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绘画之于个人表达在当今社会已不是唯一，初识王濛莎的画便有了这样的一种印象。

王濛莎初在国内美术学院学习动画，后又赴欧留洋，回国后兼职航空公司的创意总监，这些经历与过程无疑丰富了她绘画的思维与视角。

然而她画的题材与内容却又是地道的中国式“装扮”，这“装扮”在她那里得心应手，并非众多留学众生们被动地选择。

这些选择之于王濛莎似乎是自然而然的，即使她没有上述的经历与过程，也许也会有此“装扮”的，只不过现在看来，她赖以生存却又不是唯一的绘画在她那里得到了应有的位置。
My first impression on Wang Mengsha and her works was that painting was only one part of her life and just one way for her to express herself.

As a young artist, she has extraordinary experiences. Majoring in animation at a domestic Academy of Fine Arts in the first place, she pursued further study later in Europe. After graduation, she came back and worked as the Chief Creative Officer for an airline company before becoming who she is now. These experiences have undoubtedly easily broadened her horizons and well improved her way of thinking, especially doing a lot of good to her painting career.

Her paintings have not become the blind followers of the Western style, but they are completely characterized by authentic Chinese elements. Many young artists like her are getting lost in the ocean of the various painting groups, Wang Mengsha, however, has created her own style—the one that she is best skilled with.

Naturally and spontaneously, Wang Mengsha becomes the painter she is to be. Now I am almost convinced that it is doomed to be so because it is not Wang Mengsha who searches for her part in painting, but it is painting who finds its right place in Wang Mengsha’s world and renders her a crucial but not the only way to express herself.
显然，王莎画春宫着意不在男女之欢，这一组仅仅九张所谓“春宫”画，可能只是描述画家内心积郁。

首先，在这些春宫里，画家没有描写性器，甚至不愿除去人物的衣服，也不描绘肌肤之亲，像是件不光彩的事情，令人有不欢不爱之嫌疑。但，却又弄出多种花样来，从床笫翻滚到地面和椅凳，而且窗台上秋千中也无不能事，似乎还是有欢愉。但是，男主人公始终神情紧张而东张西望，还是偷偷摸摸的；画家所画眼神虽然着墨不多，但都是警惕不安的，因为在他们“偷欢”时分，常有人闯进画面，向他们张看。这又是为什么?

我看这些画，色调是阴郁的，画中人物的心情是阴郁的。阴郁下的性事真的令人很难想象。

明万历遗留的一些春宫画，画面的色彩对比非常有挑逗性，女性的肌肤描摹也粉嫩性感，用色敷彩极为强烈，目的就是要唤起观者的性欲激情，燃起熊熊烈火。而王莎画春宫，全然没有这些要求，她全然内心地，晦暗地，冷静地，甚至木知木觉地，是个人经验写照?

作为当代女性，王莎为什么要画这些春宫呢？她所描绘的性事，女性仍旧延袭明人的被动从属玩物角色。画中主动的男人不愉快，被动女角更不愉快。画面构图做着凋零散漫地摆放，这些故事可能都发生在深秋，男角色着长袍，行为也仅是猥亵之举，女配角既不推托也不开心。为什么呢?

这些画，泪水涟涟伤心欲绝。

可以肯定，王莎的春宫并非来自文本，因为她的方式不是《金瓶梅》性的恣意，也不是《牡丹亭》性的萌动。难道是当下女性的普遍性心态写照？或者是集权下男权社会形态里的女性内心的不安，没有安全感，不信任，紧张，冷静甚至性冷淡，不开心又没有肌肤之亲……我怀疑王莎画春宫的真正目的，或者她根本就不是想画春宫，那她想干什么？她全然自我陶醉，诗意生活的小女人世界，可能就是她一声叹息，哀怨给自己听听而已。她给这组画命名“春宫”，只是想博得他人的关注，却不小心流露出她的内心，恰便是当今女性艺术最迷人之处。

绣谷伤春

洪磊
It is quite clear that when drawing this series of shunga, Wang Mengsha had no intention to focus on presenting the sensual pleasure of sex. These nine paintings, however, could possibly be regarded as a reflection of the painter’s inner melancholy.

I am wondering why she painted shunga like this. On the one hand, there is no direct depiction of the sexual organs. The characters are not even naked. The painter seemed to shun away from presenting the physical intimacy between man and woman as if it were something immoral and unpleasant. But on the other hand, one can still sense the characters’ erotic enjoyment judging from the various settings ranging from bed, floor to chairs and even the swing beside the window. It’s just the male character’s distracted looks that give away his nervousness. Why do they have to be so sneaky? Though not quite much, every touch of the characters’ eyes reveals vigilance and restlessness: their sense of insecurity comes from the fear that in the middle of their happy moment there often appears some unknown intruders who will but peep at what they are doing.

The color of these paintings, therefore, is tinged with tones of grey, which in turn reflects the melancholic moods of the characters in the paintings. It is hard to imagine how their love-affair will go on when it is overshadowed with such gloomy color.

Compared with some shunga left over from Wanli years, Ming Dynasty which were painted with the aim to arouse the readers’ sexual desire, Wang Mengsha’s paintings neither highlight a strong color contrast nor give a close depiction of the female’s delicate complexion—the way typical shunga observes. Instead, the painter followed her own unique style by being reserved, implicit, and even a little numb. Is that a real picture of her personal experience?

Why did Wang Mengsha, a woman in modern times, paint these shunga? In her paintings, the female characters, like their counterparts in Ming Dynasty, are still subject to their men, playing a passive role in their sex life. The stories in her paintings are likely to take place in late autumn with the male characters dressed in gowns, their behaviors being obscene. The female characters don’t seem to be quite happy about it, nor do their men who are supposed to have more initiatives. Why is it like that?
These paintings bear too many tears and too much extreme sadness.

One thing is certain: these paintings are not created based on any specific literary text. They contain neither the indulgent sex depicted in *The Golden Lotus* nor the awakening of sexual awareness described in *The Peony Pavilion*. I wonder whether they can be seen as a portrayal of modern women’s state of mind, or as a reflection of something typically found in the patriarchal society—women’s sense of insecurity, distrust, restlessness, coldness or even frigidity. I therefore begin to feel curious about the real force that has driven Wang Mengsha to create these paintings. If her interest has never fallen on drawing shunga, why did she paint them? Perhaps it’s just a way she uses to relieve her inner melancholy. Entitling these paintings shunga, she only intended to attract other people’s attention, but therefore had her true sentiments revealed. This, as far as I’m concerned, happens to be the very charm of modern feminist art.
我认识当代的许多国画家，欣赏过众多的国画作品，也对当代中国画表现形式，趣味“眼熟能详”。去年，当我第一次见到王瀞莎的“似水年华”系列作品时，被她画面中表达的“情”、“境”愣住了。粗粗观赏，好像有三四十年代人物的气息，细看进去，又有一种“童贞”在里面，天真烂漫，纯洁无瑕，一派天然。如此的绘画精神世界在当下的画坛是新鲜而可贵的。

好的“绘画”应该是这样一种“心灵物化的循环方式”。王瀞莎做到了，她宛若一辆艺术灵魂的“直通车”，从不拐弯抹角。拿起画笔，直通灵魂的“彼岸”。

王瀞莎的画最可贵的是能用自己的眼睛看世界，这恰恰是一般画家做不到的。从中国绘画历史上看，倪云林、八大山人、金冬心、齐白石都是能用自己的眼睛看世界的，因此，他们的绘画也最直接，最有性格，强调个性，说说容易真正做到是难的。历代大浪淘沙掉的画家都是被传统“法式”或某种“样式”迷惑，把自己的个性淹没了。

王瀞莎的绘画样式是她自己独有的，构图、造形、设色、空间按排、人物之间的特殊组合，样样都是她自己的，线条稳而自在的节奏感显现形体的神韵。她的画没有刻意的痕迹，这是她的绘画高妙之处。

王瀞莎的画又是具有鲜明的国际性的，“功夫”系列、“春宫”系列已为很多国外画廊和藏家收藏。德国爱莎芬堡举办的个展，受到德国艺术家、观众的好评，德国新闻报从开展前的介绍到开幕的盛况都作了报道，展览获得成功。还记得去年在日本爱普生画廊的“似水年华”个展上见到展览留言簿上观众的留言：“王瀞莎的画，用淡淡的笔墨画出了童趣，皇帝身上的花，母猴脸上的笑，各种各样的女子真是可爱，画者还年轻。”“如此生动地画画，生活本该如此简单。”“小女子，大价钱。真棒！”。

王瀞莎总是在不经意之中用她的本我冲击着画外的人生，淡淡的笔墨却又不经意地对长久以来所谓的“传统圈子”进行着洗涤，对此表示敬意。
After making acquaintance with many contemporary artists who specialize in traditional Chinese paintings and appreciating a great number of their works, I get quite familiar with the characteristics of Chinese paintings in modern times. Last year, however, when I first saw the series themed “Flowing time” painted by Wang Mengsha, I was deeply impressed by the spiritual world created in her works. The first few glances of her works may bring one back to the time of the 1930s and 1940s, while the more time one devotes to reading these paintings, the more likely for one to discover an amazing childlike taste conveyed through her works—so natural and pure that it brings about a new surge of vitality to the current painting circles.

A good artist is expected to grasp the essence of things and present it through his works. Wang Mengsha has made it. Bestowed with this special talent, she rides on her magic brush-pencil and reaches directly to the soul of art.

Like Ni Yunlin, Badashanren (the pseudonym of Zhu Da, a famous painter of Ming Dynasty), Jin Dongxin and Qi Baishi, Wang Mengsha is among the small number of artists who observe the world with their own eyes and feel with their own hearts. Sticking to a unique style of her own, Wang Mengsha is distinguished from many other painters who have lost their originality by blindly following the allegedly popular or classic styles.

Wang Mengsha’s unique artistic style is seen everywhere in her paintings: the design of overall structure, the choice of color, the image of characters, and her sense of space, to name just a few. Naturally and directly, she draws down what’s in her mind. A few casual and free lines, following a likewise easygoing but strong sense of rhythm, are always able to find their way to touch the soul of art, which therefore makes her works stand out.

Wang Mengsha’s paintings are also popular abroad. Her Martial Art Series and Shunga Series have been collected by many overseas galleries and individual collectors. This year, her personal exhibition was held in Aschaffenburg, Germany. The German press media has been giving it close attention even before its grand opening ceremony. Well received by the local artists and audience, the exhibition has proved to be a great success.
reminds me of her success in the exhibition themed Flowing Time last year at Epson Imageing Gallery (Japan). Many people wrote down their comments during their visits. Some read, "Look at the beautiful flowers on the emperor’s clothes, the naughty smile on the female monkey’s face, the different types of graceful ladies: I am amazed by the lovely child’s world created by this young painter." Or, "Such vivid drawings teach me that life could be so simple." And, "Little woman, great value!"

By devoting herself to drawing, Wang Mengsha presents the world her true nature and it is just her simplicity and sincerity that has made great impact on the world and injected new blood to the artistic circle, for which I’d like to show my heartfelt respect.
似水年华系列
纸本水墨 48cm × 60cm  2008
Flowing Time
Ink and Color on Paper 48cm × 60cm  2008
似水年华系列（局部）
纸本水墨 48cm × 60cm 2008
Flowing Time
Ink and Color on Paper 48cm × 60cm 2008

似水年华系列
纸本水墨 50cm × 77cm 2008
Flowing Time
Ink and Color on Paper 50cm × 77cm 2008
似水年华系列
纸本水墨 48cm × 60cm  2008
Flowing Time
Ink and Color on Paper  48cm × 60cm  2008

似水年华系列
纸本水墨 50cm × 77cm  2008
Flowing Time
Ink and Color on Paper  50cm × 77cm  2008
似水年华系列
纸本水墨 48cm × 60cm  2008
Flowing Time
Ink and Color on Paper 48cm × 60cm  2008
似水年华系列
纸本水墨 48cm × 88cm 2008
Flowing Time
Ink and Color on Paper 48cm × 88cm 2008
似水年华系列
纸本水墨 48cm × 60cm  2008
Flowing Time
Ink and Color on Paper  48cm × 60cm  2008

24
似水年华系列
纸本水墨 48cm × 60cm 2008
Flowing Time
Ink and Color on Paper 48cm × 60cm 2008
似水年华系列
纸本水墨 48cm × 60cm 2008
Flowing Time
Ink and Color on Paper 48cm × 60cm 2008
28

似水年华系列
纸本水墨  50cm × 80cm  2008
Flowing Time
Ink and Color on Paper  50cm × 80cm  2008
似水年华系列
纸本水墨 48cm × 77cm 2008
Flowing Time
Ink and Color on Paper 48cm × 77cm 2008

30
似水年华系列
纸本水墨 48cm × 60cm 2008
Flowing Time
Ink and Color on Paper 48cm × 60cm 2008
似水年华系列
纸本水墨 48cm × 60cm 2008
Flowing Time
Ink and Color on Paper 48cm × 60cm 2008
似水年华系列
纸本水墨  48cm × 77cm  2008
Flowing Time
Ink and Color on Paper  48cm × 77cm  2008
似水年华系列
纸本水墨 50cm × 80cm 2008
Flowing Time
Ink and Color on Paper 50cm × 80cm 2008
似水年华系列
纸本水墨 50cm × 80cm  2008
Flowing Time
Ink and Color on Paper  50cm × 80cm  2008
似水年华系列
纸本水墨 55cm × 80cm 2008
Flowing Time
Ink and Color on Paper 55cm × 80cm 2008
似水年华系列
纸本水墨 55cm × 80cm 2008
Flowing Time
Ink and Color on Paper 55cm × 80cm 2008
似水年华系列
纸本水墨 48cm × 60cm  2008
Flowing Time
Ink and Color on Paper  48cm × 60cm  2008
花镜系列
纸本水墨 65cm × 75cm 2010
Flowe r Mirror
Ink and Color on Paper 65cm × 75cm 2010
花镜系列
纸本水墨 48cm × 65cm  2010

Flowe Mirror
Ink and Color on Paper 48cm × 65cm  2010
花镜系列
纸本水墨 60cm × 80cm  2010
Flowe r Mirror
Ink and Color on Paper  60cm × 80cm  2010
花镜系列
纸本水墨  60cm × 80cm  2010
Flowe Mirror
Ink and Color on Paper  60cm × 80cm  2010
花镜系列
纸本水墨 60cm × 80cm 2010
Flowe Mirror
Ink and Color on Paper  60cm × 80cm  2010
花镜系列
纸本水墨 55cm × 70cm 2010
Flowe Mirror
Ink and Color on Paper 55cm × 70cm 2010
花镜系列
纸本水墨 55cm × 70cm 2010

Flowe r Mirror
Ink and Color on Paper 55cm × 70cm 2010
花镜系列
纸本水墨 65cm × 70cm  2010
Flowe Mirror
Ink and Color on Paper  65cm × 70cm  2010
Flower Mirror
Ink and Color on Paper  55cm × 70cm  2010
Flower Mirror
Ink and Color on Paper  55cm × 70cm  2010
春宫系列（局部)
纸本水墨 50cm × 80cm 2009
Shunga
Ink and Color on Paper 50cm × 80cm 2009
春宮系列（局部）
纸本水墨 50cm × 60cm  2009
Shunga
Ink and Color on Paper  50cm × 60cm  2009
春宫系列
纸本水墨 50cm × 60cm 2009
Shunga
Ink and Color on Paper 50cm × 60cm 2009
春宫系列（局部）
纸本水墨 50cm × 60cm  2009
Shunga
Ink and Color on Paper  50cm × 60cm  2009
春宮系列（局部）
纸本水墨 50cm × 60cm 2009
Shunga
Ink and Color on Paper  50cm × 60cm  2009
春宫系列
纸本水墨 50cm × 80cm  2009
Shunga
Ink and Color on Paper  50cm × 60cm  2009

64
春宫系列
纸本水墨 50cm × 60cm  2009
Shunga
Ink and Color on Paper  50cm × 60cm  2009
春宫系列
纸本水墨  50cm × 60cm  2009
Shunga
Ink and Color on Paper  50cm × 60cm  2009
春宫系列
纸本水墨 50cm × 60cm 2009
Shunga
Ink and Color on Paper 50cm × 60cm 2009
春宫系列
纸本水墨 60cm × 80cm 2010
Shunga
Ink and Color on Paper 60cm × 80cm 2010
春宫系列
纸本水墨 50cm × 60cm 2010
Shunga
Ink and Color on Paper 50cm × 60cm 2010
就要离开，还是想去郊外看望一位曾经相熟的老人。

我们顺流而下，穿过树林，饼屋的烘焙香味。砾石墙外的白色蔷薇已经开花，轻轻敲门，两下，门缓缓隙开。老人向外张望，古英式发音模糊。几句寒暄。
钓鱼学校

钓鱼学校是开心的。

姑娘、小伙子坐在晌午的草场上，

Tesco的大桶调和果汁和五镑一盒的巧克力慕斯。

农场远方的冷杉林里光波灵动，

钓鱼人静默如一尊塑像。那里，

石绿的教堂穹顶，

灰红灰蓝的Townhouse做伴。

奶牛一个上午没有动弹，

都像在画里，

是连同我的。
湖心亭系列
纸本水墨 50cm × 60cm  2009
Mid-Lake Pavilion
Ink and Color on Paper  50cm × 60cm  2009
湖心亭系列
纸本水墨 50cm × 60cm 2009
Mid-Lake Pavilion
Ink and Color on Paper 50cm × 60cm 2009
湖心亭系列（局部）
纸本水墨 65cm × 80cm  2009
Mid-Lake Pavilion
Ink and Color on Paper  65cm × 80cm  2009
湖心亭系列
纸本水墨 40cm × 60cm 2009
Mid-Lake Pavilion
Ink and Color on Paper 40cm × 60cm 2009
湖心亭系列
纸本水墨 50cm × 60cm 2009
Mid-Lake Pavilion
Ink and Color on Paper 50cm × 60cm 2009
湖心亭系列
纸本水墨 60cm × 65cm 2009
Mid-Lake Pavilion
Ink and Color on Paper 60cm × 65cm 2009
湖心亭系列
纸本水墨 50cm × 60cm 2009
Mid-Lake Pavilion
Ink and Color on Paper 50cm × 60cm 2009

湖心亭系列（局部）
纸本水墨 50cm × 60cm 2009
Mid-Lake Pavilion
Ink and Color on Paper 50cm × 60cm 2009
湖心亭系列（局部）
纸本水墨 50cm × 60cm 2009
Mid-Lake Pavilion
Ink and Color on Paper 50cm × 60cm 2009

湖心亭系列
纸本水墨 60cm × 80cm 2009
Mid-Lake Pavilion
Ink and Color on Paper 60cm × 80cm 2009
湖心亭系列
纸本水墨 50cm × 60cm 2009
Mid-Lake Pavilion
Ink and Color on Paper  50cm × 60cm  2009
湖心亭系列
纸本水墨 60cm × 80cm 2009
Mid-Lake Pavilion
Ink and Color on Paper 60cm × 80cm 2009
湖心亭系列
纸本水墨 60cm × 80cm  2009
Mid-Lake Pavilion
Ink and Color on Paper 60cm × 80cm  2009
帝王相系列
纸本水墨 60cm × 80cm  2009
Royal Portrait
Ink and Color on Paper  60cm × 80cm  2009
The Island of Peach Blossoms
Ink and Color on Paper  60cm × 65cm  2009
桃花岛系列
纸本水墨  60cm × 65cm  2009
The Island of Peach Blossoms
Ink and Color on Paper  60cm × 65cm  2009
The Island of Peach Blossoms
Ink and Color on Paper  60cm × 65cm  2009
The Island of Peach Blossoms
Ink and Color on Paper 60cm × 65cm  2009
桃花岛系列（局部）
纸本水墨 60cm × 65cm 2009

The Island of Peach Blossoms
Ink and Color on Paper 60cm × 65cm 2009
桃花岛系列
纸本水墨 60cm × 65cm  2009
The Island of Peach Blossoms
Ink and Color on Paper  60cm × 65cm  2009
一对情侣，跑来叫我给他们合影留念。这是一个美丽的季节，绿色还没有凋散，灰黄并未临近。听梅玲说，公园的长椅是过去的有钱人募捐造的，椅背上浅浅地刻着他们的名字。柳荫下丛丛簇簇的月季，水流声响很弱，深夜，她们会对话，我是说她们，长椅和月季。
从圆顶广场下坡，转进巷子深处的百货店。老板低头写东西，门口的风铃声。屋外没有路人，末班车还早。
新似水年华系列
纸本水墨 60cm × 80cm 2011
Flowing Time (Second Edition)
Ink and Color on Paper 60cm × 80cm 2011

108
新似水年华系列
纸本水墨 60cm x 80cm 2011
Flowing Time (Second Edition)
Ink and Color on Paper 60cm x 80cm 2011
新似水年华系列
纸本水墨 60cm × 80cm 2011
Flowing Time (Second Edition)
Ink and Color on Paper  60cm × 80cm  2011
New Series: Flowing Time
Ink and Color on Paper  60cm × 80cm  2011
新似水年华系列
纸本水墨 60cm × 80cm 2011
Flowing Time (Second Edition)
Ink and Color on Paper 60cm × 80cm 2011

新似水年华系列
纸本水墨 65cm × 85cm 2011
Flowing Time (Second Edition)
Ink and Color on Paper 65cm × 85cm 2011
新似水年华系列
纸本水墨 60cm × 80cm 2011
Flowing Time (Second Edition)
Ink and Color on Paper 60cm × 80cm 2011
新似水年华系列
纸本水墨
60cm × 80cm  2011
Flowing Time (Second Edition)
Ink and Color on Paper  60cm × 80cm  2011
Flowing Time (Second Edition)
Ink and Color on Paper  60cm × 85cm  2011
新似水年华系列
纸本水墨 60cm × 70cm 2011
Flowing Time (Second Edition)
Ink and Color on Paper 60cm × 70cm 2011
新似水年华系列
纸本水墨 60cm×90cm  2011
Flowing Time (Second Edition)
Ink and Color on Paper  70cm×80cm  2011
新似水年华系列
纸本水墨 60cm × 90cm  2011
Flowing Time (Second Edition)
Ink and Color on Paper  70cm × 80cm  2011
新似水年华系列
纸本水墨 30cm × 48cm 2011
Flowing Time (Second Edition)
Ink and Color on Paper 30cm × 48cm 2011
新似水年华系列
纸本水墨 30cm × 48cm 2011
Flowing Time (Second Edition)
Ink and Color on Paper 30cm × 48cm 2011
Flowing Time (Second Edition)
Ink and Color on Paper  30cm × 48cm
新似水年华系列
纸本水墨 30cm × 48cm 2011
Flowing Time (Second Edition)
Ink and Color on Paper 30cm × 48cm 2011
Flowing Time (Second Edition)
Ink and Color on Paper  48cm × 48cm   2011
教堂在城郊，门口的老橡树和教堂一样高。草尖上的枯柏树叶，草已很高。泥土和青草混合的沁香。大门长年敞开。一个老妪从背后递来传单，浅粉、浅蓝的纸签上漂亮的英文字母。她没说话，背回去，坐在离管风琴不远的座位里，椅背高耸入天。脚下菱形石板路，两旁的烛影仿佛快要坠落。窗户放进些许的光，倒在最后第四排的榉木排座上，十字架下的耶稣早就疲惫。冥思联翩，一个神秘的灵界点似乎不远。
海上没有云，
他们说，这是泰坦尼克号首发的地方，身后纪念馆，和我一起，望海。
手边还有一罐未打开的可乐，一包刚拆封的青柠味薯片，海风吹过来，闻到一股柠檬和烤土豆混合的味道，她们应该会去向大海吧，应该永不会归来，唯美得很。
同学会系列
纸本水墨 85cm × 85cm 2010
Alumni Union
Ink and Color on Paper 85cm × 85cm 2010
Alumni Union
Ink and Color on Paper 70cm × 70cm 2010
同学会系列
纸本水墨 70cm × 70cm 2010
Alumni Union
Ink and Color on Paper 70cm × 70cm 2010
同学会系列
纸本水墨 48cm × 70cm 2010
Alumni Union
Ink and Color on Paper 48cm × 70cm 2010
同学会系列
纸本水墨 48cm × 70cm 2010
Alumni Union
Ink and Color on Paper 48cm × 70cm 2010
同学会系列（局部）
纸本水墨 55cm × 70cm 2010
Alumni Union
Ink and Color on Paper 55cm × 70cm 2010
同学会系列
纸本水墨 55cm × 60cm 2010
Alumni Union
Ink and Color on Paper 55cm × 60cm 2010
同学会系列
纸本水墨 60cm × 70cm 2010
Alumni Union
Ink and Color on Paper  60cm × 70cm  2010
同学会系列
纸本水墨  65cm×70cm  2010
Alumni Union
Ink and Color on Paper  65cm×70cm  2010
Alumni Union

Ink and Color on Paper  75cm × 70cm  2010
通往小镇的路上要经过一个黑人区，日落前，他们站在酒吧门口，不唱嬉皮，不烧炉子，不看你。

Café，没客人，没老板，桌子上没食物。啤酒在哪里？
邮局
Dial Street
深处的邮局，石板柜台摸上去冰凉，用绕上棉线的圆珠笔写卡片，身后没人排队。已近黄昏，把卡片丢去信筒，总感觉明天没有邮差。
玉兰系列
纸本水墨 55cm × 65cm 2011
Magnolias
Ink and Color on Paper 55cm × 65cm 2011

玉兰系列（局部）
纸本水墨 70cm × 85cm 2011
Magnolias
Ink and Color on Paper 70cm × 85cm 2011
Magnolias
Ink and Color on Paper  70cm × 85cm  2011
玉兰系列（局部）
纸本水墨 80cm × 100cm 2011
Magnolias
Ink and Color on Paper 80cm × 100cm 2011
玉兰系列
纸本水墨 55cm × 60cm 2011
Magnolias
Ink and Color on Paper  55cm × 60cm  2011
玉兰系列
纸本水墨 60cm × 85cm  2011
Magnolias
Ink and Color on Paper  60cm × 85cm  2011
温彻斯特的教堂浮雕

他们微笑，但你并不开心

卢浮宫外灯柱上的花

拐个弯又能看到雕塑

女童像在普通民居的后花园里

哪里都仿佛被构成

爱莎芬堡 Highschool 的扶梯与壁面绘画

海港沿岸的铜像

他们喜欢在墙上挂圣母像。有些是《圣经》故事。

在伍兹堡最高处

晨光中的法兰克福集市

德国郊区红绿灯按键

他们喜欢在墙上挂圣母像。有些是《圣经》故事。

在伍兹堡最高处

歌德纪念馆旁的餐厅

他们微笑，但你并不开心

温特斯特的教堂浮雕

古堡并不孤独

在伍兹堡最高处

他们在墙上挂圣母像。有些是《圣经》故事。

在伍兹堡最高处

城墙外阴沉迷蒙

卢浮宫外灯柱上的花

他们在墙上挂圣母像。有些是《圣经》故事。

在伍兹堡最高处

城墙外阴沉迷蒙

卢浮宫外灯柱上的花
迷人的中世纪

巴黎地铁

泰晤士河

欧洲忧郁的色彩组合

凡尔赛的天空

伦敦那年薰衣草盛开

冬季的海德堡

伦敦夜晚的街道

在北欧，即使是“泰迪”也感孤独

迷人的中世纪

凡尔赛的天空

法国内地游客

英格兰小镇

泰安斯河岸住家门前的铜像从未闭过双眼

始终期待商店的塑料模特能活起来

欧洲的乞丐并不是真正意义上的乞丐

鬈曲的墙砖

有多少“毕加索”隐藏在这里

在北欧，即使是“泰迪”也感孤独
人在欧罗巴

眼睛闲不下来

江南也有这样的苔藓

杂货店的橱窗

和评论家合影

典型的美国文化

想像某种神秘而隐匿的时空

傍晚，报纸没人来取

路过

神圣而晦暗的心理活动

无人问津

雕塑家Wolfgang

Highschool的教室一角

石板路和窗戶的方格图形

石板路和窗户的方格图形
无论是周末还是工作日，景点都很安静

童话王国确实存在

私人绘画班

Café，这是谁的作品

海德堡老街

眼镜店橱窗里的碧绿胸像

香榭丽舍新娘

塞纳河书市 冬季的法国

有装饰的墙面还是热情不起来

圣母子

我的朋友们

摄影师Wolfen和我

冬季的法国
王濛莎

1982年，生于江苏无锡。
2006年，毕业于西安美术学院。
进修于澳洲格里菲斯大学，英国南安普敦大学。

展览
2009年，‘中国当下最值得媒体关注的十位青年画家展’(《中国书画》举办)
2010年，‘中国国际青年艺术精英奖获奖作品展’ (北京时代美术馆)
2010年6月，‘似水年华’个人展（日本Epson，北京华茂画廊）
2010年9月，‘似水年华’个人巡回展（日本Epson，上海莫干山画廊）
2010年12月，‘笔墨，心性——中国后生代画家提名展’ (陕西省美术博物馆)
2011年2月，‘王濛莎新水墨个展’ (德国久久画廊)
2011年4月，‘中国青年工笔画展’ (北京中国银行空间)
Wang Mengsha

Born in 1982 in Wuxi, Jiangsu;
Graduated from the Xi’an Academy of Fine Arts in 2006,
Having been trained at Griffith University,
Australia and University of Southampton, UK.

Exhibitions:
2009: took part in the exhibition entitled “the top ten noteworthy young painters in contemporary China”, organized by Chinese Painting and Calligraphy
2010: took part in the exhibition of the awarded works in the China International Youth Art Festival, organized by Beijing Times Art Museum
2010 (December): took part in the works exhibition of Chinese nominated painters of new generation, organized by China Art Weekly
2011 (April): took part in the exhibition of elaborate-style paintings of Chinese youth

Personal Exhibitions:
2010 (June): held “flowing time solo show” in Japan Epson Gallery, Beijing
2010 (September): held “flowing time solo show” in Japan Epson Gallery, Shanghai
2011 (February): held “Wang Mengsha new ink painting solo show” in Aschaffenburg, Germany