

JEAN BACON

简·培根



CAM RIVERS PUBLISHING



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WORKS OF JEAN BACON

简·培根作品集

CAM RIVERS PUBLISHING
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BIOGRAPHY

个 人 小 传

JEAN BACON 简·培根



Jean Bacon is Emeritus Professor of Distributed Systems in the Computer Laboratory, University of Cambridge. She was the first woman to be appointed as a Lecturer there in 1985. She is an Emeritus Fellow of Jesus College Cambridge and a Director of Studies in Computer Science.

From earliest childhood "doing sums" was a prevalent theme but so were wildlife and flowers in the Yorkshire countryside and always, drawing and painting. At school, being good at mathematics, she had to follow an academic stream with no art option. She caught up on the art courses in her spare time. She went on to read mathematics at Royal Holloway, University of London and painted while there, in the extensive grounds.

Throughout her professional career she always made time to paint. On coming to Cambridge she found the Art Centre in King's where she has worked with Hermione Holmes, Rose Rands and Nigel Meager, having exhibitions there from time to time.

Jean is a keen plantswoman, both as a gardener and a naturalist. Her first exhibitions in King's had plants as their main theme. Her husband Ken Moody, a Computer Scientist and Life Fellow of King's, has supported Jean through taking photographs of some of the paintings and creating websites of the exhibitions.

In 2003 they bought a house in Blythburgh, Suffolk and the reedbeds in the area were the basis of her next painting project. Ken photographed the reedbeds in all seasons: bleached pale through the winter, bright green shoots in spring, purple heads in summer and white seedheads with foliage turning gold in autumn. This led to an exhibition in Blythburgh Church in 2007 followed by an extended exhibition in the Art Centre in King's in 2008. This included details of the church interior and exterior, painted during the 2007 exhibition.

Like most artists who start from drawing and representation she developed a thread of abstraction. This can be seen in the "stripes" based on the colours and forms of Suffolk estuaries and reedbeds. Still life paintings were followed by abstract versions, for example, celebrating the intense colours of a Moorcroft plate with tangerines.

An Art Centre workshop in 2015, led by Nigel Meager, was to draw detail of some King's architecture. This led to a project to paint the stone angels on the south side of the chapel with the wonderful windows, arches and trellises as backdrop. The Art Centre was filled with her pictures of the angels during Advent 2015.

Jean was invited to submit a painting to the 2016 Xu Zhimo Art and Poetry Festival. While there, she was invited to decorate the signature scrolls for the event. The choice of decoration was not difficult, since she had already sketched and photographed, during an Art Centre workshop, the old willow tree by King's bridge, and close to the stele celebrating Xu Zhimo's famous poem "On Leaving Cambridge". In the year between the 2016 and 2017 festivals, the old willow tree has been the subject of Jean's most recent project.



JEAN BACON
简·培根

1985年,简·培根开始担任剑桥大学计算机实验室分布式系统专业的名誉教授,也是系里第一位成为剑桥大学讲师的女性。目前,她是剑桥大学基督学院的名誉退休院士,同时兼任计算机科学研究专业的主管。

童年时期的简喜欢做算术题,同时也对约克郡郊区的鲜花和自然景观着迷,长期以之为主题作画。在学校,因简在数学上有着过人专长,她最终选择了跟随学术潮流,进修数学专业,并未选择她心爱的艺术。在业余时间里,简也修习了艺术课程,即使在伦敦大学皇家霍洛威学院攻读数学专业期间,也从未间断绘画。

在繁忙的职业生涯以外,简总能为绘画抽出时间。搬到剑桥生活之后,简曾在国王学院艺术中心与赫敏·福尔摩斯、罗斯·兰德斯和奈吉尔·梅继尔合作,多次举办艺术展览。

简热爱植物,她是一位园丁,也是一位自然主义者。简在国王学院艺术中心的第一次展览就是以植物为主题。她的丈夫肯·穆迪是一位计算机科学家,也是国王学院的终身院士,肯一直都支持着简的事业,为她的画作拍照,还为她的作品和展专门览建立了网站。

2003年,简和肯在布莱斯堡买下一栋房子,萨福克地区的芦苇便成了她画作中常见的主题。肯用相机记录下芦苇四季的变化:冬日的苍白、春日的鲜绿、夏日开出紫色的花朵、秋天里叶子则被染成金黄色。他们于2007年在布莱斯堡教堂举办了一次展览,并于2008年在国王学院艺术中心举办了后续的第二次展览,这次展览中,简还展出了自己在2007年所创作的布莱斯堡教堂内外部的建筑细节组画。

简的艺术生涯始于绘画,在多年的绘画生涯中,她发展出一套独特的抽象风格。简创作过一系列抽象画作,以萨福克地区的芦苇和水文景色的色调为基础,运用线条感十足的绘画技法将其表现在画布上。简擅长绘制静物,她曾绘制过一系列颇具抽象意味的静物画。例如,她使用的明亮、冲突强烈的颜色创作的《莫克罗夫特陶器上的橘子》。

2015年,国王学院的奈吉尔·梅继尔发在学院的艺术中心发起了工作坊,号召画家们以国王学院历史悠久的建筑为题材,绘制建筑细节。简参与了这个工作坊,以国王学院礼拜堂南角拱形的格状窗户为背景,画了一组天使雕塑。2015年基督降临时节,简在艺术中心展出了她创作的国王学院天使系列组画。

2016年,简受邀参与剑桥徐志摩诗歌艺术节,展出了一幅与“花园”相关的水彩作品,并在展出期间受邀现场作画装饰签名卷轴。经过一番思考,简在卷轴上画下国王学院康河畔那棵颇具象征意味的老柳树,在此之前,简曾多次以这株柳树为题进行绘画和摄影创作。这棵柳树位于国王学院石桥边,与镌刻着徐志摩著名诗篇《再别康桥》的石碑相邻。2016至2017年间,简再次以老柳树为主题,创作了许多新作品,这些作品也在2017年的剑桥徐志摩诗歌艺术节中进行了展出。

获取更多关于简·培根信息,请登陆以下网址
Learn more about Jean Bacon :

www.cl.cam.ac.uk/~jmb25
www.cl.cam.ac.uk/~km10/JMB-Exhibition-2005
www.cl.cam.ac.uk/~km10/JMB-Exhibition-2008/
www.cl.cam.ac.uk/~km10/JMB-Exhibition-2015/JMB-Angel-Expo/
www.cl.cam.ac.uk/~jmb25/XuZhimo/

SELECTED WORKS

作 品 精 选

MOORCROFT FRUIT

2005

莫克罗夫特陶器上的水果

Abstract Moorcroft Quartet

抽象的莫克罗夫特 四联



Moorcroft Fruit In the Bowl

碗中的莫克罗夫特水果



Moorcroft Flowers And Fruit

莫克罗夫特花朵与水果



Abstract Moorcroft Fruit

抽象莫克罗夫特水果



TRADITIONAL FLOWER
AND FRUIT PAINTINGS

2005

传 统 花 卉 水 果 图

Five Figs
五枚无花果



Iris Seeds
鸢尾花种子



Iris Seeds And Ivy
鸢尾花种子与常春藤



Blue Spring Flowers

蓝色春花



English Wild Rose

英国野玫瑰



Poppies And Buds

罂粟花与芽



Alkanet And Buttercups

朱草与毛茛



**P A I N T I N G S I N T H E
C H I N E S E S T Y L E**

2005

中 国 画

Japonica Blossom

日本花卉



Chinese Spindle Berries

中国卫矛果



Michaelmas Daisies

紫苑



Chinese Leaves

中国树叶

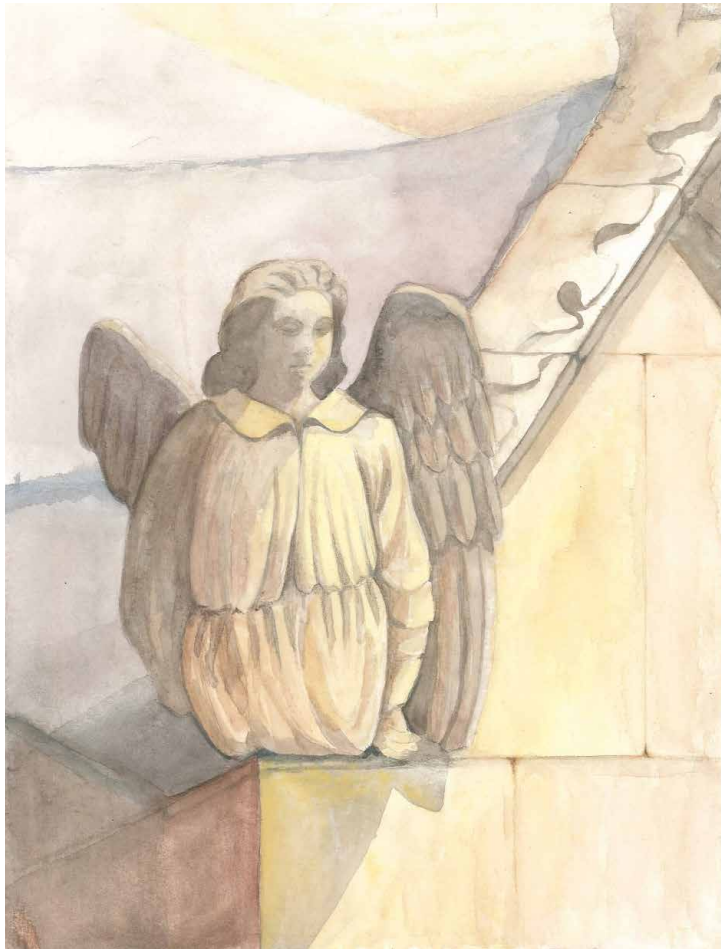


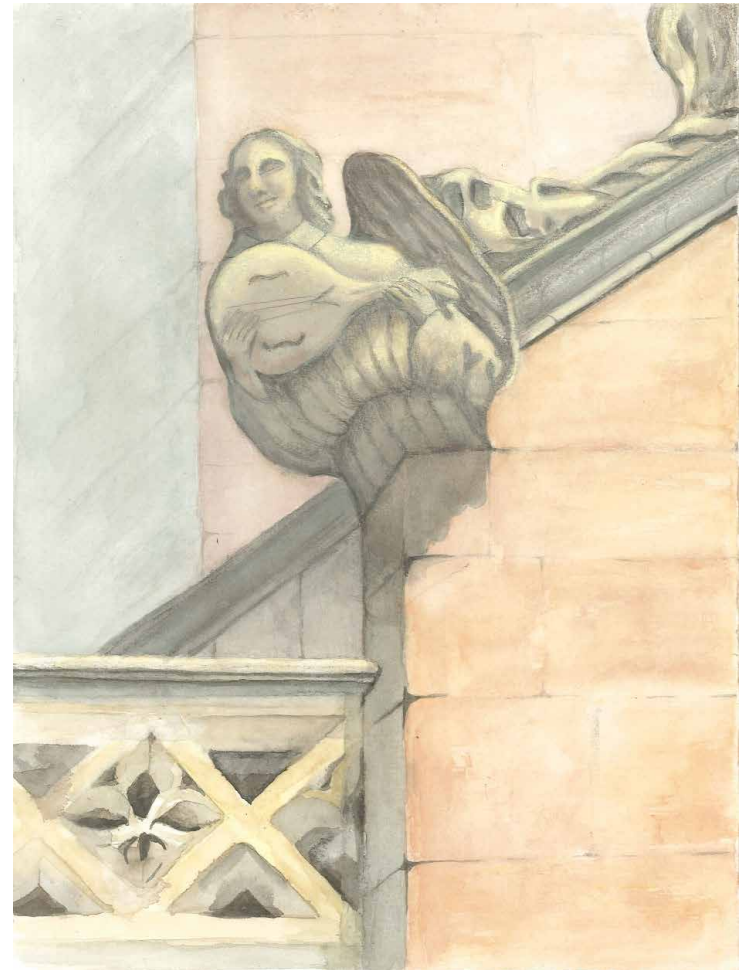
KING'S CHAPEL ANGELS

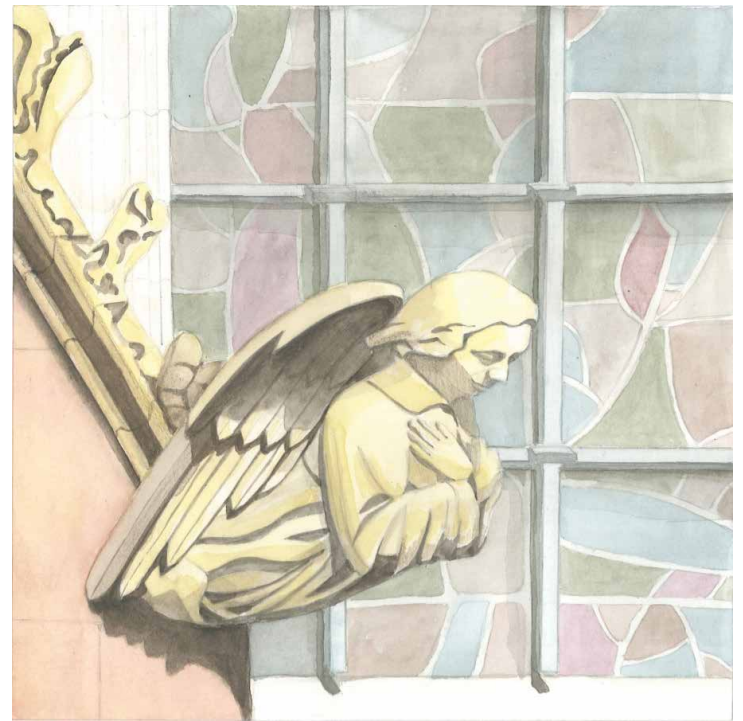
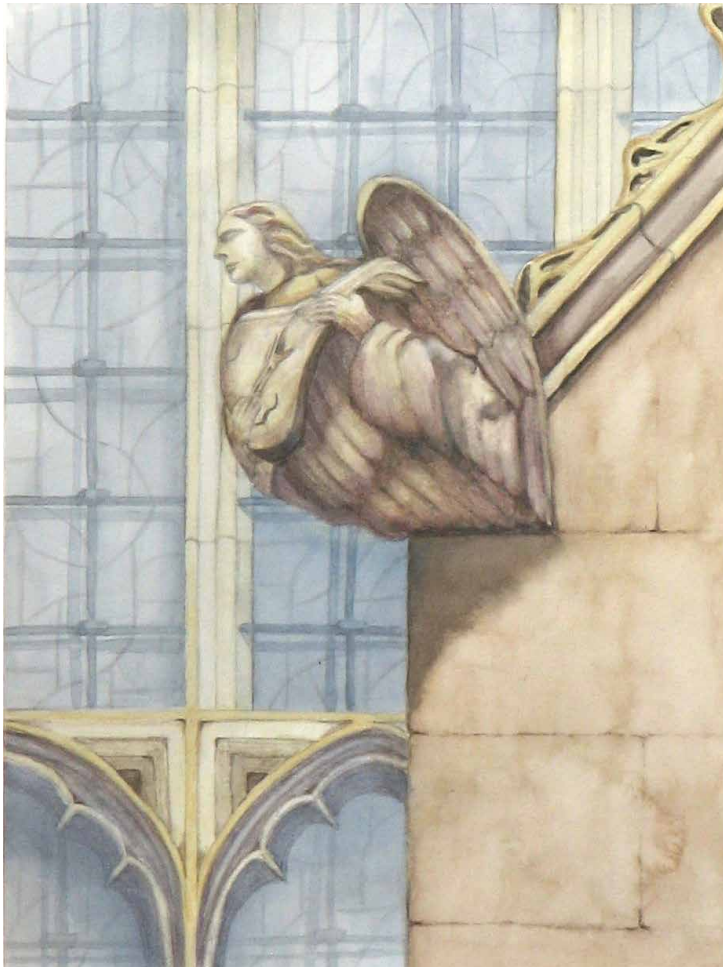
2015

国王学院礼拜堂里的天使





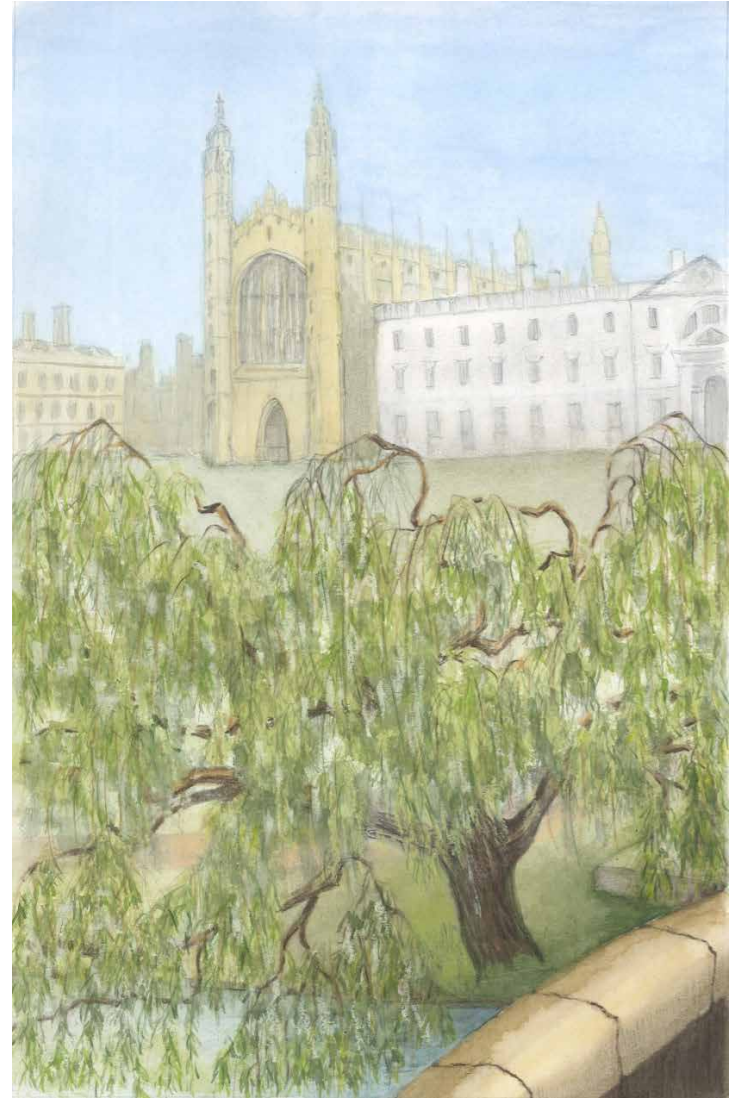
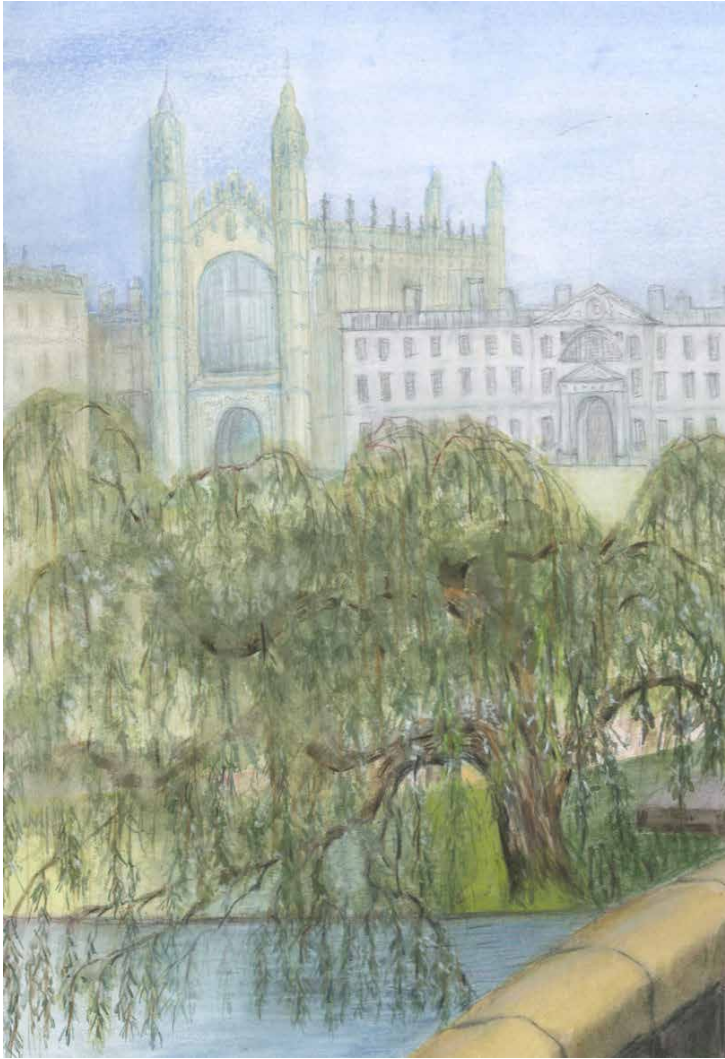


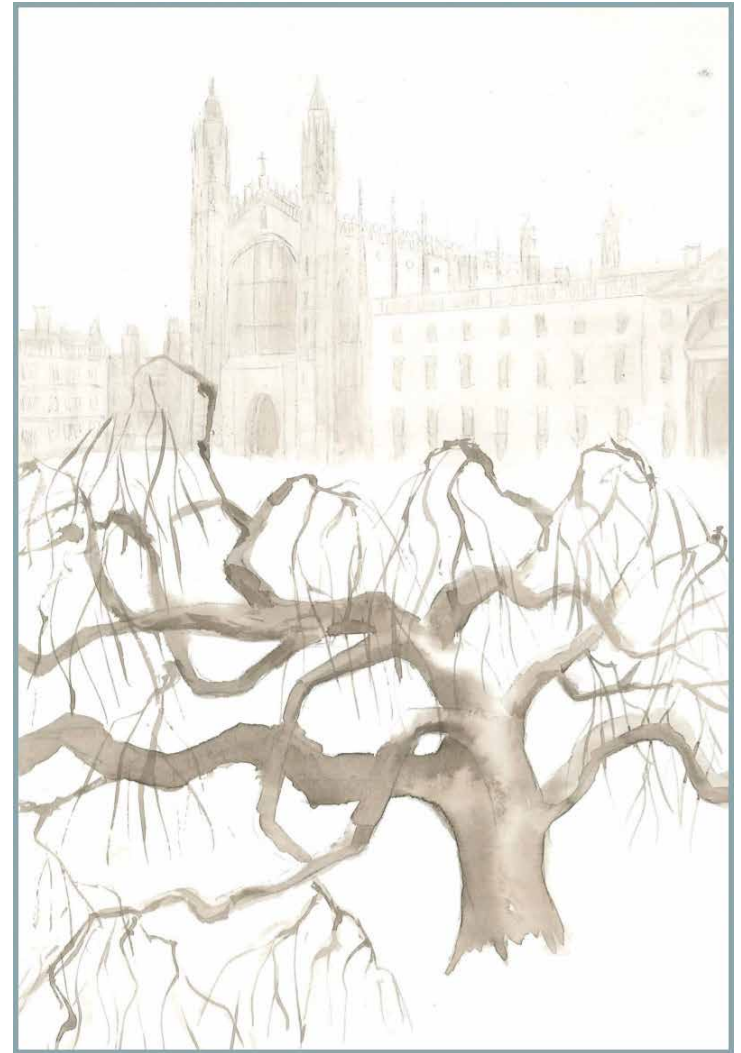
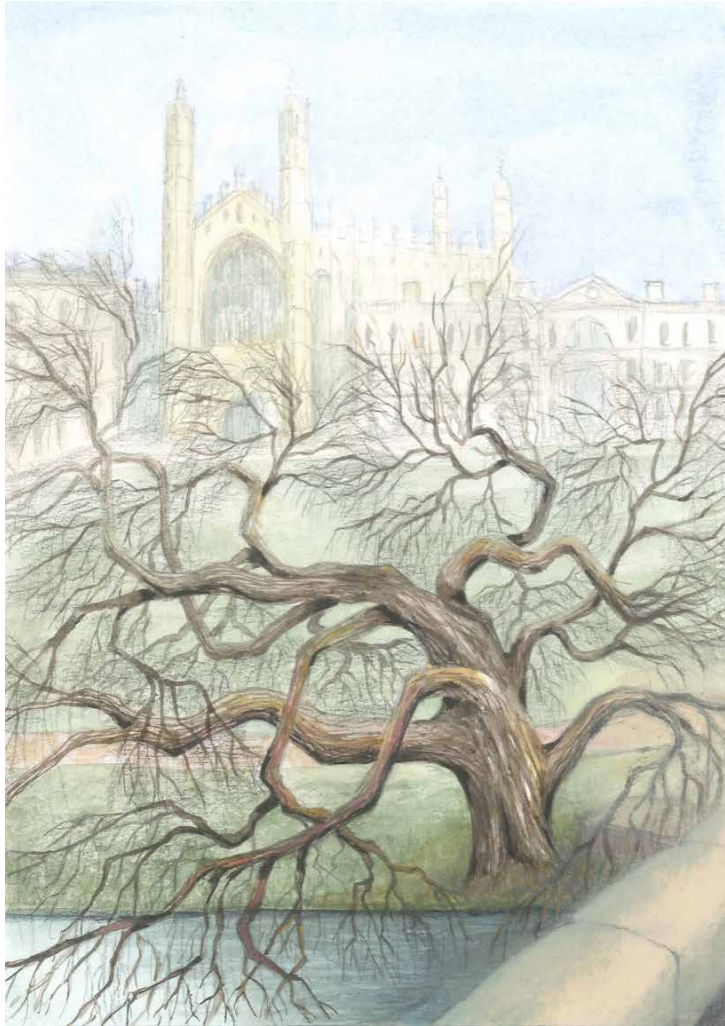


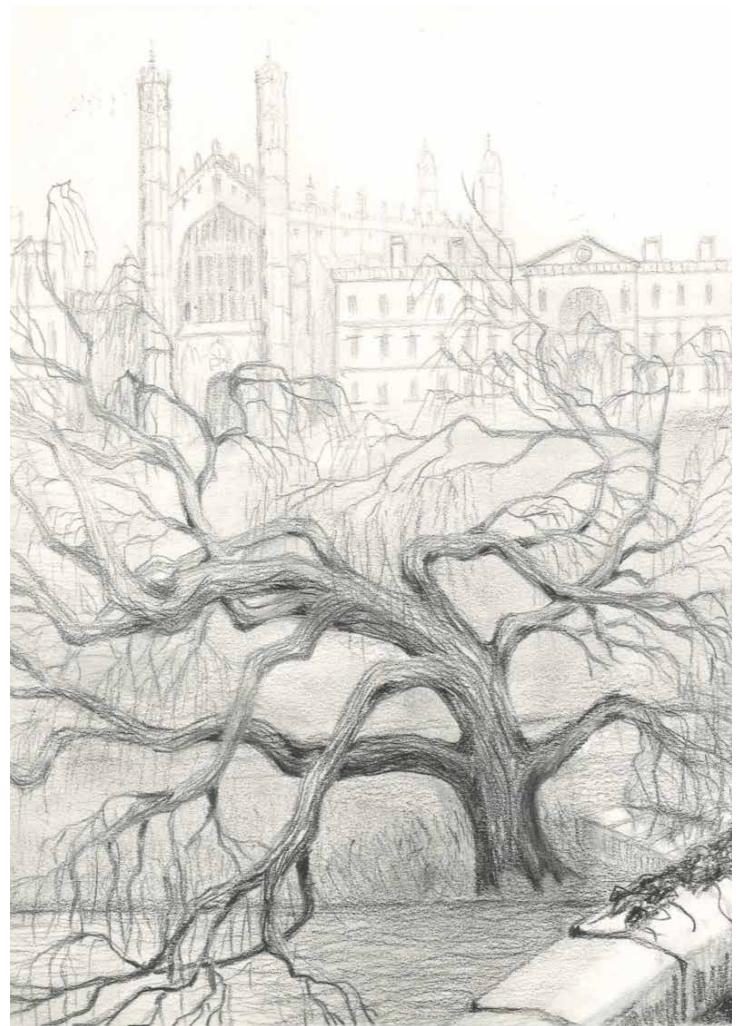
XU ZHIMO WILLOW TREE, KING'S COLLEGE

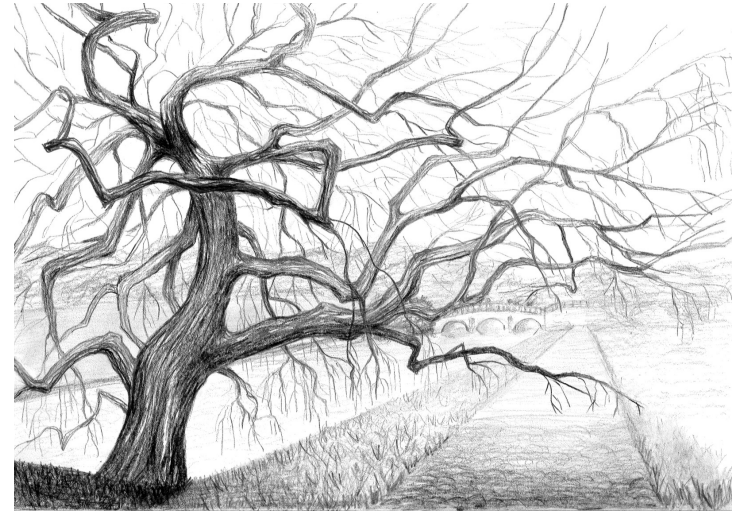
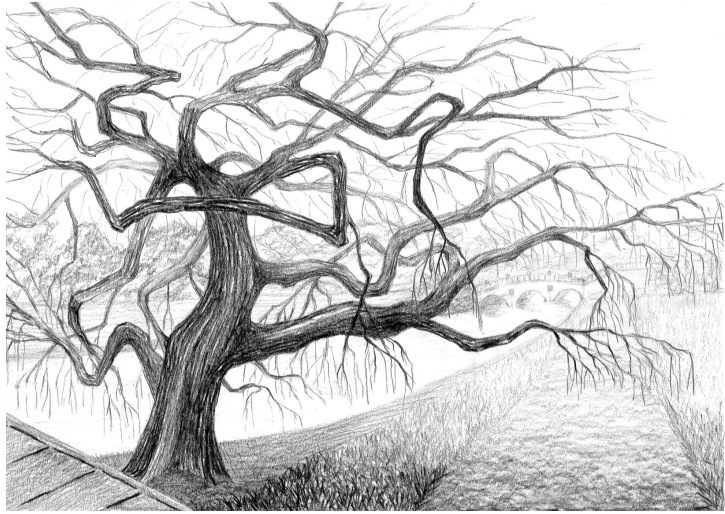
2017

国王学院康河畔的徐志摩柳树







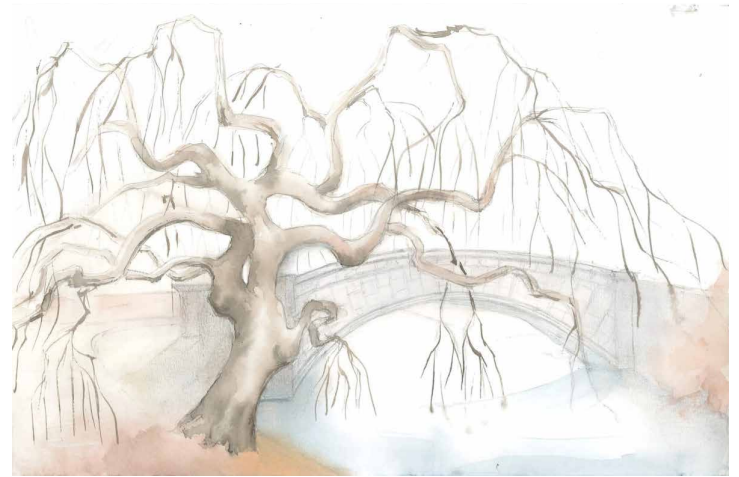


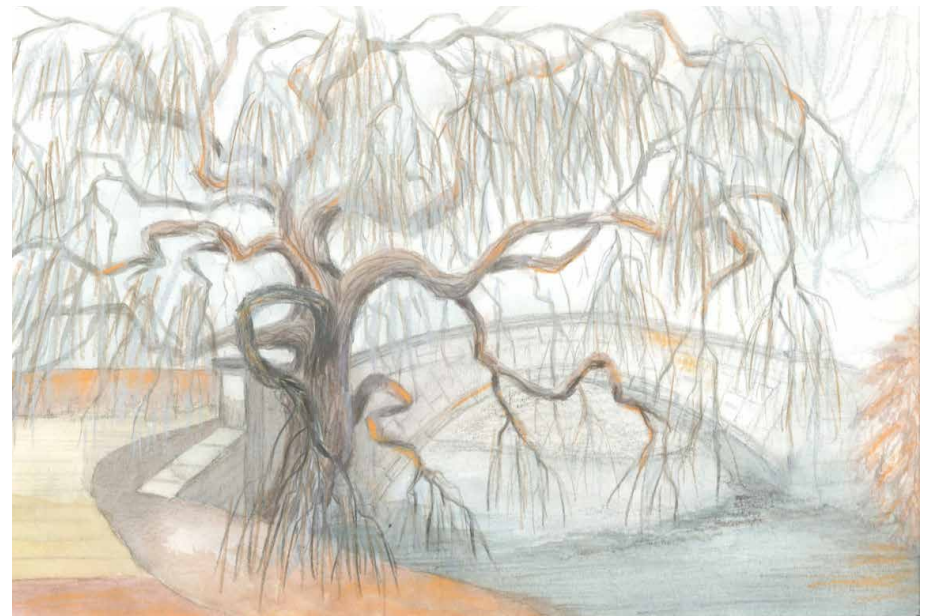
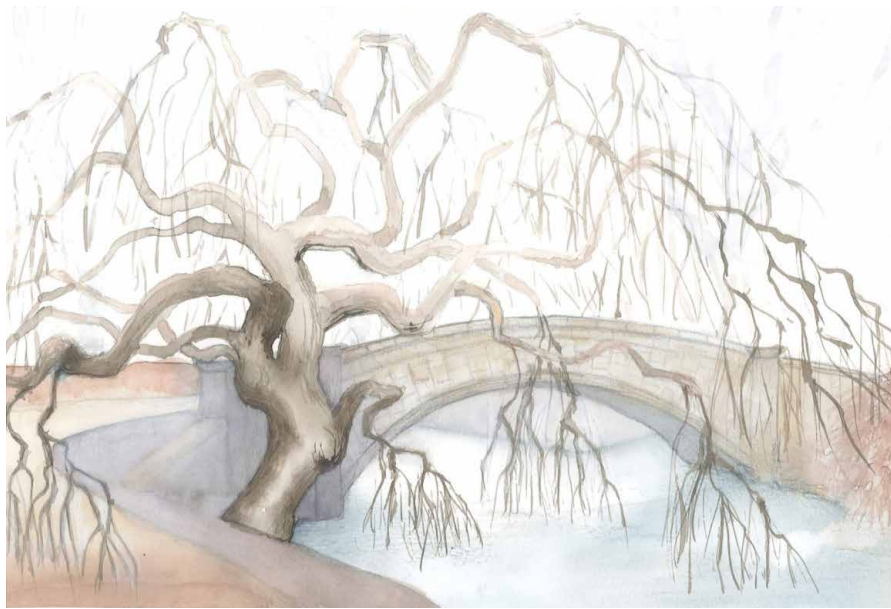










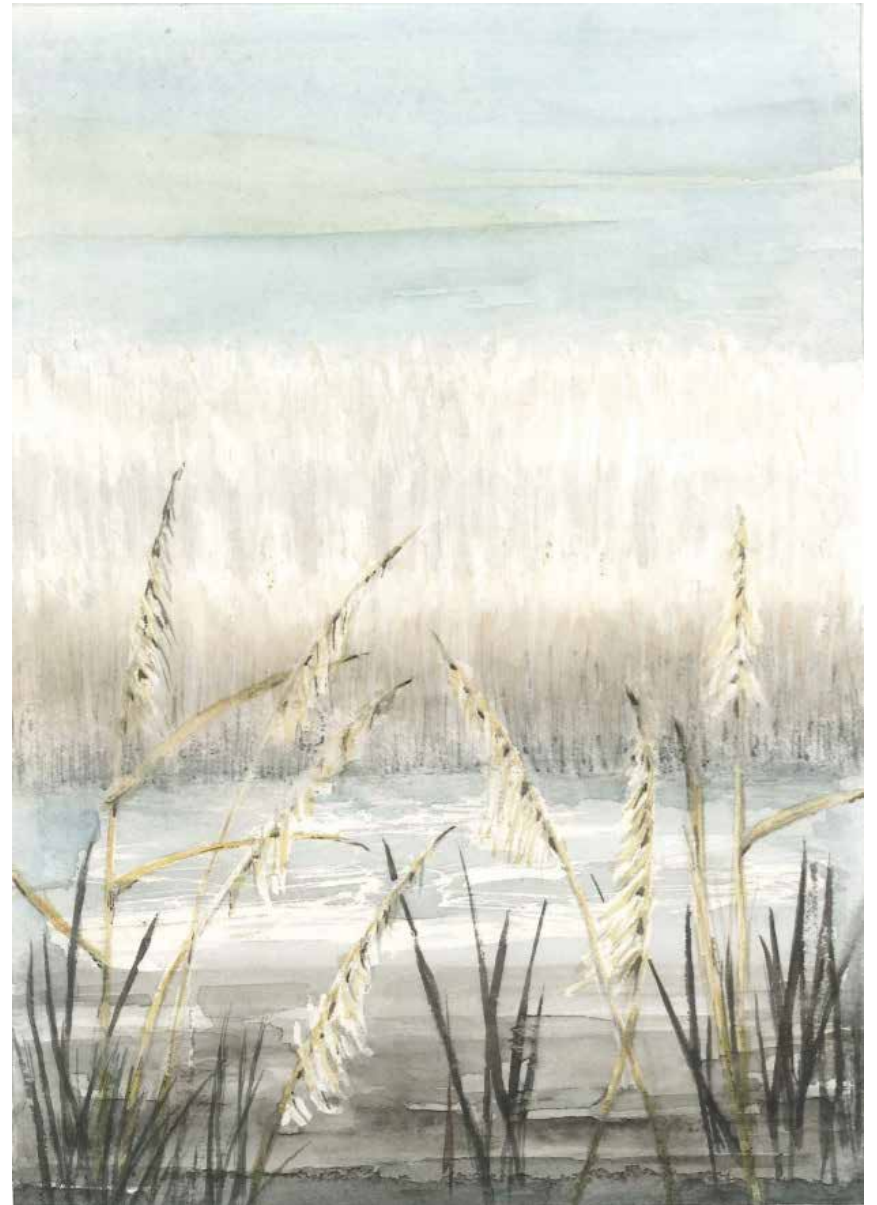




REEDBED LANDSCAPES

2007

芦 苇 荡 风 光



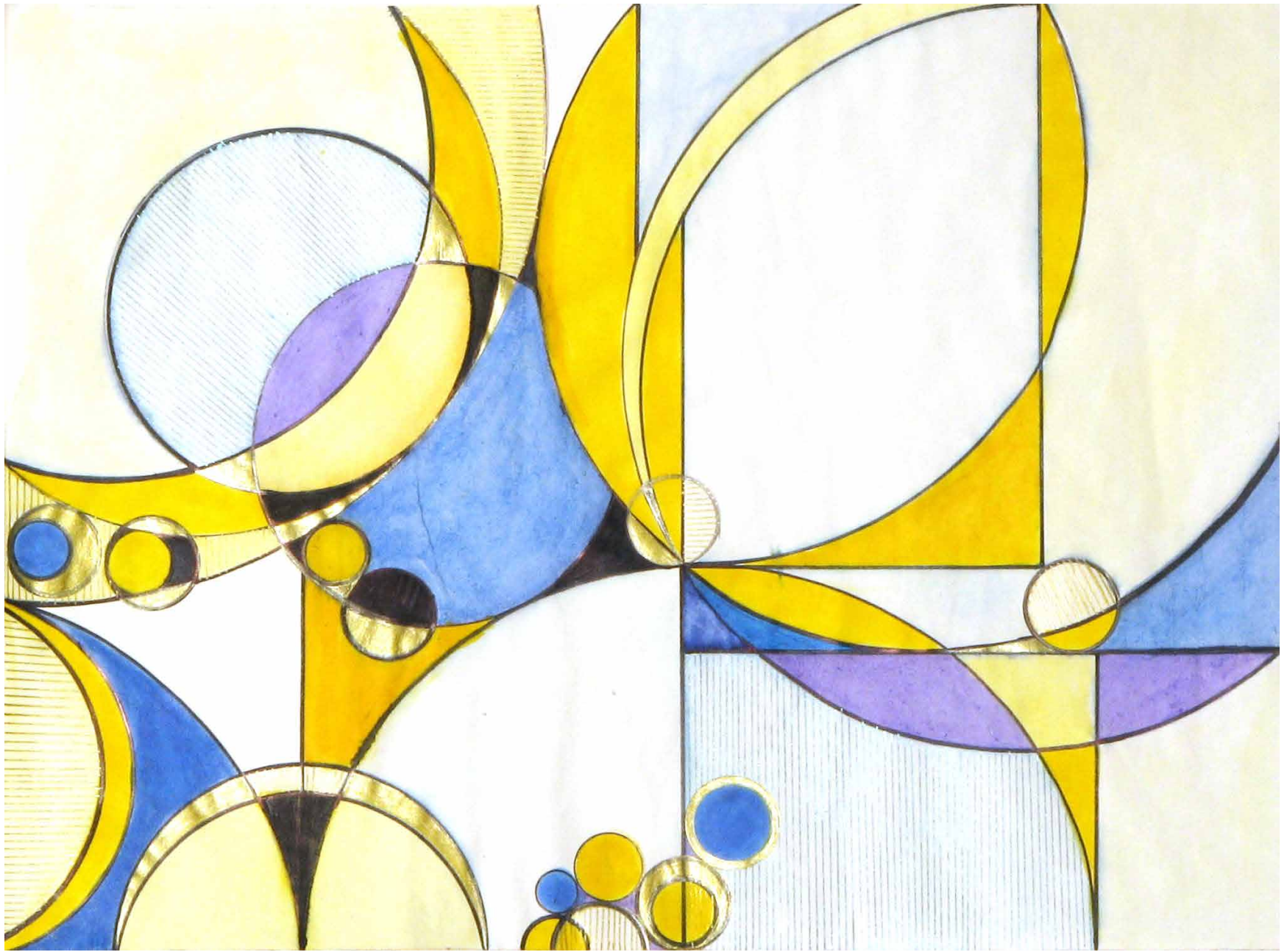


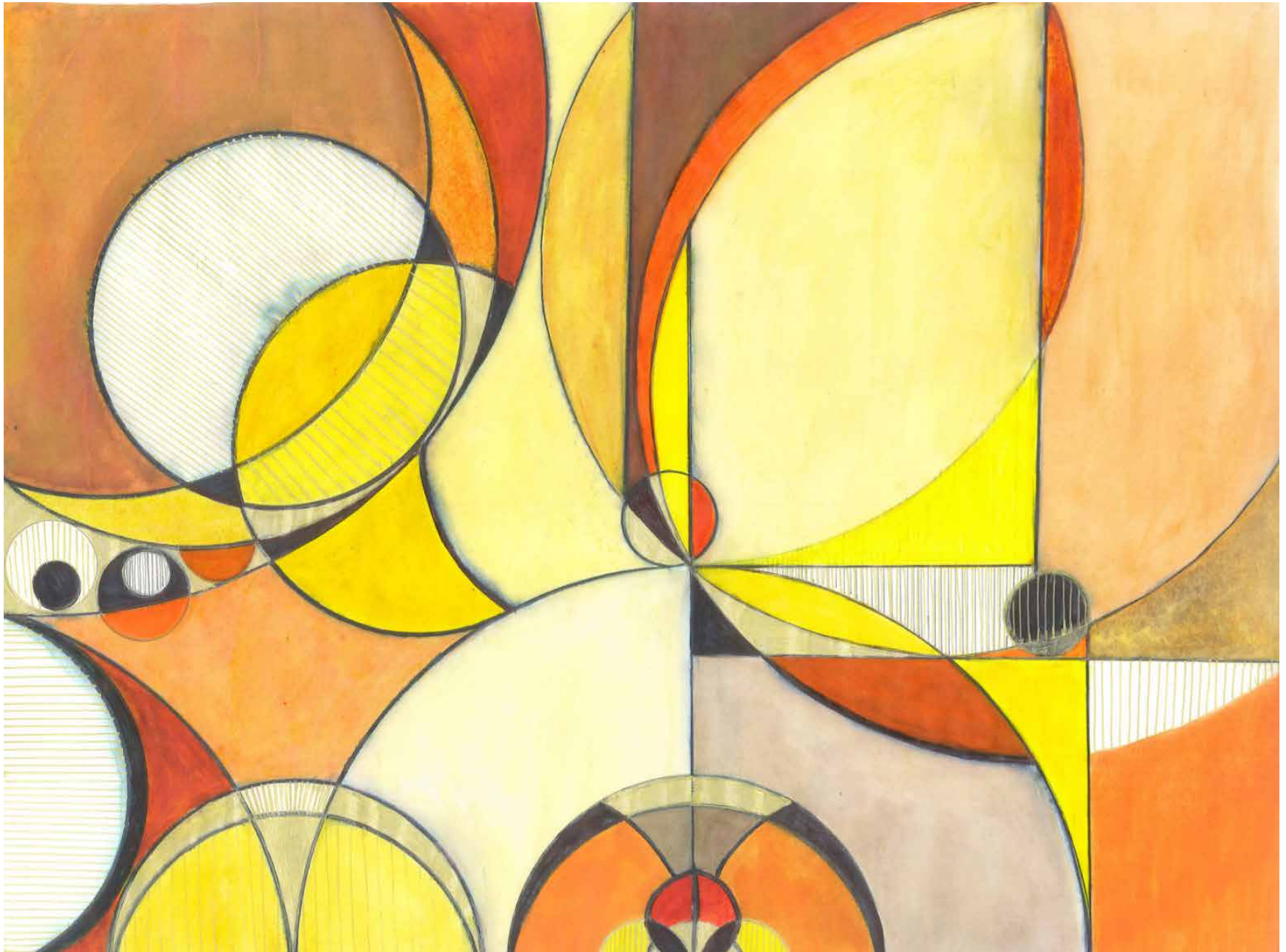




IN THE STYLE OF FRANK LLOYD WRIGHT
2005

借 弗 兰 克 · 劳 埃 德 · 赖 特 之 风





INTERVIEW BY CAM RIVERS PUBLISHING

康 河 出 版 社 访 谈

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Bacon = Jean Bacon

CRP: Could you define your style in a few words? And how did you come into this kind of style?

Bacon: I enjoy using a range of media and experimenting with a variety of styles and subjects.

For recent projects I have worked in watercolour, pastel and pencil. This is partly for pragmatic reasons, since it's easier to work quite small at any time and at home, using these media. It's good to use oils and acrylics occasionally - I painted a large six-piece abstract in acrylics for my son's new home.

The subjects I've chosen for sustained projects have mostly come from nature, such as flowers, reed-beds and trees. Abstracts often arise after becoming familiar with these subjects, such as estuaries, sea and sky. Architecture is a recent interest which I'd like to pursue further.

I sometimes paint as simply as possible, using wet-on-wet watercolour. I also enjoy tackling complex, detailed subjects, such as reed-beds through the seasons. My husband photographed the reed-beds through a whole year and I tried to capture them: bleached and in the low light of winter, bright green shoots in spring, with purple heads in summer and with grey seedheads in autumn. The effects of light on the reed-beds led to abstract stripe pictures. I use subtle colours for natural subjects but enjoy using vibrant colours for abstracts.

CRP: Since you are a computer scientist as well, do you find your art pieces somehow influenced by that side of you?

Bacon: Computers are really useful for scanning, showing images and creating artefacts such as greetings cards. I have hardly ever used a computer in the creation process. An example I can think of is an initial black and white drawing of a tree in winter. I wanted to try painting it in different colours so printed off some copies of the drawing to work from. I have recently joined a life drawing group. Here, a computer would be useful to help with getting the proportions of the figure right. One could take a photograph and superimpose a grid. I haven't tried this, but it would allow one to concentrate on the marks for creating the drawing rather than measuring by eye using a pencil or one's thumb.

CRP: I noticed that your husband played a quite supportive role in your creation process. He took photos of your works, and designed a website for you. So, would he sometimes give comments on your works?

Bacon: Yes, Ken has done all that, as well as helping to make exhibitions happen. He hardly ever volunteers comments on the work. If pressed, he might agree that something isn't working, or that something is.

CRP: As an artist, do you think art has influenced your attitude towards life?

Bacon: Close observation is an integral part of my life. Ken and I are keen naturalists and spend a lot of our time at our house in Suffolk, walking the heaths, woods, shores and reed-beds.

Wherever I have worked I have sought out a studio or class to attend and have greatly appreciated being a small part of the community of artists. This certainly broadens and enriches one's life experience.

CRP: Cambridge is a beautiful, historical city. I suppose you've spent a very good time there. Do you have a work or several works depicting the Cambridge life?

Bacon: I don't work on depicting people's activities. Cambridge has many inspiring aspects. In Spring, the May blossom and cow parsley around Fen Causeway are a joy. I photograph this most years and have done some paintings. I think my next project will be to work more on Cambridge architecture. Old buildings such as King's College Chapel are a constant inspiration. One wonders at the immense skill and effort involved in creating the intricacy of the stonework.

CRP: While painting, what kind of materials and tools do you often apply to your works?

Bacon: For (artists) watercolours, my favourite paper is 140lb hot pressed (smooth surfaced) gummed pads (that don't need stretching). This is especially good for wet-on-wet. I use Unison and conte pastels, with soft pencils for fine lines, and find that rubbing with my fingers achieves good effects.

CRP: How do you find those subjects and themes for painting? Where does most of your inspiration come from?

Bacon: From nature, such as flowers, reed-beds and trees, and more recently from architectural decoration. Some subjects are exhausted after a few pieces of work. Others can occupy one for months or years. These are usually complex subjects, capable of different treatments. I tend to start from a very detailed representation then strive for greater simplicity when I know the subject well.

CRP: In some of the works, the King's willow tree is undoubtedly the subject. Why do you choose a tree as a subject? And, is that because you find it rather attractive?

Bacon: I first drew the willow tree during a studio session in the King's Art Centre when we went outside to draw. The attraction was the extremely old, large, textured branches and bark. The tree became a project because of the challenge of its complexity. I photographed, drew and painted it through the different seasons. The next challenge was to put it in the context of King's bridge, Clare bridge and the buildings across the King's back lawn - the Chapel and the Gibbs building.

康河 = 康河出版社

培根 = 简·培根

康河：可否请您简单描述一下您的个人艺术风格？这种风格是如何形成的呢？

培根：我的创作风格和主题都非常多样，在创作过程中我也一直乐于尝试各种各样的材料。在最近的几幅作品中，我运用的是水彩、粉彩和铅笔。一部分原因是因为这几类材料都非常实用，即使在家呆着，只要想起来就能画上几笔。我偶尔也会用油彩和丙烯颜料进行创作。我儿子搬新家时，我就为他画了六张巨幅丙烯抽象画。

“自然”是我的作品中一个永恒的主题。我有很多描绘花朵、芦苇丛和树木的作品。大多数情况下，抽象式的作品往往都是在艺术家对具体事物足够了解之后创作出来的，所以我们会常常沉浸于河口、大海和天空这类广袤的景象之中。最近我对建筑也产生了兴趣，接下来可能也会尝试一些相关的题材。

我有时会采取极为简单的方式作画，比如用湿画法画几幅水彩；但同时，我也很享受创作那些繁复、细致的作品的过程。比如，我曾经画过的一年四季的芦苇丛。我丈夫在拍摄了很多不同季节的芦苇后，我就试着把它们用画作再现出来。这些画面里有黯淡的冬日、鹅黄的春光，还有浅紫的盛夏和青灰的深秋。它们光影婆娑的样子，很容易就让人联想到那些类似芦苇杆的抽象图案。在描绘大自然时，我的用色都十分柔和；但在创作抽象画时，就会明艳大胆许多。

康河：您作为一个计算机科学家，您的职业经历是否也为您的艺术创作提供了一些灵感呢？

培根：计算机在扫描、展示图像或者制作一些工艺品，比如节日卡片的时候，的确非常方便。但我基本上没有在创作过程中使用过电脑。印象中唯一的一次，是我画了一张冬日树木的黑白线稿之后，想要尝试不同的填色方案，就只好把这张线稿拿去复印了几份。

我最近在上写生课。写生的时候，如果用计算机来帮助你确定对象的比例，是非常方便的。你可以直接拍一张照片，然后在上面打格子就行了。虽然我还没有试过，但是这个办法的确可以帮你节省一部分精力，让你更加专注于绘画创作本身，而不是花大力气去目测对象的比例，不停地拿铅笔或者大拇指比划来比划去。

康河：您的先生似乎很支持您的创作，为你的画作拍照和建立网站。创作时，他是否会也给您提些建议？

培根：是的，肯的确为我做了很多事。除了你说的那些，他还帮我办了不少展览。但他很少主动评价我的作品。如果我一定要他说两句，他也只会说“这个不太好，那个还行”这样的话。

康河：艺术家这重身份对你的生活和工作状态有没有什么产生什么不一样的影响？

培根：在日常生活中，我也是一个非常注重观察周遭事物的人。肯和我都是坚定的自然主义者，我们住在萨福克的时候，每天都会花上很长一段时间散步，穿行于那些灌木、树林、海滩和芦苇丛中。

但每当我开始创作的时候，我就会找个工作室或者培训班，和很多艺术家聚在一起，这种被包围的感觉非常好。同时，这也是我开阔视野，丰富生活经验的好机会。

康河：剑桥是个风景如画、历史悠久的小镇。我想，您也一定在剑桥度过了一段非常惬意的时光。那您有试着去描绘那里的生活景象吗？

培根：事实上，我很少创作风土人情画。但剑桥的确是一个很有魅力的地方，它的方方面面都吸引着我。春天的时候，康河河畔的山楂花盛开，几头奶牛在路边悠闲地吃着草，这样的画面就已经非常迷人了。这些年来，我照了不少这类题材的照片，也画过几幅这样的风景画。而接下来我可能会以剑桥的建筑为主题进行一系列创作。剑桥古老的建筑群，比如国王学院的礼拜堂，是我重要的灵感来源。当你注视着那些巧夺天工的石雕创作，回想着前人为其付出的汗水和努力的时候，你很难不为之动容。

康河：您通常会使用什么样的工具和媒介作画？

培根：在创作水彩画时，我最喜欢的是 140 磅的热压上浆画纸。这种纸张表面平滑，也不需要事先拉伸，是创作湿画法水彩画的绝佳材料。再就是英国品牌 Unison 和法国品牌 Conté 的粉彩。用粉彩上色后再辅以软质的铅笔勾出轮廓，把色彩用手指抹开，出来的效果就会非常好。

康河：您一般从哪里寻找创作的素材、主题和灵感呢？

培根：我的灵感绝大部分都来源于自然界，藏在那些花草、芦苇丛和树木中，当然最近我也开始从建筑装饰中寻找灵感。而谈到绘画的主题，有的主题画上几幅画就差不多穷尽了；而有的主题你可以一连画上好几个月甚至是好多年。当然这类题材往往本身就较为复杂，可以用多种艺术表现手法来诠释。一般来说，我会先试着画一个具体的景象，等到我对它足够了解以后，再去把它抽象成一些更为简洁的作品。

康河：在有些作品中，您选去了国王学院的老柳树作为描摹的对象。这棵柳树有什么特别之处吗？

培根：我第一次画这棵柳树是在采风的时候，那时我正在国王学院的艺术中心学习。这是一棵非常大的古树，它的枝干颇长，上面布满了纹路，树皮的质感也非常特别，一下就把我迷住了。因为它自身的复杂性就已经构成了一个极富调整性的命题。所以，后来我就围绕它展开了一系列的创作，用摄影和绘画记载这颗古树一年四季的光景。接下来我也会尝试把它融入到一些更加丰富的画面中去。比如在它后面添上国王桥、克莱尔桥，或者在背景中加入一些其它的建筑，比如国王学院后方草坪对面的礼拜堂和吉布斯教学楼，让整个画面充实起来。

