

## Preface

The VIP Space at Tang Contemporary Art Bangkok is proud to announce the opening of “Wang Huangsheng: Beyond Images” on October 10, 2019. This solo exhibition will present three of Wang’s ink painting series: Shifting Form, Daily Lesson, and Tracing Vision.

“Meaning beyond words,” “interest beyond charm,” and “images beyond images” were considered the highest aesthetic standards of the traditional Chinese literati. In the Southern Qi text *The Record of the Classification of Old Painters*, Xie He wrote, “If one sticks to their manner of rendering objects, then one will still not see this pure essence (in their work). But if one takes from (a point of view) beyond the forms, only then may one enjoy their rich quality to the full. And this may be called a delicate and subtle manner.” This means that, when a painter creates a painting, he must break through superficial resemblance and paint the life and temperament of nature and highlight his lofty emotions. Here, the images, because they are established with the artist’s references to beauty, lie beyond images.

Line is a key element in Wang Huangsheng’s art, and in his work, lines do not simply delineate or outline physical forms; they are tangled together, without beginning or end. They are dynamic lines that guide the eye through space. In traditional Chinese painting, artists wanted to use line to show their mastery of the brush and ink, employed in the service of the rhythmic aesthetic of perfectly skilled brushwork. Since Jackson Pollock and Abstract Expressionism, line in Western art has become reckless and animated, liberated from its place as a foundational element of modeling. Wang Huangsheng’s lines spring from the fusion of these two traditions; his controlled skill in moving the brush makes the lines sparse yet expressive, but he also pursues the purity and spontaneity of the lines themselves.

In *Daily Lesson*, Wang Huangsheng injects colors such as yellow, purple-red, green, and red into flowing cursive script, emphasizing the painterly qualities of this script. The texts are fragments of poems written by the artist in the 1970s, revealing his spontaneous thoughts and emotions. Katie Hill noted that *Daily Lesson* invokes “the daily internal rhythm of the mind as a meditative activity in the discipline of calligraphy, necessitated by the need to practice as a daily ritual for the attainment of ‘cultivation’ and enlightenment...” The works thereby become a second nature in which Wang can find respite.

In the free linear series *Shifting Form* and *Tracing Vision*, as well as the combination of flowing cursive calligraphy and color in *Daily Lesson*, Wang attempts, through visible form, to liberate ideas from their finite physical shapes, thereby reaching an infinite realm “beyond images” and finally glimpsing spiritual freedom.

# 序言

当代唐人艺术中心曼谷 VIP 空间将于 2019 年 10 月 10 日推出“象外之象：王璜生”个展。展览将展出王璜生《游·象》、《日课》及《痕象》等三个系列的水墨作品。

“言外之意”、“韵外之致”、“象外之象”被中国传统文人画家视为最高的审美标准。南齐谢赫在《古画品录》中说：“若拘以体物，则未见精粹；若取之象外，方厌膏腴，可谓微妙也。”是指画家作画，要突破表面的物象形似，画出自然的生命和性情，以寄托高人达士的情感。此时的象，由艺术家对美的观照而成立，即“象外之象”。

线条是贯穿王璜生艺术创作的核心，在他的作品当中线条不是对于物象的描摹和勾勒，而是缠绕在一起，无始无终，引导视觉在空间中游走的动力线。中国传统绘画中，艺术家用线的野心在于掌握毛笔和水墨的功夫，以笔法的圆熟绝妙为气韵生动的美学意境服务。西方艺术自波洛克的抽象表现主义始，线条从基本造型要素中解放出来，肆意而热烈。王璜生的线条从两种传统的融合中生长而成，既控制运笔技巧，让线条神逸疏淡，也追求线条本身的单纯性和自发性。

《日课》系列中，王璜生将黄色、紫红、绿色、红色等多种颜色注入到流动的草书当中，强调了草书的绘画特性。画面中片段性的文字配以艺术家 70 年代所作诗词，透露出艺术家偶发的思想和情绪。“《日课》作为冥想活动的一部分，唤起了艺术家日常思绪的律动，借由每日仪式性的实践以达到‘修为’和‘觉悟’的境界……”（何凯特 Katie Hill）作品成为其安顿自我的第二自然。

无论是《游·象》、《痕象》系列线的自由表达，还是《日课》系列草书的流动书写与色彩相结合，艺术家都在试图通过可视的形态，将思想从有限的物象解放至无限的“象外”，最终洞见精神的自由。