

吳曉峯作品集

錢石利題



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錢石利題





吴晓峰

吴晓峰

浙江桐乡石门人

一九五四年出生

别属天尧楼 南荫书屋 万峰堂

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序一

写我胸中逸趣

——读吴晓峰绘画作品

戊寅岁秋，我被邀请桐乡，参加吴晓峰先生的书画作品展开幕，有幸结识了这位相貌敦厚平和，在当地却颇有口碑的中年艺术家。

我一向认为，如果你打算认真地了解一位自己感兴趣的同属创作界的人物，那么，最有效的方法莫过于先认识他的作品。我还认为，通常经过一般交谈所难以获取的内容，却往往在其作品中能够寻得真实消息——当然，这就要求作者的创作还须具有一定的水准度才是。

果不其然，当我从头至尾一口气看完了晓峰的所有作品之后，我觉得理当对他树立一个新的印象，我暗自吃惊，他何以在如此繁忙的商事活动之余，竟然还能保持这份优雅清静的心态？自然是，由于他似是天生的良好艺术素质，更使他的书画创作犹如信手拈来。后来，从彼此的接触之中，我才慢慢知道其实晓峰早在二十多年前，就已经涉足书画篆刻活动了，只不过那时在旁人看来是三天打鱼两天晒网地时而间断、时而用功地喜好艺术；这种情形说到底，还是出于彼时生活拮据的缘故。以前他家人人口众多，能对付温饱已不容易，哪有多余的钱和那份闲情去「琴棋书画」一番？然而对于书画，晓峰实在是爱之太深。他说这些年日子宽裕了，自己可以从从容容地「重操旧业」了，如今用在书画上的心思，怕是比日常主业不见得少呢。

青年时代的吴晓峰确实有过不少艺术经历。他刻过印章、练过书法，甚至学过二胡。我想，这些无疑都会给晓峰的绘画创作以莫大的补养。事实是，晓峰的画作除了具有明确的造型能力外，画面上更多显现的是既生辣亦委婉的笔意和难能可贵的韵律感。

晓峰绘画题材广泛，除人物之外，花鸟山水他都有涉及。他的花鸟脱胎于八大、白石等写意之作，可谓逸笔疏疏。而山水，则多自石涛、龚贤及黄宾虹似层层叠叠实为笔墨清透的作风而来。印坛前辈钱君匋先生欣赏了他的画作之后欣然题道「阔笔山水如晓峰所写，既有胆略复有笔墨，可谓真工夫也。」诚是解人之语。

在吴晓峰所有的绘画创作中，山水题材占了他的大部分。向来都很难说透花卉、人物及山水画在表现手法上的孰难孰易，但从晓峰创作的大量山水之作来看，显然他已能纯熟地运用自己的艺术语言，「写我胸中逸趣」般地状写胸中万千丘壑。晓峰曾在自己的画作上多次引用过宾老的画跋来注述自己的参悟心境：「画事能知以实求虚，以虚求实，即得虚实变化之道矣。」一般地讲，写意山水画的虚实关系是指以虚带实，侧重笔墨意味的总体效果，而这一效果的最后构成，却又不以所谓基本技法为唯一手段，此中包含更多的往往是作者充满内蕴和激情的纯正思维。

晓峰能驾轻就熟地把有形的色彩笔墨付诸于看似了无形迹的别种意境之中，则不能不说是他的高着。这与时下那些整日价津津乐道于如何依赖特殊技巧（有的还用了特殊工具）而不时出新的作手们，怎可同日而语！

近些年，随着相互间了解的加深，特别是彼此审美观念的接近，我与晓峰夫妇的往来逐渐变得频繁起来。以我的直接感受，如果说，早几年晓峰的画作还比较在乎外在表现形式的话，那么，这些年他愈发注重的却是由质而生的笔墨内含，在这一点上，同样具有艺术质素的晓峰夫人晓燕，则更可称是一位他的至为亲近的解人呢。

凝聚着晓峰、晓燕夫妇无数心血的《吴晓峰作品集》就要问世了，我初略但却由衷地写下了这些文字，权当是同行好友间的互勉和祝贺罢。

刘一闻于沪西嘉平堂

二〇〇五年十月十五日

晓峰



序二

我的朋友很多，但已有数十年交往的朋友不多，吴君晓峰就是这样不多的老朋友之一。与晓峰的初识有点奇特，也有点任性，原由很简单，仅为了争论丁敬身、黄小松、钱叔盖、吴昌硕的几件篆刻印例就接连了几个达旦通宵而一无倦意。说是争论印例，其实并不见实样，印样全在各自的心里，凭对记忆的感受，话锋的一来一往之间，俨然似打虎上山之后，威虎厅里刁难性的盘诘与考问。那时的他虽对浙派篆刻已有不浅的体察，但更侧重对传统国画技法的研究，他耐得寂寞，加之才思的敏捷，即是一些通常的习作也每每使人折服。

一段时期之后，我发觉晓峰已不再重复先前的学习方式，在经营实业之余，似乎更在意对中外美术书籍、古今画册的广泛观摩及对名山大川的写生，缘此而画风有变，意趣渐深。十多年前我忙着个人书法篆刻专集的整理和出版，与君匋老师的接触较多，其间曾带了晓峰的画作请老师过目，并向老师转述了晓峰意欲从师学艺的愿望，君匋师观后以为基础不错，真情尤深，可堪造就，遂纳为弟子。因此，晓峰挚友又成了我的师弟。珊珊来迟的学生，面对年岁已高的老师，为技艺的日积月累，频频奔波于浙沪之间。老师的谆谆诲教，兼之抱华精舍所给予的耳濡目染，名师着实使晓峰往高徒的境界推进了一大截。

晓峰学艺，花鸟崇尚青藤、八大、白石翁等文人画格路；墨竹、小品直接蒲作英一脉；山水则私淑石涛、石溪、宾虹先贤，近取现代名家之长，得君匋师点拨后，又在章法及金石韵味间深下功夫。笔法合轻重缓急，抑扬顿挫于一体；墨法含枯湿浓淡，虚实相间于一气。与昔日气象相较，尤觉脱胎换骨，日新月异。难怪君匋师每览晓峰新作，总爱为直入佳境的弟子题上感叹之语，以表为师的欣喜之情。兼收并蓄，取精用宏，执意的潜修并不排斥广泛的吸收，多方面的求教，多角度的感悟使晓峰获得全方位的长进。如果说沪上艺界沈柔坚、徐昌酩、林曦明等先生为晓峰的题词表示了对其内涵雅秀的首肯。那么燕赵画坛王怀琪、赵贵德、钟长生等先生的书句则表达了对其阳刚画风的认同。尤其可喜的是晓峰能在阴柔阳刚之中游刃有余之间，用笔墨的特殊语言娓娓道出自然天成的生动气韵，并在『搜尽奇峰打草稿』的艺术实践中挥洒出不少近乎透出天机的作品来。

三十余年的艺术探索，积累了晓峰数以千计的作品，今选其百余，集成此册，就艺术质量而言，绝不逊色于不少专业作者的水准，我为之高兴，并在高兴中写成此篇。

傅其伦

二〇〇六年元旦

傅其伦



PREFACE 1

TO EXPRESS MY IDEA
BY VIEWING WU XIAOFENG'S WORKS

To Express My Idea by Viewing Wu Xiaofeng's works

One day in the autumn of 1998, I was invited to Tongxiang to the inauguration ceremony of Wu Xiaofeng's Paintings & Calligraphy Works' Exhibition. I was pleased to get to know this ordinary-looking and humble middle-aged artist who enjoys a high reputation in his hometown.

I used to think that if you want to know a certain artist, the best way is to view his works. And those could not be found from talking can be secured from his works. Certainly his works should be of some quality.

It was true. After viewing all Xiaofeng's works in one go, I thought I've got a new impression of him. I was surprised how he could keep such a mental state while being occupied with business. Naturally he has a lot of talents. Gradually I got to know that Xiaofeng has started his art studies over twenty years ago. For him, that was a hard time, his studies went on with breaks in order to earn a living despite his deep passion toward art. Recent years saw his better days, he devoted himself into art.

Young Wu Xiaofeng had a lot of art experiences, he once did seal cuttings, practiced calligraphy, even learned erhu (a Chinese music instrument), which I believe enriched his art perceptions. In fact, his works not only displayed his special shaping ability, but also demonstrated his ideas of both mild and solid, and rare rhythm.

Xiaofeng's works cover a variety of topics besides portrait. His flower and bird paintings are built on the foundations of Bada and Baishi (both are famous Chinese painters), and bear his own style. His mountain and water paintings are by ink of layers upon layers like those of Shitao, Gongxi and Huang Binhong (famous Chinese painters), seal cutting master Qian Juntao appreciated his style of boldness very much.

Mountain and water paintings are Xiaofeng's main concern. It's been hard to say which method is easy or hard in making flower paintings, portrait paintings or mountain and water paintings. From many series of Xiaofeng's mountain and water paintings, he has certainly mastered his own style. Xiaofeng has quoted many times Mr. Huang Binhong's words in his paintings like this: a painting brush should be either weak with solid, or solid with weak, that's the reason of free shifting between the weak and solid. Generally speaking, relationships between the weak and solid of freehand brushwork emphasize the whole effect of ink taste, and this effect can be achieved mostly by painter's passion and perception besides so-called basic techniques. Xiaofeng is really something regarding his mastery of expressing his ideas by concrete color and ink. He's much superior to those producing numerous new works only by special techniques and tools nowadays.

Recent years with deeper understanding between us, and closer viewpoints of aesthetics, I made more correspondence with Xiaofeng couple. From my viewpoint, his early works emphasize the outside form, while recent years his works display his personal perception. On this point, his wife Xiaoyan with rich art qualification is his best support.

Filled with numerous efforts, Selected Works by Wu Xiaofeng is coming into existence soon. I'm happy to write these above just to express my best congratulation.

By Liu Yiwen at Jia Pin Tang, west Shanghai, Oct. 15, 2005

PREFACE 2

I have many friends, but those with whom my friendships last for over ten years are a few. Wu Xiaofeng is just one of those a few. My first acquaintance with him was a bit extraordinary, we disputed over seal cutting works of Ding Jingshen, Wang Xiaosong, Qian Shugai and Wu Changshuo for several days and nights continuously without any fatigue. We didn't have the real samples before us, only talking to the impressions in our minds. At that time he conducted his main studies in Chinese painting techniques besides obtaining fair knowledge about Zhejiang style seal cutting. Due to his quick wit, some works of his were often quite impressive.

Afterwards I found that Xiaofeng was no longer repeating his anterior method of study, he absorbed extensively from various fine arts books old and new, home and abroad, and went out to draw scripts against famous mountains, he gained his own style gradually. Over ten years ago when I was sorting out and publishing personal calligraphy and seal cuttings, I had many meetings with my teacher Mr. Qian Juntao, during that period I brought Xiaofeng's works to my teacher, asking for his opinion, and conveyed Xiaofeng's wish to study from him. Mr. Qian Juntao was pleased at his determination and accomplishments and admitted Xiaofeng as his student. Thus Xiaofeng became my junior fellow apprentice. Hence Xiaofeng traveled between Tongxiang and Shanghai often, patient teaching pushed Xiaofeng a great step forward in his art accomplishment.

Xiaofeng's flower and bird paintings follow styles of Qingfeng, Bada and Baishiweng, bamboo paintings follow Pu Zuoying, while mountain and water paintings follow styles of Shitao, Shixi, Binhong. After instruction from Juntao and with continuous efforts on new methods and epigraphy, putting light and heavy, slow and quick, fold and reveal into the whole, by inking method of light and heavy, wet and dry, solid and weak at will, he made tremendous progresses. No wonder each time that Mr. Qian Juntao read his works, liked to write his praise inside his work. Wide absorption, insistent cultivation plus many consultations accelerated his speed toward perfection. If praises from Mr. Shen Roujian, Mr. Xu Changming and Mr. Ling Ximing of Shanghai art field accredited Xiaofeng's art accomplishments, appreciating sentences from Mr. Wang Huang, Mr. Zhao Guide and Mr. Zhong Changsheng from north China art field recognize the bold male style in Xiaofeng's works. It's a pleasure to note that shifting between female mild and male solid styles freely, Xiaofeng has worked out many masterpieces.

Over thirty years of efforts has accumulated thousands of works, among these now Xiaofeng selected over one hundred to compile this book, with regard to the quality, it is by no means inferior to those professionals. I take my pride in writing this.

