

趙無極

OVERSEAS CHINESE ARTISTS SERIES

ZAO WOU-KI

海外畫叢



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Zao Wou-Ki

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編纂說明

A Note on the Series

中西美術交流，始自明末，由當時一些來華的傳教士將西洋畫介紹到中國來。及至清代的康熙、雍正、乾隆三帝，更用洋人來當宮廷畫師。但儘管如此，西洋畫仍只局限於禁宮府第之內，僅為帝王后妃寫照，未能在民間廣為流佈，故影響不大。清末，西學東漸，學習西方科學、文化之風吹捲起來。然而，西洋畫技，依然未為世人所重視。

一九一九年，五四運動爆發，年青人解除了思想束縛，鼓吹新文化，敢於創新，並掀起了出洋留學的熱潮。一批年青畫家亦遠渡歐洲，研習西洋畫。他們學成後歸國，將西畫的技法和畫論傳播開來，有的還將西畫的技法注入到傳統的中國畫中，開創出不少新意。其中著名的有：徐悲鴻、劉海粟、林風眠等人。

二次大戰勃發，歐洲亦淪為戰場，文化交流幾全

The rendezvous of Chinese and Western fine arts can be traced back to the last years of the Ming Dynasty (1368-1644) when missionaries visiting China brought with them various forms of art. Later on, in the reign of Qing Emperors Kangxi, Yongzheng and Qianlong, certain Westerners were even appointed as official 'Court Painters'. Despite this, Western painting was still confined to the grounds of the imperial palace in that its application was largely the portrayal of aristocratic personages, such as the monarch's spouse and concubines. A far cry from being in vogue amongst other social circles, its influence was yet minimal. Towards the end of the Qing Dynasty (1644-1911), as Western civilization had had a more prominent presence in China, an enthusiasm in learning from Western science and culture began to develop. Nevertheless, Western techniques of painting were not yet regarded seriously.

In 1919, with the eruption of the May-Fourth Movement, the younger generation began to liberate their minds from the bonds of traditional ideology. 'New Culture' was advocated. People were set on innovation. A consequence of all this was the rush for studying abroad. A number of young artists went, therefore, to learn about Western painting in Europe. Having mastered the

告中斷。戰後，各國經濟、文化復甦，歐美畫壇再現生機，新思潮、新流派湧現。從五十年代後期開始，我國的年青畫家踏着前人的足跡，紛赴歐美，進行探索研究。他們之中，有來自中國大陸，更多的來自台灣和香港。這些留學生都曾在中國接受教育，有些甚至在繪畫方面已打下了扎實的根基。他們學成後，大多留居外國，繼續其創作生涯。經過一番奮鬥，有的更一躍成為國際知名的畫家。

為幫助讀者了解這些海外華人畫家的動態，與及通過他們的作品，使能認識到現時西方畫壇的趨勢；更可以他們的奮鬥歷程來啟發香港、大陸和台灣青年藝術愛好者，讓他們有所借鑑，這些都是我們要出版這套《海外畫叢》的目的。

本書叢為中英文對照本，將陸續介紹這批華人畫家中的表表者，以作品為主，並附有關於畫家的創

art, they played an important role in spreading the techniques and theories of Western painting upon their return to China. Some of them even succeeded in assimilating Western techniques into traditional Chinese painting, thus pioneering new directions. Typical examples are internationally acclaimed artists like Xu Beihong (徐悲鴻), Liu Haisu (劉海粟) and Lin Fengmin (林風眠).

At the outbreak of World War II, Europe itself was lamentably degraded into a battlefield, resulting in the suspension of cultural exchanges. After the war, the economic and cultural activities of the nations revived. Signs of rejuvenation began to emerge in the European and American arena of art, and new ideologies or schools of art began to surge. As a new start in the late 1950's, young artists of China followed the footsteps of predecessors and left for Europe and America in quest of the forms of art suited to their potentials and interests. Whether from China mainland, Taiwan or Hong Kong, these students of art had once received a Chinese education, and some of them even had undergone a solid training in painting. After their formal studies abroad, most of them chose to stay there to continue with their creative career. A number of them eventually acquired international recognition through strife and struggle.

作生涯、評論和年表等文章，並由畫家本人或由著名美術評論家執筆，力求材料豐富，圖文並茂，使這套叢書成為欣賞和研究海外華人畫家不可缺的有用資料。

The publication of the *Overseas Chinese Artists Series* serves a number of purposes in relation to what has been described above. First, it is meant to be informative by describing the activities of overseas Chinese painters, and by delineating, through their works, the trend of contemporary Western painting. In addition, the experiences of strife, involving so much toil, frustration, and adjustment in the artists' career, might be valuable examples for many a young artist and art-lover in China mainland, Taiwan and Hong Kong.

The series, Chinese-English bilingual, will continue to introduce many more distinguished Chinese-origin painters. The portfolios will consist of works of art and, additionally, articles related to the artists' creative career, reviews of their work, and biographical information. These articles will be contributed by the painters themselves, respectable critics, scholars and writers. An effort is made to provide sources as substantial as possible. With the pictures supported by the text, this series of portfolios will prove indispensable for studies of overseas Chinese painters, and equally enjoyable for general reading.

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趙無極——在東西方之間(代序)

Zao Wou-Ki — Between East and West (Introduction)

趙無極遠離故國三十多年，馳騁歐美畫壇，在世界各地開過一百四十多次個人畫展，作品被十九個國家和地區的七十多所博物館收藏，出版過法、英、日多種文本的畫集。趙無極確實迷住了西方人。從數以百計的西方報刊的評論文章中，隨便舉出十條標題，即可見一斑：

趙無極開創了歷史上新的一頁——法國《每日郵報》，一九五一年六月二十四日。

從東方來的畫家在西方的高峯上——美國《生活》雜誌，一九五四年二月二十二日。

法國畫廊之寶趙無極——法國《美術》雜誌，一九五七年五月二十四日。

東方與西方的相遇——《紐約先驅論壇報》，一九五八年十二月三日。

繪畫的雕刻——加拿大《蒙特利爾之星》，一九六九

Since leaving China thirty years ago, Zao Wou-Ki's entry into the arena of world art has been no mean achievement. He has held over 140 one man exhibitions across the world; his paintings are in the collections of over seventy museums all over the world and his work has been published in French, English and Japanese. Zao Wou-Ki really has captured the West, and the following ten quotes selected from hundreds of articles by western critics seem to prove this:—

Zao Wou-Ki begins a page of history — DAILY MAIL June 24th, 1951

Artist from East on a hill in West — LIFE February 22nd, 1954.

The treasure of France's galleries — BEAUX-ARTS May 24th, 1957

He is a link between East and West — NEW YORK HERALD TRIBUNE December 3rd, 1958

Paintings' sculptures — MONTREAL STAR June 9th, 1969

Zao Wou-Ki: return to tradition—L'EXPRESS December 11th, 1972

Zao Wou-Ki: the fascination of an artist from the Far East — LE FIGARO April 6th, 1974

年六月九日。

趙無極：回歸傳統——法國《快訊》，一九七二年十二月十一日。

極東方的畫家的魅力——法國《費加羅報》，一九七四年四月六日。

畫家筆下的美妙作品——法國《眼》，一九七五年一月。

除了重量以外，趙無極的畫具備了光、顫動和空間——法國《電訊與自由》，一九七五年十二月二十日。

以東方的方法追尋生命——日本《讀賣新聞》，一九七七年。

就在這三十多年中，我們和他隔絕了。也和西方藝術界幾乎隔絕了。聽到傳說他已成爲什麼“世界十大畫家”之一，也沒引起什麼激動，因爲在西方似乎隨時可以使碰上運氣的人出名。

遠在四十年前的霧都重慶，我們都只二十來歲，

Marvellous works from an artist's brush — L'OEIL January 1975

Apart from weight, Zao Wou-Ki's paintings possess light, movement and space — LA DÉPÊCHE, LA LIBERTÉ December 20th, 1975

By Eastern means he pursues and seeks life — THE DAILY YOMIURI 1977

Since Zao Wou-Ki left China, it seems we have been isolated from both him and the course western art has been running for the last 30 years and within that time he has come to be regarded as 'one of the world's greatest living artists'.

When we were both in our early twenties, forty years ago in that foggy city of Chongqing, Wou-Ki's silent smile revealed sincere friendship and a beautiful dream. When we appreciated his tiny oil paintings then, they seemed to have something of the scenery of the Flemish painters, or even the childish happy gardens of Chagall with a fresh beauty that many oil-paintings seemed to lack. I liked his pictures although I knew that he and I had different paths to follow in life. Later he left for Paris and nobody could have foretold then that he would become a

無極的沉靜的微笑，飽含着純真的友誼和美麗的夢想。當我們欣賞他的小小的油畫，有點像弗拉芒克的鄉村風景，像夏加爾的孩子的樂園，那種新鮮美感是從藝術學府看慣了的油畫中所沒有的。我喜歡他的畫，雖然我明知在人生的道路上，他和我們不是走在一起的人。後來他去了巴黎，但誰也沒想到他會成爲一個站在“西方的高峯上”的名畫家。

三十多年之後的一九八〇年，我到過香港——開向西方世界的窗口；一九八一年深秋，無極到北京，我們又見了面，仍然是那沉靜的微笑，但已滿頭銀髮，在塞外的寒風中我陪同他去過雲崗；一九八二年五月，我去巴黎，在他家和鄉間的別墅，前後盤桓了三日，從容地在畫室裏看了一些油畫原作；七月和九月，他又來北京，爲貝聿銘設計的香山飯店完成了兩幅水墨壁畫；最近，我又細讀了他的幾本

famous artist in the West.

In mid-Autumn 1981, Wou-Ki came to Beijing and we saw each other again. Wou-Ki still had that silent smile but his hair was now white. I accompanied him in freezing wind to Yungang. In May 1982, I went to Paris and spent three days both at his home and his villa where I was able to see several of his works in his studio there. In July and September he came to Beijing once more to look at the architect's designs for the Fragrant Hills Hotel and to finish two large inkwash paintings to be displayed there. Recently, I looked carefully at several books of his as well as some reviews about his work from France and Taiwan. I gradually felt a deeper understanding and couldn't help thinking, did Wou-Ki become famous by chance? Westerners generally believe that his paintings can be classified as 'eastern', that they are 'Chinese', but this does not mean that we should blindly disregard any art from China simply because it is abstractionist. In his position between East and West, should we estimate his contributions by referring to past artists? Can we find some influence from new developments in contemporary Chinese painting? I hope that fellow artists and readers

畫冊和法國以及台灣的一些評論——經過這許多接觸之後，我對他的畫有了逐漸深入的了解，使我不禁思考：無極的成就是偶然的嗎？西方普遍認為他的畫是屬於東方的藝術，來自中國的藝術，我們豈能不加考查研究，只因他是抽象派就置之不理或“怕”而遠之？處在東西方之間，他與前人相比，作出了什麼新的貢獻？對當代中國繪畫的新發展可能發生什麼影響？

希望我個人的淺陋而又斗膽之見，能夠得到海內外同行和讀者的批評指正。

一 在東西方之間

我們不妨回顧：近代西方油畫傳到中國，除了利瑪竇、郎世寧和明清外國傳教士帶來的宗教畫片以及流傳在民間的玻璃油畫不算以外，最早的油畫家

at home and abroad will venture to criticize my meagre yet bold opinions.

Between East and West

If we go back in time, we can see that oil painting as an art first came to China with Matteo Ricci, Giuseppe Castiglione and other missionaries in the Ming and Qing Dynasties. The earliest oil paintings by Chinese were painted by artists earlier this century who had drifted to Europe and America to study there. Many of them, such as the 101-year-old Feng Gangbai, the 90-year-old Yan Wenliang, and the 80-year-old Liu Haisu are alive today. Others, such as Li Tiefu, Xu Beihong and Li Shutong have since passed away. It is these artists who have, through perseverance, managed to transplant Western art to China and helped develop a new tradition fusing Chinese and Western art. For example, Xu Beihong's work strives to express the spirit and temperament of the Chinese people, yet employs a painting style which reveals a solid grasp of realism and classical Western painting technique. The views and achievements of these artists were recognized by branches of the intelligentsia and society which

就要數本世紀初飄洋過海到歐美去學畫的前輩了。如活了一百零一歲的馮鋼百，現在已九十和八十出頭的顏文樑、劉海粟，還有早已謝世的李鐵夫和徐悲鴻以及留學日本的弘一法師李叔同等，他們以開闢新航綫的雄心壯志，克服重重阻難，把西方的油畫藝術移植到中國來，並主張融合中西繪畫的精萃。如徐悲鴻先生在其作品中力圖以扎實的寫實技巧和西方古典繪畫的形式來表現中國人的道德精神和生活情趣。他們的觀點和成就得到“五·四”以後先進的知識界的支持和社會的公認。三十年代初，劉海粟、林風眠、龐薰棻、關良、劉錦堂（即王悅之）諸先生，與上海、北京新一代畫家又引進了印象派、野獸派、立體派等畫風，這不僅表現在油畫方面，同時也表現在流行刊物中的漫畫、裝飾畫、黑白畫方面。而一些有成就的油畫家也用宣紙、水墨從事

had become increasingly progressive after the May 4th Movement. In the 1930s, artists such as Liu Haisu, Lin Fengmin, Pang Xunqin, Guan Liang, Liu Jintang (Wang Yuezhi) and painters from Shanghai and Beijing helped to introduce Impressionism, Fauvism, Cubism and other such artistic movements. The influences of these were apparent not just in painting, but in illustrations to popular magazines, in decoration, and in drawings and sketches, too. Some of the more prominent painters, such as Xu Beihong, were also influenced by traditional Chinese painting techniques while employing Western techniques of realism, light and perspective. Since Liberation, formal artistic training is still basically influenced by the experiments with the colours and forms used by Western modernists. A new style with bright colours and a lasting appeal was thus created by combining modern Western technique with Chinese brush and ink painting which many talented artists have followed on from and developed.

In the 50s, Chinese artistic training was much influenced by both Classical Russian and modern Soviet painting, although there was some controversy at the time as to the effects this could have

中國畫的創作，其中影響較大的是徐悲鴻先生。他把得自西方的寫實造型技巧以及光感、透視等方法應用到中國畫中去。直到新中國成立後的正規美術教育，三十多年來基本上也是這樣做的。另一方面如林風眠先生，却把西方現代派在色彩、形式結構方面的特點應用到中國水墨畫中，形成既有水墨韻味又有濃重色彩的新畫派。在他的影響下，許多有才華的畫家又有了進一步的多樣發展。

與此同時，油畫又接受了蘇聯和舊俄巡迴畫派的極大影響。後來，也提出了油畫民族化問題，但主要是從藝術形式上，如用綫條或平面色彩進行試作。

最近幾年，由於開展了與外國的文化藝術交流，鼓舞了中國畫家特別是中青年畫家大膽創新，無論在中國畫或油畫方面都有所突破。其中兼畫過油畫和中國畫而又善于吸取兩者之長的大不乏人，著名

on the purity of China's artistic traditions. This was, however, mainly a question of traditional colour and line. More recently, there has been a greater exchange of artistic ideas between China and the West resulting in a much bolder approach to both traditional Chinese painting and Western painting, particularly amongst a new generation of artists. Amongst these artists there are those who combine traditions of both Chinese and Western art, the most famous of which include Zhu Qizhan, Liu Haisu, Wu Zuoren, Wu Guanzhong and Huang Yongyu. It is especially in the new inkwash paintings of Wu Guanzhong that we can see much use of modern abstractionism.

In the 40s and 50s, many Chinese artists left for Hong Kong, Taiwan and elsewhere. Their painting, deeply founded in traditional Chinese styles, was subjected to a variety of influences from modern Western painting which often brought about a radical change of direction in their art. This was particularly the case with artists such as Chang Ta-chien, Wang Yiqian and Xi Dejin. Some Chinese artists were originally trained and skilled in oil painting but, once abroad, they experimented with Chinese ink-

的如朱屺瞻、劉海粟、吳作人、吳冠中、黃永玉等。就在吳冠中新作的水墨畫中，我們還看到了很大程度的現代抽象手法的運用。

四、五十年代還有一些畫家到了香港、台灣和海外，在原有的傳統中國畫的深厚基礎上又吸取了西方現代繪畫技法的某些特點，使自己的原有風格有所改變和突破，取得了很大進展，如張大千、王己千以及席德進等；或者是原來從事油畫素描已有成就的，在海外期間也把中國水墨、綫描等技法運用到油畫中去，創造了獨特風格，如已故的、早就長期居留巴黎的常玉和、潘玉良等。還有不少以舊形式的中國畫在西方贏得一席之地，在傳播介紹中國文化方面也有他們的功績的畫家。

半個多世紀以來的這一切都是在戰爭和革命的歷史背景上發生和發展的。

washes, line drawings and so on and re-worked them into oil painting thus creating a completely new style. This is the case with Chang Yuhe and Pan Yulang, both of whom have lived in Paris for a considerable time. Many Chinese artists abroad, though, have simply perfected traditional Chinese painting and their fame has helped to introduce an old tradition to the West.

Yet Zao Wou-Ki stands apart from these artists; under different circumstances and with exceptional opportunities, he has managed to achieve what other artists haven't. Perhaps this is inevitable as circumstances have allowed him greater knowledge and more practical experience than other artists of his time for it is to experience or training, whether self taught or not, that he owes his great talent and not to an innate genius.

China's five-thousand-year-old artistic tradition is like a great tree, the top branches and leaves of which receive their nourishment from its roots. The growth of art from antiquity to the present is the tree's trunk, so to speak; and if one or two branches of this tree were transplanted into Western soil, wouldn't their varying blossoms have a 'blood relationship' at least?

以上這些概略的回顧，只是爲了說明在和西方交流方面我們所走過的路。而趙無極在不同條件下，處在東西方之間，却走出了一條與前人不同的路，以他的特殊機遇和方式達到了前人所無的境界。而一切新的認識和實踐又都必然是在前人的智慧的成果下取得的，無論是經驗或是教訓，無論是自覺或不自覺，沒有從天上掉下來的天才。

中國五千年的文化藝術傳統猶如一株植根於本土的大樹，由它派生的一枝一葉都承受它的遺傳基因的滋養。自古至今的繪畫藝術生長在本土的可以說是主幹，如果有一兩個別枝，移落在西方的土地上，開出了異化的花朵，那至少也是有着血緣關係的變種吧？趙無極和不少在他以後陸續由台灣、香港到歐洲和美國，以及長期居留香港和台灣的中國畫家的藝術花朵，包括抽象的和具象的，已經開闢了一

Many artists including Zao Wou-Ki, who have left China and gone to Europe and America from Taiwan and Hong Kong, as well as those artists who have long resided in Hong Kong and Taiwan, whether abstractionists or figurative artists, have collectively opened a new 'garden' between East and West. These include, in France – Zhu Dequn, Peng Wanchi, Chen Jianzhong, Chen Yingde; in Italy – Su Qin, Huo Gang; in America – Yao Qingzhang, Xia Yang, Han Xiangning; in Hong Kong – Liu Guosong; in Canada – Wang Wuxie and of course others whose achievements vary from the above. We should value their achievements in the arts and see their experiences as mutually inspiring and beneficial to each other.

Zao Wou-Ki's Path

Some people say that Zao Wou-Ki has been one of Time's lucky children in that he not only suffered little from much of the previous political turmoil in China, but was able, in one easy stride, to gain prominence in the field of world art. In my opinion his 'luck' was largely determined by his refusal to be lured by the glamour and gilt of fame. Of course, the doors

片東西方之間的新園地。如在巴黎的朱德羣、彭萬擘、陳建中、陳英德，在意大利的蕭勤、霍剛，在美國的姚慶章、夏陽、韓湘寧，在香港的劉國松，在加拿大的王無邪，以及其他有着不同成就的同行們。我們應該重視他們在藝術上的成就，並引以爲相互交流和借鑑的一個方面。

二 趙無極是這樣走過來的

有人說，趙無極是一帆風順的幸運兒，歷經變亂的年代，沒有吃過生活的苦頭，而且一躍登上世界畫壇。我想，如果說他是幸運的，那幸運倒在於他排除了一切可能的誘惑，沒有成爲一個在生活上和藝術上的紈袴子弟。因爲對於一個從富有家庭出來而又有才華的人，一切浮華的大門都朝他開着。然而在巴黎，他却堅定不移地在那茫無邊際的藝術苦海

of the great and illustrious were swung open for this talented son of a wealthy family, yet he resolutely chose a steady, isolated path through the frequently bewildering and difficult world of Art. Along this path he has striven to make a clear differentiation between that which is aesthetic and that which is not, employing a style which blends the vivid memories of his childhood and genuine love for his hometown (the quintessential Chinese side of him) with the techniques and media he has studied in the West from the use of space to the use of a different range of colours. In the unrestricting waters of modern abstract art, he had the freedom to stretch and flex his imagination, yet, unlike the relatively shallow work of many artists in the West which show that they have perhaps been beguiled by what is immediately exciting and sensational, Zao Wou-Ki's work is firmly divided from anything unnecessarily abrupt, brutal, disturbing or degenerate.

Zao Wou-Ki was born in 1921 in Beiping, but was brought up in Nantong near Shanghai. His father was a banker who collected rubbings of ancient tablets inscribed with calligraphy. At the private school he attended, Zao Wou-Ki

中走着一條不斷探索追求的寂寞之路。他把從幼年起耳濡目染、後來又以思鄉的熱愛去追尋的中國藝術的精髓深埋於心底，把從西方所學到的繪畫中融煉色彩和空間結構等技巧當作有效的工具和媒介，而極力避開甜美媚俗；而後在現代抽象藝術的浪潮中游泳，獲得舒展身心和夢想的自由，却嚴格地與粗暴、噪音、頹廢、怪誕劃清界限，沒有像西方不少只追求刺激和新奇的畫家那樣踐踏藝術規律。

趙無極一九二一年出生於北平，但却生長在上海南通。他父親是銀行家又是古玩碑帖書畫收藏家。他在私塾內讀過“四書”、《老子》、《莊子》、《易經》以及唐詩宋詞，至今他還保存着並有時翻閱這些綫裝書。同時他的叔父常從巴黎寄回歐洲名畫的印刷品。當然如中國許多書香家庭的兒童一樣，從小就要學書法。他十四歲考入杭州藝專，從師事林

was able to read 'The Four Books' (*The Great Learning, The Doctrine of the Mean, The Analects of Confucius and Mencius*), *Laozi, Zhuangzi, The Book of Changes* as well as *Tang shi* poetry and *Song ci* poetry. Even now he occasionally leafs through some of these old books. He was also fortunate enough to be able to see magazines with the works of famous artists illustrated. Of course, like most children from privileged families, he studied calligraphy, too. At fourteen, he was examined and admitted to the Fine Arts School of Hangzhou where he studied Western art under Lin Fengmin.

During the War of Resistance Against Japan, he followed the school to its wartime site at Chongqing and after graduating he remained with the school as a teacher. At this time he was particularly fascinated with Matisse, Rouault and he read Hugot, Gide and Romain Rolland. When he was still a student, during one particular examination in traditional Chinese painting, he painted a black circle and wrote 'Zao Wou-Ki paints a stone'. He did it, of course, to make his teacher laugh, although he came near to being expelled for it. From this we can see that at that time he was not yet deeply acquainted with

風眠學西洋畫。抗戰時隨校遷往重慶，畢業後留校任教。這時期他所醉心的畫家是馬蒂斯、魯奧，愛讀的是雨果、紀德、羅曼羅蘭的書。還在當學生時，有一次在中國畫的課堂上考試，他竟在紙上用墨塗了一團黑，寫上“趙無極畫石”，和潘天壽老師開玩笑，差一點遭到開除的處分。可見在他有些狂妄的青少年時期，並不真正懂得中國畫的奧妙。然而他的青春活力却促成了一次與林風眠、丁衍庸等教授和幾個激進的同學合開的獨立美展，當然他們的大膽創新在當時沒有得到成功。

一九四八年四月的一天，他到了嚮往已久的巴黎，當天下午就鑽入了盧浮宮。這時，他的同學吳冠中已先他到了巴黎，幫他安置了住所。次年，由於偶然的機會在一次芭蕾舞寫比賽中，他獲得首獎，同時在著名美術評論家葉利塞耶夫（後來任東方博物

the essence of traditional Chinese painting and that as a youth he showed a certain streak of wildness. He was determined enough, even then, to have an exhibition and his works were soon shown along with those of some of his teachers including Lin Fengmin and Ding Yanyong and also other students. Of course, the boldness of their work at that time was not widely acclaimed.

In April, 1948, Zao Wou-Ki finally arrived in Paris and that same day headed for the Louvre. One of his student friends, Wu Guanzhong had already been in Paris some time and had arranged accommodation for him. That same year he had the luck to win first prize for the best sketches of the ballet. He was also lucky to meet the famous art critic Vadime Elisseeff (who later became Director of the Musée de L'Extreme Orient) and with his help held his first one man show. The director of the Musée National d'Art Moderne, Bernard Dorval, wrote in the preface to the catalogue:—'Chinese in their essence, modern and French in some of their aspects, the pictures of Zao Wou-Ki succeed in creating a most enjoyable synthesis.' This is virtually the first time that his work had been described in this way and was to set the tone for

館館長)的幫助下，舉辦了第一次個人畫展，當時的國立現代美術館館長多里瓦爾在目錄的前言中寫道：

“富有中國的內涵，有些方面兼具了現代和法國的特色；趙無極的畫成功地揉合了這兩種風格。”這幾乎成爲最早爲趙無極的畫定下調子而又常被引用的評論。

一九五〇年，他結識著名的法國詩人亨利·米蕭和藝術評論家喬治·杜丟伊，並一直成爲摯友。亨利·米蕭爲無極最初的八幅石版畫寫了八首詩，合併出版爲：《亨利·米蕭眼中趙無極的八幅版畫》。嗣後，他也不斷創作石版、銅版畫，爲其他詩集作插圖，爲芭蕾舞設計舞台佈景。

就在一九五〇年初，畫廊主人皮埃爾·洛布買下他十二幅油畫，並與他訂了合同，直到一九五七年他轉入法國畫廊。當時，那第一次成批賣畫的驚喜

Zao Wou-Ki's future stance in world art.

In 1950, he met the distinguished French poet Henri Michaux and they became firm friends. Henri Michaux wrote eight poems to accompany eight lithographs of Wou-Ki's and they were published as *Eight Prints by Zao Wou-Ki as Seen by Henri Michaux*. After this, they worked together again, Zao Wou-Ki illustrating Michaux's poems with etchings and lithographs. He also designed a stage set for the ballet.

It was in 1950 that Zao Wou-Ki met gallery owner Pierre Loeb. He contracted Zao Wou-Ki to work for him for seven years and as a start bought twelve oil paintings. For so many paintings to be bought at once delighted him and it was this factor that persuaded him to remain in Paris, although his great friend Wu Guanzhong was returning to China. However, despite the good news of the contract, Zao Wou-Ki found himself with a frequently empty belly which was aggravated by a lull in creativity.

In 1951, he travelled around Europe; from Berne and Lausanne in Switzerland, to Rome, Pompeii and Milan in Italy, and to Spain, Holland, England and Austria. He took the opportunity to visit all the great art collections and galleries

使他留在巴黎，沒有和好友吳冠中一同回國。然而後來他的日子也並不好過，肚子的飢餓再加上藝術創作的飢渴，被他回憶為“孵豆芽”的日子。

從一九五一年起，他曾遍遊歐洲，在瑞士的伯爾尼、洛桑，意大利的羅馬、龐貝、米蘭，以及西班牙、荷蘭、倫敦、維也納……一面盡情觀摩博物館名畫，一面也開展覽會賣畫。從古典的喬托、馬蒂尼、委拉斯貴茲、魯本斯、戈雅、倫勃朗、維美爾到印象派諸家，以至塞尚、畢加索、馬蒂斯、克利……等等心儀已久的原作，都是他學習觀摩的獵物。一九五七年，他又去美國東西海岸和夏威夷，日本的東京、奈良等地，在這些地方使他驚異的是竟看到許多珍貴的中國古畫和法國名畫。在紐約接觸到不同於歐洲的新畫派也使他耳目一新。這時，他除了參加一年一度的巴黎“五月沙龍”之外，每年都

and was able to see the works of artists he had admired and emulated since his youth, from Giotto, Simone Martine, Velasquez, Rubens, Goya, Rembrandt, Vermeer, to the Impressionists, Cézanne, Picasso, Matisse and Klee. In 1957, he crossed the Atlantic to America, and after visiting both coasts, moved on to Hawaii and then to Japan where he visited Tokyo and Nara. He was able to see both ancient Chinese books as well as famous French paintings on this trip, and in New York he had met many new and innovative artists from Europe. At this time he was exhibiting annually at the Salon de Mai in Paris, holding one man shows all over the world, and bringing out books of his work.

At first sight, this lifestyle appears not glamorous, however, those few people who have learnt from experience would know that to be so suddenly propelled into the hurly-burly of the great art world is a bewildering experience from which the artist must search and suffer to find his particular road and define his own particular artistic vocabulary; he must continually negate and break from the stale and create something new and original; similarly he must follow popular currents and suffer unpopularity if

要在世界各地舉行幾次個展和出版畫冊。

如此藝術生涯，表面看來似乎是很可羨慕的，但是稍有體會的人都知道，一下子陷入極其富有而又龐雜的藝術寶庫中，是多麼使人迷亂，要從這中間找到自己的路，創造出自己的藝術語言，又是多麼不容易，他在探索和追求中是吃過苦頭的。必須不斷否定、破壞自己原有的，又不斷創造新的、不屬於任何別人的東西。必須忍受藝術變異中的痛苦——包括由於這種變異的過程，曾有整整一年半時間他的經理人賣不出一張畫，收入大大減少；還要忍受由於專心於藝術上的追求而引起感情和家庭生活變異的痛苦等等。他在一九七六年曾經回憶說：“我的畫變得含糊難辨，靜止的生命、不謝的花兒不再出現。我的畫傾向於想像性而難以辨認的畫法。”

重要的契機是克利和塞尚。一九五一年，趙無極

needs be (once Zao Wou-Ki's agents were unable to sell any of his paintings for more than six months) and again, when perhaps he wanted to concentrate for a period on his work, he would have to take into account the ups and downs of family life, too. Once in 1976, Zao Wou-Ki recollected: 'My painting had become too vague and indistinguishable, I had fallen into a rut, my creativity felt like a "wilting flower that will never bloom again", my style was tending to become fanciful and difficult to understand.' The most important influences were Klee and Cézanne. The first time he went to Switzerland, in 1951, was also the first time he was able to see much of the work of Klee (who had died eleven years before). He was excited to find that Klee employed a childlike imagery to portray people, houses and trees, symbolic designs floating against an unreal coloured background. This was precisely the dreamy half-world that he had long ago discovered in ancient Chinese paintings and had already expressed in his work. Examples of this are Zao Wou-Ki's 1949 painting entitled *Composition*, which is made up of separate blocks of colour each individually titled, though still compara-

首次去瑞士，首次看到去世十一年的克利的大量作品。他驚喜地發現克利用兒童般天真的想像把人、房子、樹木都變成了符號似的圖案，讓它們在豐富變幻的色彩背景上浮動飛舞；他發現這正是他早已從中國古代藝術中朦朧地感受過的境界，並且在他的作品中已經有所表現了。如作於一九四九年題為《構圖》的畫，在分割的色塊上有“天地愁”、“晴空”等字樣，雖然這還是一幅比較粗陋不成熟的作品。但一九五〇年的《雙魚》，已比較完美地在鋪滿彩陶質感的土紅色上面，用稚拙如原始紋樣的黑綫條勾出盤中雙魚。同年的許多作品如《山和鳥》、《船和釣魚者》、《聖母院》等，都是用銅刻般而帶有金石味的細綫，勾出極簡單的人物、建築、船隻的形象，並以油色塗抹成富於變化的背景色彩，使能像青銅器般的斑斕絢麗。而克利正是嚮往東方

tively crude in style. However his *Two Fish* of 1950, is a more complete work, its reddish brown background suggestive of pottery and with two fish described in black lines that are as simple as those drawn by primitive man. His *Mountain and Bird*, *Boats and Fisherman*, *Notre Dame* and several other etchings of 1950, had extremely simplistic figures, buildings and boat forms mostly composed of tiny gold-like lines which when seen against the background have the multi-coloured lines of ancient bronze vessels. As Klee's motifs were derived from Eastern culture, his works and Zao Wou-Ki's bear certain similarities. After seeing Klee's work, Zao Wou-Ki had more confidence in applying ideas influenced by ancient Chinese art and calligraphy. Another great influence was Cézanne whose free arrangement of colour and compositions unrestricted by natural rules greatly appealed to Zao Wou-Ki. He saw this paralleled in the marvellous freehand brushwork in traditional Chinese painting. He once said that although he admired Monet, Renoir, Modigliani, Matisse, it was Cézanne, however, who really made him become a 'Chinese' painter.

This is extremely interesting for, as a young

文化，曾試圖運用符號進行創作，這才顯得和無極的畫有些近似。從此，他更獲得從中國古代藝術和書法中追尋的信心。至於塞尚對自然描寫的不拘形似和處理色彩的自由變調，更使他回味到中國山水畫中寫意的妙處。他說過：“我也曾仰慕莫奈、雷諾阿、莫迪格里安尼、馬蒂斯，但塞尚却幫助我重新成爲中國的畫家。”

這是很有趣的反效果：無極在出國以前的畫確乎是更接近西方印象派，而且醉心巴黎。及至遍遊歐美以後，看到許多嚮往已久的名畫原作，古羅馬的建築雕刻，但他沒有照搬照學，正如他走進教堂，使他激動的不是聖母和天使的壁畫，而是整個靜穆崇高的氣氛。他，人在巴黎，心裏夢寐以求的却是自童年時代就孕育着他的中國藝術的本源。他自己在一九六一年的自述中說：“如果在我成爲藝術家

man in China, Zao Wou-Ki's works were predominantly influenced by the Impressionists and showed a fascination with Paris, yet later, although he had visited Europe and America, seen the famous works of classical painters and the sculpture of ancient Rome, he remained uninfluenced – as if, having entered a church, what had ultimately moved him was not the frescoes of the Virgin Mary nor the angels, but the calm and exalted atmosphere of the church itself. On returning to Paris he found within himself a source of Chinese art preserved from his childhood. In 1961 he wrote: 'If in the process of becoming an artist I was unable to negate the influences of Paris, I believe that at the same time it should be seen that as my character was gradually developing I was also gradually rediscovering China. My recent paintings show my innate 'Chineseness'. However, it is ultimately because of Paris that I have been able to return to my roots.' This is rather obscure and the possible conclusions to be drawn from such a statement are infinite, just as 'one can only realize the beauty and essence of Mount Lu from a distance', or, in the gap between time and space, one is able to see anew from other

的過程之中不能否定巴黎的影響，我認爲有必要同時指出，隨着我的人格逐步確定下來，我亦逐漸重新發現了中國。我最近的畫作正呈現了與生俱來的中國本質。似非而是地，都是因爲巴黎，我才會回歸到根深的本源。”這也不難理解，生活中這種辯證的反效果是無窮的，正如“不識廬山真面目，只緣身在此山中”，直到從空間和時間拉開了距離，又從別人眼中才重新發現自己最寶貴的東西一樣。中國傳統始終在他內心中活着，而使他解放出來並成爲新的創造的却是巴黎。

從近世西方抽象繪畫的興起，中國書法成爲學者們研討的熱門課題，而且在不少抽象派畫家的創作實踐中，也紛紛探索遵循中國書法藝術的門路，這也是不難理解的。最原始的藝術，無論在羅馬、希臘、埃及、中國或印度的洞窟石刻壁畫中，或南美

men's eyes that which is most precious within oneself. China's traditions lay dormant deep down in his heart but what released them and led him on to create afresh was in fact Paris.

Since much interest in recent years has centred around abstractionism, Chinese painting has become a topic eagerly discussed by scholars, yet in the experience of many abstractionists they are continuously seeking and closely following the path of Chinese painting. This is easy to understand. Whether it is the sculpture and frescoes in cave temples of China and India, or the ancient art of Rome, Greece or Egypt, or of the Mayans of South America, the earliest forms of art all portrayed man in a similar, unsophisticated way, recording a lifestyle dominated by hunting, worship, material gain and appreciation of the beautiful and this was reflected in concrete imitation and abstract designs in paintings and sculpture on the walls of their dwellings, in tools and utensils and in clothes and decoration. Archaeologists have shown that before the invention of writing, the forms of animals and human figures, or repeated straight and curving lines were used to record and these lines gradually became set figures which carried a definite

印第安人的瑪雅文化中，都有類似的代表人類原始的共同語言的繪畫，記錄着以狩獵爲主的生活。由於功利、敬神和審美的目的，在居處洞壁、工具器物、衣飾武器上創造了既有具象模擬又有抽象圖案的繪畫雕刻。考古學家們早已證實，在有文字以前，由於各種動物或人物的具體形象，或重複用過多次的用直線曲線記數、記事的方法，逐漸抽象化爲特定的紋樣，常常具有一定的意義，成爲一種符號，如原始部落的圖騰。而唯獨中國，由象形的原始符號（例如彩陶紋樣）演變成爲文字，並且又以文字結構的形式變化，如同繪畫的功能，演變成爲抒發情感的書法藝術，形成詩、書、畫融爲一體的藝術傳統。這是世界任何國家所沒有的。自古以來，中國的書、畫就是以高度抽象化的筆情墨趣和體現作者感情的氣勢爲評價標準，如西漢的史學家劉向說

meaning and symbolism like primitive tribal totems. Chinese characters show a clear evolution from these ancient symbols. Moreover, it was from the changes in the structure of these characters that an art peculiar to China developed which could express feeling and which combined poetry, art and literature in one body. Since ancient times, Chinese books and paintings have been standards by which the momentum of expression in the highly abstract use of brush and ink can be evaluated. As the noted historian of the Western Han Dynasty, Liu Xiang, said, 'Books are the mind's paintings', and another art historian said, 'books are bones . . .' No wonder, then, that Henri Michaux (and plenty of others of course) was completely fascinated with Chinese characters. Michaux theorized that a new symbolic language could be developed from the forms of words that would enable people to experience the pulse of life from primitive abstract symbols and which would become an artistic language common to all peoples of the world. This is precisely what Zao Wou-Ki had been exploring during the first half of the 50s, except he was looking at the stylization of natural elements in traditional

“書，心畫也”，而歷來論畫者也說“以書為骨”。無怪乎亨利·米蕭（當然不止他一人）完全被中國文字符號迷住了，他認為可以在文字與形式之間創造一種具有想像力的語言，使人們從這種原始的抽象符號本身就能感到生活的激情，成為世界性的共同藝術語言。而趙無極恰好在五十年代上半期已經在他的創作探索中抓住了這一點，正如中國畫早已把大自然的原素衍變為符號，一個小三角代表樹葉，一個墨點就是浮萍苔蘚或一棵樹；他更進一步發揚從簡化的船、人、屋的綫形到使用甲骨文、銅器銘文的符號，以空間組合，使它們飛舞，形成韻律和節奏。如《船》、《風》、《我父家園》、《大火》、《城市的痕迹》等都是這一時期的代表作品。亨利·米蕭曾在一篇為趙無極畫展目錄而寫的序言中說：“趙無極愛展示一些東西，同時又在隱藏一些東西，

Chinese painting where a triangle represents a leaf, a dash an area of greenery or a tree. Zao Wou-Ki took this further by increased simplification of his figures and using the lines and characters of oracle bones and bronze vessels. He used space in a way that made these figures float and which created a certain metre and rhythm. Examples of this are *Bateaux*, *Wind*, *My Father's Garden*, *L'Incendie* and *Urban Scar*.

Promoted by gallery owners and other painters, Zao Wou-Ki became as a result, in both theory and practice, the leading exponent of lyrical abstractionism and it was as such that an artist from the East came to ascendance in the West.

In the latter half of the 50s, Zao Wou-Ki's paintings again broke new ground. Finally abandoning his forms and symbols he chose instead to use bright reds, yellows and greens surrounded by large areas of ink black to make the colours glint. His brushwork was that of traditional Chinese painting which was here used to express strength, speed and a rising and falling rhythm. In this way he endeavoured to draw out the vigour of life from the soul of the viewer. Examples of these are his *Stele for*

愛破壞直綫，並使之震動；追尋閑步中的跌宕起伏或一個夢中遊魂的虛無飄渺；而突如其來的，使中國農村生氣勃勃的那種歡樂，又會躍然畫上，使畫滿是快樂而興味盎然地融於許多符號裏。”

於是，有理論有實踐，加上畫廊主人們和其他畫家多方面的推動，形成了以趙無極為代表的抒情抽象派，把他這個來自東方的畫家推向了西方的高峯上。

從五十年代後半期，趙無極的畫又有新的突破，他逐漸終於完全地拋棄了形和符號，出現鮮艷的紅、藍、黃、綠等對比色彩，大量地用如墨的象牙黑逼出一小塊耀眼的光；用書法的筆觸顯示了力度、速度和悠揚的音韻，使人從內心世界感到生命的騰躍。如一九五六年的《為友人立碑》、《沉城》、《大火》、《顫動的夜》等。另一些則微妙優美如輕俏細語。一九五七年的《盧瓦河邊》，把人帶到寧靜的閃爍

a Friend, *Sunken City* and *L'Incendie* of 1956. Others of this time showed extreme subtlety and beauty. His *On the banks of the Loire* of 1957, takes the viewer to the peaceful river bank where the flowing water glitters. His *Silver River* of 1956, closely weaves small amounts of turquoise, pale purple and light brown into the overall silver grey tone of the painting revealing a heavenly silver river. Later, his main work of 1957 *Mistral*, contrasted this tone of quiet beauty with its forceful and awesome composition that expressed the cruelty of the wind. An area of red stands out from the blue like fire, and a streak of white sears across the canvas like lightning. This is an enthralling painting.

Towards the end of the 1960s he stopped titling his work and, like the 'opus' of the musician, would only include the date. His colours became purer and each painting would be dominated by a different tone and frequently have large open areas. This 'void' is an element in traditional Chinese painting where it contrasts 'solid' and where the white suggests the black. Moreover 'void' suggests limitless space and life force. This shows that Zao Wou-Ki was already conscious of 'the rhythm of life', the

着水光倒影的河邊。一九五六年的《銀河》，在整體完美的銀灰色調子中，細密地交織了少量的翠藍、青蓮紫和淺棕，絲絲團團擰繞成一個系列，展開如仙境的天體銀河。隨後，一九五七年的重要作品《寒風》，則一反他的沉靜而優雅的情調，出現了強烈的有震懾力的圖景，表現了寒風的猛勢和凜冽；在深藍色調子中有一小塊紅色如燃燒的火焰，一片揮灑下來的白色筆觸如暴雨，這是一幅動人心魄的作品。

六十年代以後，他又進一步擺脫了標題，正如“無標題音樂”的作品號數“Opus”一樣，只標明作品完成的日期：日一月一年。色彩又趨向於單純，每一張畫是一個不同的調子，更多地運用“空無”。這是中國傳統繪畫中的要素之一，它不但與“實”形成對照，所謂計白當黑，而且“空無”本身代表無限空間和生氣。這說明作者已經在有意識地追求

most important canon in the Six Canons of traditional Chinese painting, as can be seen in the flying strokes of his brush which capture the sudden excitement of the moment. At this time Zao Wou-Ki was also beginning to execute more paintings with ink on *Xuan* paper, often using lavish amounts of black ink dashed on although neatly spaced to suggest 'the rhythm of life'. In September, 1982 he executed two large inkwash paintings for the Fragrant Hills Hotel in Beijing. The colours of the paintings look like marble and perfectly match the overall grey colour scheme of the hotel.

Towards the end of the 1970s, Zao Wou-Ki's paintings became rapidly more self assured, joyful and impassioned; encompassing the enormity of the universe and encapsulating the minuteness of grass and trees. As if borrowing from music, the rhythm of the music of his soul was expressed in bright colours repeated in layers and overlaid with forceful strokes to compose a tangible symphony. After discovering this new artistic language, he said: 'What I wanted to express could now overflow in my paintings. I was already able to grasp it and show it, there was the new space and within that space I could

中國畫“六法”中首要的法則——“氣韻生動”，用筆也更自如飛舞，有時呈現出作者在激情中一揮而就的不可重複的效果。這時，他又開始用中國的水墨在宣紙上畫畫，同樣以揮灑淋漓的墨色和勻整的結構顯示氣韻生動的效果。一九八二年九月，為北京香山飯店而完成的兩幅水墨壁畫，就是與庭院環境、灰白調子的窗格牆壁和樸素的室內裝飾混成一體的傑作。它就像兩塊紋理豐富的大理石。

從七十年代以後，他的作品更趨於成熟，充滿痛快淋漓的詩情，似乎宇宙之大，草木之微，都能為他所有。他作畫常常借助於音樂，把胸中音樂的韻律，用色彩和多層次的光影，加上如彈撥音響的強烈筆觸，組合成凝固的樂曲。他找到了他的藝術語言，他說：“自己想在畫面上訴說的話沸沸騰騰，已經能夠把握和表現了，新的空間已為己有，在那空

shout and cry as I wished, come and go when I wanted.’ This is exactly the plane attained by a brilliant actor who has come to intimately understand his role and to control his craft and who, only by achieving this state, is able to fully convey what he wishes to express to the viewer; this is the highest goal in art. For example, when I watch the movements, twists and leaps of a figure skater, I am completely absorbed by the dancer’s skill and this is how I feel when seeing Zao Wou-Ki’s most exciting work. In 1890 George Bernard Shaw, after seeing a particularly skilful piece of dancing at the Alhambra in London, could not resist dancing himself when later in the middle of the night he found himself alone in Fitzroy Square. He danced crazily as if drunk and was discovered by a bobby on his rounds, but after hearing of the marvels of the dancing, the policeman joined in too, followed by a nightwatchman, a postman and a milkman. Of course, this is typical of Shaw’s humour but surely it does give an idea of that magic that art should achieve at its best. Zao Wou-Ki’s art gives people a wonderful feeling of self and nature combined, or a state the ancient Chinese would describe as ‘Heaven and man become one’.

間裏，自己能夠自由呼吸，來往自如。”這種境界正如一個卓越的演員，既有深入角色的激情，又能控制自己的演技。只有當作者的感情激蕩，才能充分感染觀者，藝術才獲得它的至高無上的功能——當我看冰上舞蹈，那種全身自由的高速度的伸張、轉側、跳躍，使我全神貫注，獲得滿足，就像我自己正在享受自由舞蹈的歡樂一樣。蕭伯納曾經描述過他於一八九〇年在倫敦阿爾罕伯拉劇場看了文森蒂的舞蹈，跳到半空連碰自己的腳跟，然後自身旋轉着在台上跑圓場。他半夜回家走過費茲羅伊廣場空無一人，也便如醉如癡地跳起舞來，摔跤摔到第十四次。巡夜的警察把他扶起，他陳述文森蒂跳得是如何精彩，那警察也和他一起跳起舞來，隨後又來了警官、郵差、送牛奶的，都加入了。當然，蕭伯納這幽默的老頭子很會胡說八道地瞎編，但是也可說

Different paintings show this in different ways; the thick, opaque gathering of clouds, the slow waters of a shallow stream, or a strip of green with the dense foliage reaching outwards; in some works one can instantly see a misty, silvery world or a flickering fire leading one through the endless night. One enormous Chinese landscape (195cm x 395cm) he painted in 1980 has trees, valleys, mountains, water and mist that show the probable influence of the Song Dynasty painters Dong Yuan and Fan Kuan. The English art critic, Michael Sullivan in *Chinese Art in the 20th Century*, describing Zao Wou-Ki’s work said, ‘His combination of calligraphic skill with a deep sense of space owes nothing to Pollock or Kline, but is instead the intuitive knowledge of space that the Chinese possess. A Chinese artist has never been interested in the surface of things but that which lies behind. That distant mistiness that fills traditional Chinese paintings always reveals, deep down, the real state of things beyond normal vision. If we categorize Zao Wou-Ki’s abstract work as landscape, we can feel happy because many of his paintings are just that.’

Like music, Zao Wou-Ki’s paintings are filled

明藝術的魔力，這就是美學上所謂內摹仿的移情作用吧。趙無極的畫就能使人獲得如同自己和大自然混為一體的美感，也就是中國古人說的“天人合一”的境界。那種深邃的看不透的風雲變幻，或者是涓涓流水和淺淺的河灘，或者是一片寧靜的綠野，蓬勃的野草藤蔓就像要伸到你臉上來，有的作品一看就是白雪覆蓋的銀色世界，有的則是茫茫黑夜中閃現出的誘人的燈火闌珊處。八〇年的“三合一”巨作（一百九十五乘三百九十五厘米），顯然是一幅中國山水畫，那種草木華滋、山石嶙峋、水影波光與及磅礴的氣勢，很可能得自董源或范寬。作者對於宋人的山水畫是一向傾心並用功觀摩的。英國著名的美術史和評論家M·沙利文，在他的《東西方藝術的會合》一書中論趙無極的作品，說他“以書法的鋒芒結合富於空氣感的深度，這並不能歸功於波

with images, except that Zao Wou-Ki uses abstract ones to arouse the viewer. The literary critic François Cheng wrote; ‘Zao Wou-Ki’s “abstraction” is not, in fact, “a defiance of solid form”, neither is it “a pursuit of pure form”, nor, most important of all, is it the simple release of the artist devoted to some fairly overbearing movement. His works in practice closely link together his experiences and, like a seismograph, they are a faithful record of the most important events in his life — the secret traumas, his reaction to outside things, his joys, his sorrows, his hates and his hopes for peace. Really, nothing is more concrete than these. Moreover he has basically inherited a tradition of painting which has helped him to use abstraction in expressing real objects.’ This is indeed an accurate recognition of Zao Wou-Ki’s art.

Art is exactly like music in that it is a language without words. Fu Cong, with his deep knowledge of Chinese literature and art, compared Debussy’s music with the lightly inked freehand brushwork in traditional Chinese painting. Amongst the Chinese there have always been those who are used to the beauty of and admire the markings of Chinese marble and it is only

洛克和克賴因，却是表現了一個中國人對於三度空間的直覺。一個中國藝術家所關心的從來不是事物的表面，他總是洞察潛藏在事物後面的東西，而充溢在許多傳統中國畫中的那種烟霧迷朦的遠景，總是暗示着一個超過眼界所及的真實境界。如果我們把趙無極的抽象畫當作風景畫來讀，他是會感到高興的，因為他的那些畫正是如此。”

趙無極的畫是有形象的，正如音樂也有形象一樣。他只不過是用抽象化的形象或意象來喚起觀者。法國的中國文學評論家程抱一在一篇論趙無極的文章中寫道：“趙無極的‘抽象’其實並非‘具體真實的抗拒’，亦非‘純粹形式的追求’，尤非致力於某種相當霸道的繪畫活動的單純解放。他的作品實際緊密連繫着他的生活經驗，作用彷彿地震儀，忠實記錄了他一生的重要事件，隱秘的衝擊，他對外界

one step further to admire the abstract art of Zao Wou-Ki. I was once chatting about Zao Wou-Ki's two large paintings at the Fragrant Hills Hotel with an attendant there, who said that on first sight he didn't understand them, but passing them everyday, he found that there was much more to them and that they became more and more interesting. This is exactly what the ancients meant when they said: 'If you wish to understand the excellence of something, at first sight you will not fathom anything, but viewing for a long period will reveal its true value.'

So, although Zao Wou-Ki has lived overseas, he has closely followed Chinese art as well as poetry, books and paintings. Most of his work is executed in oil and his materials and tools are all western, but taking an overall view of his work it is clear that each new step he has taken has combined the spirit of traditional Chinese painting with the feelings of modern man.

'Classifying' Zao Wou-Ki's Art

What position does Zao Wou-Ki hold compared to other artists preceding him and where does he fit in with contemporary art movements?

1) Those Chinese who, in the past, studied

事物的反應，他的歡樂，他的憂傷，他的憎惡以及他對和平的渴望。事實上沒有比這再具體的東西了，而且他原本繼承下來的繪畫傳統更能幫助他如何用抽象的方式去表達真實的事物。”這確是熟知作者的深刻論斷。

其實，繪畫的語言正如音樂的語言一樣是非文字所能形容的。傅聰以他對中國文學藝術的修養能夠把德彪西的音樂體會成如中國的淡墨寫意畫。我們是自古以來有着欣賞大理石紋理變幻之美的習慣的人民，也不難欣賞趙無極的抒情抽象畫。我曾和一位香山飯店的服務員談論趙無極的那兩幅水墨壁畫，他說：“乍一看，看不懂，但每天走過來走過去地看，越看越有個琢磨頭兒，越看越有味。”正如中國古人說“欲知其妙，初觀莫測，久視彌珍”，在久觀之後才能循着作者的筆迹去體會那意境。

painting in the West were not just introducing and transplanting ideas from China, but were also expressing the then recent and far-reaching reforms in Chinese art. This was their contribution, however, Zao Wou-Ki took the opposite direction and used Western techniques and forms to embody the spirit and laws of traditional Chinese painting. This aspect of Zao Wou-Ki's painting is very apparent and needs further discussion.

The French art critic Alain Jouffroy wrote in the Paris Magazine *Arts*: 'The work of Zao Wou-Ki shows us clearly how the Chinese vision of the universe, in which the blurred and far-off reflects the spirit of contemplation rather than the thing contemplated, has become a modern universal vision. And men as different as Paul Klee, Mark Tobey or Henri Michaux have likewise had recourse to it'. The exploration of Eastern philosophy and art has become a topic of intense interest in the West. In May, 1982, I saw an enormous work almost one thousand metre square filling one room at the Pompidou Centre in Paris which was entitled *Yi Ching*, with hundreds of sticks, long and short, neatly arranged to form 64 trigrams or 384 *yaos*.

Since the vogue for straight lines, triangles

他就是這樣走過來的，身在遙遠的海外，却是沿着中國藝術——包括詩、書、畫的軌迹走過來的。雖然乍一看，他的作品主要是油畫作品，工具、材料、形式都是西方的，但從他的全部創作道路來看，每一步新的足跡都和中國傳統繪畫的精神和現代人的感覺聯繫在一起。

三 趙無極所佔領的新陣地

與前人相比，與西方當代畫壇諸流派相比，趙無極的成就有哪些特點？

(一)過去從國內到西方學畫的前輩，他們除有介紹和移植的功績外，在創作上的建樹主要表現在對中國畫的改革上，數十年來影響深遠。而趙無極則相反，是以西方的油畫形式體現中國藝術傳統的某些精神、法則。這方面的區別是比較明顯的，不多贅述。

and blocks of colour as exemplified by artists like Mondrian and Malevich became less popular, more and more artists experimenting with abstract expressionism have been looking to traditional Chinese painting for inspiration and especially to the use of brush and ink. The most famous of these is Pollock who splatters and dots his canvases to achieve strange and colourful results. A few years ago the Boston Museum sent one of his paintings to the Beijing Exhibition Centre. The marks and splashes bore much similarity to the ancient designs of Chu Kingdom artefacts, although generally the painting lacked the overall composition and beauty of, for example, the painted patterns on the enormous lacquered coffins excavated from the Mawangdui site. The use of vigorous dots and lines by artists such as Franz Kline and Mark Tobey is interesting in its free-handling but at its best this is just the wanderings of a brush without much else to see. Of course, Zao Wou-Ki has an exceptional advantage over these artists in that he has a ready knowledge and understanding of traditional Chinese painting.

2) Although following the spirit inherent in traditional Chinese painting, Zao Wou-Ki's

法國藝術評論家阿倫·儒弗瓦在巴黎《美術》雜誌著文說：“趙無極的作品清晰地反映了中國人看宇宙萬物的觀點；遙遠和朦朧反映出默念的精神，而非默念的具體事物，這種看法已成了最新銳而又廣為全人類接受的想法。保羅·克利，麥克·托比及亨利·米蕭等不同的藝術家都接受了這宇宙觀。”探索東方哲學和藝術，在西方最近一個時期內確實成為頗為流行的熱門。去年（一九八二年）五月，在巴黎蓬皮杜中心，我還看到一位當代藝術家的一件“作品”，它佔據了約一千平方米的整個大廳，題為《易經》，就是用一長一短的許多木條，整整齊齊擺成一組一組的六十四卦和三百八十四爻，鋪滿一地。

自從蒙德里安、馬里威奇以及歐普與迷尼瑪等流派以直線、三角、方塊的幾何形和鮮艷的純色塊曾在西方盛行一時之後，又以其單調而不那麼時興了。

creative works are generally modern. From the outset he has avoided a superficial replication of Chinese painting, for example he never uses seals or dedications even though inkwash paintings usually carry them. His paintings never show traces of mimicry and even though he has been strongly influenced by Dong Yuan, Fan Kuan, Xia Gui, Mi Di and the like, it is impossible to find their marks. He has understood and absorbed what the ancients wrote about 'mountains, water, peak and valley; birds, beasts, insects and fish; grass, trees and flowers; sun, moon and stars; wind, rain, water and fire; thunder and lightning; singing, dancing and war; the fluctuation of things; the pitiable and the laughable' (from Preface to *Song gao jian shang*, Han Yu), looked at these afresh and re-expressed them according to the aesthetic tastes of modern man. Because life has become increasingly materialistic, people's colour tastes are, of course, greatly different to our predecessors and now tend towards the dazzling and eye-catching. Traditional Chinese painting has five basic colours but the range of colours used and their manipulation is nowhere near as flexible as those of oil-painting which can be built up in layers. In this sense, Zao Wou-Ki

於是興起了抽象表現主義，這一派中就有不少尋求東方韻味、特別是模擬中國書畫用筆和潑墨的畫家。最著名的如美國的波洛克，踩着畫布提着各色漆桶潑灑，確有神奇的色彩動蕩的效果。去年，美國波士頓博物館送北京展覽會有一件他的作品，潑灑的勻整和色調頗像我們的楚文物圖案，但比起馬王堆出土的巨型棺槨上的油漆彩畫，在整體構成的變化和完美上還是有所遜色的。再如克賴因和托比用墨點和綫揮灑，自然成趣，但最多只是筆墨遊戲小品，沒有更多的東西可看。趙無極在對中國藝術的豐富的內涵的理解上，比起他們，自然是得天獨厚了。

（二）趙無極既承襲了傳統精神的內涵，更是現代的新創造。他從一開始就避免對中國畫舊形式表面因襲，譬如他從不用圖章、題款，即使是水墨畫也是如此。在他的畫裏也沒有任何模仿照搬的痕迹，

is able to make a bolder use of colour on his canvases.

3) If we take into account the various artistic currents and movements in the West, then Zao Wou-Ki's direct influences can be classified as 'classical' — not only in forms, but also in the feelings reflected in his work. The serenity, reservation and depth is directly opposite to the impulsiveness, aggressiveness and force of modern art movements in the West. Modern society in the West seeks excitement and the indulgence of pleasure. This is reflected in its art which frequently, ignoring all rules, can tend to the weird, frightening, ugly and even pornographic (the majority of these kind of paintings are abstract). The content of Zao Wou-Ki's paintings differs very much from these, and he refuses to use typical techniques such as collage, montage, splashing colour or sculpture, with the result that he is regarded as conservative by the promulgators of new movements.

No matter what form it takes, whether abstract or figurative, each work reflects to a lesser or greater extent the impressions the artist has of life and the images he wishes to express. These impressions and images cannot be purely

即使他所傾心學習的董源、范寬、夏珪、米芾……，也找不到他們的影子。他領會古人對於“山水崖谷，鳥獸蟲魚，草木之花實，日月列星，風雨水火，雷霆霹靂，歌舞戰鬥，天地事物之變，可喜可愕”（韓愈：《送高閑上人序》）的那種對於生命的讚頌之情，而以新的姿態出之，以現代人對形式美感的要求來表達這些東西，因而也就體現了現代人的感情。譬如在現代生活中，由於物質世界所起的極大變化，人們對色彩的感覺，也必然和古人大不相同，更豐富的光和色不容你忽視。在中國的水墨畫中，雖說是“墨分五色”，但到底不可能出現如油畫的色彩層次和對比變化的功能，因而趙無極的畫在錘煉色彩方面也給我們以另一種新的滿足。

（三）與西方現代流行的多種畫派相比，在西方藝術界看來，趙無極毋寧是屬於古典風格的了。這不

objective because they express or conceal the artist's proclivities. It is easy to see from this that the direction Zao Wou-Ki's modern painting takes is a healthy one.

4) In the 50s, Zao Wou-Ki's paintings seemed to revitalize and draw strength from the solid processes of the ancients after his discovery of certain traditional Chinese elements contained in the work of some Western paintings. The wide-reaching effect these paintings had on the artistic world was an acknowledgement that Zao Wou-Ki's paintings were not only Chinese but that they were international, too. This was perhaps the first time a painter had been described as such. For example, an article entitled *Discussing Zao Wou-Ki* said the following: 'In truth it is apparent from his works that an age old tradition is over and that Chinese painting itself seems to be biding its time before coming into transcendence. An art with a genesis common to all, realized from ourselves and which will hold an unprecedented position between East and West.' Whether this statement is excessive or not, it is still an objective assessment of Zao Wou-Ki by the Western art world which at the very least reveals his achievements within

止是從形式上，而且從作品所反映的“情致”上。他的寧靜、含蓄、深遠，是和西方現代派藝術中的浮躁、囂張、霸氣正好相反。現代西方社會中追求刺激、放縱情慾、遊戲人間的頹廢思潮反映在繪畫中，便出現不少踐踏藝術規律的怪誕、醜惡、恐怖、色情等等有害的和低級庸俗的東西（這類作品中，具象寫實的手法還更多於抽象手法）；趙無極的作品在內容上是和這些截然不同的。同時，他也拒絕用西方現代繪畫（包括具象和抽象）所慣用的拼貼、用實物堆砌、潑彩、拓印、塑膠等多種新的工藝手法，因而被崇尚新奇的流派目為保守。

任何作品，不論採取什麼形式手法，抽象或具象，都或多或少反映作者從現實生活中所獲得的印象，所想表達的意象；而這種印象或意象，不可能是純客觀的，它表現出或隱藏着作者的傾向。我們從這裏不

the two 'extremes' of East and West over the last few decades. He has found a new path leading out of Chinese painting as well as broken new ground in world art.

To What Extent Can Chinese Art Really Take Precedence?

The reader may consider this title as foolish and to which there is no ready answer. I must apologize too, as I am unable to answer it, but I do wish to say something about it. It is necessary to squarely face and fully estimate the probability of a multi-growth of new shoots arising out of Chinese art in the not too distant future. To realize this, we must consciously loosen the soil and help them grow. Einstein said, 'Imagination is more important than knowledge, because knowledge is limited, imagination is not.' Of course this is just a comparison because as we are growing up our knowledge is also limitless. Einstein's meaning is that a scientist without imagination would not have the incentive for invention and creation and knowledge would have no great use for him. I think that this is applicable in an artistic sense, too.

難看出，趙無極的現代抒情抽象畫的傾向是健康的。

（四）從五十年代中，趙無極的作品被西方發現其中所蘊藏的某些中國傳統的精髓，它們似乎從古代的凝固的程式中甦醒了，獲得了新的生命。這一點給予世界畫壇以廣泛的影響；西方不但承認趙無極是中國的，而且承認他是世界的，這幾乎是第一次。如程抱一在《論趙無極》一文中說：“事實上正由於他的作品，倒似完結了一份悠久的期待，可以說中國繪畫就在這份期待裏面守候了超過一個世紀。一種真正的共生藝術，終於首次自我實現了，空前地在中國與西方之間取得了一定的地位。”無論這個說法是否有些過分，它在客觀上代表了歐洲藝術界對趙無極的評價，至少可以說明趙無極數十年在東西方之間的藝術海洋中不斷探索的成果。他不但為中國繪畫的發展開闢了一條新路，而且也在世界畫

壇中佔領了一片新陣地。

四 中國藝術究竟有多少潛能？

讀者會認為這個題目是愚蠢的，是無法回答的。對不起，我確實無法回答，我不過是想說：必須正視並充分估量這種潛能在不久的將來從多方面迸發新芽的可能性，因而必須有意識地為它鬆土開路，使它更快更多地迸發出來。愛因斯坦說過：想像比知識更重要，因為知識是有限的，而想像是無限的。當然這只是相對而論，從長遠來說，人類的知識也是無限的。愛因斯坦的意思是說：對於科學家，沒有想像就沒有發明創造的動力，知識也就不會被很好地利用。我想，對於藝術家更是如此。

趙無極對東西方藝術都有相當豐富的知識，但更多的是想像。他所調動並應用到創作中的，比起中國



傳統藝術的浩瀚之海，實際上只是一點一滴。而這一點一滴只要加上想像的翅膀，便能發出無限能量。

試想想吧，我們的傳統藝術的浩瀚之海！想到它，我們都會目瞪口呆，或手舞足蹈！不但是看得見的可以揚帆的大海，而且還有看不見的地下宮殿。一會挖出來與漢唐石刻完全不同的極為寫實的秦俑，一會出現了擁有十二個音階、能演奏最複雜的半音或變調的樂曲的編鐘；甘肅拿出數以萬計的寫着樸拙書法的竹簡，湖北又拿出用彩色絲綢描繪成抽象化了的“鳥獸蟲魚，草木之花實”的織綉圖畫……，而除了進博物館以外，在廣大農村和少數民族人民之中活着的民間藝術是廣闊的天地。每一次集中起來展覽的那些瑣瑣碎碎但是無比美麗的生活用品和裝飾品，都是祖祖輩輩天才的創造，都使我們觸到從人民懷中帶着體溫掏出來的溫暖，爲了還能看到

Zao Wou-Ki has a deep knowledge of art East and West, but more importantly he has imagination. What he brings into play is of course derived from his creative knowledge, yet compared to the vast sea of traditional Chinese painting, it is but a drop. However, this drop only needs the wings of imagination to become a thing of limitless scope. The artistic heritage of China also seems limitless, and out of China's 'soil' have come thousands of terracotta models of soldiers each one individually carved and unique; a set of twelve bells each with varying tones from which a complicated tone can be struck; thousands of bamboo 'books' with varying calligraphy from Gansu; embroideries from Hubei showing coloured abstract pictures of 'birds, beasts, insects and fish; grass, trees and flowers' . . . and away from the museums, a living wealth of folk art is preserved in the countryside and amongst the minority nationalities of China. Exhibitions show a huge variety of bits and pieces, yet nothing compares to the beauty of an everyday object or decoration the design of which has been perfected through generations of creativity; a living warmth seems to be exuded from them, with them we are

它而驚喜，爲了怕失去它又感到心酸……。

在這一點上，中國內地的藝術家比起趙無極和海外的同行們又是得天獨厚了。如今並不止於一條通往西方的絲綢之路，而是可以通向全世界。我們可以寄期望於趙無極和其他海外的朋友們，祖國故土的豐厚滋養是取之不盡的，我們的民族從有歷史以來就能消化各種外來文化。儘管歷史上哪怕是一種饕餮紋或一隻朱雀也曾經過長久的衍變，但我們有着多麼豐厚的積累，無論是抽象的或具象的，都曾得到發展。中國藝術家應該而且必然要使在過去一個不短的時期內曾經凝固了的藝術，重新活躍起來，獲得新的生命，迸發出新芽。

去年在巴黎沙龍第一次展出綜合的中國當代美術作品，其中如羅中立、廣廷渤等青年畫家的油畫受到了重視，認爲不但把握了細緻分析的寫實技巧，

happy, without them we would be sad. . .

In this aspect, every Chinese artist at home or abroad, including Zao Wou-Ki, has a rich and varied heritage to draw inspiration from. It is not just the one 'silk road' leading to the West, but something that can be directed towards the whole world. We can place our hopes on Zao Wou-Ki and other overseas Chinese artists, for the nourishment our motherland provides is inexhaustible. China's accumulated artistic tradition as represented by the 'taotie' mask design on bronze vessels, or a pair of rose finches for example, has evolved through history, and has shown continuous development whether abstract or figurative. It is imperative that Chinese artists interpret their artistic inheritance, and by adapting and creating send forth new shoots.

A few years ago an exhibition of the works of contemporary Chinese artists was held in Paris in which the work of Luo Chongli, Guang Tingbo and several younger artists was shown for the first time. A prominent feature of their work was not just the mastery of detail, but the intrinsic 'Chineseness', too. Several works executed had drawn their inspiration from murals and frescoes from Tibet, Xinjiang and

而且特別把握了中國人特有的那種深潛的感情。近幾年西藏、新疆、敦煌的壁畫不斷被中青年畫家吸收應用，出現各種工具材料的試作；三十年來在國內培養的中青年畫家也有少數人去到美國、日本和歐洲展出他們的作品，取得了輿論的重視；最近又聽說曾與趙無極、吳冠中在杭州藝專作同學，後來由台灣到了巴黎定居的朱德羣先生，在法國的一次回顧展中，獲得了極大成功。這些都使我們感到高興；中國人的性格，包括藝術家的性格，大概無論如何激動，也不會割掉自己的耳朵。我們的進程可能還是比較緩慢的，但只要無愧於我們民族的偉大藝術傳統，不滿足於狹隘和閉塞，中國繪畫的新紀元必將到來，必將對世界畫壇作出新的貢獻。

郁風 (藝術家、藝評家)

Dunhuang. Amongst the many young artists who have grown up within the last thirty years, several have exhibited and received acclaim in America, Japan and Europe. I heard that recently an extremely successful retrospective exhibition was held in Paris of the works of several fellow Hangzhou graduates of Zao Wou-Ki and Wu Guanzhong, including Zhu Dequn who left Taiwan to settle in Paris. This is very good news, although no matter how excited the Chinese or Chinese artists get, they will probably never go to the extreme of cutting off their ears! Although our progress has perhaps been sluggish, we should, by unashamedly realizing our great artistic tradition and renouncing our parochialism, see a new age of Chinese art dawning that will contribute significantly to future world art.

Yu Jingfeng
(Artist and critic)

(Translated by Ralph Kiggell)