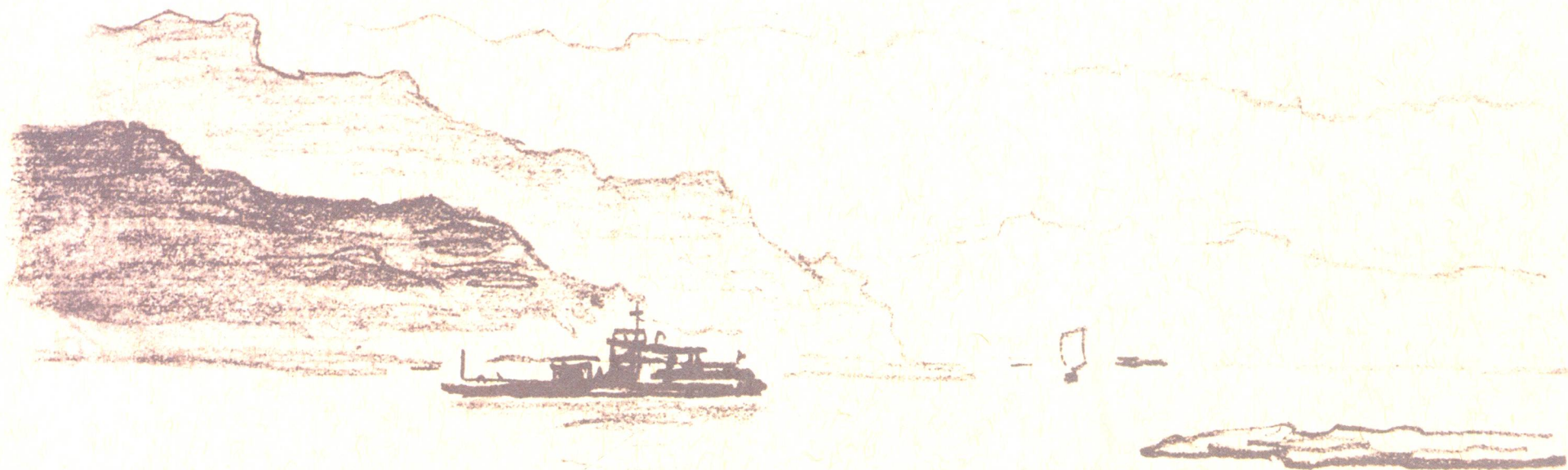


# 永恒的记忆 三峡

伍必端写生画集

Unforgettable Memories of the Three Gorges

Wu BiDuan's Sketch Collection



荣宝斋出版社

2013.10  
2013.2

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三峡

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写生画集



崇实斋出版社  
北京

图书在版编目（CIP）数据

永恒的三峡记忆/伍必端绘. —北京:荣宝斋出版社, 2012.10  
ISBN 978-7-5003-1299-4

I. ①永… II. ①伍… III. ①彩墨画—山水画—作品集—中国—现代②风景画—速写—作品集—中国—现代 IV. ①J221.8

中国版本图书馆CIP数据核字(2012)第212965号

装帧设计: 张志伟  
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摄 影: 杜志江

YONGHENG DE SANXIA JIYI

永恒的三峡记忆

出版发行: 荣宝斋出版社  
地 址: 北京市西城区琉璃厂西街19号  
邮 编: 100052  
制版印刷: 北京燕泰美术制版印刷有限责任公司  
开 本: 889毫米×1194毫米 1/12  
印 张: 21<sup>1</sup>/<sub>3</sub>  
版 次: 2012年10月第1版  
印 次: 2012年10月第1次印刷  
印 数: 0001-3300  
定 价: 290.00元

永恒的

三峡记忆



## “我以回忆的笔……” ——伍必端先生的“三峡写生组画”

徐冰

“我以回忆的笔，用青灰色的调子，淡淡的水墨，画了这座山城，……”这是伍必端先生对自己近40年前200多幅“三峡写生组画”自述中的一段话。我很喜欢伍先生的这些文字，讲述的是一个人在历史、社会、自然与画笔之间的所思所想，点到了艺术与现实关系的核心部分。其话语的诚恳，就像孩子向大人汇报自己的思想与作业一样。用这样的比喻来形容一位年近九旬，成就卓著的艺术家的经历，似乎并不合适，可是，如果你了解他一生艰难又传奇的经历；他与这个国家、这块土地、这里人民的关系，你就可以了解他的“大人”就是祖国的山川大地，就是养育他的人民。

伍必端先生1926年生于上海，由于家境贫寒，从小与父母失散，十二岁时，随姑母从南京逃难到武汉，姑母已经收养不起他，被送进了“战时儿童保育院”。日本攻打武汉，保育院将这些难童撤到重庆。由于各种机缘，1939年被送进人民教育家陶行知先生创办的育才学校学习。从此，这个流离失所的孩子的命运便与这个民族的命运紧紧地捆绑在了一起，与中国革命最精英的人士们有过朝夕相处的时光。他直接受到过陶行知先生的教导；他曾在重庆八路军办事处，在周恩来身边做过文案工作；直接受到了周总理的关怀。可以说，他是这个伟大事业大家庭中的一个孩子。

我是伍先生的学生，大学几年中他指导我们的创作。读研，他是我的导师，但他从未向

我们提起过他的过去。他给同学们讲艺术；善意、亲和、风趣，说起话来就爱激动。不管是谈社会时弊还是艺术，经常是讲到涨红了脸，整个身体都在颤动，讲解中途常要补充一句：

“我不会讲理论，但那种感觉太好了，我真是讲不出来呀”。但我们却从他讲课的整体氛围中，更多地体会到关于“艺术”和对艺术的态度。不是吗？属于“艺术”的部分，确实是难以用语言转述的。伍先生说话有一种特殊的节奏，同学们都很爱听。

伍先生的画，他的举止都透着这位老师的真诚与善良。这善良之心来自于他对磨难的体验，又被转化在对美的感受力上。

我有时会想：这种对同样一座山、一束光、一块颜色的感受和体会，在他拎着擦皮鞋的箱子，手里攥着一天辛苦挣来的钱，走在回住处的途中所看到的景色的感受，与他作为一个由国家聘请的专家的眼睛，感受到的会是怎样的同与不同的关系？我想：这，既是伍先生的风景画中每一块颜色、视角选择、构图取舍、运笔控制的特殊所在。“颜色”“视角”“构图”“运笔”这几个画画技术术语，一下子又将人生、感悟这些境界层面的内容，拉回到教科书的层面。但其实，画画的事情就是如此——它诚实地记录艺术家；这位技法使用者的全部。艺术家的本事，说到底是你这个人对生活，时代要说的话转换成艺术语言，落实在具体的画面上。这既是对上面的几个术语，甚至是更细致的艺术成分的、分寸的把握与决定，这决定既是由艺术家这个人里里外外的全部质量所左右的。内敛或张扬，淡泊或功利，你对人间冷暖的体验，当然包括你身上所携带的基因的质量；如果你想利用艺术炫耀或掩盖什么，也都会被反映在对每一笔的决定上。

在伍先生对自己作品的描述文字中，我们常能看到类似的描述：“万县解放也有快三十年了，但新的建筑不多。我喜欢这小城一条街，表面上看不过是一房接一房，一窗挨一窗，里面多少喜怒哀乐，都朦胧在这阴雨中了。……”或“那个时期，重庆受到日本侵略者残酷的大规模的飞机轰炸，成千上万的市民被炸死炸伤，房屋倒塌。那时的重庆时常被大雾笼

罩，这样的天气，日本飞机就不能来轰炸了……”

这是他对雾的处理的描述，这既是一幅风景画背后的厚度，也是每一个笔触中蕴含的内容。而三峡工程这个攸关民族利益，充满争议与未知的事情，由一位画家用特有的、审美的方式，表达出自己的关注。

在他介绍自己作品的文字中，我们也常能读到：“这部分我没有处理好……”“还是缺乏想像，应该把背景处理的更模糊……”这样的反思与遗憾，这常让我感动。这种对艺术对具体画面追求的虔诚，好像是一幅画面结果的好坏，似乎是一辈子中最重要的事。在今天这个夸张的、有水分的时代里，这一点看起来不足道的品质，又是多么的难得呀。

2012年9月21日



## “With a Brush of Nostalgia...” – Wu Biduan’s *Three Gorges Sketch Collection*

“With a brush of nostalgia, a grey blue tone, and slight ink, I drew the mountain city...” This excerpt comes from Wu Biduan’s narration about his *Three Gorges Sketch Collection*, which includes more than 300 sketch paintings about the Three Gorges that he created four decades ago. I adore his writing for it records his personal understanding of history, society, nature, and painting and reflects the essential part of the relationship between art and reality. His words are honest just as an innocent child reports his thinking and homework to his parents. Perhaps this metaphorical expression isn’t suitable to describe Mr. Wu, an eminent artist and professor in his 80s. However, when you thoroughly understand his painstaking but legendary life and his relations with the country, the land, and the people, you will realize that he just sees his motherland and the people as his “parents.”

In 1926, Mr. Wu was born into a poor family in Shanghai. As a child, he lost touch with his parents. At 12, he fled Nanjing to Wuhan during World War II, together with his aunt. However, his aunt couldn’t afford to support him anymore, and he was then transferred to a wartime nursery. Later, Japanese invaders attacked Wuhan. The nursery then transported refugee children under its guardianship to Chongqing. In 1939, Mr. Wu began to study in Yucai School founded by renowned educator Tao Xingzhi. Since then, the homeless boy has tied his own fate with the entire nation. Throughout his life, Mr. Wu had close contact with many elites of Chinese revolution: He received edifications from Tao Xingzhi, and later served as a secretary at the Eighth Route Army Representative Office in Chongqing, where he worked with Premier Zhou Enlai. If Chinese revolutionists were a family, Mr. Wu would be a child of the family.

As a student of Mr. Wu, I received his instruction in art creation during my college years. He was my tutor when I was in postgraduate school. But, he has never mentioned his past when he gave us art lectures. His speech sounds gentle, amiable, and humorous, and is full of passion. No matter talking about social abuses or art, he often blushed and even trembled due to great excitements. During his lectures, he often stressed, “I’m not good at teaching theories, but art gives me a feeling so fascinating that I cannot find words to describe it.” However, his lectures created an ambience that enabled us to better understand the meaning of art and hold a right attitude toward art. Indeed, it is hard to describe artistic truth with words. The special rhythms of his speech made all students concentrate on the lectures.

Both his art and behaviors embody his sincerity and kindness. His kindness derived from his experience of hardship, which is then transformed into his remarkable receptivity of beauty.

Sometimes I wonder if his feeling about the same mountain, the same thread of light, and the same color will differ with the change of his identity. Will the same sight he sees on his way home when he carried a box with shoes polishing appliances



and a little money he earned through a day's hard work is different from when he became a respectful expert working for the government? I believe this is why the tone, perspective, composition, and brush usage of Mr. Wu's landscape paintings are special. Such technical terminologies as tone, perspective, composition, and brush usage make the painting art sound like textbooks, rather than understanding of life. In fact, painting is the way in which artists honestly record their lives with all kinds of techniques. After all, an artist's job is to translate his personal understanding of life and the time into art language and then use it to draw specific paintings. In the process, the artist should grasp and determine foresaid terminologies and even more detailed art component. Whether he can do this well depends on his personalities and capacities – modest or ambitious, indifferent to or interest in fame and wealth. Of course, the quality of his natural gene also works. If you want to conceal or show off something with your art, such idea will also be mirrored on every stroke.

Mr. Wu often describes his own works with words like this: "It had been nearly three decades since Wanxian County was liberated. However, only a few modern buildings had been built. I like the street in the small town. Apparently, it was lined by rows of residences, but no one knew how many stories were hidden in the street shrouded by the drizzly rain..." or "At that time, Japanese warplanes often bombed the city, causing severe casualties and destroying many residences. Fortunately, fog often enveloped the city, and Japanese bombers would not make runs in such weather."

This is how he describes his feeling about fogs. Such feeling permeates in every of his landscape paintings and even every stroke. From a painter's unique, aesthetic perspective, he expressed his concern about the Three Gorges Project that has impacts on the entire nation and is full of controversies and uncertainties.

Also, Mr. Wu often comments his own works with words like this: "I didn't treat this part well..." or "It still lacks imagination, and I should further blur the background..." Such introspection and self-criticism impress me from time to time. This derives from his devotional pursuit for art perfection. It seems that nothing in his life is more important than whether he makes his work perfect. Today, such a seemingly insignificant moral character is already rare in a time full of exaggerations and falsehoods.

Xu Bing

September 21, 2012

永恒的二峡记忆

## 自序

我第一次过三峡是在1938年初。那时我十二岁，随姑母从南京逃难到武汉，被送进了“战时儿童保育院”。不久日本鬼子又要攻打武汉，保育院便将我们这些难童撤到重庆。我们坐的是民生公司的轮船，经过西陵峡，看到那巍峨耸立、峰峦叠嶂的山峰，弯弯曲曲的江流，我们这些孩子都兴奋不已。巫峡的奇石怪峰在云雾缭绕中隐约而现，瞿塘峡更是雄伟，两岸峭壁好似两扇巨大的山门，孩子们都看呆了。船行驶得很快，但三峡给我的印象却深深的留在脑子里。

1973年，我们美术学院的几个教师被调到国务院机关事物管理局为国宾馆画画。画了一段时间，大家提出需要出去到外地写生来充实自己。于是吴作人先生和夫人萧淑芳去了长白山，白雪石先生去了桂林，梁树年先生去了黄山，我立刻选择了三峡——这下可圆了我的三峡梦！在去重庆的船上，我经常站在驾驶仓窗外的栏杆旁，不停地画。船在行驶，两岸的景色不断变化着，我恨不得把这些景色都留在画面中。每路过某个县城镇子，轮船如果能停靠一段时间，我一定马上上岸找个地方画起来。这一次我虽然画了不少速写，但总觉得不过瘾，没有把我少年时的印象全部找回来。

1979年我第三次去三峡，同行的还有美院国画系的几位画家：黄润华、张凭、李行简。这次写生得到长江航运管理局的大力支持。每天早晨，我们乘坐安装航标灯的工作船出发，每到一个有特点的地方我们就要求航标船靠岸，上岸去画；下午工作船返回时，再把我们带



回驻地。用这样的方式，我们沿着三峡两岸去了不少地方写生。那瞿塘峡两岸拔地而起的崖壁，是那么雄伟壮观；巫峡幽深秀丽的山峰，在云雾弥漫中，变化无穷；小三峡正如诗中所说，“万峰磅礴一江通，锁钥荆襄气势雄”，两岸翠绿成阴，江水清澈见底。我访问了几个小镇，房屋多是靠崖而建，墙是石头砌的，路是石头铺的。人们背着背篓、挑着担子上山下山，古镇人的生活是那样的简朴平静。在西陵峡，看到了更多的高山险滩，船工们在旋涡中与江水搏斗，场面险象环生，其情其景深深地感动了我，运笔时充满了激情，回来再想画，但那种临场的感觉、那样的激情却无法再现了。一个多月的时间里，我画了一百多张彩墨写生，二百多张速写，可以说这些画都是有感而发，激情所致。

三峡承载了中华民族深厚的历史与文化：与三峡有关的蜀吴之争、屈原的《离骚》、李白杜甫的诗作，还有那惊涛骇浪中船工们激昂的川江号子……

现在的三峡是在建好大坝之后的新三峡，很多历史遗迹已淹没在江水下了，我的这些作品虽然只纪录了过去三峡的点滴风貌，但那逝去的不可再有的景色毕竟是宝贵的，用自己的画笔纪录下三峡历史珍贵的遗迹，这是我感到欣慰的。

## Foreword

Early in 1938, during World War II, I visited the Three Gorges along the Yangtze River for the first time. At age 12, together with my aunt, I fled Nanjing to Wuhan, where I stayed at a wartime nursery. Before Japanese invaders attacked Wuhan, the nursery transferred its refugees to Chongqing on a Minsheng Company ship. All children were fascinated by the rolling, lofty mountains along the zigzagging watercourse as our ship passed through the Xiling Gorge. Then, the grotesque peaks along the Wu Gorge emerged from the mist, and the steep cliffs flanking the magnificent Qutang Gorge loomed like two huge doors, stunning every child onboard. Even though ship moved quickly, the Three Gorges have been imprinted on my memory ever since.

In 1973, I was commissioned by the Government Offices Administration of the State Council to draw paintings for the State Guesthouse, along with several other teachers from our art academy. Later, we proposed to find inspiration from nature. Mr. Wu Zuoren and his wife, Xiao Shufang, visited Mt. Changbai, Mr. Bai Xueshi went to Guilin, and Mr. Liang Shunian to Mt. Huangshan. Without hesitation, I chose the Three Gorges – a destination haunting my dreams. Aboard the ship to Chongqing, I often leaned against the balustrades outside the control cabin while sketching riverside landscapes that constantly changed as our vessel moved forward. I strived to capture the dynamic scenery on canvases. Every time the ship anchored, I disembarked immediately and began to draw from the bank. Although I completed many sketches during the journey, my thirst for the Three Gorges based on my childhood memories still wasn't satisfied.

In 1979, I visited the Three Gorges for the third time, accompanied by Huang Runhua, Zhang Ping, and Li Xingjian, all painters from our academy's Traditional Chinese Painting Department. We received kind support from Yangtze Shipping Administration during our journey. Every morning, we boarded a buoy tender that cruised the river. We could disembark at any location worthy of drawing until the vessel took us back to our lodging in the afternoon. This arrangement enabled us to sketch many impressive landscapes along the Three Gorges, including the magnificent, skyscraping cliffs on both sides of the Qutang Gorge and the elegant, mist-shrouded peaks of the Wu Gorge, as well as the majestic Lesser Three Gorges that feature crystal-clear water and banks with lush vegetation. I visited several small towns, where most residences were built against cliffs and encircled with stone walls, and even roads were paved with cobblestones. Locals led simple, peaceful lives, and they were often found shouldering a basket or a pole while walking on mountain paths. The Xiling Gorge abounds with steep cliffs and dangerous shoals. Local boatmen bravely combat swirling torrents, and such a scene impressed me so deeply that I painted them passionately on the spot. However, such passion didn't last long when I returned home and tried to draw from memory. Within a month, I completed more than 100 colored ink paintings, plus over 200 sketches. All of them embodied my passion for the place.

The Three Gorges witnessed some of the most profound history and culture of Chinese nation. Historically, the Shu and Wu states battled each other there. The area was saluted in *The Lament* by Qu Yuan, a noted poet of the Warring States Period (475-221BC), as well as in poems by Li Bai: “For centuries, the singing of boatmen combating horrible billows reverberated over the gorges...”

Local landscapes transformed after the Three Gorges Dam was completed. Many historic sites are now under water. Although my paintings record only a small proportion of the spectacular landscapes of the Three Gorges, I still feel grateful that some of the since disappeared scenery and historic relics were somewhat retained with my brush.

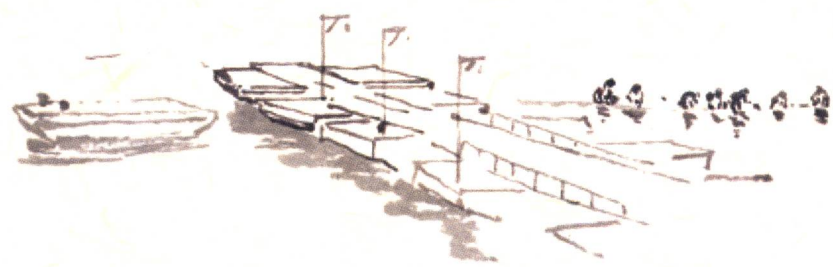




**伍必端**，1926年生于上海。1948年毕业于华北联大文艺学院美术系。1959年做为进修教师结业于前苏联列宾美术学院版画系，现为中国美术家协会会员，出版有：自传《刻痕》和《走过五十年：伍必端速写与随笔》。2012年，荣获全国文联颁发“第十届造型表演艺术成就奖”。

Wu Biduan, born in Shanghai in 1926, graduated from the Department of Fine Arts of the School of Literature and Arts, North China Union University, in 1948, and completed teacher's refresher courses at the Print Department of I. Repin St. Petersburg State Academic Institute of Painting, Sculpture and Architecture in 1959. He is now a member of the Chinese Artists Association. The books he published include his memoir Etching and A 50-Year Path: Wu Biduan's Sketches and Essays. In 2012, he was granted the 10th Award for Achievements in Plastic and Performing Arts by the China Federation of Literary and Art Circles.





# 目录

## 彩墨速写

春风杨柳写龟山	三	横石溪	六三
葛洲坝工程初创	五	山中气象站	六五
空岭	七	雨洒聚义坊	六七
轻舟过西陵	九	峡中小山村	六九
进空岭	一一	山村人家	七一
西陵帆影	一三	巫山庭院	七三
黄陵庙	一五	石桥溪水	七五
远眺黄陵庙	一七	巫山圣泉峰	七七
西陵多彩	一九	圣泉峰下	七九
青滩烟雨	二一	春雨淅淅	八一
绞滩站	二三	神女峰下航标站	八三
原木	二五	巫山秋韵	八五
西陵小岛	二七	光环树	八七
香溪官渡口	二九	那山·那林	八九
香溪河	三一	巫山叠嶂	九一
大宁河畔	三三	南岭云舞	九三
锦绣似的坡地	三五	雨后山岚	九五
香溪深处	三七	除却巫山不是云	九七
香溪传说	三九	巫山文风观晚晴	九九
秭归远眺	四一	巫峡港	一〇一
秭归石门	四三	雾中行	一〇三
风雨图	四五	巫山小镇	一〇五
山村石阶	四七	巫山云	一〇七
奇树林	四九	古镇路上	一〇九
晨阳照林	五一	旧园	一一一
大宁晨渡	五三	云绕山峦	一一三
香河小村	五五	云雨变幻	一一五
横石村	五七	巫峡云起	一一七
横石晨雾	五九	大溪	一一九
横石山村	六一	山泉	一二一