

An abstract painting in dark tones, possibly black or dark grey, with prominent white and light grey brushstrokes. The strokes are thick and expressive, creating a sense of movement and depth. The overall composition is layered and textured, with some areas appearing more saturated than others.

THE LANDSCAPE OF LIFE

生命的風景

吳冠中藝術專集

WU GUANZHONG'S ALBUM IN ART

# 生命的風景

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吳冠中藝術專集

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**I 卷**

七十年代（含七十年代前）

精選作品

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吳冠中

# THE LANDSCAPE OF LIFE

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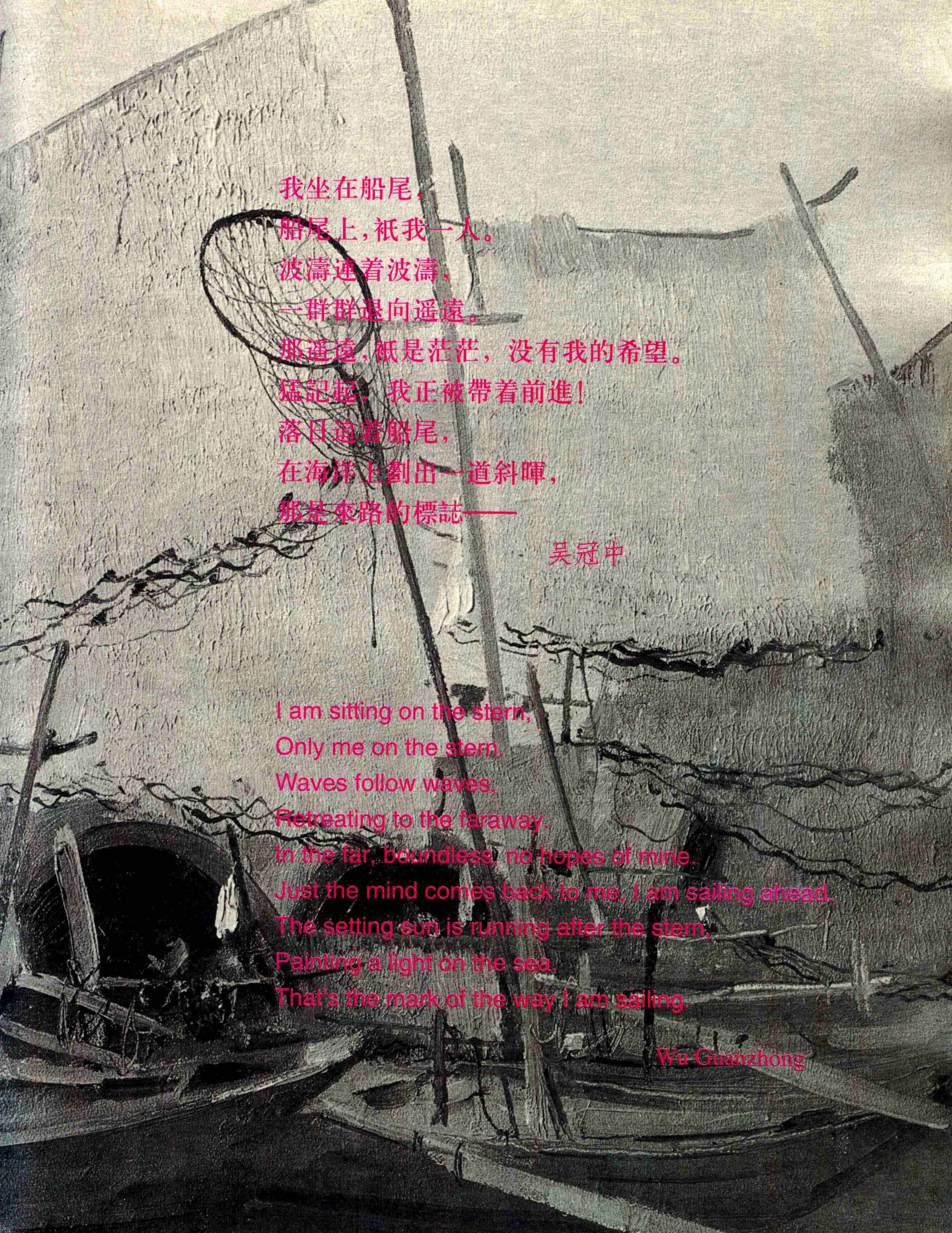
WU GUANZHONG'S ALBUM IN ART

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SELECTED PAINTING IN AND BEFORE THE 1970s





我坐在船尾，  
船尾上，祇我一人。  
波濤連着波濤，  
一群群退向遙遠。  
那遙遠，祇是茫茫，沒有我的希望。  
猛記起，我正被帶着前進！  
落日追着船尾，  
在海洋上劃出一道斜暉，  
那是來路的標誌——

吳冠中

I am sitting on the stern,  
Only me on the stern,  
Waves follow waves,  
Retreating to the faraway.  
In the far, boundless, no hopes of mine.  
Just the mind comes back to me, I am sailing ahead.  
The setting sun is running after the stern,  
Painting a light on the sea.  
That's the mark of the way I am sailing.

Wu Guanzhong

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# 序言：天地之藝的探尋者

李政道

我與冠中教授相識，緣自1987年以來中國高等科學技術中心每年舉辦國際科學學術會議，邀請中國著名藝術大師根據會議的科學主題作畫這件事。冠中教授和其他被邀請的藝術大師們，都能緊緊地抓住每一個不同的科學主題，以巧妙的構思和獨到的藝術形式表現出這些純科學的觀念，給予創新和深入的美化。他們的每件作品，都閃爍着奇特的智慧之光，使我體會到科學與藝術在最深奧的境域裏是一致的，藝術和科學的對話是可能的。於是我與藝術大師們一起又舉辦了兩次科學與藝術研討會。科學家和藝術家歡聚一堂，交換心得，暢所欲言，不僅促進了思想和感情的交流，而且也相互激發着新的創造力。這些活動至今已有十多年，使我有機會結識了中國當代很多傑出的藝術家，冠中教授就是其中重要的一位。

至今，我仍十分清晰地記得冠中教授1995年為第二次科學與藝術研討會“鏡相對稱與微小不對稱”科學主題創作的《對稱乎，未必，且看柳與影》，以及1996年為中國高科技中心舉辦的“複雜性與簡單性”國際學術研討會創作的主题畫《流光》這兩幅作品。它們表現的科學主題的意境和形式，深深地印在我的腦海裏，祇要我一看到這兩幅作品，我就會沉浸在藝術與科學交流的喜悅之中。我是一個科學工作者，不是藝術家，但創造的共同基礎，使我們的心靈彼此相識、相通。

對自然界對稱美的欣賞貫穿人類文明之中。對稱的世界是美妙的，而世界的豐富多彩又常在於不那麼完全對稱。自然界大部分景觀確實常帶有一些非對稱性。一幅看來近似左右對稱的山水畫，能給人以美的享受，但是如果將畫面的一半與它的鏡象組合，形成一幅完全左右對稱的山水畫，效果就會迥然不同。這種硬加對稱的畫面，呆板而缺少生氣，與充滿活力的自然景觀毫無共同之處，根本無美可言。有時，對對稱性或者平衡性的某種破壞，那怕是微小破壞，也會帶來某種難於預料的美妙結果。冠中教授在《對稱乎，未必，且看柳與影》這幅作品中，以寥寥幾筆將岸邊的柳和水中倒影的柳及遠山構成的審美境界，揭示了科學主題“對稱與微小不對稱”這一自然界普遍存在的規律。我想藝術大師們絕妙的構思和“神”來之筆，就可能是在對稱中尋找不對稱，但也可能在不對稱中發現對稱。打破對稱，雖然會產生動力，可是在極動蕩的狂風巨浪中，即使有一棵小草，一隻小船在掙扎着保持平衡，也會引起強有力的反應。由此說來，是對稱美？不對稱美？是對稱中含有不對稱美？還是不對稱中稍含對稱美？這是科學家和藝術家的共同有興趣的課題。自然界的對稱美，曾使無數人讚嘆。我們科學家却提出了基本粒子在弱相互作用條件下的宇稱不守恆定律，並通過實驗得到了證明。可見，科學與藝術的基本內容基於對稱與不對稱的相互影響作用。我們揭示的自然界對稱與不對稱的原則，也與藝術家在創造中探索和揭示對稱與不對稱的



與李政道教授在一起。  
With Professor Lizheng Dao.

## 序言：天地之藝的探尋者

美學原則十分相似。

冠中教授學貫中西，不懈地探索東西方繪畫兩種藝術語言的不同美學特徵，自由地奔走在東西方繪畫的兩個領域，尋找和創建了自己的生命家園。如果說前面所談到的那幅對稱與不對稱的科學主題畫筆墨簡潔洗練，完全是中國的美學境界和形式，那麼，冠中教授創作的《流光》這幅反映“複雜與簡單”的科學主題畫則更具有現代西方繪畫的抽象意味，但其審美境界却又是具有中國特色的。

在藝術大師眼中，複雜的天地萬物形態各異，運動不息，變化無窮，又相互聯係，有其各自的共同規律，《流光》這幅作品映照出了“分形”、“混沌”，“聚”、“散”、“合”，“點”、“綫”、“面”所構成的自然現象的神韻。“筆與墨會，是為細溫。細溫不分，是為混沌。關混沌者……自一以分萬，自萬以活一。”冠中教授正是從石濤大師所悟的自然之道“自一以分萬，自萬以活一”這一名句中提煉出“簡單與複雜”的科學內涵。他以點、綫、面，紅、黃、綠揮灑神韻，千變萬化，化靜為動，猶如乾旋坤轉，“墨之濺也以靈，筆之運墨也以神”。冠中教授說：“筆與墨在畫面上相互結合、衝撞、糾葛，產生多種多樣的效果。”石濤將這筆與墨相抱或相斥的關係稱之為“細溫”，這其中蘊藏著筆墨“道法自然”，活躍生命世界的啓示。詩意是大化自然——“道”的本性。天地之藝有大美不言，要靠不辭勞苦、辛勤耕耘、有膽有識的探尋者去發現。由此可以說，藝術家和科學家都是關注終極境域真理的探尋者。

冠中教授為這幅“簡單與複雜”的抽象畫取名《流光》是有深意的。他還特意為此畫題寫了詩句：

“點、綫、面，黑、白、灰，紅、黃、綠，這些最基本的元素，營造極複雜的繪畫，求證科學：簡單與複雜。抽象畫，道是無題却有題：流光——流光容易把人拋，紅了櫻桃，綠了芭蕉。”

在最後的三句，冠中教授巧妙地用了宋代詩人蔣捷的詩句來點題，他深信藝術的生命在於不斷創新，藝術的探索永無止境。藝術如此，科學亦如此，祇有在創新中纔能領悟終極關懷的真諦，祇有在創造中纔能感受到詩意的快樂。

我細讀冠中教授的這兩幅科學主題的作品後，再看他創作的其他作品，我總是懷着一種虔敬的心情。記得約十年前，我在海外中文刊物上看到一篇文章。作者很佩服冠中教授，他稱讚冠中教授為“中國的蒙德里安”。可是，從我藝術外行來看，冠中教授的繪畫意境已遠遠超過蒙德里安。蒙德里安(Mondrian 1872-1944)是上世紀很傑出的荷蘭畫家。他年輕時的作品，常將二度空間油畫，用一度空間的綫條加以特殊的結構處理，其作品獨具風格。一般認為蒙德里安的繪畫藝術成熟期約在1914年後。在這成熟時期，蒙德里



對稱乎，未必，且看柳與影  
Is it symmetric? See the willow and its shadow.

## 序言：天地之藝的探尋者

安逐漸追求藝術心境的平衡，以直線組成大小不同的格，不同的格有不同的顏色和不同的位置，在相當平穩的畫面上產生些不平衡。可是蒙德里安晚年之作，幾乎全部是靜止的，是相當平衡的。這與冠中教授的風格和心境似乎大不一樣。

冠中教授的每一幅作品都有自己對生命、對生活的獨特理解，生命的激情在他的畫中如火如荼地燃燒着。在創作中他緊緊抓住事物的本質，將強烈的形式用極精練的筆墨色彩表達了出來。他對形式美感的理解，是他內心世界的獨白。他在東方與西方的情感形式的對話與碰撞中不懈地探索，最終尋找到自己情感皈依的語言，創建了屬於自己的詩意家園——生命的風景。

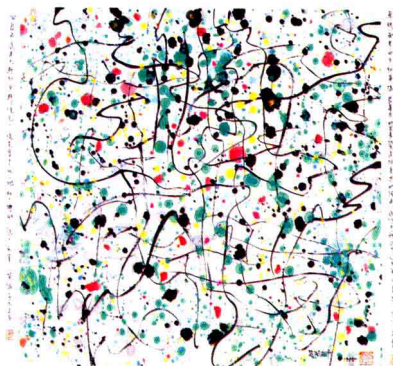
我們都知道中國傳統繪畫的審美觀念主要依附於傳統文化哲學理念，是通過筆墨的形式和圖式去傾聽心靈的感悟，體現傳統文化精神。經過現代藝術大師們的不懈探索和開拓，中國繪畫的傳統藝術精神與時俱進，內涵和表現力十分豐富。中國古代繪畫藝術在世界美術史上有着很重要的歷史地位。現代中國繪畫仍能夠以嶄新的面貌躋身世界藝術之林，這與現代藝術大師們的不懈探索和開拓是分不開的。

我感到無論是科學家還是藝術家，想要在前人的成就上往前邁進一步，都是很艱難的，是要付出常人難以想像的努力的。他們不僅要深入到傳統文化的深境中去，而且還要從傳統文化的理性束縛中走出來。因此，他們必須要有深厚的修養和崇高的境界，忍受常人難以忍受的寂寞和情感的孤獨甚至精神的困惑，堅持走自己的探索道路，去尋找生命世界的奧秘，去耕耘屬於自己的土地。冠中教授作為中國當代藝術大師的重要代表之一，他的作品能在大英博物館展出，他能榮獲法蘭西學士院藝術院通訊院士，能榮獲法國文化部的最高文藝勳位，他的藝術成就能與世界藝術大師蒙德里安比美，我想他正是這樣奮鬥過來的。

創新是科學和藝術的生命，創新也是人類文明的動力。人類的文明精神正是在人類不斷創新的超越中積澱和發展的。冠中教授雖已八旬有餘，但他的創造精力旺盛、才思敏捷，火一般的激情將會使他繼續在探索的道路上，不斷尋找新的道路和方嚮，為我們再開拓出一片真善美的生命風景，為人類的文明留下更多的寶貴精神財富。冠中教授的努力和成就，對我們科學工作者也是極大的鼓勵。

謹此祝賀冠中教授《生命的風景》畫集出版！

2002年12月於美國



流光  
Movement of Light

# PREFACE: EXPLORER OF THE ART OF LANDSCAPE

LI ZHENGDAO

I first met Prof. Wu at the International Science Academy Conference, organized by the Chinese Advance Science and Technology Center since 1987. The center invited many famous Chinese artists to paint in accordance with the conference's scientific themes. Prof. Wu and other art masters displayed their amazing talent to capture every scientific theme and presented these abstract scientific concepts creatively with unique artistic forms. They gave these concepts a new and aesthetic look.

All of their art works were flourished with wisdom and creativity, which made me realized that science and art, in their deepest understandings, were essentially the same. Thus it was possible for science to communicate with art. Therefore, together with the art masters, we held two more conferences discussing art and science. Such gatherings not only enabled us to communicate our understandings and exchanged our views, but also inspired and stimulated our creativity. These activities have been going on for more than a decade now, which gave me the opportunity to meet many outstanding contemporary Chinese artists, and Prof. Wu is one of these important figures.

Today, I still remember clearly Prof. Wu's two paintings. One is called "Is it symmetric? See the willow and its shadow", which was done in 1995 for the scientific theme "The symmetry of image and subtle asymmetry". Another painting is called "Movement of light", which was painted in 1996 while we discussed over the topic "Complexity and simplicity". I was deeply impressed by these two paintings since they grasped the abstract meaning and form of the scientific themes so perfectly. Whenever I saw these two paintings, I would immerse in a state of joy over the union between science and art. I specialize in science, not in art, but we all share the same basis of creation that enabled us to communicate and understand each other.

Throughout human civilizations, we have always appreciated the beauty of symmetry in nature. A symmetric world is marvelous, but at the same time, variety often comes from a world that is not so symmetric. Many natural scenes actually have some asymmetry aspects. While a water-ink painting that appears symmetric on both sides can give viewers a sense of beauty, but if you fold the picture in half and form an absolute mirror image, so the painting becomes perfectly symmetric, the effect is vastly different. This type of forced symmetry is rigid and lifeless, it has nothing in common with the living scenery of nature, and not beautiful at all. Sometimes, to disrupt symmetry or balance, even just a subtle change can bring unexpected surprises. In the painting "Is it symmetric? See the willow and its shadow", in a few light touch of the brush, Prof. Wu constructed an aesthetic imagery of the willow, its shadow, and background mountains, which revealed the scientific law of symmetry in nature. I think that the creative design and magical power of the artists probably comes from their exploration of asymmetry within symmetry and or probably, to discover symmetry within asymmetry. Although to break a symmetric or balanced world leads to the production of force, but in a heavy storm, even a little boat struggling to preserve balance would result in forceful reaction. Therefore, whether we find beauty in symmetry? Or asymmetry? Or to find beauty within the symmetry in asymmetry? Or to find beauty within the asymmetry in symmetry is a common interest of both scientists and artists. Many of us praised the beauty of symmetry in nature. Yet we, as scientists, through laboratory experiments have proved that space reflection symmetry (or parity conservation) of elementary particles is different

## PREFACE: EXPLORER OF THE ART OF LANDSCAPE

under weak interactions. Thus we can conclude that laws of nature are similar to those in art. While scientists revealed the principles of symmetry and asymmetry in nature, artists explored the beauty of symmetry and asymmetry in their creation.

Prof. Wu was educated in both the East and the West. He continues to explore freely the different artistic language and characters of the two art cultures, in order to discover and establish his own landscape of life. If the painting "Is it symmetric? See the willow and its shadow" used a purely Chinese perception of form and aesthetic conception, then "Movement of light" represented a more modernized, Western style, with abstract imagery, while the artist's aesthetic conception remained uniquely Chinese.

In the eyes of art masters, the universe is a complex organization of interrelationships, everything has its own shape yet moving continuously, changing constantly, each following their own set of rules but also sharing a common law. The painting "Movement of light" used various techniques such as dotting, linear constructions, surfaces, accretion, disperse, combination, classification and mixes to present the spirit of natural phenomena. By analyzing the great art master Shi Tao's Doctrine of Nature, Prof. Wu was able to pin point the key ideas of "complexity and simplicity". He applied dots, lines, surfaces, red, yellow, and green freely to construct the dynamism of motion. As Prof. Wu stated, "multiple effects are created through the combination, contradiction, and entanglement between the brush the ink." Master Shi Tao defined this kind of mutually inclusive and exclusive relationship between the brush and the ink as "xi wen" - its literary meaning is "subtle and moderate", which emphasized naturalness in the application of brush and ink. This reflected a Taoist philosophy of nature. The ancient Chinese suggested that true beauty of nature is speechless, which required a brave, intelligent, and diligent person to cultivate and explore it. Thus, scientists and artists are all explorers concerned with the absolute search of truth. The painting's title "Movement of light" has deep implications. Prof. Wu also wrote a poem to accompany this painting, which says "dot, line, surface, black, white, gray, red, yellow, green, the basic elements created a complex picture, as proof of the relationship between simplicity and complexity. Abstract art follows the doctrine that meaning is hidden within the meaningless. Movement of light -- passed people by easily, while cherries turned red, banana leaves turned green". The last three lines were borrowed from the Song Dynasty Poet, Jiang Jie, to represent Prof. Wu's firm belief that the search in art is endless, and the life of art is enriched through continuous innovation. This is true in both art and in science. We can only understand truth through innovation, and we can only feel the poetic joy of creation through innovation.

After studying these two paintings, I looked at Prof. Wu's other works with admiration. About a decade ago, I read an essay about Prof. Wu on an overseas Chinese magazine. The author praised Prof. Wu's achievements and called him the "Chinese Mondrian". Although I am not an art expert, I think Prof. Wu's artistic conception has exceeded Mondrian. Mondrian was an outstanding Dutch artist in the last century. In his earlier years, he used to make special effects from creating one-dimensional linear constructions inside two-dimensional oil paintings. Hence, his art works were often praised for its unique style. Most art critics agreed that Mondrian's art works reached its maturity after 1914. During this period, Mondrian began to pursue a harmonious mental state in his art works. He used horizontal lines and organized them into various seized matrixes, each with different color and different position, which produced some unbalance

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within a stable design. Yet in his later years, almost everything was in stillness, with relative balance, this seemed quite different from Prof. Wu's style and mood.

Prof. Wu applied his unique interpretation of life and daily living in every piece of his art works, thus in his painting we sensed the burning passion of aliveness. He grasped the nature of all things in his creations and presented these powerful forms through the fine use of brush and delicate colors. His appreciation of form beauty is his self-dialogue, voiced from the deep part of his inner world. As he continued to explore through the exchanges and the clashes between Eastern and Western perceptions, he found a language to express his own feelings, and established a poetic garden for him self-- the landscape of life.

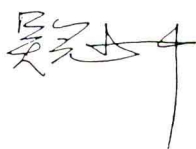
We all know that traditional Chinese aesthetic standards were based on traditional philosophical values. The artist expressed one's understanding from the depth of one's soul through the use of brush, ink, and design, which also reflected the ethos of traditional culture. After a long period of hard work, contemporary artists were able to further explore and expand traditional path, which enriched and enhanced traditional Chinese painting. Classical Chinese art had played an important role in the world history of art. Modern Chinese art maintained this critical position with a new appearance. This achievement was inseparable from the continuous exploration and experimentation of modern art masters.

I often felt that whether for an artist or a scientist, it was very difficult to make further progress over past achievements, which required enormous amount of effort and hard work, more than most people could imagine. First these explorers have to walk into the deep end of tradition. Moreover, they have to be freed from the constraints of rationality and history. Therefore, they must have in-depth understandings and highly enlightened spirits; they must bear the unbearable loneliness, isolation, and confusion; they must be persistent in their voyage, to search for the mystery of life, and to cultivate one's own territory. Prof. Wu, as one of the outstanding representatives of modern Chinese artists, had his art works exhibited at the British museum, he had been granted with the honorable diploma by the France Art Academy, he had won first class recognition from the France cultural Department, and his artistic achievement was compared with world-class art master Mondrian. I think this is how he strived in life.

Innovation is the life-blood of science and art, and the force driving our civilization. The true ethos of our civilization developed and matured through continuous innovation and improvement. Prof. Wu is over 80 years old now, but he is still enthusiastic, energetic, creative and responsive. His passion will continue to shine through his journey of life, as he continues to endeavor into new realms and set new directions in order to explore a landscape of truth, goodness and beauty, and to create more valuable spiritual assets for our civilization and cultural landscape. Prof. Wu's efforts and achievements also gave us, as workers in science, great inspiration and encouragement. Hereby I would like to congratulate Prof. Wu over the successful publication of *The Landscape of Life*.

December 2002, America

# 橫站生涯五十年 (自序)



倫敦，1949年。公共汽車上售票員胸前掛個袋，將售票所得的錢往袋裏扔，一如北京常見現象。我買了票，付的是硬幣，售票員接過硬幣，尚未及扔入袋，便立即找給我鄰座一位紳士模樣的先生，他付的是紙幣，須找他錢。但他斷然拒絕接受售票員剛從我手裏收的硬幣，售票員於是在袋中另換一枚硬幣找他。我被歧視，我手中的英國硬幣也被英國人拒收。巴黎，在街頭排隊等候公共汽車，車來了，很空，排隊的人亦寥寥，我在排尾，前面的人都上車了，我正要跨步上車，車飛快開走，甩下我這個黃臉人。中午，美術館的學生大都在就近餐廳用餐，每人托個菜盤，付餐券後，由工作人員給分一份菜，分給我的肉總比別人的小，或者僅是一塊骨頭，後來幾個中國同學碰面聊天，原來大家的待遇正相同。在課室裏，老師、同學很友好，甚至熱情，藝術學習中無國籍了，藝術中感情的真偽一目瞭然。是西方藝術的魅力吸引我飄洋過海，負笈天涯。爲了到西方留學，我付出了全部精力，甚至身家性命，這個美夢終於實現了，但現實的巴黎不是夢中的巴黎，錯把梁園認家園，我雖屬法國政府的公費留學生，但却是一個異國的靈魂失落者。學習，美好的學習，醉人的學習，但不知不覺間，我帶着敵情觀念在學習。我不屬於法蘭西，我的土壤在祖國，我不信在祖國土壤上成長的樹矮於大洋彼岸的樹。“中國的巨人祇能在中國土地上成長，祇有中國的巨人纔能同外國的巨人較量”，這是我的偏激之言，肺腑之言。

北京，1950年。大概由於也吃過那麼多苦，常常想起玄奘，珍惜玄奘取來的經典。我將取來的經傳給美術學院的學生，從此我被確認為資產階級形式主義者，承受各式各樣的批判。從童年到青年，我認識的祖國是苦難的祖國，我想在作品中銘刻這深重的苦難。冰凍三尺，非一日之寒，解放初期的鑼鼓和彩旗豈能掩飾百年的貧苦真實，但我構思的作品一幅也不許可誕生，胎死腹中，最近我發表了短文《死胎》，抒寫五十年前胎死腹中的母親的沉重。無法觸及深層的社會題材，我改弦易轍，改行作風景畫，歌頌山河，夾雜長歌當哭的心態。離開巴黎，我對西方的敵情觀念並未消滅，反而更爲強烈。每作畫，往往考慮到背後有兩個觀眾，一個是我的老鄉，一個是西方的專家，能同時感染他們嗎？難，我以爲這一生拼搏在這個難字上了。

我經常參加全國性的大型美展之評選。“內容決定形式”成了美術創作的法律，於是作品成了政治口號的圖解，許多年輕人很用功，很認真，赤膽忠心，但不理解造型美的基本規律，製作了大批無美感的圖畫。我自己在教學中仍悄悄給學生們灌輸形式美的營養，冒着毒害青年的罪名。果然有一位學生被直接毒害了，他的畢業創作我評5分，但系裏用集體評分辦法改評爲2分，不及格，影響畢業。1979年是大手筆在中國大地上劃出一條歷史分界綫，我有幸被劃入八十年代。從1979年起，我公開發表原來祇能在教室裏對學生的悄悄話：《繪畫的形式美》，《內容決定形式？》，《關於抽象美》。毫不掩飾地說，我發表這些必然引火燒身的文章，確是懷了救救中國美



術的心情，救救中國美術是爲了與外國美術較量，我的敵情觀念始終沒有淡化，雖然自己倒站在了中國美術界主流派的敵對方位，成爲衆矢之的。

與外國的交流多起來，形式美、抽象美等等都成了流行語，時髦話，但天下永不太平，我又惹了是非，是對待筆墨和傳統的立場問題了。

祖先的輝煌不是子孫的光環，近代陳陳相因、千篇一律的“中國畫”却將可能走入窮途末路。我聽老師的話大量臨摹過近代水墨畫，深感近親婚姻的惡果。因之從七十年代中期起徹底拋棄舊程式，探索中國畫的現代化。所謂現代化其實就是結合現代人的生活、審美口味，而現代的生活與審美口味是緣於受了外來的影響。現代中國人與現代外國人有距離，但現代中國人與古代中國人距離更遙遠。要在傳統基礎上發展現代化，話很正確，並表達了民族的感情，但實踐中情況却複雜得多。傳統本身在不斷變化，傳誰的統？反傳統，反反傳統，反反反傳統，在反反反反中形成了大傳統。叛逆不一定是創造，但創造必有叛逆，如果遇上傳統與創新間發生不可調和的矛盾，則創新重於傳統。從達·芬奇到馬蒂斯，從吳道子到梁楷，都證實是反反反的結果。中國近代畫家中有思想、有創造性者首推石濤，他的“一畫之法”闡明了他對“法”的觀念，認爲法服從感受，每次感受不同，法（也可說筆墨）隨之而變，故曰“一法貫衆法”，“無法而法乃爲至法”。別人攻擊他沒有古人筆墨，他的畫語錄可說是針對性的反擊：即使筆不筆，墨不墨，畫不畫，自有我在。

筆墨誤了終生，誤了中國繪畫的前程，因爲反本求末，以“筆墨”之優劣當作了評畫的標準。筆墨屬於技巧，技巧包含筆墨，筆墨却不能包含技巧，何況技巧還祇是表達作者感情的手段和奴才。針對以上情況，我發表了“筆墨等於零”的觀點，這個零，是指筆墨價值的統一標準，故開宗明義，我強調：“脫離了具體畫面，孤立談筆墨的價值，其價值等於零。”我自己同時在油彩和墨彩中探索，竭力想在紙上的墨彩中開闢寬廣的大道，因不少西方人士認爲紙上的中國畫沒有前途了。由於敵情觀念和不服氣吧，願紙上的新中國畫能與油畫較量，以獨特的畫貌屹立於世界藝術之林，從這角度看，我對中國畫不是革命黨，倒屬保皇黨了。

魯迅先生說過因腹背受敵，必須橫站，格外吃力。我自己感到一直橫站在中、西之間，古、今之間，但居然橫站了五十年，存在了五十年，緣於祖國正在大步前進，文藝作家享受到日益寬容的氛圍。

值此新世紀的開端，編輯出版這套大型個人作品專集，其中收入了我在二十世紀以及二十一世紀創作的作品、畫論及有關各時期我的主要藝術觀點和有關評論文章。橫站生涯，歷歷在目；是非曲直，任人評說。是爲代序。

2001年 於北京