

宣永生

YONGSHENG XUAN

当代艺术家 | 1952年生于上海 | 现居加拿大温哥华

Contemporary Artist | b. 1952 Shanghai | Based in Vancouver, Canada



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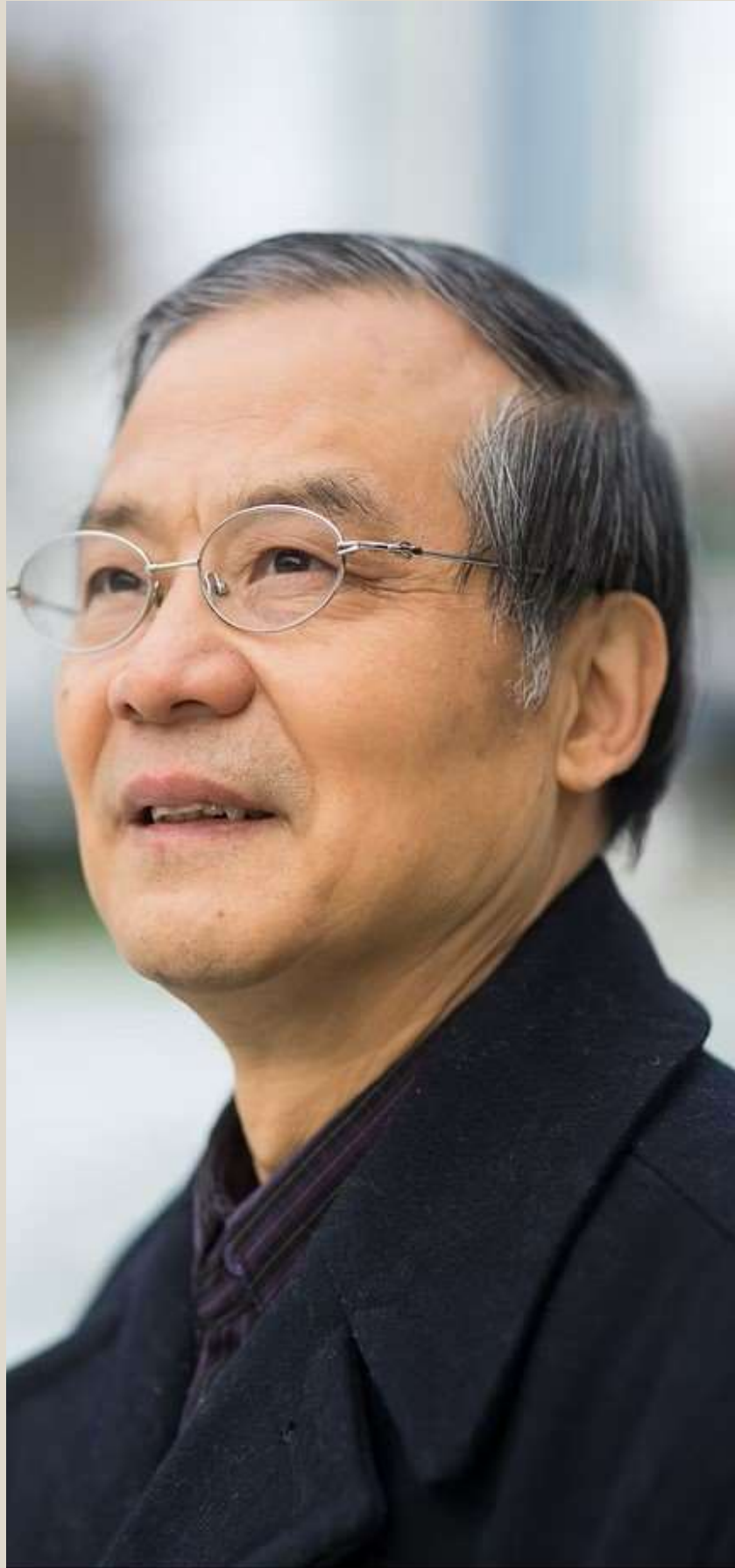
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YongSheng Xuan

宣永生作品栖居于一个大多数人熟悉却难以言明的地带。当生活变得纷杂、喧嚣、充满矛盾，却依然维系着某种内在的完整性。这正是他创作背后的能量：**混沌中的和谐**。

他生于上海，在个人表达仍需勇气的年代完成成长。而后在加拿大建立起第二个创作生命，其作品同时承载着两个世界的重量：既有传统水墨的克制与深度，也有加拿大天际线的开阔与无垠。这并非主题上的“东西方交汇”，更像一个真诚的人，用他最信赖的方式，试图理解身处的这个世界。

Xuan Yongsheng makes work for the part of life most of us actually live in, but can't easily name when everything feels loud, contradictory, and somehow still intact. That's the pulse of his practice: **Chaotic Harmony**.

Born in Shanghai and shaped by an era where self-expression could carry risk, he later built a second artistic life in Canada. His work holds both worlds at once: the discipline and depth of ink, and the openness and scale of a Canadian horizon. This isn't "East meets West" as a theme. It's one person using the tools he trusts to make sense of the world, honestly.





《山非山，水非水》之一 |
2015年 | 宣纸、
水墨、明矾、
催化剂。

Landscape not
Landscape,
Water not
Water - 1 |
2015 | Chinese
ink on xuan
paper. 68 x 134
cm

观看体验

What His Work Tends To Do To People

宣的作品，可以被称作一种“静默的强度”。你或许会在画前驻足片刻，自认已然“读懂”，随后才发觉它仍在持续展开。一张最初未曾辨识的面孔，墨色中微妙流转的情绪，某种隐匿于力道之下的温柔。这期间存在着一种罕见的平衡：控制与释放并存。你能感知他的手势，他的抉择，他的克制，也能感受到那些他退后一步、让画作自行呼吸、挣扎、尘埃落定的时刻。

他并不试图“消除”混沌，而是将其视为生命的本真。他的画作常常同时容纳对立：安宁与冲突，美好与残缺，传统与实验，静谧与张力。

他并未消解这些张力，而是与之共构，直至某种平衡显现。不是消解，是均衡

这样的艺术不谋求唯一的解读。它邀请你携所有行囊而来：悲伤、韧性、渴望、幽默、信仰、倦意、爱，无论你当日行囊中装着什么。

Xuan's work can be described as **quietly intense**. You can stand in front of it for a minute and think you “get it,” then realise it keeps unfolding. A face you didn't see at first, a mood shift in the ink, a kind of tenderness hiding under force. It has that rare combination of **control and abandon**: you feel his hand, his choices, his restraint and, also the parts where he lets the work breathe, struggle, and resolve itself.

Xuan isn't trying to “eliminate” chaos. He treats it like a truth of living. His paintings often hold opposites simultaneously: peace and conflict, beauty and damage, tradition and experiment, stillness and pressure. peace and conflict.

Instead of smoothing the tension away, he composes with it until something balanced emerges. Not resolution, just equilibrium.

This is art that doesn't demand a single interpretation. It invites you to bring whatever you're carrying: grief, resilience, longing, humour, faith, fatigue, love whatever you've got in your pockets that day.



2019年前后，《人和兽》系列发生转向。从宣纸水墨的渗透，走向布面油性材料的厚重结构。这不是技术更替，而是语言密度的提升。宣开始追求一种“重量感”，让画面承载更复杂的现实张力。在此作中，人性与兽性不再是简单对立。具象、抽象与符号并置，摄影肖像与剪纸叠加，中国视觉传统与当代图像语汇交织。这是宣首次较完整地将“中国元素”纳入“后意象”结构中的一次实践。

Man vs Beast (c. 2019)

Not a change of medium, a denser language for denser tensions. Figuration, abstraction, and symbol coexist. Photographic portraits layered beneath paper-cut forms. Chinese visual tradition pressed against contemporary imagery as structural argument, not decoration. Humanity and bestiality occupy the same body. The first time Xuan brought Chinese visual elements into his post-Imagist framework with any comprehensiveness, still in formation, not a conclusion.

上 Top: 《人与兽》之一|2010年|宣纸、水墨、明矾、催化剂、丙烯等综合材料。Man vs Beast - 1|2016|Chinese ink, acrylic on xuan paper. 68 x 68 cm

下 Bottom: 《人与兽》之五|2019年|布面丙烯、油画颜料、杂志摄影肖像、剪纸拼贴等综合材料。Man vs Beast - 5|2019|Oil, acrylic, magazine paper on canvas. 100 x 1 05 cm

创作媒材

What He Works With

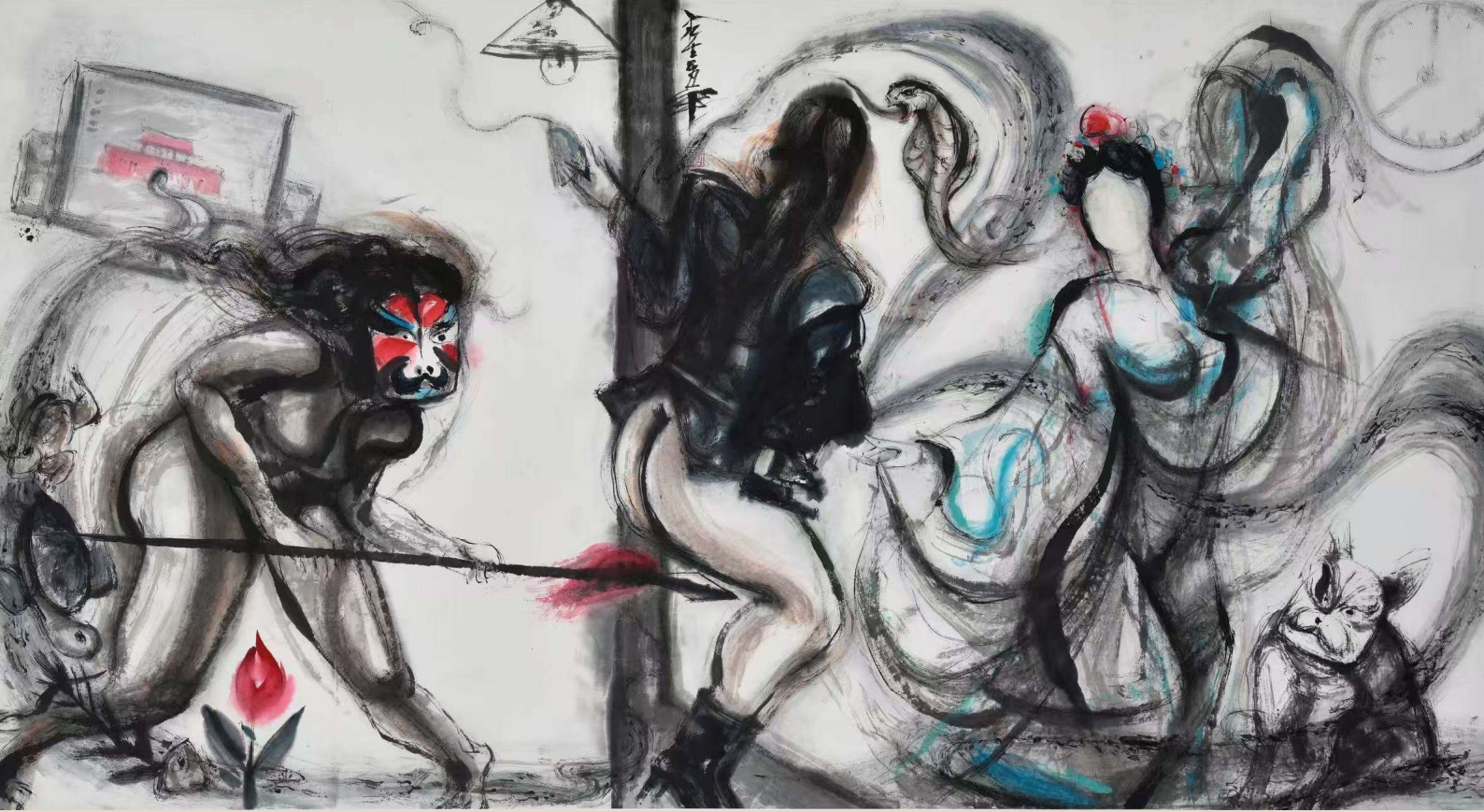
水墨是其创作的骨架，因为它迅疾、诚实、且不容修改。它完美地捕捉能量、气韵与流动。与此同时，宣也广泛运用油画与综合媒材。在近几年的系列中，他开始探索更具物质感与生活痕迹的材料，包括海滩飘木、树脂与光影。在这些作品中，绘画几乎走向雕塑，仿佛记忆本身拥有了重量。

Ink is the backbone because it is fast, honest, unforgiving. Perfect for capturing energy, spirit, and movement. Xuan also works a lot in **oil and mixed medium**, and in recent series he has explored materials that feel physical and lived-in including elements like **driftwood, resin, and light** where the work becomes almost sculptural, as if memory has weight.

创作方式（要点）

Working Principles

- ❖ 水墨是一锤定音的媒介：无法擦除，也无法遮掩。Ink is a one-take medium: no erasing, no hiding.
- ❖ 张力会被保留在画面里，不被磨平。Tension stays in the image; it isn't smoothed away.
- ❖ 留白是主动的空间，不是背景。Empty space is active, not background.
- ❖ 材料自带历史，画面肌理也是叙事的一部分。Material carries history: the surface is part of the meaning.



《战争》（2008）借中国戏剧的脸谱与舞台式构图，隐喻当代社会的“结构性对峙”。这里的战争不止于枪炮疆域，而是渗透于权力、利益与语言之中。虚假、威胁、姿态与攻防成为日常机制。当词语被武器化，表演取代真实，人人戴着面具登场。作品所指，并非某场具体冲突，而是一种长期失衡的结构。寒意来自内部，而非炮火。

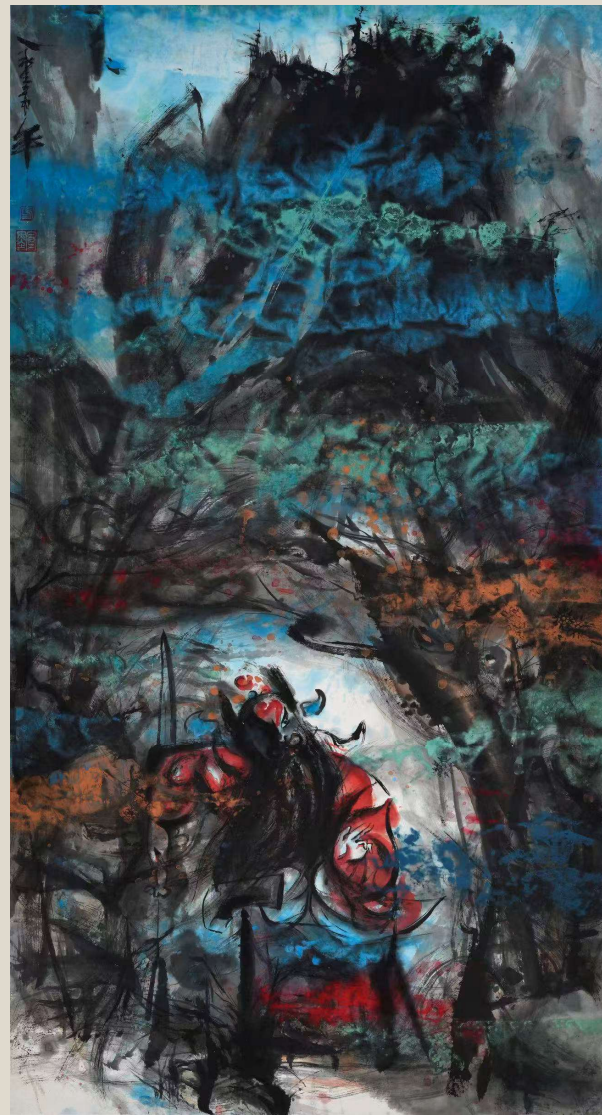
War (c.2008)

Borrowing Chinese opera's painted faces: declarations, not disguises. Xuan maps war not as battlefield carnage but as structural condition: power performing power, language weaponised, posture substituting for truth. This is not a specific conflict. It's a prolonged imbalance whose chill comes not from artillery, but from within.

上 Top: 《战争》之三 | 2016年 | 宣纸、彩墨。 War - 3 | 2016 | Chinese ink on xuan paper. 78 x 187 cm

下左 Bottom left: 《战争》 | 2011年 | 布面丙烯、油画颜料、刀具等综合材料。 War | 2011 | Oil, acrylic, knife on canvas. 76 x 100 cm

下右 Bottom right: 《战争》之九 | 2008年 | 宣纸、彩墨。 War - 9 | 2008 | Chinese ink on xuan paper. 187 x 78 cm



简历

Short Biography

- ❖ 1952年生于上海。Born 1952, Shanghai.
- ❖ 于中国文化剧变时期建立早期艺术修养与手工技艺基础；后赴北京进修。Developed early discipline and craft during China's cultural upheaval; later advanced studies in the arts in Beijing.
- ❖ 早期即于中国获得重要艺术认可，展览经历涵盖水墨、油画、版画、陶瓷等多重媒介，并参与国际巡展。Had major early recognition in China, including exhibition history internationally in various medias such as ink, oil painting, printing, ceramics etc.
- ❖ 于加拿大开启第二段创作生涯（含插图艺术实践），现工作生活于温哥华。Built a second artistic life in Canada (including illustration work) and is now based in Vancouver.

展览历史（精选）

Exhibition History (Selected)

1971 · 《渔场灯火》（木刻版画），全国美展，巡展至澳大利亚、罗马尼亚、波兰

Lights of the Fishing Harbour (woodcut), National Art Exhibition, toured Australia, Romania, Poland

1986 · 《陶艺作品展》个展，上海美术馆
Ceramic Solo Exhibition, Shanghai Art Museum

2014 · 《飚墨与狂逸》，今日美术馆，北京
Torrential Ink & Wild Abandon, Today Art Museum, Beijing

2015 · 《宣墨宣言》，上舍空间，北京
Xuan Ink Manifesto, Shangshe Space, Beijing

2016 · 《天问》，现实空间，北京
Tian Wen (Heavenly Questions), Xianshi Space, Beijing

2017 · 《重写河山》，奥加美术馆，北京
Rewriting Rivers and Mountains, Aoja Art Museum, Beijing

2018 · 《醒·石·记》，当代国际水墨邀请展，苏州
Awakening Stone, Contemporary International Ink Invitational, Suzhou

2024 · 《三角水墨》，太和艺术空间，北京
Triangle Ink, TaiHeArt, Beijing

关乎内在气候，
而非表面风格

**Contemporary work with real
internal weather,
not surface style.**

可以澎湃，甚至凛冽，却不曾摆出姿态。深情，却不沉溺于矫情。它有一种让你驻足良久的力量。那种扎扎实实的，落在土地上的力量。

It can be dramatic, even fierce but it doesn't posture. It's emotional without being sentimental. And it has a kind of grounded-ness that makes you linger longer.

《虚无中的“无”》之一 | 2017年 | 丙烯，石膏、油画颜料、拉链混合材料。

Nothingness in the Void — 1 | 2017 | Acrylic, gypsum, oil paint, zipper on canvas. 60 x 76 cm

半蒙天眷，半负尘劫。
艺术非遁世
乃抗世。
于绝望之渊，
我择此径寻光。

*"I am half blessed, half burdened.
Art is not escape, it's resistance.
A way of seeking light in despair
as I choose this path."*

— 宣永生 Yongsheng Xuan

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画廊代理/合作：可洽谈。 Available for
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