

Pure, beautiful, elegant and noble

—Dr. Yingying Chang, author *The Woman Unforgettable*

純淨、美麗和高貴

——張盈盈博士《無法忘懷——張純如母親的回憶》作者

花樣年華
王海嬰畫展

To Iris

Wang Haiying



March 3 – 17, 2012
Silicon Valley Asian Art Center

3777 Stevens Creek Blvd. Santa Clara
CA 95051 4th floor, Central Computer Building
Artist reception 2-4 pm, Mar.3, Saturday.
www.artshu.com
Wednesday to Friday, 11am - 4:30pm
Saturday & Sunday, 11am - 6:00pm

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前言 Preface

2010 年冬，硅谷亞洲藝術中心為王海嬰舉辦她的首次個人畫展。25 幅被夢幻般放大的鳶尾花題材的油畫，以精緻的細節和神秘的氛圍，讓專家和藏家深感驚豔。

2011 年春，她的畫作也在斯丹福大學藝術空間展出，反響也很好。她和我商談在 2012 年春天再展出她的一些新作。我很高興答應。我剛讀完張純如母親張盈盈博士寫的回憶錄《無法忘懷》一書，突然有個靈感。我對海嬰說：“你知道嗎？張純如的英文名字 Iris，就是你要表現的花。中國知名的企業戰略研究家和學者王德祿稱讚張純如是中國的‘民族英雄’。你不妨去做點研究和感受，也許能畫點什麼。”

2012 年 2 月，王海嬰畫完了《花樣年華》。她邀請我去她畫室看。我非常感動，對她說這幅作品最好捐贈給張純如基金會。海嬰很愉快地立刻同意。我把圖片發給了張盈盈博士，問她是否喜歡，她和丈夫張紹進博士創辦的張純如基金會是否樂意接受。張盈盈博士答復說：“非常喜歡。非常願意”。她說了對畫作的感言：

“純淨、美麗和高貴”。

我想這也是對海嬰全部鳶尾花系列作品的一個評價。

本次展覽也以此為名。

舒建華 硅谷亞洲藝術中心館長
Shu Jianhua, Silicon Valley Asian Art Center

Silicon Valley Asian Art Center presented Wang Haiying's first solo painting exhibit in the Winter of 2010. Her 25 pieces dreamingly magnified paintings on iris flower, with dedicated texture and mysterious atmosphere, deeply surprised and amazed the experts and collectors in the Bay Area.

In the Spring of 2011, Haiying's iris serial paintings were exhibited at Stanford Art Space in the Stanford University campus, and attracted visitors a lot. Then she asked me if our Art Center can hold her second solo exhibit in the March of 2012. I was grateful to do it. In that time, I just read over Dr. Yingying Chang's new book “The Woman Unforgettable” on her daughter Iris Chang, and then inspired to have an idea, and told Haiying: “Do you know Iris Chang? Her name happened to be the flower you painted. My friend Wang Delu, a noted Chinese scholar and enterprise strategist highly appraised Iris Chang as ‘Chinese National Heroine’. If you do some research on her and get sensed, I guess you possibly can do something for her”.

On Feb. 2012, Haiying finished a painting “To Iris”, and invited me to her studio to see it, I was totally moved, and told her it would be perfect if she was willing to donated this painting to Iris Chang Foundation. Haiying did agree immediately. Then I emailed the photo of the painting to Dr. Yingying Chang asking if the Foundation she and her husband Dr. Shau-Jin Chang created could accept the donation of Haiying's painting. Dr. Yingying Chang replied she and her husband were “very grateful to see the painting and to accept the donation”. She also sent her feelings on the painting:

“Pure, beautiful, elegant and noble.”

I think Dr. Yingying's comments are also fit to Haiying's whole serial paintings on Iris flower.

This is why we named this exhibit “To Iris”.

王海嬰 《花樣年華》畫展前言

Beautiful Flowers, Lovely Times —— *Wang Haiying's Exhibition*

2012 年 3 月 3 日，王海嬰女士的《花樣年華》畫展在硅谷亞洲藝術中心開幕。這個 3 月 3 日雖然不是中國農曆的三月三，但是西曆的三月三，仍然讓我們聯想到中國古來文人雅士在農曆三月三日必然紀念“蘭亭修禊”的大日子。而民國十九年也曾以西曆的 3 月 3 日為“修禊之辰”。3 月 3 日對於王海嬰女士，更是別有意義——因為她是“羲之後人”！所以她的祖先一向以此自豪，而她也更加鞭策自勵。

海嬰女士自幼就顯示了繪畫天分，十歲就受到學校繪畫老師們的重視，其後專心繪畫，進入名校，師從多位名師，畫藝精進，從國畫的仕女花鳥到油畫的花卉，都有良好的成績。她於繪畫之餘，也教導兒童和少年的繪畫，至今於中西繪畫已有四十年的功力。但是她不以技術的精煉而自滿，選擇新題，大幅創新。她近幾年選擇變化多端的鳶尾花為主題，觀圖訪園，上山越野，仔細觀察分析了世界上二百多種鳶尾花的細微變化，廢寢忘食，到了“夢裏不知身是客，一嚮食花”的境界。

畫鳶尾花和大幅的單花，西方畫界前有梵谷，近有喬治亞·歐姬芙。要想走出他們創造的殿堂，談何容易！然而海嬰女士不僅在一花之中變幻出無窮的鮮艷色彩，而且還配以中、英詩句，闡發她對人生的熱愛，對宗教的虔誠信仰。這樣的組合，燦爛大氣，橫空出世，竟然突破了前修的殿堂。詩人書畫雕刻家布萊克有名句曰：“一粒沙中見大千世界，一朵野花裏看到天堂”。現在海嬰女士“一朵花現繽紛妙彩，一首詩見美好天堂”，成績斐然，不僅值得我們的讚賞，也當得起行家的肯定。最後我借美國大詩人狄金森詠玫瑰的詩，改寫以為賀。詩曰：

一花托，一花瓣，一翻騰，
在春霧的山中。
一滴露珠，一兩個瓢蟲，
一揮手，帆布上落下彩虹。
還有我，鳶尾花，燦動！

March 3, 2012, Ms. Wang Haiying's “To Iris” exhibition will have its opening ceremony at Silicon Valley Asian Art Center. Although this March 3rd is not the Chinese lunar calendar's March 3rd, but it still reminds us about the famous day in Chinese history – “Orchid Pavilion Scholars' Gathering”, which has been honored by scholars and artists over fifteen hundred years. March 3rd has special meaning for Haiying and her family, because she is a descendent of the great scholar and calligrapher – Wang Xizhi ! It's a name her ancestors had been proud of, and she

林中明 美華藝術學會會長
Lin Chongming,
Presidents of Chinese American Art Development Foundation

has to work hard to keep the family honor shining and to meet new expectations.

Haiying's talent in art was obvious since childhood. At age of ten she was highly regarded by her art teachers in school. Then she concentrated on painting, entered the best art school in Shanghai, quickly advanced her knowledge of arts and skills of painting through learning from famous teachers. In the past forty years, she has not only mastered the techniques of painting beautiful ladies, colorful flowers and birds in both Chinese painting and western oil painting, and has also spent lot of time teaching the younger generations to paint and to appreciate arts. Even has accomplished a lot, she is never self-content with her ever refined skills in painting. She has kept on choosing new topics and creatively expressed her vision in larger scale. In recent years, Haiying has focused on iris flowers for their most changeful colors and shapes. In order to study and analyze the fine details of more than two hundred kinds of iris around the world and in California mountains, she had read all books about iris in the libraries, visited many botanical gardens, climbed nearby hills and walked across wild fields... and quite often forgotten about her meals and sleeps, but not iris, even in her dreams.

Painting iris or painting single flower in large scale, Van Gogh and Georgia O'Keeffe were already high up there. To come out of their shadows and create a new style, that's a big challenge for any painter, including the established ones. Yet Haiying courageously gives iris paintings powerful shoots, and brings out unexpected brilliant colors with trembling shades in single or multiple iris flowers, plus poetic lines in both Chinese and English, to express her warm love of life and her devout reverence to God. With such a new arrangement and integration, she has daringly came out of the palace walls built by past masters.

The famous artist, sculptor, calligrapher and poet, William Blake once wrote an immortal line about art, “To see a World in a Grain of Sand And a Heaven in a Wild Flower.” Now it's for us to praise Haiying's iris paintings, and for experts to confirm her effort, with a similar line: “To show countless colors through a flower and a Paradise with a poem.” Lastly, I like to refer to a poem about rose, by the greatest female poet of America, Emily Dickinson, and rewrite it in English and in Chinese to end my preface.

*A sepal, a petal, and a twist,
In hills of spring mist .
A drop of dew ,
A ladybug or two.
A swin , a rainbow falling on canvas;
And I, a radiating Iris !*

“一花一世界” 王海嬰的油畫

A Flower, A World *Wang Haiying Oil Painting Exhibition*

“一花一世界” 王海嬰的鳶尾花油畫系列近作展，將於今年的陽春三月在亞洲硅谷藝術中心舉行。

這次是王海嬰續 2010 年舉辦個展後的再次展出，20 幅創作中，可以強烈的感受到她的繪畫技巧更見成熟，雖然油畫是屬於西洋的繪畫方式，但她却成功的將自身文化特質的觀念與情感，將油畫的創作提昇至更自然生動的意境，在藝術的追求和表達上，形成了自己獨特的風格，加上她因受過良好的美學專業教育，紮下了厚實的素描基礎，穩重而不泥滯，對大自然中靈動的觀察，色感敏銳，取材以花卉為主，尤對情有獨鍾的鳶尾花，以大特寫的手法較好地表現了韵律天成，將花卉賦與無限的生命力，予人清新脫俗的視覺享受，也成就了她自己已的“花花世界”。

乍見這次王海嬰的鳶尾花系列新作，構圖更趨嚴謹和新穎，色彩上亦見含蓄和自然，筆觸細膩，層次清晰，舒展飄逸，有古典的雅緻，也有現代的情韻，兼具了中、西繪畫的美感，不難感受到他所寄附的情感，随心盡性的去經營出她胸臆中的花卉世界，充分說明了她在藝術上表現的才華。

王海嬰目前是舊金山中華藝術學會理事，專業畫家，20 餘年來，她彩筆揮灑不綴，左手握丹青寫中國傳統的工筆花鳥和人物，右手拿油彩描繪她的花卉和光影，作品以渾厚樸實，格調清新而著稱，近年來先後於兩岸三地舉行過多次個展和聯展，受到業內人士和收藏界的關注和好評。王海嬰正值創作力旺盛之年，她對藝術意境和風格的追求，以及永不滿足的自我超越，我們樂見她必將獲得更多更大的成果，創作出更多更好的作品。

“A Flower, A World” is an exhibition of Wang Haiying's recent artworks of her well-known iris flower oil painting series, will be held at Silicon Valley Asian Art Center in sunny spring early March.

This exhibition is the second exhibition after Wang Haiying's 2010

舊金山中華藝術學會理事長 古銃賢

Arthur Ku, Chairman of San Francisco Chinese Art Association

solo exhibition. we have a strong feeling that her painting techniques are getting more matured. Although oil painting belongs to western way of painting, yet she has successfully combined her special cultural concept and compassion to lift up oil painting to a more natural and vivid state, and formed her own unique style in pursuing and expressing art. In addition, since she had good education majoring in aesthetics, she had built up a profound and solid foundation on sketching, steady and not dragging, well-built yet not rigid.

She watches Nature's vigorous changes with sharp eyes, and perceives colors sensitively. Her main painting subjects are flowers, with iris as the one she favorites the most. With big close-up technique, she has expressed the rhythm and structure seamlessly well, and given those flowers unbounded vitality. As a result, her paintings have not only given viewers unusual fresh visual enjoyment but also established her own “World of Beautiful Flowers”.

On my first inspection at these new paintings of Wang Haiying's iris flower series, I noticed the structures have become more meticulous and fresh, colors implicit and natural, brush strokes exquisite, layers clear, and flowers floating up and stretching out gracefully, with both classical delicacy and contemporary heart-beat, the sensation of both Eastern and Western beauty covered. When all combined, it's not difficult to feel the compassion she attached to her paintings, and her management of the world of flowers, thoroughly following her heart, as a result, her talents in art are fully demonstrated.

Currently, Wang Haiying is a professional painter and a trustee of San Francisco Chinese Art Association. In the past twenty years, she has swung color brush to paint ceaselessly, with left hand holding color brush to paint traditional Chinese realistic style flowers, birds and people, and right hand taking Western oil paints to paint flowers, light and shadow. Her artworks are known for their tastes deep and powerful, structures simple and solid, and styles refreshingly new. In recent years she has held many solo and group exhibitions in the States as well as in Taiwan and in China, which have received attention from artists and collectors with high praises. At the height of her creativity, with determination to pursue artistic conception and style, and dashing for self-surpassing never content, we will be glad to witness her greater achievements and many more and even better artworks.

Translation by Lin, Chong Ming

自序

Preface

我喜歡在繪畫中尋覓感覺，而在其中得到靈魂的洗滌，對我而言，繪畫是我的生命。它丰富了我的生活、情感、自信。我感謝上帝賦予我的一切。

繪畫是視覺通過心理的產物，是情緒的表達，自我的挑戰，是我人生的希望与鼓舞，每一幅作品是我對自然美的贊嘆，鑒予人們關注自然界的真、善、美。我所創作鳶尾花系列就是我要表露的心意，并在這顏色的調色中，創作神奇夢幻般的藝境。

——王海嬰

I like seeking the feeling from painting through which my soul is cleansed. Painting is everything me. It enriches my life, emotion as well as confidence. I am thankful for everything God has given to me.

Painting is the psychological production through vision, the expression for emotions, the challenges for oneself and the hope and encouragement for my life. Every painting of mine is a praise of the natural beauty. In view of the audience's interests in nature's truth, goodness and beauty, my work on the glad don series is the ideas I try to express and is magical and fantastical art I try to create through the coordination of colors.

——Wang Haiying



2011 年春王海嬰作品在斯丹福大學藝術空間展出，得到館長瑪麗蓮·格羅斯曼女士（右）的如下贊譽：

It was a pleasure to exhibit Haiying Wang's beautiful pictures at Stanford Art Spaces on the Stanford University campus. Her large paintings of flowers are amazing. Each flower seems to have a personality of its' own, detailed and beautifully executed. Although there is a single flower, one feels a strong emotional response to each picture. Haiying, a lovely person, creates lovely art. Thank you for exhibiting at Stanford.

——Marilyn Grossman, Curator, Stanford Art Space



The Spring Melt
春融
Oil on canvas
48 × 36 inch



The Beauty Blessed
純美
Oil on canvas
45 × 40 inch



The Everlasting
永艷
Oil on canvas
48 x 36 inch

The State Beauty
國色
Oil on canvas
79 x 71 inch



The Purity of Beauty
 净美
 Oil on canvas
 79 × 71 inch



The Best Time
 豆蔻
 Oil on canvas
 38 × 31 inch