

海外中国油画家
THE OVERSEAS OIL PAINTER OF CHINA

吴兆铭

油画作品精选

THE SELECTED PAINTING OF ZHAOMING WU

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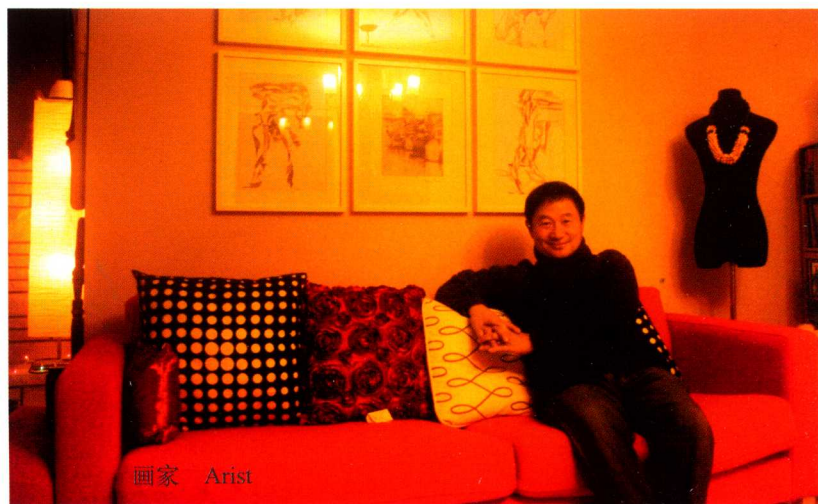
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前言

第一次看到吴兆铭的作品时，我有一种近乎渗透肺腑之感，就像撞击了心中之弦——超乎愉悦。我发现我那刻无以言述那知觉，因为历历在目的是当代作品，却听到世纪回归的古老传统：人物的，却抽象的；具体的，却恢弘的；这景，或这人，此动态，此安排，及时捕捉着一瞬间，却又肯定是永恒的。

当兆铭面对人物写生时，他以画笔迅速地在画布上标上几个符号，以此定下构图的重点，然后用稀薄的重色整体地铺上阴影暗部。这一切都在很短的时间内完成，接着，有别于这粗略的大体，他以从容的笔触一笔一笔地塑造画面形象，时而添加，偶尔也删减，轻抚并梳理出对象的形体。我没有看到过其他艺术家能“塑造形体”更熟练灵巧于吴兆铭。或许，因为这个技能对于他是如此的习以为常，我发觉他最令人激动的作品，是那些人物，只是部分显露——浮现，仅仅从背景里区别出来。好比米开朗琪罗的后期雕塑，让观者确信形体真正被捕捉在那厚厚的石头里——而在兆铭的作品里，则是存在于画布的空间中——这种体现要以大师的眼、心及手去诠释，只能如此。在我的思想中，这些画作像凭据那样验证了这一格言：“少即多。”

某些艺术作品之所以引人注目是因为技巧的光彩。兆铭对绘画媒介的精湛驾驭，不容置疑地成为他的作品中的审美因素。累积的反映是超乎寻常的魅力——他的作品让观者置身其中。当你欣赏他的画作时，作品不仅以卓越的技巧愉悦你的眼睛，并拨动你激荡的心弦。就像舞蹈表演编排——一个我自己在从事绘画之前的领域——这里的舞者、韵律、音乐、灯光、服饰必须协同以感动观众，同样在绘画里的各因素组合也必须激动观者，超越于那仅仅在画布表面的意图。尽管兆铭的绘画总是建立在对构图、设计原则的周密考虑，然而他又经常大胆地运用书法式的笔触及他那令人振奋的色彩，而光影效果的玩耍，却从不拘泥于理性化。观者将不会意识不到这种由创作后面传递而来的预测与努力。无论如何，即使在他描绘的宁静、冥想式的安躺着的人物，或是耀眼阳光下的风景，支配着你的感受是一种快乐、着迷的状态。这是对生命清澈的颂扬，当你注目于他的作品之时，是这样活跃亢奋，是如此一种入神的体验。

收集在册子里的作品，好比视觉上的盛宴，如同20世纪英国文学领域里的伟大人物，D·H·劳伦斯，一个英文小说家、诗人及画家，他写道：“美是一种体验，别无此外。这不是一种固定的模式，或一种安排的特征。这是某种感受，是一种洋溢于优雅，或是对优雅的意识交流。”吴兆铭的艺术是他对他的氛围予以激情的观察，以完美的技巧对优雅意义的演绎，而我们有幸地分享着这片洋溢的光芒。

玛格丽特·琼·威尔

美国肖像绘画艺术协会，加州负责人
美国俄亥俄州大学，舞蹈教授（1976—1986）
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INTRODUCTION

The first time I saw paintings by Zhaoming Wu I had an almost visceral reaction, like being struck in the solar plexus-though far more pleasant. I found myself at a momentary loss for words to describe the sensation, because what I was looking at was unmistakably contemporary, yet harkened back to centuries-old traditions; figurative, yet abstract; specific, yet universal: this location, or this figure, in this pose, this setting, was caught in a moment in time, yet had surely always been there, just so.

When Zhaoming demonstrates painting from life, he starts by making a few quick marks with his paintbrush on the canvas to situate the landmarks in his composition. Next comes a wash of dark tone to unify the shadows. All this happens in a short space of time. Then, out of this rough mass, the artist builds his image, stroke by deliberate stroke, adding, occasionally subtracting, caressing and teasing the form into being. No other practicing artist I am aware of "turns the form" more deftly than Zhaoming Wu. Yet, or perhaps because this ability is so habitual to him, I find some of his most exciting paintings are those where the figure is only partially revealed - emerging, as it were, out of the background. Like Michelangelo's late sculptures, the viewer is convinced that the form was indeed captive within the slab of stone - in Zhaoming's case, within the space of the canvas - and it took but the master's eye, heart and hand to release it, only so far. These paintings, in my mind, attest to the validity of the adage that "less is more".

Some works of art are arresting because of their technical brilliance. Zhaoming's virtuosic command of the medium of paint is doubtless a factor in the beauty of his works. But the cumulative effect is far more seductive - his paintings invite the viewer in. When one sees his works, they not only delight the eye with their technical excellence, they strike a responsive chord. As in a choreographed performance - my own sphere of endeavor before I started painting - where the dancers, their movements, the music, the lighting and the costuming must all conspire to touch the audience, so in a painting the elements combined should move the viewer beyond mere contemplation of what is on the surface of the canvas. Thus, while Zhaoming's paintings are always built upon carefully considered principles of design and composition, his use of daring - often calligraphic - brushstrokes and his exhilarating employment of color and play of light ensure that the effect is never cerebral. An informed viewer will not be unaware of the calculation and effort behind the creation of the work; however, the predominant sense one gets is of a joyous and ecstatic state, even in the quietly contemplative figures in repose or the luminous landscapes that he depicts. There is a celebration of life which is evident and which makes looking at his paintings such an active, engaging experience for his audience.

As you feast your eyes upon the collected works in this volume, consider what the English novelist, poet and painter, D.H. Lawrence, one of the greatest figures in twentieth century English literature, wrote, "Beauty is an experience, nothing else. It is not a fixed pattern or an arrangement of features. It is something felt, a glow or a communicated sense of fineness." Zhaoming Wu's art communicates the fineness he observes around him with such passion and consummate skill that we are privileged to share in the glow.

Margaret Tchong Ware
California State Ambassador, Portrait Society of America
1976 -1986 Professor of Dance, Ohio University, Athens, Ohio
1984 -1985 Consultant to the National Endowment for the Arts

直觉与理性的相遇

（《国际艺术家》杂志美国编辑部对吴兆铭的绘画创作的专访文章）

“情感内容并不仅是来自某种偶发性。”吴兆铭向《国际艺术家》杂志美国编辑珍妮弗·琼解释道，他如何将基于偶发性的情感与理性控制的决定相结合，以使他能让画面具有情调。

吴兆铭的作品约有四分之三是人物，但这并不真的是人物本身吸引着他，而是光源、模特儿、色彩、动态和衬布等许多方面的综合，以及数不清的情调唤起了他，让他投入到这个令人激动的题材。

为了在画布上捕捉着情调，兆铭在两个阶段里采用这种工作习惯。“首先，我用画笔以直觉感受很快地将素描调子及色彩略有夸张地铺上画面，”他解释道，“然后我就变得更为逻辑性和作出更理性的决定去完成作品。”这就是他确定如何在完成的作品里依然表述着那些激发着他的初衷及感受。

寻找启发点

兆铭知道能用以下两种方式中的一种，取得他的创作意图。有时他有了一个想法，然后他将会告诉模特儿大概的意图，并让她去演绎。有时他会只是让模特儿开始随意移动，当他看到某个他喜爱的瞬间，他会让她停下并保持这动态。

他谈到运用这两种方法时，当各种因素结合在一起而激发出一种情感回应，他便知道找到了他要的作品题材。他提及一个例子：“当我看着模特儿，而在那瞬间整个身体形状会让我想到起伏的山峦，光则如日出日落，我便意识到我对物体有了一种个人化的回应。”他接着讲，当动态、光和背景这些综合因素引起他的兴趣，激发着他的想象力并让他作出联想，他意识到这便是一个创作的好主意。一个情绪上的回应将会给予作品不寻常的特质。

像许多艺术家一样，兆铭喜爱写生模特儿，并通常在教学时与学生一起画模特儿写生。在这种情形，通常会让模特儿置于灯光下包括射灯下。但当他为个人工作室作品雇用模特儿时，他更愿意拍摄模特儿照片。在这种情形，他会让模特儿置于自然光下，然后再运用照片在拥有自然光的工作室里完成作品。

创作的冲动

在开始他的新作前，兆铭会用几分钟时间注视着模特儿或照片，研究他的题材。

“我就像在冥想”，他解释道：“我在思考，企图完全衔接或再衔接上画面背后的启示，以使我不仅仅是在描绘物体本身。”

鉴于此，他以快干的媒介在画布上很快地勾画出人物的位置和其它构图所需的形体。他声称比起用木炭条和铅笔起稿，当以稀薄的颜料和画笔来起稿时，他更觉自由。他补充说：“当握着长长笔杆的尾端时，我会感受到更多的运动节奏和自由。”他说喜爱非常自由的线，而且在开始时并不尝试画出非常精确的形体和边线。他有意在深入下一步前只抓住基本形和大的韵律。

下一步，兆铭则考量以基本形和韵律来构图，以此铺出大色块。他让这一步骤保持得尽量简单，将所有东西分为两或三个基本色调，光和暗，可能的话分出中间色调。用稀薄的颜料分出两或三个基本色调，并将所有东西整理为几个大形以保持画面的秩序。他提及：“我喜爱创造出几个结构性的大形，将所有的东西从开始就正确地衔接起来，我不希望看到物体只是分割的形状。”

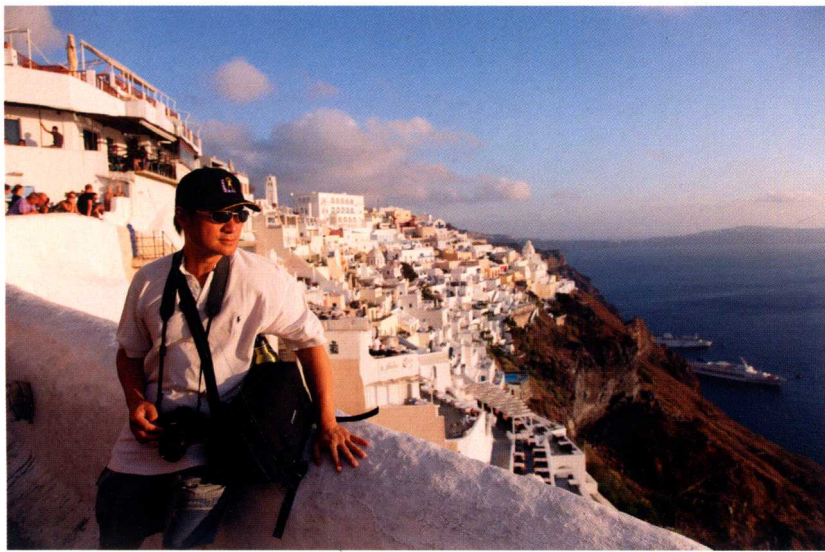
因为以松节水来稀释单色颜料，所以干得很快，他能马上铺上色彩。他再次表明他并不打算在第一色层非常准确地铺出物体色彩，他解释道，运用略有夸张的色彩或冷暖等，让他更自由地感受他的情绪和表现情调。“我经常运用某些并不一定真正存在那儿的色彩，但让作品更具个性”，他补充说。

作出深思的选择

在兆铭完成第一色层铺设时，他通常创造出充满情感力量的画面，但需要一些精细处理。正是在这一步，他开始作出更深思、小心的选择。他说有时他能准确地知道下一步该怎么做，但有时他需要长时间地思考去完成。

首先，他检查确定在构图中具有运动节奏和有意义的大小形。然后他同时看看黑白色调是否提供了光的正确感觉，以使物体表达出三维体积，让它们“转”入空间。最后，他作出几个选择，并将以此不仅控制观者如何去观看作品，同时也使观者在这儿找到怎样的情调。

兆铭举例说：“我非常注重边线处理，运用边线虚实以达到某种意图。实的边线多用于重点或靠近重点的地方，或者任何地方我想让观者的视线停下或减缓。我甚至以硬边在画面创造出某种张力或视觉强度。虚的边线让眼睛柔和轻松，创造出视觉的自由，甚至让边缘形状快速地转换。它们同



地中海采风
Mediterranean

时可让观者运用自己的想象力将形体的各个部分联系起来，完成形象的解读。柔和的边线是休闲及平和的。”

兆铭也以细节、质感和运用各种色层将观者的注意力置于画面焦点。在不重要的地方，他通常用大笔去概括画面，如形和笔触。但在更重要的地方，他乐于运用小笔描绘精致的细部和造出某种肌理。这未必是物体的肌理，这可能仅是色层本身的肌理。肌理特别体现在某些亮面，他通常使用某种未经任何媒介稀释的不透明颜料。“色层——笔触和厚薄——于我非常重要，在我认为作品完成前，须将干扰性的笔触去除。”

维系意念的启示

有可能的话，兆铭会乐于以一次性的风格去创作。在整个创作过程中，他总是对最初的想法保持一种情感表现的企图。因而他会以直觉与非常自由的方式开始他的画面，然后慢下来并在后面的步骤里作出更深思熟虑的决定。他感到这是最好的方式去捕捉住情绪并要让情绪肯定地贯穿着直到画面完成。

人物绘画对兆铭而言是非常激动的题材，而这却意味着面对这个题材时所能发挥创意的空间是有限制的，因为每个人都对人的身体外形很熟悉，这就并不容易将涌现的不寻常的创意保持于此。“但我乐于在有限中表述情感的挑战”，他谈道，“并且我打算在今后的日子继续人物画的创作。”

文章和作品刊于《国际艺术家》杂志(International Artist)第30期(封面以及第40-50页)。

Where Intuition Meets Logic

Emotional content doesn't just come through by accident; Zhaoming Wu explains to US Editor Jennifer King how he combines emotion - based spontaneity with controlled decisions so he can retain the mood in his paintings.

About three - quarters of Zhaoming Wu's works are figurative, but it is not really the figure itself that fascinates him. It is the many combinations of light source, models, colors, poses and backdrops, and the countless moods that they evoke that keep him involved with this exacting subject.

To capture mood on canvas, Zhaoming has adopted a habit of approaching his work in two phases. "At first, I paint very quickly and spontaneously, exaggerating the values and colors based on my emotions," he says. "but then I become much more logical and make very conscious choices to complete the work." This is how he makes sure his finished paintings still express the initial ideas and feelings that inspired them.

Finding the initial spark

Zhaoming notes that he gets ideas for his paintings in one of two ways. Sometimes he gets an idea, so he'll tell the model roughly what it is and let her interpret it. Other times, he'll ask the model to just start moving around. when he sees something he really likes, he'll ask her to stop and hold the pose.

Eitherway, he says he knows he's found a good subject when all of the variables combine to elicit an emotional response in him. He offers this example: "when I am looking at a model and suddenly the overall body shape reminds me of mountains or hills and the light seems like sunrise or sunset. I realize I am having a very personal response to the subject." He goes on to say that when the combination of pose, lighting and background catches his interest, excites his imagination and forces him to start making associations, he recognizes it as a good idea for a painting. An emotional response is what will give a work a unique quality.

Like many artists, Zhaoming prefers to work from life, and he usually does so when he is teaching and has a model for the group. In this situation, he usually works under artificial lightning, including a spotlight on the model. But when he hires a model to pose just for his personal studio painting, he wants to make the most of his time with her, so he usually shoots photographs. In this case, he prefers to pose the model under natural light and later work from his photos in natural light in his studio.

Working with spontaneity

Before he starts a new painting, Zhaoming takes a couple of minutes to look at the model or photograph and study the subject, “as if I were meditating,” he says. “I am thinking, trying to fully connect or re - connect with the inspiration behind the painting so that I am not just painting objects.”

From there, he begins with a fast - drying line drawing to quickly position the figure and any other element on the canvas. He claims he feels more freedom in drawing with a brush and thinned paint, as opposed to pencil or charcoal. He adds, “when I hold a long brush by its tip, I can feel a lot of movement and freedom and feeling.” He says he likes a very flexible line, and he doesn’t try to capture very precise shapes and edges in the beginning. His intention is to roughly capture the overall basic shapes and the general movement before moving on.

Next, Zhaoming considers the composition of the basic shapes and the movement as he establishes a value pattern. He keeps this stage very simple by separating everything into basically two or three values - light, dark and possibly a mid - tone. Thin washes of two or three values unify everything into several big shapes and show him the order of things. “I like to be creative in constructing the big shapes so that all of the elements are connected right from the beginning. I don’t want to see the objects as individual shapes.” he notes.

Because these washes contain turpentine, they dry quickly and he can soon move on to

applying color. Again, he says he doesn't try to be very precise with the colors in the block - in. He explains that this gives him the freedom to be sensitive to his emotions and to express the mood by exaggerating the color or temperature somewhat. "I often use colors that are not really there, but that makes the painting more personal," he adds.

Making thoughtful choices

By the time Zhaoming has finished blocking in the first pass of color, he has usually created a painting that is emotionally powerful but needs a little finesse. This is where he starts making more thoughtful, careful choices. Sometimes he says he knows exactly what to do next, and sometimes he needs a long time to finish.

First, he checks to make sure he has interesting large and small shapes and a sense of movement in the composition. Then he also looks at the values to see that they are providing the right feeling of light, and that they are making objects appear three dimensional, as if they are "turning" in space. And finally, he makes a number of choices that will not only control how we, the viewers, will look at his painting but also what kind of mood we will find there.

For instance, Zhaoming says, "I very much consider edge control, using both hard edges and soft edges for specific purposes. Hard edges are used mostly in or near the focal point or wherever I want the viewer's eye to slow down or stop. I may even use a hard edge to create some tension or intensity somewhere in the painting. Soft edges create freedom by allowing the eye to gently, easily, even quickly move across the transitions and contour shapes. They also let the viewer use their imagination to make connections, form relationships between parts and complete the image. Soft edges are restful and peaceful.

Zhaoming also likes to draw the viewer's attention to the focal point with detail, texture and paint application. In the less important areas, he usually uses a bigger brush to simplify things, such as shapes and brush strokes. But in the more important areas, he prefers to use a

smaller brush to put in some finer details and to create some texture. This is not necessarily the texture of the object; it can simply be texture in the paint itself. To create texture, especially in some lighter areas, he usually uses opaque paint that has not been thinned with any medium. "Paint application - the strokes and the thickness of the paint - is very important to me so I make sure I eliminate any distracting strokes before I call a painting complete."

Maintaining the inspiration

As much as possible, Zhaoming likes to work in the *alla prima* (all in one session) style of painting. Throughout the entire process, he always remains conscious of trying to express his emotional response to the initial idea. It's just that he works very freely and intuitively in the beginning, and then slows down and makes more deliberate decisions in the later stages. He feels this is the best way to capture his moods and make sure they come across in the finished paintings.

Zhaoming notes that figurative painting is very exacting because everyone knows what the human body should look like. For him, that means there is not as much room for creativity with the subject, which makes it harder to keep coming up with unique ideas.

"But I like the challenge of expressing my moods within limited parameters," he says, "and I intend to continue painting the figure for years to come."

油画作品——人物画

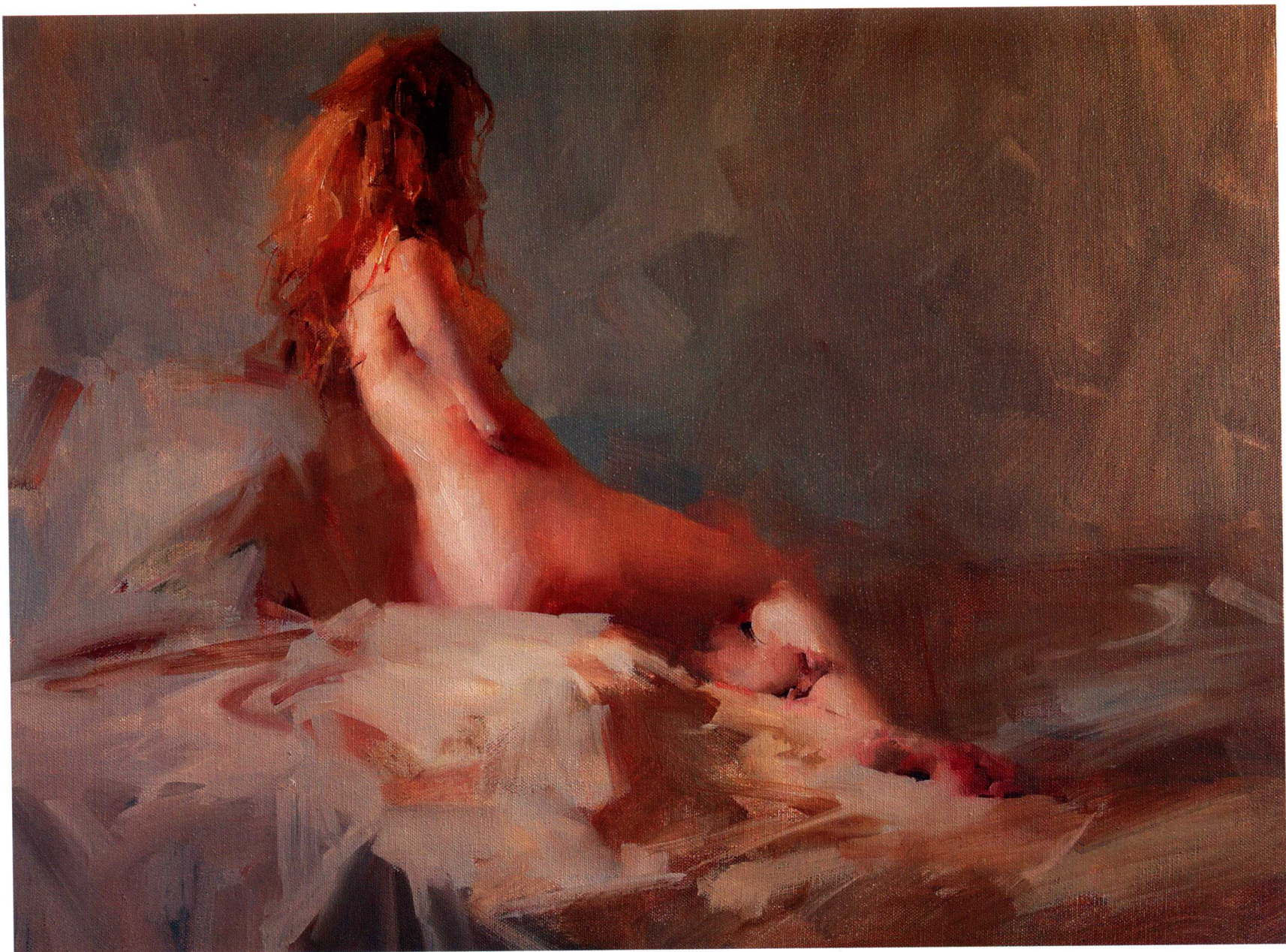
Figurative



童话
油画，40.64cm × 50.8cm
2011年

Fairy Tale
16"×20", Oil on Canvas
2011





灰色与银色
油画，40.64cm × 50.8cm
2011年

Silver & Gray
16"×20", Oil on Canvas
2011