

The background of the cover is a dark, textured abstract painting. It features broad, expressive brushstrokes in shades of black, dark brown, and muted gold. The composition is layered, with some areas appearing more prominent than others, creating a sense of depth and movement. The overall mood is somber and contemplative.

THE LANDSCAPE OF LIFE

生命的風景

吳冠中藝術專集

WU GUANZHONG'S ALBUM IN ART

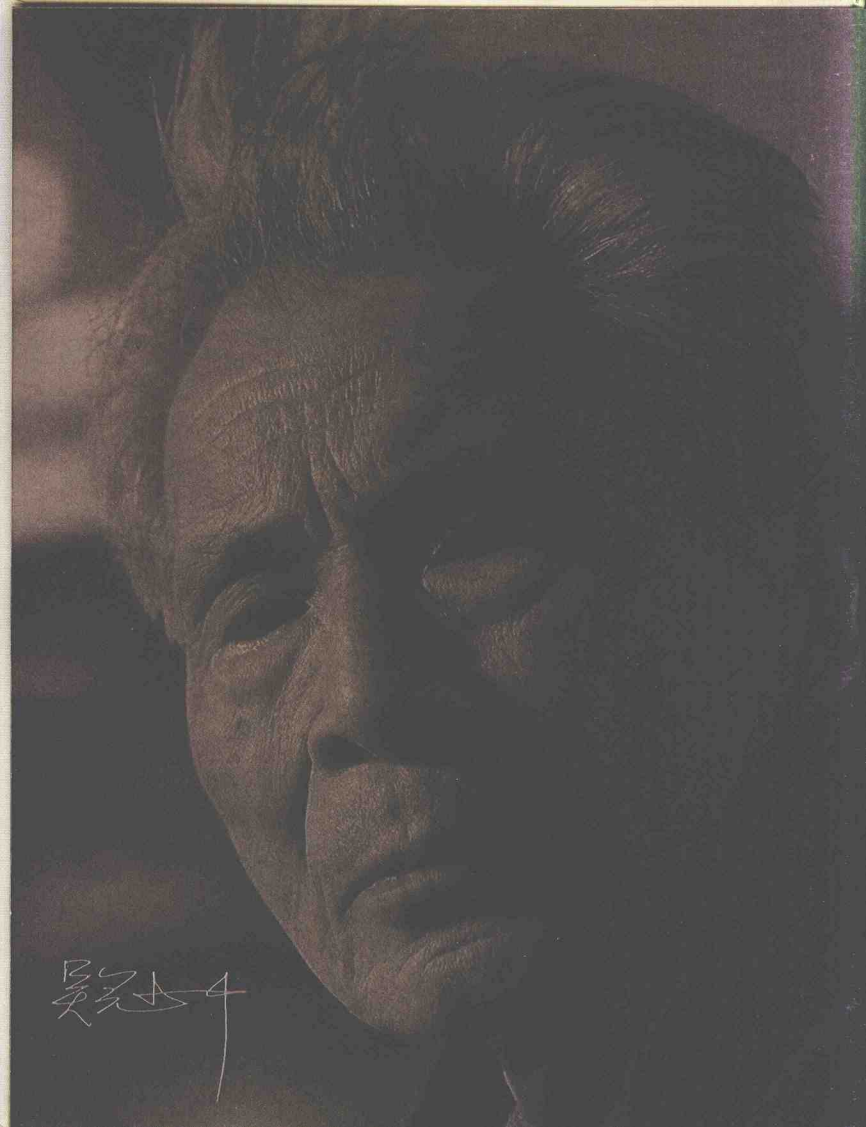
生命的風景

吳冠中藝術專集

II 卷

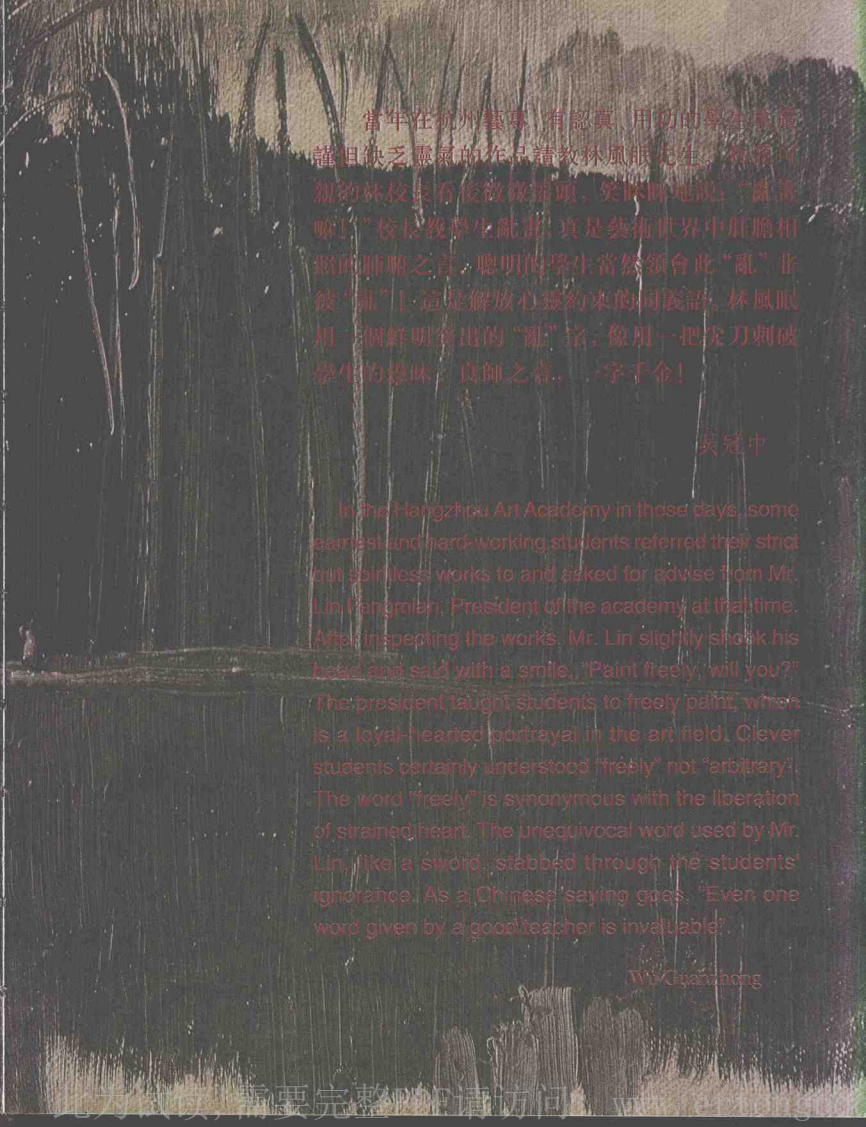
八十年代
精選作品





吴冠中





當年在杭州藝專，有認真、用功的學生奉藏龍但缺乏靈氣的作品請教林風眠先生。林翁所親的林校長看後微微搖頭，笑吟吟地說：“亂畫嘛！”校長教學生亂畫，真是藝術世界中肝膽相照的肺腑之言。聰明的學生當然領會此“亂”非彼“亂”！這是解放心靈約束的同義語。林風眠用一個鮮明奪目的“亂”字，像用一把尖刀刺破學生的愚昧，良師之意，一字千金！

吳冠中

In the Hangzhou Art Academy in those days, some earnest and hard-working students referred their strict but spiritless works to and asked for advice from Mr. Lin Fengmian, President of the academy at that time. After inspecting the works, Mr. Lin slightly shook his head and said with a smile, "Paint freely, will you?" The president taught students to freely paint, which is a loyal-hearted portrayal in the art field. Clever students certainly understood "freely" not "arbitrary". The word "freely" is synonymous with the liberation of strained heart. The unequivocal word used by Mr. Lin, like a sword, stabbed through the students' ignorance. As a Chinese saying goes, "Even one word given by a good teacher is invaluable".

Wu Guanzhong

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Appendix

Catalogue of Selected Oils
in the 1980s

Catalogue of Selected
Traditional Chinese
Painting in the 1980s

Catalogue of Selected
Sketches and Watercolor
Paintings in the 1980s

八十年代 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，但為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為鄉親們喜愛，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，聞香下馬的海外觀眾必將一天比一天多起來！

SELECTED OILS IN THE 1980s

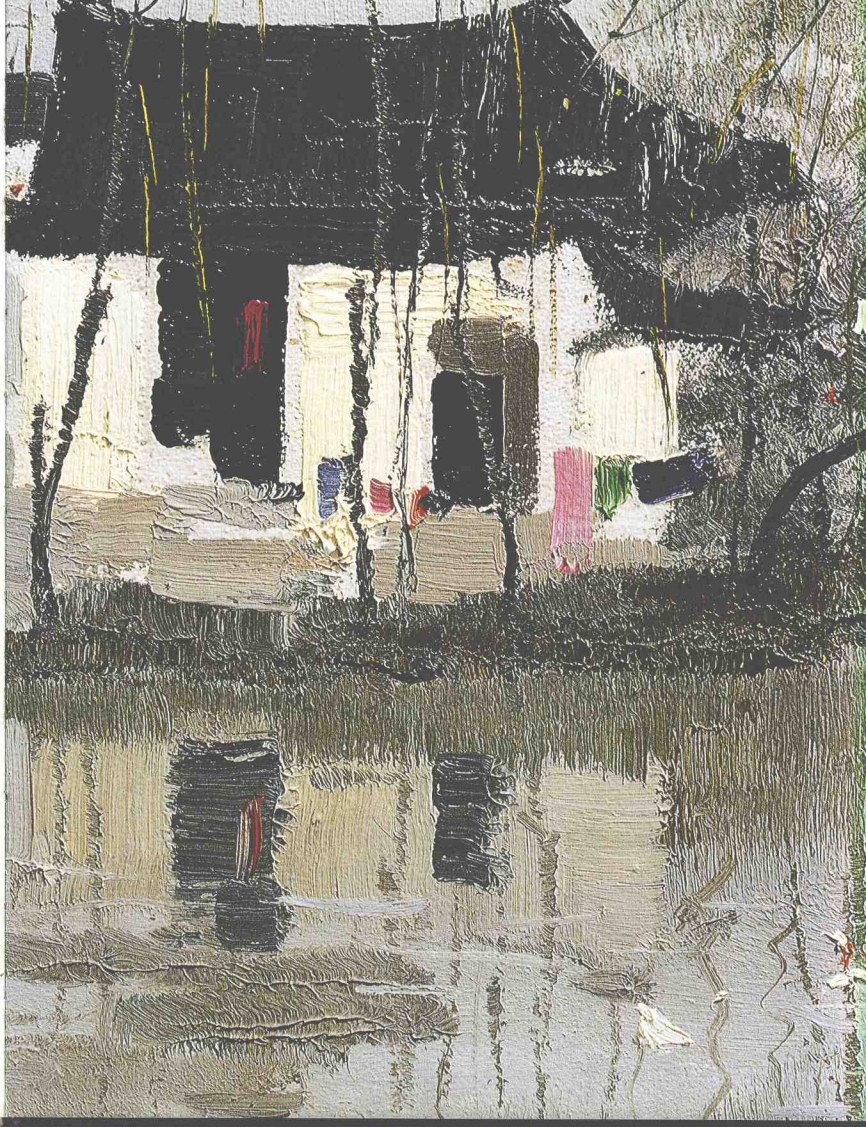
Oil painting originale in the West, it presents western feelings and the appreciation of beauty. We can eat western food; we can appreciate western oils. Then how about Chinese oils? We should learn first from others, then we can express our thought by painting. The painting with our real feeling will 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 audienes around world.

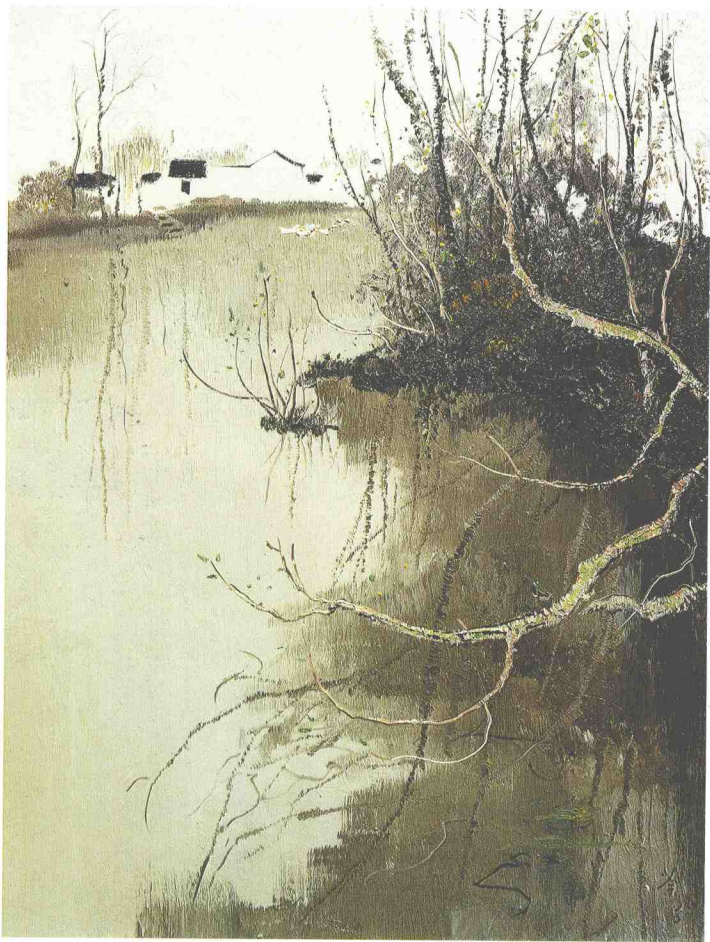


水上人家 46cm × 61cm 1980 年
Cottages around Water 46cm x 61cm 1980

三合板·油彩
oil on three-ply board

中國美術館收藏
collected by the China Gallery





水鄉 61cm x 46cm 1980年 三合板·油彩 中國美術館收藏
Watery Region 61cm x 46cm 1980 oil on three-ply board collected by the China Gallery

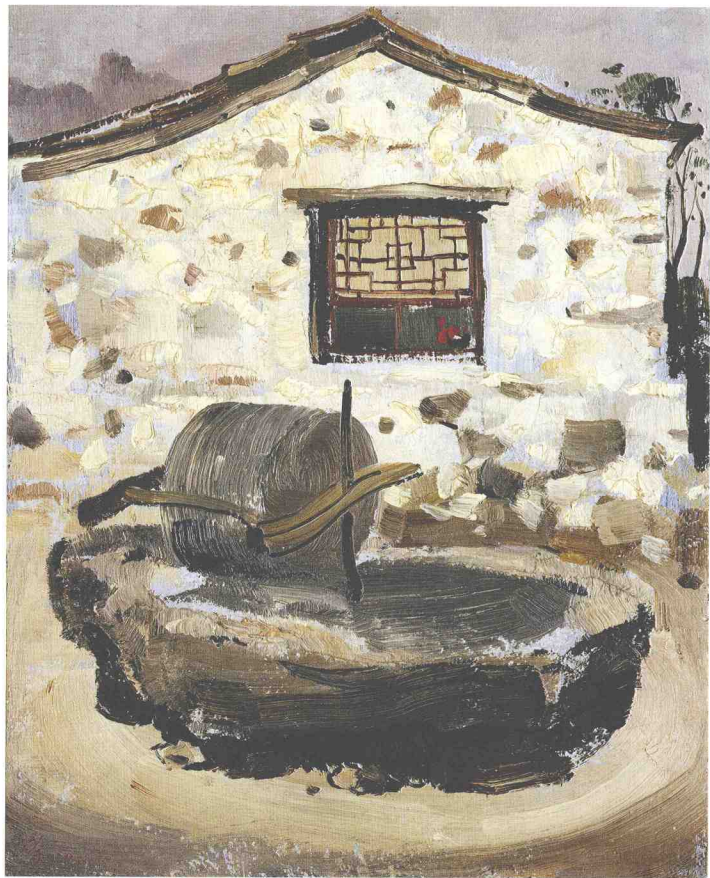


侗家村寨 59cm × 61cm 1980年 三合板·油彩 私人收藏
 The Dong Ethnic Village 59cm x 61cm 1980 oil on three-ply board private collection

體重，千年被利用，今閑趣，誰管世道
今昔，幸與小窗相伴，方與圓，兩情歡。

On the Painting

Weight has been used for thousands of years. Now it
rests silently, careless of time and space. Luckily there is a
shabby window beside it, thus the square and the circle
accompanies each other with joy and affection.



碾子 46cm × 36cm 1980年 三合板·油彩 私人收藏
Roller 46cm x 36cm 1980 oil on three-ply board private collection

秋入雲山，物情瀟灑，百般景物堪圖畫。
丹楓萬葉碧雲邊，黃花千點幽巖下。已喜佳
辰，更憐清夜，一輪明月林梢掛。松醪常與
野人期，忘形共說清閑話。

宋·張掄《踏莎行·山居》

The survey of painting

The plateau looks untraversed, but actually it is
dynamic, just as what the artistic conception implies.



高原人家 (約)70cm × 80cm 1981年
麻布·油彩 私人收藏

Cottages on Plateau about 70cm x 80cm
1981 oil on canvas private collection





巧匠設計的新牆予人輕快喜悅，而古老的牆令人肅然。老牆，石灰剝落了，裸露了內在的磚石結構，或橫、直交錯，或犬牙相咬，許多洞窟裏鑽出各種雜草，甚至還開着星星點點的小小花朵，記錄了歷史的滄桑，禿髮老人周身佈滿了黑色素沉澱的斑斑點點。當牆頭或牆根生長了爬山虎之類的藤蘿，屈曲蒼勁的錢之綱構成了層次重疊的豐富畫面。人老筋出，樹老根出，錢之扭曲永遠吸引着古代畫家和近代畫家，提示了寫實手法，啓發了抽象規律。

牆是人造的，各個時代運用了不同的材料，採用了不同的砌造手法，其錢面組織也千變萬化，老牆雖然血肉模糊了，畢竟還有構造的規律可尋。我看過、畫過更多山野的峭壁，鬼斧神工，祇予人強烈的感受，全無管制法則，但其神秘的美感令我拜服。這是抽象美，是美之抽象性威力，信乎米芾之拜石。

The survey of painting

"People built walls using different materials and laying techniques on the basis of different line-surface organizations during different times. The old wall has been weather-beaten, but there are still traces of its structure to be observed..."