

THE COMPLETE
WORKS OF TAILAI GUO

郭泰来全集 7

Cute Time Travel III
萌穿越(三)



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荣宝斋出版社 北京

图书在版编目 (CIP) 数据

郭泰来全集七·萌穿越 (三) / 郭泰来绘. —北京: 荣宝斋出版社, 2014.12

ISBN 978-7-5003-1793-7

I. ①郭… II. ①郭… III. ①艺术—作品综合集—中国—现代②绘画—作品综合集—中国—现代
IV. ①J121

中国版本图书馆CIP数据核字(2014)第273051号

责任编辑: 李晓坤

文字创意: 侯杰琼

责任校对: 王桂荷

责任印制: 孙 行

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王丽清

摄影: 许高远

GUO TAILAI QUANJI QI · MENGCHUANYUE 3

郭泰来全集七·萌穿越3

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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: 北京荣宝燕泰印务有限公司

开 本: 635毫米×965毫米 1/8

印 张: 27

版 次: 2014年12月第1版

印 次: 2014年12月第1次印刷

印 数: 0001-2500

定 价: 168.00元



齊白石

(1864—1957)

吳為山敬塑
北京畫院立

郭泰来 祖籍山东昌邑。

1957年，生于北京。

1963年，开始学习绘画，先后师从张晓莹、邓领祥、周思聪、冯湘一。

1989年，参加“美国纽约1989国际艺术水平大展”。

1990年，由北京国际艺苑美术基金会主办，在中央美术学院画廊，举办了第一次个人油画和国画作品展。

1991年，成为北京文联首批职业画家。由现任中国美术馆馆长范迪安策展作序，在北京国贸中心举办了“纪念毕加索诞辰110周年郭泰来油画作品展”。本届展览是当时艺术界纪念毕加索唯一的纪念活动，共展出27幅作品。

1993年，在北京观复斋举办个人书法展，纪念毛泽东100周年诞辰。同年30幅油画作品在香港中环画廊展出。

1994年，在北京画店举办小型油画展。

1997年—2007年，十年间通过反复的绘画实践和大量的阅读，逐渐打破传统艺术样式，奠定了郭泰来绘画艺术基础。

2008年，完善中国画新的表现形式与理论基础，赋予了中国绘画新的形式美感与独特内涵。

2012年，接受德国DCKD艺术交流协会邀请，“郭泰来艺术展”在德国杜塞尔多夫市埃尔布洛希宫殿展出。同年，“郭泰来德国艺术工作室”在德国杜塞尔多夫市埃尔布洛希宫殿正式挂牌。

2013年10月19日，在北京师范大学京师美术馆举办“郭泰来画展和学术研讨会”，与中央美院教授、中国美协理论部主任薛永年教授，中国文化书院（北京大学）导师刘传铭，中国艺术研究院研究员王端廷，北京师范大学艺术与传媒学院副院长甄巍教授，北京师范大学艺术与传媒学院副教授、美术与设计系主任古棕，北京师范大学艺术与传媒学院副教授郭必恒，麻省理工学院脑与认知科学系博士后、北京师范大学心理学院院长刘嘉教授，北京师范大学哲学与社会学学院副院长吴玉军教授，展开了跨学科的交流并产生了思想上的碰撞。在当今的美术史上，郭泰来的绘画艺术将会是一个独特的个案和一个无法绕开的艺术现象，值得书写一笔。

2014年10月25日，应德国Malkasten美术家协会主席Robert Hartmann和德国DCKD秘书长郭建的邀请，在德国杜塞尔多夫市，埃尔布洛希宫殿举办“异见”郭泰来和德国艺术家Fränk sàmmer的展览。

Tailai Guo

Artist

Ancestral home is in Changyi Shandong Province.

- In 1957, he was born in Beijing.
- In 1963, he started to learn painting, and he had learnt from those great masters including Xiaoying Zhang, Lingxiang Deng, Sicong Zhou and Xiangyi Feng.
- In 1989, he participated in "1989 International Art Exhibition in New York, U.S.A."
- In 1990, he held his first individual oil painting and traditional Chinese painting exhibition at the Gallery of China Central Academy of Fine Arts
- In 1991, he became the first professional artist in China Federation of Literary and Art Circles (CFLAC). Prefaced by Di'an Fan, the director of National Art Museum of China, "Tailai Guo Oil Painting Exhibition-in Commemoration of the 110th anniversary of Picasso'birth " was held at Beijing International Trade Center. This exhibition was the one and only activity held by the art circle for the commemoration of Picasso. There were all together 27 art works in this exhibition.
- In 1992, as a professional artist of CFLAC, he worked as the manager of Lufthansa Gallery.
- In 1993, he held his own calligraphy exhibition in Guanfuzhai, in memory of the 100th anniversary of Chairman Mao'birth. In this year, 30 pieces of oil painting of Guo were displayed at Zhonghuan Gallery in Hongkong.
- In 1994, small oil painting exhibition of Guo was held in Beijing Painting Shop(formerly known as Bejing Fine Art Company but now affiliated to Beijing Gehua Cultural Development Company).
- From 1997 to 2007, he was engaged in art practice and extensive reading. Gradually, Guo freed himself from the traditional art style and laid a foundation for his own art style.
- In 2008, Guo improved the manifestation and theory of Chinese painting and gave Chinese painting a new beauty of structure and unique connotation.
- In 2012, invited by DCKD(Deutsch-Chinesischer Kulturaustausch fur Kunstund Design e.v), which is an association for Germany-China art design exchanges, Guo held an exhibition in the palace of Elborich,Dusseldorf,Germany. In the meantime, Guo's studio has also been set up in Germany.
- In 2013, Guo was selected by DCKD. as the only artist for the project of "returning to the picasso route".
- On October 19th 2013 Jingshi Art Gallery of Beijing Normal University held Tailai Guo Painting Exhibition and Academic Conference. Professor Yongnian Xue, professor of China Central Academy of Fine Arts and minister of Theory Department of China Artists Association, Chuanming Liu, supervisor of Academy of Chinese Culture (Beijing University), Ruiting Wang, researcher at Chinese National Academy of Arts, Professor Wei Zhen, Associate Dean of Arts and Media College at Beijing Normal University, Zong Gu, associate professor of Arts and Media College at Beijing Normal University and dean of Department of Art and Design, Biheng Guo, associate professor of Arts and Media College at Beijing Normal University, Professor Jia Liu, post doctorate at Department of Brain and Cognitive Sciences of Massachusetts Institute of Technology and dean of Institute of Psychology at Beijing Normal University, and Professor Yujun Wu, associate dean of School of Philosophy and Sociology at Beijing Normal University, carried out interdisciplinary communication and shared their ideas in this event. In today's art history, the painting art of Guo Tailai is surely a unique case and inevitable art phenomenon, deserving recording.
- In 2014, on Oct.25, under the invitation of the Chairman of Malkasten Artists Association Mr. Hartmann and German DCKD secretary-general Guo Jian, the exhibition Heterogeneous Sight-Guo Tailai and Frank Sammer was held in the Palace of Elborich in Dusseldorf, Germany.

要不要向齐白石致敬

要不要向齐白石致敬？这在当代中国大概不应该是个问题。然而，事情的真相往往令人匪夷所思。越不像是问题的问题，恰恰是最应该被质疑的。尤其是被称为当代中国现代意识本体觉醒的艺术家郭泰来，在他的全集中画了一册《向齐白石致敬》时，暴露出问题的严重性已无法再沉默与漠视了。

关于齐白石赞美的“唱诗班”中，大概可分为以下三类人：一是有感于齐白石那些亲切的、民俗的题材，即过去曾经常见如今却罕见的花鸟鱼虫，蝶虾瓜菜。有感于白石老人化平凡为艺术，将人们习见而非见的美捕捉住并定格放大到纸上，让人一见倾心，欣悦莞尔。这类人不必懂中国画，更不必去关心线条的质量，构图的匠心，色彩的选择。他们可以对国画一窍不通，但却实实在在地享受着审美本真的欢乐。他们的赞美在人文主义的艺术理论上是最应该被珍视的。

二是数不胜数的“齐门弟子”。这些人不必是严格意义上的齐派传人，大凡愿意自己动手画两笔的人，都可以在白石老人那儿找到自己的母本作为自娱的驱动器，齐白石是他们的永动机。

三是一部分中国画家，希望通过追索齐白石的艺术之路，寻找出自己的语言风格和范式。对于这类人而言，齐白石就是传统、就是经典。

以上三种人当然有理由向齐白石致敬。遗憾的是眼下的致敬欢呼和关注却被另一种喧嚣

掩盖了，齐白石令人咋舌的市场天价和似是而非的传奇故事更为人们津津乐道。这样的致敬不仅仅令逝者无福消受也令生者啼笑皆非。

郭泰来是一位有思想深度、有个性的艺术家，如今他也加入了向齐白石致敬的大合唱，究竟是一声平庸的附和还是一种关于齐白石的另类解读与思考？这本画册里有郭泰来的答案。然而，郭之致敬在我看来，更像是一种轻谩的讽笑和坚毅的颠覆。

刘传铭

甲午仲秋记于京华放思楼

Should We Salute to Qi Baishi

Should we salute to Qi Baishi? This should not have been a question in the contemporary China. However, the truth is usually unimaginably queer. The more unlikely question happens to be most questionable. Especially, when Guo Tailai renowned as an artist of awakening subject of modern consciousness in the contemporary China painted a volume titled Paying Salute to Qi Baishi in his collection, perhaps we cannot be calm and indifferent to the seriousness of problems exposed for any more.

Among the “choir” praising Qi Baishi are possibly the following three types of people. The first type of people praise the close and folk themes of Qi Baishi, i.e., flowers, birds, fish and insects, butterflies, shrimps, melons and vegetables which were common to see in the past but are rare today. They praise the elderly Baishi for his turning ordinariness into art, capturing the beauty common to us but often neglected by us and framing and amplifying the beauty onto the paper so we will feel pleased in the sight of it. They need not understand Chinese painting, need not care about the quality of lines, the originality of composition and selection of colors. They can know nothing about Chinese painting, but they are really enjoying the genuine joy of aesthetics. Their praise should be most treasured in the artistic theories of humanism.

The second type of people are the numerous “disciples of Qi Baishi school”. They need not be descendants of Qi school in a strict sense. Anyone that wants to paint can find a parent model from the elderly Baishi to be the driver for their self-entertainment. Qi Baishi is their perpetual motion engine.

The third type of people are some Chinese painters who wish to follow the artistic path of Qi Baishi and find their own language style and pattern. For them, Qi Baishi is the tradition and classical.

Of course, the above three types of people have a reason to pay a salute to Qi Baishi. Pitifully, the salute, hailing and attention have been covered by another kind of uproar. The sky-high market price of the works of Qi Baishi and the plausible legendary stories are a delight for people to talk about. Such kind of salute not only is nothing to the departed, but also is ironic to the living.

Guo Tailai is an artist with a deep thought and individuality. Now he has also joined the chorus of salute to Qi Baishi. Is it a mediocre echo or another kind of interpretation and thought about Qi Baishi? You will find his answer in this album. However, in my view, the salute made by Guo is more of a kind of slight ridicule and firm subversion.

Chuanming Liu

Jinghua Fangsi Mansion in the mid-fall of 2014

“语丝”的语丝，处处得意	叶的 No.3	一新 No.1	第一只湖里的螃蟹比最后
处（音读楚）	缅甸怀特，无名的代理牧师	西域之路让汉朝食谱焕然	一只更美味 No.4
爱大，情仅是爱的一部	木本情人	一新 No.2	第一只湖里的螃蟹比最后
分 No.1	尼采与勃兰兑斯的蒸蒸友情	西域之路让汉朝食谱焕然	一只更美味 No.5
爱大，情仅是爱的一部	情义自在 No.1	一新 No.3	加薪了，买点鱼子酱吧
分 No.2	情义自在 No.2	西域之路让汉朝食谱焕然	过好日子 No.1
爱大，情仅是爱的一部	情义自在 No.3	一新 No.4	过好日子 No.2
分 No.3	日光、月光、灯光，任何	西域之路让汉朝食谱焕然	过好日子 No.3
爱大，情仅是爱的一部	光下都无新事	一新 No.5	过好日子 No.4
分 No.4	如果牵牛花被真空收放在蓬	西域之路让汉朝食谱焕然	过好日子 No.5
安徒生对东方有点玩世不恭	皮杜的巨型有机玻璃箱里，	一新 No.6	过好日子 No.6
百花里拾遗，有吉兆耶	你会觉得它是什么？ No.1	西域之路让汉朝食谱焕然	过好日子 No.7
笔比枪更有力量	如果牵牛花被真空收放在蓬	一新 No.7	过好日子 No.8
毕加索的红花运	皮杜的巨型有机玻璃箱里，	西域之路让汉朝食谱焕然	马克思先生不在楼上
朝朝暮暮仿佛若有隐瞒的	你会觉得它是什么？ No.2	一新 No.8	佳偶 No.1
吉庆	萨姆尼特人送来许多金子	西域之路让汉朝食谱焕然	佳偶 No.2
瓷是多情的，China知之No.1	慎防刺猬随时一吻 No.1	一新 No.9	佳偶 No.3
瓷是多情的，China知之No.2	慎防刺猬随时一吻 No.2	西域之路让汉朝食谱焕然	佳偶 No.4
电脑参禅，不知可否？	慎防刺猬随时一吻 No.3	一新 No.10	佳偶 No.5
浮士德在阿尔卑斯山谷中	铁锤情夫，伊凡是够味的	西域之路让汉朝食谱焕然	佳偶 No.6
梦吟	为什么我还要替葡萄作传	一新 No.11	佳偶 No.7
个人从来不用为路灯付费	记呢？	西域之路让汉朝食谱焕然	将我按在心上，犹如朱红
海涅向往的莲花，终年开	我周围太多草本情人	一新 No.12	的记印 No.1
满在后海河岸	显示艺术，艺术家隐藏	西域之路让汉朝食谱焕然	将我按在心上，犹如朱红
画儿就是画家的话	献给中国梦	一新 No.13	的记印 No.2
欢喜和上进的能量	一颗大珠得来真正不易	西域之路让汉朝食谱焕然	将我按在心上，犹如朱红
基督山伯爵的新情怀	英国人喜欢把房子和院子弄	一新 No.14	的记印 No.3
借我一双慧眼，反观西方	的漂漂亮亮，过周末 No.1	西域之路让汉朝食谱焕然	我将再来
经济根植于文化 No.1	英国人喜欢把房子和院子弄	一新 No.15	薄伽丘的后院
经济根植于文化 No.2	的漂漂亮亮，过周末 No.2	西域之路让汉朝食谱焕然	从薄伽丘的后院，便可望
经济根植于文化 No.3	英国人喜欢把房子和院子弄	一新 No.16	见文艺复兴已隐现
经济根植于文化 No.4	的漂漂亮亮，过周末 No.3	当价格上涨时，有些人反	每个体面的家庭，花盆稳
科学家和哲学家住在一幢房	英国人喜欢把房子和院子弄	而会买更多	放，小鸟歌唱
子的两个地方	的漂漂亮亮，过周末 No.4	第一只湖里的螃蟹比最后	一个精灵，在欧罗巴悠游
拉伯雷的东方观是粗枝大	知其白守其黑	一只更美味 No.1	传统的莱茵河鲤鱼游到我
叶的 No.1	自然植物比凡尔赛的国王更	第一只湖里的螃蟹比最后	面前
拉伯雷的东方观是粗枝大	傲慢	一只更美味 No.2	夜袭美丽的智慧型武器
叶的 No.2	做回两小时风景画家	第一只湖里的螃蟹比最后	
拉伯雷的东方观是粗枝大	西域之路让汉朝食谱焕然	一只更美味 No.3	

我喜欢三位大师：

一个是西方的毕加索，

一个是东方的齐白石，

一个是儿童大师。

我20多岁时，学习过齐派大写意，时隔30多年，我又重新温习齐白石的绘画，感想颇多。

毕加索晚年也临画过齐白石，可见齐白石的绘画对西方大师也是很有影响的。

有一个著名的故事，当有人问毕加索为何不去中国看看时，他说你们中国有个大师叫齐白石，我可不敢去。

—— 郭泰来

I love three masters:

One is Picasso of the West,

One is Qi Baishi of the East,

The third is the children master.

When I was at 20s, I ever learned the freehand brushwork of Qi style. After more than 30 years, I have many thoughts when I reviewed the painting of Qi Baishi once again.

At his old age, Picasso also imitated the paintings of Qi Baishi, indicating that the paintings of Qi Baishi also have an influence on the masters of the West.

According to a famous story, when someone asked why Picasso did not go to China for a visit, he replied that he dared not go because there was a master called Qi Baishi in China.

——Tailai Guo

“语丝”的语丝，处处得意处（音读楚）

Bits and pieces of Yusi, with pride there and here

137cm × 68cm

纸本水墨

ink-wash painting

2014



爱大，情仅是爱的一部分 No.1

Love is bigger, affection is only part of it No.1

137cm×68cm

纸本水墨

Integrated material

2014

佳入常在口頭
香向大師齋
白石即子明
甲午馬年春末

郭春
來印



爱大，情仅是爱的一部分 No.2

Love is bigger, affection is only part of it No.2

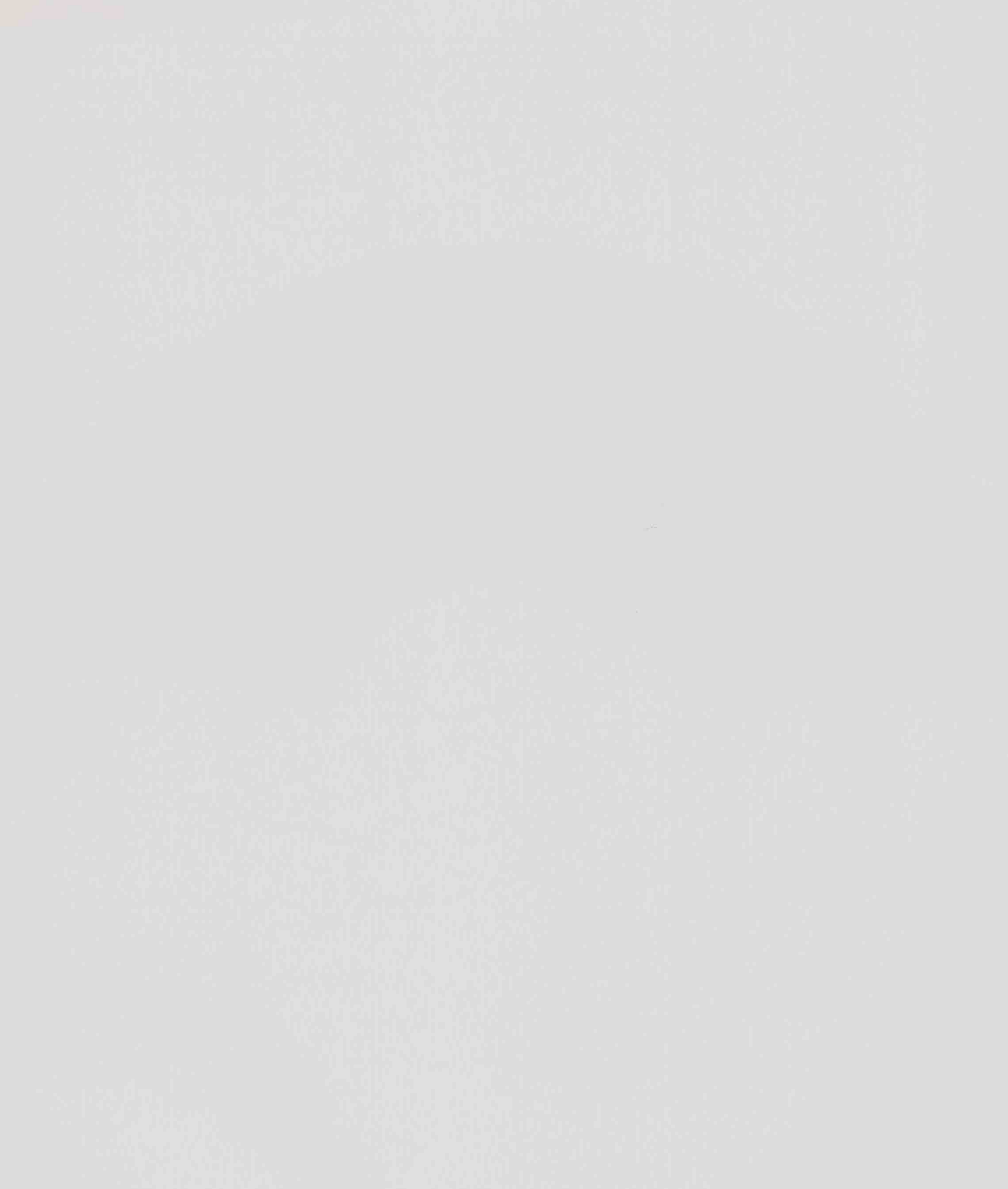
39cm × 65cm

纸本水墨

Integrated material

2014





爱大，情仅是爱的一部分 No.3
Love is bigger, affection is only part of it No.3
39cm × 39cm
纸本水墨
Integrated material
2014

白馬年
習日甲午
師家白
向大

豐

