

吴冠中

Sketches

by Wu Guanzhong

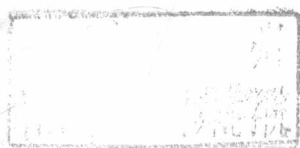
速寫集

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J 224/43 (WB)
吴冠中速写集

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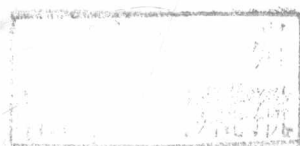
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自序

從五十年代中期開始，我作畫主要在大自然中感受，構思，構圖。八十年代以前的油畫，大都是揹着笨重的油彩工具在野地奔走，從不同角度或地點的寫生組合中構成作品，這，彷彿邊選礦，邊煉鋼。七十年代中期起兼作墨彩畫，也同樣帶着水墨工具採用同樣的創作方式。就這樣我肩挑着“貨郎擔”在祖國大地上跋涉了三十餘年。

其間必然常用素描、速寫捕捉形象，輔助構思、構圖的推敲。帶個速寫本本比揹油畫重武器輕便靈活多了，易於逮住轉瞬即逝的靈感。實踐證明，速寫本的作用愈來愈大。八十年代後我主要依靠速寫進行創作，挾個本本上山山下到處跑，早已不是對景寫生的“速寫”，而是同樣進行着邊選礦邊煉鋼的創作歷程。工作順利時，本本裏潛藏許多受孕的胚胎。每在一地寫生結束，歸途不怕行李丟失，因藏有胚胎的本本永遠隨身帶着回家，回家分娩去，享受分娩的痛苦與歡樂。

懷孕後一般總能按期分娩出新生兒，但藝術之胎並不以十月為期，有時長達數年，甚至數十年，胎死腹中的情況也往往是有的，因此我這些本本總須珍藏，不時翻閱，或一日，其間發出嬰兒的呼喊聲來。

數十年來積累的本本不少，尤其八十年代以來為多，其間魚龍混雜，良莠不齊，友人們勸我精選編印一本集子，作為我藝術歷程的回顧與見證。蔽帚自珍，我採納了這一建議，從五十年代開始迄今現存的大量畫稿中選出各時期有代表性的作品一百餘幅，編成集。其中不少作品早已演譯、創作成大幅墨彩或油彩發表公開展出於國內外，有心人當會在對照中揣摩出作者經營的苦心與得失；作為作者，願誠懇、坦率地裸露自己內心深處的各個角落。

我的油畫裸體已全被毀光，連大量的裸體速寫也一頁無存，最近翻閱舊稿時，居然發現了一幅在中央美術學院任教時的備課用男體，這幅習作一味為了體現當時學院的教學要求，缺乏自己的性靈，但却是幸存的唯一人體舊稿，故收入集子，以誌作者的歷史烙印。及一九九〇年，我終於重新作了一批人體，包括油畫、水墨與速寫。

生命尚未結束，作者將奔向何處，也許從這數十年的軌跡中可窺測前路，也許前路依然茫茫！

吳冠中

用简便之具，迅速扼要地捕获对象的风格，这是一般对速写的概念。

锻炼掌握这样的速写功力之外，我在“速写”中主要着力于意境与构图的推敲，采摘不同素材组成画面，实质上是水墨画或油彩创作的胚胎，我曾称之为“怀孕”。

或疏：数笔，或密：麻：，均係构思之图，非关时间之速与慢，

吴冠中

To most people, sketches are done using a simple tool to capture swiftly a brief outline or style of an object.

To me, sketching is an opportunity to sharpen my drawing skills by combining different scenes from nature. Which explains why my sketches often given birth to many paintings after a period of gestation.

Whether the sketches are done with a few, quick strokes or in great details, they are the sources of my inspiration. In this respect, the time taken to do them becomes irrelevant.

Wu Guanzhong



Preface

Since the mid-fifties, my works have been conceived, planned and done in contemplation of nature. Before the eighties, most of my oil paintings were done while I roamed the countryside, carrying my heavy painter's kit on my back, making sketches of nature at different places. That could be likened to selecting iron-ore and making steel at the same time. From the mid-seventies onwards, I also painted in ink and watercolour in a similar manner. I have been labouring for over thirty years travelling all over my motherland, with my painter's kit slung over my shoulder, just like a roaming pedlar.

Over these years, I naturally resorted to sketches with which I captured scenes as records for my future sources of inspiration. Besides, it is always easier to carry a sketchbook than a painter's kit. My practice over the years has proved that my sketch-books are invaluable to my work. Since the late eighties, I have been doing creative work based on my sketches. With a sketch-book in hand, I have wandered from place to place, up the mountains or down the valleys, making sketches from nature, and at the same time selecting the better ones for use in my paintings. When everything goes well, my sketch-book will be filled with "fertilized embryos". At the end of each trip, instead of worrying about losing my luggage, I would always make sure that my sketch-books were with me so that I could go home to bring new lives to my paintings and experience both the joy and the pains of "labour".

Pregnancy generally results in the birth of a baby, but an embryo in art may take months, sometimes even years or decades, to develop into a mature work of art. There are cases when embryos may not develop at all. For these reasons, I treasure my sketch-books, browsing through them from time to time. One day a new painting may emerge out of them.

Over the past decades, I have accumulated a good number of sketch books, especially those containing sketches done in the 1980s. These are a mixed bag. Some of my friends suggested that I select the good ones from them and get them printed, as a reminiscence and witness of the path I had travelled in my artistic career. One always cherishes his creation however poor it may be. I decided to heed their advice. Out of a large number of sketches done since the 1950s, I selected over 100 sketches representing various stages of my creative activities and put them into one collection. Some of these sketches have been developed into large Chinese brush paintings, watercolour or oil paintings, published or exhibited in China or abroad. Careful observers may compare these different versions and trace the process of my artistic creation and weigh the loss and gain that result in the process. As a painter, I wish to reveal my inner world, candidly and with sincerity.

My nude paintings in oil have all been destroyed. Of the large number of nude sketches, there is not a single one left. In looking through my collection one day, however, I came upon a male nude which I used in preparing my lectures at the Central Academy of Art. Tailored to the requirements of the academy, this sketch lacks in inspiration and liveliness. As it is the only nude I did that is still in existence, I have included it in this collection, as one of the footprints I have left behind. It was not until 1990 that I started to paint human figures again in oil, ink and sketches.

My life as an artist has not come to its end as yet. Where is the artist heading for? From these footprints left behind from the past decades, one may get some ideas of what is lying ahead. But it may still be a hazy future!

Wu Guanzhong

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1 人體習作

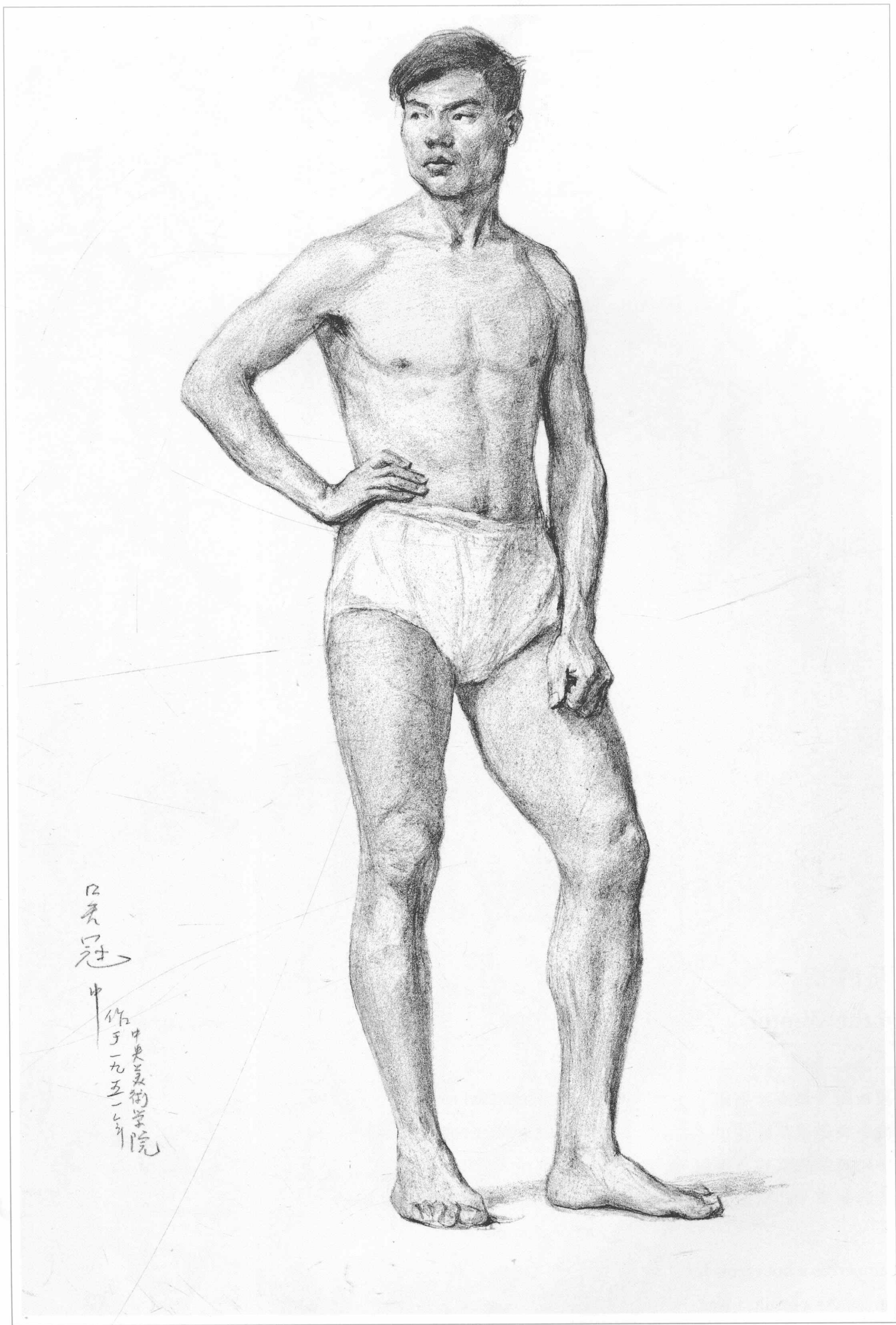
A study of Human Figures

1951 • 38.5 × 59 cm

我所作裸體均毀於浩劫，最近偶然發現這件素描，係在中央美術學院任教時為備課所作，雖缺性靈，卻是我早年唯一人體手蹟了。

All the nudes I did were destroyed at the time of political upheavals. This sketch which I discovered accidentally was done while I was preparing a lecture at

the Central Academy of Art. Though lacking in individuality and inspiration, it is the only nude I did in my early years that is still in existence.



2 冬天的樹

Trees in the Winter

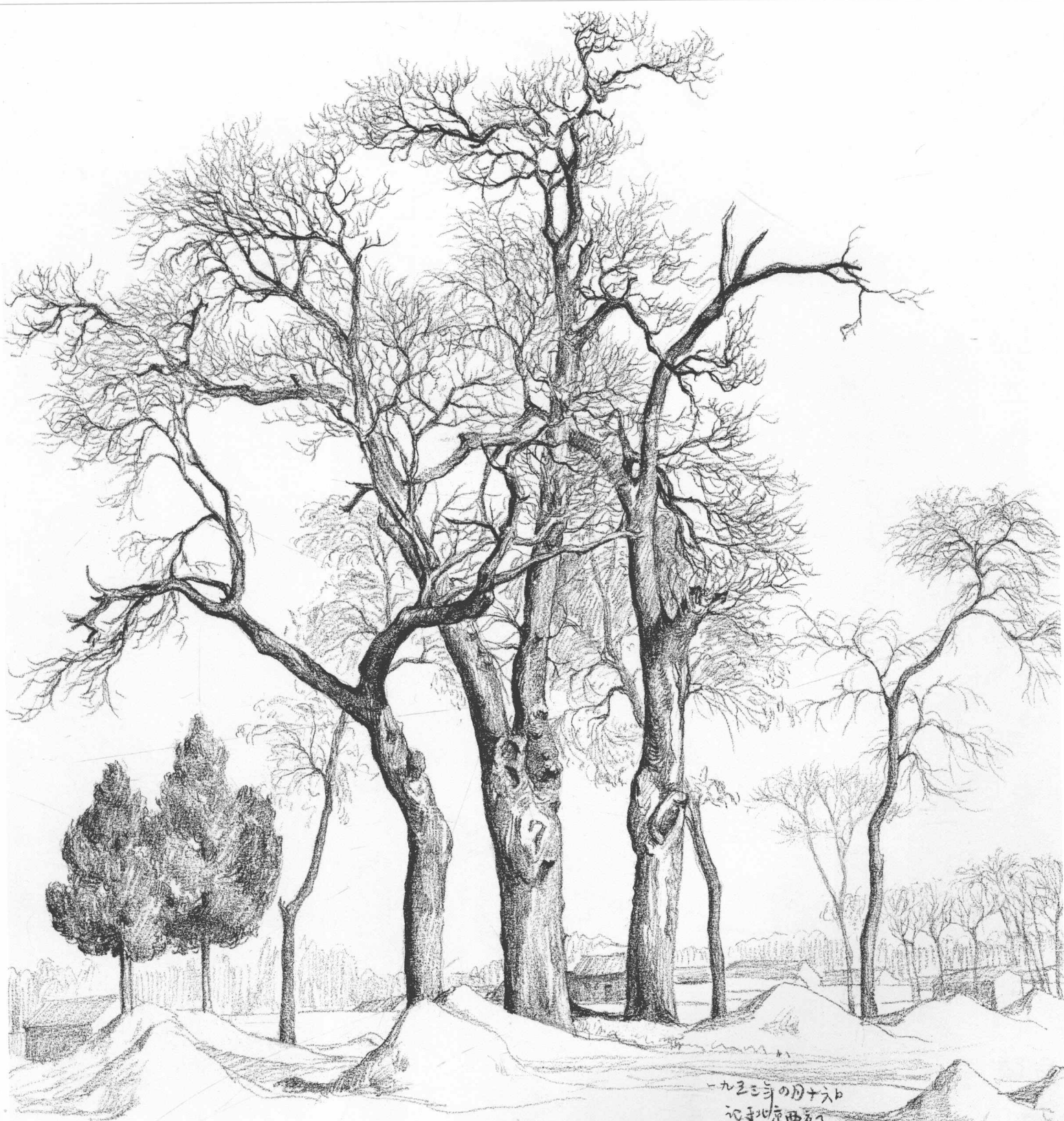
1953 • 29 × 37 cm

我的藝術觀被認為是資產階級的，因此被中央美術學院調出，到清華大學建築系教素描及水彩，配合建築系的要求，作樹的示范作品。

I was condemned as a bourgeois for my views on art. As a result, I was transferred from the Central Academy of Art to the Qinghua University

where I was assigned to teach drawings and water colour in the Department of Architecture.

I showed students how to paint trees by way of example.



一九五三年十月十六日
 记于北京西郊
 时授课于
 清华大学，寓西郊，老树长相伴。
 一九八八年追憶。



三十三年前舊作吳冠中 1988年八月。

3 毛驢

Donkey

1953 • 27 × 37 cm

