

The Art World of 21<sup>st</sup> Century

**The Art World  
of Guan Zejun**

**The  
Rising of  
Beauty**

**21** 世纪艺术世界 ■ 系列丛书

**关则驹**  
艺术世界

**美性飞扬**

岭南美术出版社  
LINGNAN MEISHU CHUBANSHE



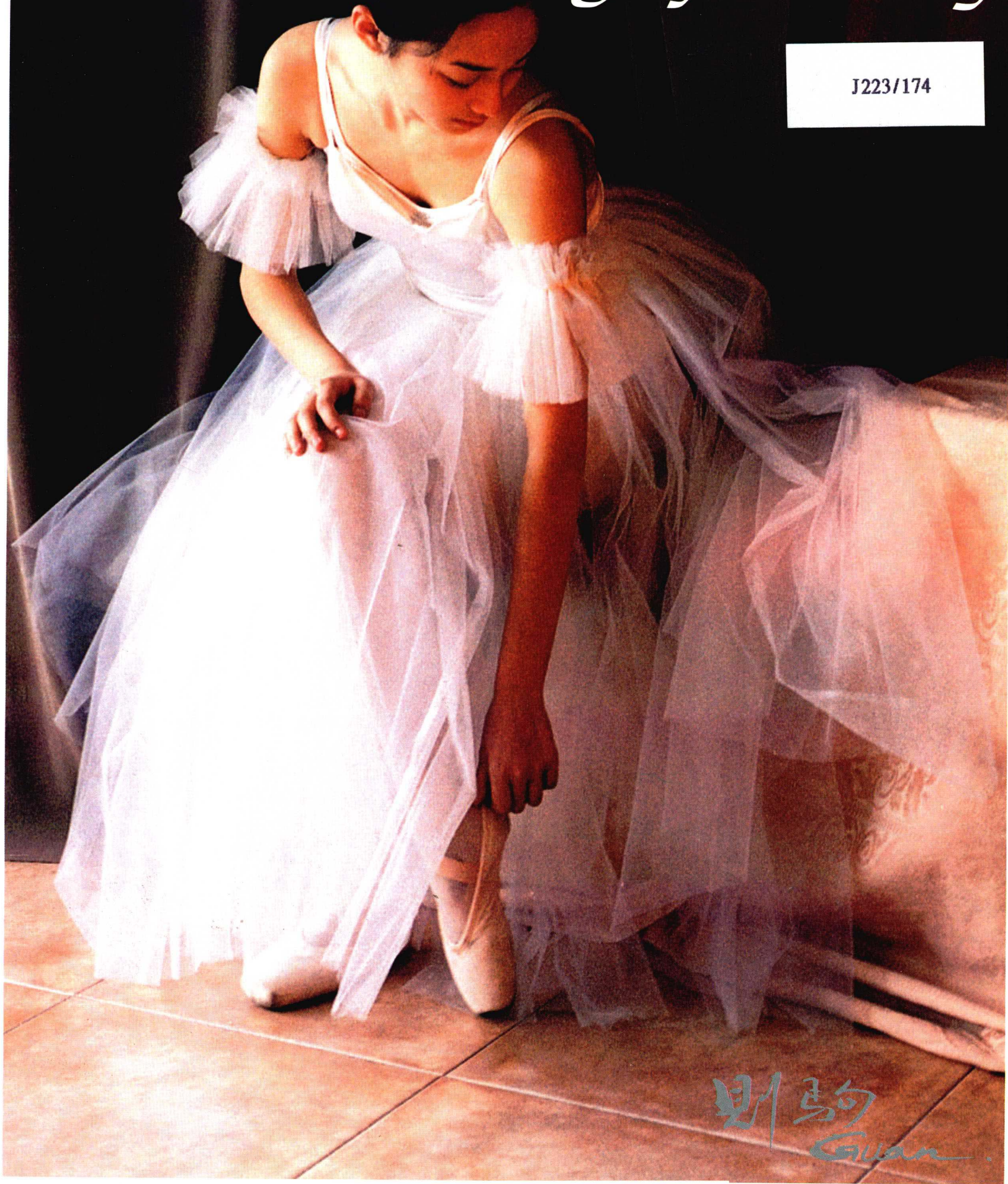
关 则 驹

The Art World of Guan Zeju  
艺术世界

美性飞扬

*The  
Rising of Beauty*

J223/174

则驹  
Guan



### 图书在版编目(CIP)数据

关则驹艺术世界 / 关则驹绘. —广州: 岭南美术出版社, 2003. 12

(21世纪艺术世界系列丛书)

ISBN 7-5362-2702-7

I. 关... II. 关... III. 油画—作品集—中国—现代 IV. J223

中国版本图书馆CIP数据核字(2003)第026112号

## 关则驹艺术世界

---

出版、总发行: 岭南美术出版社

(广州市水荫路11号9、10楼 邮编: 510075)

经 销: 全国新华书店

印 刷: 深圳现代彩印有限公司

版 次: 2003年12月第一版

2003年12月第一次印刷

开 本: 787mm×1092mm 1/8 印张: 15

ISBN 7-5362-2702-7

---

定价: 168.00元

# 美 性 飞 扬

## —— 写在《关则驹艺术世界》前的话

亦 言

当今，中国艺术家无论在 20 世纪或者 21 世纪初的艺术创作风格样式上至少已经与世界性的艺术创作风格趋同相吻合，追求个性张力的释放和民族精神的弘扬含义已经与直觉地探索艺术本体取向相融合。无论油画、中国画、版画还是雕塑，都已经形成各自领域独具风骚的架构。

从艺术发展断层面来看，时代特征已经把我们对艺术风格的认知与特定画家的时代风格的代表等同起来。既然如此，个性张扬和与时俱进的共享平台就是油画艺术家关则驹艺术世界的昨天、今天与明天。基于现实所反映的画家风格和处于时代认定画风的群体认可，情感和执著相对一个画家来讲，他的作品感悟着他对这个特定世界的体验。在 20 世纪 70 年代，关则驹就以他卓凡的写实风格创作了大量的油画作品，如《看戏》、《万泉河》、《百合花》、《可可园》等等，画风朴实，生活气息浓厚，表现出特定时代又不同凡响的追求。他对唯美的偏爱使得他在最近时期以来的创作题材从一般性的表现到了近乎专注的一贯主题，尤其是以芭蕾舞为主的题材来体现青春与生命，淋漓尽致地构成了画家唯美的旋律咏叹。

有关芭蕾舞题材的描绘，从德加的绘画中我们不难看到在动感中跳跃的色彩所给予的时代启示，而关则驹的油画里的芭蕾，尽管处处体现的是靓丽的色彩，共种优美的舞姿，可给予人们的感受却是那瞬间的凝固，动态的静止，美性的冲动，在这青春与生命的凝结中，画家注重的是以在表现形式的张力同时更倾向于自我精神与自然形态相持的和谐张扬，对绘画资源的探寻基点出自于画家自我观念的唯美挖掘，也是画家自我发展的艺术生命契机。同时，我们也能强烈地意识到，画家对艺术样式选择的体现态度、把握以及自我精神的表现释放，自然存在与心灵感悟的碰撞无不体现出关则驹油画的主题魅力和关则驹艺术世界的空间极限。这样，唯美的心理特质代言定格，精神得以净化，而其精神意义的变异、审视，凝注于安逸、祥和、靓丽、充满阳光和生命的呼唤之中。他的美国朋友 Tim Tweedie 说：任何人看了关则驹的油画都会受到感性的吸引，像世界上其他国家的人一样，生活在忙碌中的美国人渴望片刻的松弛，在短暂的小憩中提神。欣赏关则驹的作品，只消片刻，人们就仿佛感性复生。他的作品——光、影、色与动的结合构成完美的综合，使观赏者心中产生着内在的宁静。一个画家作品最能打动人的东西就在这里：感性复生，时空体验的美感，精神世界的逾越，动感的视觉旋律，有声有色的生命调动……都在构筑感动读者的桥梁。

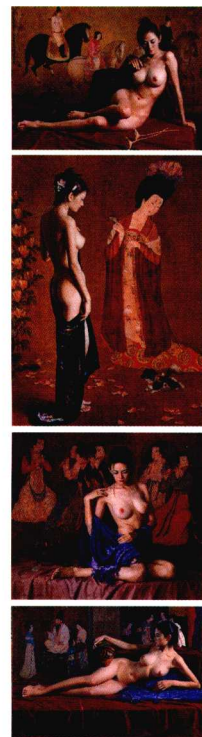
关则驹现旅居美国，以职业画家的身份在国际艺术领域里以他特有的气质执著地宣泄唯美的激情，名声斐然，以至于他的每一幅作品都被藏家收藏。最近，他在试图让视觉唯美超越时空，以古典图式为背景、现代人体为主体来表现一种永恒而憩畅的追求，以至于许多人看了之后激动不已。他的朋友 Julia A.Devendorf 为他的新作赋诗曰：

一 捉迷藏的马儿  
在偷窥  
时代的演变  
共享的文化遗产  
赠与无尽的  
延缓

二 永恒之镜  
反映了神女的灵魂  
小犬  
匆忙地越过幻象  
欢迎她进入  
不朽的域土

三 超越时间的姐妹  
反映了美  
与古老韵律的和谐  
温柔的女士的信心  
与  
红带碧玉  
共存

四 憩畅的闲适  
相对于韩熙载夜宴的  
喧闹  
纵然相隔千年  
仍不存  
生疏



艺术家的作品和他的生活与所处的社会是息息相关的，同时也是对生活及所处的社会所关注的反映和思考的一种体验，又是对未来美好的祈望。关则驹艺术世界的企图正视，所给予和触动我们的唯美奢望，相信也是他的创作初衷。



## Rising of the Beauty

—A Preface to the Artistic World of Guan Zeju

Yi Chuan

Whenever in the past 20th century or at the beginning of 21st century, the styles of the artistic creation of Chinese artists are identical with the tendency of that of the world. The pursuit of releasing artists' individuality and eulogizing national spirits has fused intuitively with the exploration of artistic noumenon. Different forms of art, such as painting, traditional Chinese painting, print and sculpture, have formed their unique frame in their respective fields.

Viewed from the layers of artistic development, the characteristics of the time have made our understanding of the artistic styles of that time equal to that of some specific artists. Therefore, the shared platform of releasing individuality and developing with the time is the artistic world of Guan Zeju, his past, present and future. Based on the artist's styles reflected by the reality and recognized by the time viewed as a group, sensibility and persistence of an artist in his work reflects his experience to the world. In the 1970s, Guan Zeju created some paintings characterized by his outstanding realistic styles, such as *Seeing An Opera*, *River Wanquan*, *The Lilies*, and *The Coco Garden*. His paintings are simple and enriched with dynamic life atmosphere to reflect the certain time and his unique pursuit. His almost single-minded devotion to aestheticism influences his recent creation, from presentation of ordinary subjects to his persistent themes, especially the theme of ballet, which reflects not only youth and vitality also the artist's chanting to the lyrics of aestheticism.

For those paintings depicting ballet, we can be easily inspired by the time endowed by the leaping colors in Degas's works. However, although there are bright colors and graceful dances in Guan Zeju's paintings, we have the feelings of momentary solidification, dynamic stillness and the impulse of beauty. In the coherence of youth and life, the artist focuses on the harmonious expression of the coexistence of self-spirit and natural state in the form of depiction. The aesthetic excavation of self ideal is not only the basic point of exploring painting resources, also the chance for the artist's self development of his artistic life. At the same time, we strongly realize that the representing attitude and grasp of the artist's choice of artistic styles as well as the release of his self-spirit, the collision of natural existence and spiritual touch unexceptionally reflect the charm of Guan Zeju's paintings and the space utmost of his artistic world. Consequently, the aesthetic mental particularity speaks for the stillness, the spirits are purified and the variation of the spirit coagulates in the serenity, auspiciousness and grace that is full of sun lights and the call of life. As his American friend Tim Tweedie said, anyone who has seen Guan Zeju's paintings would be attracted by his sensibility. Like people who are living in a hustle and bustle in other countries, Americans also long for a moment of relaxation to obtain the refreshment. On appreciating Guan Zeju's work, people will instantly feel the recovery of their sensibility. His work is the integration of light, shadow, color and motion, creating the inner tranquility for the viewers. What can touch people the most in an artist's work lies just here: the recovery of sensibility, the beauty to experience time and space, the overstep of spiritual world, the animate visual rhythm, and the colorful life mobility. All these play a part in constructing the bridge to touch the viewers.

Guan Zeju is now residing in the United States. He is renowned in the international artistic field with his unique temperament and undeviating passion towards aestheticism. Collectors keep his every single art creation. Recently, he is attempting to overstep time and space by placing modern human figures in the background of classic illustrations so as to reflect a kind of everlasting and boundless pursuit. The attempt and its results have aroused great excitement in many viewers. Julia A. Devendorf, a friend of the artist's, has written four poems for his latest paintings:

( 1 )

Peek-a-boo horse  
spies upon  
times enduring procession.  
The legacy  
of a shared heritage  
bestows  
ageless continuity.

( 2 )

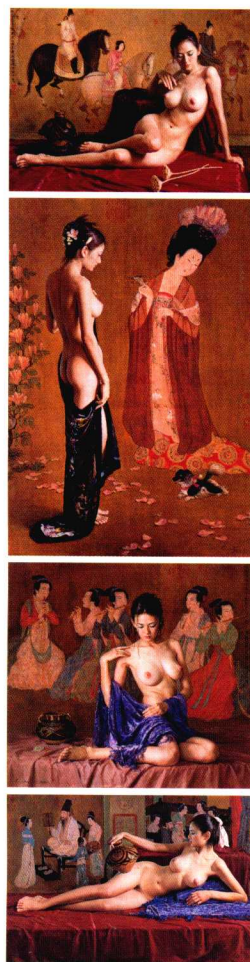
Eternity's mirror  
reflects a vision of  
the goddess' soul.  
Little dog scampers  
across the illusion  
welcoming her  
into the realms of immortality.

( 3 )

Sisters in time  
reflect beauty  
in harmonies of ancient melodies.  
Soft confidence of womanhood  
eternal  
as cool  
green jade  
on a red string.

( 4 )

In quiet comfort  
at repose  
with the busy household  
of Han Xi Zai.  
A millennium  
has failed to create estrangement.



The work of an artist is in close relation with his life and the society, while also a reflection as well as his good wishes and expectation for the future. In the artistic world of Guan Zeju, the artist's efforts to face the reality have brought the viewers a desire for aestheticism; this is also believed to be his original creative intention.

Translated from the Chinese by Long Yan





# 关则驹

## —— 一个美国朋友笔下的艺术家

添·铁伟狄

我第一次看到关则驹抵美初期的油画是在旧金山的一家艺术画廊里。这些还没有装上画框的作品静静地靠在墙边，我当时便产生了某种渴望：希望看到这位画家更多的作品，并进而结识画家本人。自此，则驹与他夫人小玲及我与妻子茱迪（Judy）一起建立了一种长久、珍贵的友谊。

我和则驹初见于1989年，那时他刚到旧金山，我和妻子以及我的两个儿子逐渐成为他家中的常客。则驹与小玲也到我位于Modesto的家中做客，并随我们一起到我们在Sierra Nevada山区的小别墅中小住。随着友谊的发展，我们已经不自觉地走进了则驹的创作世界。他为我妻子画了一幅小型肖像油画，为我画了一幅肖像水彩画，而为我的两个儿子Nathan与Matthew，画了两幅素描。则驹作画时，我在一旁观察，随着他那熟练、优雅的笔法，我们的肖像被匠心独运地展现在画布上。

究竟是什么使我只看了几幅则驹的油画就委托他为我画两幅我家居的油画呢？究竟是什么使这位来自中国广州的绘画大师能够如此地吸引着我？没过多久，我便意识到，则驹的艺术，不只能迷住艺术修养丰富的内行，对于初涉美术者也有强烈的感染力。他的题材，如翠影花园中的姑娘，在舞台一侧准备登台的芭蕾舞演员、露天市集上的小孩——表达出一种热烈的真诚、温馨与宁静，让观赏者与画作融为一体。他对环境、心境及形体的写实感捕获到生命中的一刹那，比生命本身更为真实。特别是他在近期人体绘画中展现的对人体的重新认识，他的人体绘画渗透着人类细腻、脆弱及高尚的感情。作为观赏者，面对他那细腻而又生动的油画人像，坦荡、自然的脆弱——或在镜前半遮半掩的站立者，或在中国古代壁画前的憩息——我们能够瞥见画中他们的灵魂。

任何人看了关则驹的油画都会受到感性的吸引，像世界上其他国家的人一样，生活在忙碌中的美国人渴望片刻的松弛，在短暂的小憩中提神。欣赏关则驹的作品，只消片刻，人们就仿佛感性复生。他的作品——光、影、色与动的结合构成完美的综合，使观赏者心中产生着内在的宁静。

犹如大多数美国人一样，则驹珍视家庭与朋友，如同每天都能打开并欣赏一份奇妙的礼物一样，他珍惜围绕着他的人。则驹的风趣，就是他热爱生活及对亲友的表达，也是他对人与人之间真诚友谊的体会。不论他是从一棵巨大的红杉树洞里跳出来对着我做怪脸，或是穿着普通鞋子在结了冰的池塘上摹拟溜冰的模样，亲和与友谊的活力充满了他的心灵。无论是与朋友的交流还是在他的绘画中都洋溢着无言的温厚与真诚。

作为他的好友，我有幸看到他大部分的作品。我常惊讶于他的艺术技巧能够不断发展，他总是在每一幅新作中向自己挑战。则驹喜爱在每一幅画上都加上一些特征，可能是一个芭蕾舞演员部分身躯遮掩在暗影中，紧接着爆发出灿烂的光彩，跟着又是柔和半透明的轻纱或布料，或是一位女子坐在黄、绿、橙的树丛中，脸上轻现平静的沉思中的微笑，每一幅画都在陈述着令人玩味的故事。对我来说，则驹的油画就像落日融金，当你觉得看到了有生以来最美丽动人的落日的时候，蓦然回首，却又发现了一天更为绚烂的晚霞。

则驹每画完一幅画，他总是觉得差那么一笔，缺那么一点颜色，他总要那么轻轻一擦，大师才觉得满意，这个艺术品才算是真正诞生了。在则驹周围的世界，在生命之潮的起伏之间看到的那些细致入微的东西，正是我们普通人难以感悟的。这就是为什么他的艺术那么激动人。他一生都致力于发展、驾驭这些艺术，使我们也能——即使是片刻——分享他对世界的感悟，让我们大饱眼福。

能做则驹的好友，我深感荣幸！

（毛绮梨 翻译）





# Guan Zeju:

— A Portrait of an Artist by an American Friend

Tim Tweedie

The first time I saw one of Guan Zeju's early American painted oils, leaning unframed against a wall in a San Francisco art gallery, I knew I wanted to see more of his art; I also knew I wanted to get to know the man who was its creator. Thus began a long friendship between Zeju and his wife Xiaoling and me and my wife Judy.

I met Zeju in 1989, just after he arrived in San Francisco. My wife and I, and even our two sons, became frequent visitors at his home. Zeju and Xiaoling also visited our home in nearby Modesto, and traveled together with us to our cabin in the Sierra Nevadas. As our friendship grew, we were drawn inside Zeju's creative world too: he painted a small oil of my wife, a watercolor of me, and sketches of my sons, Nathan and Matthew. I watched as he worked. With quick and delicate strokes, our portraits deliberately emerged on his easel.

What was it in 1989, after seeing just a handful of Zeju's paintings, that made me ask him to paint two oils of my home? What was it that drew me to this master artist from Guangzhou, China? It didn't take long for me to realize that Guan Zeju's art captivates not only the sophisticated student of art, but also the unsophisticated eye. His subjects women in lush gardens, ballerinas prepping in the wings, children in an outdoor market—explode with an honesty, warmth, and serenity that makes the viewer one with the painting. His realism of place, mood, and figure captures a moment in time, more real than life itself. This is especially true of his recent paintings in which he returns to a study of the human body. His nudes display all the sensitivity, frailty, and nobility of humanity. We as audience stand before the subjects of his detailed and picturesque oils, and in their open, unassuming vulnerability—standing draped before a mirror or resting in front of an ancient Chinese mural—we are allowed a glimpse into their very souls.

Anyone viewing a painting by Zeju is emotionally drawn in. Like people everywhere, Americans long for a moment to pause, relax, and be refreshed before moving on to other tasks in their busy schedules. A moment with Zeju's paintings provides this emotional rejuvenation. His composition—a marriage of light, shadow, color, and movement blends together perfectly, leaving the viewer with an image that creates inner peace.

Like most Americans, Zeju treasures his family and friendships. He appreciates that those around him are special gifts to be opened and enjoyed each day. Zeju's sense of humor, an expression of his enjoyment of the life he shares with those around him, also exemplifies the depth of his understanding of the true nature of human relationships. Whether he is jumping out of a giant Sequoia tree trunk while making funny faces at me or pretending to ice skate on a frozen pond with only regular shoes on his feet, the importance of companionship, of friendship, suffuses his total being. And this gentle honesty is expressed wordlessly both as he interacts with his friends and as he speaks through his paintings.

As his friend, over the years I have had the privilege to see most of his paintings. I am always amazed at how his artistic skills continue to grow, how he constantly challenges himself in each new work he produces. In each and every painting, Zeju takes delight in creating special features. Whether it's a young ballet dancer partially shadowed by a shade, then bursting with brilliant light and color, then again softened by a transparent dress or drape, or the serene yet contemplative smile on a woman's face while sitting amid a tapestry of yellow, green, and orange leaves, each painting tells its own nuanced story. For me, Zeju's art is like a sunset; just when you think you've seen the most beautiful one ever, you discover one even more amazing than before.

For every painting Guan Zeju completes, there is always one more stroke, one more accent of color, one more touch by the master before it is truly done. Zeju sees those things—those details—in the world around him, in the ebb and flow of life, that most of us miss. That's what makes his art so exciting. He has spent his life developing and mastering the skills that allow him to share his view of the world with us so that—for just a moment—we can see it too. That too is why I'm so proud to call him friend.



# 图录

1 新演员 The New Dancer

2 彩排间歌 Interlude

3 小休 Taking A Break from the Rehearsal

4 舞台逆光 Ambient Lights

5 门边 (3) By the Door (3)

6 彩排中的小休 A Moment to Share

7 光与影 (2) Lights and Shadows (2)

8 彩排之前 (2) Before Rehearsal (2)

9 彩排之前 (3) Before Rehearsal (3)

10 侧幕 Curtain Call

11 松弛 Relaxation

12 后台 (1) Backstage (1)

13 门边 (2) By the Door (2)

14 神秘的舞台 The Mystifying Stage

15 肖像 · 谭元元 Portrait of Yuan Yuan Tan

16 背影 Figure

17 红地毯 Red Carpet

18 窗外的阳光 Light Comes

19 红练功衣 Crimson Leotard

20 十月阳光 Warmth of Autumn

21 窗前 (3) By the Window (3)

22 停顿的瞬间 A Moment of Pause

23 窗前 (1) By the Window (1)

24 粉红玫瑰 Pink Roses

25 走廊 Perspective

26 青春 Youth

27 新脚尖鞋 New Point Shoes

28 宁静的瞬间 A Peaceful Moment

29 彩排之前 (1) Before Rehearsal (1)

30 镜子中的排练厅 (2) Practice Hall in Mirror (2)

31 坐琴凳的芭蕾舞者 Ballerina Sitting on the Piano Stool

32 伸展 (3) Extending (3)

33 早晨的阳光 (2) Sunbeam (2)

34 绿窗 Greenery

35 门边 (1) By the Door (1)

36 白纱裙 White Gauze

37 演出前 Before Performance

38 晨练 (1) Morning Practice (1)

39 舞伴 (1) Dancing Partners (1)

40 舞伴 (2) Dancing Partners (2)

41 等候 Awaiting

42 早晨的阳光 (1) Sunbeam (1)

43 晨练 (2) Morning Practice (2)

44 准备上课 Ready for Practice

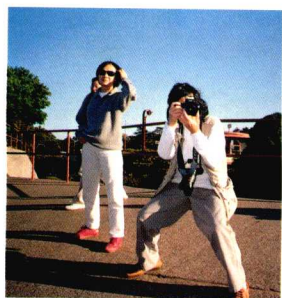
45 排练之后 (1) After Practice (1)

46 伸展 (1) Extending (1)

47 排练之后 (2) After Practice (2)

48 开演之前 Before Performance





49 伸展 (2) Extending (2)

50 化妆间 (2) The Dressing Room (2)

51 化妆间 (3) The Dressing Room (3)

52 花季少女 Butterfly

53 清荷 (1) Lotus (1)

54 绿色阳台 Green Balcony

55 少女与小提琴 (1) Girl and Violin (1)

56 自画像 Self-Portrait

57 无花果 In the Orchard

58 在阳光下 Under the Sun

59 加州阳光 California Sunshine

60 中秋花灯 Lanterns of Moon Festival

61 纸船 Paper Boats

62 紫藤架下 Chinese Wisteria

63 可可园中的姑娘 Girl in the Cocoa Garden

64 对话 Conversation

65 加州的早晨 California Morning

66 节日市集 (2) Moon Festival (2)

67 生活 Life

68 船上的午餐 Lunch on the Boat

69 翠影 Early Summer

70 晨曲 Melody of Dawn

71 裸女 Holly

72 初春的气息 Breath of Early Spring

73 光与影 (1) Lights and Shadows (1)

74 金色池塘 Golden Pond

75 花影 Scattering Lights

76 小鸟与少女 (1) Young Lady and Yellow Canary (1)

77 少女与小提琴 (2) Girl and Violin (2)

78 溪山 Contemplation

79 小鸟与少女 (2) Young Lady and Yellow Canary (2)

80 小鸟、少女与小提琴 Yellow Canary, Young Lady and Violin

81 蓝绸巾 Shy Beauty

82 阳台 Balcony

83 对镜 Mirrored Thoughts

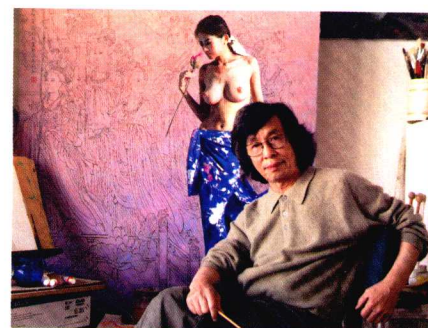
84 天上人间 Heavenly

85 “倒叙”系列之一: 恒古的印象 Timeless #1: Eternal Scenes

86 “倒叙”系列之二: 远古的蹄声 Timeless #2: Procession of the Past

87 “倒叙”系列之三: 千年余韵 Timeless #3: Lingering Melodies

88 “倒叙”系列之四: 相对无语 Timeless #4: Millennium's Mirror







自广州美术学院毕业之后，我已与舞蹈结下不解之缘。我的妻子是舞蹈演员，后来成为编导。我的家在歌舞团大院一住二十多年。耳濡目染，在这氛围里我画了不少跳舞的女孩子，亦创作过以舞蹈为题材的作品，如油画《时间与空间》。以芭蕾舞为题材，应是到美国之后。新的机缘使我结识了一些在中国和世界都很有成就的天才芭蕾舞家。舞蹈虽美，从绘画的角度上要画好并非易事。我尝试把舞者安排在各种场合中：排练场、化妆间、舞台侧幕，寻求特定环境下空气、阳光、灯光、裙饰与芭蕾舞的微妙感受结合的表现力。芭蕾舞似是神话、童话，但我让芭蕾舞走入我的审美范围，走向人间，有血有肉，食些人间烟火。

Since my graduation from Guangzhou Academy of Fine Arts, I was intimately involved with dancing. My wife was a dancer, and later became a choreographer. For twenty years, my home was in the dance troupe's complex and through close association, I painted young female dancers. I created a series of paintings on the subject of dancing titled *Time and Space*.

I only began using ballet as a subject when I came to the U.S. New opportunities allowed me to get to know many accomplished ballerinas who have won acclaim in China and the world. I experimented with different settings, such as rehearsals, make-up rooms, and off stage.

Dance is a beautiful art, but to be good at painting, that art form is not easy. I search for a blending of environment, natural light, artificial light, and costume to bring about the delicate expression of the ballerinas. Ballet is like a fairy tale, but in my painting, I capture the dancers' beauty, making them mortal and real with flesh and blood.

## 关则驹 · 美性飞扬

艺术世界 The Art World of Guan Zeju

The Rising of Beauty

# 芭蕾篇





在画布上动手之前,我习惯在纸上随意画草图,不求形准,只是一种思维过程的动作,手随心动。

Before painting on canvass, I usually make sketches on paper, not for accuracy, but as a part of my thought process. The hand follows the heart.







1 新演员 The New Dancer  
112.5 × 91.4 cm 1999



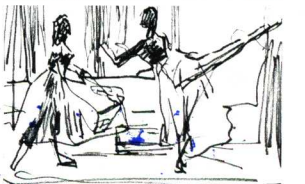
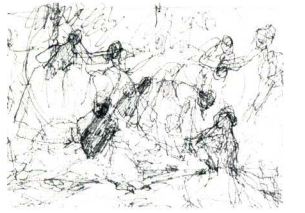


2 彩排间歇 Interlude  
76 × 101.5 cm 1996













3 小休 Taking A Break from the Rehearsal  
91 × 122 cm 2001





