

Foreword

Rooted in ancient Chinese culture, and drawing inspirations from the great revolutions in Western art of the last two centuries, Wu Weishan forges no less a task for himself than to sculpt the very essence of Chinese civilization.

From the serenity of the massive 老子 (Laotze) to the dark biting sharpness of 鲁迅 (Luxun), Wu Wei Shan searches again and again for the meaning of Chineseness throughout three thousand years of her long and complicated history. His sculptures strike a delicate balance between 神似 (likeness of spirit) and 形似 (likeness of form), a balance that is at the very foundation of the definition of art in China.

I had once characterized Wu Weishan's pieces with three Chinese ideograms: 真、纯、朴; 真 (genuine, candid, real, essential, true), 纯 (pure, chaste, natural, ingenuous, honorable), 朴 (unostentatious, simple, modest, earthly). All of these characteristics exude abundantly from every piece of his sculptures, big or small.

I believe Wu Weishan is destined to become one of the great sculptors of the 21st century.

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