

別號退伯，1923年生於四川，1943年進入當時遷至重慶並與杭州藝專合併的國立藝專就讀，主修傳統花鳥。畢業後經由校長汪日章推薦，1948年吳學讓渡海來到臺灣，任教於嘉義中學，從此展開了他的藝術創作及美術教育生涯；往後受到延攬，陸續於臺北女師專、文化大學、東海大學教學。1993年吳學讓從教職退休，1997年遷居美國洛杉磯，長居於此，直至2013年辭世。

吳學讓原本即具有扎實的書畫功力，特別精於工筆花鳥，卻不受古人之限，為傳統注入新的時代精神。在臺灣現代藝術潮流和現代書畫運動風起雲湧的1960年代，他進一步開啓了自身的現代水墨創作。他將西方藝術帶來的形式啟發融入傳統筆墨之中，汲取幾何抽象的精神，以更為自在簡練的方式，運用提煉自書畫的線條，跨出傳統水墨的規範，發展出獨樹一幟的個人風格。

另一方面，旅居海外多年的蕭麗虹，在1976年來到先生的故鄉臺灣定居後，旋即到處看展，積極探索臺灣前衛藝術的發展狀況。吳學讓繪於同一年的彩墨畫作〈群鵝〉，突破了水墨的傳統樣式，透露藝術家反映時代、勇於實驗的精神，同時蘊含豐富卻內斂的情感；他在東方天人合一的哲思當中，傳達出人與土地自然緊密的聯結，古樸而愜意，悠然且自得。此件奠基於深厚傳統涵養而富有實驗精神的水墨畫作，成為蕭麗虹來到臺灣後所收藏的第一件藝術品，也開啓她往後的收藏之路。

吳學讓喜歡畫鵝，這是他長期反覆琢磨，經常以不同形式手法繪製的題材之一，反映了他對童年時期在四川家鄉田園生活的回憶。〈群鵝〉一作以淡彩渲染打底，以近乎白描的手法勾勒出六隻身型圓潤而長頸優雅的鵝。鵝群沒有填色，保留透明的身軀，彼此交疊，反而展現出一種輕盈雅趣。這件作品脫離吳學讓學院時期習得的傳統工筆畫法，少了精雕細琢，而多了由線條鋪陳而出的韻律感，表現更為自在的瀟灑。畫面中的線條暢爽快意，行雲流水，看似簡單幾筆，已然展現鵝群靈動的姿態，牠們轉動優雅修長的脖子面向彼此，鳥喙開闔似乎正在交談，甚至爭論，活潑的樣態令人彷彿聽到鵝的叫聲就在耳邊響起，充滿樸拙農家日常的意趣。（郭怡孜）

Also known as Tuibo, Wu Hsueh-Jang was born in 1923 in Sichuan, China, and in 1943 enrolled in the National College of Art, which had merged with the Hangzhou National College of Art and moved to Chongqing in 1938, and majored in traditional flower and bird painting. After graduating, he traveled to Taiwan in 1948 and upon recommendation by President Wang Rizhang of the National Academy, was hired as a teacher at Chiayi High School. From this point, he started developing his career as an artist and educator, and was recruited by Taiwan Provincial Junior Teachers College, Chinese Culture University, and Tunghai University. In 1993, Wu retired from teaching and in 1997, moved to Los Angeles, where he lived until his death in 2013.

Wu Hsueh-Jang possessed strong skills, especially in techniques such as the flower and bird painting of *gongbi*, yet was not constrained by orthodoxy and added a contemporary spirit to traditional painting. In the surging modernist trends of the 1960s, Wu pioneered his own style of ink by drawing on Western formalism and the spirit of geometric abstraction. His unrestrained and succinct manner and refined lines transcended traditional ink painting norms to become his unique signature style.

After living abroad for many years, Margaret Shiu settled in her husband's hometown in Taiwan in 1976. Soon after, she traveled the island to see exhibitions, actively exploring Taiwan's evolving avant-garde art scene. Wu had created his colorful ink painting *A Gaggle of Geese* earlier that year, thus breaking through the traditional look of ink and reflecting the era with a bold experimental spirit while at the same time suggesting abundant yet restrained emotions. In a leisurely and simple way, Wu expressed the close connection between man and the land—a notion from Eastern philosophy that says man and nature are one. Deeply based in tradition yet full of experimental spirit, this ink painting was the first piece of art that Margaret Shiu collected after arriving in Taiwan, and it paved the way for her future collection.

Wu Hsueh-Jang loved painting geese. As a subject he repeatedly considered, geese appeared in different forms, were drawn using different techniques, and reflected his childhood memories of the rural Sichuan countryside. For a *Gaggle of Geese*, he built up a base of lightly colored washes, and then outlined six plump bodies and the long and elegant necks of these birds. He did not infill the outlines with more color, but left the dark lines and translucent washes to create an effect of overlapping bodies that is both lighthearted and refined. The work marks a break with the meticulous *gongbi* method Wu learned in his traditional academic training, and favors rhythmic lines expressing a free and straightforward quality. The lines in the painting are unrestrained, floating like clouds or flowing like water, and with these few simple brushstrokes, Wu expressed the quick-witted quality of the birds. Their slender necks are curved so the birds face one another, and their beaks seem to be engaged in lively conversations, such that our imaginations are filled with their squawking and the humble simplicity of farm living. (Isabelle Kuo)

群鵝 A Gaggle of Geese

1976

彩墨、紙本 Ink and pigment on paper

35 x 45 cm

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