

上海美术馆
Shanghai Art Museum

口袋里的美术馆丛书

不负丹青——吴冠中艺术评传

Critical Biography of Wu Guanzhong's Art

江梅 著
Jiang Mei



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总序

“口袋里的美术馆丛书”是上海美术馆结合本馆展览与典藏工作推出的艺术教育普及类系列图书，旨在以活泼、平易的图文结合形式，向社会公众介绍近现当代的优秀艺术家、艺术流派及其重要作品，充分发挥美术馆担负的公共文化服务职能。

这套丛书的编辑出版得到了上海文化发展基金会的资助，在此表示衷心的感谢。

上海美术馆
2008年12月

General Preface

Published by Shanghai Art Museum, "The series of Art Museum in Pocket" is a series of illustrated books of art education and popularization, integrating our museum's exhibition and collection, aiming to introduce outstanding contemporary and modern artists, art genres and their important works to the public, and fully exerting art museum's function of public cultural services.

As the compilation and publication of this series have received great support from Shanghai Cultural Development Foundation, here we'd like to extend our sincere gratitude!

Shanghai Art Museum
December, 2008

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序

作为一位在20世纪中国美术史上具有独特意义和价值的人物，吴冠中先生不仅在中西方艺术融合的实践中做出了巨大的贡献，同时还对我国当代美术发展的进程产生过很大的理论影响。

他的绘画作品和艺术观点影响了80年代后中国当代艺术的发展进程，尤其是他70年代末和80年代初为绘画的形式美和抽象美进行辩护的观点，激励了中国当代艺术创作者们的探索精神，催生了今日中国当代艺术在国际舞台上的繁荣局面。而他满怀着对艺术和生活的情感撰写的大量充满真知灼见的优美散文，也获得了海内外许多读者的喜爱。

缘于吴冠中先生对于上海美术馆和上海这座城市的厚爱，他分别在2005年和2008年两次共慷慨捐赠给上海美术馆油画、水墨画和素描写生作品87幅，涵盖了60年代至今各个创作阶段的重要作品。由此，上海美术馆成为国内目前收藏吴冠中先生作品最为丰富和最为完整的艺术机构。

这本平装版《不负丹青——吴冠中艺术评传》是我馆推出的艺术普及教育类图书“口袋里的美术馆”丛书之一，旨在通过图文并茂而又平实朴素的形式向大众介绍吴冠中先生的艺术人生和艺术实践，以发挥艺术传播思想、美育社会的重要作用。

方增先
上海美术馆馆长
2008年10月

Preface

As a valuable figure with unique significance in Chinese art history in the 20th century, Wu Guanzhong not only made great contributions to the practice of integration between Chinese and western arts, but also theoretically influenced the developing process of Chinese contemporary art.

His painting and art concepts influenced the development of Chinese contemporary art in the 1980s, especially his opinions defending painting's formal beauty and abstract beauty at the end of the 1970s and the beginning of the 1980s, which stimulated the exploring spirit of Chinese contemporary artists, positively promoting Chinese contemporary art's prosperity on the international stage. With sincere feelings for art and life, he has written a great many beautiful essays full of penetrating views and won the fondness and recognition of readers at home and abroad.

Out of his preference for Shanghai Art Museum and the city of Shanghai, in 2005 and 2008 he respectively and generously donated 87 pieces of oil paintings, ink paintings and sketches to Shanghai Art Museum, including the important works of all the creation stages from the 1960s up to the present. Thus, Shanghai Art Museum becomes the art institute which boasts a most complete collection of his work.

This paperback "Critical Biography of Wu Guanzhong's Art" is one of the art popularization and education series of "Art Museum in Pocket" published by our museum, aiming to introduce the famous painter Wu Guanzhong's art career and art practice in a natural and simple way to exert art's important function of spreading thoughts and educating the public in aesthetics.

Fang Zengxian
Director of Shanghai Art Museum
October, 2008





不负丹青 ——吴冠中艺术评传

江梅

我凭自己的鞋底走羊肠小道，走独木桥，深山丛林，攀悬崖，望尽天涯路，没有考虑退路。从高峰失足滚到另一个山崖，真的发现了异样的湖山，一切都入了梦境，都荡漾于倒影中。真正的大欢喜，不仅忘了疲劳，也不知道自己是青年、中年、老年，我超越了自己，超越了地球，超越了宇宙。我迷惘，惊喜，那是梦吧，不是，不是梦，正是我艺术经历的缩影。

——吴冠中

引言

在20世纪后期的中国艺术发展进程中，吴冠中的地位显然是独一无二的。他一生呕心沥血于油画民族化和水墨画现代化发展的努力与探索，他凭借睿智和胆识屡次提出超越时代局限的艺术理论与观点，他以个性和激情书写的大量充满智慧、内涵隽永的艺术美文，使他成为了20世纪后期中国美术史上最具典范意义的一位奇才。

20世纪70年代末80年代初，吴冠中针对国内美术创作上存在的诸多问题，发表了尖锐的意见，他的《绘画的形式美》、《关于抽象美》、《内容决定形式？》等文章的发表，在当时的中国美术界一石激起千层浪，各种批评、指责或赞同纷至沓来，成为一时之焦点，吴冠中本人也因此成为话题人物、争议人物。时至今日，这些争议尚不能说皆已远去，然而当代中国的艺术格局却已然发生了巨大的改观，曾经的一元已变为多元，艺术脱离附庸地位沿自身轨迹运行、成长。此间吴冠中当年在美术界的一系列“发声”显然有着“破冰之举”般的重要意义。

Critical Biography of Wu Guanzhong's Art Career

Jiang Mei

Having never considering about the route of retreat, I walk along meandering footpaths, through one-plank bridges, inside remote mountains or forests, climb overhanging cliffs, and look into the end of skyline. When stumbling from a peak into another valley, I truly discover extraordinary scenes, and everything seems to appear in a dream, rippling in the inverted reflection in water. The really great pleasure makes me forget about fatigue or my age, and I exceed myself, the Earth, and even the universe. I am confused and also pleasantly surprised. Is that a dream? No, it's not a dream, but the epitome of my art career.

(Wu Guanzhong)

Prologue

When we touch upon Chinese art in the later stage of the 20th century, Wu Guanzhong's historical position is apparently unique. He has made painstaking efforts all his life to probe the development of oil painting's localization and ink painting's modernization, he has frequently advocated art theories and opinions exceeding the limit of the times with his intelligence, courage and insight, he has written plenty of art essays full of wisdom and connotation with his individuality and passion, in one word, he is the most representative genius in Chinese art history in the later stage of the 20th century.

At the end of the 1970s and the beginning of the 1980s, Wu Guanzhong published many pungent opinions aiming at many problems existing in national art creation. His published articles, such as *The Formal Beauty of Painting*, *About Abstract Beauty*, *Whether Content Decide Form or not*, and etc, aroused great controversy in the conservative art circle at that time, all sorts of criticism, denunciation or agreement came in a continuous stream and formed an eye-catching focus then, and Wu himself also became a topic of discussion and dispute. Up till now, these disputes still haven't completely disappeared, however, great changes have happened in the situation of contemporary Chinese art, the past monism turning into pluralism, and art breaking away from the accessory position to move and grow along its own track. During this period, Wu's series of articles in the art

作为一位具有开拓精神和使命意识的艺术家，吴冠中在中国绘画现代化进程中的实践和成就，以及在艺术思想上的贡献，均达到了具有历史意义的新高度，尤其是他在艺术创作和写作上的多产与影响力，在同时代人中可谓无出其右。就某种角度而言，吴冠中一生艺术探索的艰难历程也可被看作是20世纪中国绘画发展史的一个缩影。

第一部分、吴冠中的生涯

1. 苦乐参半的年少时光

1919年8月29日，吴冠中出生于江苏宜兴县闸口乡的北渠村。

就在这一年的5月，北京，由爱国青年学生带头掀起的反帝反封建的“五四”运动已经轰轰烈烈地爆发。运动很快获得各地的支持和响应，随“五四”运动进入中国的各种西方新知识、新思想开始为封闭已久的中国人所接触和了解，尤其是进步知识分子对“民主”和“科学”精神的宣扬，对具有几千年封建传统的中国社会产生了巨大的冲击，引发其在社会、政治、道德、婚姻、习俗等各个方面的变革。不过，对于当时广大的乡村来说，人们的生活还未像城市里那样发生很大的变化，日常秩序依旧，基本上沿着既有的轨道运行。然而，对于希望走出乡村的人们来说，外面的世界比过去显得更为广阔，充满着各种机会与可能性。

小学时代的吴冠中
Wu Guanzhong in the times of
primary school.



吴冠中的父亲吴爌北，是北渠村吴氏宗祠设立的私立吴氏小学的校长兼教员，事实上，这个只有三位教员的简陋小学就是他父亲创办的。父亲平时也要务农种田。他是一位颇有见识的人，考虑到家中地少孩子多，就一心要供子女读书成才，长大以后好离开农村外出谋生。吴冠中的母亲不识字，但在这位儿子的眼里，母亲却很有审美天赋，善于搭配颜色，选衣料、绣花、织毛衣都很在行。作为长子的吴冠中，极受母亲的宠爱甚至偏爱，这常

circles obviously has the important significance of "breaking the ice".

As an artist of exploring spirit and mission consciousness, Wu's practice and accomplishments in the process of Chinese painting's modernization and his contributions in art ideology have both achieved a historically new level, especially his prolificacy and influence in art creation and writing are unmatched among his generation. From a certain perspective, the difficult process of Wu's explorations in his art career could also be regarded as an epitome of the history of Chinese painting's development in the 20th century.

I. Wu Guanzhong's Career

1. Bittersweet Childhood

On August 29, 1919, Wu Guanzhong was born in Beiqu village, Zhakou township, Yixing county, Jiangsu province.

In Beijing, the May 4th Movement of 1919 against capitalism and feudalism led by patriotic young students broke out in mighty waves, and soon received assistance and responses from all over China. Various western new knowledges and ideologies entering China with the May 4th Movement became known and understood by long isolated Chinese people, especially the enlightened intellectuals' advocacy about the spirits of "democracy" and "science" enormously influenced the Chinese society with thousands of years of feudal traditions, causing revolutions in various aspects, including society, ethic, marriage, convention, and etc. However, for the extensive countryside, people's life didn't change as much as that of urban inhabitants. Their daily routines still followed the existed patterns. Nevertheless, for people wishing to go out of the countryside, the outside world seemed more extensive than it used to be, filled with various possibilities and opportunities.

Wu Kuangbei, Wu's father, was the teacher and headmaster in the village primary school founded by Wu's ancestral hall in Beiqu village. As a matter of fact, his father established this simple and crude primary school with only three teachers, and also worked as a farmer at usual times. Considering their family had only a small land and many children, his father, with quite some insight, was determined to cultivate his children, so that they could make their livings out of the village after growing up.