

An abstract painting by Wu Guanzhong, featuring dark, textured brushstrokes in shades of brown and black, with some lighter, yellowish-green areas. The composition is layered and expressive, with visible brushwork and some areas of apparent wear or peeling paint.

THE LANDSCAPE OF LIFE

生命的風景

吳冠中藝術專集

WU GUANZHONG'S ALBUM IN ART

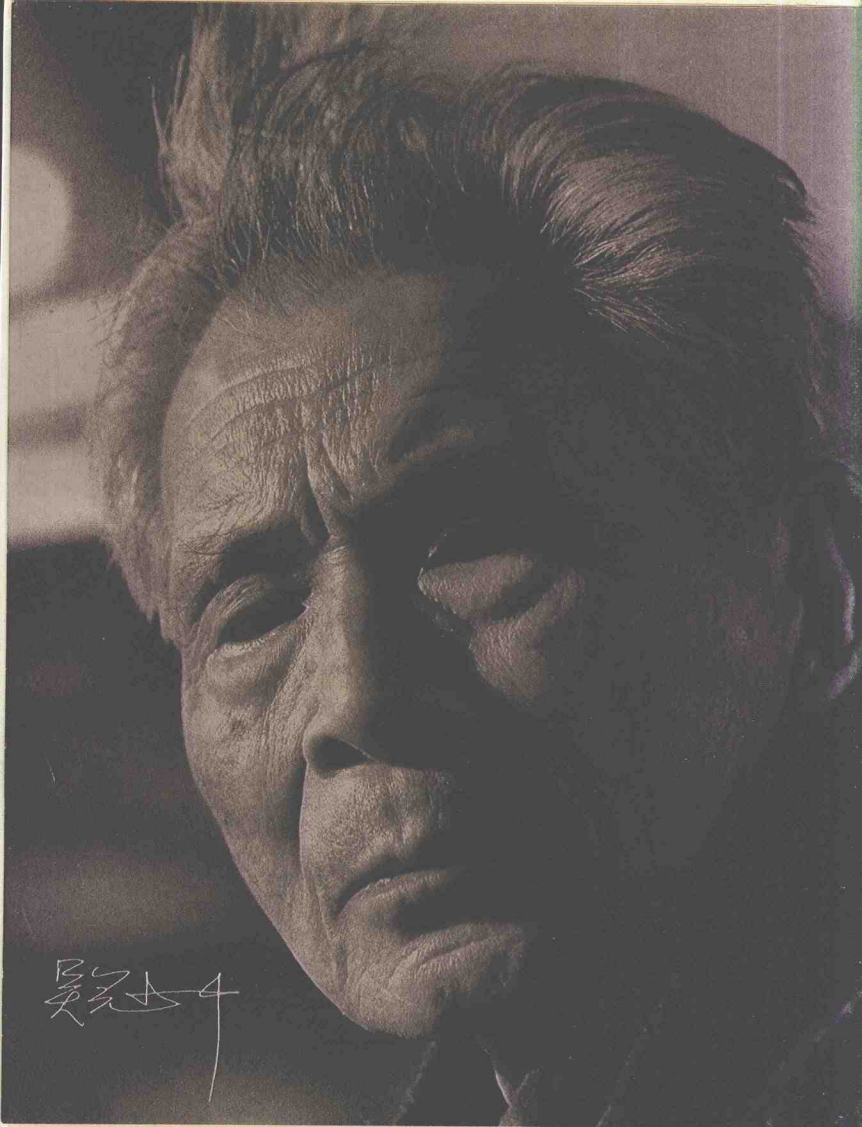
生命的風景

吳冠中藝術專集

Ⅲ卷

九十年代（上）

精選作品



吴冠中

THE LANDSCAPE OF LIFE

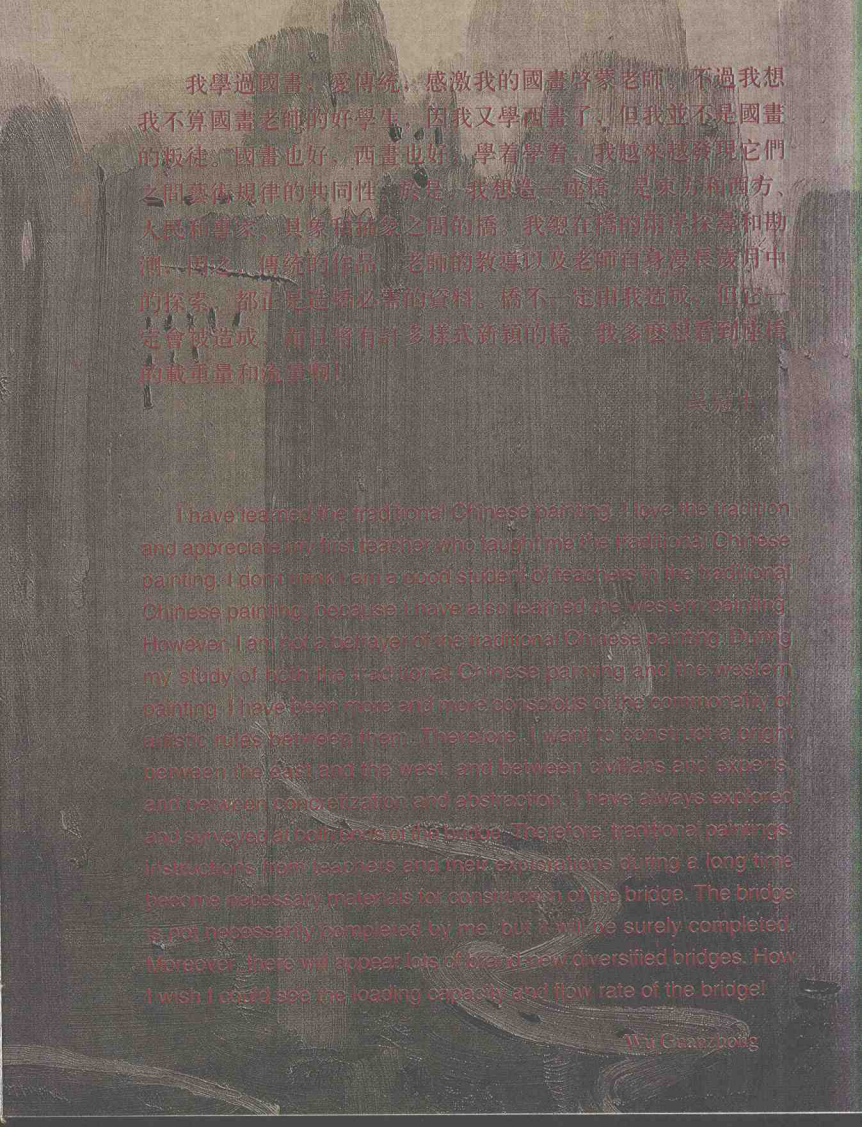
WU GUANZHONG'S ALBUM IN ART



SELECTED PAINTING IN THE 1990s (A)



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我學過國畫、愛傳統，感激我的國畫啓蒙老師。不過我想我不算國畫老師的好學生，因我又學西畫了，但我並不是國畫的叛徒。國畫也好，西畫也好，學着學着，我越來越發現它們之間藝術規律的共同性。於是，我想造一座橋，是東方和西方、人民和畫家、具象和抽象之間的橋。我總在橋的兩岸探尋和勘測，因此，傳統的作品、老師的教導以及老師自身漫長歲月中的探索，都正是造橋必需的資料。橋不一定由我造成，但它一定會被造成，而且將有許多樣式新穎的橋。我多麼想看到座橋的載重量和流量啊！

吳冠中

I have learned the traditional Chinese painting. I love the tradition and appreciate my first teacher who taught me the traditional Chinese painting. I don't think I am a good student of teachers in the traditional Chinese painting, because I have also learned the western painting. However, I am not a betrayer of the traditional Chinese painting. During my study of both the traditional Chinese painting and the western painting, I have been more and more conscious of the commonality of artistic rules between them. Therefore, I want to construct a bridge between the east and the west, and between civilians and experts, and between concretization and abstraction. I have always explored and surveyed at both ends of the bridge. Therefore, traditional paintings, instructions from teachers and their explorations during a long time become necessary materials for construction of the bridge. The bridge is not necessarily completed by me, but it will be surely completed. Moreover, there will appear lots of brand new diversified bridges. How I wish I could see the loading capacity and flow rate of the bridge!

Wu Guanzhong

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in the 1990s (A)

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in the 1990s (A)

Catalog of Selected Sketches
And Watercolor Painting
in the 1990s (A)

九十年代（上） 油畫精選作品

油畫誕生於西方，所表現的思想感情和審美情趣都是西方的。西方的東西我們也吃，西方的油畫我們也看。但是我們自己的畫家畫油畫呢？他必有跟人學舌的階段，但爲了掌握語言後用以表達自己的感受，他的作品必定比西方名畫更易爲鄉親們喜愛，油畫民族化是畫家忠於自己感受的自然結果！——油畫並不是洋人的專利，土生土長的中國油畫沒有理由自餒，祖國泥土的濃香將隨自己的作品傳遍世界，聞香下馬的海外觀衆必將一天比一天多起來！

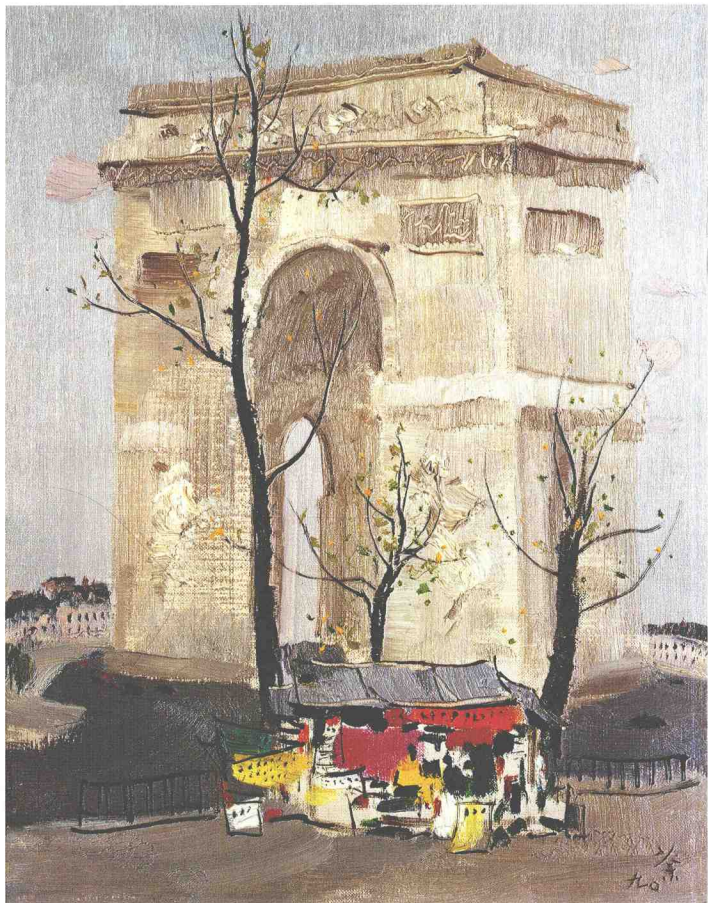
SELECTED OILS IN THE 1990s (A)

Oil painting originales in the West, it presents western philosophy, affation, and aesthotic taste. We can eat western food; we can appreciate western oils. Then how about the Chinese oils? We should learn first from others, then we can express our thought by painting. The painting with our real feeling will be more acceptable than the western oils. This is the nationalization of oils. Westerners do not had the patent of oil painting. We should not be discouraged, Chinese oil painting has its special flavor, and it will have more and more audiences around the world.

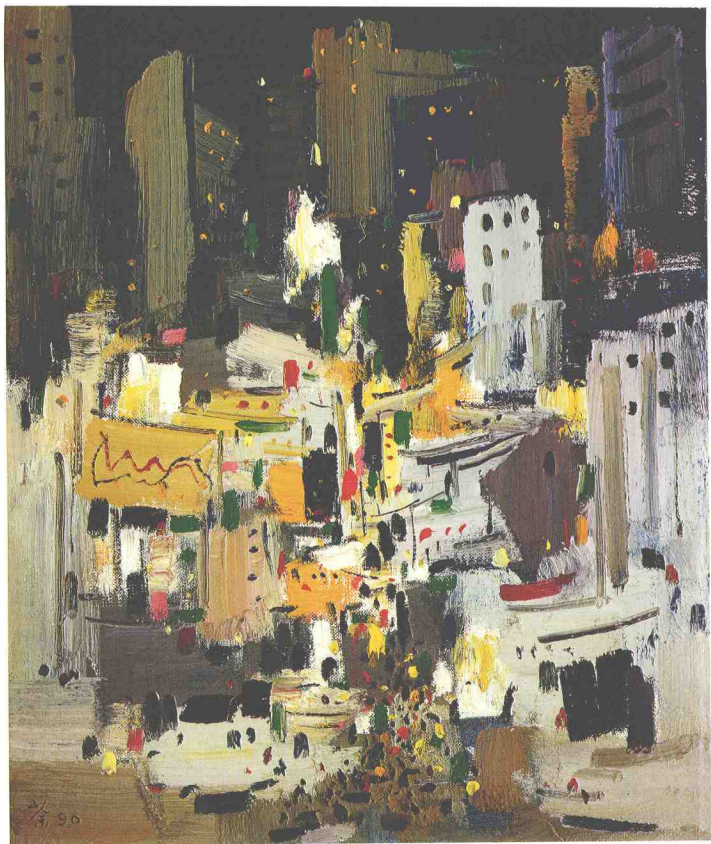
龐大、雄偉、悠久，已被推至歷史的高空，成為崇拜的偶像，但畢竟坐落人間，人間色彩多變。

On the painting

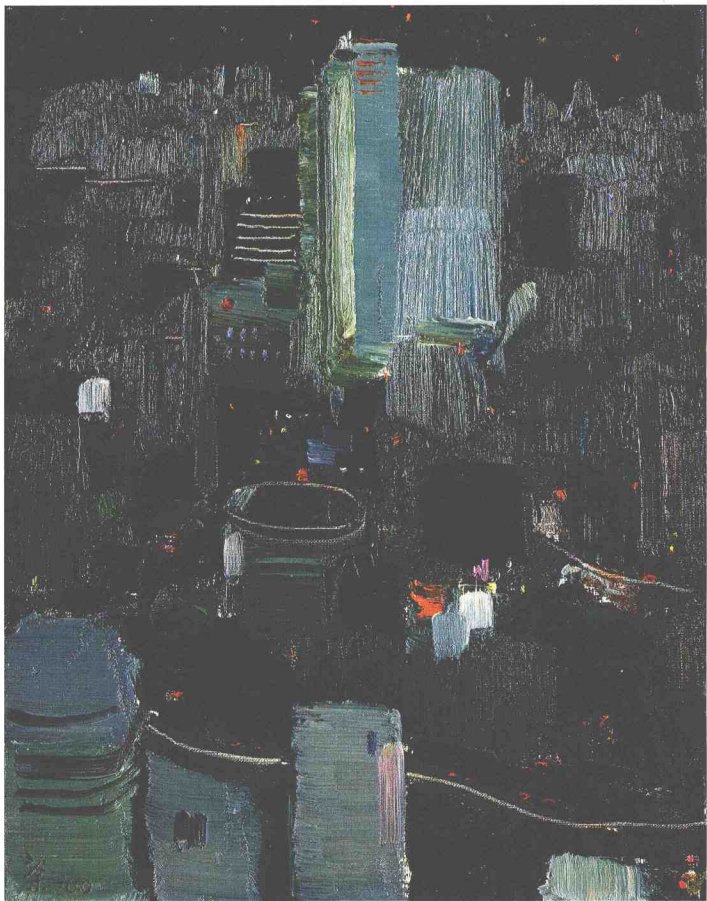
It is a huge, ancient, and impressive project, It has been written into history, and became an idol. Yet it is still located in the human world, a world that is diversified and ever changing.



凯旋门 41cm x 32cm 1990年 苏布·油彩 私人收藏
 Triumphal Arch 41cm x 32cm 1990 oil on canvas private collection



香港之夜 62cm x 52cm 1990 年 蔣布 · 油彩 私人收藏
Night of Hong kong 62cm x 52cm 1990 oil on canvas private collection



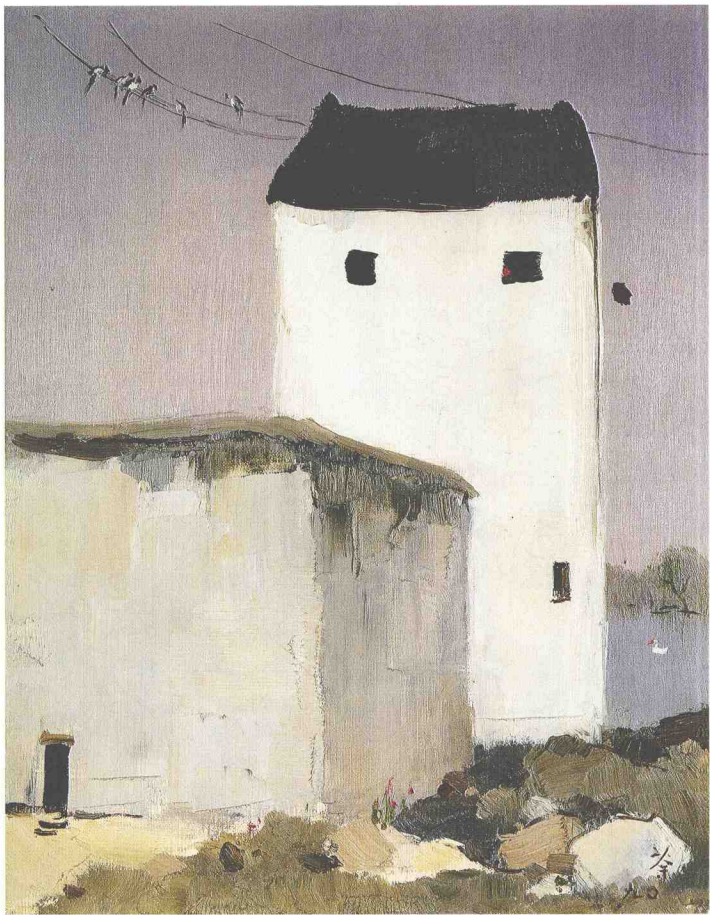
東京之夜 41cm × 32cm 1990年 麻布・油彩 私人收藏
Night of Tokyo 41cm x 32cm 1990 oil on canvas private collection

燭影搖紅，向夜闌，乍酒醒，心情懶。尊
前誰爲唱《陽關》，離恨天涯遠。無奈雲
沉雨散，憑欄杆，東風淚眼。海棠開後，燕
子來時，黃昏庭院。

宋·王詠《憶故人》

The survey of painting

When seeing the swallows under sunset, people cannot
help themselves to feel melancholy and become overly
depressed.



燕語 約 60cm × 40cm 1990 年 三合板·油彩 私人收藏
Singing of Swallows about 60cm x 40cm 1990 oil on three-ply board private collection

身居窑洞，心繫黄河。

On the painting

Living in cave dwellings, their hearts are tied to the Yellow River.



窑洞人家 32cm × 41cm 1990 年
麻布·油彩 私人收藏
Cave Dwellings 32cm x 41cm 1990
oil on canvas private collection

