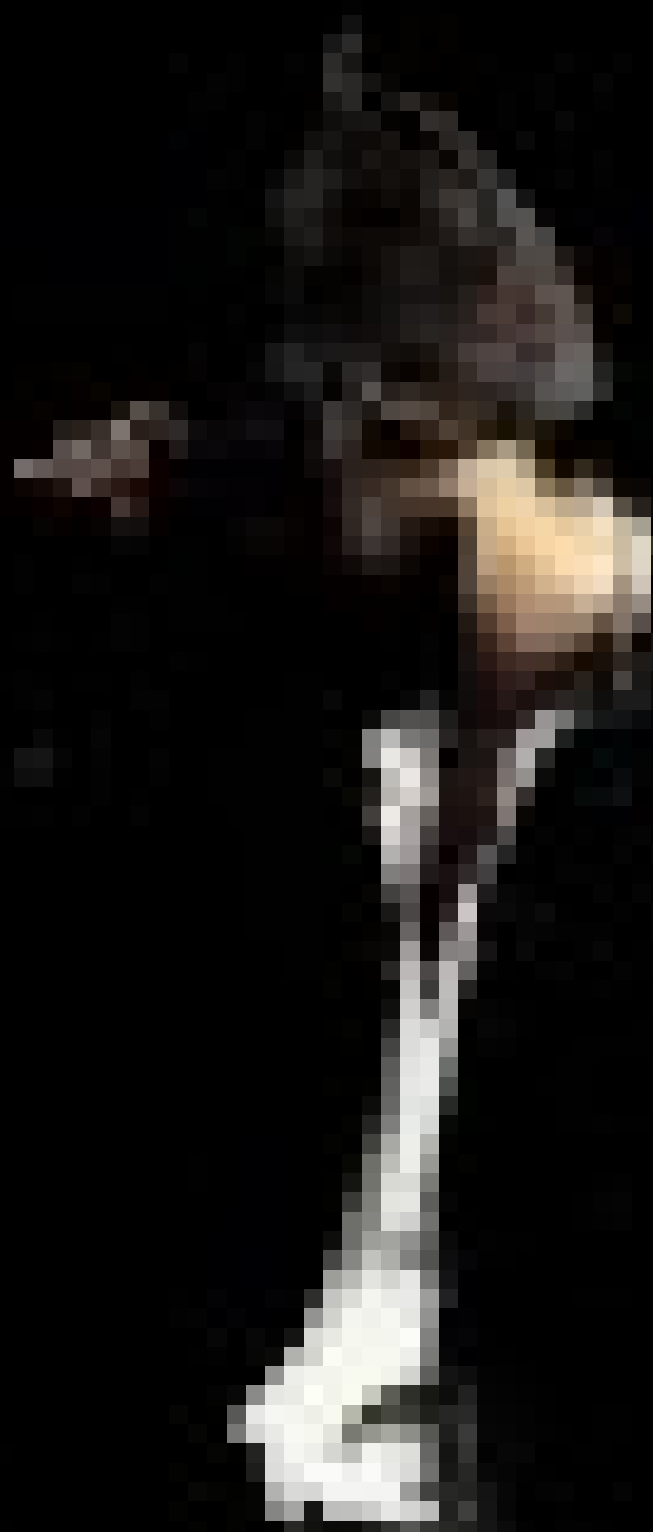


CISDO
高仿真出版

· 郭润文

China Realismv · Guo Runwen

1144



1145



图书在版编目 (CIP) 数据

中国写实画派·郭润文/郭润文 著. —长春: 吉林美术出版社, 2010. 5

(中国写实画派五周年全集)

ISBN 978-7-5386-4294-0

I. ①中… II. ①郭… III. ①油画—作品集—中国—现代

IV. ①J223

中国版本图书馆CIP数据核字 (2010) 第094723号

中国写实画派五周年全集

China Realism Five Years Complete Works

策划/ 吉林美术出版社 雅昌文化·雅昌艺术网

Plan: Jilin Fine Arts Press; Artron Culture & Artron.net

《中国写实画派·郭润文》

China Realism · Guo Runwen

出版人/ 石志刚

Publisher: Shi Zhigang

主编/ 鄂俊大

Chief Editor: E Junda

作者/ 郭润文

Author: Guo Runwen

装帧/ 林仲奕

BDG: Lin Zhongyi

英文翻译/ 王英策 葛莉

Translation: Wang Yingce, Ge Li

责任编辑/ 鄂俊大 高凌

Responsible Editor: E Junda, Gao Ling

技术编辑/ 赵岫山 郭秋来

Technological Editor: Zhao Xiushan, Guo Qiulai

出版/ 吉林美术出版社

Publishing House: Jilin Fine Arts Press

电话/ 0431-86037810 010-63107921

Telephone: 0431-86037810 010-63107921

社址/ 长春市人民大街4646号

Address: No.4646, Renmin Street, Changchun

网址/ www.jlmspress.com

Website: www.jlmspress.com

发行/ 吉林美术出版社 吉瑞博美 (北京) 图书有限公司

Issue: Jilin Fine Arts Press J&M (Beijing) Books Ltd.

电话/ 0431-86037892 010-63107921

Telephone: 0431-86037892 010-63107921

制版/ 天一

Plate Making: Tian Yi

印刷/ 北京雅昌彩色印刷有限公司

Printer: Beijing Artron Color Printing Co., Ltd.

版次/ 2011年1月第1版 第1次印刷

Information: First Edition & Print in January, 2011

开本/ 889×1194mm 1/8

Product Dimensions: 889 x 1194 mm

印张/ 27

Printed Sheet: 27

书号/ ISBN 978-7-5386-4294-0

ISBN: 978-7-5386-4294-0

定价/ 216.00元

Price: 216 RMB

本书图片资料取自雅昌™「中国艺术品数据库」™

The pictures are based on ARTRON™ China Artwork Database™.

本书印制采用雅昌CISDO™高精出版技术

This book is printed with ARTRON CISDO™ High-Precision Technology.

中国写实画派五周年全集
China Realism Five Years Complete Works

中国写实画派 · 郭润文

China Realism · Guo Runwen





总 序

特定的历史机缘和现实条件，以及一种共同的内心取向与价值认同，促使我们发起成立了“中国写实画派”。5年来，当我们以一个画家的纯朴和诚实的心愿起步，并付上我们当有的努力和认真的行动后，产生了远远超过我们所想所求的社会效果。其创作的质量与业内影响致使画派人数不断增加，逐渐汇聚了一批中国当代最优秀的实力派画家，足见其写实绘画在中国当下的生命力与现实意义，因此，首先应当感谢我们的恩师传授给我们从事绘画艺术的能力与品质，感谢艺术各界一直以来对我们的鼓励与支持，更感谢这个时代给我们每一个人充分发挥才情提供了可能。

写实油画在中国，自辛亥革命后，已经有五代优秀艺术家的积累与努力。写实油画是产生在西方的一种绘画方式，但是今天已经在中国扎根和发展了，可以说没有写实绘画的需要就没有油画这个品种的产生。写实仅仅是一种绘画表现的手段，而非绘画的目的，在写实的问题上更不存在先进和落后之分，凡是人类历史上伟大的写实绘画都包含了所有的绘画元素，而那种精湛的技巧与深厚的学养是由伟大心灵的需要创造出来的。那种超凡的表现力与高妙的境界是通过超强的绘画能力承载的。是写实的这种方式训练和培养了我们的眼力，让我们学会了观察，通过对自然与生命的深入关注，学会了贴近真实的体验与表现力的研究。是写实绘画的需要让人类挖掘和使用油画材料表现的最大可能性。面对自然的无限丰富，那种被动的照抄，琐碎的摹仿与细描细画是写实绘画的大敌。我们必须去使用绘画原理，掌握自然规律，主动地书写与表现心灵感动，传递审美体验，升华内在境界，注重真实背后的那个抽象美，那个内涵的精神与品格才是写实绘画的真正灵魂。

面对今天时代的丰富和我们内心的渴求，表现手段更加需要拓展和更新。“人人心中之有，他人笔下所无”的境界当是我们写实画派的共同追求。“中国写实画派”的自然形成，以很快的速度凝聚了一批志趣相投、风格各异的艺术家的，大家互

相启发，相互效力，研究经典，师法造化，关注现实，热爱生命，认同真、善、美的核心价值观，使得每一个人都获得了极大的进步。真正地体现了其他组织形式所无法取代的意义，写实绘画的现实水平得到了推进与深化。相信，今后会有更多优秀的写实画家参与，一起同行，使“中国写实画派”在中国今天的美术界发挥更大的作用。

吉林美术出版社出版的该套高仿真版油画丛书，选中“中国写实画派”的全体画家，每人一集，全面深入地展示了每一位艺术家的面貌，是我们共同的荣幸。运用高科技手段将油画原作效果最大限度地呈现给观者，加上每幅作品以多张局部放大的手段更能精微全面地展示作品的魅力，运用印刷品呈现油画作品的准确度来说，无疑为油画家和学习研究油画的人们带来一个福音。

长久以来我们有一个体会，印刷品常常把坏画印好，好画印坏，好画的精妙之处印不出来，而不怎么样的画一印还像那么回事。我们常常从世界各大博物馆走出来，激动地想找大师经典作品的印刷品，无论是单张还是画册，每看都很失望，因为离原作效果太远，就是一句话：不准确。中国目前还没有油画博物馆，而好的重要的展览时间和地点都有限，大多学习研究油画的人都依据印刷品，因此有很强的误导性，我也曾为此付出过代价。

我认为吉林美术出版社融雅昌高科技工艺这一开创性的印刷举动具有很强的现实意义，那些放大的局部对于研究、学习、临摹甚至批评的深入都提供了全息的、更加准确的依据，同时也给艺术家们带来挑战，放大的局部将艺术家的问题和不足之处暴露无遗，这也会促使艺术家们主动地思考和更加用心地去创作。我期待着，此一方面的改变，为中国油画的学习和进步起到积极的推动作用。

杨飞云

2008年8月

Preface

The special historical occasions, practical conditions as well as the common internal orientation and value identification impel us to initiate and establish Chinese Realism. Over the past five years, we took off with simple and honest wish, we took as hard-working and serious actions as we should, and we have got the social effects far greater beyond our imagination. Due to the high quality of the works and great influence in this field, there increase more and more realistic painters, who are a collection of Chinese masterful artists, they serve to show the vitality and pragmatic meanings of contemporary Chinese paintings. Therefore, we should extend our sincere gratitude to our teachers who have imparted painting skills and also virtues to us, to encouragements and supports from all arts circles, and more to this era for providing us the possibility of giving full play of our talents.

Ever since the revolution of 1911, realistic oil painting, in China, has got five generations of excellent artists' accumulation and hard-working. Realistic oil painting originated in the west, while take root and develop in China nowadays, we can say there exists no oil painting without realistic painting's needs. Realism is a means rather than purpose of painting, regarding to that, there is not distinction of advancement and lagging behind, all the painting elements are included in every great realistic painting throughout human history, and that consummate skill and profound accomplishment are created by soul demands. The remarkable expressive force and ingenious state are carried by transcendental painting skills. It is realism that develops and cultivates our observation, and the observation on nature and life leads us to experience reality and research the expressive force; it is realism that makes people excavate and apply oil painting material's greatest potential. Facing the abundant nature, the formidable enemy of painting is passive copy, trifling imitates or detailed drawing. Thus we must take use of painting theories, grasp the laws of nature, display heart and soul touching, transfer aesthetic experience, sublimate inside state, and pay attention to the abstract beauty behind the reality. The real soul of realistic painting is spirit and character of connotation.

Expressive means should be developed and updated, when facing the colorful and varied contemporary time as well as our inside thirst. The state of showing what is in everyone's mind, but in other's works is the common pursuit of realism. Since

the founding of China Realism, many artists who share similar taste and interest, but distinct in styles accumulate together, inspiring each other and studying the classics, whereas paying close attention to reality and life, and approving the key values of truth, kindness and beauty, which makes everyone gain the great experience that no other organization could replace. I believe that there will be more painters participate in the China Realism group and play a greater role in China's art field.

We are delighted to publish this set of high emulation oil painting editions by Jilin Fine Arts Press, which compiled all the painters who belong to China Realism and put each one in a book specifically, they used the High Technology to present the original work to the viewers in the maximum extent and enlarge the paintings precisely to show its charm and glamour. On the accuracy of printing matters, undoubtedly, this set of books brings a good news to the painters and the ones who study oil painting.

It seem to be a pattern that the printing matters never present the sparking points of the excellent work, but make the average ones magically beautiful. After visiting the great museums in the world, we are always eager to find some albums about masterworks. However, there is nothing to satisfy us, because of one word: inaccurate. Meanwhile, it is hard to find a oil painting museum in China, and there are not enough exhibitions for people to visit. People mostly choose oil painting albums to study and were misled by them, for instance, I used to be one of them.

I realize the real significance of Jilin Fine Arts Press which refines a new way of printing by Artron Printer's High Technology. Those enlarged part could provide more holographic and accurate bases for us to research, study, even criticize. On the other hand, it could expose the problems and the disadvantages of the painters, which will impel them to think and paint more creatively. I expect that this new method will play a positive role in the study and the improvement of China oil painting.

Yang Feiyun
Aug. 2008



简历

1955年 出生，籍贯浙江。
1982年 毕业于上海戏剧学院舞台美术系，获学士学位。
1988年 结业于中央美术学院油画系助教班。
现任广州美术学院造型艺术学院院长、教授。中国油画学会副主席，中国国家画院油画院常务副院长，广东美术家协会副主席，中国油画学会艺术委员会委员，中国美术家协会会员。

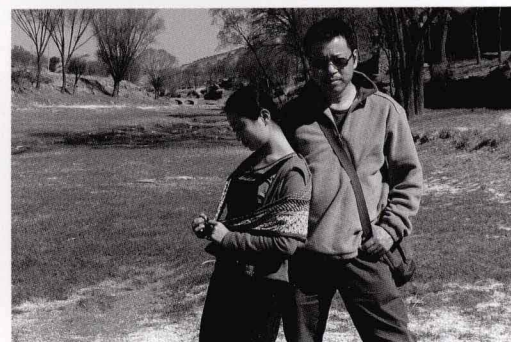
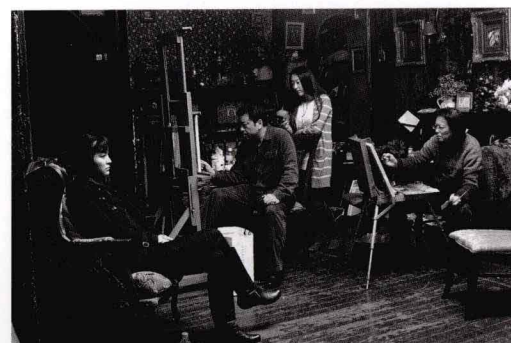
1984年 前进中的中国青年美展，油画《生命》，中国美术馆。
1989年 第七届全国美术作品展，油画《回草原》，南京美术馆。
1994年 第八届全国美术作品展，油画《失去的空间》，广东美术馆。
1995年 中国当代油画家12人作品展，油画《艺术家的故事》等四幅作品，美国纽约，库珀联盟艺术学院。
1996年 首届中国油画学会展，油画《生存问题》，中国美术馆。
1998年 当代中国青年艺术家八人展，油画《欲望的解释》等四幅作品，意大利，雷委内青年艺术中心。
1999年 “世纪之门”中国艺术邀请展，油画《玩偶》等四幅作品，成都现代美术馆。
2000年 20世纪中国油画展，油画《梦归故里》，中国美术馆。
2002年 首届中国艺术三年展，油画《对白》等三幅作品，广州艺术博物院。
2005年 “人与自然——第二届中国当代山水画·油画风景展”，油画《磨坊》，中国美术馆。
2005年 第二届北京国际艺术双年展，油画《出生地》，中国美术馆。
2005年 “大河上下——新时期中国油画回顾展”，油画《出生地》，中国美术馆。
2008年 中国写实画派2008年展，中国美术馆
2008年 中国艺术研究院中国油画院举办的“寻源问道——油画研究展”，中国美术馆
2009年 中国写实画派五周年展，中国美术馆。

获奖情况

1993年 首届中国油画双年展，学术奖，油画《痕迹》，中国美术馆。
1994年 第二届中国油画展，中国油画艺术奖，油画《永远的记忆》，中国美术馆。
1995年 第三届中国油画展，铜奖，油画《梦归故里》，中国美术馆。
1997年 中国艺术大展，优秀作品奖，油画《广州起义》，中国历史博物馆。
1999年 第九届全国美术作品展，银奖，油画《沉浮》，中国美术馆。
2001年 中国小幅油画大展，艺术奖，油画《十九世纪铁匠铺》，中国美术馆。
2003年 第三届中国油画展，中国油画艺术奖，油画《本命年》，中国美术馆。
2004年 美术文献提名展，提名奖，油画《艺术青年》，湖北美术学院美术馆。
2006年 广东美协50年50件经典作品奖，油画《沉浮》，广东美术馆。

个人展览

2008年 郭润文油画展，中国美术馆。





Resume

- 1955 Born into a family from Zhejiang Province.
- 1982 Graduated from Stage Design Department from Shanghai Theatre Academy and obtained bachelor's degree.
- 1988 Finished his further study in Teaching Assistants Training Class from Oil Painting Department, Central Academy of Fine Arts.
Professor and Dean of School of Formative Arts, Guangzhou Academy of Fine Art, Vice President of China Oil Painting Society, Executive Vice President of Oil Painting Department, China National Academy of Painting, Vice President of Guangdong Artists Association, Member of Artists Committee of China Oil Painting Association, Member of China Artist Association.
- 1984 Life was selected for Works of Advancing Chinese Young Artists Exhibition in National Art Museum.
- 1989 Return to the Prairie was selected for 7th National Art Exhibition in Nanjing Art Museum.
- 1994 Lost Space was selected for 8th National Art Exhibition in Guangdong Art Museum.
- 1995 Story of an Artist and other three works was selected for Exhibitions of 12 Contemporary Chinese Oil Painters, and shown in Cooper Union School of Art, New York.
- 1996 Matter of Existence was selected for 1st Exhibition of Oil Painting Association in National Art Museum.
- 1998 Explanation for Desires and other three works were selected for Exhibition of Eight Young Chinese Artists in Youth Art Center, Italy.
- 1999 Doll and other three works were selected for Gate to next Century Chinese Art Invitation Exhibition in Chengdu Contemporary Art Museum.
- 2000 Return to Hometown in A Dream was selected for 20th Century Chinese Oil Painting Exhibition in National Art Museum.
- 2002 Dialogue and other two works were selected for 1st Triennial Chinese Art Exhibition in Guangdong Art Museum.
- 2005 Mill was selected for Human and Nature—2nd Exhibition of Contemporary Chinese Landscape Paintings in National Art Museum.
- 2005 Land of Birth was selected for 2nd Beijing International Art Biennial Exhibition in National Art Museum.
- 2005 Land of Birth was selected for Along the Grand River—Retrospect Exhibition of Chinese Oil Paintings in the New Era in National Art Museum.
- 2008 Annual Exhibition of China Realism School—2008 in National Art Museum.
- 2008 Tracing Back to the Origin—Oil Painting Research Exhibition held by China Art Research Institution and China Oil Painting Association in National Art Museum.
- 2009 Five-Year Exhibition of China Realism School in National Art Museum.

Awards:

- 1993 Oil Painting Trace won the Academic Award in 1st Biennial Exhibition of Chinese Oil Paintings in National Art Museum.
- 1994 Oil Painting Eternal Memories won Art Award in 2nd Chinese Oil Painting Exhibition in National Art Museum.
- 1995 Oil Painting Return to Hometown in A Dream won Bronze Award in 3rd Chinese Oil Painting Exhibition in National Art Museum.
- 1997 Oil Painting Guangzhou Uprising won Excellence Award in Chinese Art Exhibition in National Museum of History.
- 1999 Oil Painting Vicissitude won the Silver Award in 9th National Fine Art Exhibition in National Art Museum.
- 2001 Oil Painting Blacksmith's workshop in 19th Century won Art Award in Small Frame Oil Painting Exhibition of China in National Art Museum.
- 2003 Oil Painting Year of One's Zodiac won Art Award in 3rd Chinese Oil Painting Exhibition in National Art Museum.
- 2004 Oil Painting Artistic Youth won Nomination Award in 3rd Art Literature Nomination Exhibition in Art Gallery of Hubei Fine Art Academy.
- 2006 Oil Painting Vicissitude was selected for Fifty Classic Works in Fifty Years Exhibition by Guangdong Art Association in Guangdong Art Museum.

Solo Exhibition:

- 2008 Exhibition of Guo Runwen's Oil Paintings, National Art Museum.

往事

郭润文

从我父亲起往前数三辈没有一个画画的。父亲年轻时受同学影响曾想过报考国立西湖美专，结果被我祖父劈头盖脸一顿呵斥吓了回去。从那时起家族里再也没人提学画画的事儿了。小时候我很想当一个国营工厂的工人，常常看到那些青工们穿着有“国营”两字的工作服，很牛的样子，就由衷地羡慕，但我最想的还是当一个猎人，有一把真枪，一只猎犬，一匹快马，像鄂伦春族的猎人那样驰骋在林间。直到现在我还对那些箭弩刀叉之类的原始狩猎武器十分偏爱，见到了就设法收集。一次在云南丽江，听一位当地人说起一个曾经的猎人有一把能射死豹子的弩箭，我第二天便租了一辆车行驶几十公里去找他。当然，最终还是没有买，因为那弩实在是太平淡无奇了，完全不是我想象中的那种样子，况且拉满弓还需很大力气才行。

但对于做画家，我从来没想过，做梦都没有梦到过。

“文革”时我和弟弟随母亲去了湖北荆门的“五七”干校。在当地的一个学校继续读书，两年后返回武汉，母亲决定不再让我读书，因为继续读的后果就面临着再一次下放农村。当时两个哥哥、一个姐姐还在农村当知青，所以母亲想方设法也要把我留在城里，而我却难过了好一阵子：读了一年高中便辍学，对于一个17岁的年轻人来说确实很难接受。后来母亲托人帮我找到一个基建队干副工的活，所谓副工也就是为泥瓦匠当下手，搬砖、调和水泥等等。副工里很少青壮年，大多是一些老太婆，因此凡是重活她们都盯着我，时不时地还数落我几句，每天我都感到很累。儿时同学都还在念书，自然也就没了来往，平时休息孤单一人，星期天就漫无目的地闲逛。偶然一次在市中心的街上看见一间店面，门牌上写的是“工农兵美术厂”。临街可见宽大的窗子里有几位女子在画画，画的是一些山水和花鸟。我站那儿看了好久，感觉很神奇很新鲜很美好。这些美好的图画和情景，与我整天所处的杂乱、粗陋的工地，以及老太婆们的尖酸刻薄是如此的不同，是多么强烈地吸引着我！那天下午，我买了一些水彩颜料、纸、笔，在家里画了平生第一张画：临摹茶壶上的一只孔雀。

我画画就是从这个时候开始的。后来我想，我之所以画画，是因为很孤独，孤独使我画画，并将伴随我一辈子。

我学画画没有师从于谁，但如遇启蒙老师却有，他叫黄显正，是一位建筑设计院的工程师，待人亲切随和。他家和我家正对门，中间隔条走廊，走廊上摆满了各家的炉子和厨具。由于都是一间房而且很小，门一开便一览无余。有一天我在房里画画，因为前一天一个儿时的朋友送给我一些不知从哪儿弄来的油画颜料，于是拿来在纸上临摹油画《永不休战》。纸上浸满了油渍，

我束手无策。“你这样画是不行的！”站在走廊上炒菜的黄老师偏过头来说了一句。自我家搬来这里这是他对我的第一句话。“画油画要画在刷了胶的木板上。”这是他对我的第二句话。时过境迁，回忆起来，这两句话可以说是我从事油画的启蒙良言。从那以后我们成了莫逆之交，他一有时间便来传授画技。他有两幅在读大学时画的油画，一幅是书本大小的有花的静物，一幅是毛泽东年轻时站在一艘小船上的油画，是临摹品。两幅画都是画在木板上。当时看着这两幅真正的油画，我真是如醉如痴。他告诉我初学画画一定要先画素描，并给我拿来一些设计院画图的厚纸和铅笔，告诉我要对着实物写生，因为他在建筑学院上绘画课时，老师就是这么教他的。黄老师性格开朗，待人热情，爱好广泛。他喜欢摄影、画画、旅游，还烧得一手好菜，为此当护士的夫人十分满意。特别是他经常操着江浙口音的普通话边炒菜边讲着各方趣事，给邻居们原本压抑灰暗的生活增添了不少快乐。

在那个年代里没有正常的大学招生，画画也几乎没有功利的诱惑。也许正像当时人们常说的那样“画家都是疯子”，在武汉这座城市里，学画画的青年人完全是因为这种疯狂的兴趣才热衷于此。他们因这种兴趣而聚在一起，划地为营，就好像金庸的武侠小说里描写的武林宗派那样，颇有点江湖味道。比如在公园里写生，两批画画的孩子碰到一起就会报上名来，这边问：“喂，你们是哪派的？”那边便回答：“我们是徐芒耀那边的”，或者是“谢源潢那边的”，或者是“青少年宫的”等等，于是大家都会很客气。如果没宗没派的就觉得矮了一截，好像学的都是野路子。日子一长谁画得好就会在这一个个的小圈子流传开来，渐渐地他就成了名人。

最初在我住的地段里并没有发现谁在画画，所以我常常独处。随着时日的增长，黄老师教给我的那些东西已经无法使我感到满足，然而又没有任何美术专业方面的书籍，于是我只能“倒骑瞎驴走到哪儿是哪儿了”。有一天邻居家的孩子告诉我，前面宿舍楼里有个画画的画得如何如何好，并自告奋勇引荐我去认识。我就这样认识了朱晓果，有了第一个画画伙伴。晓果比我年长几岁，但当时觉得他比我大许多，这不是因为他长得老相，而是因为他的画作好得令我敬畏，再加上他有张诗人般的脸，神经质的眼神，嘴里时不时说出“托尔斯泰、列宾、柴可夫斯基”等等我连听都没听过的名字，更使我不由自主地感到自己幼稚得像个小孩。晓果将我引进了他的画友圈，于是我先后认识了陈中江、涂晓定、李邦潮和小包。从那以后隔三岔五我们就相约出去写生。在认识他们之前我从没有外出写生过，同他们出去兴奋之余就是胆怯，所以第一张写生画得差到何种程度是可想而知的。时间长了大家熟络起来，讲话也随便





了，我便成了晓果刻薄嘴巴的下饭菜。不过调侃也好，奚落也好，似乎并不存在恶意，相反令大伙儿感到亲切而随意，谁要一不留神出点纰漏，便会遭来迫不及待的“挖苦”，不时还夹杂着令人难堪的恶作剧。

当时我们都是二十岁上下的人，大多数连恋爱的经历都没有过，只有涂晓定例外。他不但谈过恋爱还结了婚，并生下了两个千金。虽然已是当父亲的人了，但玩性依旧见长。我们都是单身，想写生背着画箱就走。涂晓定也想学我们一样潇洒，可是家务一大堆还放在那里。无奈他的心早已飞出小家以外，画瘾上来全然不顾地背着画箱就走，这就惹恼了他老婆，为此他们常常吵架。他家是我们去公园写生时的必经之地。我们每次走到他家窗下便会叫一声“涂晓定”，如果他一个人在家，便立即会愉快地回答一声“唉，等一等”；如果他老婆也在家，就没了回音，如果再叫一声，就会从窗子里传来很尖的声音：“他不在！”但往往15分钟后，最多半个小时，他就会骑着他那辆绿色的自行车，驮着画箱来和我们会合，脸上残留着吵过架的怒意。所以有时经过他家明明知道他不在家，我们也会恶作剧地对着窗喊一声“涂晓定”，立刻会遭来句尖声回答：“莫喊，他不去！”

陈中江的父亲是日本人，所以无论是长像还是做派都有点和日本人相似。每次写生最后离开的基本上都是他。他画画有个标准性动作，画箱在自行车尾座上放稳了，两条短腿又开一站就再也不动了，有时几个钟头都不挪动一下，甚至下雨下雪也不受影响，很有点武士道的味道。

李邦潮是个性格很怯弱的人，情商却很高，还弹得一手好吉他。敏感的他很容易被某句玩笑所伤，受了伤害时脸上挂满了委屈和无辜的印记。正因为他受惊后的滑稽样子，更引得朋友们频繁的挖苦和嘲弄。他在画画时常常被自己的画感动得不得了，其实我们看那画也没什么。多少年后我才明白他的自我满足对他容易受伤的心灵所具有的价值与意义。

我们吵吵闹闹，快快乐乐地度过春夏秋冬，年复一年，日复一日。武汉偌大个城市许多的角落都留下我们的足迹。如今已过去很长的时光，许多往事已经模糊，唯有这段经历让我记忆犹新。我想时至今日，我那些朋友们又有谁会忘记这段美好的往事呢？前段时间，我读了朱晓果一篇文章《往事难如烟》十分感动，我就摘取了其中一段：

三十年前，在武汉的街头时常可以见到一群写生的年轻人。在那个死气沉沉的郁闷年代，这群快乐无拘的年轻人应是这座城市的精灵了。这批业余的画家几乎都来自工厂，单调平俗的生活满足不了年轻人对未来的期待，艺术带来的幻觉成了照亮生活的唯一光亮。

1977年的冬天，在汉口铁道边的一个小学里，这群年轻人举办了一次写生展。没有主持人，也没有茶水，没有人作正式发言，所有画都没有外框……窗外是风雪弥漫，室内是参展人在兴奋交谈。那时，这种私人性质的展览还是被禁止的，所以这算是一种秘密的艺术聚会。画展半天就匆匆结束了。第二年春，参展的人多了起来，借了武汉楚剧院的一间楼房又办了第二次展。我是这两次展的发起人和组织者，郭润文参加了第二次展。

在禁锢的年代，这种简陋仓促的展览对我们却显得意义非凡，如同一群精神囚徒的放风聚会，交流着友情的温暖与生活的伤感。那时我们无法感知身外世界的艺术面貌，更不知西方的现代艺术正处于风靡鼎盛时期。我们所有的审美经验全部来自印刷画册：列宾、列维坦、希斯金所代表的俄罗斯绘画艺术，通过这些粗劣的彩色印刷技术影响着我们。

我们感激这些粗糙画册带来的艺术幻梦，这些稚幼的梦荫护着几近枯竭的心灵，滋润着在“文革”中生长起来的一代年轻人龟裂的灵魂。

那时，郭润文的家离我家只隔着两排宿舍楼。认识后，他就加入了我们的写生队伍。记得润文写生还很手生，先前只是在家临摹一些国外的风景画片。武汉可以写生的地方不少。有几条旧租界的街道，有无尽的长江两岸，还有充满荒野生机的公园角落。我那时在休长假，整天不是画画就是拉小提琴。润文在街道工厂做车工，十分羡慕我的自由。有时我就冒充他的名义帮他在医院开几天病假，以解他画画之瘾。润文不是一个浪漫的人，在我们的小圈子里还显得几分拘谨，但对绘画却很敏感。两年后他能考入上海戏剧学院舞台美术系还得益于这时期大量的写生练习。

几十年过去了，那群用绘画来解脱精神苦闷的人人生际遇各不相同，有的漂到了海外，有的离开了武汉，有的早已放弃了绘画，天南地北相见亦难。倒是我独守旧城，居然还在画画、写生。所以我就成了郭润文怀旧情结中的理想故人了。

朱晓果完全是个性情中人，心境很高，艺术感觉极为良好，只是生不逢时。当时我们都在当工人，对自己干的行当都不喜欢，晓果尤其不喜欢，几乎可以说厌恶至极。以他的出身，能有招工单位把他从知青点招到国营砖瓦厂当工人已是天大的恩赐，但他却毫不领情。在他看来，砖瓦厂不是人待的地方，左手边是铁丝网围起来的劳改砖瓦厂，右手边是一望无际的农田，这和当知青没什么两样，走出来别人还不知是劳改犯还是工人，所以政治上还不如知青。为此他长期打病假。晓果长期患有心动过速的毛病，一憋气心脏就能狂跳，平均每分钟140次以上。每次看病他只要一憋气，医生就要给他十天八天的病假，后来干脆给了他长假让他好好休养。他

的这点病也为我们创造了不少福利，大伙轮番请他冒充我们开病假。日子一久，我所在的厂里便产生了怀疑。他们无论如何也不能把我这个能吃能睡，活蹦乱跳的壮小子同心脏病联系到一起，但一时又抓不到把柄。顺便说一句，那时无论是集体单位还是国营单位都不能随便开除人，只要是“人民内部矛盾”，都要用思想政治工作来解决。所以厂长、车间主任经常给我做思想政治工作，但没有明显的作用，于是厂长给我定了性：小郭是烂泥扶不上墙，指望他干活看来是指望不上了，还是发挥他一技之长吧，让他办黑板报，抄抄写写，就只当个废人来用算了，但这也没有让我回心转意，开了病假照样不去上班。

我的行为也引起了父亲的不满，他认为我太不珍惜这来之不易的工作（我母亲当时为了把我从基建队的临时工弄到这家街道工厂来，到处求人送礼，费了不少工夫），万一哪天丢掉这个饭碗，后果难以预料。更何况我一个姐姐、两个哥哥还待在知青点里，让他伤透了脑筋。他希望我们每一个人有个正当的职业，平平安安过一生，他才能放下心来，而我却如此不知天高地厚，整天背着个破画箱和一群闲散的人在一起，用他的话来说是“一群不务正业的二流子”。当然我极力申辩：我相信我自己有才能，我应该做这件事，但是这句话就如同瞎子说自己看到了美丽的彩虹一样不可信。我父亲脾气暴躁，吼声如雷，往往是我的那些哥们儿来约我出去写生，还没走到家门口，远远听到他的吼声便知难而退了，这着实令我郁闷不已。

其实我父亲以前也是个很温和开朗的人，只是经受了太多坎坷才使他这样焦虑易怒。

抗战时父亲毕业于国防医学院，作为一个血性青年，毕业后参加了中国青年远征军抗击日寇，也算是一个抗日勇士。1949年他参加长沙起义，在解放军21兵团后方医院当军医。1955年转业到武汉长航总医院担任外科主任。由于他医术精湛，为人正直，再加上医院党委书记兼院长是他原部队时的顶头上司，故历次运动都毫发无损，到了“四清”运动时厄运开始降临。记得那时他每天下班后就关上书房的门写材料一直到深夜。“文革”爆发，在没有任何征兆下父亲突然被抓走。从那以后十年里我只见过他一次，那是在他被押到医院来批斗时，从人缝中见到他那弯腰曲背的模糊身影，连脸都没看到。

1975年初春。那天下午下着小雨，寒气逼人，我下早班回家，打开房门时看到我二哥陪着一个穿中式棉袄的老人站在走廊里，这个老人很陌生，但又似曾相识。

这就是我父亲，就像他被抓走时一样，毫无征兆地被放了回来。几年后我偶然看到列宾的油画《意外归来》印刷品，画中那位突然而至的流放者的那双睁得大大的、迷惑而悲伤的双眼和我父亲当时看到我时的眼神是何其地相似……

母亲对我画画倒不反对，只是对我的处境忧心忡忡。在她的想法里儿子如果能学会画画一定是件好事，因为她所在医院里的那些能写会画的同事都混得不错，起码不会挨整。她担心的是，像我这样下去万一丢了工作，没了工作单位，能画画又有何用？

我母亲是典型的传统女性。一辈子就为了这个家，为了丈夫和孩子而任劳任怨、忍辱负重。她是那种外表软弱内心无比坚强的人。她和我父亲同在一家医院当医生。父亲被抓走后的第四天单位就勒令我们从原来的大套房迁出，搬到一间不足十五平方米的小房里。父亲每月近二百元的工资也停发了，过去也没多少积蓄，仅靠母亲每月五十多元工资来维持全家六口人的生计。这还不算，特别使她无法容忍的是单位专案组人员不休止地逼她写交代材料，揭发我父亲。那时我们都还小，但我们却能看出母亲时常流露出的绝望表情，为此我们都感到恐惧。

回忆起这段往事，母亲神情淡然，在她心里虽然往事不堪回首，但却值得，因为最终这个家没有破败，并等到了团圆的那一天。还有一件最使她感到骄傲的事：她养大了五个孩子，没有一个是残废，没有一个当流氓。

我始终认为我是能画画的。我甚至认为我将来肯定能当个美工。我曾有过许多的幻想，想过当工农兵美术厂里的画工，想当电影院里画电影广告的美工，还幻想在剧团里当美工。只是我依旧没想过当画家。我时常幻想遇到一个大画家，在他的指点下画技突飞猛进。我很想拜师，但欲求无门。

19岁的时候我母亲的一个同事介绍了一个画家给我认识，这个画家是她娘家的一个邻居。记得那是一个下雪天，我母亲带着我，带着她同事写的介绍字条和一点礼物，前去拜访这位画家。我们乘车、行走了两个多小时才到这位画家的家门口，但门上却是一把锁。我们又等了四个多小时，天已擦黑，这位画家和他夫人才踏着雪回来，满脸倦容。我母亲说明来意后，他没有拒绝，但也没有让我们进屋，只是借着屋内射出的灯光，看了一下我的图画，指出几个问题，又鼓励了我几句，我们就告辞了。回家的路上我很兴奋，虽然我用了六个多小时得到十分钟的教诲，但这个画家鼓励我“好好画，你是能画画的”，就足以使我兴奋不已了。





1977年有条消息在私下里传播：大学招生将要恢复高考，不久《人民日报》证实了这条消息。这无疑是一个巨大的号外，使整个中国沸腾起来，无数有志青年纷纷放下手中的事情，全身心地投入到备考之中，他们深切地知道，这个难得的机会可能是第一次，也可能是最后一次，多年来政策上的频繁变数使他们不敢掉以轻心。在我住的那个城市里几乎所有中学都被各类补习班占满，好一点学校的学习证更是一证难求，以致开课时，教室里、走道上、窗户边都站满了人。各种不同的复习资料，油印的、铅印的，甚至手抄的都成为抢手货。当时对我来讲，这个连做梦都没梦到过的机会竟如此真实地出现在我的生命之中，是无论如何也不能放弃的。因此我将所有的事情都放在一边，工厂也不去了，一门心思投入到复习中。几个月后考试的日子终于到来，仅仅是湖北艺术学院的考点（湖北美术学院前身）就有几千考生，那种情景可以说是“盛况空前”。夜里学院附近的街道上都睡满了人，天气已经比较凉了，考生们裹着被褥在昏暗的路灯下画着画，准备着来日的考试。那时湖北艺术学院美术系的教室条件满足不了这么多考生，是在一个借来的大礼堂进行的考试，几千人挤在这个大礼堂里，摆了几十组考试的石膏像和静物。考试分初试和复试，初试考完几天后发榜，榜上有名者参加复试。就这样我用了十二天考试，一路闯关直到最后，但最终政审一关却没通过。虽然没有考取，但我似乎并不沮丧，这—是因为1978年的招生又将开始，新的希望就在面前；二是当时几个名气很大的人也由于家庭出身问题而名落孙山，因而心中多少取得点平衡。

1978年高考同1977年高考只相隔半年左右，但一切都显得规范了许多。例如，夏季考试秋季入学制度恢复到正规。另外，报考艺术专业的考生要交五到八幅作品，审查合格才能获取准考证资格。当时我报考了中央工艺美术学院、湖北艺术学院美术系、武汉师范学院汉口分院美术系。后两院只是大专学历，但我根本没想过选择，只要考取，哪个都行。有一天，一个非常偶然的情况改变了我一生。那天我在路边吃早餐，我顺手拿起小半张报纸准备包油饼，忽然发现这一小块报纸上有一则招生启示。这是一则上海戏剧学院1978年的招生启事，而且这则启事居然在这块手绢大小的报纸上没漏一行一字。我带回家后仔细研究了该院的考试要求、时间。发现与我所报考的学校时间上都错开了。我想那就试一试吧，于是把挑剩下的画选了八张连同报考材料寄了过去，然后就再也不去想这个事儿了。过了段日子忽然收到一份电报，是上海戏剧学院发来的，大意是要我去该院参加考试，因时间问题准考证待到达目的地时再发等

等。我当时非常犹豫，跑这么远去考试，又是这么好的学校，能考取吗？我心里完全没底，但再一想，既然能发电报来要求我去考试，证明我寄去的画对方比较满意，说不定考一下还有点希望。最后我同家里人商量，大家一致赞同我去，于是我在离考试只剩四天时背上画具登上了驶往上海的轮船。

在上海我又经历了专业初试、复试、文化课考试等五天严峻的考试，返汉后我同样再也不去想它了。因为上海戏剧学院五天的考试我是在发烧烧得迷迷糊糊的状态下完成的，我想肯定是考不上了。我非常认真地考完了其他几所学院后便耐心地等待着发榜。1978年7月中旬的一天，离预测发榜的日子还早，我收到了一封上海戏剧学院寄来的挂号信。那天我正在厂里上班，从挂号信简陋的外表来看，我就想，完了，上海戏剧学院的安慰信到了，但拆开一看，完全出乎意料，竟是录取通知书！虽然也印得十分简陋，但确实确实是录取通知书！当时我脑子里完全一片空白。后来我就想，当年范进中举一时竟高兴得疯过去，而我如今被大学录取，本应喜极，却全没有一点兴奋，恐怕也是另外一种疯状吧。我默默地将通知书放进衣袋里，谁也没说，下班后我回到家，洗了把脸，然后走到父母亲面前若无其事地将这个消息告诉了他们，母亲的眼泪顿时淌了下来。

办完手续后又回到厂里上班，就好像什么都没发生过一样。往日令人心悸的机器轰鸣声此时似乎并不觉得刺耳，厂长和车间主任原来紧绷起的脸也变得柔和起来。工友们见到我就好像对待远方来客一样十分客气，甚至有点小心翼翼。上了一个月的班，我从来没有那样卖力地干过活。离去学院报到还有一个星期时我向厂里告辞。那天下了中班，我向厂长道别，记不得她当时说了些什么，然后塞给我一个信封。回家后我拆开一看里面有150元钱，当时心中掠过一丝歉疚。

一个星期后我到上海戏剧学院报到，当天夜里我做了一个梦，梦见我又回到了工厂，依然操持着那台3.0的车床。我惶惑地问工友，我怎么在这里？这话引起他们一阵哄笑，他们大声问我：“你不在这儿还能在哪儿？！”我突然惊醒过来，衣领已被汗水浸透。从那天起我一连三天做同一个梦，每次惊醒后都是大汗淋漓。

我终于考取了大学！终于实现了我重新构筑的梦想。这一年是我为数不多的幸福岁月中最为幸福的一年。我感到身体无比强壮，精神焕发。我感到所处的环境是多么的新鲜而富有崇高的意味。我感到我的身份是多么令人羡慕。我是如此地热爱生活，昔日的恐惧、绝望和噩梦一去再不复返，我的生命有了新的起点！我完全陶醉在这幸福的漩涡之中……



Bygones

Guo Runwen

None of the generations of my family prior to my father used to be a painter. My father in his early life used to enroll in Hangzhou Fine Art School as influenced by his classmate, but he was bluffed off by my grandfather. From then on my family never mentioned the study of painting. I used to be a worker for a state-run enterprise when I was young. I saw and admired those proud young workers in working cloths marked with two Chinese characters of “state-run”, but what I would be the most was a hunter riding on a strong horse, with a true rifle in my hand and followed by a hound, galloping amid the forest like a hunter of Oroqen nationality. I prefer to those primitive hunting tools such as arrow, knife and fork and others up to now and I manage to collect such tools if I have found any of them. Once I was told by an indigene in Yunnan’s Lijiang that an ex-hunter possessed a crossbow that could shoot a leopard to death, then I had a taxi to drive dozens of kilometers the next day to look for the said hunter. Of course, I did not buy that crossbow, for it was too common, unlike what I imagined. Furthermore, it was very hard to pull the crossbow fully.

I never thought or dreamed of becoming a painter or an artist.

My mother and I went to a “May Seventh” Remolding School with my mother in Hubei’s Jingmen and I continued my study in a local middle school. We returned to Wuhan two years later and my mother decided not to allow me to go to school, or we would be transferred to a lower level and again go to the countryside. Then my two elder brothers and an elder sister labored in the countryside as the educated youths. In such case, my mother managed to keep me in the city, but I felt grieved for a period of time: I discontinued my studying after a study at a senior high school for a year only—it was hard for a 17-year-old young man to accept such a crucial fact. Later, my mother entrusted somebody to get a job for me—to be an assistant for a capital construction team. The said “assistant” meant a helper to bricklayers in moving bricks and mixing cement and so on. There were few

strong young men among such assistants and most of them were old women, so I had to finish the arduous tasks while such old women avoided such tasks and rebuked me somehow. I felt very tired everyday therefore. All my former classmates continued their study at school and no visit was exchanged between us at that time. I was alone at my leisure time and I idled out on Sundays. I saw a store by chance on a street at the city center, marked with the characters “Worker-farmer-soldier Fine Art Studio” on the door plate, where some girls were painting landscape, flowers and birds inside the broad window facing the street. I stood there and looked at them for a long time, feeling strange, fresh and wonderful. Such nice pictures and scenes were quite different from the messy and shabby construction site to which I was exposed all day long, as well as the mordant and unkind old women, and I was touched and attracted strongly. In the afternoon that day I bought some water colors, papers and brushes and painted at home my first picture—I copied a peacock from a teapot.

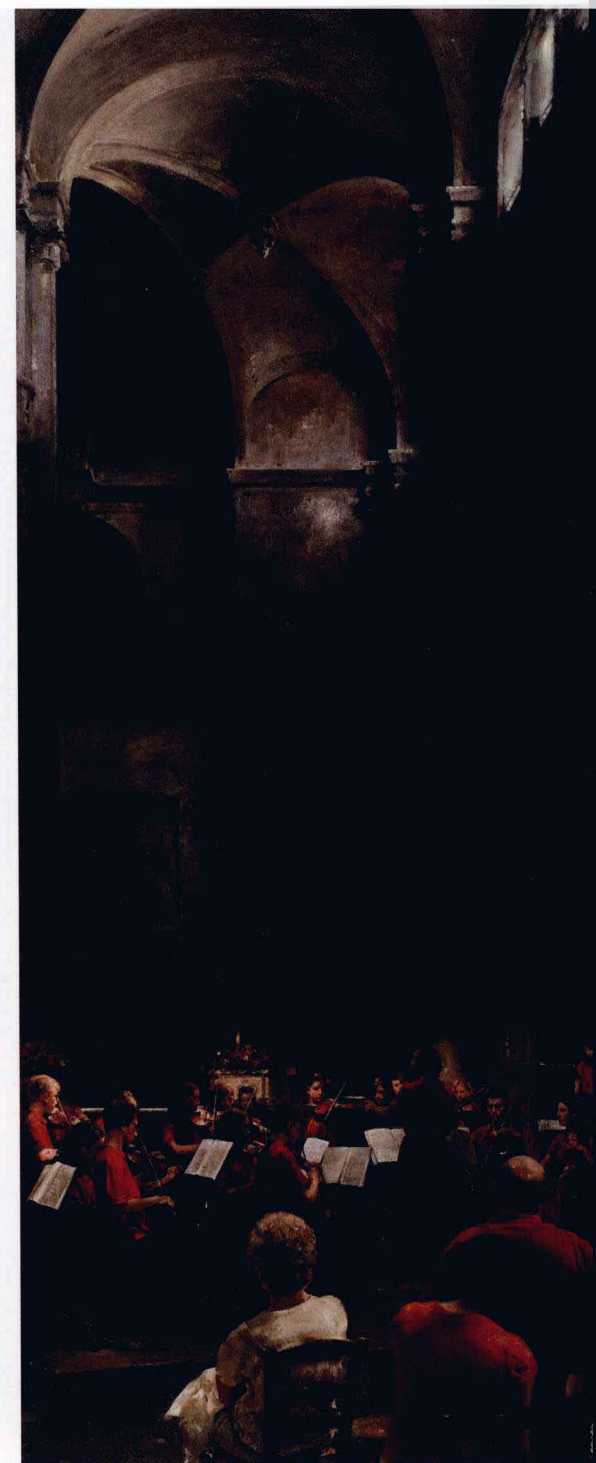
I began to paint from then on. Later I thought that I painted because I was lonely, and that loneliness made me paint and painting will accompany me all my life.

I was never taught in painting, but I had an abecedarian, Huang Xianzheng. He was an engineer with a building design institute. He was kind and easy-going. His home was just opposite to mine, with a corridor between these two homes. The stoves and cookware of both families were placed at both sides of the said corridor. As a one-room home, while the room was very small, one could take in everything in a glance when the door of such room was open. One day, I painted in my home with the oil paint presented to me by one of my friends in my childhood last day, then I was imitating the oil painting No Armistice on paper. The paper was stained with the oil paint and I had no idea in mind at that time. “It does not work!” Mr. Huang told me, when he was standing in the corridor for cooking. This was the first sentence he spoke to me after our move into this house. Then he told me, “You have to paint on a glued board.” This was the second sentence he spoke

to me. With time passed and the situation changed, these two sentences meant the enlightenment to me in my painting. We became the sworn friends from then on. He taught me how to paint whenever he was free. He kept two oil paintings he painted when he was at university: one was a book-sized still life with flowers; the other was about young Mao Zedong standing on a boat. Both paintings were the imitations and painted on board. I was crazy about these true oil paintings when I watched them. He told that I had to study the pencil sketch at the very beginning and gave me some thick papers and pencils from his institute, asking me to sketch the material objects—he was taught so when he was in the painting class at the college of architecture. Mr. Huang was sanguine, passionate and had many avocations—he was fond of photographing, painting, swimming and cooking. His nurse wife was very satisfied with him therefore. When he told the anecdotes to his neighbors in mandarin with Zhejiang accent, he brought many pleasures and enjoyments to their life filled with oppression and gloom at that time. No regular enrollment of college students was available at that time and no painting was tempted by fame and gain. Possibly like the popular words “all painters were crazy” at that time, all young painting learners in Wuhan then addicted to painting due to such crazy interest. They got together thanks to painting, with their own base, just like those boxers affiliated to some martial sects as described in the works by Mr. Jin Yong. While sketching in a park, for example, two groups of children met each other and then would disclose their origins—a member from one of the groups would ask the other group: “who’s your teacher?” and he or she would be told that “Mr. Xu Mangyao” or “Mr. Xie Yuanhuang” or “We are from Children’s Palace.” Then they would be friendly to each other. Anyone without a proper origin would feel inferior to others, seeming that he or she studied painting without regular course. Anyone who painted well over a long time would be known to others within the circle of painting learners and became famous gradually.

At first I did not find any other painting learner in the section where my home was located and I had to be often alone. With times passing by, Mr. Huang could not offer me anything new or attractive and I had no any book about painting. I had to paint blindly in such case. One day the child of my neighbor told me that there was a good painting learner living in the front building of dormitory, and would like to introduce me to that learner. As a result I met Zhu Xiaoguo as the first painting partner of mine. Xiaoguo was some years older than me, but I felt he was much older than me at that time because of the fact that he was older than his age and his good paintings standing in awe in front me. Additionally, he had a face like a poet, unusual expression in his eyes, while talking about “Tolstoy, Repin and Tchaikovsky” or some others at times of whom I had never heard, so that I felt like a child of babyhood. Xiaoguo introduced me to his circle of painting friends and I knew Chen Zhongjiang, Tu Xiaoding, Li Bangchao and Xiao Bao sooner or later. Then we went out to sketch together sometimes. I never went out to sketch before I knew them, so that my first drawing from nature was very poor due to my timidity after excitation with them. We were familiar with each other after a long time and we talked to each other freely and then sarcastic Xiaoguo often made fun of me, but he was not malicious, whether teasing or taunting. With such atmosphere, we felt easy and free. Anyone who made a careless mistake would be quizzed without hesitation, plus the occasional embarrassing prank.

Then we were at 20 or so and most of us had never experienced love, except for Tu Xiaoding. He was married then and had two daughters. As a father, Tu was naughty and he would like to act like we bachelors—we would carry our painting boxes when we desired to sketch and Tu wanted to learn from us in doing so despite his housework, then he often had words with his wife, because he took his painting box to go out completely disregard of such housework with strong desire for painting and his wife was annoyed then.



We had to pass by his home when we went to sketch and we would shout "Tu Xiaoding" whenever we passed by the window of his home. If he was alone at home, then he would answer us merrily "hi, just moment!"; if his wife was at home, then a reedy shouting would be cast out of the window "he's not in" if we called Tu Xianding again. But Tu would join us after 15min and 30min at most by riding his green bike with his painting box, with the angry expression remained on his face after a quarrel. So we would shouted at the window "Tu Xiaoding" intentionally when we passed by his home and we would be answered in a reedy voice "Don't shout, he will not go out!"

Chen Zhongjiang's father was Japanese and he looked and behaved like Japanese. Chen would leave as the last one after each sketching. After stabilizing his painting box on the back seat of his bike, he would spraddle there still without any movement for hours--this was his standard pose for painting, even in rain or snow, looking like a samurai.

Li Bangchao looked like a lamb in terms of his character, with a high EQ, and played guitar very well. Being sensitive, Li was apt to hurting arising from some joke and he appeared aggrieved and innocent after some hurting. Such reaction attracted us to tease and make fun of him frequently. He would be touched by his painting, but we were not impressed by painting at all. We understood the value and significance of his self-compacency to vulnerable soul after years.

We lived through days and years like that. We left our traces at many corners of Wuhan. Many things in past have been blurry, but the experience of painting with these partners remains fresh in my memory. I should say that none of my friends has forgotten the past in those days. I was touched by an article Unforgettable Bygones written by Zhu Xiaoguo when I read it some days ago, with some abstracted as below:

"Thirty years ago, there was a group of young men sketching in the streets of Wuhan. In those lifeless days this group of happy and unbridled young men should be the fairies of the city. These amateur painters almost came from factories. Since the boring and uninteresting life could not satisfy the expectations of young men for the future and the illusion of artist became the only light to lighten their life.

This group of young men held a sketch exhibition at a primary school beside the railroad in Hankou in

winter in the year 1977. For such exhibition, there was no master, tea or official message, and none of such sketches was decorated in a frame...Then there was the windy snow outside the window while the exhibitors were talking excitedly inside the window. At that time, such private exhibition was prohibited, so such mode should be deemed as a confidential get-together. The so-called exhibition was ended in hurry after half a day. There were more exhibitors next year, so that the second exhibition was held in a room from Wuhan Chu Opera Theater. I was the starter and organizer of such two exhibitions whereas Guo Runwen attended the second exhibition.

In the inhibited times such shabby and hasty exhibition was of extraordinary significance to us, acting as a relief of a group of prisons in spirit, so that we could exchange the warmth of friendship and the sentiment of life with each other. Then we could not understand the artistic visage of the outside world, nor the western modern art at its climax. We derived our all aesthetic experience from the publications of Russian art represented by Repin, Levitan and Higgins and we were influenced by such cheap color publications.

We were grateful to such poor albums bringing us the dreams of art and such childish dreams were watering our soul nearly which dried up and moisturizing the ramous soul of the generation of young men growing up in the 'Cultural Revolution'.

There were two rows of dormitory buildings between the home of Guo Runwen and mine at that time. After we knew each other, Guo joined the sketching group. I remember that Guo lacked the sketching practice and skill then and he imitated some foreign landscape paintings or pictures at home at first. In Wuhan there were many sites fit for sketching, such as some streets of former foreign settlement, endless both banks of Changjiang River and parks full of vital force of the wild. Then I took a long sick leave, so I painted or played my violin all day long. Guo worked as a latheman for a neighborhood factory and envied my freedom very much. I asked for some days of sick leave at the hospital in his name sometimes, so that he could paint freely. Guo was not bold and restrained somehow amid us, but he was keen on painting. He succeeded in passing the entrance examination for the Department of Stage Design, Shanghai Theater Academy two years later. His success was attributed to a great deal of practice during this period of time.

