into the modern era.

曼声—MURMUR

Definition of white noise: a random signal with a constant power spectral density

In contemporary life there is a continuous low-level noise, a sort of buzzing around us that we often fail to cut out entirely. This ‘noise’ is perhaps a blur of everyday life, of activity as it happens around us, like traffic whirring past, televisions blaring out soap operas or news, music emitted from car radios, people gabbling on their phones or clicking the keys on their keyboard.

Wang Huangsheng’s paintings capture a kind of murmuring that is quiet and contained, yet also exude a force that is continuous and unobtrusive, evoking a sense of existence that has two layers: space and time. Space is rendered after the literati tradition of painting that opens up blank space to allow a spiritual and philosophical opening to emerge. Over this are ‘written’ the lines, rendered simply in one continuous movement, suspended over the space and sometimes appearing to float punctuated by nodules—pauses in the brushstroke that convey a calligraphic tension acting as points of departure and continuity.^{vii}

One of the translators of the Yi Jing in the modern period, Richard Wilhelm formulates the basic idea of the Yi Jing as ‘opposition and fellowship produced together by time,’ which underlies a human consciousness of contrasts, subject and object, the inner self and the surrounding world. What is stressed by this idea of the Yi Jing is a moderate attitude towards our understanding of contrast, which enables us to avoid any extremes, and towards maintaining a harmony between our inner

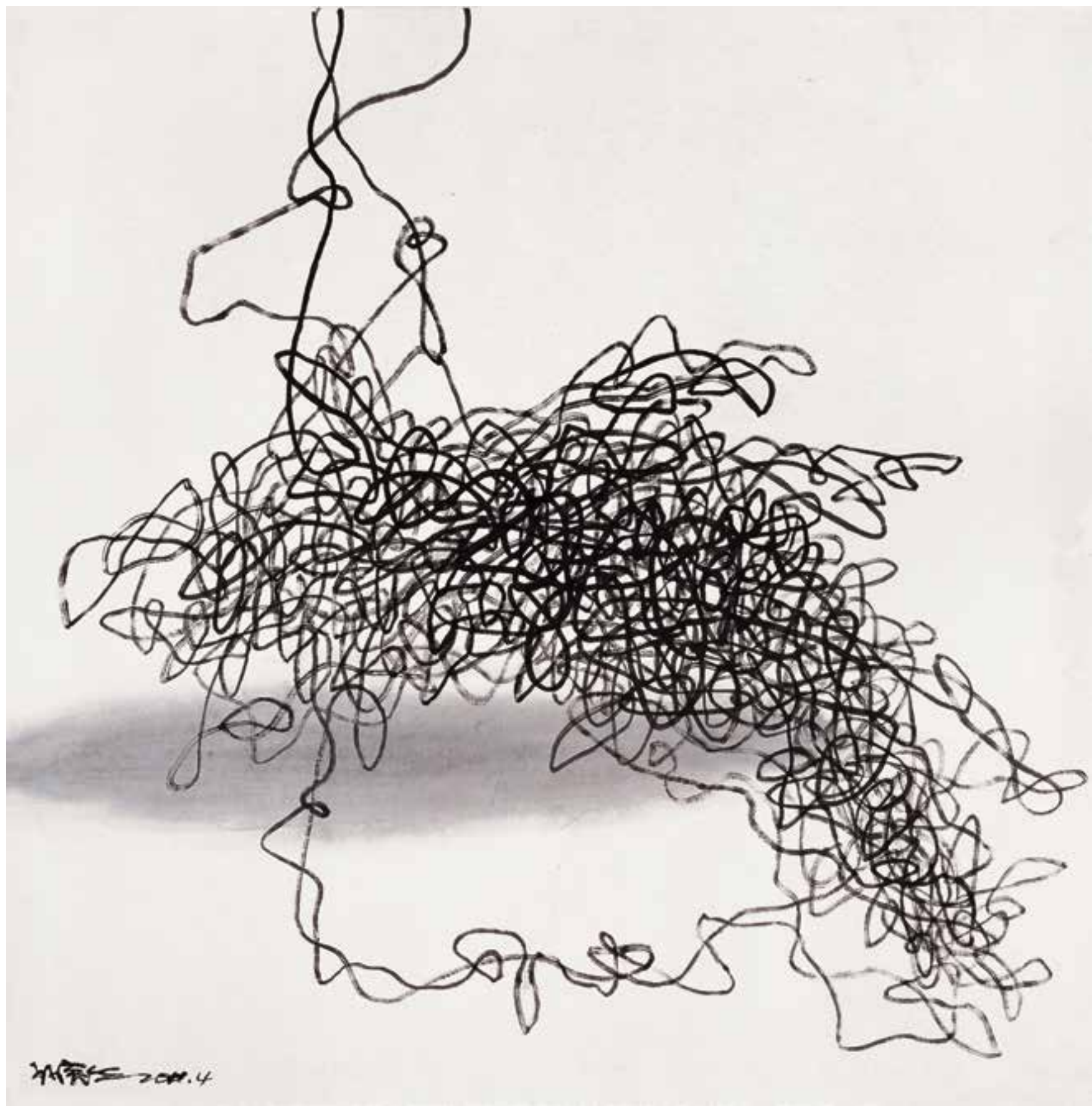
self and the surrounding world.^{viii}

Wang draws together linear and spatial fields through his brushstrokes, modes present throughout all Chinese landscape painting, in which the formal and visual equation of line and space make up its central thrust. Wang’s works retain a strong poetic sensibility and this can be expressed through the words of the artist himself: *Unbound: Flowers Painting Calligraphy (Night Time and the Imagination)*. The collapse of time in Chinese philosophy is not about an ‘essence’, but the understanding of a cosmological structure of thinking. Wang Huangsheng is a creative thinker, whose enormous contributions to forging cultural change in the contemporary development of the artistic scene in China has entailed a deep understanding of the idea of conversation across cultures, in dialogues with museum partnerships and exhibition projects from around the world. In this exhibition, Wang’s imaginary world is equally engaged in such a conversation both with and *through* culture as both a murmur and a dialogue.

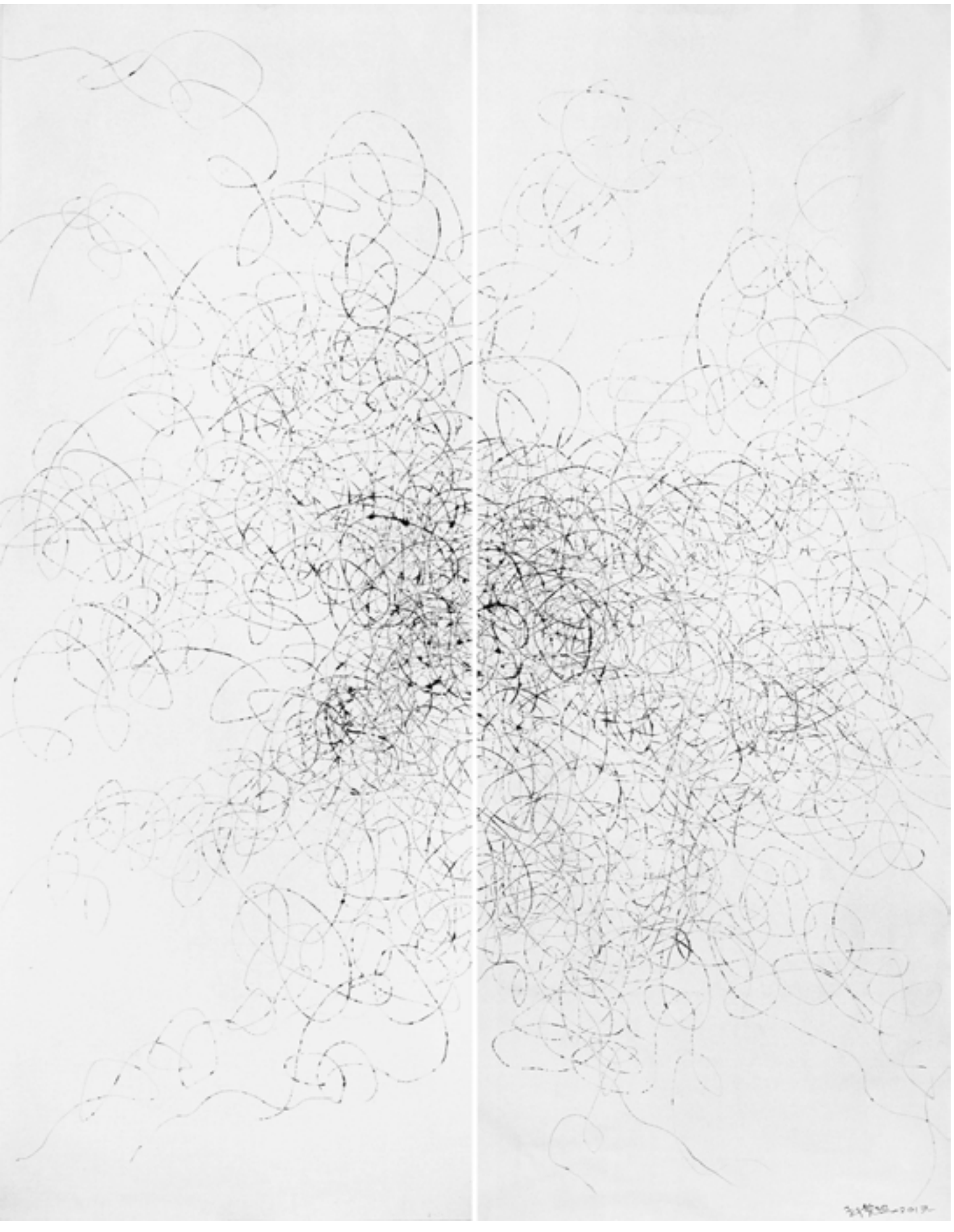
ⁱ Yi Jing, Line 5.
ⁱⁱ Yih-Hsien Yu, ‘The Yijing, Whitehead, and Time Philosophy’, in *Images in the Yi Jing and Their Cultural Transformations*, p.16.
ⁱⁱⁱ In conversation with the artist, London, May 21, 2015.
^{iv} Wu Hongliang, *Boundless: Wang Huangsheng’s Works 2009–2013*, p.142.
^v Yih-Hsien Yu, ‘The Yijing, Whitehead, and Time Philosophy’, in *Images in the Yi Jing and Their Cultural Transformations*, p.17.
^{vi} Geri De Paoli, ‘Meditations and Humor: Art as Koan’, in Gail Gelburd and Geri De Paoli, *The Transparent Thread: Asian Philosophy in Recent American Art*. Univeristy of Pennsylvania Press, 1990, p.15.
^{vii} In conversation with the artist, London, May 21, 2015.
^{viii} Yih-Hsien Yu, p.16.



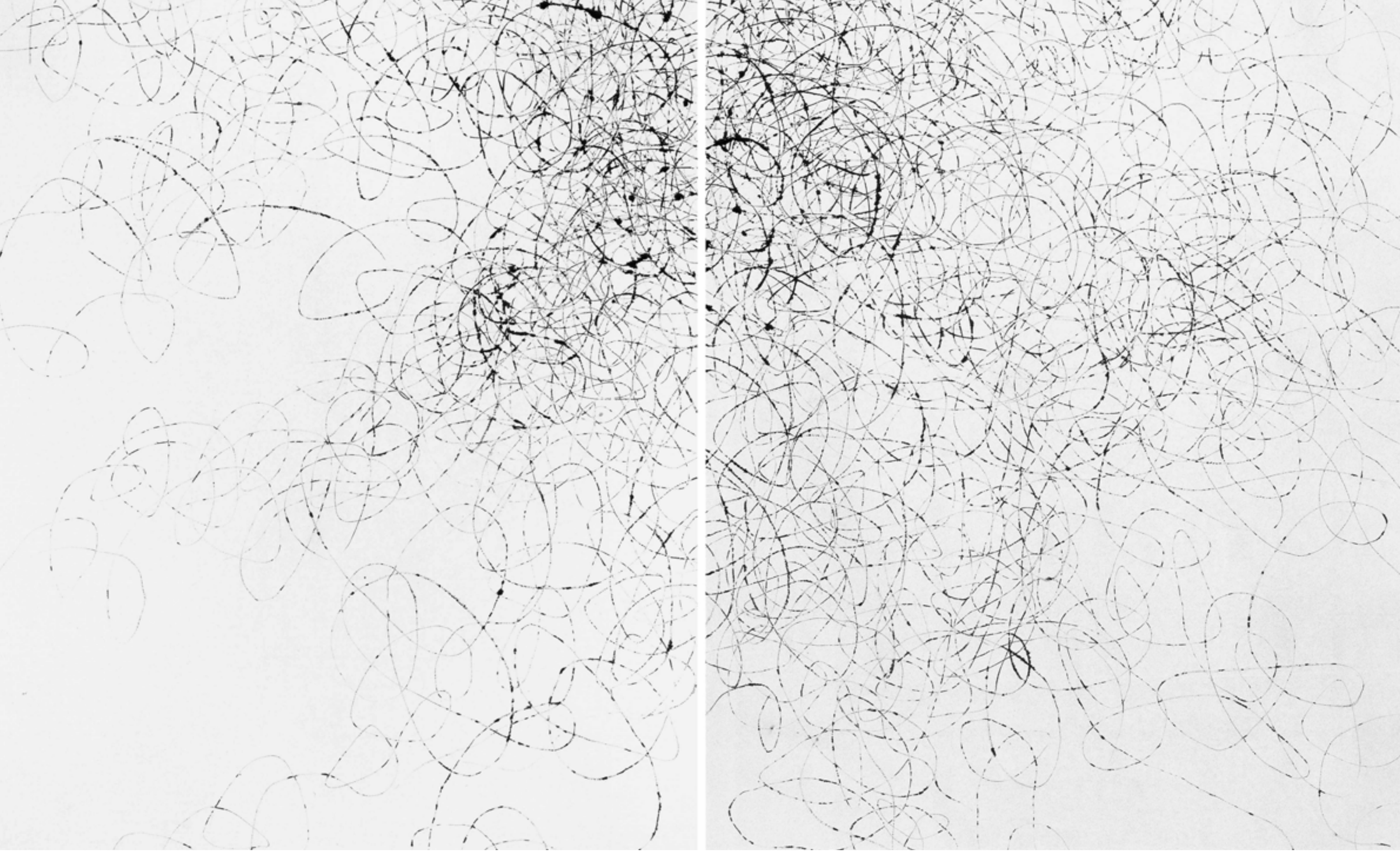
Moving Visions Series No. 1 游·象系列1, 2011, Ink on paper 纸本水墨, 123 x 125 cm (48 1/2 x 49 1/4 in.)



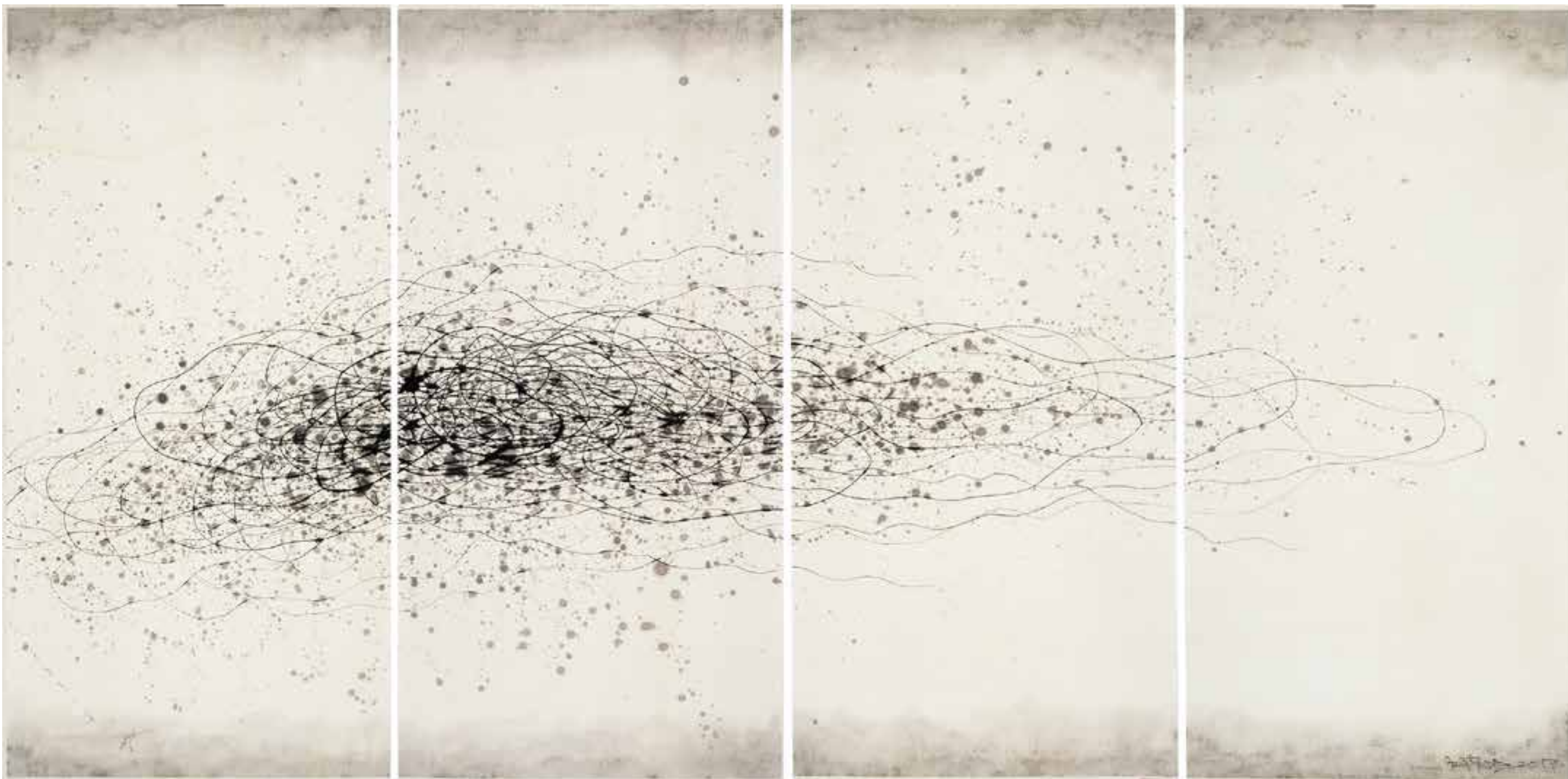
Moving Visions Series No. 2 游·象系列2, 2011, Ink on paper 纸本水墨, 123 x 125 cm (48 1/2 x 49 1/4 in.)



Moving Visions Series No. 89 游 • 象系列89, 2013, Ink on paper 纸本水墨, Diptych 双联, 365 x 290 cm (143 3/4 x 114 1/8 in.)
Each panel 每个面板: 365 x 145 cm (143 3/4 x 57 1/8 in.)



Moving Visions Series No. 89 游·象系列89 (detail 局部), 2013, Ink on paper 纸本水墨, Diptych 双联, 365 x 290 cm (143 3/4 x 114 1/8 in.), Each panel 每个面板: 365 x 145 cm (143 3/4 x 57 1/8 in.)



Moving Visions No. 80 游·象系列80, 2013, Ink on paper 纸本水墨, Quadtych 四联, 140 x 280 cm (55 1/8 x 110 1/4 in.), Each panel 每个面板: 140 x 70 cm (55 1/8 x 27 1/2 in.)

磁感线：游·象

王璜生

何凯特写

“以杞包瓜，含章，有陨自天（姤卦·九五）。”ⁱ——《周易·易经》

“人不能两次踏入同一条河流……河中的水花溅起，它们聚集，汇合，流淌……相互吸引、接近，又再次排斥、分离。”ⁱⁱ——赫拉克利特（约公元前500年）

“FLUX”一词源于拉丁文，原意为“流变”
- 液体、粒子、或能量在特定表面上移动的速度
- 万物皆流变，无物常驻的状态（赫拉克利特）
- 物理及应用数学中的常用概念，用于描述某一物理特性在空间中的变化、变动

I

我们在空间中的运动是日常生活的常态之一，当代社会中的旅行者更是常常穿梭于世界各地，在不同的目的地之间不断往返。“流变”（Flux）的思想取自于东方和古希腊哲学的精华，也关涉近代物理学与数学的概念，这次展览所呈现的王璜生近期作品是对“流变”的另一种诠释：对传统的迷恋和出离，在变动不居的时空中游走，召唤自然和物质的有形或无形世界。王璜生运用传统的笔墨宣纸成就一幅幅精致的水墨绘画，这些作品既保留了中国绘画在过去几百年间传承的诗意传统，又深入到水墨在当代艺术实践中所打开的广阔领域。

《游象》系列中的线条摆脱了再现或具象的限制，其中观念和哲学的方式转变催生了某种不确定性，以及对时间和空间新的表现形式。《游象》和《线象》两个系列中的笔墨技巧可以隐约追溯至严格的书法训练，谨慎的控制与心性的自由相生相成，意识在未知旅程的行进中达到平衡，正如艺术家所言，“你不知道线条将会把你带至何方”。ⁱⁱⁱ在这两个系列中，运动既体现为画面上蜿蜒流淌的线条，也是内化在作品中的创造力，即艺术家游刃有余在不同模式间切换，从而激发出新的可能性。宣纸的纯白空间中浮现的笔触线条渗透着感性的力量，这股力量又在那些日常新闻报纸上略显晦暗的潦草涂写中交叉显现，这些报纸上的文字象征着以思想为基柱的哲学与文化世界，以及我们生存于其中的现实世界——关于社会、政治和生态环境的“白噪音”构成了当下日常生活的背景。在王璜生的装置作品中，“线”由平面走向三维空间，布料、带刺的电线、金属板等物理材料在空间中的布局、排列替代了画家的笔墨运筹。

II

此次展览中王璜生的作品（创作自2010年之后）与他早期更偏向传统的水墨画有着明显的区别，譬如，2006年创作的纸本扇面作品《月光如水清》（天地系列）描绘了园林中的亭台，以及周围点缀着花草的古旧椅子，这幅画的技巧则来自于自元代以来的文人画传统。《天地系列》和《悠然系列》作品在松动的笔触中透露出浪漫的梦幻之感，与近年文人画传统的复兴不谋而合。在展览《磁感线》中，《游象》和《线象》在真正意义上脱离了具象，这些作品不再描绘诸如瓶中盛开的花朵等抒情题材，而是不断趋向抽象的状态。因此，书写和绘画性成为王璜生创作旅程中的转折点，既连接着传统的渊源，又让他走向对线条本身的探索，这些线条仿佛是在空中漂浮、纵横交错。

游象

在王璜生的水墨绘画中，弯曲的线在画布上相互缠绕、交织，它们游弋于画布上空，有节制的运动和速度感呼之欲出，或者说是绵延的线条穿透空间，在其中来去自如，织成一幅幅充满张力的图画。笔墨线条上下交叠，穿插而行，仿佛织成一个松散的线团，在画面上投下微弱的阴影。可以想象，若是观者试着将这些线条拉直，它们仿佛会永无止境地延伸，直至走入视野之外的另一度空间。这一团线条从空白中浮现，空旷的背景占据了画面的上半部分。线条似乎受到磁力的牵引，辗转不定，在物质与非物质之间产生的张力，赋予线条以独立的生命感。

《游象》系列的作品形式具有一种纯粹的特性，奇特、轻快，而又节奏紧凑，它们创造出奇幻的感觉，让我们的视野从可见的、具体的现实世界深入到粒子物理的世界，而诸如空间和引力的作用一般仅仅在物理学的专业领域内才会被提及。吴洪亮教授在一篇画册文章中谈到，“《游象6》除缠绵的线条之外，其构图形式基本上是四周暗，中心亮，呈放射状，有如光明从远方而来，抑或吸着观者的目光向远方而去。背景中常常晕开的彗星般的托尾，恐怕是对光芒的聚拢以及对未知的探寻。”^{iv}画面本身的确散发着光芒，或是蕴含着幽深的空间感，除此之外，这种画面的宇宙／形而上的结构生出对“对未知的探寻”的另一种解读，即“永恒流变”的思想——万物恒久变动，空间与时间交错不止——这一思想是古希腊哲学的概念之一，也可以追溯到中国古典哲学，尤其是以“变”为核心的经典著作《易经》。俞懿娴教授认为：“《易经》是儒家经典的六经之一，其中包含着丰富而深邃的关于时间和宇宙变化的哲学，为先秦时期儒家和道家思想的形成奠定了形而上学的基础。”^v

如果说“易”和“变”是这部经典的精髓，那么王璜生则是通过他的作品将其深厚的人生经历、底蕴转化为一种不断变化的艺术创造力。内心的自由潜藏着无限变化的可能，这样的自由所驱动的力量不会消减，因此也成为艺术家在创作上不断追求和探索的原动力。1980年代徐冰、黄永砗等艺术家在东西方两种不同的批判性思想中探索新的艺术语言，王璜生的作品也触及包括现象学、多元文化背景下的抽象和观念艺术、以及最近用科学及人文角度探讨宇宙的新兴议题等等，但这些关注点都最终回归于艺术家的中国身份和视角。王璜生自身的中国传统艺术与哲学修养让他的作品自然地流露出道家的影响，而道家的思想源头之一便是《易经》。《易经》对六七十年代西方当代艺术同样产生了深刻的影响，其代表则包括约翰·凯奇（John Cage）、劳申伯格（Rauschenberg）和约翰·巴尔代萨里（John Baldessari）等重要艺术家。道家和佛教的思想被翻译介绍到西方，对于美国的影响则可以这样概述，“来自亚洲审视世界的新方式对美国的艺术和文化产生了颠覆性的影响，激起了重新评估个体的存在、自我的意识，以及那充斥着男子气概的美式精神的浪潮”。^{vi}

在王璜生的作品里，个体的自我意识看起来并不明显，然而在充满爆发力的水墨报纸绘画《线象参考系列》中，王璜生似乎在情感上回应了911事件的毁灭性和灾难性，浓重的水墨在纸上挥洒，印刷的痕迹似乎重现着坍塌的建筑和散落的残片。因此对于王璜生来说，他以富于变化的水墨作为表达的媒介，创作出极为丰富和广阔的视觉语言，其中既包含着一种强烈的主观性和流动的绘画性，同时又可以是具体的、或是半再现的。

线象

以水墨和报纸为媒介的《线象》系列作品更进一步地脱离了文人绘画的传统。王璜生运用不同的笔触创造出形态各异的线条，由此一种特异的空间感被创造出来，印刷报纸上重叠的笔触痕迹似乎是一种遮盖、一种干扰，回应或消除那受大众媒体所驱动的日常政治的“嗡嗡声”，而这似乎是中国古代文人雅集的传统——譬如退居官场隐于山林的竹林七贤——在现代的回响。

曼声

白噪声或白噪音，是一种功率频谱密度为常数的随机信号或随机过程（这种声音听上去是很吵耳的沙沙声）。

当代日常生活中总是存在着一种微弱不歇、无法断绝的低

音噪声，这些噪声的来源混合着各种人类活动，包括车辆行驶，电视播出的肥皂剧或新闻报道，车载收音机传出的音乐，电话中的喋喋不休，还有敲键盘的声音等等。

王璜生的绘画作品捕捉了一种更为轻柔平缓的“曼声”，散发着一股持续而不引人注目的力量，以及对时间、空间的双重感受。虚空体现在类似文人绘画中画面上留白，为作品的气势或精神性留下了空间。“书写”于其上的线条以一气呵成的动作来完成，仿佛悬浮于立体的空间中，线的动势偶有转折，创造出书法性的画面张力。^{vii}

德国汉学家威尔翰（Richard Wilhelm）将《易经》翻译为德文（被公认为是最好的翻译，他的文本随后又被翻译成其他语言），他认为《易经》最基本的思想之一是“对立与协调在时间之流中相互生发”，这也暗指存在于人类意识中的对立——在主体与客体之间，在内在的自我与外在的环境之间。《易经》的这一观点所强调的是中道的态度，让我们对于冲突、对立的理解和把握不至限于任何极端，在自我与世界之间保有一种和谐的关系。^{viii}

王璜生以他的笔触将二维的线性与三维的空间相互融合，这也是中国山水画的经典图式，线条的形式感和空间的视觉感共同构成了其核心。王璜生的作品具有一种很强的诗意和感性，时间的静止在中国哲学中并不是某种对本质的追寻，而是把对时间的思量置于宇宙思维之中。

王璜生是一个有创造力的思考者，他对中国当代艺术事业的贡献推动了文化上的创新，这份事业同时也让他深入理解不同文化之间的对话，与美术馆合作，在世界各地举办展览等等。这次展览为展示出王璜生作为艺术家的创造力，他的想象力世界与现实世界一样的丰盛或“繁忙”，在与文化的对话中轻声曼语。

ⁱ 《周易·易经》，姤卦（第四十四卦），九五

ⁱⁱ 俞懿娴，“易经，怀海德，与时间哲学”，《易学新探》，第16页。

ⁱⁱⁱ 2015年5月21日作者与艺术家于英国伦敦对话内容

^{iv} 吴洪亮，“游心于物之初：王璜生的‘游-象’系列”，《无边：王璜生作品2009-2013》，第142页。

^v 俞懿娴，“易经，怀海德，与时间哲学”，《易学新探》，第17页。

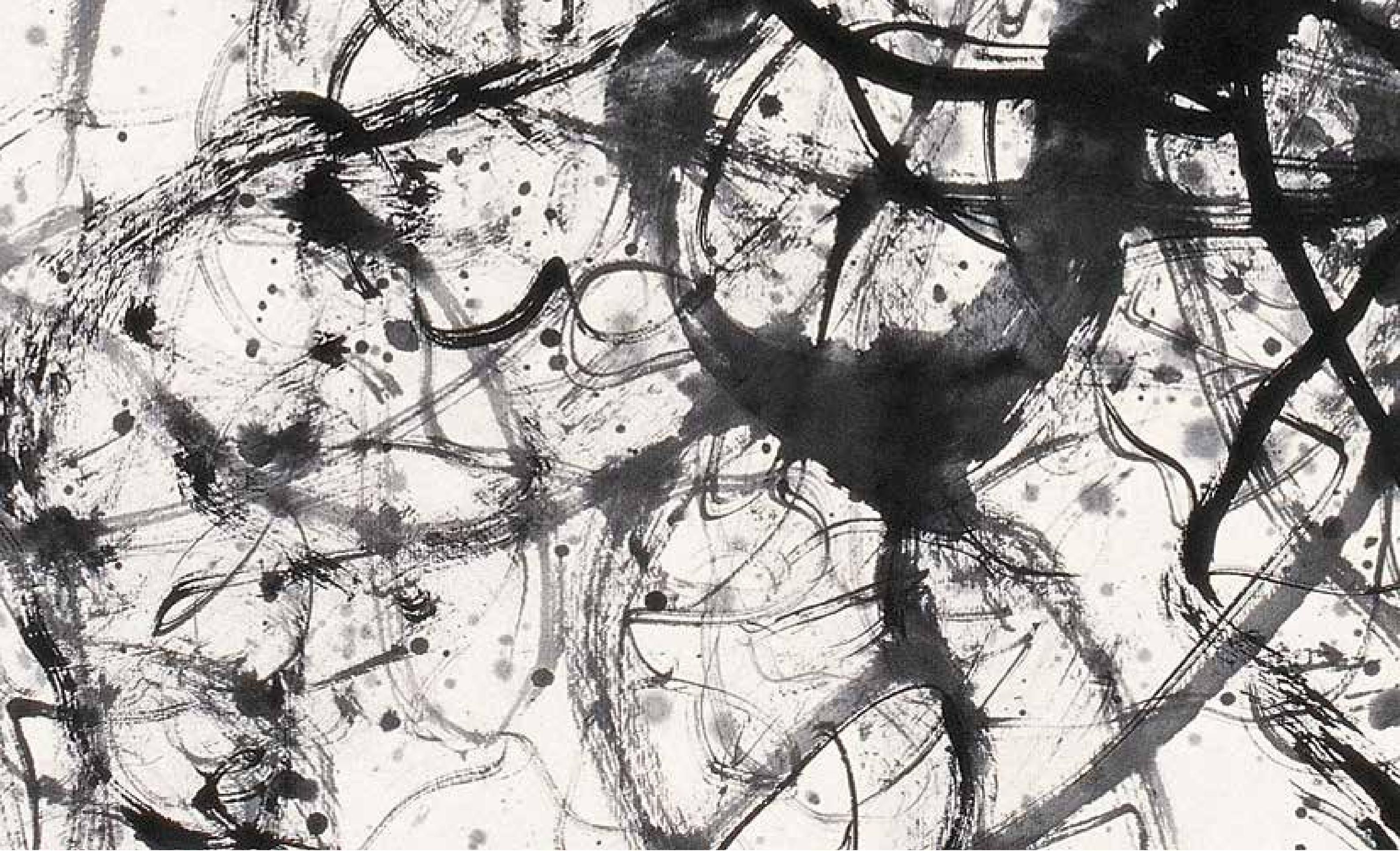
^{vi} Geri de Paoli，“冥想与幽默：艺术心印”，《无形的线：近代美国艺术史中的亚洲哲学》，滨州大学出版社，1990，第15页。

^{vii} 2015年5月21日作者与艺术家于英国伦敦对话内容

^{viii} 俞懿娴，“易经，怀海德，与时间哲学”，《易学新探》，第16页。

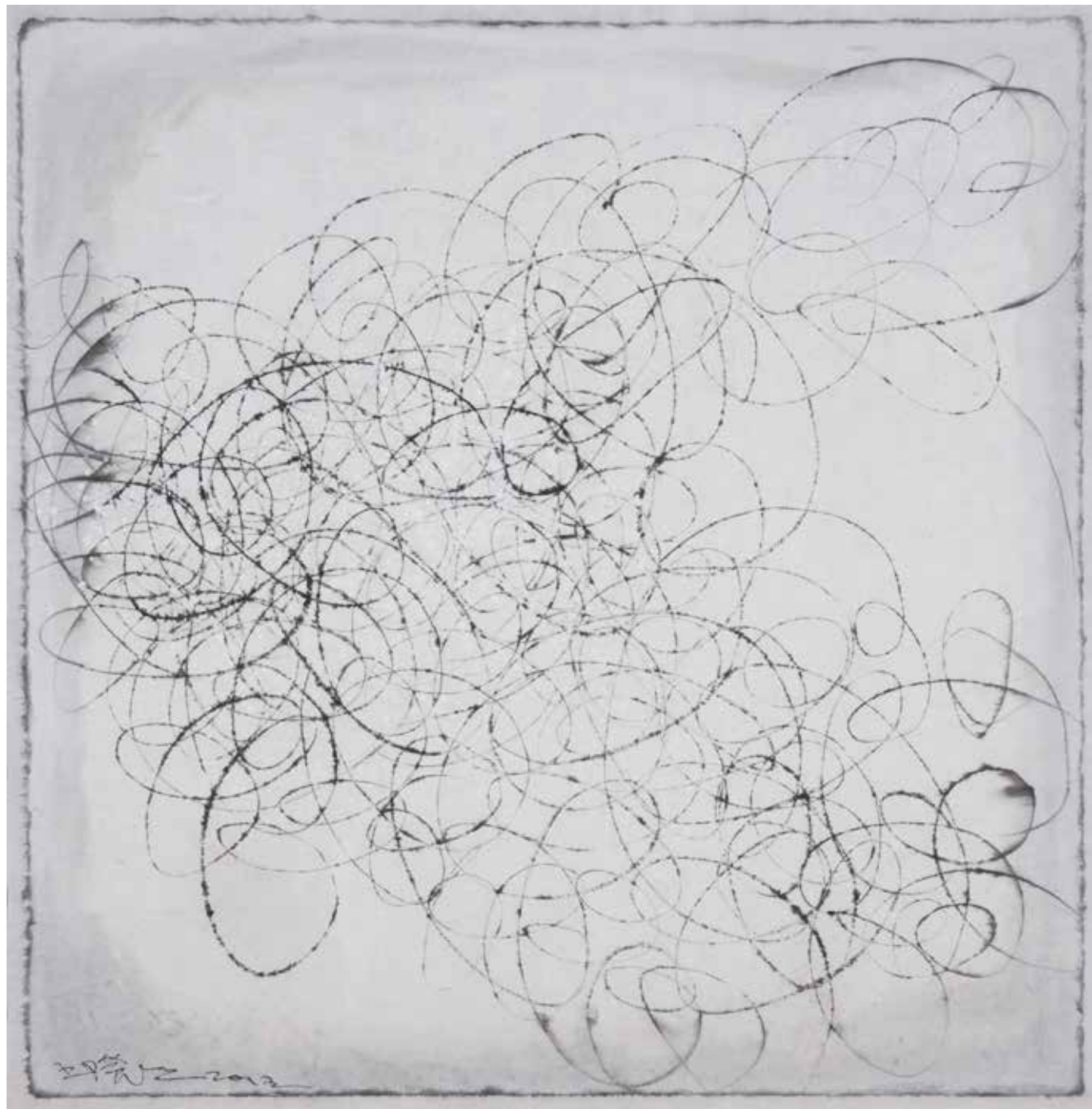


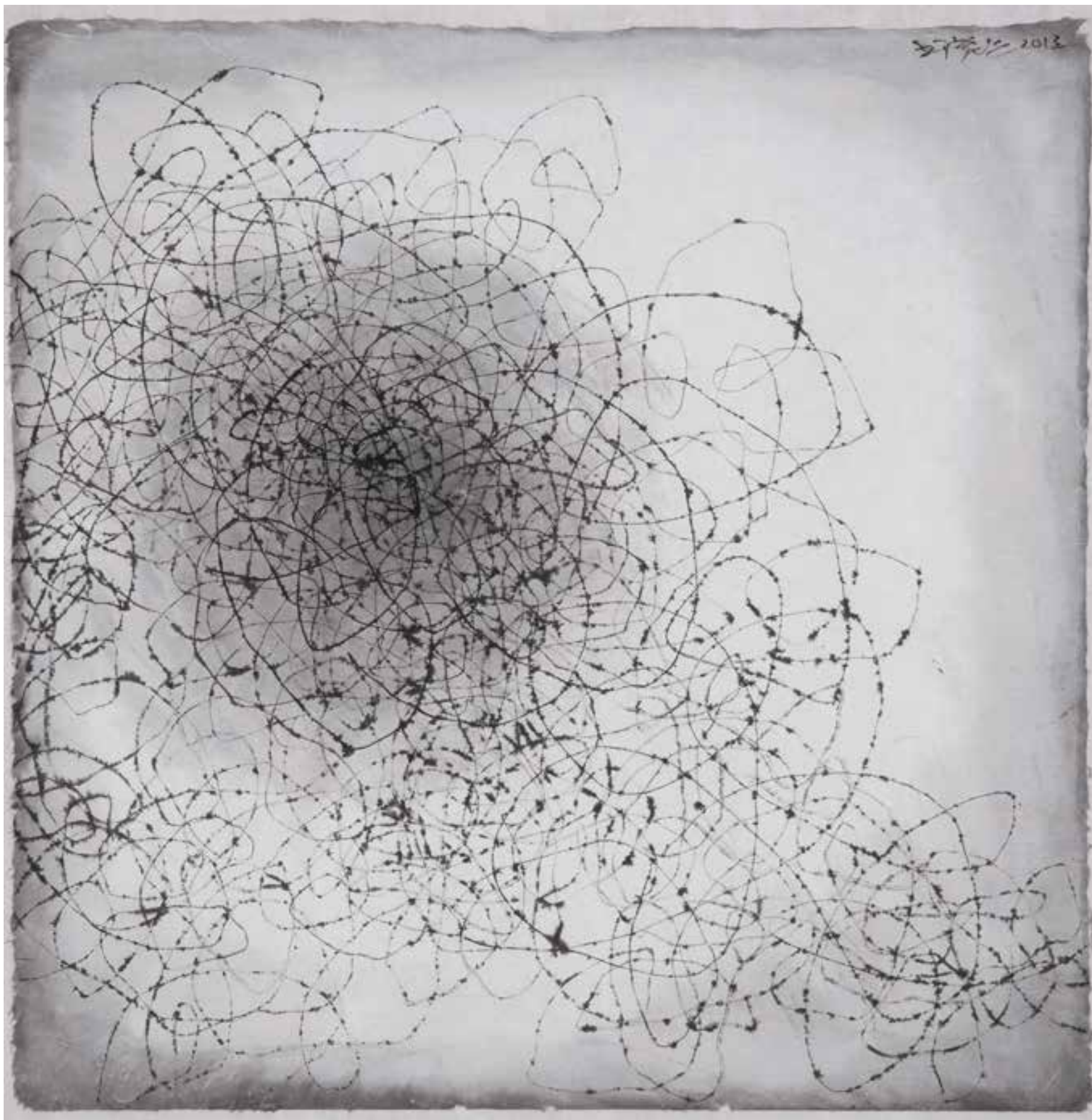
Clue No. 7, 6, 8 线索7、6、8, 2010, Ink on paper 纸本水墨, Triptych 三联, 140 x 105 cm (55 1/8 x 41 1/4 in.), Each panel 每个面板: 140 x 35 cm (55 1/4 x 13 3/4 in.)



Clue No. 7, 6, 8 线索7、6、8 (detail 局部), 2010, Ink on paper 纸本水墨, Triptych 三联, 140 x 105 cm (55 1/8 x 41 1/4 in.), Each panel 每个面板: 140 x 35 cm (55 1/4 x 13 3/4 in.)

Moving Visions No. 103
游·象系列103, 2013
Ink on paper 纸本水墨
70 x 70 cm (27 1/2 x 27 1/2 in.)





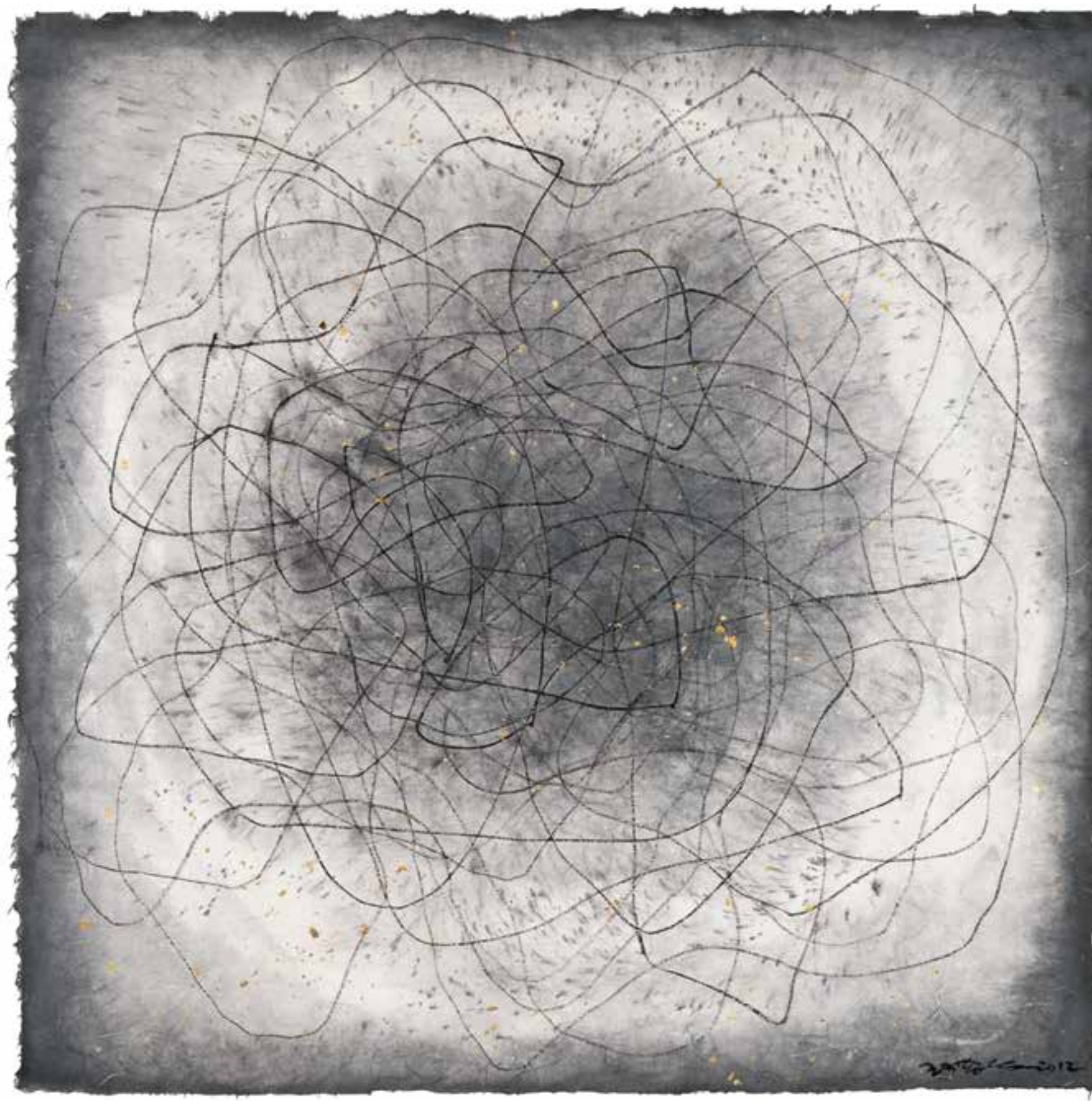
Moving Visions No. 105
游·象系列105, 2013
Ink on paper 纸本水墨
70 x 70 cm (27 1/2 x 27 1/2 in.)



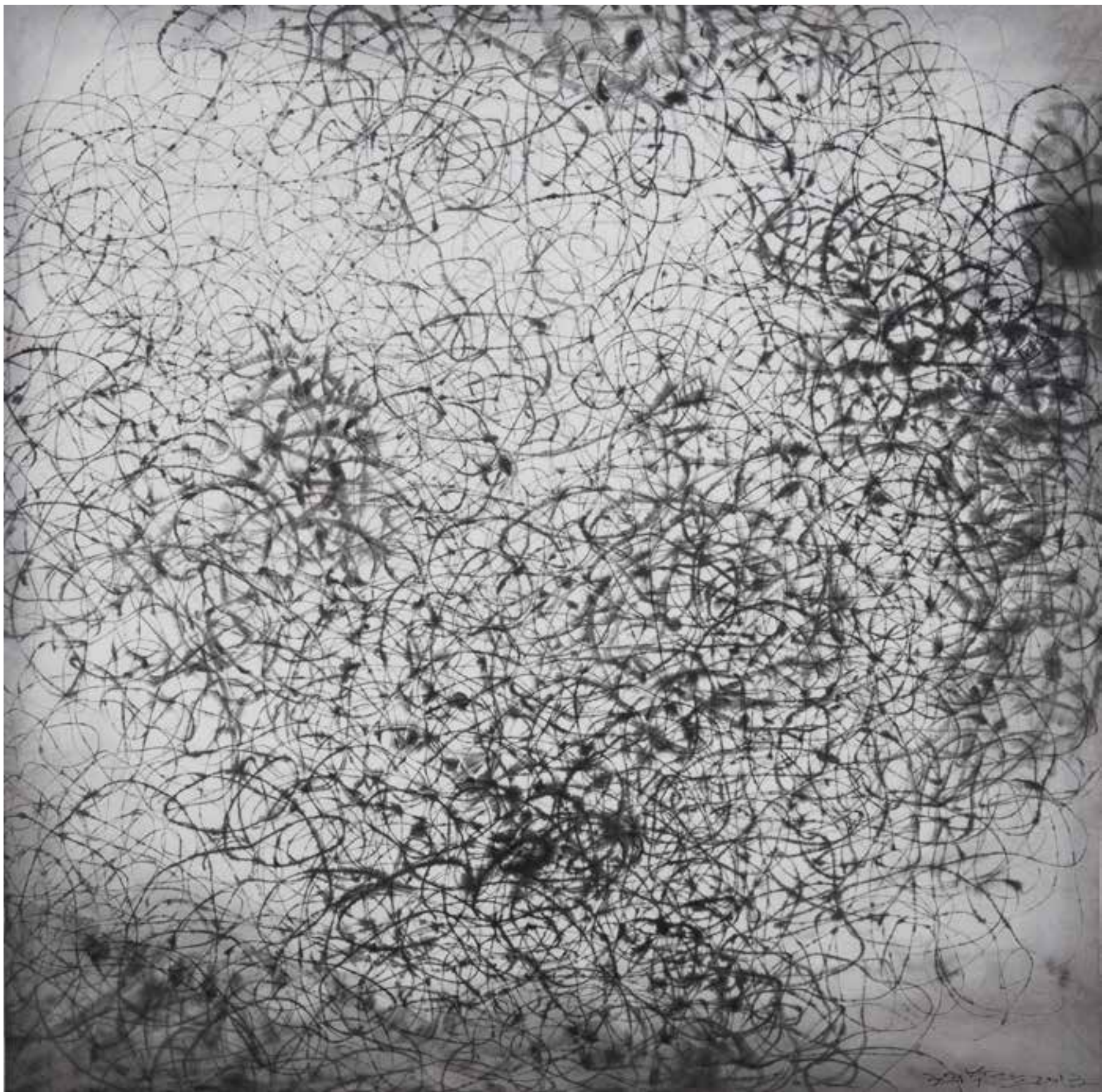
Moving Visions 140502 游·象140502, 2014, Ink on paper 纸本水墨, Quadtych 四联, 140 x 280 cm (55 1/8 x 110 1/4 in.), Each panel 每个面板: 140 x 70 cm (55 1/8 x 27 1/2 in.)



Moving Visions 140502 游·象140502 (detail 局部), 2014, Ink on paper 纸本水墨, Quadtych 四联, 140 x 280 cm (55 1/8 x 110 1/4 in.), Each panel 每个面板: 140 x 70 cm (55 1/8 x 27 1/2 in.)



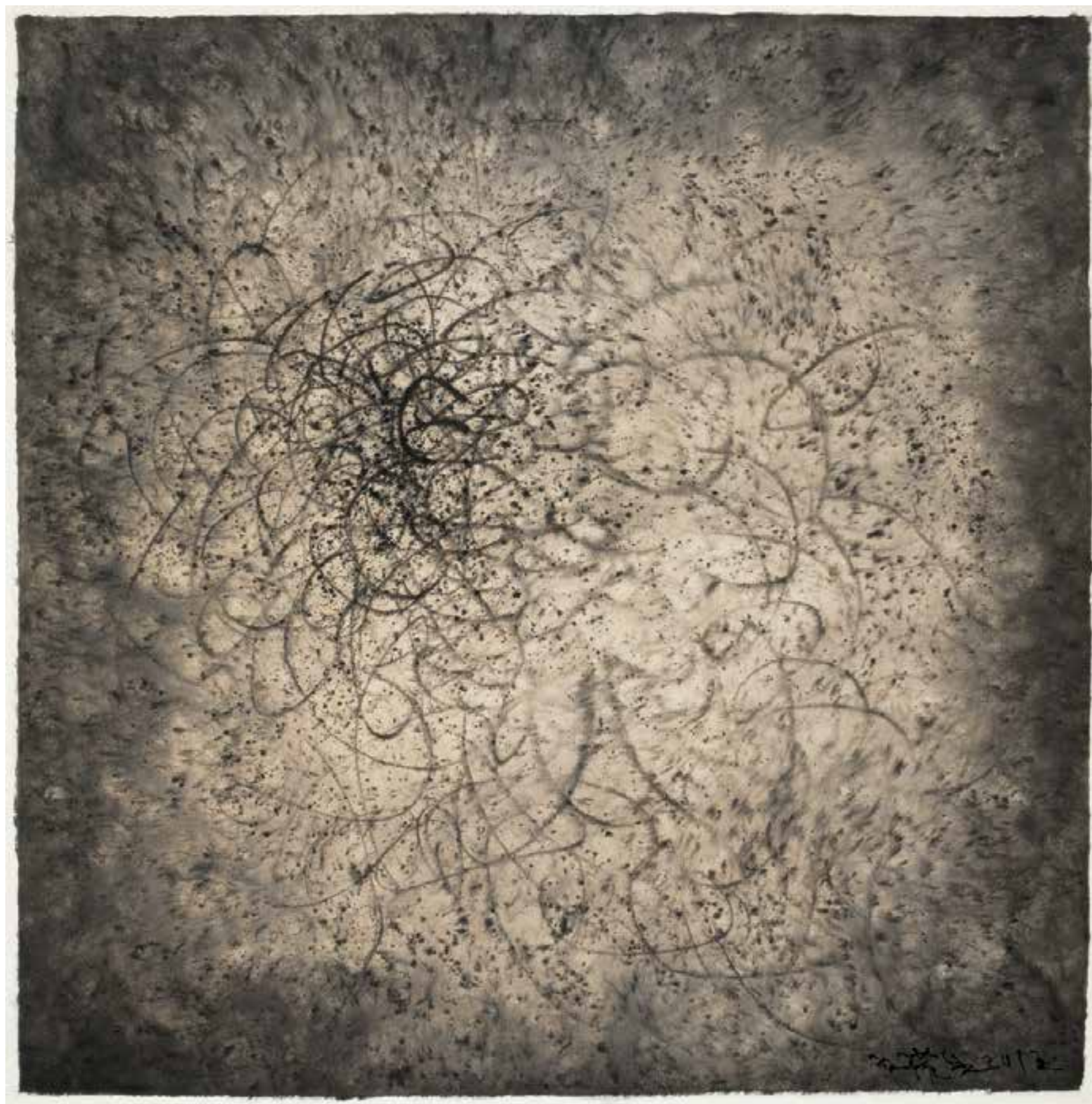
Moving Visions No. 20 游·象系列20, 2012, Ink on paper 纸本水墨, 70 x 70 cm (27 1/2 x 27 1/2 in.)



Moving Visions No. 104
游·象系列104, 2013
Ink on paper 纸本水墨
70 x 70 cm (27 1/2 x 27 1/2 in.)

Moving Visions No. 5
游·象系列5, 2011
Ink on paper 纸本水墨
70 x 70 cm (27 1/2 x 27 1/2 in.)





Moving Visions No. 76 游·象系列76, 2013, Ink on paper 纸本水墨, 70 x 70 cm (27 1/2 x 27 1/2 in.)

Initiating Visions Series No. 4

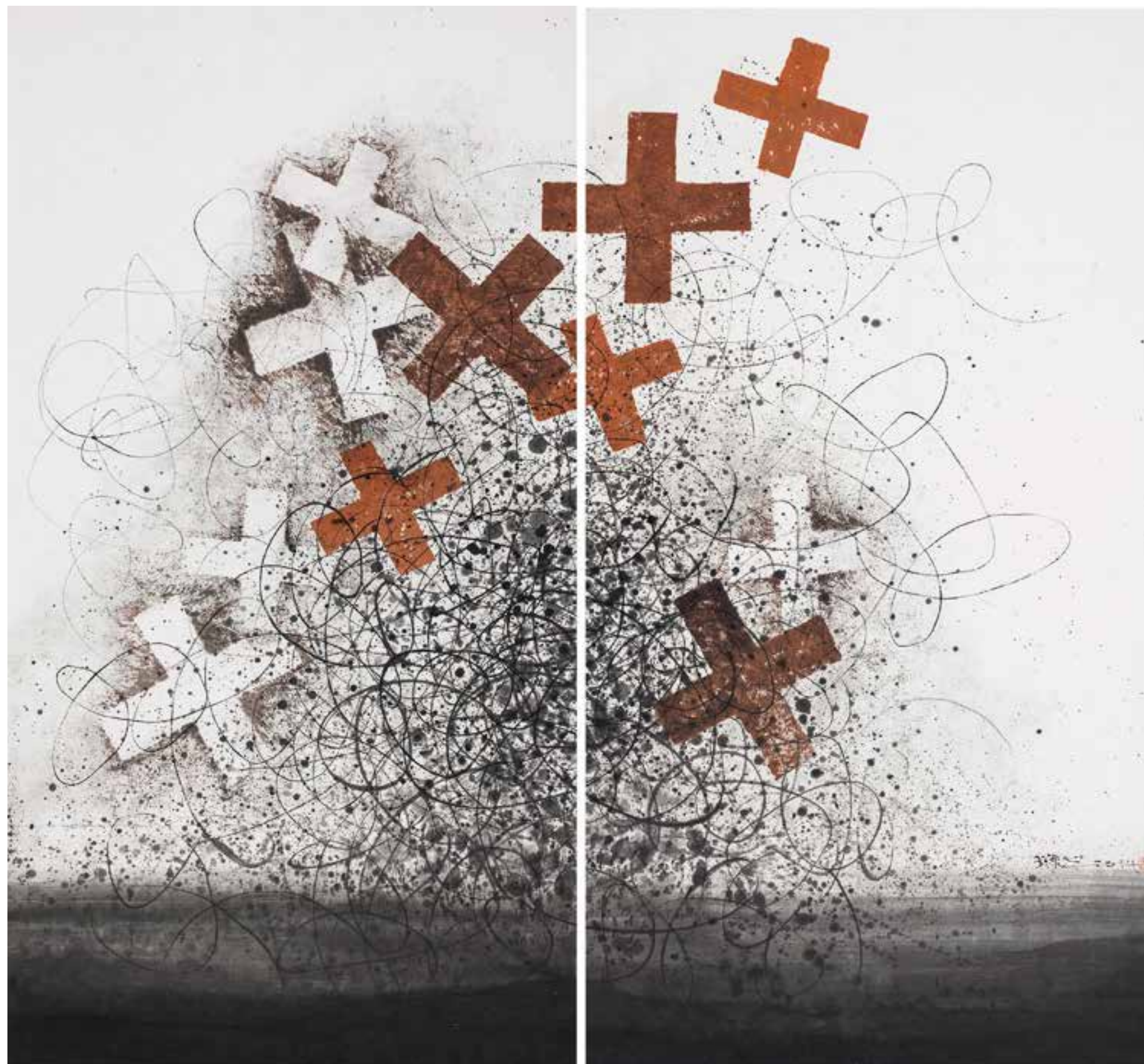
示象系列4, 2014

Ink on paper 纸本水墨

Diptych 双联

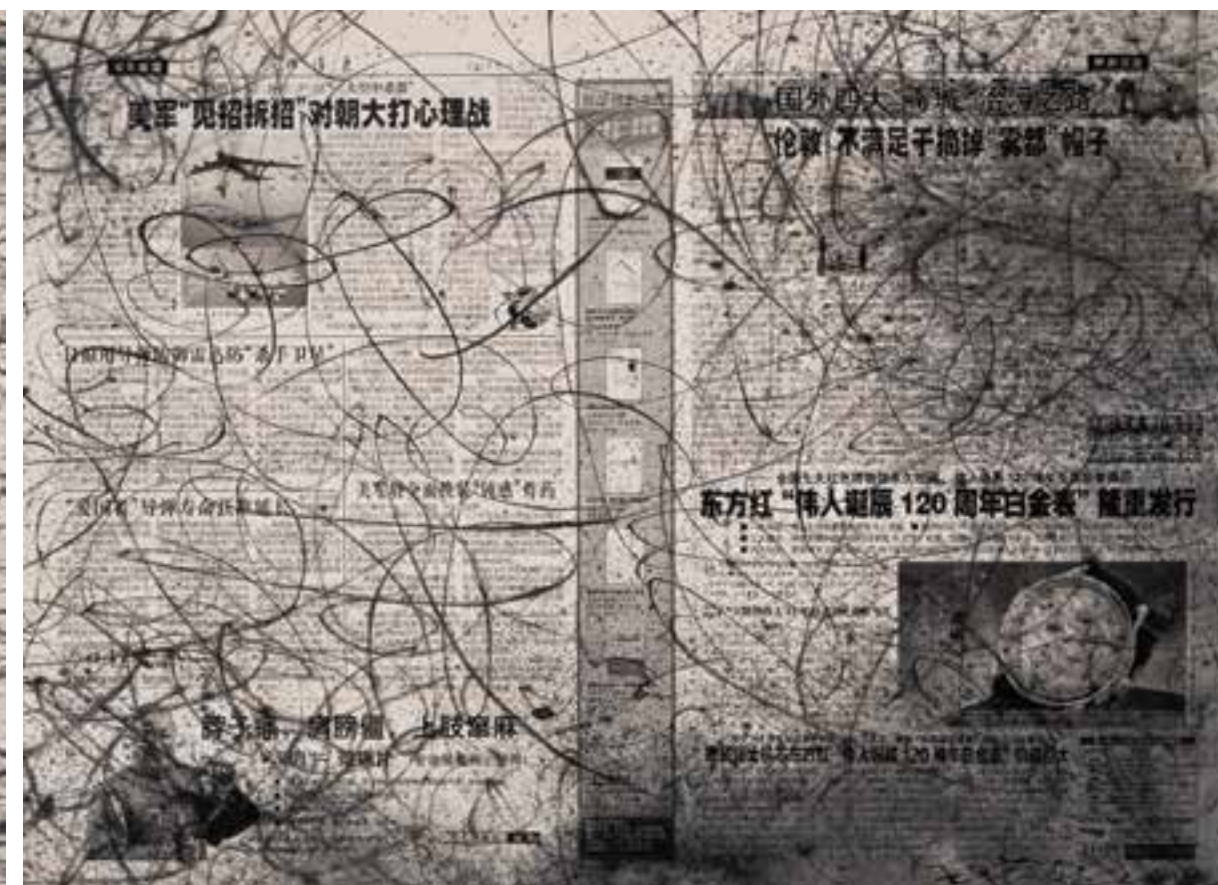
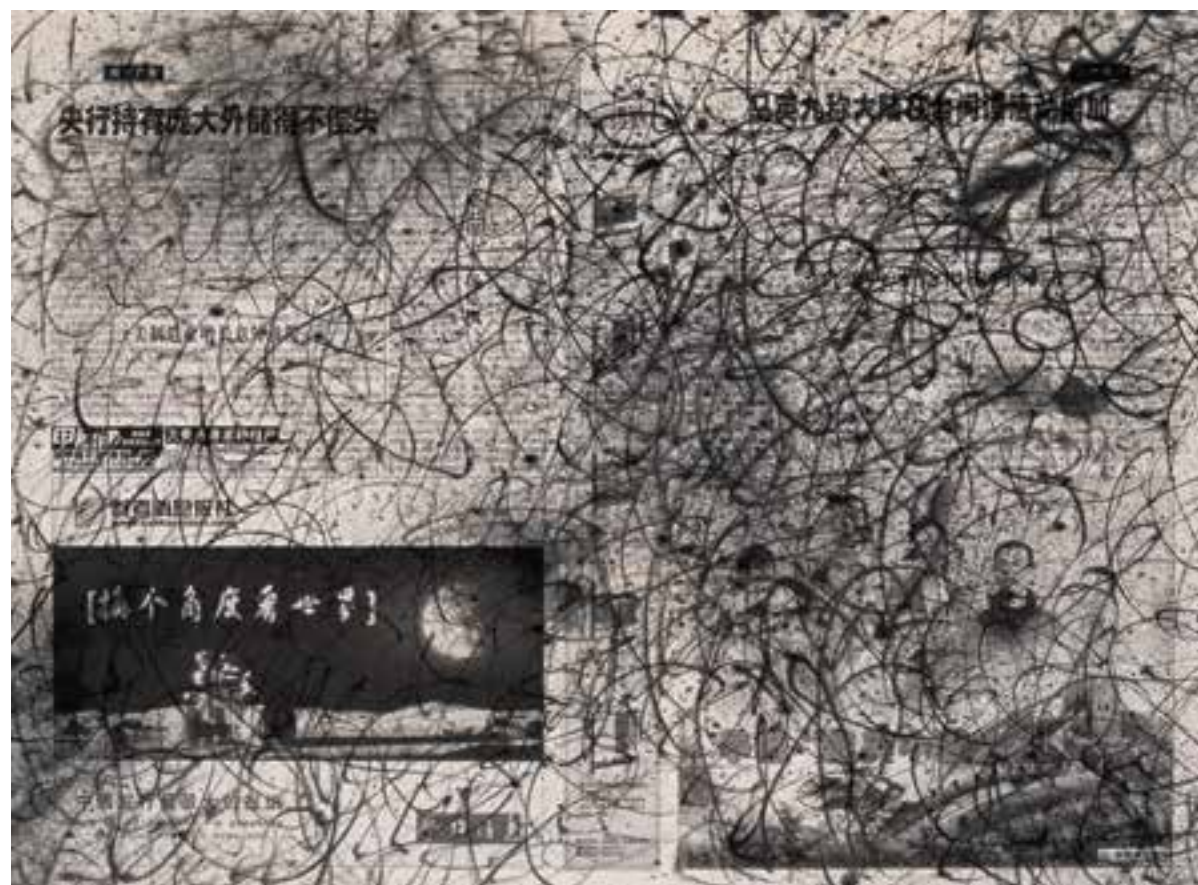
180 x 196 cm (70 7/8 x 77 1/8 in.)

Each panel 每个面板: 180 x 98 cm (70 7/8 x 38 5/8 in.)

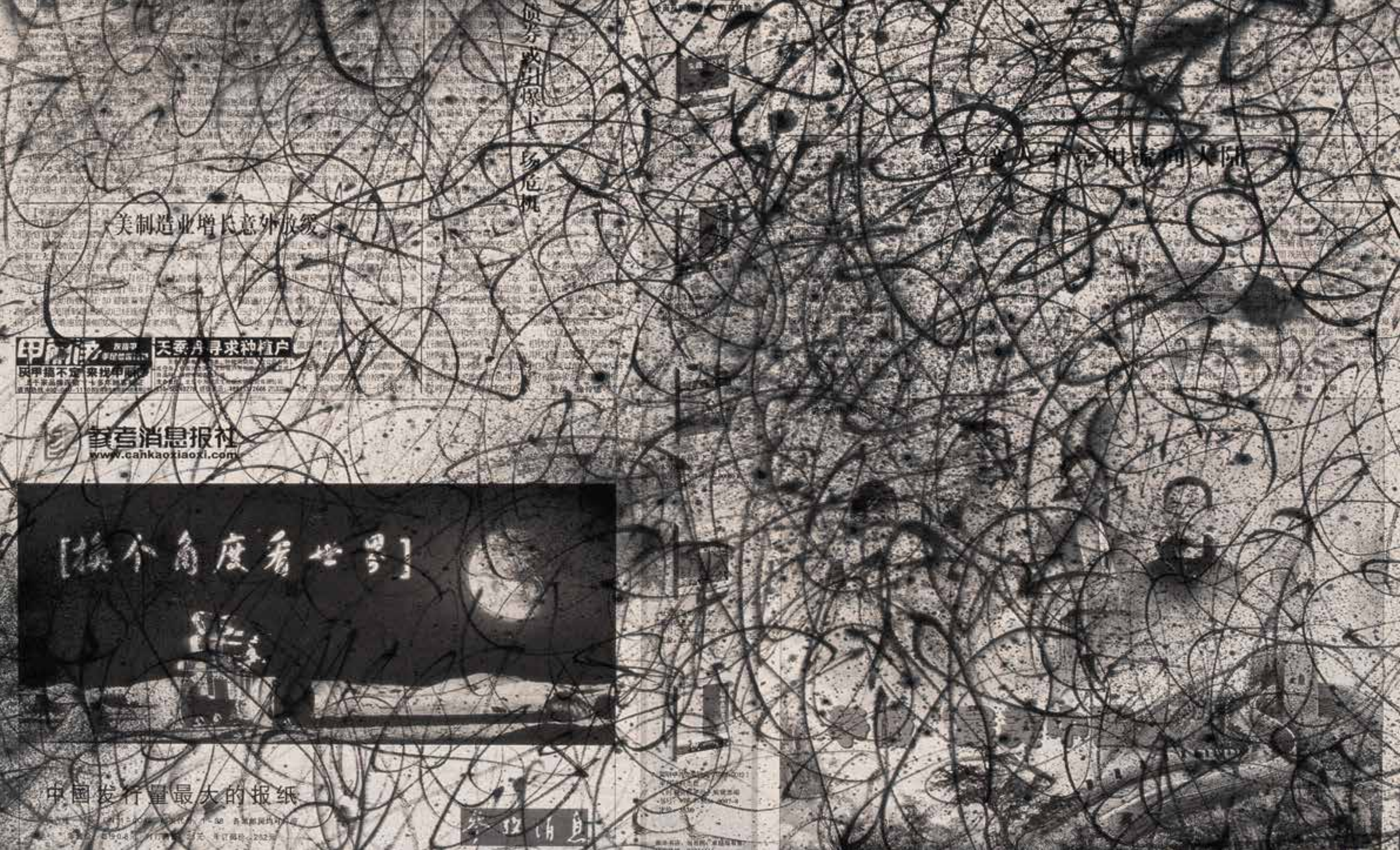




Initiating Visions Series No. 4 示象系列4 (detail 局部), 2014, Ink on paper 纸本水墨, Diptych 双联, 180 x 196 cm (70 7/8 x 77 1/8 in.)
Each panel 每个面板: 180 x 98 cm (70 7/8 x 38 5/8 in.)



Lines Visions•Reference News 2013.4.3 线象·《参考消息》2013.4.3, 2013, Ink on newspaper 报纸水墨, 4 pieces, each 共四张, 每幅尺寸: 39.5 x 54 cm (15 1/2 x 21 1/4 in.)



Lines Visions•Reference News 2013.4.3 线象·《参考消息》2013.4.3 (detail 局部), 2013, Ink on newspaper 报纸水墨, 4 pieces, each 共四张, 每幅尺寸: 39.5 x 54 cm (15 1/2 x 21 1/4 in.)



Talking No. 1, No. 2

谈话1, 谈话2, 2014

Installation: acrylic box, iron wire

装置: 亚克力盒、铁丝

2 pieces, each 共两个, 每个尺寸:

55 x 90 x 90 cm (21 1/2 x 35 1/2 x 35 1/2 in.)



Seeping 渗, 2012

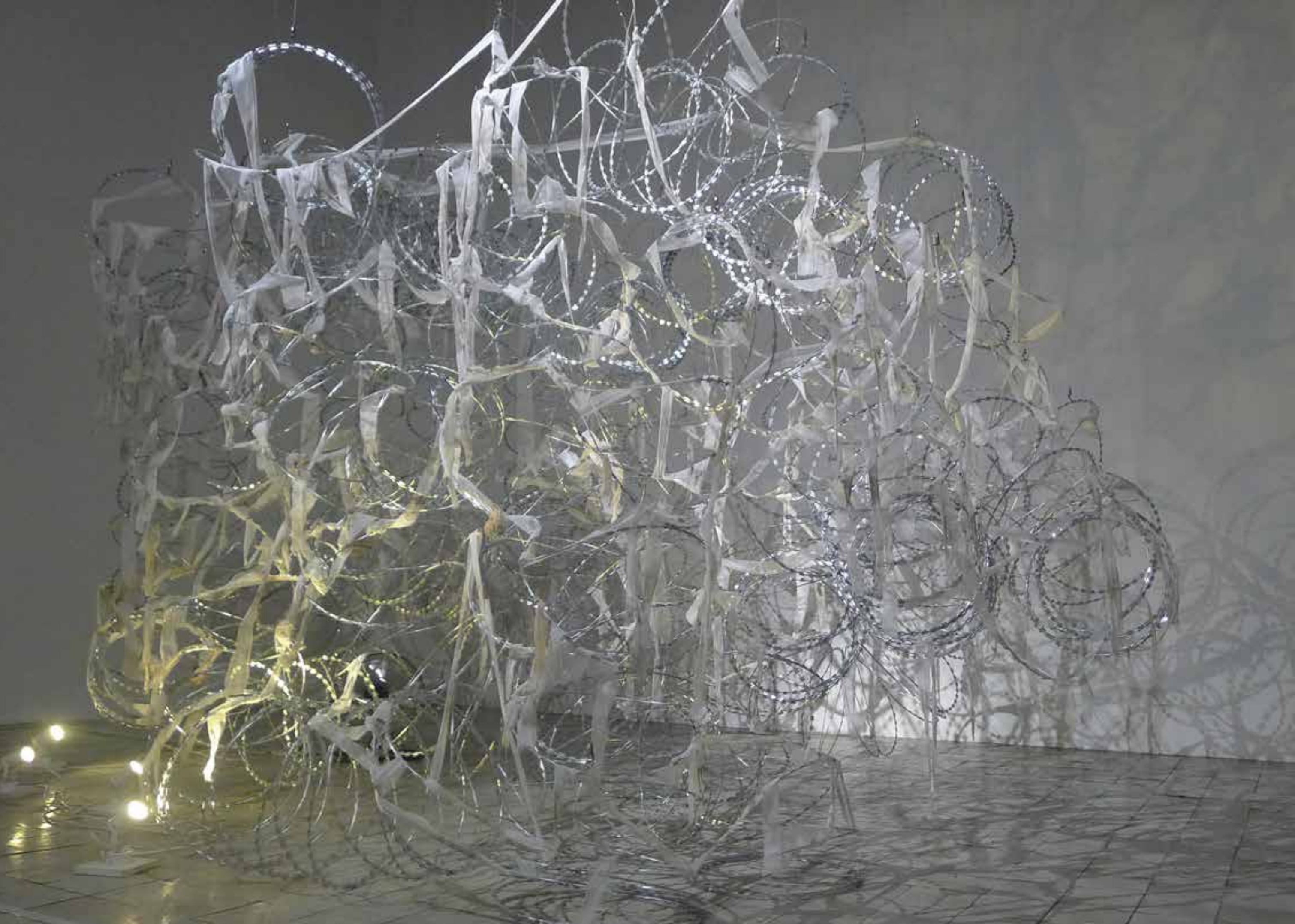
Installation 装置

Rice paper, iron plate, water, ink, time

宣纸、铁板、墨、时间

120 x 300 x 160 cm (47 1/4 x 118 1/8 x 63 in.)





Bound 缠 2014, Installation: iron wire, gauze 装置、铁丝网、纱布, Dimensions variable 尺寸不定

Wang Huangsheng

Wang Huangsheng was born in 1956 in Shantou, Guangdong province. He is currently a professor at Central Academy of Fine Arts in Beijing, and Director of CAFA Art Museum. He received his MA and PhD in Art History from the Nanjing Arts Institute in 1990 and 2006, respectively.

In addition to being an artist and art professor, Wang is also a major contributor to the development of Contemporary Chinese Art. Between 2000 and 2009, Wang acted as Director of the Guangdong Museum of Art, where he promoted large-scale events such as the Guangzhou Triennial and the Guangzhou Photo Biennial. In 2004, he was awarded the Knight Medal of Art and Literature by the French government, and in 2006, he was awarded the Chivalry Honor by the Italian president for his contributions to the betterment of fine arts.

Wang Huangsheng has been immersed in the arts from a young age. His father, a literati painter and calligrapher, educated him in traditional poetry and painting. Wang is well versed in classical forms of ink and, in recent years, started the transition from expressive *xie-yi* painting towards an exploration of pure formal elements in ink brush painting. Using unprecedented mediums, his works often question and disrupt “the ordinary.” In his 2002 installation *Civilization Sacrifice*, viewers see solely the flow of water and ink, a reinterpretation of “infusion” from literati painting. His later iconic series, which he began in 2009, continue his explorations. From his *Clue* series (2009) to his *Moving Visions* series (2011), Wang’s ink lines “break free” from paper. These lines go beyond the limits between “void” and “existence,” and lead viewers into a dream-like space.

Wang is also an insightful intellectual. From his *Lines Visions•Reference News and Southern Weekly* series and on, Wang directs our attention to society and subjectivity. He deliberately paints over several Chinese daily newspapers. Thus, the “facts” by popular media standards are covered by “real brushwork”, and it is up to viewers to find their “truth.” His inspirations are deeply rooted in nature and the literati tradition. Using various materials, Wang skillfully creates a tunnel that links the viewer back to the heart of Chinese painting. Viewers will find themselves constantly in conversation with the artworks.

王璜生

王璜生于1956年出生于广东省汕头市，1990年及2006年分别获得南京艺术学院艺术史论硕士和博士学位。王璜生现为北京中央美术学院教授，中央美术学院美术馆馆长。

除了艺术家和教授的身份，王璜生作为美术馆馆长对中国当代公共艺术事业的发展产生了巨大的推动作用。任职于广东美术馆馆长期间，他创办和策划了“首届广州三年展”及“广州摄影双年展”等重要展览。2004年他获法国政府颁发的“文学与艺术骑士勋章”，2006年，意大利总理颁赠“骑士勋章”以表彰其对当代艺术的杰出贡献。

王璜生的父亲是一位文人书画家，在父亲培养下，王璜生自幼学习诗词、书法、绘画。这些都为其起到了极好的启蒙作用。近年来，王璜生逐渐从传统写意手法中，发展出了属于自己的以“线”为核心的当代艺术语言。通过新颖的媒介，王璜生的作品质问甚至刻意扰乱生活中的“常理”。在2002年，“文明祭”水墨装置里，观众体验到水与墨的流动，同时感受到强烈的心理冲击。然而，王璜生对于新水墨的实验并没有结束。从2009年“线索”系列到2011年“游·象”系列，王璜生那略带腐蚀的线条“走”出了画布，在无形与有形间游走，在真实中引入梦一般的世界。

王璜生对于时事也极为敏感。在“线象·参考消息”及“线象·南方周末”系列里，他大胆地在报纸上涂鸦，“处理”真实，引起人们对于社会及真相的反思。在一步步绕过他的笔触看清报道时观者必须在“新闻真实性”及“艺术观感”中找到属于自己的真相，而不是盲从带有主观性的报道。王璜生的灵感源于中国文人传统与现实的交叠，他运用多种媒介进行的创作建立起穿越时空的通道，让观众追溯中国绘画的核心同时不断与作品产生对话。

WANG HUANGSHENG

1956	Born in Shantou, Guangdong, China
1990	MA in Art History, Nanjing Arts Institute, Nanjing, China
1996	PhD in Art History, Nanjing Arts Institute, Nanjing, China
Present	Director of the Central Academy of Fine Arts Art Museum, Beijing, China Lives and works in Beijing, China
Selected Solo Exhibitions	
2015	<i>FLUX: Wang Huangsheng</i> , Pearl Lam Galleries, Shanghai, China <i>Wang Huangsheng: Unbroken Line</i> , October Gallery, London, UK <i>Blade & Line—Wang Huangsheng New Ink Artworks</i> , CAFA International, Beijing, China
2014	<i>On the Run—Wang Huangsheng</i> , Redtory Museum of Contemporary Art, Guangzhou, China <i>Roaming on the Edges: Wang Huangsheng Works</i> , Art Museum of Nanjing University of the Arts, Nanjing, China
2013	<i>The Line to Freedom</i> , Schiller Gallery, Heidelberg, Germany <i>Boundless: Wang Huangsheng's Works (2009–2013)</i> , Zhejiang Art Museum, Hangzhou; Hubei Museum of Art, Wuhan, China <i>Roaming Apparition</i> , WiE KULTUR, Berlin, Germany <i>Wang Huangsheng: Look into the Distance</i> , Sunshine Space, Shantou, China
2012	<i>Post-Refined Joy: Solo Exhibition of Wang Huangsheng</i> , Baiyaxuan 798 Art Center, Beijing, China
2007	<i>Heaven and Earth Fly and Free: The Ink Painting of Wang Huangsheng</i> , Guangdong Art Museum, Guangzhou, China
2006	<i>Heaven and Earth Fly and Free: The Ink Painting of Wang Huangsheng</i> , National Art Museum of China, Beijing, China <i>Blossoming Spring and Tranquil Autumn: Wang Huangsheng</i> , University of New South Wales, Sydney, Australia <i>Wang Huangsheng: Leisure</i> , Baozhentang Art Gallery, Guangzhou, China
2005	<i>Daily Episodes: Wang Huangsheng's Flower Series</i> , Huayi Gallery Art Museum, Guangzhou, China
2003	<i>Blossoming in Four Seasons</i> , Sancai Gallery, Guangzhou, China
2002	<i>Wang Huangsheng: In Atelier 2001</i> , Dijingyuan, Guangzhou, China
1999	<i>Ink and Wash</i> , Jiguzhai Gallery, Hong Kong
1996	<i>Wang Huangsheng</i> , Hong Kong Arts Centre, Hong Kong, China
Selected Group Exhibitions	
2014	<i>Rendering the Future—Chinese Contemporary Ink Painting Exhibition</i> , Asia Art Center, Beijing, China <i>A New Context Derived From Shuimo</i> , Si Shang Art Museum, Beijing, China <i>For Chinese Art—Teacher & Student Group Exhibition</i> , Central Academy of Fine Arts Art Museum, Beijing, China Chinese Painting Biennial of Contemporary Lingnan 2014, Poly Art Museum, Beijing, China Pearl Lam Galleries at Art Taipei, Taipei, Taiwan <i>Spiritual as Mountains</i> , Pearl Lam Galleries, Hong Kong, China
2013	<i>Confronting Anitya—Oriental Experience in Contemporary Art</i> , Yuan Art Museum, Beijing, China <i>Northern Earth and Southern Sky—Exhibition of Artists with Chaoshan Roots Residing in Beijing</i> , Three Drops of Water Gallery, Shenzhen, China Special Exhibition of China Central Academy of Fine Arts Teaching Staff · 2013, CAFA Art Museum, Beijing, China <i>Silent Realm—Renaissance of Eastern Aesthetics</i> , Zero Art Center, Beijing, China <i>Confronting Anitya—Oriental Experience in Contemporary Art</i> , Palazzo Michiel dalle Colonne, Venice, Italy
2012	<i>The Taste of Ink</i> , Amy Li Gallery, Beijing, China <i>Visionary: Contemporary Plastic Art from the Central Academy of Fine Arts</i> , CAFA Art Museum, Beijing, China;

2010	Wimbledon College of Art, London, UK; Art@GoldenSquare, London, UK
2009	<i>Original Forms of Chinese Water Ink Painting</i> , Sanchuan Modern Art Museum, Nanjing, China
2006	<i>At Rest</i> —The Fifth Exhibition of Chinese Abstract Art, PIFO Gallery, Beijing, China
2004	The Fourth Taipei International Modern Ink Painting Biennial, Taichung and Taipei, Taiwan <i>Not Just Paper</i> —The First Round of Sino-Japanese Paper Art Exhibition, CAFA Art Museum, Beijing, China <i>The Enduring Art of China</i> , George Segal Gallery, Montclair State University, Montclair, NJ, USA
2003	<i>Wandering World—Chinese Contemporary Ink Art</i> , National Gallery, Bangkok, Thailand
2001	<i>Point, Radiation and Extension—Chinese Contemporary Ink Painting Exhibition</i> , National Gallery, Kuala Lumpur, Malaysia
1999	13th Asia International Art Show, National Gallery of Malaysia, Kuala Lumpur, Malaysia
1997	<i>A Century of Chinese Painting</i> , National Art Museum of China, Beijing, China
1995	The 9th National Art Exhibition, National Art Museum of China, Beijing, China
1994	China Art Exhibition, National Art Museum of China, Beijing, China National Chinese Art Exhibition, National Art Museum of China, Beijing, China The 8th National Art Exhibition, National Art Museum of China, Beijing, China
Selected Publications	
2013	<i>Boundless: Wang Huangsheng's Works 2009–2013</i> , China Youth Publishing Group 2013 <i>los-ge-löst</i> (WiE KULTUR, 2013)
2012	<i>Post-Refined Joy: Wang Huangsheng's World of Art</i> , Hebei Education Press, Hebei, China <i>Moving Visions</i> , Wenjin Press, Beijing, China <i>Wang Huangsheng: New Experience on Art Museum</i> , a <i>Series of Museology Collection</i> , Central Compilation & Translation Press, Beijing, China
2008	Co-author, <i>A History of Traditional Chinese Painting</i> , Section of Landscape Painting, Jiangxi Art Publishing House, Nanchang, China
2006	<i>Spring/Autumn: Paintings by Wang Huangsheng</i> , Lingnan Art Publishing House, Guangzhou, China <i>Serene Universe: Ink Wash Paintings by Wang Huangsheng</i> , Lingnan Art Publishing House, Guangzhou, China
2005	<i>Daily Episodes: Wang Huangsheng's Flower Series</i> , Lingnan Art Publishing House, Guangzhou, China
1998	<i>Wang Huangsheng: Art and Life</i> , Hainan Publishing House, Hainan, China
1996	<i>Wang Huangsheng: Serene Universe</i> , Liaoning Art Publishing House, Shenyang, China
1995	<i>Chen Hongshou, Chinese Master Painters in Ming and Qing Dynasties</i> , Jilin Art Publishing House, Changchun
Selected Collections	
Victoria and Albert Museum, London, UK Uffizi Gallery, Florence, Italy Mantova Museum, Mantova, Italy Manuel Hoffmann Foundation, Germany National Art Museum of China, Beijing, China Central Academy of Fine Arts Art Museum, Beijing, China Art Museum of Nanjing University of the Art, Nanjing, China Guangdong Museum of Art, Guangzhou, China Guangdong Province Museum, Guangzhou, China Zhejiang Art Museum, Zhejiang, China Anhui Museum, Hefei, China Lingnan Museum of Fine Art, Guangdong, China	

王璜生

1956 出生于中国广东 汕头
1990 美术史硕士，南京艺术学院，中国 南京
1996 美术史博士，南京艺术学院，中国 南京
现今 中央美术学院美术馆馆长，中国 北京
工作与生活于中国 北京

主要个展

2015 《磁感线—王璜生的流明世界》，藝術門，中国 上海
《王璜生：无边的线条》，十月画廊，英国 伦敦
《锋·线：王璜生新水墨实验》，央美国际画廊，中国 北京
2014 《碌碌而为：王璜生个展》，红砖厂当代艺术馆，中国 广州
《游·刃：王璜生作品展》，南京艺术学院美术馆，中国 南京
2013 《通往自由的线》，席勒画廊，德国 海德堡
《无边—王璜生作品（2009–2013）》，浙江美术馆，杭州；湖北美术馆，中国 武汉
《游·象》，WiE KULTUR文化传播中心，德国 柏林
《王璜生：望远》，汕上空间，中国 汕头
2012 《后雅兴—王璜生个展》，百雅轩798艺术中心，中国 北京
2007 《天地悠然—王璜生水墨展》，广东美术馆，中国 广州
2006 《天地悠然—王璜生水墨展》，中国美术馆，中国 北京
《春荣 / 秋净——王璜生》，新南威尔士大学，澳大利亚 悉尼
《悠然—王璜生》，宝珍堂艺术馆，中国 广州
2005 《日常心情—王璜生大花系列》，华艺廊艺术馆，中国 广州
2003 《花开四季—王璜生画展》，广州三彩画廊，中国 广州
2002 《王璜生 / 艺术工作2001》，帝景苑，中国 广州
1999 《王璜生写意小品展》，集古斋，中国 香港
1996 《王璜生画展》，香港文化中心，中国 香港

主要群展

2014 《释放未来：中国当代水墨邀请展》，亚洲艺术中心，中国 北京
《来自水墨的新语境》，寺上美术馆，中国 北京
《为中国画：全国高等艺术院校花鸟画教学研讨会暨教师、学生作品展》，中央美术学院教学展厅，中国 北京
《大家当代岭南中国画双年展 2014》保利艺术博物馆，中国 北京
《精神如山》，藝術門，中国 香港
2013 《北地南天一潮籍旅京艺术家邀请展》，三滴水书画院，中国 深圳
《CAFA教师—中央美术学院教师创作特展·2013》，中央美术学院美术馆，中国 北京
《寂境—东方美学的当代复兴》，零艺术中心，中国 北京
《无常之常—东方经验与当代艺术》，米歇尔宫，意大利 威尼斯
《无常之常——东方经验与当代艺术》，元典美术馆，中国 北京
《水墨的味道》，艾米李画廊，中国 北京
2012 《视象：中央美术学院当代造型艺术展》，温布尔顿艺术学院；Art@GoldenSquare英国 伦敦；中央美术学院美术馆，中国 北京
《水墨原形》，南京三川当代美术馆，中国 南京；天津美术馆，中国 天津

《平心—中国抽象艺术第五回展》，偏锋新艺术空间，中国 北京
《第四届台北当代水墨双年展》，台中文创园区国际展览馆；台北中正纪念堂，台湾
《纸·非纸—中日纸艺术展第一回》，中央美术学院美术馆，中国 北京
2010 《生生不息的中国艺术》，蒙克莱尔大学美术馆，美国 新泽西
2009 《第十一届全国美展》，中国美术馆，中国 北京
2006 《游移的界—中国当代水墨艺术展》，泰国国家美术馆，泰国 曼谷
2004 《点、辐射与延伸—中国当代水墨展》，马来西亚国家美术馆，马来西亚 吉隆坡
2003 《第十三届亚洲国际艺术展》，马来西亚国家美术馆，马来西亚 吉隆坡
2001 《百年中国画大展》，中国美术馆，中国 北京
1999 《第九届全国美展》，中国美术馆，中国 北京
1997 《中国艺术大展》，中国美术馆，中国 北京
1995 《全国中国画大展》，中国美术馆，中国 北京
1994 《第八届全国美展》，中国美术馆，中国 北京

主要出版

2013 《无边：王璜生作品2009–2013》，中国青年出版社
《游·象》，WiE KULTUR文化传播中心，德国 柏林
2012 《后雅兴：王璜生的艺术天地》，河北教育出版社，中国 河北
《王璜生：美术馆的台前幕后》文辑【一】，中央编译出版社，中国 北京
2008 《中国绘画艺术专史—山水卷》合著，江西美术出版社，中国 南昌
2006 《春荣·秋净—王璜生作品展》，岭南美术出版社，中国 广州
《天地悠然：王璜生的水墨天地》，岭南美术出版社，中国 广州
2005 《日常心情—王璜生大花系列》，岭南美术出版社，中国 广州
1998 《王璜生：艺术与生活》，海南出版社，中国 海南
1996 《王璜生 / 天地悠然》，辽宁美术出版社，中国 沈阳
1995 《中国明清国画大师研究丛书—陈洪绶》，吉林美术出版社，中国 长春

主要收藏

维多利亚与阿尔伯特博物馆，英国 伦敦
乌菲齐博物馆，意大利 佛罗伦萨
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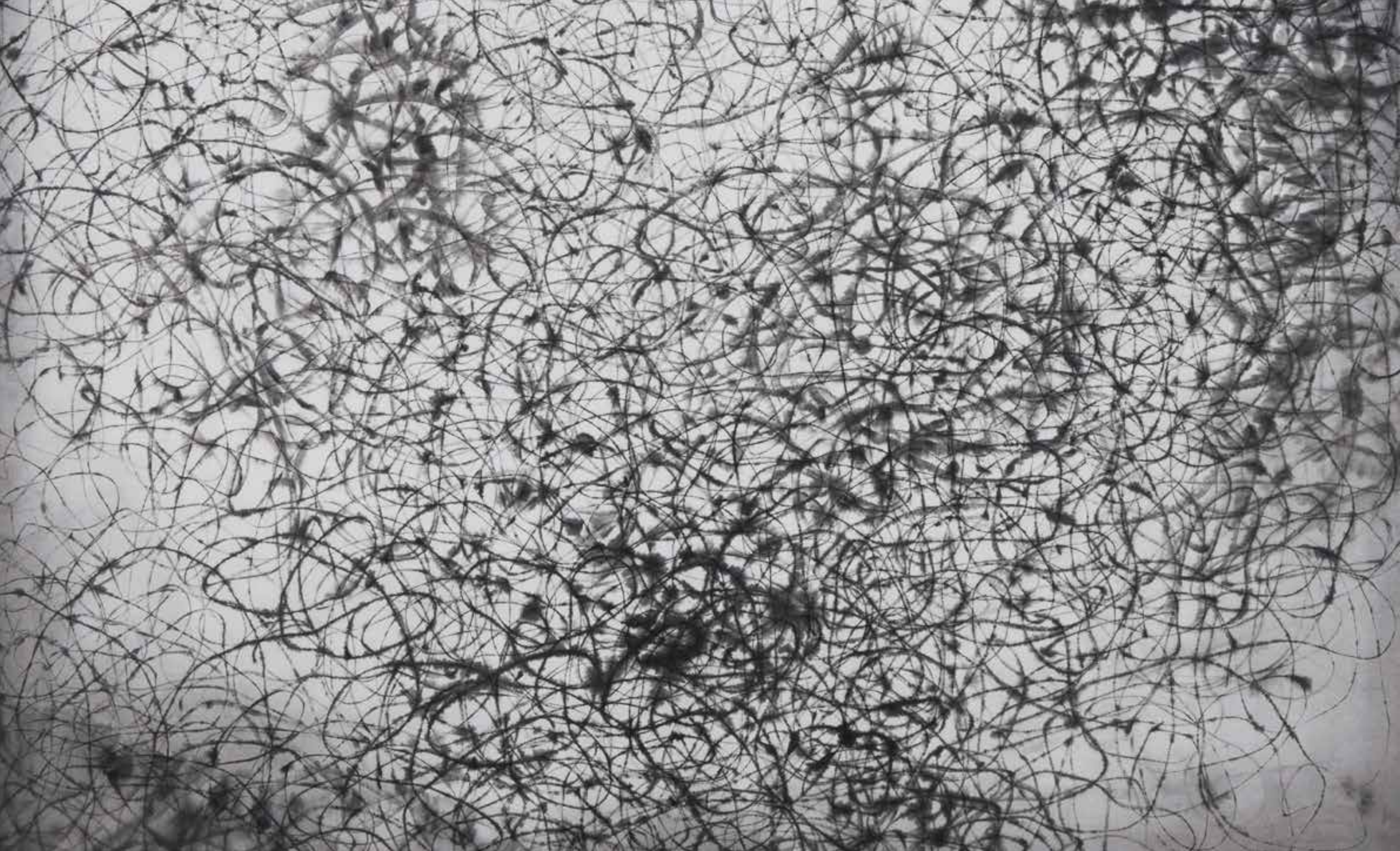
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Moving Visions No. 104 游·象系列104 (detail 局部), 2013, Ink on paper 纸本水墨, 70 x 70 cm (27 1/2 x 27 1/2 in.)

