

东西贯中

吴冠中作品集

East Meets West
Works of Wu Guanzhong

吴冠中

浙江美术馆 编
中国美术学院出版社

东西贯中

吴冠中作品集

East Meets West
Works of Wu Guanzhong

浙江美术馆 编
中国美术学院出版社



序一

二十世纪的中国美术，经历了剧烈的求新求变、革故鼎新的变革与繁荣，流派纷呈，成果丰硕。在西风东渐的历史大背景下，如何做到既继承、发扬中国传统文化的精髓，又拿来、汲取西方文化艺术的精华，做到中西贯通、中西融合，是不少有识之士努力追求的目标。吴冠中是这一艺术理想的忠实探索者和践行者，他毕生致力于探索中西融合的绘画艺术，致力于油画民族化和国画现代化的探索实践。在他数十年漫长而艰辛的艺术实践中，寂寞耕耘，不断进行大胆的创造性的尝试。他始终坚持从民族的欣赏习惯出发，始终以“我为人民作画、我要努力画出人民的美感”作为自己艺术的立足点，始终以表现中国人民的情感、气质和美感为追求，坚持以“群众点头、专家鼓掌”作为对自己艺术创作的要求，努力探索既能反映时代风貌，又为人民喜闻乐见的艺术形式，在中西绘画融合方面走出了一条与众不同的道路，在百花齐放的画坛中独树一帜，形成了吴冠中艺术的独特风格。

吴冠中一生澹泊名利，生活简朴。在生前，他精心挑选了自己的数百件作品无偿捐赠给中国美术馆、故宫博物院、上海美术馆、香港艺术馆、浙江美术馆、北京鲁迅博物馆、中国美术学院等，把自己的艺术作品献给了祖国，献给了人民，显示了无私奉献的高尚品格和博大胸怀。他爱憎分明，性情率真，光明磊落，敢于发表个人意见，体现了一位知识分子强烈的社会责任感和文化使命感。吴冠中以其一生的不懈追求和丰硕成果，为我国文化艺术事业的发展做出了不可磨灭的贡献，是中国当代美术界成就卓著、具有重要影响的艺术大师，是德艺双馨的人民艺术家。

李长春同志在2010年7月20日参观中国美术馆举办的“不负丹青——吴冠中纪念特展”时发表重要讲话，高度评价了吴冠中的道德品格和艺术成就，对他高尚的人品风范、深邃的艺术追求、高远的艺术境界、卓越的艺术成就做了充分肯定，号召广大文艺工作者以吴冠中为榜样，学习他德艺双馨的崇高风范。

德艺双馨是对艺术家艺术成就、艺术贡献和社会影响的最高评价，不仅仅是党和人民对艺术家的期待，也应该是广大文艺工作者毕生为之奋斗的目标。向吴冠中学习，不仅要学习他密切联系人民群众，深入社会生活，反映时代精神；学习他勇于创新，不保守、不封闭、不僵化，努力形成自己独特的艺术风格；更要学习他高尚的人格和品德，学习他的爱国情怀和对国家和人民的挚爱，学习他澹泊名利、志存高远的艺术品格，不流俗、不媚俗，始终坚守艺术的冰清玉洁。

研究吴冠中的艺术道路和艺术成就，对繁荣社会主义文艺，进一步开创中国的美术事业，具有重要的现实意义。这次由文化部、浙江省人民政府主办的“东西贯中——吴冠中艺术回顾大展”汇集了包括中国美术馆、新加坡国家美术馆、上海美术馆、香港艺术馆、故宫博物院、北京鲁迅博物馆和浙江美术馆所藏吴冠中捐赠的作品350余件。展览规模空前，意义非凡，为欣赏吴冠中的艺术，也为学习吴冠中、研究吴冠中翻开崭新的一页。

吴冠中曾说：“想念我，就去看我的画吧！”这次有这么多吴冠中作品集中展出，为人们缅怀吴冠中，欣赏、研究吴冠中的艺术提供了一次难得的机会。毫无疑问，人们会永远记住这位杰出的人民艺术家。



中华人民共和国文化部部长

2010年11月5日

Preface I

Chinese fine art in the 20th century witnessed various tremendous changes and prosperity in seeking new styles and reforming stereotypical old ones, resulting in the constant appearance of different schools of art and abundant achievements and accomplishments. Under the circumstance that the spread of Western influence to the East has become a historical trend, many a man of learned has been making efforts to inherit and develop the essence of our tradition as well as take and absorb the distillate in Western culture and arts, with a purpose of assimilating and merging the essence of Chinese and Western art in artistic creation. Wu Guanzhong was a loyal explorer and practitioner of this artistic ideal, spending all his life experimenting a painting style containing both the oriental and the western elements, committing himself to the nationalization of oil painting and the modernization of Chinese painting. In scores of years he devoted to this long and harsh artistic practice despite of all loneliness and hardships, cultivating in his own field, constantly making daring creative attempts in painting. He took "I paint for the people and I must express the beauty of the people" as his standpoint, sticking to common people's taste. His artistic works always aimed to depict Chinese people's emotion, temperament and beauty, with "being nodded by people, applauded by experts" as the evaluation standard. He experimented and explored a unique artistic style both beloved by common people and reflecting the time spirit, which blazed a trail of merging artistic elements in the east and the west, forming the unique Wu Guanzhong art amidst the numerous schools of art.

Wu Guanzhong lived a life of simplicity, indifferent to fame and wealth. During his lifetime, he donated hundreds of carefully selected works to many academies and museums like National Art Museum of China, the Palace Museum, Shanghai Art Museum, Hong Kong Museum of Art, Zhejiang Art Museum, Beijing Luxun Museum, and China Academy of Arts. He unselfishly dedicated his artistic works to his motherland and her people with generosity and noble mind. He was fair and square, forthright and sincere, honest about his likes and dislikes, daring to speak. All of these virtues demonstrate a strong sense of social responsibility and cultural mission of a true intellectual. With his unremitting pursuit and his tremendous achievement in art, Wu Guanzhong made an indelible contribution to the development of our national culture and art. He is master of art with high accomplishments and great influence in modern art circles, a people's artist outstanding both in moral and art.

On July 20, 2010, Comrade Li Changchun attended the Worthy Painting – Wu Guanzhong Special Exhibition for Commemoration and delivered an important speech, in which he spoke highly of Wu Guanzhong's moral virtues and artistic achievements. He completely acknowledged Wu's noble personality, ambitious art pursuit, excellent interpretation of art and outstanding accomplishments in art, calling on all artistic workers to follow his example and to be guided by the model he set being excellent both in moral and in art.

Excellence both in moral and art is the highest evaluation given to an artist for his artistic achievements and contribution, and for his social influence as well, which is not only an expectation from the Party and the people of an artist, but a life objective for all artistic workers. We should learn from him about close association with people and plunging into society and common people's lives, about producing artistic works reflecting time spirit. We should learn from him the courage of being initiative in developing his unique artistic style with no conservative, isolated or stereotyped ideological obstacles. More should we from him about his noble personality and virtue, his patriotic sentiment, his love to his motherland and her people, his indifference to fame and gain, his ceaseless pursuit in art, and his persistence in keeping art pure and noble, in rejecting any form of kitsch and conventionality.

Researching on Wu Guanzhong's artistic experiences and accomplishments has a realistic significance in enhancing socialist culture and art, in further development of Chinese fine art. The East Meets West—Wu Guanzhong's Art Retrospective Exhibition hosted by the Ministry of Culture and Zhejiang Provincial Government collected more than 350 pieces of works donated by Wu to National Art Museum of China, Singapore Art Museum, Shanghai Art Museum, Hong Kong Museum of Art, the Palace Museum, Beijing Luxun Museum and Zhejiang Art Museum. With unprecedented scale and significance, the exhibition will open a new era in appreciating the art of Wu Guanzhong, as well in learning from him and doing research on him and his art.

As Wu once said, " go and appreciate my painting if you miss me", we have the rare chance now for we have so many of his works exhibited here, the chance of appreciating and researching on his art, the chance of commemorating this master. I am very certain that everyone will remember this outstanding people's artist forever.

Cai Wu

Minister of Culture of the People's Republic of China

November 5, 2010

序二

吴老先生离开我们快半年了，但他留下的宝贵财富和艺术精神永照千秋！

一年前在北京和吴老相见的情景历历在目。2009年12月3日，吴老向浙江慷慨捐赠了72件艺术珍品。捐赠仪式就在吴老的居室进行，简洁而又质朴。在此后的交谈中，吴老深情地回忆了当年杭州国立艺专求学的往事，回忆起一次次到浙江的水乡、农村、山野写生的情景，赞叹浙江秀美的景色和深厚的文化底蕴，深感这是他一生取之不尽、用之不竭的创作源泉，并动情地说：“浙江是我艺术的故乡、精神的故乡”。临别之际，他借用恩师吴大羽的话赠别：“怀有同样心愿者无别离。”现在回味起来，不胜感慨之至。

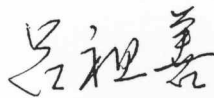
吴老不仅捐出自己所有的作品和藏品，也把放在新加坡儿子家中的作品列入捐赠名单，并让儿子专程送到北京。吴老还把自己的挚爱——挂在客厅墙上的油画《眼》，捐赠给浙江美术馆，真正做到了毫无保留。此前，他已经向中国美术馆、上海美术馆、故宫博物院、北京鲁迅博物馆、香港艺术馆、新加坡国家美术馆等海内外美术馆、艺术机构捐赠了300余幅作品，连同向浙江的捐赠，总计370多幅。“画作不是遗产，希望能捐赠给国家和人民，成为艺术后来人的肥料和大家共同的精神财富。”他的这种大爱无私之举，体现了一位艺术大师的高尚情操和爱国情怀，让人为之动容。

为了进一步弘扬吴老的艺术精神，捐赠仪式上商定来年秋天在杭州举办吴冠中艺术展暨国际学术研讨会。万万没有想到，仅仅半年之后，吴老就匆匆走了。吴老临终留下遗愿，不开追悼会，不搞遗体告别仪式。这位奉献了一生的艺术大师，临走时仍不惊动别人、不打扰别人……

浙江历来都是书画艺术重镇，人文荟萃，名家辈出。进入二十世纪后，这里更成为引进西方绘画艺术新思想、新潮流的前沿阵地，同时也是传承传统书画艺术的重要堡垒。中西艺术在这里汇聚、碰撞、融合，造就出不少引领风骚的艺术大家。作为其中的佼佼者，吴老忍受常人难以想象的孤独与责难，殚精竭虑地致力于油画民族化和国画现代化的探索实践，努力把中西绘画艺术结合起来，进行了前无古人的改革，取得了卓越的成就。吴老的艺术风帆起航于西子湖畔，艺术足迹遍布浙江大地，将他生前最后的珍品惠赐给他深爱的“故乡”，这是浙江人民的骄傲、荣幸，同时也是重托、担当。我们有责任把这批瑰宝保管好、发扬好，让更多人从中获取美的享受和艺术的启迪。我相信这不仅是吴老的心愿，也是所有受赠艺术机构的共同愿望。这次“吴冠中艺术回顾大展”汇聚、展示海内外多家美术馆、博物馆所藏吴老捐赠的所有作品。“怀有同样心愿者无别离”，同样的心愿让吴老的作品相聚，让热爱艺术的人士相聚，也让我们与吴老心心相连！

“云山苍苍，江水泱泱，先生之风，山高水长。”吴老留下的艺术财富，是艺术家、艺术爱好者向往真、善、美的“故乡”。为寄托对吴老的缅怀之情，浙江美术馆拟出版《东西贯中——吴冠中作品集》，每件作品都浸透着吴老的心血，都体现着吴老的艺术之路，一定能够让后人从中汲取到艺术精髓和创作养分，激发艺术创作者的灵感和热情，将吴老的卓越艺术精神发扬光大！

“故乡”人民永远怀念吴老！



浙江省省长

2010年11月8日

Preface II

It has been almost half a year since Mr. Wu passed away, but the priceless treasure and artistic spirit he left behind will never be gone!

The scenes of meeting Mr. Wu a year ago still leap before my eyes. That was December 3rd, 2009, when Mr. Wu generously donated 72 pieces of his art treasure to Zhejiang Province. The donation ceremony was held in his home. It was simple and brief. In conversation afterwards, Mr. Wu sentimentally recalled the past when he was studying in Hangzhou National Art Institute, when he frequently went out sketching in the beautiful land of lakes, rivers and hills in Zhejiang. Having highly praised the picturesque sceneries and the abundant culture connotations in Zhejiang, which he regarded as an inexhaustible source of artistic creation, like a well never dry. He observed emotionally, "Zhejiang is my hometown of art and soul." Upon departure, he quoted the words of Wu Dayu, one of his beloved teachers, "No farewell to those with the same aspiration" as a parting gift to me. Looking back on this, I cannot help being overcome by emotion.

Mr. Wu donated not only his own works and collections, but his son's. He told his son that he had put the works in his home in Singapore into the donation list, asking him to send them to Beijing. Mr. Wu even gave up his favorite oil painting Eyes—the one used to be put on the wall of his living room, to Zhejiang Art Museum. He truly kept nothing for himself. He had already donated more than 300 pieces of art work to various domestic and overseas art museums and institutes, such as the National Art Museum of China, Shanghai Art Museum, the Palace Museum, Beijing Luxun Museum, Hong Kong Museum of Art, and Singapore Art Museum. Together with the donation to Zhejiang Province, the total number adds up to more than 370 pieces. He insisted, "Paintings are not family inheritance. I hope these works can be a common spiritual treasure of everyone and a fertilizer for future artists." We all are moved by his selflessness and humanistic love, which illustrates this nobility and patriotism as a master of art.

To further uphold Mr. Wu's artistic commitment, we decided at the donation ceremony to hold an exhibition of Wu Guanzhong's art works and an international conference in the next autumn. We never thought that he would be gone forever only half a year later. His last wish was: no memorial service, no farewell ceremony. The master devoted all his life to art, but he was still reluctant to disturb and trouble others even when passing away……

With profound humanity traditions, boasting innumerable renowned personalities, Zhejiang has always been a cradle of calligraphy and painting. It has become a front of absorbing new artistic ideology and trend of the West since the beginning of

the 20th century and an important fort for inheriting and upholding the tradition of Chinese calligraphy and painting. Art of the East and the West encountered here, conflicting and merging with one another. Many distinguished masters of art emerged and Mr. Wu was one of them. In unbearable solitude and under unimaginable criticism, Mr. Wu never ceased in his endeavor to nationalize oil painting and modernize Chinese painting, to combine and merge the fine art of the East and the West. The unprecedented experiments bore abundant fruits. Mr. Wu embarked on his artistic career by the West Lake, leaving footprints of artistic practice up and down the vast land of Zhejiang, and donated his last treasure to his beloved artistic hometown. People of Zhejiang are honored by and proud of all of these, and are aware of the responsibility we must shoulder at the same time. We will take care of the artistic treasure and make good use of it by holding more exhibitions for people to appreciate and to obtain artistic enlightenment. I believe this is not only a wish from Mr. Wu, but a common will of all the art institutes accepted the donation. This Wu Guanzhong's Art Retrospective Exhibition collected and will exhibit all the art works donated by Wu to many art institutes and museums both at home and abroad. "No farewell to those with the same aspiration", true, the same desire brings together all his works and art lovers all over the world, and our hearts are so linked together with Mr. Wu's!

"Floating over mountains are bondless clouds, flowing in the river endless streams; the nobility and teaching of our master, is higher than the mountain, longer than the river." The artistic treasure left by Mr. Wu is a home of the truth, the good, and the beauty, yearned for by all artists and art lovers. In memory of Mr. Wu, Zhejiang Art Museum is planning to publish East Meets West—Wu Guanzhong's Art Retrospective Exhibition, in which each piece of work is a crystal of his talent and strength, embodied his long path of artistic pursuit. I believe all the works in the collection will pass down to future generations the essence of artistic spirit and the nutrition of artistic creation, enlightening and inspiring them to inherit and uphold the outstanding artistic spirit of Mr. Wu! People of the artistic hometown will commemorate Mr. Wu forever.

Lu Zushan
Governor of Zhejiang Province
November 8, 2010

怀同样心愿者，无别离

吴冠中先生仙逝，引起全社会的关切。众多的悼文，从各个方面寄以深切怀念。有怀念他的卓越的艺术成就；有怀念他孤傲不屈的艺术灵魂；有赞美他的求真处实的顶真精神；有颂扬他澹泊名利的平民本色。吴先生渐行渐远，但他的身形却越显得高大起来。这个真诚的艺术老人仿佛一座高塔，人们瞻仰他，并在不同的方位上感受到被引领和被照亮的意义。

金秋时节，文化部和浙江省在浙江美术馆举办“东西贯中·吴冠中艺术回顾大展”。这个展览策划之初，曾经与吴先生有过商量，原是要作为给老人庆生的学术礼物，如今却成了众人的一份心灵纪念。展览集中了吴先生毕生捐献给各个美术馆的307件作品。通过这些作品，我们将全面展示他的艺术，梳理他的人生，宣传他的精神，追怀他的不朽灵魂。作为吴先生的母校的代表，在这个画展的作品辑集成册之时，我结合吴先生与中国美术学院学术脉络的血肉情谊，着重谈谈他对林风眠开创的东方艺术复兴之路的高峰性的坚守与拓展。“东西贯中”，这不仅是一种偶合的谐音，更是吴先生纵横一生、融通东西以贯注中国当代绘画的真切写照，是中国美术学院学脉代代传承、生生不息的特色风采。我努力想说明的是：在一位大师的灵魂深处，有着怎样的一代人的邀约，他们怎样前赴后继地献身于民族文化振兴的历史使命。

我和吴先生是忘年交。在我和吴先生的所有的接触中，他始终对母校一往情深。他反反复复多次谈到他进入杭州国立艺专的经历。他是由朱德群先生带着参观了当时（1936年）的国立艺专，艺专氛围深深打动了，他毅然从浙大转学到国立艺专。在艺专他又很快成长为最富于热情和理想的青年。多少年以后，在我们研究吴先生艺术和精神的时候，都一再感受到：吴先生是中国美院学脉精神的最全面的实践者，他坚守和发展了林风眠开创的东西艺术融合之路，并形成了一代高峰。同时，我们也自问，当时的国立艺专是以怎样的一种氛围来深深地打动了吴先生，并启发了他的精神未来呢？这个答案不能单纯地归于吴先生的铮铮铁骨和个性真情，也不能简单地视为国立艺专对自由创造的重视。我想这里面是有着一种深刻的精神契合的，是有着一种对于创造性灵魂的强烈的邀约的。

中国美术学院的前身是1928年由蔡元培、林风眠等一代先师创建的国立艺术院。学院创建的学脉思想就是融合中西文化、创造新东方艺术。这一思想的核心是民族文化振兴的使命精神。蔡元培创建国立艺术院是要“以美育代宗教”，用“美的心来唤醒人心”。艺术院当年的学术宗旨是：整理中国艺术，介绍西方艺术，调和中西艺术，创造时代艺术。艺术院集中了中国一批最优秀的艺术家，创办艺术社团，出版艺术书刊，重视理论研究，开拓国际视野，以新东方艺术的创造为己任，以“为艺术战”为使命。这些都深深地影响和打动了包括吴先生在内的一代青年。到吴先生进校学习之时，正是抗日救亡最艰苦的时期，学校一再内迁，教学条件和师资状况都很艰难。但吴先生的精神中仍燃烧着创造的火焰。在1938年吴先生代表几位同学从重庆写给远在上海的恩师吴大羽的信中，他满怀激情地写道：“羽师，学校虽换了新环境，但尚不能给生等以‘新生’，此时此地，仍如鲁迅先生所言：‘人是有的，没有声音，寂寞的很。’生等常以火把比拟我师，天天祈望热的到来，确乎这冰冷的沙漠，将冰冻了所有的青年的心灵。”

上世纪30年代初鲁迅先生曾经热切地关心过这个学校中青年的成长，对年轻的木刻运动给予热情的支持。所以这所学校中有众多的学生崇敬鲁迅先生。吴先生更是将鲁迅先生视为自己一生的精神父亲。他晚年深切地说：

“说真话是鲁迅给我的影响，我用几十年的人生去实践这一点。”去年12月，我们去看望吴先生，他还高兴地说：“宜兴绍兴都是兴。鲁迅的故乡在浙江，所以我的艺术故乡也在浙江。”

吴先生的心中始终燃烧着对祖国、对人民的挚爱。1950年，正在巴黎学习的吴冠中先生毅然选择了回国。在归国后的很长一段时期里，他历经坎坷。对于当时国内的写实主义主流画风来说，他似乎走得有点远；对于西方风行的艺术潮流来说，他却又被认为是缺少先锋风采。这是他真正的“心苦”。但他矢志不移，始终以东方绘画艺术的使命来要求和鞭策自己，坚持做一个有脊梁的中国文人。改革开放之后，吴先生有机会说真话，道真言，他率先提出“形式美”的讨论；以“风筝不断线”来呼唤艺术与生活的关系，以“笔墨等于零”来激起笔墨当随时代的论争；甚至一再提出“改革美协与画院”的呼喊。吴先生始终以一个艺术家的独立人格和不屈意志向社会的积弊挑战。他代表着中国社会的心灵良知，发出文化拯救的呼喊，真切地履行了林风眠那一代人所不可能的思想使命。

二

国美学脉的另一特征是会通精神，强调艺术创作与理论研究相通，人品与艺行相通，古今相通，中外相通。这一精神恰是吴先生艺术人生的熠熠亮点。1946年，吴先生参加当时官费留法学习的全国考试。美术史的考题是（一）“试言中国山水画兴于何时盛于何时并说明其原因。”（二）“意大利文艺复兴对后世西洋美术有何影响试略论之。”在两个小时的答卷时间里，吴先生以文言文文体例，写下一千七百多字，落笔不凡，文采飞扬，见解卓然，文脉贯通，体现了一个年轻学子罕见的评古论今的昂扬气度和渊源厚重的学问基础，颇具大家之风，这是一份不可多得的“状元”试卷。主考官是陈之佛先生，他曾是国立艺专的校长，吴冠中先生的老师，但他并不知道试卷的作者，只是太喜欢试卷的行文，竟以工整的字体，细心抄录下来。2000年，陈之佛先生逝世多年之后，他的家人发现了这四张写着蝇头小楷的牛边纸，写信征询吴先生，才证实了文章的由来，成为了中国艺坛的一段佳话。这文美，字美，爱才惜才的天下公器之心更美。

吴先生曾经说自己是吃东西两家饭长大的，既吃过中国的茶饭，也喝过西方的咖啡，最后都要消化在创造的肚肠里。吴先生的艺术融通中西，与林风眠、吴大羽不同，他东寻西觅，寻寻觅觅，战线拉得很长。在中国水墨绘画方面，他力求时代出新，追求时代性；在油画等艺术形式上他戮力创造民族特色，追求民族性，这两方面他都走得很远，但在核心处都秉持中国人特有的“诗意”和“象心”来相通。“象”是中国文化的核心观念，是人心与事物之间的中介。吴先生的艺术赋予“象”以一种写生如写心、写象胜写形的可见可感的内涵，他用他一生的不懈追求来融通中西，交互滋养，贯注中国的当代艺术的复兴。同时他是一位杰出的艺术思考者。他一方面将这些思想化作出色的文字；另一方面在艺术上表达和证明这些思想。这使得吴先生成为我们这个时代思想敏锐、艺术出新的一代旗手。

三

吴先生的艺术重诗性的创造，这恰恰是中国美院学脉的又一个特征。中国美院在西湖边，西湖是延绵的山水，是活的传统，是四季的诗。西湖赋予了中国美院浪漫的诗意。2006年我在北京办个展期间，和吴先生有过一次长谈，他满怀深情地谈到了美，谈到了诗，他说：“我都一直在怀念杭州。现在画价普遍高了，当然是好事，

但让我悲哀的是，美少了，描绘多了，技法多了，这些东西是另外一个行当。现在许多美术院校离美越来越远，都往权术上去了，杭州我的母校还得留着美的宗旨。对杭州真正的感情还是希望发扬美的东西，美术，美术，如果美消失了，变成‘术’，那是悲哀。”他还说：“现在我认为一切艺术应该趋向于诗，诗包含了音乐的境界，文学的内涵这里不是指文学性的绘画，而是指绘画本身所有的诗性内涵。诗是控制艺术的，一切艺术的感人在于诗性的力量。这种诗性又是极朴实的。在初中的时候，我接受丰子恺的作品，觉得有生活情调，有亲切感，进国立艺专后，瞧不起他了，觉得太简单。那么转了一大圈，现在再看丰子恺的画，仍然觉得好的，充满意趣和天趣。丰子恺是大师，大师是慈母，大师是人类灵魂的母亲，他们的作品里永远有亲切动人的东西。”吴先生的这些话，这些关于“诗性”的阐述，是足以让我们长久地深思的。

吴冠中先生当年毅然选择回国，最核心的原因就在于他怀有一颗深厚的中国的“诗心”。这种“诗心”使得他必须要回归生养的沃土，汲取生命原初的甘泉。这是一种生命的原色，受这种原色濡染的人，别无选择。回国后，吴先生苦苦寻觅。他走遍了神州大地，写名山大川的生机，来养育自己的诗心。八九十年代，他更是在这片生养的大地上，找到了创造的热土，并飞升起东方的诗的激情。新世纪来临，吴冠中更扬起诗和文字的双翼，翱翔在新书写的天空。他不断突破自己，不断开拓新的诗境。吴先生是东方视觉诗坛的圣手。在他的艺术里，充满了东方的诗性品质。这种品质以朴真的色彩来讴歌自然，没有西方当代艺术的聱牙拗口的纠结；这种品质潜含东方诗性的冲淡与悠远，绝无西方艺术谱系中遗传的忧郁症；这种品质让心灵之象葆有意态的清新，而不轻易迈入抽绎繁复的理性谱系之中；这种品质总是带着天地浑茫的些微苦味，而又用诚心将之化育而为满目的春意与生机。这正是世界选择吴冠中的真正原因。

在这里，我以国美学脉的精神特征为某种学术角度来重新阐释吴冠中先生的人生，重新理解他的艺术思想的诗意，是力图将吴先生的人生放在一个更为广大的历史脉络中来呈现其意义。这种一个人与一条脉络、一条活在今天的脉络之间的摆渡，意在让所含之意更为隽永。德里达曾经说：“人去之时，专名留下。我们能够通过专名来命名、呼唤、援引和指称，但我们知道，那本人，那持专名和所有这些行为独一无二的一端，已再也不能作出回答，而永远只能借助某种东西作出回答。这样的东西被我们不可思议地称作我们的记忆。”今天，我们正是通过这样的展览，重访吴先生的艺术人生，雕塑一面贯通东西以贯注中国当代视象的精神旗帜，并在记忆的聚集中，探明中国当代绘画发展的某种历史命运的踪迹。吴先生不孤独，在他的身上，在他的灵魂深处，有他的师者，他的同伴，还有一代代诸如我辈和他的学生们。

去年12月，我们赴京看望吴先生。临分别话再见时，他说：“吴大羽先生曾说过，怀同样心愿者，无别离。”此话当长歌，记忆到永远。



中国美术学院院长

2010年8月9日初稿

2010年10月28日二稿

No Farewell to Whom with the Same Aspiration

The news that Mr. Wu Guanzhong passed away aroused great concerns among all walks of life in society. Numerous obituaries expressed deep grieves and mourning from different aspects-some in memory of his outstanding artistic achievement, some his unbending perseverance in pursuing arts, some his practicalness and uprightness, others his contempt of fame and wealth. Gone away as he is, Mr. Wu becomes increasingly great, rising up as an admirable monument, guiding and inspiring people in various lights.

In this golden autumn, Zhejiang Art Museum will hold an exhibition named East meets West: Wu Guangzhong's Art Retrospective Exhibition sponsored by the Chinese Cultural Administration and Zhejiang Provincial Government. At the beginning of planning this exhibition, I talked to Mr. Wu, intending to take this exhibition as an academic present for his birthday celebration, only to find it a memory to the master now. The exhibition collects 307 pieces of Mr. Wu's work, all donated by him to different art museums. The art works fully demonstrate the master's artistic character, explore his extraordinary life, advocate his spirit, as well as mourn his immortal soul. As a representative from his Alma Mater, I would like to take this opportunity to elaborate on Mr. Wu's faithfulness and exploration of the path to the oriental artistic renaissance originated by Lin Fengmian, combining Wu's close academic link to China Academy of Arts, to celebrate the publishing of the exhibition catalogue. The Chinese pronunciation of "East Meets West" coincidentally resembles Wu's name, but it is more like a description of Wu's life, depicting his painstaking effort in researching and exploring both Chinese and western arts and in promoting Chinese contemporary painting, which reflects the spirit passed down from generation to generation in China Academy of Arts. I intend to illustrate what deep inside the master-a historical mission carried by the whole generation to uplift the national arts throughout their lives.

I

Mr. Wu and I are cross-generation friends. Mr. Wu impressed me in all our association by his affection to his Alma Mater, and he mentioned how he entered Hangzhou National Academy of Arts several times. He was taken by Mr. Zhu Dequn to visit the art school when the thick artistic atmosphere struck him. He promptly decided to transfer from Zhejiang University to Hangzhou Vocational Art School, where he rapidly grew into an enthusiastic young man full of ideals. Many years later when we are studying Mr. Wu's art and spirit, he undoubtedly gives us an impression of being a whole-hearted practitioner of China Academy of Arts' academic tradition, upholding and developing the artistic principle of merging the east and the west originated by Lin Fengmian, and reaching a generational summit in fine art. In thought of this, we are still wondering what it was that struck Mr. Wu and inspired him to such an extent in creating his future art life. The answer to this goes not only to his perseverance in artistic pursuit and to the school's emphasis on artistic freedom, but to a spiritual call, which waked up a soul eager for creation.

The precursor of China Academy of Arts is the State Art Institute founded by masters including Cai Yuanpei and Lin Fengmian, with the principle of merging the arts of the east and the west, creating new oriental arts. The core of this principle is to uplift national culture. Cai Yuanpei, one of the founders, hoped to awake people with aesthetics and substitute religion