

# 鄔繼德作品選



SELECTED WORKS OF WU JIDE



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## 前言

藝術勞動是艱苦的，取得成就更非易事。版畫家鄔繼德的創作經歷，已有二十余年。他憑着對版畫藝術的摯愛，執着的追求，不吝嗇地付出，使得蘊含着新的探索與綿綿情意的作品，源源不斷地問世。從收入這一選集的作品中，就可看出作者漫長的求索，所留下的足跡。

我們國家是具有數千年歷史的文明古國，藝術創作上隨人之后的重復，是可笑的幼稚。道理雖簡單，卻并非人人都能領悟，鄔繼德的木刻，對民族特色的探求，早在創作“人勤春早”、“茅盾的少年時代”，已經開始，以傳統的陽刻綫描，明朗的畫面處理，色彩鮮麗，由于融入了新機，舊形式的大膽採用，令人耳目一新。“晨妝”與“紅玫瑰”，黑白、色彩處理得簡潔明快，“日出”和“秋色”，均有同工之妙，這些畫面，都有大片的空白，在版畫中與大片黑塊同樣珍貴，實為版畫中的妙筆。插圖“梅子雨”，運用粉印的技法，取得了既概括又豐富的藝術效果，使來自民間的粉印技法喜出新意。

鄔繼德熱愛以江南水鄉的民俗風情，作為創作的主要取材，並以傳統的水印、粉印，在造型，色彩和版畫刻作，拓印中肌理的利用發揮上，融民族與現代於一爐，創造了獨具魅力的版畫語言，使這些充滿地域特色的畫面，散發出濃鬱的鄉土氣息，情景交融，親切動人，富有感染力。作者傾注了全部熱情，對每件作品意境的營造，都滲透了作者的主觀感情，宛如美麗的詩篇，沁人心肺。欣賞他的作品，好比品味醇厚的紹興嘉釀，能予人以無窮的回味和遐想，他歷年來創作成果豐碩，作品深為群眾喜愛，廣受好評，一再榮獲各種嘉獎。

鄔繼德的創作發展，前進的步履，穩健而踏實的足跡，在持續，在延伸，我們對他的版畫創作前景，滿懷期望。

趙宗藻

1994年2月於中國美術學院

# Preface

An artist's work is a painstaking one and it is not an easy thing to attain successes in art. As a graphic artist, Wu Jide has been engaged in printmaking for over 20 years. By his love for the art of print, perseverance and diligence, he has produced a large number of works with new ideas and conceptions. The artist's footmarks left in the long course of exploring can be seen in the works included in this book.

China is a country with an ancient civilization of several thousand years. To repeat what our predecessors have done is a ridiculously naive action. This is a simple truth, but not all people can comprehend it. Wu Jide's attempt to develop a form of woodcut with national features began in his works 'Busy Spring Season' and 'Mao Dun in His Early Youth', in which the traditional line drawing in relief and bright colors were used and the objects were lively arranged. His bold adoption of the conventional form combined with new content has made his works fresh and original. In the works 'Morning Dressing' and 'Red Rose', the black, white and colors were all handled with neatness and lightness, and this can also be found in 'Sunrise' and 'Autumn Scenery'. In these works there are large areas of space left. The empty space in a print means as much as the black area does, so the subtle arrangement of space is a skill a printmaker must master. In the work 'Plum Rain' the artist employed the technique of gouache printing to produce an artistic effect of condensation and richness, and thus gave this folk technique a new life.

In creation, Wu Jide is keen on drawing materials from the natural conditions and social customs of the riverly lands south of the lower reaches of the Changjiang River. He is skillful at traditional watercolor block printing and gouache printing. In the whole course of drawing, coloring, cutting and rubbing, he will make full use of the texture of the material so as to create a print language with special artistic appeal in which national feature and modern feature are well combined, and the pictures done in this way are full of the local flavor of the rivered lands so familiar and appealing to us. Every piece of work he did with great enthusiasm was elaborately conceived and permeated with the artist's personal emotions. His print is just like beautiful poem or the good wine of Shaoxing that will give you mental refreshment and lingering aftertaste. His works are very popular with and well received by the audience and have won prizes of different classes.

Wu Jide is advancing steadily, creating and developing his art with tireless efforts. I expect that his efforts will be crowned with still greater success.

Zhao Zongzao  
China Academy of Fine Arts  
February, 1994

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郭继生



An abstract drawing on a white background. It features several faint, thin lines and numerous small dots scattered across the page. The lines are mostly horizontal and diagonal, with some curved segments. The dots are small and dark, appearing as if they were made with a fine pen or a light pencil. The overall composition is sparse and minimalist.

1. 長夜明燈 49×62.5 1975

Long Night



2. 石工 50×100 1980

Stonemason





3. 晚歌 29×69 1979

Evening Song







4. 茶話 52×70.5 1984

Teahouse



5. 毡帽 44×62 1986

Felt Hat