

郭泰来全集 5

Cute Time Travel I
萌穿越(一)

THE COMPLETE
WORKS OF TAILAI GUO

荣宝斋出版社



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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。

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's 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's 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 Beijing 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.

穿越一切的想象

想象的空间大约处在真实和虚幻的边际地带，那是艺术家感觉可以驰骋、智巧也可以落实的特有空间。郭泰来近年的创作探索就在这个空间里进行。他画中的主体是一种种未有确定含义的潜意识的外化形象，但它们富有感染视觉的美观。它们和它们呼吸、运动与生存的空间合成一种幻象或一个世界的幻象，触动着我们原本丰富的心理情绪。

这个画展是为纪念毕加索一百一十周年诞辰而举办的。人们今天愈发感到：毕加索几乎就是创造力的同义语。他出自生命内在需要的创造热情让来者怀想，他创造在精神上而不仅仅在视觉上与人沟通的艺术世界的作为，更给艺术家以启迪。因此，郭泰来对这位大师的倾慕和尊敬同样也是我们的心情。

中国美术馆馆长

范迪安

Combination of Chinese and Western Art, Restoration of Genuineness and Simplicity —Aesthetic Interest Guo Tailai's Colorful Paintings

The imaginative world is about at the borders between the real and unreal space at where artist's feeling and skill could arrive. Mr. Guotailai's creative works of art in recent years are produces of this world. The main image in Guotailai's painting was some imagery of his unconscious, but they are visual form of feeling. Themselves and illusion of world that formed by their breathing, moving and changing can touch our rich emotion.

This is a exhibition in commemorative of the 110th anniversary of Spanish art master Picasso's birthday. Today people realize all the more that Picasso is the synonym of creative power. Artist were encouraged and enlightened by his creative enthusiasm that start from inherent need of life and his creative success on visual art world that connect with man's spirit. So, the Mr. Guotailai's adoration to the art master is the state of mind of every one of us.

National Art Museum of China Director
Di'an Fan

畸形之恋 ——毕加索的最后二十年

世界上最富于传奇和最具天才的画家毕加索离开我们已经整整41年了，随着时间的推移并经过时间的考验，历史再一次向我们证明了，毕加索至今仍是我们这个时代最伟大的天才。到目前，还没有任何一位画家能在作品的感染力和艺术形式的多样化上与毕加索相媲美。毕加索的死去，的确让我们感到震惊，时至今日，我们仿佛看到他还在创作，还在无时无刻地影响着我们，他的艺术魅力在感染着我们，他的绘画有一股神奇之魔力，死死地抓住我们不放。

米罗说过，毕加索拥有十个女人，他就会有十种美学思想。毕加索是自由的象征，他更是自由的化身。在他的骨子里，没有任何界限，没有任何限制，想干什么就得干什么；没有国界，没有法律，一切一切都将服从毕加索的意志。甚至世界头号狂人希特勒发动世界大战之前，不与毕加索“打个招呼”，都会使毕加索大不高兴，大为不安。因为希特勒的野心，扰乱了毕加索的正常生活，触犯了毕加索“王国”的利益。

毕加索，作为一个艺术家，能与世界上最强权的人物相对抗并鄙视他们，把这些强权人物当作小人物来看待，这本身就极为富有传奇色彩了。所以，我更加理解毕加索，更加理解他的艺术，也更加理解他的为人。

毕加索是国王之上的国王，所以他必须拥有众多的弄臣，成群的侍女和无数的情妇。他的思想太活跃，他的统治欲望太强烈，如果没有众多的情人作为他生活的调剂品，他连一分钟也活不下去。毕加索壮得如牛，性情暴躁，他恨不能每天都与女人交媾，如果一天没有性事，他将会火冒三丈，即使到了晚年，他也每时每刻都在幻想性欲，追求美女，偷看大量的黄色刊物以消遣他那旺盛的精力。毕加索生命的最后20年，我们只能称之为怪异之恋，

其实他的热情和性的欲望，仍像一座火山，在喷发出炙热的熔岩，这熔岩要吞噬一切，这熔岩若能毁掉这个星球，那才符合毕加索的性格。

在多拉马尔被抛弃并且弗朗索瓦丝出走之后，不知是有意安排还是一个偶然的机，毕加索接触并认识了杰奎琳。

1952年秋日，拉米耶太太把她的表妹杰奎琳找来，帮她料理陶艺店的业务，杰奎琳当时20多岁，刚刚离婚，离异后，她的小女儿同她生活在一起。

毕加索在这个时期正专心致志地制作陶艺。在拉米耶太太的陶艺店里，毕加索与杰奎琳相识了，杰奎琳会一点点西班牙语，经常与毕加索聊天。杰奎琳当然知道毕加索的大名，更知道他是头号世界级的大艺术家。

毕加索是情场老手，他的情人排成长队，对于杰奎琳来讲，毕加索根本不放在眼里。因为她的外貌极一般，身边又带着一个小女孩，毕加索是不愿意招惹这个麻烦的。可是，天长日久的接触，杰奎琳开始打毕加索的主意了，她总是想办法接近毕加索，跑前跑后，帮毕加索做一些事情。

由于弗朗索瓦丝的出走，给杰奎琳让出一个空缺，所以杰奎琳不分场合，总是对旁人讲，毕加索很可怜，这么大年纪了，总得有个人来照顾他，她愿意承担这份工作。

1954年的夏日，杰奎琳找到了毕加索，她已经做好了充分的思想准备，并与毕加索摊牌，她要照顾他的生活并心甘情愿地为毕加索服务，她愿意与这位70岁开外的老头子共同生活。

现在，杰奎琳真真正正地加入了毕加索情妇的行列，她几乎每天都找机会与毕加索接近，毕加索也多次带着她在公共场合露面并表示出亲昵。他为她画像，画了许许多多

的素描、速写和油画。杰奎琳的身材不是很高，但乳房很大很漂亮，臀部也丰满，毕加索多次表示，要画她的裸体像，杰奎琳没有表现出丝毫的羞怯，因为她愿意为大师献出一切。杰奎琳的胴体，让大师着迷，每次画完之后，毕加索总是先献上一束花，表示出爱意，然后就让杰奎琳留下来，同他一起度过那美好的日日夜夜。

毕加索对于女人的交往，主要是基于情欲，他的“王国”里，没有爱情，只是男人与女人的最基本的关系，他有时也拒绝杰奎琳的来往，因为他又看上了一个更风流的艳女，在与艳女风流之后，在没有其他人选的情况下，才想起杰奎琳；总之，在当时，杰奎琳还只是毕加索情欲的代用品，只是棋盘上一个不重要的棋子，需要时就用一下，不需要时就放置在一边。在好多次交往中，杰奎琳也感到羞辱与不安。

有一次，在瓦洛里斯专门为毕加索举办了一场斗牛，他把弗朗索瓦丝也接来了，他让弗朗索瓦丝充当主角，而杰奎琳只是充当配角。这一次可真是大大羞辱了杰奎琳，就在去斗牛场之前，杰奎琳摇着毕加索的胳膊大哭大闹，并说，这样做太无耻、太不道德了，两个女人在一起胡闹，让报界知道了，会大肆渲染。毕加索可不管那一套，他天生就喜欢两个情妇在争斗、在竞争。

在毕加索的“王国”里，每次外出，总有十几个随从陪伴着他，而有两个情妇在其中，那更符合他的心态和意志。他一点儿清规戒律也没有，这次看斗牛，他与弗朗索瓦丝和杰奎琳处在一个三角关系之中，更使他的情欲大增。白天他总是对杰奎琳表示出亲昵，并当着弗朗索瓦丝的面抚摸杰奎琳的脸再亲吻；可一到晚上，他总是让弗朗索瓦丝陪他同住在一个房间，此时的弗朗索瓦丝又成了第一情妇，

杰奎琳又大骂毕加索不道德，并在旅馆里偷偷落泪、失眠，直至第二天天亮，她都无法睡下。

此时的杰奎琳，蒙受了极大羞辱与痛苦，但她决心要跟定毕加索。毕加索既是“魔鬼”，又是情场老手，所以他非常有手段让他周围的女人们为他而生、为他而死。在若干年之后，都得到了明证，毕加索的妻子和情人，除了弗朗索瓦丝能够独立于世之外，其他的女人几乎都有一个很悲惨的结局。弗尔南德，又老又穷，在生命的最后时刻都得不到毕加索的帮助；泰莱丝因为追求与毕加索的真爱而备受心灵之折磨，最后上吊而死；多拉马尔，是典型的知识女性，在蒙受遗弃与羞辱之后，患上了精神病；毕加索的原配，也因长年心情不快，孤苦伶仃，忍受着分居的痛苦，最后得绝症而死掉；拉波特，也是被玩腻了之后而遭遗弃；杰奎琳也是自杀而死。这就是魔鬼毕加索，他是一个独一无二的太阳，他照耀着、燃烧着、消耗着、折磨着他周围的人，把他所有的女人都化为灰烬而不遗余力。

毕加索是猎艳高手，他对于女人只是欺骗、玩弄、羞辱和折磨，他喜欢两个情人之间的对立和为了争夺合法地位而打斗。对于一个刚刚到手的情妇，他总是表现出极大的热情和爱，然后又表示出极大的冷漠，此时又把另一个失宠的情妇再次召回，同他一起睡觉。新伴侣、旧伴侣，同时甚至好几个女人，轮流出现在他的生活里，这种性的游戏，就是毕加索生活极重要的一个方面。这一点毫不夸张，毕加索的朋友们都知道，毕加索不可能与一个女人永远生活在一起。毕加索自己也表露过，每当我换一个女人，我就要刺激另一个女人，我用这种方式来使她们竞争，使她们对立，同时也摆脱她们的纠缠；这样，可以使我更有激情，这种方法还可以使我返老还童，永葆青春。

在毕加索众多的情妇里，杰奎琳算是一个幸运儿了，从受羞辱到情人到结婚到毕加索去世，他们俩共同生活了近18个年头，这是其他女人们所无法比拟的。一开始，在毕加索还没有接受杰奎琳的时候，杰奎琳称毕加索为老爷，亲吻着他的手，并做一些能使毕加索开心的事情。几个月后，经过杰奎琳的各种努力，她终于进入了毕加索的“王国”。

杰奎琳很有忍耐力，对于毕加索的羞辱和轻视没有表现出丝毫的反抗。毕加索的性欲极强，不论何时何地，只要他有这方面的要求，就让杰奎琳充当性角色。而且毕加索总是用各种办法和性的虐待来折磨她，因为从骨子里他就看不起杰奎琳，再加上杰奎琳过分地忍受羞辱，就更加促使杰奎琳失去她作为一个女人应有的地位。毕加索在性方面的要求太强烈了，在70岁的前后几年里，简直纵欲到了一种疯狂的地步。多拉听命于毕加索的摆布，而杰奎琳则不同，她任由毕加索在她身上发泄——百依百顺，逆来顺受。

杰奎琳也被毕加索的魔力所吸引，她觉得，只要同毕加索站在一起，就不需要太阳了，毕加索就是太阳、就是一切。长期的追逐与消耗，对于年老而怪癖的毕加索而言，也该收敛一些了。自从有了这位任其摆布的性伙伴之后，他就忘了他往日的情妇，并用更多的时间与杰奎琳相处。杰奎琳逐步拥有了权力，毕加索也更加依附于她。他们两个过着一种相互吞噬的生活，毕加索把自己封闭起来，几乎与外界隔绝，而杰奎琳，也死死缠住毕加索不放。她甚至不外出，不去花园，也没有心思照顾自己的女儿，她总是担心毕加索这个，担心毕加索那个，他需要什么，他在想什么，他更需要她做些什么，她已经像一个精神病人，一件事、一种思想要反反复复重复多少遍。毕加索高兴，她就高

兴，毕加索苦恼，她也就表现出发愁，就像一个连体人，必须处处表现一致，才能付诸一切行动。毕加索是皇帝，杰奎琳是弄臣，互为呼应，行使各自的权力，这种权利应用的和谐程度，真可谓发挥得淋漓尽致。

天公不作美，人间之事总是让人留下遗憾，杰奎琳为毕加索发狂，他们之间相差40多岁，她幻想应当与毕加索继续延长他们的爱，可她却已经不能生育了，这也是她最为苦恼的一件事，这也为她日后的自杀而亡，打下了一个埋伏。因为她不能想象没有毕加索的生活，她应当使毕加索永生，可这终究只是一个美丽的愿望。

毕加索的晚年充满了怪异的行为与想法，他已经成为一个十足的顽童，他也相当依恋于杰奎琳，他疯狂追逐女人的时代已经过去，他也在寻求一种安宁，一种封闭式的生活。对于杰奎琳的生病，他也很担忧，甚至影响到了他的日常绘画活动，他不能集中精力创造自己的作品，他需要杰奎琳的照顾、爱抚，像婴儿依恋母亲一样——没有母亲的抚抱就大哭大闹。

在经历了将近8年的折磨、屈辱、相互吞噬、畸恋、母与子式的依恋之后，1961年年初，他们在极端秘密的情况下举行了婚礼。毕加索喜欢神秘，喜欢毁灭，这桩婚姻就是神秘与毁灭的产物。神秘，是成功地躲避了新闻界的报道；毁灭，是在与杰奎琳取得合法婚姻的同时，他还在制造烟雾，他还让人觉得他与弗朗索瓦丝有正式结合的可能性。这可真是一幕闹剧，一场只有毕加索才能导演出的人间悲喜剧。毁灭一切，这就是毕加索的法律。

婚后，毕加索有意无意地给杰奎琳所有的权力，但他又惧怕她过分地拥有权力，可此时他已被架空一样，已经无法收回这个权力了。杰奎琳为巩固这个地位，展开了一系列的

行动。先将毕加索周围的亲人通通打入冷宫，割断与他生活息息相关的亲朋好友的联系，毕加索成了孤家寡人，现在过着一种没有生机、没有爱情、没有朋友、没有友谊，与外界完全隔绝的生活。这种生活是很残酷的，它无视毕加索的感情世界，完全成了一种病态的孤独。杰奎琳为了收住毕加索的心，并有效控制毕加索的一切，她使用出了全部手段。这对一代大师而言，也是一种悲哀，因为他缺少激情，他找不到创作的题材，找不到要表现的新鲜内容，思维枯竭了，题材又单调，剩下的只是一种简单的重复。我们有时都难以想象，一代现代艺术大师，狂飙式的人物，没有任何法律概念的自由人，为什么在生命的最后20年，像生活在监狱里。杰奎琳对毕加索是一种怎样的爱，也许是真爱，但只能称之为毒蝎式的爱——爱对方，爱对方的一切，把对方吞噬掉。杰奎琳相当地成功，她把毕加索驯服得失去了热情，失去了恋情，失去了人性，失去了与亲朋好友的爱。这就是毕加索残存的、最后的生命的20年。

1973年4月8日，毕加索死后，杰奎琳式的爱结束了。她痛不欲生，精神恍惚，无论从精神还是身体上都迅速地老化。失去了阳光，失去了她的偶像，1986年10月15日，还有10天，将是大师105周年诞辰之时，杰奎琳的精神世界终于崩溃了，朝自己的太阳穴开了一枪。她又得到了毕加索，她又要追随她永恒的太阳去了。

郭泰来

Deformity of Love —— The Last 20 Years of Picasso

Though Picasso, the most legendary and talented painter, has left us for 41 years, he remains the greatest genius of our times as tested by time. Until now, there have been few painters who can compete with him in terms of artistic appeal and diversity. His death was such a shock to us that even today, we feel as if he was still painting. We continue to be influenced and nurtured by his works—they seem to have a magic power on us.

Mirro once said that if Picasso possessed 10 women, he would have 10 kinds of aesthetic ideas. More than a symbol of freedom, he is the personification of freedom. There is no boundary or limitation in him, and he can do whatever he likes. Border lines and laws subside, and everything has to follow his will. He even felt upset when the world's No.1 lunatic Hitler ignited the world war without his consent, as his life was disturbed and the interest of his kingdom was impaired by Hitler's ambition.

It's already a legend that Picasso, an artist, had the nerve to confront and even despise the high and mighty. This spirit gives me a deeper insight into him, his art and behaviors.

As the king of kings, Picasso must have a vast body of jesters, maids and mistresses. Without so many lovers to spice his life up, he could hardly survive one minute due to his restless mind and burning desire for domination. He was so robust and grumpy that he wished to have coitus every day; for any day without it, he would feel irritated. Even during his twilight years, he was dreaming of sex with pretty ladies, or read porns stealthily to consume his unbridled energy. We call his last 20 years as deformity of love, for his passion and sexual appetite were still burning like a volcano whose lava could swallow everything and destroy the universe according to his temperament.

When Dora Maar was packed off and Françoise left, Picasso met and got to know Jacqueline, whether intentionally or accidentally as we don't know.

In the autumn of 1952, Jacqueline, in her 20s and recently divorced, came to work as a sales assistant at her cousin Ramie's Pottery, with her daughter living together.

Picasso met Jacqueline at Mrs Ramie's Pottery when the artist was devoted to producing ceramics. Speaking a little Spanish, Jacqueline often chatted to him with a clear idea of his fame as the world's greatest artist.

Being an incorrigible womanizer who had endless admirers, Picasso was indifferent to Jacqueline at first, since she's plain-looking and also had a girl with her, and he didn't want to get involved in the trouble. However, after a long time, she started to approach the Spanish painter, making every effort to help him do something.

When Françoise left, Jacqueline had a chance to fill the vacancy, and therefore wherever she was, she talked with people that the poor and old Picasso needed someone to take care of him and that she would like to undertake.

In the summer of 1954, she found the genius to tell her mind—she's fully ready and willing to serve for him and spent life together with this old man in his 70s.

So far, Jacqueline has officially become a member of Picasso's mistresses who's seeking opportunity to be his side, while the artist, indeed, had her accompanied on public and had intimate actions between them. Her image began to appear in Picasso's line drawings, sketches and oil paintings. Not very tall, but she owned big and mesmerizing breasts as well as plump buttock, and moreover, she's keen to sacrifice whatever needed for his art, so many times Picasso painted her in nudity, and she did not show the slightest shyness. Picasso

was so intoxicated by her body that he would present her with a bunch of flowers to show his affection and asked her to spend the night together each time after painting.

For all his relationships, women existed mainly for his pleasure since in his kingdom there was no love but only sex between men and women. If some other lady, more romantic, caught his eye, he would reject Jacqueline, for she was his choice only when nobody else was around. Until then, she remained an alternative for him to make love with, an insignificant chess piece that could be laid aside if not required. This insulted and perturbed her.

Once when there was a bullfight in Vallauris hosted specially for Picasso, he brought Françoise as his main companion, while Jacqueline as second banana. Jacqueline felt so humiliated that she began to cry out before leaving for the bullring, pulling him by the arm and saying it was brazen and immoral to have two female partners and would make headlines of the newspaper. What saddened her was Picasso showed indifference since it's in his nature to love seeing two lovers fighting and competing for him.

In his kingdom, Picasso always had dozens of servants following him, among whom there must be two mistresses according to his will. He had no idea of do's and don'ts, and the triangular relationship, instead, boosted his lust: During the daytime, he was intimate with Jacqueline and even kissed her under Françoise's nose, but at night he let the other live together with him, making her the No.1 mistress while poor Jacqueline suffered the whole night from insomnia and weeping, criticizing his immorality.

As much as she was humiliated and agonized, Jacqueline made her mind to be with Picasso. It's said the greatest artist, as both the "monster" and womanizer, had the means

to make ladies live or die for him, which was proved years later as Picasso's lovers and wives almost all ended with a tragedy except that Françoise independently survived in the world: Impoverished and old Fernando didn't receive any small pension from him even at the end of her life; Thérèse hung herself as she could not bear the tortures in the pursuit of true love; Dora Maar, a symbolic female intellectual, was driven to mental breakdown due to the abandonment and humiliation; his original wife died of incurable disease after years of misery separation and lonely life; Laporte was finally cast off as he became fed up with her; Jacqueline committed suicide at the end. This is Picasso, the unique "Sun" that shines on, burns, consumes and tortures the ladies around him, sparing no effort to turn them into "ashes".

Picasso was a master hunter for beauties despite what he could bring to them were deception, domination, insult and suffering, and he enjoyed two lovers confronting or fighting with each other to be his wife. He would have great passion and affection for the newly hunted mistress, and once getting tired of her, he would then summon another previous lover around to sleep with him. It's a crucial part of his life that the new and old partners, or scores of women took turns to serve him sexually. It's safe to say all his friends knew he could not live with one woman forever and even Picasso himself revealed that he tried to set women against each other and furthermore get rid of them by getting new mistresses to irritate the old ones, and such a game kept him passionate and young.

Jacqueline is considered as a lucky mistress among all others since she lived incomparably almost 18 years with Picasso from the humiliated to the lover and wife. She called him her 'god', kissed his hands and cheered

him up devotedly when he didn't accept her at the beginning. After months of efforts, she finally stepped into Picasso's kingdom.

While Jacqueline was of remarkable patience, showing no resistance to Picasso's insult and disdain. Picasso had irrepressible sexual desire, so Jacqueline was summoned to play a sexual role whenever he was driven by such need. What's more, as the artist despised her, he tormented her through various means and sexual abuse, but Jacqueline endured it in silence, which much more deprived her of the position a woman deserved. During his last few years, Picasso was crazily indulged in sex; different from Dora Maar, Jacqueline was very submissive, serving devotedly to meet his needs.

Undeniably, Jacqueline was also fascinated by Picasso; in her mind, he's the "Sun", representing everything to her. On the other hand, Picasso, eccentric in his old age, should restrain himself a little after years of philandering and consumption. He spent more time with the manipulated Jacqueline, leaving previous lovers behind. As a result, she gradually gained power and more attachment from Picasso, and they led a seclusive life. Picasso isolated himself from the outside with Jacquelin staying by his side, essentially at his beck and call from morning until night with no attention to go out or to the garden or take care of his daughter. What she was doing was to think what Picasso needed, what he was contemplating and what he needed from her over and over again like a lunatic. It's like she has become one with Picasso that she had to follow his emotion to be happy or sullen and act in concert. When Picasso was the king, Jacqueline would be his jester with each of them completely exerting their separate rights in a harmony.

However, nothing is perfect. In spite of

Jacqueline's crazy affection for Picasso, she was 40 years his junior, and when she dreamed of extending their love, she found herself unable to give birth. This brought agony to her and provided a hint for her final suicide. She could not bear life without him; yet it's only a beautiful wish to make his life eternal.

Picasso's last years were riddled with peculiarities when acted like a naughty child rather independent on Jacqueline; the time he frantically chased women passed and what he's seeking was a tranquil and seclusive life. Jacqueline's sickness was such a concern of him that it distracted his attention on painting. He, like a baby attaching to his mother, was in want of her care and caress, and would even burst into cry if he failed to get them.

After 8 years of torture, disgrace, seclusion and mother-son-like affection, they finally wedded in secret early in 1961. This marriage was a product both mysterious and destructive, both of which Picasso enjoyed: mysterious because it successively shied away from the news report; destructive because he had been disguising it, making people to believe there's still possibility for him and Françoise officially got together. He staged a farce, a real tragicomedy that only Picasso was capable of producing. Yes, the law of Picasso is to destroy all.

After the wedding, Picasso, either by design or accident, granted all rights to Jacqueline though with worries that it might be too much until he was left no power to take them back. Jacqueline, on the other hand, took a series of actions to consolidate her standing. She started with banishing all his relatives from his court so as to sever all his connections with them; the insulated artist, consequently, tracked on a lifeless and lonely life, no love, no friendship. Such was a brutal life, ignorant of his emotions, a kind of morbid loneliness.

The possessive Jacqueline exerted her utmost to control everything for Picasso. We have to say this is a tragedy for the master because he had no passion and inspiration for innovation, but could only repeat the dull theme. It is hard for us to imagine why the greatest modern artist, a free man with crazy ideas and no legal boundaries, lived his last 20 years as if in jail, and what kind of love Jacqueline possessed for him. The love, even if being true, was poisonous—it is to eat the one who you love. In this sense, Jacqueline is successful as she has trained Picasso well to be bereft of enthusiasm, affection, humanity and even relationship with his friends and relatives. This is the life Picasso led in his remaining 20 years.

On April 8th, 1973 when Picasso died, Jacqueline-style love came to a closure. Overwhelmed with grief and delirium from her loss of the “Sun”, her idol, she became withered and mentally unstable. On October 15th, 10 days before the 105th anniversary of Picasso, she shot herself after a mental collapse. In this way she could be with Picasso again and orbit around her sun perpetually.

Tailai Guo

在毕加索与郭泰来之间 ——四十年前的往事絮语

巴勃罗·毕加索是西方艺坛上国际重量级的艺术大师，曾以其天才而独特的风格震动各界，石破天惊；作为20世纪顽强而卓越的探索者和当年新潮流的急先锋与领头人，还赢得了“思想界的爱因斯坦”之美誉；他那幅1949年献给世界和平大会的石版画《和平鸽》，展翅飞翔于世界各地，在爱好和平与艺术的人民心中点燃起崇高的理想和希望。具体到我个人，还对这位艺术巨擘怀有一份隐秘的幻思和期待，特借此“纪念毕加索逝世40周年——郭泰来艺术作品展”之春风，放飞这一金色的梦想。

20世纪50—60年代，我就学于北京外国语学院，攻读西班牙语。基于外语事业建设和外事工作发展的需要，我们的校园经常接待许多来华访问的国际友人，其中就包括西班牙著名诗人拉斐尔·阿尔韦蒂——他与毕加索服膺相同的进步思想和亲密的友谊，他赞誉毕氏的艺术精神和神韵为“姹蓝色的母性”和“玫瑰中的玫瑰”，而且深信他将会访问和平而友善的人民中国。可是，迎来的是风靡一时的影片《芳芳郁金香》的主演钱拉·菲利普，而不是我们的艺术大师毕加索。不过，我还是执着地一直怀抱着期待，直至他溘然长逝于人间。

“郭泰来艺术作品展”则激起我那依稀远去的怀旧情愫，遂使我从散乱而平静的翻译文字堆里，抬起兴奋和喜悦的目光，眼前旋即浮现一连串历史的侧影：毕加索从早年栖身的“洗衣船”集体公寓楼那阴暗而杂乱的过道走向蓬勃而开阔的社会——文化活动天地，以及当年因相同或相近的思想倾向而聚集在毕加索周围的一群世界级的文化精英，为西方以至于世界艺术史册谱写了一篇篇彩虹似的华章——其史料价值与人文内涵，理应受到一代代后人的重视与借鉴。

在这里，值得一提的是西班牙的毕加索

和中国的郭泰来之间存在有几点彼此相通或衔接之处，那就是：毕加索一生作画勤奋，创作繁富，为捕捉和营构艺思和创意而殚思竭虑，

“从内心深处抽取灵感”；在经由东方国画大师张大千先生的亲自点化之后，用中国毛笔绘出了大量的引人入胜的“墨画”。我们的艺术家郭泰来，亦勤学苦练，孜孜不倦，而且博览群书，手不释卷，为此而付出每天十多个小时的时间，好在功夫不负有心人，使其画笔和文笔得以双馨。他对毕加索素怀敬慕，自然要受到一定的影响，但是他终究是全身心浸润于中国文化和艺术传统的东方画家，有心的观画者，从他的笔墨中一睹近代齐白石和明清文人画家之笔触，民间传承不衰的年画之绚丽，以及金农和李方膺书法之余绪。

笔者本人一向积极支持中西文化之交流，曾欣然承担约安·米罗纪念册的译文任务，参与其展览会活动，并受到西班牙国王夫妇的接见；曾热情参与胡安·里波列斯在中国的展览，并为其画册撰文、翻译和诠释，也出于同样的志趣而致力于毕加索艺术人生的撰写和译著。

“郭泰来艺术作品展”显然是当前中西文化交流之盛事，它不仅仅触动少数人的怀旧的情怀，还将引起广泛而迅速的媒体传播效应，从而促进艺术事业在其日益丰厚的人文历史积淀中，作出更深更广的发掘，借以激发灵感，营造出贴合于时代的新的风格和流派。

纪棠

2013年4月20日于北京（作者：郑纪棠——国家资深翻译家、原国际版画研究会理事）

Between Picasso and Guo Tailai — Recall of 40 Years Ago

One of the greatest artists in Western art circle, Picasso once caused a sensation around the world with his talent and distinctive style. He was also hailed as the “Einstein in the Ideological Circle” for his staunch and remarkable leadership to explore the new trends of the 20th Century. His Dove of Peace, presented to the World Peace Conference in 1949 exerted so much influence all over the world that it raised hopes for all the peace and art lovers, including me who personally have been harboring a fantasy and anticipation for him. Now on the occasion of “the 40th anniversary of Pablo Picasso’s Death—Solo Exhibition of Guo Tailai”, I would like to let fly my fantasy

During the 50s and 60s of the last century when I was studying Spanish in Beijing Foreign Studies University, our school received a lot of international celebrities to develop foreign language education and overseas relationship, among which was Rafael Alberti, an renowned Spanish poet who embraced the same progressive thoughts as Picasso and also an intimate friend of his. Rafael praised Picasso’s artistic spirit and works to be “the blue motherhood” and “the king of roses” as well as revealed his belief that Picasso would visit the peaceful and friendly China some day. However, the popular film *Fanfan la Tulipe* did not bring us Picasso, but Chara Philip as the major actor. Yet my hope to meet him was not crushed out until his death.

My vaguely fading nostalgic sense was activated again by the “Solo Exhibition of Guo Tailai” which distracted my attention from the complex and quiet translation work to the contemplation of the historical fragments with excitement: How Picasso transformed into an active member for the vigorous social and cultural activities from his early life as he lived in the dark and dirty Bateau-Lavoir, and what contributions have been made to the western and global art by those cultural elites gathering around Picasso for the same or similar ideologies—these achievements, of great historical and humanity significance, should not be undervalued or abandoned by generations to come.

What’s worth mentioning here is that the Spanish

painter shares some similarities with the Chinese artist Guo Tailai. “Drawing inspiration from deep inside”, Picasso created a vast body of works during his prolific career thanks to his hard work and devotion to design and innovate, and moreover, he produced a lot of fascinating Chinese ink paintings with enlightenment by Zhang Daqian in person, a noted master of traditional Chinese painting. Guo Tailai, on the other hand, also has achieved impressive accomplishments both in painting and writing due to his diligence and extensive reading (he usually spends over 10 hours reading and practicing); yet as much as his products are influenced by Picasso as a result of his admiration for the foreign master, he remains a Chinese painter indulged in the traditional culture and art—if you’re careful enough, you’ll detect in Mr Guo’s work the trace of Qi Baishi and other painters of Ming and Qing Dynasty, that of the everlasting traditional New Year paintings and also of the calligraphists: Jin Nong and Li Fangying.

I have been an active supporter for the cultural communication between East and West. I willingly undertook the translation of the Album of Joan Miro, was involved in its exhibition, and was met by Spanish King and Queen; I once actively took part in Juan Ripollés’s exhibition in China, and wrote articles and made translation and annotation for his painting collection; and out of the same inclination, I devoted myself to compilation of books about Picasso’s art life as well as translation of his works.

The “Solo Exhibition of Guo Tailai” is obviously a great event for Sino-Western cultural exchanges, an occasion that can not only awaken reminiscence of the past for a few people, but also attract wide attention from the media in time, thus encouraging the artists to explore wider and deeper for innovation and to create novel styles and schools that fits the times while based on our art and historical wealth.

Ji Tang

April 20th, 2013 in Beijing

(Author: Zheng Jitang—China’s senior translator & previous member of International Printmaking Institute)