



HAITIAN
PUBLISHING HOUSE
SHENZHEN CHIAN

吳世平
畫選

THE SELECTED OILS
PAINTING
OF WU SHIPING

中國 · 深圳 · 海天出版社

HAITIAN
PUBLISHING HOUSE
SHENZHEN CHIAN

吳世平
畫選

THE SELECTED OILS
PAINTING
OF WU SHIPING

中國 · 深圳 · 海天出版社

1987·11

責任編輯 謝 滬
翻 譯 李正中
簡慶閩
王愛羣
裝幀設計 吳世平

Executive Editor Xie Hong
Translators Li Zhengzhong
Anthony Jian
Wang Aiqun
Design & Layout Wu Shiping

書 名 吳 世 平 畫 選
出 版 者 海天出版社
地址/中國深圳市上步中路國際信託大廈二樓
電話/41646 43430 電報: 3940
印 刷 者 香港聯華出版印刷有限公司
地址/香港銅鑼灣軒尼詩道402—406號德興大廈401室
電話/5-747191(4 Lines) HONG KONG
發 行 者 海天出版社發行·新華書店經銷
版 次 1987年11月第1版 1987年11月第1次印刷
開 本 850mm×1168 mm 1/20
印 張 4
I S B N 7-80542-031-9/J·5
統一書號 8382·024

定 價 ¥11.00元 U.S\$4.5元

Name of the Publication: The Selected Oil Paintings of Wu Shiping
Publisher: Haitian Publishing House
Printer: Luen Wah Publishing & Printing Co., Ltd.
Distributor: Distributed by Haitian Publishing House
and Xinhua Bookstore
Editions & Prints: Nov., 1987 First Edition
Nov., 1987 First Print
Format: 850 mm x 1168 mm 1/20
Printing Paper: 4
ISBN 7-80542-031-9/J.5
Publication Number: 8382.024

Price: ¥11.00 US\$4.5

吳世平油畫選集序

近年來我國的油畫有很大的發展，特別是許多中青年油畫家在題材的開掘、形式的探索和藝術技巧的磨煉等方面，都作出了很大的努力，獲得了十分可喜的成績。在1984年舉辦的第六屆全國美術展覽會上，人們都有這樣的印象——不少油畫表達出當代人的社會意識和思想情操，其中不乏發人深思、令人神往的佳作，但是鮮明地反映我們這個時代的工礦新生活、新精神的油畫却很少，吳世平所作的《銀色的柱》是少數這類油畫中的極優秀者。

五十年代初，我曾在山西大同煤礦生活過一段時間，作為一個已逾古稀之年的老人，今天看了《銀色的柱》來回憶三十多年前煤礦坑道的情景，不禁感到天壤之別。當年蹲在站不起身的陰濕坑道裏，歪斜的木材坑架，和上世紀比利時著名雕塑家、油畫家麥尼埃所畫的相差無幾，而《銀色的柱》給我的感受，無疑跨越了整整一個時代。不單是技術設備的更新、提高，而主要是精神境界的開闊和宏揚，這就是藝術創造所要追求的時代氣息和感情色彩。

這幅油畫的命題、立意都很明朗、構圖和黑白的處理以及色調的設計都有充份的力度感，一排光彩奪目的金屬坑柱雖是作為背景出現的，但它和人物緊密相聯，點出了主題所在。不在於這些液壓坑柱標誌着採礦工藝的高水平，重要的是它象徵着社會主義新中國的礦工地位，他們擺脫了世代相襲沒有人身

保障的奴役勞動，現在已經掌握着自己的命運。了解礦工生活的人都知道，自古以來，無論中外，當礦工一旦下到礦井裏，就意味着進入了一個不由自主的世界。俄羅斯畫家卡薩特金畫過舊時代面目呆滯、神情惶惶的礦工形象。現在看到吳世平筆下的礦工，雖然他們同樣地滿身炭色，但是眸子裏却閃爍着自信和堅定，那精神境界是和舊時代的礦工截然不同的。

工業革命進入了一個新的時代，青年礦工淳樸、憨厚，朝氣蓬勃，而且掌握了一定的文化知識，他們代表着礦山的新生和未來，給人們傳達了新時代的氣息。那一排排銀色的支柱和礦工一起都是礦山的棟樑。《銀色的柱》是對今日礦山的一曲謳歌，它擴展了一種新的審美視野，現代的信息導致了審美觀念的更新。光束般耀眼的銀柱，照出厚實的礦工身影更有份量，這幅把版畫語言結合到油畫中來的構圖，既有“知白守黑”的映照，又有精微含蓄的色澤，藝術上是相當成功的。

此後，吳世平又創作了《祖祖輩輩的筏》。和《銀色的柱》正相反，這是一件古老的事物。但是羊皮筏的生命力，却和黃河一樣源遠而流長，幾千年來始終擔當着不可替代的角色，成為兩岸人民不可缺少的生活必需品。這幅構圖的特色是羊皮筏佔據了整個畫面，祇在畫幅下沿露出背負着它的人的一雙腳。這個形象充份肯定了羊皮筏在生活中的歷史性重要位置：它過去造福人類，今天仍為人們所利用，今後還將走未卜的年代。這幅畫除了反映特定的生活涵義，還蘊含着某種哲理，那就是：對一切事物要辨別其優劣利弊，所謂古老，並不意味都是陳舊，在悠久的傳統中盡有寶貴的財富，人類智慧的光芒是永不會熄滅的。觀念的新與舊，在技術性領域同樣也在文藝領域是不能簡單地一刀切開的。舉個淺顯的例子，作為計器的中國算盤以及珠算術，事實上是要和電子機長期共存的。

從《銀色的柱》和《祖祖輩輩的筏》這兩幅畫來看，吳世平目前雖然還沒有較多的創作問世，但是他不拘一格，善於思考，創作思路很活躍。在現實主義道路上，他的刻苦求索是有收獲的。二十年以前，正當他將要步入專業學習之際，史無前例的“文革”浩劫中斷了他的學業。撥亂反正之後，才得考入山西大學藝術系專攻油畫。畢業後被分配到美術設計和編輯崗位上工作，但是他堅持業餘創作，曾多次深入各地礦區體驗生活，下到礦井收集素材，利用一切可能條件抓緊造型美術不放，這種艱苦奮發而又實事求是的作風是很可嘉的。

吳世平的個性也愛好風景、靜物，這本集子收入的《校園初雪》、《月光下的三條船》、《海浪》和幾幅北戴河的風景等，表現出寧靜、幽雅的情致，礦區和海港寫生也富生活氣息。從《青銅器》、《瑰寶》、《三條魚》等靜物，又看到翔實、穩健而概括的造型追求。藝術是老老實實的事情，堅定地忠於生活，循着自身的稟賦去辛勤耕耘，“汗滴禾下土”，春華秋實便可期。

艾中仁

北京 1987.9.10.

PREFACE TO SELECTED OILS PAINTING OF WU SHIPING

A marked development has been registered in recent years in oil paintings in China, especially in the fields of subject, form and technique which lots of young and middle-aged artists have been taking pains to cultivate, explore and perfect and have made remarkable achievements. Any one who has been to the Sixth National Fine Arts Exhibition (1986) would not fail to notice that numerous oil paintings, some of which are really stimulating and fascinating, embody the social consciousness and ideology of the contemporary people. But few were found in the exhibition which distinctively depicted the new life and spirit of today's coal miners in China. "Silver Props" by Mr Wu Shiping is one of the most splendid among the few of this genre.

In the 50's, I lived for some time in Da Tong Mine in Shanxi province, "Silver Props" reminds me, a man over seventy, of the life in the coal galleries thirty years ago, which was totally different from that of today. The damp galleries too low to straighten up one's back, the tilted wooden props supporting the roofs, were exactly depicted almost a century ago by Macnio, a noted Belgian oil painter and sculptor. The painting "Silver Props", however, lends me a feeling that time has leapt over a whole generation with the progress not only in renewed and improved technical equipment, but in the broadening and deepening of people's spiritual sphere. What art pursues, after all, is the spirit of the time and the exuberance of people's feelings.

This oil is explicit in its proposition and approach and dynamic in the composition, treatment of black and white and the arrangement of tones. The theme stands out, as a row of shining metal props, serving as the background, are in close connection with the characters. It is not the hydraulic pressure props indicating the advanced mining technique that matter, but the symbolic meaning of the social status of the miners

in the socialist new China. Free from the hereditary slave labour with almost no safety protection, the miners have now become the masters of their destiny. Whoever is familiar with the life of miners knows that once a miner is in the pit, he will be confined to an uncontrollable world. Under the brush of the Russian painter, we find old-time miners with dull and terrified faces. But what we see in Mr Wu's paintings is an entirely reverse picture in which the miners, though similarly pitch black, are of different morale with confidence and firmness glimmering in their eyes.

The industrial revolution in China has entered a new phase where the young and vigorous miners, simple, straight-forward and better-educated, represent the future of the mine, transmitting the spirit of the new era. Both the miners and the silver props are the pillars of the mine. No doubt, "Silver Props", as a eulogy to present-day mining, extends the aesthetic vision and a new aesthetic judgement has resulted from the modern information. The beam-like shining props make the figures in front all the more dynamic. Blending the language of engraving into the composition of oils, it has achieved great artistic success through its sharp contrast between black and white and colours of exquisiteness and implicitness.

Following "Silver Props", Mr Wu created another oil painting, called "A Hereditary Raft". In striking contrast to "Silver Props", the raft is an ancient object. But its vitality is just as inexhaustible as the long history of the Yellow River. With thousands of years passing by, it still remains as an indispensable necessity of life for the people on both sides of the river. The composition of the oil is unique in that the sheep-skin raft occupies almost the whole picture with only the lower part showing a pair of feet of the owner who carries it. This image amply affirms the historic importance of sheep-skin rafts in people's lives: they served, and still serve human beings and are expected to accompany man into the unpredictable future. Apart from the implications of specific life, the painting also presents a philosophy, i.e. we should look at an object from different perspectives. What we call ancient is not necessarily old and obsolete. There are invariably precious things in the long tradition

in which the brilliancy of human wisdom ever sparkles. No simple division between the old and new can be drawn in terms of conception, within either artistic or technical fields. For example, as a practical calculator, the abacus and its method of calculation will, as it is, find its application for a long time along with electronic computers.

Judging from these two oils, it is safe to say that Mr Wu is a liberal-minded man, who does not stick to some given patterns but always engages in active artistic thinking. Though he has not produced many works, he has already achieved some progress in his painstaking pursuit along the road of realism. Twenty years ago, when he was about to have his specialized studies, his art career was interrupted by the turbulent Cultural Revolution (1966-1976) until he was admitted, after the social order had been restored, into the Arts Department of Shanxi University, majoring in oil paintings. After graduation, he was assigned to work as an art designer and editor. In his spare time, however, he still persists in amateur creation. Several times he has been to the mines and pits to experience the life and collect the raw materials for his paintings, seizing every opportunity to hold on to the plastic arts. Obviously, he deserves a high praise for his hardworking, practical and realistic style of work.

Inside him, there is an inclination for landscape and still life. Included in this selection are "First Snow on Campus", "Three Boats in the Moonlight", "Seawaves", and several landscapes from Bei Daihe Resort, all of which express the temperament of quiet and serenity. The sketches taken from mines and ports send out a rich flavour of life. Besides these, a pursuit for full and accurate, firm and steady abstract plastic arts can be felt in such still-life pictures as "Bronze Ware", "Precious Stones" and "Three Fish". Art is an honest exercise which calls for a loyalty to life and adherence to hard work according to one's own natural endowment. Sowing seeds with sweat promises beautiful flowers in spring and colourful fruits in autumn.

Ai Zhongxing

Beijing, China Sept. 10, 1987

寫在畫前面的話

首先感謝海天出版社爲我出版這小冊子，使我獲得了一個向美術界各位師長、朋友及廣大讀者進行學習的良機。感謝香港聯華出版印刷有限公司及各界朋友對此畫集的精美印刷給予熱誠支持援助，使這小冊子的出版得以實現。還要感謝中央美術學院艾中信先生在百忙中抽出寶貴時間爲這小冊子寫了一篇美好的序言。

關於這畫集裏的畫，我沒有什麼要說的，我常以爲畫畫的人應讓作品去講話，嘴裏講的越少越好。

畫畫難，越畫越難。面對一時間流派雲集，百家爭鳴而顯得五光十色、繁花似錦的畫壇，我偶爾倒更像一個“山巴佬”來到了大都市，時時慌惑迷離，茫茫然不知所措。眺望藝術殿堂是那樣遙遠，坐在畫布前，一片空白，提起筆，越畫越糊塗，對自己也就越發懷疑、不滿。

不過，有時回過頭來，瀏覽一下自己留下的足跡，又常常領悟一個道理：宇宙中大千世界，原本是一個豐富

多彩的多層次的廣袤空間，我們每個人都具有或將會找到自己所處的位置及存在的價值。我們每個人都不過是一塊磚石，一塊我們民族藝術不斷發展，躍向新高度的墊腳石。作爲當代的畫家，只要真誠地憑藉着自己的心靈和個性，去感受現代生活強烈的節奏，不矯飾造作，不拗抑自然，而循遵自己所具有的稟賦和氣質、不停頓地去畫、去探索、去追求，就都會創作出屬於這個時代的藝術。大自然是美的使者，她按照自身的發展規律，向我們展示着她本身所具有的各具特色的和諧之美。我願意真誠地去表現這種美，我沉迷於這種毫無虛假造作之美。

在藝術探索的道路上，我以爲一個畫家應保持的最好的態度就是“走自己的路，不要把自己弄得不象自己。”

『路漫漫其修遠兮』

吾將上下而求索。』

吳彤

一九八七年春

PAINTER'S NOTES

I am most grateful to Haitian Publishing House for publishing this painting album. It will give me a good opportunity to learn from the veteran painters, friends and readers in the field of fine arts.

I owe great thanks to Hong Kong Luen Wah Publishing & Printing Co. Limited; to the friends from all walks of life for offering me a great help, which makes the publishing of this painting album possible.

I am much obliged to Mr. Ai Zhong Xin, working in the Central Academy of Fine Arts, who tried to find time in the midst of pressing affairs to write a vivid preface.

For the paintings in the album, I do not want to make any remarks. The paintings themselves, however, could tell you what they are like.

To paint is difficult. The more pictures I draw, the more difficult I feel. Facing the colourful and blooming painting world of gathering different sects and letting a hundred schools of thought contend, I am occasionally somewhat like a robe coming to a strange municipality, which makes me dazzled and confused and I do not even know how to behave myself.

Looking into the art palace, it is so far to reach; sitting before the painting canvas, it is empty; picking up brushes, more paintings make

me muddled, thus I suspect and feel all the more unsatisfied with what I have done.

However, when I turn back to glance over the footmarks I have left, or the way I have passed, I can comprehend the following truth: People in the tiny globe should be of or could find their positions and values of social being in the endless space. Everyone, in fact, is a piece of brick of the skyscraper of national art or a footboard of national art to leap to a higher stage. Being painters of today, who can produce works of art that reflect the features of our age so long as they sincerely want to feel the strong pulse of our modern life with the help of their intelligence and individual characters and to paint, to explore and to research without stopping through one's natural endowment and makings. Nature is the angel of wonder, who shows us her gentle beauty in line of her law of development. I prefer to describe her real beauty with my painting brushes. I also fall in deep love with her real pretty.

On the way of probing the secrets of art, I think that a good painter is to go one's own independent way, not to follow others blindly.

The road leading to art is long and far, searching its essence down to earth and up to heaven.

Wu Shiping

Wu Shiping
Spring 1987

目 錄

礦工——全國第六屆美展油畫作品《銀色的柱》局部

1	松岩口
2	五台山村舍
3	五台山台懷
4	秋林
5	校園初雪
6	有蘋果的靜物
7	丁香
8	海港
9	長城斷垣
10	月光下的三條船
11	海浪
12	沙灘上的餘暉
13	遠洋輪
14	海濱夏日
15	獅頭礁
16	長城——老龍頭
17	落日
18	漁光
19	浪花(一)
20	浪花(二)
21	北戴河山村
22	海之晨
23	鴿子窩
24	碼頭上的小艇
25	北戴河
26	晨光初露
27	香山紅葉
28	海上日出印象組畫
29	圓明園
30	白樺林
31	瑰寶
32	海
33	礦山
34	井架
35	珠江暮色
36	蓮花山遠眺

封面

1
2
3
3
4
5
6
7
8
9
10
11
12
13
14
15
15
16
17
17
18
19
20
21
22
23
24
25
26
27
28
29
30
31
32
33

37	夕陽、山、野	34
38	紅柿子	35
39	青銅器	36
40	布老虎	37
41	三條魚	38
42	麵包、桔子、飲料	39
43	大提手	40
44	戰士	41
45	人體——青年	42
46	人體——老人	43
47	女人體	44
48	女人體	45
49	銀色的柱	46—47
50	油畫《銀色的柱》局部(一)	48
51	油畫《銀色的柱》局部(二)	49
52	油畫《銀色的柱》局部(三)	50—51
53	天窗	52
54	祖祖輩輩的伐	53
55	一個礦工的頭像(爲創作收集的素材)	54
56	小礦工(爲創作收集的素材)	55
57	老礦工(爲創作收集的素材)	56
58	五礦隊長	57
59	礦山老工人	58
60	素描習作——頭像二幅	59
61	礦山的兒子	60
62	女青年	60
63	一個寫字的工人	61
64	二幅礦工動態的設計習作	62
65	三個整理素材的畫家	63
66	礦山速寫(一)	64
67	礦山速寫(二)	65
68	蓮花山速寫二幅	66
69	速寫——山、野二幅	67
70	山村速寫二幅	68
71	猴子	69
72	四隻熊	70
73	一隻駱駝	70
74	駱駝的頭部速寫	71
75	六隻駱駝	72



松岩口 1978.8.作

THE VILLAGE OF SONG YAN KOU
Aug. 1978



五台山村舍 1978.8.作

VILLAGE HOUSES IN WUTAI MOUNTAINS
Sept. 1978

五台山 1978.9.作

WUTAI MOUNTAINS

Sept. 1978



秋林 1978.9.作

AUTUMN FOREST

Sept. 1978





校園初雪 1979.1.作
FIRST SNOW ON CAMPUS
Jan. 1979

有蘋果的靜物
1980.4.作

STILL APPLE WITH
OTHER THINGS
Apr. 1980





丁香 1980.5.作

LILAC

May 1980



海港 1980.8.作

SEAPORT

Aug. 1980



長城斷垣 1980.8.作

THE BROKEN PART OF THE GREAT WALL
Aug. 1980