



何揚吳茜畫集

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COLLECTION OF PAINTINGS BY HE YANG AND WU XI

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何揚作品 Painting by He Yang



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印度總統文卡塔拉曼在北京會見何揚、吳茜夫婦時互贈禮品。

Indian President Ramaswami Venkataraman met He Yang and Wu Xi in Beijing and exchanged gifts with them.

1992年5月印度總統文卡塔拉曼訪華期間，由印度駐華大使館安排，于5月18日在北京釣魚臺國賓館會見了畫家何揚、吳茜夫婦，并接受了他們贈送的繪畫作品。

近年來，何揚、吳茜夫婦為增進中印兩國人民的友誼做了許多有益的工作。

At the arrangement of the Indian Embassy in China, Indian President Ramaswami Venkataraman, during his visit to Beijing, met Painters He Yang and Wu Xi at the Diaoyutai State Guesthouse on May 18, 1992 and received the paintings they presented to him.

In recent years He Yang and Wu Xi have done much to promote friendship between the peoples of China and India.

何揚作品 Painting by He Yang



吳茜作品 Painting by Wu Xi



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序

中國藝術研究院近代現代美術研究室主任 郎紹君

畫

家何揚、吳茜伉儷，情投志合。畫風殊異。

何揚自幼酷愛繪畫，有一股闖勁和拼勁，敢畫、敢變，提出開創“新主題主義畫派”，作品不僅面貌多，更以色彩見長。他的民俗畫，內容多取材于民間傳說，畫面注重平面分割，色彩強烈、豐富，造型誇張，代表作有《魯班的傳說》和曾獲中國民俗畫大獎賽一等獎的《母系氏族摩梭人的溫泉》等。他的裸體畫，半實半幻，亦人亦景，人景掩映。人較寫實，性征突出，景近寫意，甚至抽象，揮染不拘一格，極為放縱不羈，如《愛蓮之說》等。他的抽象畫亦多姿多彩，如《舟山印象》等。總的說來，何揚的作品充滿幻想，熱情洋溢，具有一種世俗的狂放特質，其突出特點是色彩敏感而厚重強烈，富有刺激性。

如果說何揚的作品得益于工藝美術的功力，吳茜則見長以隨機性、意趣性的水墨寫意，但也可在她的一些作品（如《故鄉》）中偶爾窺見其工藝美術和色彩方面的根底。有意思的是，吳茜似乎不象何揚那樣多幻想，愛衝動，而是耽情于淡泊、清寧。其作品甚至有點孤靜、荒涼、自然而原始的水墨境界。她的《濤聲》、《夜色》

等作品，筆墨厚重闊大，頗有些丈夫氣。吳茜雖出生于南方蘇州，氣質却近于北地的強悍與素樸。她勤于作畫，却不輕易參加畫展，雖然法國蒙特卡羅國際現代繪畫展入選了她的《夜色》，但她仍以“廢畫三千”的精神，對藝術進行探討，實屬難能可貴。

何揚和吳茜已步入中年，都經歷過坎坷而豐富的人生際遇，有着自己多彩的生活經驗和心理經驗，但如何將這些經驗化為藝術的內涵與精神泉源，是他們，也是廣大中年藝術家面對的嚴峻課題。步入中年的藝術家容易因為長期習慣于依循某種模式進行思維，從而形成了思維的定勢性，這種思維定式排斥個人內心的豐富經驗，而只按某一種方法對外界某一類的事物作積極的反應。在文化轉型時期，一些人漠然自守，或力圖從思維習慣中掙脫出來。在年輕一代咄咄逼人的創造力面前，表現出焦慮和超越現狀的欲望，由于種種內外負擔和阻障只能處于欲望階段，何揚和吳茜負擔不多，却能勇敢進取。我相信這對夫婦會揚長避短，繼續奮鬥，對藝術奉獻更多的真誠和努力，取得更為矚目的成就。

1991年12月29日于紅廟南望北顧樓

Preface

Lang Shaojun

He Yang and Wu Xi, husband and wife, get on well with each other, but as artists, differ in style.

He Yang has loved painting since childhood. In art he has the fearless spirit of a pioneer. In the course of his practice, he has initiated the "New Subject School". His paintings have a wide range of subject matter and are rich in colour. Most of his genre paintings draw inspiration from legends and folktales, and are bright in colour and exaggerated in form. Examples of these works are *The Legend of Lu Ban* and *The Hot Spring of the Matriarchal Moso* which won first prize at a national competition of folk paintings. His nude paintings are surreal and elusive, portraying figures and scenery to complement each other in one picture. The figures are realistic and predominate, and the scenery is obscure, even abstract. One example of this is the painting *Loving the Lotus*. He Yang has also produced many fine abstract paintings, one of which is the *Impression of Zhoushan*. To sum up, He Yang's works are full of fantasy, free from vulgarity, unrestrained, heavily coloured and highly appealing.

If it can be said that He Yang's paintings benefit from his study of arts and crafts, then Wu Xi is noted for her free-hand ink paintings, although the traces of arts and crafts are clearly discernible in some of her works, *Hometown* for example. It is interesting to note that, unlike her husband

He Yang who loves to indulge in fantasy and is easily excited, Wu Xi prefers elegance and tranquillity and sometimes even loneliness in her paintings. A serenity and pristine nature dominate her work. *The Voice of Huge Waves* and *The Dim Light of the Night* with their powerful brushwork are fine examples.

Although Wu Xi was born and raised in Suzhou south of the Yangtse River, she possesses the strength and simplicity normally associated with people of north China. She is prolific but hesitant to display her works, despite the fact that her painting *The Dim Light of the Night* was selected for the Monte Carlo International Exhibition of Modern Art. She unswervingly pursues her art.

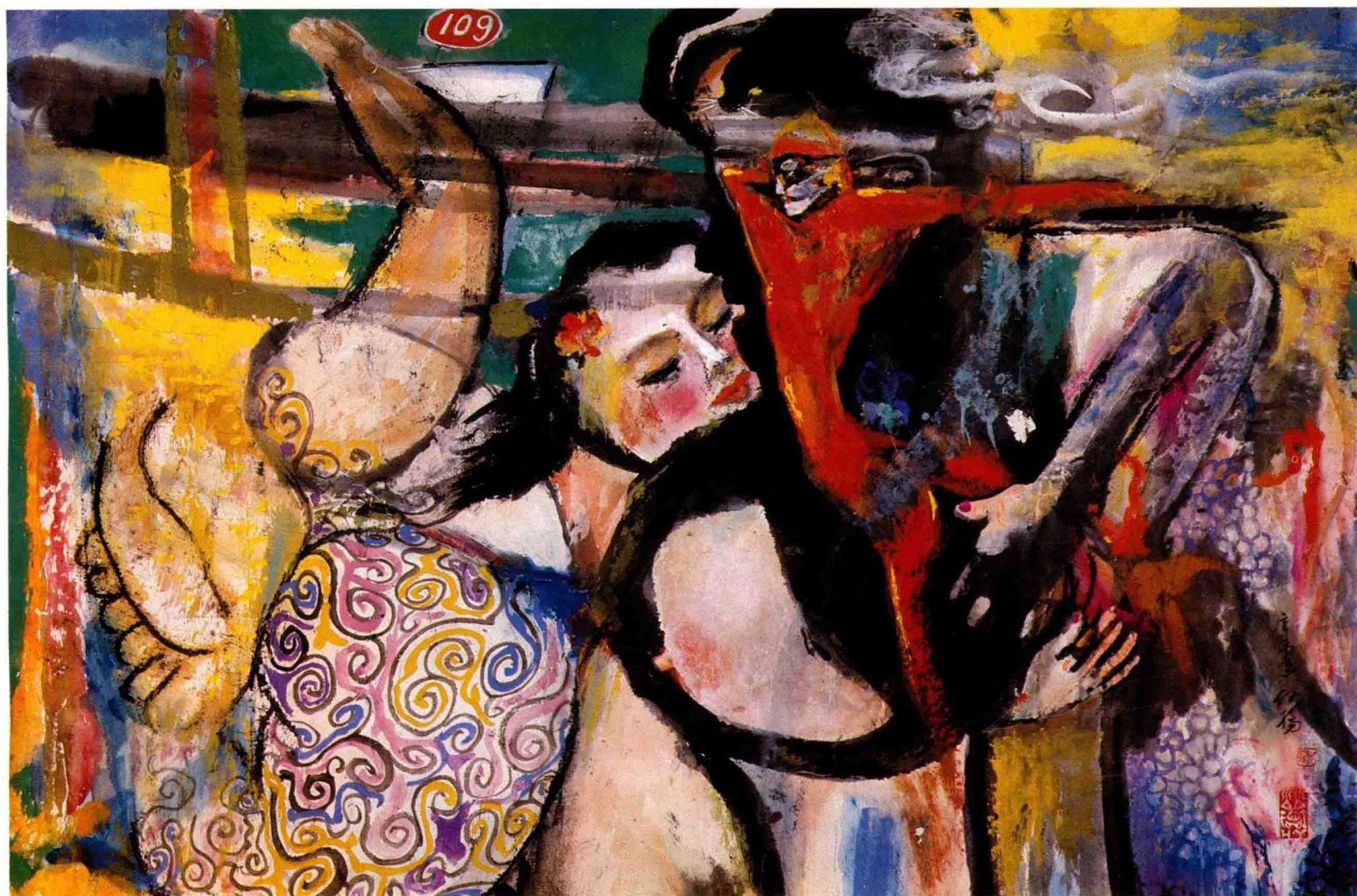
Both He Yang and Wu Xi have now reached middle age. They have encountered many hardships and lived through difficult years and obtained many colourful experiences. How to transform life's experiences into creative art and a spiritual source is new for them as well as for other middle-aged artists. It is my belief that as long as they develop their strengths and overcome their shortcomings, their tenacious efforts and spirit of sacrifice will bring them even greater success.

December 29, 1991

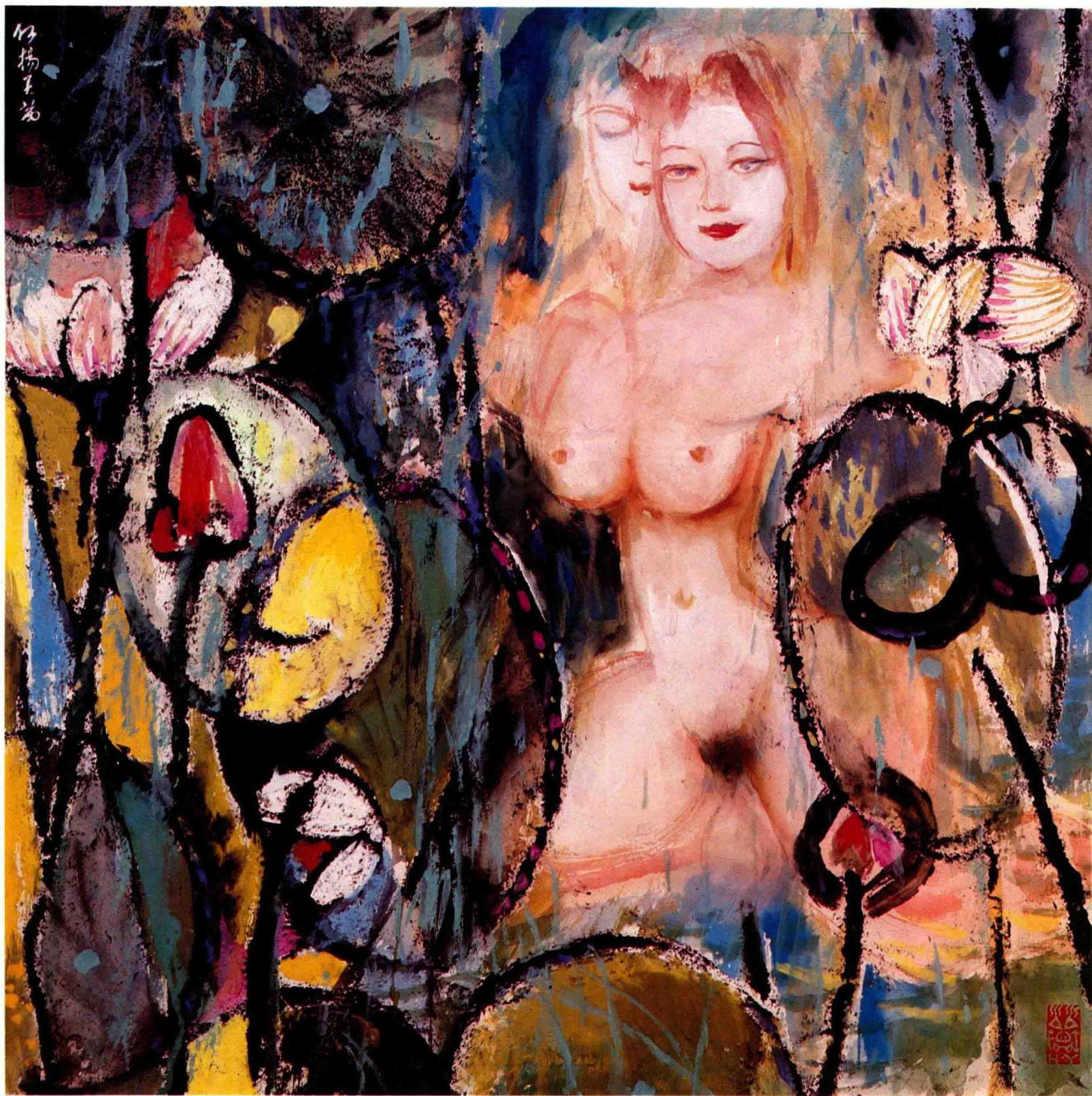
Lang Shaojun is director of the Modern Art Office of the China Art Research Institute under the Ministry of Culture.



母系氏族摩梭人的温泉 (940×940mm) The Hot Spring of the Matriarchal Moso



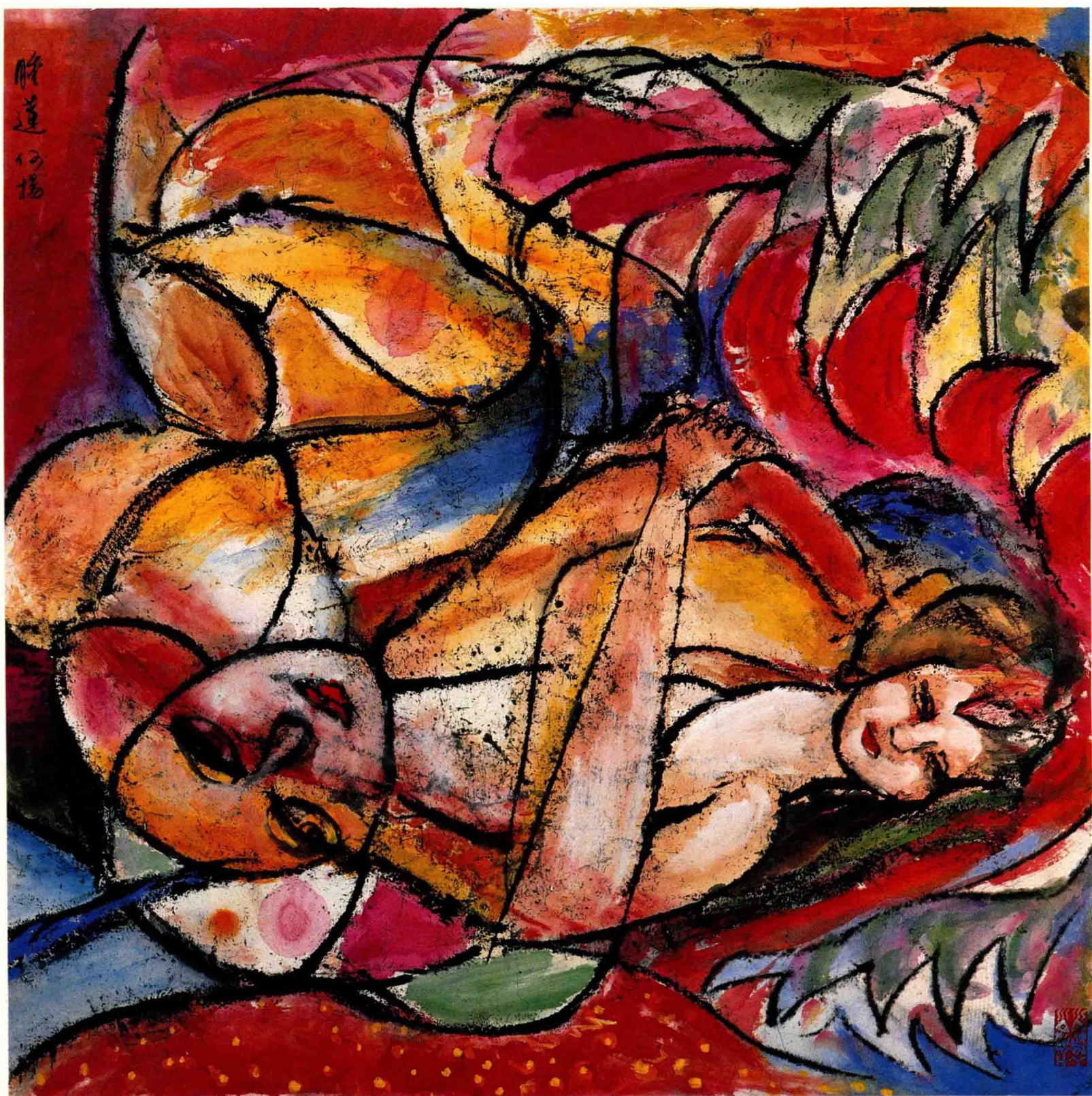
山西小蘋果之夢 (690×990mm) Little Apple's Dream



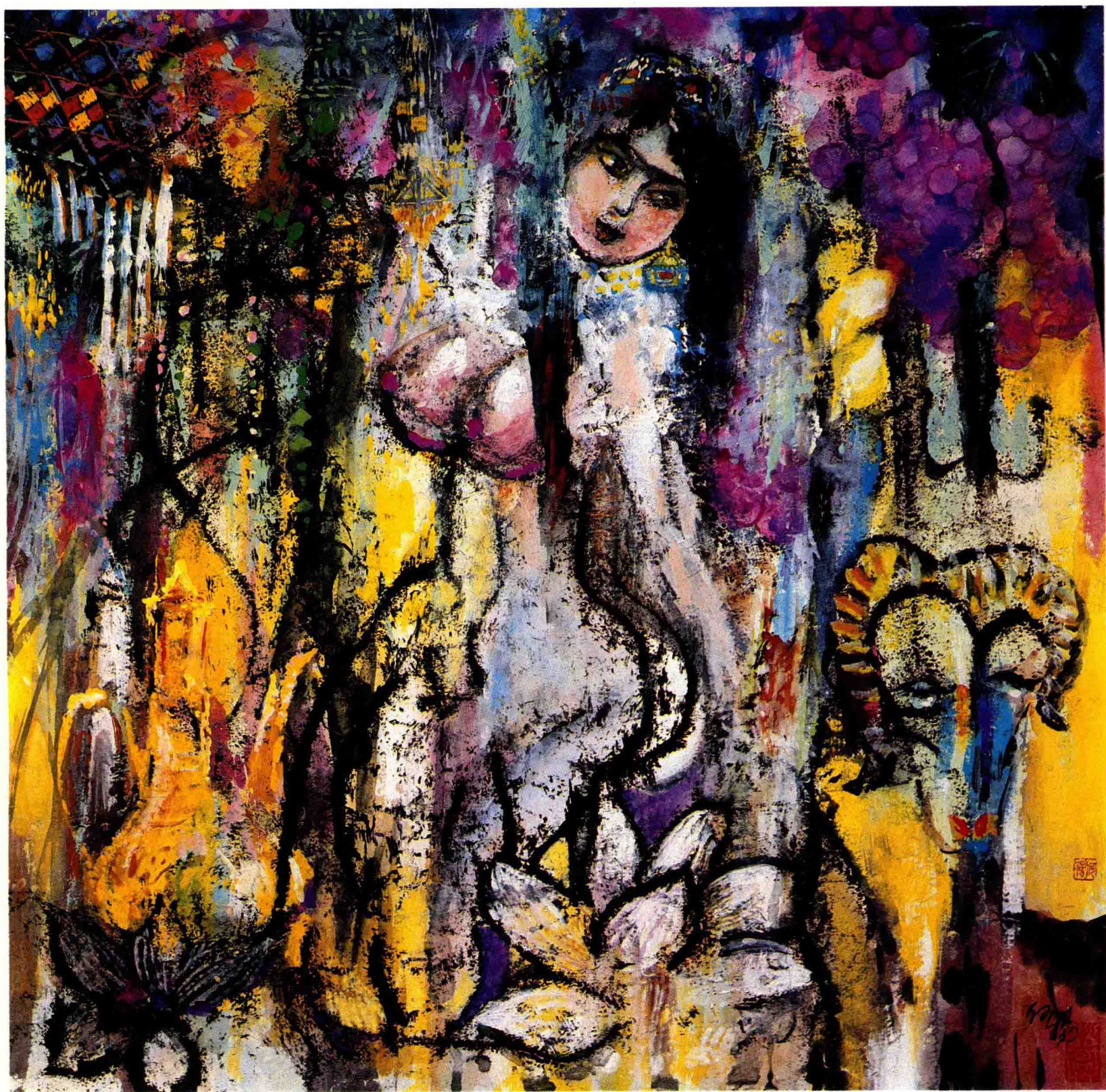
愛蓮之說 (670×680mm) Loving Lotus



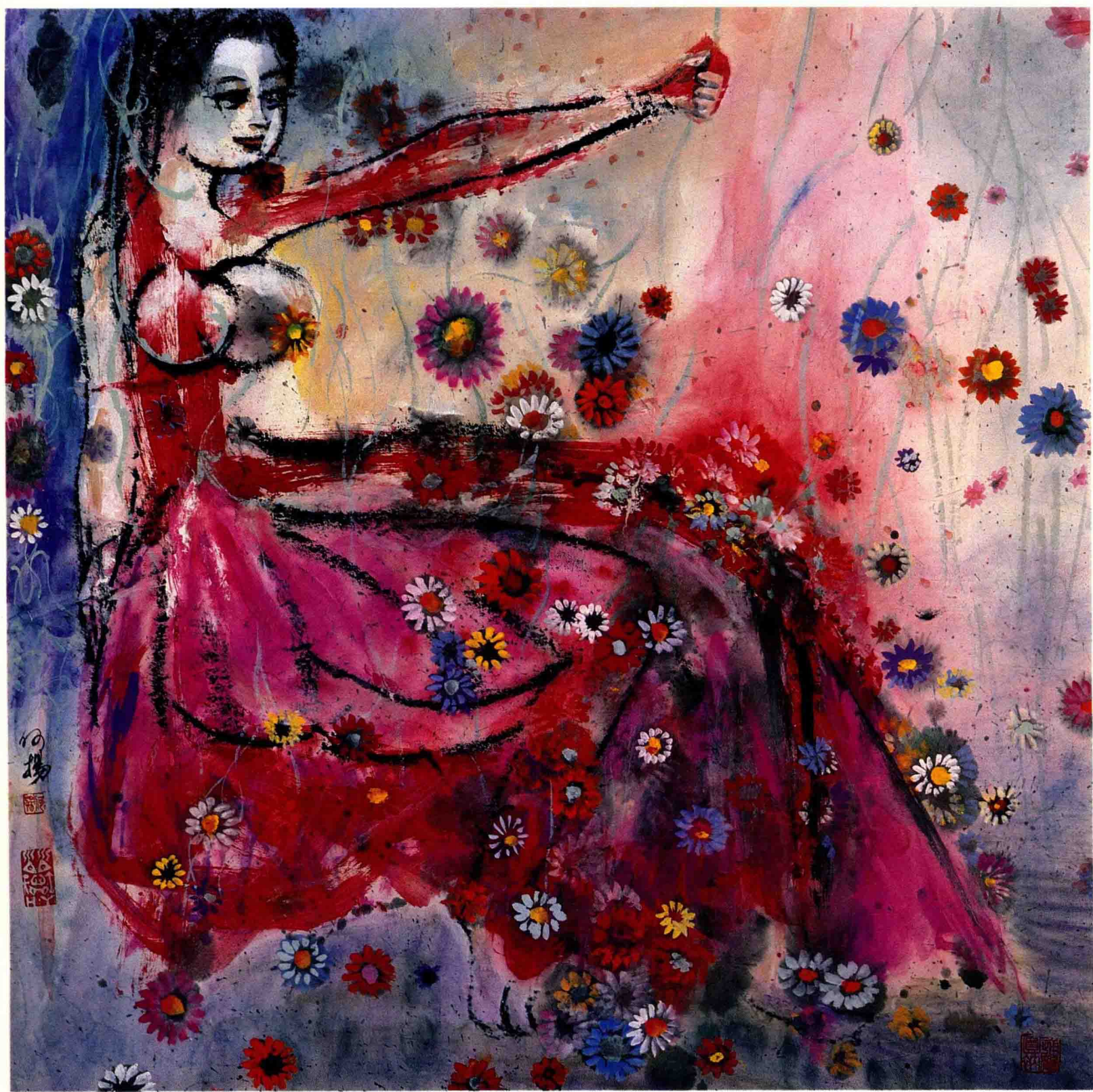
躲起來的天使 (670×680mm) Hiding Angel



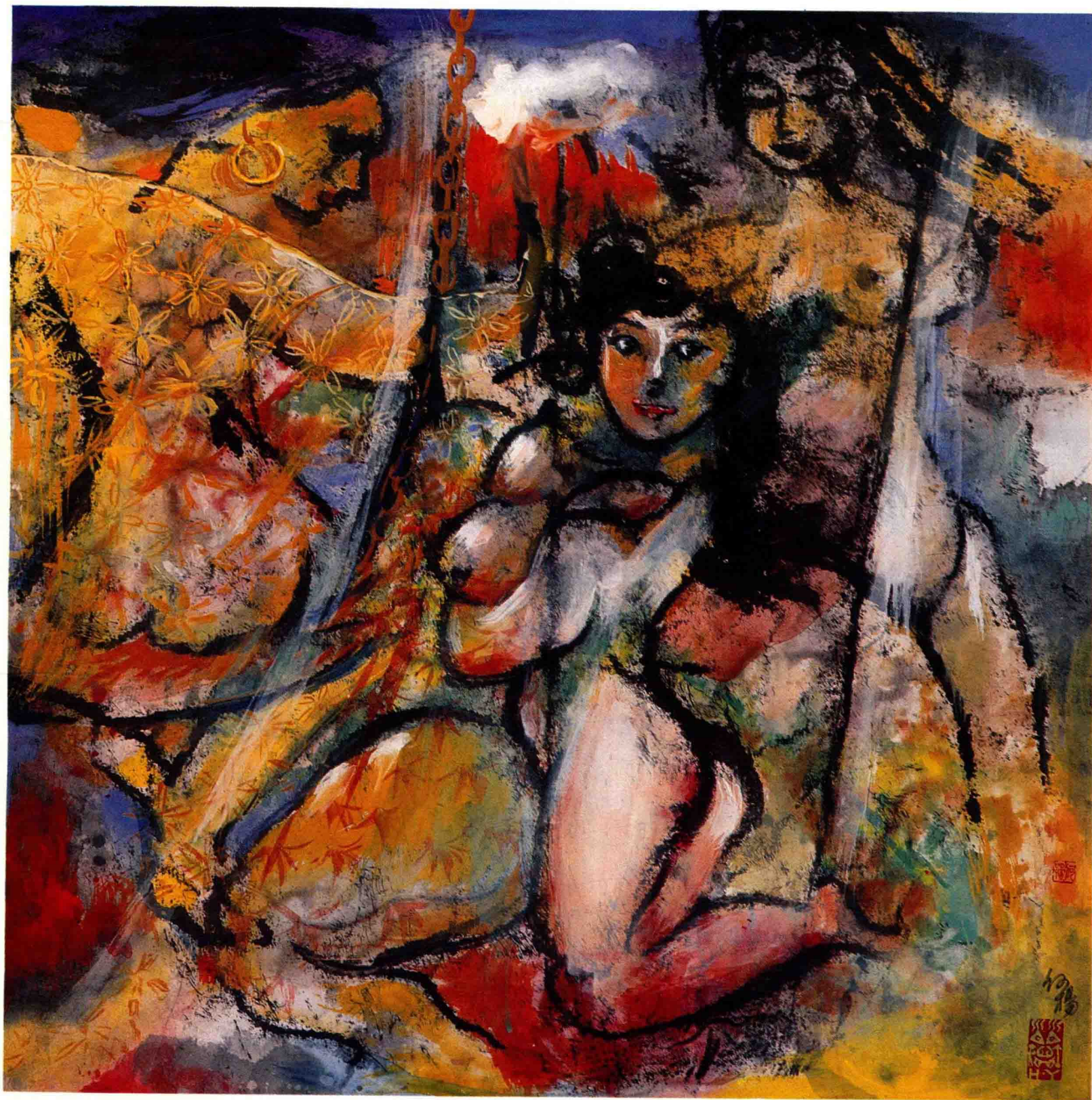
睡蓮花之夢 (670×680mm) Dream of Nymphaea Tetragona



南疆少女 (670×680mm) Girl of Southern Boundary



散花姑娘 (670×680mm) Girl Scattering Flowers



荡秋千 (670×680mm) Playing on the Swing