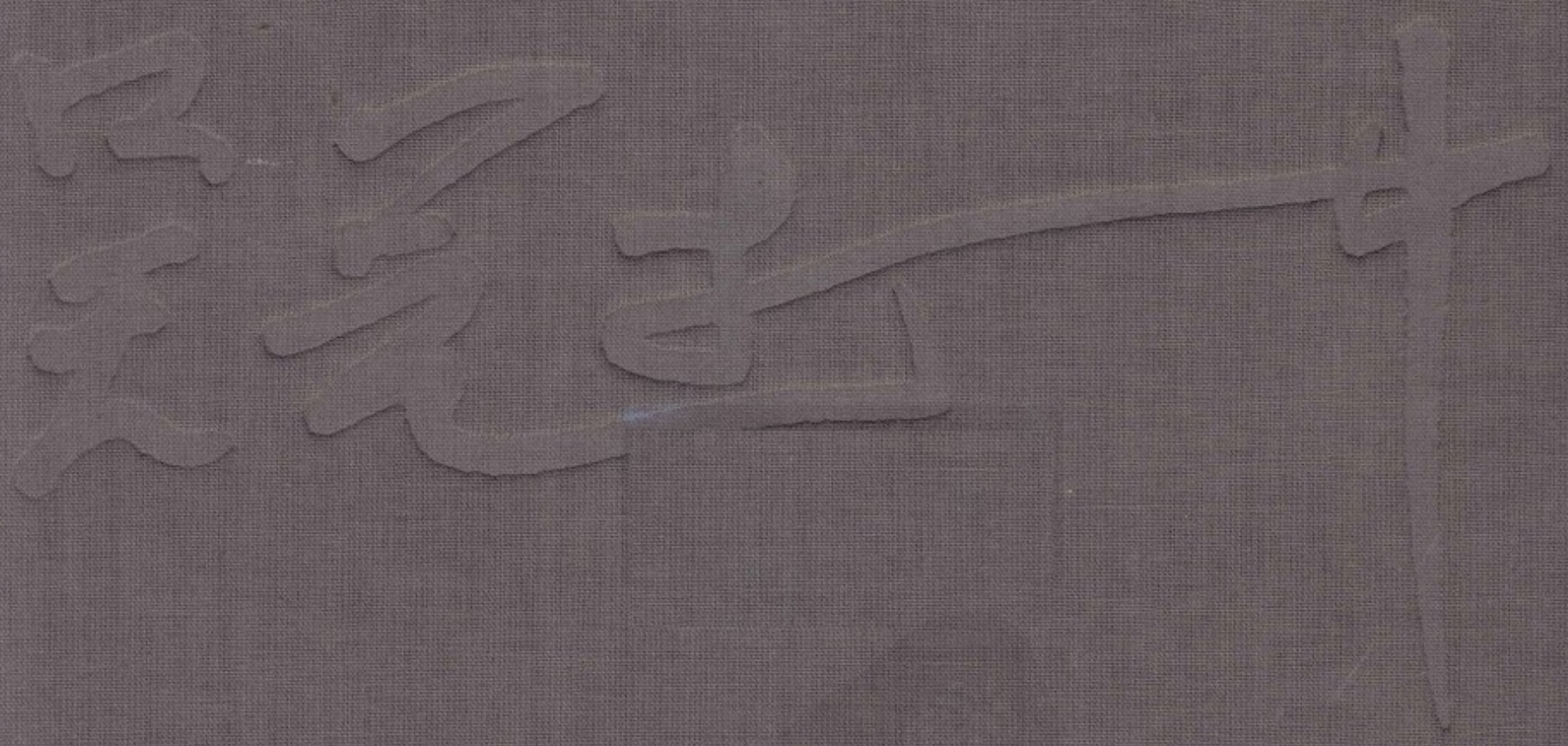


东西贯中

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



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深歌

二十一世纪最初的十年，也是吴冠中最后的十年。这十年中，吴冠中的艺术之花开得自由奔放、炽热璀璨，吴冠中的言说也老而弥辣。在个人创作上，抽象—具象、国画—油画、东方—西方……这些观念与形式的分野似乎都不再重要，唯一真实的是画者的信手挥洒，披漓点画。这是一种率真、自由，却又有“随心所欲不逾矩”的通达与完满。“沧桑入画”——渲染出一个世纪的满目烟尘，艰苦与磨难皆成沧桑岁月；“我负丹青”——道出的是一位世纪老人的胸襟风骨，东寻西觅、上下求索，尽在画者暮年的放歌。

“有人说一切艺术皆倾向于音乐，而我以为一切艺术都倾向于诗。”晚年的吴冠中反复诉说的，是绘画与诗的缠绵。作为林风眠那一代人的精神传承者，吴冠中具有令人惊叹的文学禀赋和诗意情怀。“我也常常试造通向太空的桥，从具象通向抽象的桥。于是画意与文思经常在桥上邂逅。”这“画意与文思的邂逅”，是吴冠中晚年在画笔文笔之间挥洒自如的奥秘所在，他本人曾多次言及两者之间的关系。“年年走江湖，我经常碰见顽石点头，倒影遍跃，雪山出浴……画意与文思相缠绵。绘画，以其独立的视觉美感人，不依赖诗文的辅助，更非文学的注释或图解。”。

“一切艺术都倾向于诗”，此处说的“诗”，不仅是文学形式，而且含有构造、成就之意。吴冠中所说的，就不仅仅是画中诗意，而是绘画的诗性。而在更深远的意义上，此诗性与一种根本的创新与运作联系在一起，在画者的经验中，诗与思混成统一，如同两条平行的地平线，互相超越，又在无穷处相切——这里所说的无穷处即思诗混成的源泉处。此源泉处，即是绘画寻觅、皈依之所，也就是吴冠中所说的画意之所在——“形象的意境，或有意味的形式中确凿存在着画意，这画意往往不易被分离出来。作完画，我偶或勉力剖析潜伏其间的意蕴……”。唯此意蕴，可以“在任何一件作品中触摸到作者心脏及脉搏的跳动”，唯此意蕴，可使画者响应大地的召唤。“我无安泰之大力，但与安泰共有母亲”。以大地为母亲，是吴冠中晚年的皈依，在大地的丰厚与坚韧中，画者以其盎然的画意与诗情焕发出一曲深歌。

Affectionate Eulogy for Nature

During the first ten years of the 21st century, also the last ten years in Wu's life, his ravishing works are characterized by boldness and unrestraint and his remarks grow more acute and penetrating. In terms of his personal composition, he would not consider whether it is abstract or concrete, oriental or western, oil painting or traditional Chinese painting, for all of these differences are not important any more. What matters is that he use what he wants casually but aptly. This is a free and uninhibited spirit, and at the same time "follow his heart's desire without transgressing what is right", achieving a state of content and perfection. By "revealing evanescence of the worldly affairs in his works", he depicts fluctuations in one century the world and trials and hardships in life; words like "I have failed to achieve all I can in painting" reflect his open mind and vigorous strength, depicting an elderly artist who spends his whole life pursuing and exploring.

"Some say all kinds of art are like music, but I am inclined to think that all kinds of arts are more like poetry." Wu said. Late in his life, he emphasized the communication of painting and poetry. As a successor of the spirits passed on from Lin Fengmian and his contemporaries, Wu has been gifted with talents in literature and poetry in sentiment. "I have tried bridging the gap between concrete painting and abstract painting." He said, "Therefore, artistic inspiration meets literary thoughts on the bridge." The "meeting of artistic inspiration and literary thoughts" is the mystery why Wu would excel in both painting and poetry. And he spoke of the relationship between the two several times. "Traveling about all my life, I have seen taciturn but lively stones, vigorous reflections in water, refreshing snow-capped mountains and so on. Artistic inspiration and literary thoughts have something in common. Painting, which impresses people with independent visual beauty, without relying on the assistance of poetry or dependent on notes or diagrams commonly used in literature."

"All kinds of arts are more like poetry." The "poetry" here is not only a literary form but also contains formation and achievements. What Wu refers to is not only poetry in paintings but also the poetry of painting. In a more significant sense, the poetry mentioned here relates with a fundamental creation and operation. To artists, the poetry and thoughts mingle with each other, just like two parallel sky lines, transcending each other and tangent to each other at an infinite distance, where which poetry and thoughts mingle with each other. This very point is just the location from which paintings are derived and in which the "artistic inspiration" root according to Wu. "If there is artistic poetry in visual scenes or meaningful forms, this kind of poetry cannot be detached." he said, "After finishing the painting, occasionally I would exert all my efforts to uncover the poetry in disguise..." It is just the poetry that makes artists respond to the call of Mother Earth. "Though I am not as powerful as Antaeus, I still have Mother Earth all the same." Wu regarded Mother Earth as his mother, and this turned out to be his conversion late in his life. Learning from the abundance and persistence of Mother Earth, he chanted his affectionate eulogy for nature with pictorial splendor and exuberant poetry in paintings.

凝神远象 Meditating over Abstraction

中国没有“抽象”这个名词，只有“写意”和“大写意”，其实“抽象”和“大写意”之间只有一步之遥，实质上有很多含意是很接近的。总的看，西方绘画比较具体，具象较多，多属铺陈的，展开的，详细的，剖析的，是加法的；东方则是综合的，概括的，减法的。初学时都喜欢西洋画，因为喜欢加法，不喜欢减法，减法比较困难，开始学习绘画通常是这样的。所以，我自己后来在油画创作中，逐步趋向东方情调，趋向概括。以前年轻的时候喜欢强烈狂放的色彩，如粉红、粉绿，后来则趋向单纯了，后又渐渐更多趋向黑白。

——吴冠中：《吴冠中文丛·背影风格》，“我的创作心路”，团结出版社，2008年版。

There is no such a word as abstract in the Chinese language. Freehand brushwork and bold freehand brushwork are the closest equivalents. But as a matter of fact, abstract and bold freehand brushwork are not that different and they bear many similarities in connotations. Generally speaking, western paintings are concrete, elaborate, detailed, and analytical, like addition in the mathematics. Yet Chinese paintings tend to be general in nature like subtraction. As is often the case with beginners of paintings, myself included, western paintings are often our preferences at the beginning, as addition seems to be easier than subtraction. However, as I venture deeper into the painting world, I gradually find myself more in line with the oriental approach of generalization. When young, I preferred exuberant colors like red, pink and green; when older, my tastes switched to the solid colors, and as I grew even older, black and white took the central stage of my production.

(Wu Guanzhong, 'My Creation Experience' in 'The Style of the Back of A Figure' in Anthology of Wu Guanzhong's Literary Works, Tuanjie Publishing House, 2008.)

酱园

2000 油画·布面 85cm×100cm
新加坡国家美术馆藏

A Sauce Shop

2000 Oil painting on canvas 85cm×100cm
Collection of National Art Gallery, Singapore

几年前到绍兴一乡镇访问，突然发现一家童年熟识的酱园，高门大白墙，白墙上仍然是硕大的黑体字“酱园”、“乳坊”，字体也是正宗传统衣钵，我情不自禁画下了这幅30年代的酱园遗老像，眼前又显现了爬梯子拌酱缸的父亲和小学同学那位酱园之家的娇小姐。

——吴冠中：《吴冠中文丛·文心画眼》，“酱园”，团结出版社，2008年版。

Several years ago, I visited a town in the countryside of Shaoxing. Suddenly, I saw a sauce shop. I was quite familiar with this sort of shop in my childhood. It had a tall door and large white walls, still with the gigantic name of traditional font written on the white walls. I involuntarily created this portrait of the shop in a style of the 1930s, meanwhile reminiscing about my father climbing on a ladder to stir in the source jar and that girl schoolmate born in a source shop in my childhood.

(Wu Guanzhong, 'A Sauce Shop' in 'The Literary Mind and Painterly Eyes' in Anthology of Wu Guanzhong's Literary Works, Tuanjie Publishing House, 2008.)



乳坊

醬園

茶 2000

红灯笼

2000 油画·布面 80cm×66cm
新加坡国家美术馆藏

Red Lanterns

2000 Oil painting on canvas 80cm×66cm
Collection of National Art Gallery, Singapore

暗红色的楼前高高挂起一串大红灯笼，灯笼寂寞红，不知何用，也许辉煌在夜间，此刻正好成了画中醒目的眼。

——吴冠中：《吴冠中文丛·文心画眼》，“水乡行·故宅·红灯笼”，团结出版社，2008年版。

A string of bright red lanterns hangs high in front of a dark building, looking desolate, their use unknown-maybe for splendor during the night. They are the eye-catching focus of the picture.

(Wu Guanzhong, 'Journey Through the Waterway Towns; Old Homestead; Red Lanterns' in 'The Literary Mind and Painterly Eyes' in Anthology of Wu Guanzhong's Literary Works, Tuanjie Publishing House, 2008.)



帆与网

2000 油画·布面 80cm×66cm
新加坡国家美术馆藏

Sails and Nets

2000 Oil painting on canvas 80cm×66cm
Collection of National Art Gallery, Singapore

帆船已不多见，这回坐一次大帆船很难得。近看，帆的结构并不简单，杆线错综，起帆落帆既需要人力，更需要技术。湖上扬帆，乘风破浪，极目空旷，颇舒畅。但细查左右，却布满了丝丝渔网。水阔任鱼游的时代将消逝，太湖有多大，渔网撒多远，我们原来在鱼们的厄运之上行驶。

——吴冠中：《文心画眼》，“帆与网”，团结出版社，2008版。

We don't see many sailboats these days. It was a rare opportunity that I got to take this ride on a big one. Observing the sails up close, I could see they were structurally sophisticated. The riggings were intricate. Hoisting and lowering the sails required both strength and technique. We rode the wind and cleaved the waves on the lake. It was quite refreshing to have expansive, empty space going as far as the eye can see. Yet, on closer inspection, there were really fishing nets everywhere. The age of freely swimming fishes will soon come to an end. Nets are being casts as far as Lake Tai is wide. We were actually sailing on the dire fate of the fishes.

(Wu Guanzhong, 'Sails and Nets' in 'The Literary Mind and painterly eyes' in Anthology of Wu Guanzhong's literary Works, Tuanjie Publishing House,2008.)



窗

2000 油画·布面 80cm×66cm
上海美术馆藏

A Window

2000 Oil painting on canvas 80cm×66cm
Collection of Shanghai Art Museum

古旧的木板墙，色棕黑，中央一个小小的窗，窗里全是乌黑，像一个黑的洞。洞口有小块红色与绿色，是孩子的衣帽？是妈妈的服饰？是盆花？住在阴暗陋室的主人还有闲情浇灌盆花？谁是主人？他忙于长街觅食，夜宿暗室；他是遗老，穷愁潦倒，种花自慰自嘲？板墙木屋架空在河滨，屋下是更黑大的洞，在画家眼里铺成一大块黑色的面，既深邃，又显眼。深棕色的块，乌黑的块，结成凄怆的壁垒，壁垒镶嵌在浅灰色的石头构架中，形成现代绘画的平面分割美。窗里的人向往阳光灿烂的窗外世界，却不意他的窗也居然点缀艺术的聚焦。

——吴冠中：《吴冠中文丛·文心画眼》，“窗”，团结出版社，2008年版。

In the middle of the dark old plank wall is a small window like a black hole. The little red and green patches at the hole—are they part of a child's clothes or hat, his mother's dress, or a pot of flower? Does the man who lives in this gloomy, shabby house have the mood to keep a pot of flower? Who is he? He makes a living on the street by day and lives in the dark room by night. Is he an impoverished man loyal to the fallen dynasty, who grows a flower for self-comfort and self-mockery? The log cabin with plank walls stands above the ground by the river. Beneath it is a darker and larger hole, which turns into a broad black plane in the painter's eyes, profound and conspicuous. The dark brown patch and the black patch form a desolate barrier embedded in a light gray framework of rocks, producing the plane beauty of modern painting. The person behind the window longs for the sunshine outside, unaware of the artistic effect of his window.

(Wu Guanzhong, 'Windows' in 'The Literary Mind and Painterly Eyes' in Anthology of Wu Guanzhong's Literary Works, Tuanjie Publishing House, 2008.)



双喜

2001 油画·布面 65cm×80cm

上海美术馆藏

Double Happiness

2001 Oil painting on canvas 65cm×80cm

Collection of Shanghai Art Museum

天将寒，人家晒出了棉被棉絮，米白色的棉絮上展开偌大一个红双喜，又罩以红、绿交错的细线，这是乡里人的制作，寓美于生活，也是美术创作，清新而欢乐。一群学画的青年经过，对此视而不见，他们是集体来写生民居的。这里高唱“下里巴人”，却成了“阳春白雪”。

——吴冠中：《吴冠中画作诞生记》，“双喜”，人民美术出版社，2008年版。

It's getting cold, and someone basks quilts and cotton waddings in the sun. A large Chinese character of "double happiness" is unfolded on the white cotton wadding, covered by interlaced red and green threads. This is villagers' production, implying beauty in life, also a sort of art creation, fresh and happy. A group of young students from art schools pass by, completely ignoring this scene. They come here to sketch the folk houses. Here, the simple and unsophisticated folk art turns into the elite one.

(Wu Guanzhong, 'Double Happiness' in the Birth of Wu Guanzhong's Paintings, People's Fine Arts Publishing House, 2008.)

