

中國當代美術家

CONTEMPORARY CHINESE ARTISTS

The Life and Works of  
WU GUANZHONG

Sichuan Art Publishing House

四川美術出版社

吳冠中



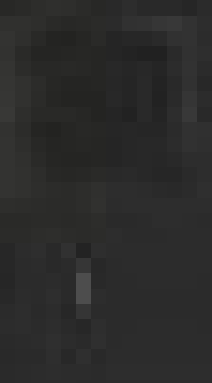
中國藝術史研究

CHINESE ART HISTORY RESEARCH

# The Life and Works of WU GUANZHONG

WU GUANZHONG

吳冠中紀念文集



---

中國當代美術家

CONTEMPORARY CHINESE ARTISTS

---

The Life and Works of  
Wu Guanzhong

---

吳冠中

---



四川美術出版社  
Sichuan Art Publishing House

**The Life and  
Works of Wu Guanzhong  
—Contemporary  
Chinese Artists Series**

**Sichuan Art Publishing House**

出版者：中國四川美術出版社  
社 長：王 偉  
(中國四川成都鹽道街3號)

協作出版者：泰國曼谷湄南大酒店  
董事長：陳洪振

主 編：王 偉  
副 主 編：張修竹  
副 主 編：陳希仲  
責任編輯：張修竹  
特約編輯：周大光  
翻 譯：孫海晨

封面扉頁環襯設計：文小牛

內頁裝幀設計：嚴秋白

技術設計：李康林 殷 紅

責任印製：張永輝 莊文耀(儒彩)

李康林 莊錫龍

總發行人：中 國 四川省新華書店

總經理：袁學林

總發行人：泰 國 湄南大酒店

陳木銘 陳木真

承 印：香港紅雅印刷器材貿易公司

董事長：林偉文

書 號：ISBN7-5410-0394-8/J.377

版權所有 翻印必究

**Published by:**

Sichuan Art Publishing House of China under the supervision of Wang Wei  
(3 Yandao Street, Chengdu, Sichuan Province, China)

**Co-published by:**

Menam Hotel Co., Ltd., Bangkok, Thailand, under the supervision of Mr. Achin Tangsin (Chen Hongzhen)  
(2074 New Road, Yannawa, Bangkok 10120, Thailand)

**Editor-in-Chief:** Wang Wei

**Deputy editors-in-chief:** Zhang Xiuzhu  
Chen Xizhong

**Executive editor:** Zhang Xiuzhu

**Specially invited editor:** Zhou Daguang

**Translated by:** Sun Haichen

**Cover, title page and end-paper design:**  
Wen Xiaoni

**Book design:** Yan Qiubai

**Technical design:** Li Kanglin, Yin Hong

**Printing supervised by:** Vichai Vitayathanagorn  
Zhuang Wenya, Li Kanglin,  
Zhuang Xilong,

**Distribution:**

People's Republic of China distributor: Mr. Yuan Xuelin, General Manager Xinhua Book Store, Sichuan Province

Worldwide distributor: Mr. Bancha Tangsin and Mr. Daecha Tangsin, Executive Directors of the Board of the Menam Hotel Co., Ltd. Bangkok, Thailand.

**Printed by:** H.K. Hong Ya Printing Material & Trading Co.

Under the supervision of Lam Wai Man.

All rights reserved. No part of this book may be reproduced in any form or by any means without permission in writing from the publishers.

ISBN 7-5410-0394-8/J.377

《中國當代美術家》畫傳旨在盡可能真實、全面地展示構成美術家藝術個性的諸多因素及其形成過程，力圖從美術家所處之社會背景、文化氛圍、生存環境及其獨具的生命形態的交織、衝突和生發中，探求其表現形態和演變歷史，以期讀者能充分而深刻地理解當代中國美術家獨特的美學追求及其藝術創作的價值，使美術家與讀者在心靈和情感上藉以獲得交流，從而在當今世界文化大循環的潮流中起到共振和推動作用。此實乃編者初衷，果能如此，將感到欣慰。

本書的出版，承蒙有志於宏揚東方文化的泰國湄南大酒店董事長陳洪振(亞真 陳信)先生及諸多知名人士的熱情支持，藉此篇首之頁，銘記於此，深表謝意。

王 偉

1989年1月中國成都

วัตถุประสงค์ของหนังสือเล่มนี้ ก็เพื่อแสดงให้เห็นถึงปัจจัยต่างๆ ที่เป็นจริงและรอบด้าน ซึ่งประกอบกันเข้าเป็นบุคลิกลักษณะทางศิลปะ และกระบวนการก่อตัวขึ้นจากบุคลิกลักษณะนี้ของจิตรกร ทั้งนี้ เพื่อที่จะแสวงหาลักษณะของการแสดงออก และประวัติการเปลี่ยนแปลงของบุคลิกลักษณะนี้จากการประสานกัน การขัดแย้งกันและการกำเนิดขึ้นระหว่างภูมิหลังของสังคม บรรยากาศด้านวัฒนธรรมและสภาพการดำรงอยู่ของจิตรกร ตลอดจนบุคลิกของชีวิตจิตรกรที่เป็นอยู่เฉพาะตัว เพื่อที่จะให้ผู้อ่านเข้าใจแจ่มชัดและลึกซึ้งถึงสุนทรียภาพ เฉพาะที่จิตรกรจีนยุคปัจจุบันเรียกร้องแสวงหา และคุณค่าของจิตรกรรมที่พวกเขาสร้างขึ้น ทำให้จิตรกรกับผู้อ่านมีการแลกเปลี่ยนกันทางด้านจิตใจและอารมณ์ ทั้งจะทำให้เกิดความรู้สึกสนองตอบและผลักดันให้ก้าวไปข้างหน้าท่ามกลางกระแสหมุนเวียนของวัฒนธรรมสากลในยุคปัจจุบัน นี่คือการมุ่งมาดปรารถนาเดิมของผู้เรียบเรียง ถ้าหากเป็นไปได้ตามนี้แล้ว ข้าพเจ้าในฐานะผู้จัดทำหนังสือจะรู้สึกดีใจมาก

การที่หนังสือนี้จัดทำขึ้นเป็นเล่มนี้ ก็ด้วยความสนับสนุนและช่วยเหลืออย่างเต็มที่ของพวกเราจัดทำหนังสือไทย คือ นายอาจัน คังสิน (เงินทอง) ประธานกรรมการบริษัท มีนาโฮเทล จำกัด (โรงแรมแม่น้ำ) ร่วมกับกลุ่มบุคคลผู้ที่มีความสนใจและมุ่งมั่นในการเผยแพร่ศิลปะวัฒนธรรมแห่งบูรพาภิศ ข้าพเจ้าจึงขอแสดงความขอบคุณอย่างสูงไว้ ณ ที่นี้

หวังเหว่ย

เฉิงตู ประเทศจีน เดือน 1 ปี 1989

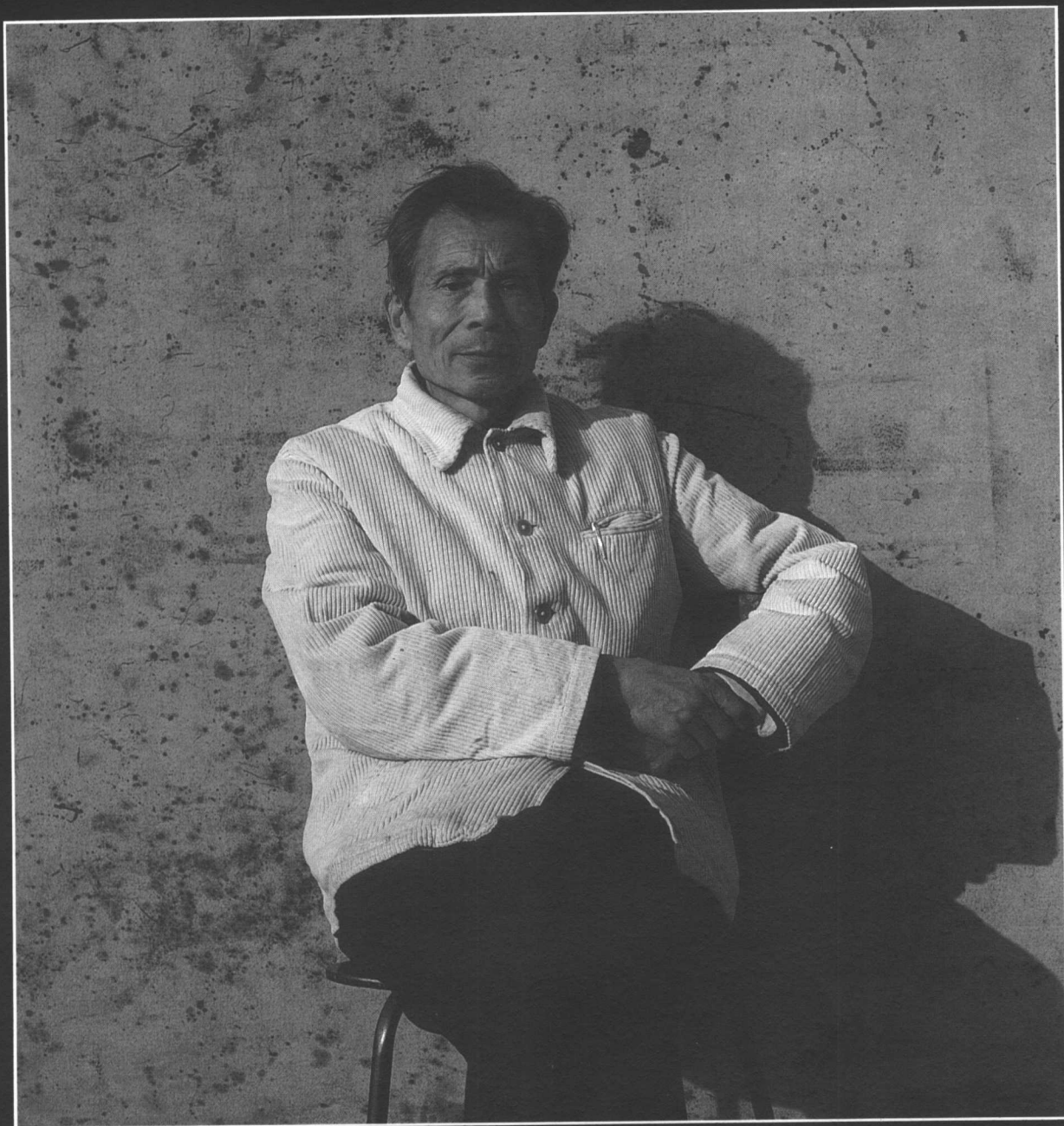
This album seeks to give an authentic and comprehensive picture of the various factors conducive to the building up of the artist's artistic character and to explore the forms of expression and history of development of this character from the social background, cultural atmosphere and physical environment in which he/she lives, as well as from the genesis and intertwining conflicts of his/her own life patterns. In this way, we hope, readers may gain a full and deep understanding of the peculiar aesthetic pursuit of a contemporary Chinese artist and the value of his/her artistic creations, thereby achieving a "communion" or "mutual participation" in thoughts and feelings, between the artist and his/her readers — a communion that will help promote the great cultural exchange now going on in the present day world. This, too, has been the goal the editors of this album endeavour to achieve, and we would be happy if it is attained.

Our special thanks are due to Mr. Achin Tangsin (Chen Hongzhen) Chairman of the Board of the Menam Hotel Co., Ltd. (Thailand) and other enthusiast for the promotion of Oriental art and culture, who gave us firm support for the publishing of this album.

January 1989

Wang Wei  
Chengdu, Sichuan Province, China





**The Artist Wu Guanzhong**

畫家吳冠中

# Contents

## 目次

My Career as an Artist	Wu Guanzhong
Wu Guanzhong Talks About Art	
The Formal Beauty in Painting	Wu Guanzhong
Never Let the Kite Break Its String	Wu Guanzhong
Reminiscences of Landscape Sketching	Wu Guanzhong
An Interview with Wu Guanzhong	Xiong Bingming
Wu Guanzhong in His Wife's Eyes	Qu Yan
Paintings	
List of Paintings	
Seals Often Used by Wu Guanzhong	
Artistic Chronology	

---

憶我的藝術生涯	吳冠中
吳冠中談藝錄	
繪畫的形式美	吳冠中
風箏不斷綫	吳冠中
風景寫生回憶	吳冠中
訪問吳冠中	熊秉明
妻子眼裏的吳冠中	曲言
圖版	
圖版目錄	
常用印章	
藝術簡歷	



# My Career as an Artist

Wu Guanzhong

## 憶我的藝術生涯

吳冠中



Studying art in Paris.

留法時期的吳冠中

I was born in the countryside in Yixing County, Jiangsu Province. My father was a primary school teacher in the village. As I had eight younger brothers and sisters, we were poorly off and I had to leave home to study at the Wuxi Normal School where tuition was free.

The height of my father's ambition for me was that I would become a school teacher. But I happened to come into contact with the Hangzhou Art School and fell in love with art. Being an impetuous youngster, I ignored my father's objections and without a thought to my future livelihood had myself transferred to the art school with no hesitation. I was not afraid of poverty for myself, but I did feel sorry for my parents who worried about me. I thought I would rather be one of those orphans who had to care only for themselves. Then the war against Japanese aggression broke out. I went inland with the school and lost all contact with my home, which became occupied by the Japanese.

Soon after the Japanese surrender, the Ministry of Education decided to send students to Europe and the United States for further studies. Two art students would be sent, so I applied and took the examination. After a couple of months I was accepted. I went to Paris.

For some time I thought seriously of making a career abroad and not returning to China, which seemed to have no future. I wanted to make a living with my art. Though I did not care for its luxury, Paris enraptured me with the vigour and acute sensuality of its modern art. Lu Xun once said that he ate grass but produced milk. For me, though I drank milk I could not produce it. I came to realize that imitation was not art. Only babies and parrots imitate other people. A narcissus bulb can blossom without soil, but I lacked that quality; I felt lost without soil. When others painted Christmas scenes, I thought of the Dragon Boat Festival that commemorates the poet Qu Yuan. Though Qu Yuan died so long ago, in the third century B.C., I missed him as if he were my father. I admired Vincent van Gogh, Gauguin and Cézanne.

我的老家在江蘇省宜興縣的農村，父親是鄉村小學教員，弟妹有七、八人，生活很不容易，我必須外出尋找生路，去念不用花錢的無錫師範。

師範畢業當個高小的教員，這是父親對我的最高期望。由於一些偶然的原因，我接觸到了杭州藝專，瘋狂地愛上了美術。正值那感情似野馬的年齡，爲了愛，不聽父親的勸告，不考慮今後的出路，毅然轉入了杭州藝專。下海了，從此陷入茫無邊際的藝術苦海。怕，祇是不願父親和母親看着兒子落魄潦倒。我羨慕沒有父母，沒有人關懷的孤兒、浪子，自己祇屬於自己，最自由，最勇敢。抗日戰爭爆發了，我隨藝校遷到內地，與淪陷區的家鄉從此音信斷絕。

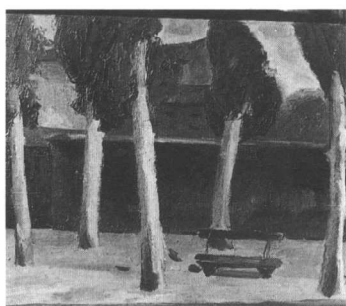
日本投降後不久，教育部考選送歐美的公費留學生，其中居然有兩個繪畫名額，我要拼命奪取這一綫生機。幾個月後，我被錄取了。

我曾打算在國外飛黃騰達，不再回沒有出路的舊中國。憑甚麼站住腳跟呢？憑藝術，爲藝術而生是我當時的唯一願望，花花世界的豪華生活於我如浮雲，現代藝術中敏銳的感覺和強烈的刺激多麼適合我的胃口啊！我一股勁地往裏鑽。魯迅說：吃的是草，擠的是奶。但當我喝着奶的時候卻擠不出奶來。我漸漸意識到：模仿不是藝術，兒童和鸚鵡才學舌。雖然水仙不接觸土壤也開花，我卻缺乏水仙的特質，感到失去土壤的空虛。當別人畫聖誕節時，我想着紀念屈原的端午節。雖然屈原在公元前三世紀已經去世，但他象父親般令我日思夜想。梵高、高

zanne, but they had all left Paris for home or for some primitive village or island. Why? I began to understand them, to experience the agonies and frustrations of the artist who strives to find his identity.

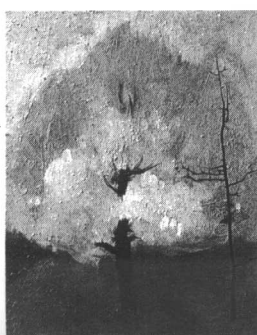
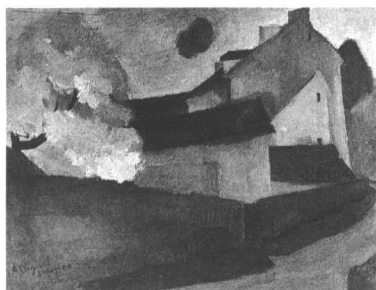
After I had studied in Paris for three years on government scholarship, my professor J.M. Souverbie expressed his willingness to sign an application for extending my study, but I thanked him and said I had decided to go home. He was surprised and seemed to think it a pity. "You are the best student in my class," he said. "You have worked hard and improved greatly and learnt all I taught you. But art, after all, is a pursuit of passion; in that respect I cannot teach you more.... Maybe you should really go back to your country and develop from your own heritage."

I was seized with intense and mixed feelings on my way home. I scribbled a short poem "At the Stern" in my sketch-book to express my troubled thoughts at leaving a wonderful world of art to which I did not belong. Most of the time, however, I was dreaming about my future. I thought of my homeland with its network of canals, the ferryboat on the river, my uncle with his back bent with fatigue, the scar on my younger uncle's face, my clumsy old aunt, my grandfather with his white beard, the chattering girls.... I saw in my mind's eye all of them meeting in the ferryboat. I wanted to paint the long-



Four landscapes done during his school year.

4 幅留法時期的風景畫



更及塞尚等畫家嗎？爲甚麼他們都一一離開巴黎，或紮根於故鄉，或撲向原始質樸的鄉村、荒島？我確乎體驗到了他們尋找自己靈魂的苦惱及其道路的坎坷。

在三年公費讀完的時候，蘇佛爾皮教授問我：要不要他簽字替我申請延長公費？我說：“不必了，因我決定回國了。”他有些意外，似乎也有些惋惜。他說：“你是我班上最好的學生，最勤奮，進步很大，我講的你都吸收了。但藝術是一種瘋狂的感情事業，我無法教你……你確乎應回到自己的祖國去，從你們祖先的根基上去發展吧！”

歸航途中，遊子心情是複雜的，也朦朧。我不自禁地在速寫本的空白處歪歪斜斜記下了一些當時的感受，且錄一首：

我坐在船尾，  
船尾上，祇我一人。  
波濤連着波濤，  
一羣羣退向遙遠。  
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輝，  
那是來路的標誌……

我並不愛總坐在船尾，而是更多地憧憬着來日的藝術生涯。河網縱橫的家鄉，過河總離不開渡船，壓彎了背的大伯，臉上有傷疤的大叔，粗手笨脚的大嬸，白胡子老公公，多嘴的黃毛丫頭……他們往往一起碰到渡船裏來了，構成了動人心魄的畫面。我想表現，表現我那秀麗家鄉的苦難鄉親們，我想表現小篷船裏父親的背影和搖櫓的姑夫，我想表現……我下決心走自己的路，要畫出中國人民喜愛的油畫來，靠自己的腳印去踩出這樣一條路。

到北京了，我這個生長於南方的中國公民還是第一次見到北京。在北京天安門的觀禮台上，我看到第一個國慶

Wu's father living with the grandchildren in their native town.

畫家老父同隔輩人在家鄉





With his three sons.

吳冠中和三個兒子在一起



Wu's family.

吳冠中全家合影

suffering compatriots of my beloved homeland, to paint my father's back view, my uncle rowing the boat.... I made up my mind to go my own way, to produce oil paintings that my countrymen would appreciate, to open up a new path.

I arrived in Beijing. I was born in the south and this was my first sight of the capital. On the reviewing stand at Tiananmen Square I watched the parade on the first National Day. I glowed with pride for my country. Assigned to teach at the Central Academy of Fine Arts, I was eager to offer my students all I had learnt from the West. At first they were curious and genuinely interested. But after a year a "cultural rectification campaign" started. In our academy, the first target was so-called formalism, and I was regarded as its chief proponent. Some people said outright that I should study socialist art before I could teach.

I was transferred from the Central Academy of Fine Arts first to the Department of Architecture at Qinghua University, and then to some other art schools. This was not only because my teaching method was "bourgeois," but also because I had practical difficulties. I was no good at teaching how to make political posters, New Year pictures or serial picture books. I managed to do what I was told but felt rather depressed.

I tried to express my ideas in oil paintings but was accused of "vilifying the workers, peasants and soldiers." People said it was a question of class background, and the only way to solve this was to remould my ideology. Thus, I went conscientiously to live in factories and villages, sharing my meals with the workers and peasants, doing physical labour and making self-criticisms. However, I still found it impossible to accept other people's rules for representing workers, peasants and soldiers. That was why I decided to restrict myself to landscape painting.

While I was staying with peasants, each time I finished a painting I would show it to my hostesses. When these peasant women did not like it, they would not find fault with it but only said modestly, "We don't have the education to understand it." That made me feel bad. If someone said, "This sorghum looks real; it's wonderful," that made me uncomfortable too. I did not want to mislead these honest people by pictures that looked "real." There were times, however, when a painting I was pleased with also impressed them favourably. "How

節日浩浩蕩蕩的遊行隊伍。我這矮個兒拔高了，我的黃臉發紅光了。我被分配到中央美術學院任教，我多麼想將西方學來的東西傾筐似地倒個滿地，讓比我更年輕的同學們選取。起先，同學們是感興趣的，多新鮮啊，他們確確實實願意向我學習。過了一年多，文藝整風了，美術學院首先反對“形式主義”，說我是形式主義的堡壘，有人直截了當地提出，要我去學了社會主義的藝術再來教課。

我被調出美術學院，不祇因教學觀點是屬於資產階級的，還有創作實踐中的別扭與苦惱。連環畫、宣傳畫、年畫……我搞不好，硬着頭皮搞，心情並不舒暢。

我實在不能接受別人的“美”的程式，來描畫工農兵。逼上梁山，這就是我改行祇畫風景畫的初衷。我住在農家，每當我作了畫拿回屋裏，首先是房東大娘大嫂們看，如果她們看了覺得莫名其妙，她們絕不會批判，祇誠實又謙遜地說：“咱沒文化，懂不了。”但我深深感到很不是滋味！有時她們說，高粱畫得真象，真好。他們贊揚了，但我心裏還是很不舒服，我不能祇以“像”來欺蒙這些老實人。當我有幾回覺得畫得不錯的時候，她們的反應也強烈起來：“這多美啊！”在這最簡單的“像”與“美”的評價中，我體會到了農民們樸素的審美力，文盲不一定是美盲。而不少人並非文盲，倒確確實實是美盲，而且還自以為代表了工農兵的審美與愛好。今年我去華山，在華山腳下，有些婦女在賣自己縫製的布老虎，那翹起的尾巴尖上，還結扎着花朵似的彩綫，很美。我正評議那尾巴的處理手法，她解釋了：不一定很象，是看花花麼，不是看真老虎！

我並不以農民的審美標準作為唯一的標準，何況幾億農民也至少有千萬種不同的審美趣味吧。我並沒有忘記巴黎的同學和教授，我每作完畫，立刻想到兩個觀眾，一個是鄉親，另一個是巴黎的同行老友，我竭力要使他們都滿意。有人說這不可能，祇能一面倒，但我還是不肯一面倒，努力在實踐中探尋自己的路，不過似乎有所側重，對作品要求羣衆點頭，專家鼓掌。

“搜盡奇峯打草稿”。三十個寒暑春秋，我背着沉重的畫具踏遍水鄉、山村、叢林、雪峯，從東海之角到西藏的邊城，從高昌古城到海鷗之島。住過大車店、漁家院子、工棚、破廟……當我連續作畫一天時，中間可以不吃不喝，很多朋友為我這種工作方式擔心。我備的乾糧，總是在作完畫回宿處時邊走邊啃，吃得很舒服。

我一向很不喜歡稱我的工作為“旅行寫生”。我不是反對別人在遊山玩水中同時寫生，祇是我自己從未體驗過邊



With his master Lin Fengmian.

同老師林風眠交談



With the painter Li Keran and his wife.

同畫家李可染夫婦合影

Sightseeing with an old friend, Zhu Dequn.

陪老友朱德羣參觀



beautiful!" Such simple comments on likeness and beauty conveyed the peasants' intuitive artistic judgement. To be illiterate does not mean having no sense of beauty. On the other hand, many educated people who are deplorably insensitive to beauty claim to represent the people's taste.

This year I went to Mount Huashan. At the foot of the mountain, some women were selling homemade cloth tigers. Colourful threads arranged in flower patterns were fastened to the tigers' cocked tails. As I stood watching, one of the women explained, "They may not be lifelike, but you want pretty toys, not real tigers."

Of course, I do not regard the peasants' evaluation as the only criterion of artistic success. Besides, I suppose, our hundreds of millions of peasants must have thousands of different aesthetic tastes. I have not forgotten my fellow students and teachers in Paris. Whenever I finish a painting, I think of these two audiences, the Chinese peasants and my colleagues in Paris. I try to satisfy both. Some people think it an unattainable aim, but I keep trying to captivate both and to evolve a unique style of my own. Naturally I expect the two groups to respond differently to my works: I want the general audience to nod approvingly and the connoisseurs to applaud.

For three decades I have travelled all over the country with my painting kit, visiting remote mountain villages, deep forests, snowy peaks, and offshore islands. I have stayed in roadhouses, fishing villages, workshops, and temples. I am often deeply absorbed in my work, oblivious of hunger and thirst, and many friends have expressed concern for my health. But I eat some solid food after a day's work and feel quite content. I do not call my compositions "travelling sketches," for the term seems to imply leisurely trips, whereas I never feel leisurely and relaxed at work.

Recently, someone asked my view on the literary school of traditional Chinese painting. I said I thought it had two characteristics. One was the subordination of painting to literature, hence the stress on artistic conception; that was its merit. On the other hand, the artist was apt to overemphasize the literary theme of his composition at the expense of its visual design, and that was its limitation. The other characteristic was the emphasis on brushwork and ink application, aiming at the exploration of abstract formal beauty.

I am not to be satisfied with impressionistic sketching that is entirely restricted to the arrangement of a visual format, or with the literary symbolism of traditional landscape painting. For a long time, I have constructed the design of each painting by consulting my sketches from different places in order to present my conception with vivid imagery. Listening to a song, most people first pay attention to its words; facing a picture, they inquire after its narrative symbolism. The connoisseurs, however, will start by analyzing the musical score or the formal interplay of colours and shapes. My goal as an artist is to produce works that appeal to both the general audience and the connoisseurs.

With the onset of the "cultural revolution," I could no longer roam the country with my painting kit every year. Labeled as a "bourgeois artist," I had to undergo reform



旅行邊寫生的輕鬆愉快。

我之不喜歡“旅行寫生”這名詞，不僅是由於它會令人誤以為寫生是輕鬆的旅行，更由於它是對寫生的實質的一種誤解。最近有人問我對文人畫有何看法，我說文人畫有兩個特點，一是將繪畫隸屬於文學，重視了繪畫的意境，是其功；但又往往以文學的意境替代了繪畫自身的意境，是其過；另一特點是所謂筆墨的追求，其實是進入了抽象的形式美的探索，窺見了形式美的獨立性。我不滿足於印象派式地局限於一定視覺範圍內的寫生；我也不滿足於傳統山水畫中追求可遊可居的文學意境。我曾長期採用在一幅畫中根據構思到幾個不同地點寫生的方式組織畫面。我稱之謂邊選礦，邊煉鋼。目的是想憑生動的形象來揭示意境。多數羣衆從意境着眼，他們先聽歌聽詞。而對美術有較深修養的專家則重視形式，分析曲譜。作者嘔心瀝血，在專家與羣衆之間溝通。

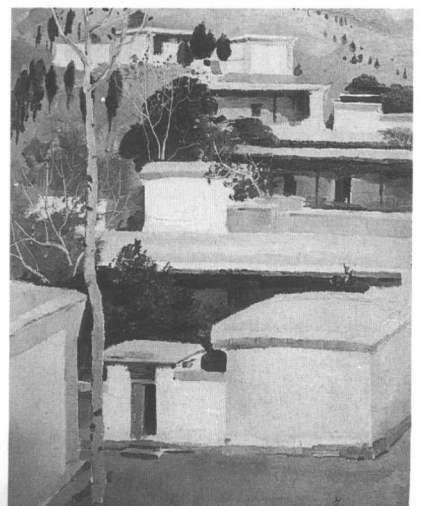
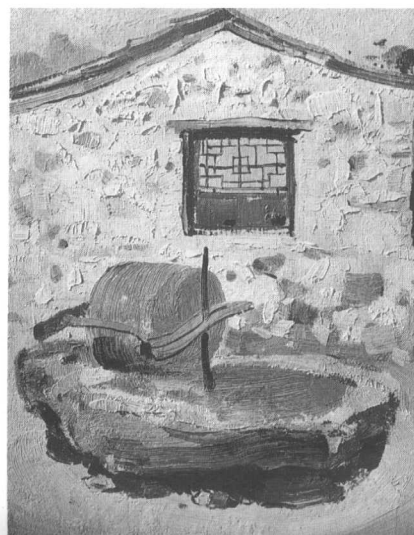
我本來年年背着畫箱走江湖，而“文革”期間，每天祇能往返於稻田與村子間，談不上“旅行寫生”了。但背朝青天、面向黃土的生活，卻使我重溫了童年的鄉土之情。我先認為北方農村是單調不入畫的，其實並非如此，土墻泥頂不僅是溫暖的，而且造型簡樸，色調和諧。當家家小院開滿了石榴花的季節，燕子飛來，又何嘗不是桃花源呢？

在勞動鍛煉的末期，有一些星期日允許我搞點業務，可以畫畫了。托人捎來了顏料和畫筆，但缺畫布，在村子裏的小商店，我買到了農村地頭用的輕便小黑板，是硬紙壓成的，很輕，在上面刷一層膠，就替代了畫布。老鄉家



"Manure-basket paintings" of rural scenery in north China.

一組在糞筐上畫出的北方農村風景畫



through manual labour, and my world became restricted to the village where I stayed and the paddy fields. However, rural life reminded me of my childhood in my home village. I used to think that the countryside in north China must be too monotonous for the artist's eye, but now I knew I had been mistaken. The clay walls and rooftops not only gave shelter and warmth but also displayed a simple form and harmonious colour tone that appealed to the aesthetic instinct of the artist.

When my "remoulding" drew to a close I was sometimes allowed to paint on Sunday. Someone helped me to obtain paints and brushes, but I still had no canvas. In a village grocery store I found a simple papier-mache blackboard that I gummed and used as my canvas, propping it against a basket used by the peasants to collect manure. I put my painting things in the basket and carried it on my back, and I began making sketches in the fields. Some peasants laughed and called me "the manure-basket painter"; then several others followed suit and we formed a manure-basket school of painters.

I conceived my paintings on weekdays and executed



Visiting Japan.

畫家在日本的藝術活動



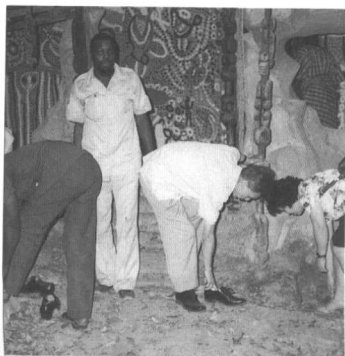
Speaking at the opening ceremony to his exhibition in Singapore.

在新加坡舉辦的《吳冠中畫展》開幕式上講話

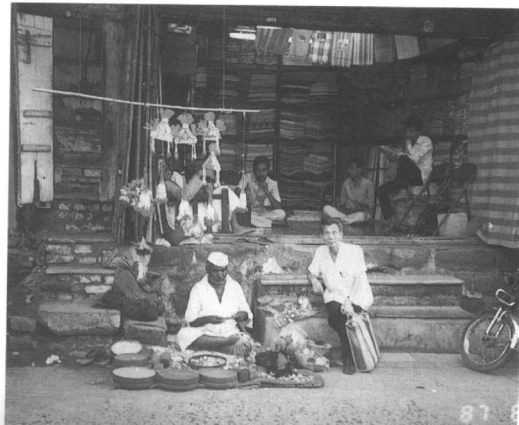


Visiting Africa.

畫家在非洲的藝術活動



Visiting India. 訪問印度時的藝術活動





them on Sunday. I was allowed half an hour's freedom after supper each day, when I wandered around the village looking for new subjects. When villagers saw me scanning the fields day after day, they thought I had lost something precious, maybe a watch, and kindly offered to help me find it.

In 1972 I returned to Beijing and started painting again at home. Once more I travelled widely to make sketches. But it was not until 1977 that I began to feel uninhibited and paint freely. My room was so small that I could not paint large oils, so I worked on ink paintings instead. I sought for a Chinese style in oil paintings and a modern style in Chinese ink paintings. These, I felt, were but two sides of the same coin, the same artistic truth. In 1979 I had an exhibition of my experimental hybrids at the Chinese Art Gallery. Some prefer "pure" oil or ink paintings, but many others want to build bridges between Eastern and Western art, and the foundation of such bridges is becoming more solid, the styles more varied. I admire these bridge builders.

In 1982 I revisited Paris, where I had studied thirty years before. Dazzled by all the stylistic modes and innovations, I felt like a man awakened from an overly long dream to find the world totally changed.

So I reflect on the relationship between cosmopolitan Western art and modernizing Chinese art. They resemble two ardent lovers who sometimes find themselves at odds with each other. I treasure my manure-basket paintings; they have a quality that the works of Parisian masters lack, which could only have been born out of the joys and sorrows of the Chinese people. I recall my hesitancy over returning to China. My experiences since have been both bitter and sweet. Had I stayed on in Paris, I would probably have achieved prominence along with Zhao Wuji and Zhu Dequn, leading the same kind of life. Zhao Wuji and Xiong Bingming visited my dark, shabby two-room home last year. Do I envy them their better working conditions? Do I feel inferior? The answer is no. Even during the many years in which I did not have a proper studio, I produced a good many paintings. They should have envied me, for I am living on my native land and feeling every moment its warmth and heartbeat.

的糞筐，那高高的背把正好作畫架，筐裏盛顏料什物，背着到地裏寫生，倒也方便。有人笑我是糞筐畫家，但仿效的人多起來，形成了糞筐畫派。星期日一天作畫，全靠前六天的構思。六天之中，全靠晚飯後那半個多小時的自由活動。我在天天看慣了的、極其平凡的村前村後去尋找新穎素材。冬瓜開花了，結了毛茸茸的小冬瓜。我每天傍晚蹲在這藤綫交錯、瓜葉纏綿的海洋中，摸索形式美的規律和生命的脈絡。老鄉見我天天在瓜地裏尋，以為我大概是丟了手錶之類的貴重東西，便說：“老吳，你丟了甚麼？我們幫你找吧！”

一九七二年前後，我回到北京

真正能心情舒暢地作畫，那是在一九七七年以後了。家裏畫不開大幅油畫，畫了也無法存放，我便同時用宣紙作起大幅水墨畫來，畫後便於卷折存放。在油畫中探索民族化，在水墨中尋求現代化，我感到是一件事物之兩面，相輔相成，藝術本質是一致的。1979年，我個人畫展在中國美術館舉行，展出的油畫和水墨畫便是我探索的雜交品種。我不否認是藝術中的混血兒。有人愛純種，說油畫要姓油，國畫要姓國，他們的理由與愛好，誰也干預不得。但在東、西方藝術之間造橋的人卻愈來愈多，橋的結構日益堅固，樣式也日益新穎，我歌頌造橋派！

1982年，我途經三十年前的學習舊地巴黎，在現代藝術的光怪陸離中，有時感到有些眼花繚亂，有時又不無一枕黃粱之嘆！

歐美現代藝術的世界化與民族藝術的現代化之間是怎樣一種關係呢？其間有一見鍾情的相愛，又有脾氣不同的別扭。我珍視自己在糞筐裏畫在黑板上的作品，那種氣質、氣氛，是巴黎市中大師們所沒有的，它祇能誕生於中國人民的喜怒哀樂之中。遺憾的是，世界人民看不到或太少見到我們的作品。三十年前的情景又顯現了，又記起了回國不回國的內心尖銳矛盾，恍如昨日，不，還是今日。回國後三十年的酸甜苦辣，我親身實踐了，如留在巴黎呢？大概也走在趙無極、朱德羣他們的道路上，排在他們的行列裏。趙無極和熊秉明去年都曾回國，都到過我那破爛陰暗的兩間住室裏。我今天看到他們優裕的工作條件，自卑嗎？不，我雖長期沒有畫室，畫並沒有少畫。倒是他們應羨慕我們：朝朝暮暮，立足於自己的土地上，擁抱着母親，時刻感受到她的體溫與脈搏！

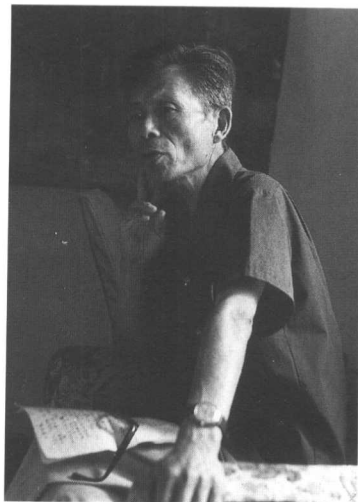
（摘自《望盡天涯路》）

# The Formal Beauty in Painting

Wu Guanzhong

## 繪畫的形式美

吳冠中



### 美與漂亮

#### Beauty and Prettiness

Once in Shanxi I saw a small wooden Buddha in a vivid half-reclining posture. It had unifying rhythmic design and bold yet controlled colouring. It was beautiful. I believed it to be an ancient relic, though of which dynasty I could not say. Taking a closer look, I found the sculpture termite-eaten. It was not pretty.

Prettiness and beauty are therefore two entirely different concepts in the visual arts. The former denotes exquisiteness, softness, effulgence, and richness of texture (such as gold, silver, jewelry, jadeite, ivory, etc.), whereas the latter results from the formal interplay of colours and shapes.

One would generally prefer plain clothes that fit well to pretty silk dresses that fit badly. The uncomely clay can be made into beautiful sculptures like "The Rent Collection House" and "The Anger of the Serfs." The immortal masterpieces of the Yungang and Longmen grottoes are all carved out of stone. I once saw a stone sculpture representing a bowl of fruits and melons. It was skillfully executed out of a pretty medium. At first sight, however, it looked like a mass of human organs: heart, liver, intestines, and lungs. It was repellent.

Works of fine art with tragic themes are generally beautiful but not pretty. A good example is the etchings of Käthe Kollwitz, which Lu Xun helped introduce to China early this century. As Lu Xun said, tragedy presents people with the destruction of precious things. Why shouldn't we explore the realm of tragedy in our paintings?

#### Creation and Exercise

For the past few decades, our distinction between creation and exercise has been excessive. This goes against the laws of artistic creation. In practice, no hard and fast line can be drawn between the two. By exercise we generally mean sketching, illustrating or depicting real objects, implying that one may simply copy down what one sees without artistic conception, whereas only works with narrative themes are considered creations. All through art history, however, people have been interest-

我曾在山西見過一件不大的木雕佛像，半躺着，姿態生動，結構嚴謹，節奏感強，設色華麗而沉着，實在美極了！我無能考證這是那一朝的作品，當然是件相當古老的文物，拿到眼前細看，滿身都是蟲蛀的小孔，肉麻可怕。我說這件作品美，但不漂亮。沒有必要咬文嚼字來區別美與漂亮，但美與漂亮在造型藝術領域里確是兩個完全不同的概念。漂亮一般是緣於渲染得細膩、柔和、光挺，或質地材料的貴重如金銀、珠寶、翡翠、象牙等等；而美感之產生多半緣於形象結構或色彩組織的藝術效果。

你總不願意穿極不合身的漂亮絲綢衣服吧，寧可穿粗布的大方合身的樸素服裝，這說明美比漂亮的價值高。泥巴不漂亮，但塑成《收租院》或《農奴憤》是美的。不值錢的石頭鑿成了雲崗、龍門的千古杰作。我見過一件石雕工藝品，是雕的大盆瓜果什物，大瓜小果、瓜葉瓜柄，材料本身是漂亮的，雕工也精細，但猛一看，象是開膛後見到的一堆肝腸心肺，丑極了。

美術中的悲劇作品一般是美而不漂亮的，如珂勒惠支的版畫，梵高的《輪轉中的囚徒們》……。魯迅說悲劇是將有價值的東西毀滅給人看。為什麼美術創作就不能衝破悲劇這禁區呢！

### 創作與習作

多年以來，我們將創作與習作分得很清楚，很機械，甚至很對立。我認為毫無道理，是不符合美術創作規律的，是錯誤的。藝術勞動是一個整體，創作或習作無非是兩個概念，可作為一事之兩面來理解。而我們的實際情況呢，凡是寫生、描寫或刻劃具體對象的都被稱為習作（正因為是習作，你可以無動於衷地抄摹對象）。祇有描摹一個事件，

ed in not only “what to express,” but also “how to express.” The impressionists, for instance, extended the expressive possibilities of colours, and no one can regard their works as mere exercises.

Of course we want our works of art to have significant themes such as those of *A Dream of Red Mansions* or “The True Story of Ah Q.” But a painter conceives in terms of forms, using formal beauty as the guiding principle. Years ago when I was sketching in Shaoxing, I once came across a small pond on which floated red duckweeds, green algae, and a thin layer of yellow rape flowers. A nightly east wind arranged them into a picture of exquisite beauty. But at that time to produce a painting without a narrative theme would have surely invited severe criticism. On my way back I hit on an idea: I would put a red flag and a group of labourers at a corner of the picture and entitle it “The East Wind Blowing all over the Bank.” Early next morning I hurried to the pond with my painting kit. But alas! The picture on the water surface was gone, swept away by a west wind during the night. The red duckweeds, green algae, and yellow rape flowers were still there, but their architecture was changed, their formal beauty lost. I wanted to paint them no more.

### Individual Sensibility and Style

Children draw pictures according to their sensory experience, including false impressions, which play a key role in artistic creation. They are especially sensitive to certain natural features such as big eyes, black braids, or small birds and therefore tend to give an exaggerated or “false” representation of them. Unfortunately, this precious creative instinct is often suppressed by art teachers in the name of realistic truthfulness.

I like to draw serried clusters of city houses or villages, for in their very irregularity lies the formal beauty that I hanker for. When I take my time and pay more attention to realistic details, my painting becomes dull and inadequate. I would rather paint according to my sensibility, accentuating the irregularity and denseness of my prototypes. The result, of course, does not conform to any principle of perspective or photography.

“Rocks in Taihu Lake” (ink and wash).

《太湖石》(水墨)



一個什麼情節、故事，這才算“創作”。造型藝術除了“表現什麼”之外，“如何表現”的問題實在是千千萬萬藝術家們在苦心探索的重大課題，亦是美術史中的明確標杆，印象派在色彩上的推進作用是任何人否認不了的。你能說他們這些寫生畫祇是習作嗎？

當然我們盼望看到藝術性強的表現重大題材的杰作。但《阿Q正傳》或賈寶玉故事又何嘗不是我們的國寶。在造型藝術的形象思維中，說得更具體一點是形式思維。形式美是美術創作中關鍵的一環，是我們為人民服務的獨特手法。……

我有一回在紹興田野寫生，遇到一個小小的池塘，其間紅萍綠藻，被一夜東風吹卷成極有韻律感的紋樣，撒上厚薄不勻的油菜花，襯以深色的倒影，幽美意境令我神往，久久不肯離去。但這種“無標題美術”我畫了豈不被批個狗血噴頭！歸途中一路沉思，忽然想到一竅門：設法在倒影遠處一角畫入勞動的人羣和紅旗，點題“岸上東風吹遍”不就能對付批判了嗎！翌晨，我急急忙忙背着畫箱趕到那池塘邊。天哪！一夜西風，摧毀了水面文章。還是那些紅萍綠藻、黃花……內容未改，但組織關係改變了，形式變了，失去了韻律感，失去了美感！我再也不想畫了！

### 個人感受與風格

兒童作畫主要憑感受與感覺。感覺中有一個極可貴的因素，就是錯覺。大眼睛、黑辮子、蒼松與小鳥，這些具特色的對象在兒童的心目中形象分外鮮明，他們所感受到與表現出來的往往超過了客觀的尺度，因此也可說是“錯覺”。但它卻經常被某些拿着所謂客觀真實棍棒的美術教師打擊、扼殺。

我常喜歡畫鱗次櫛比密密麻麻的城市房屋或參差錯落的稠密山村，美就美在鱗次櫛比和參差錯落。有時碰上時間富裕，呵！這次我要嚴格準確地畫個精確，但結果反而不如憑感覺表現出來的效果更顯得豐富而多變化，因為後者某些部位是強調了參差，重復了層次，如用攝影和透視法來比較檢查，那是遠遠出格的了。

情與理不僅是相對的，往往是對立的。畫家當然起碼要具備描畫物象的能力，但關鍵問題是能否敏銳地捕捉住對象的美。理，要求客觀，純客觀；情，偏於自我感受，孕育着錯覺。嚴格要求描寫客觀的訓練並不就是通往藝術的道路，有時反而是歧途、迷途，甚至與藝術背道而馳！

我當學生時有一次畫女裸體，那是個身軀碩大的中年婦女，坐着顯得特別穩重，頭較小。老師說他從這對象上