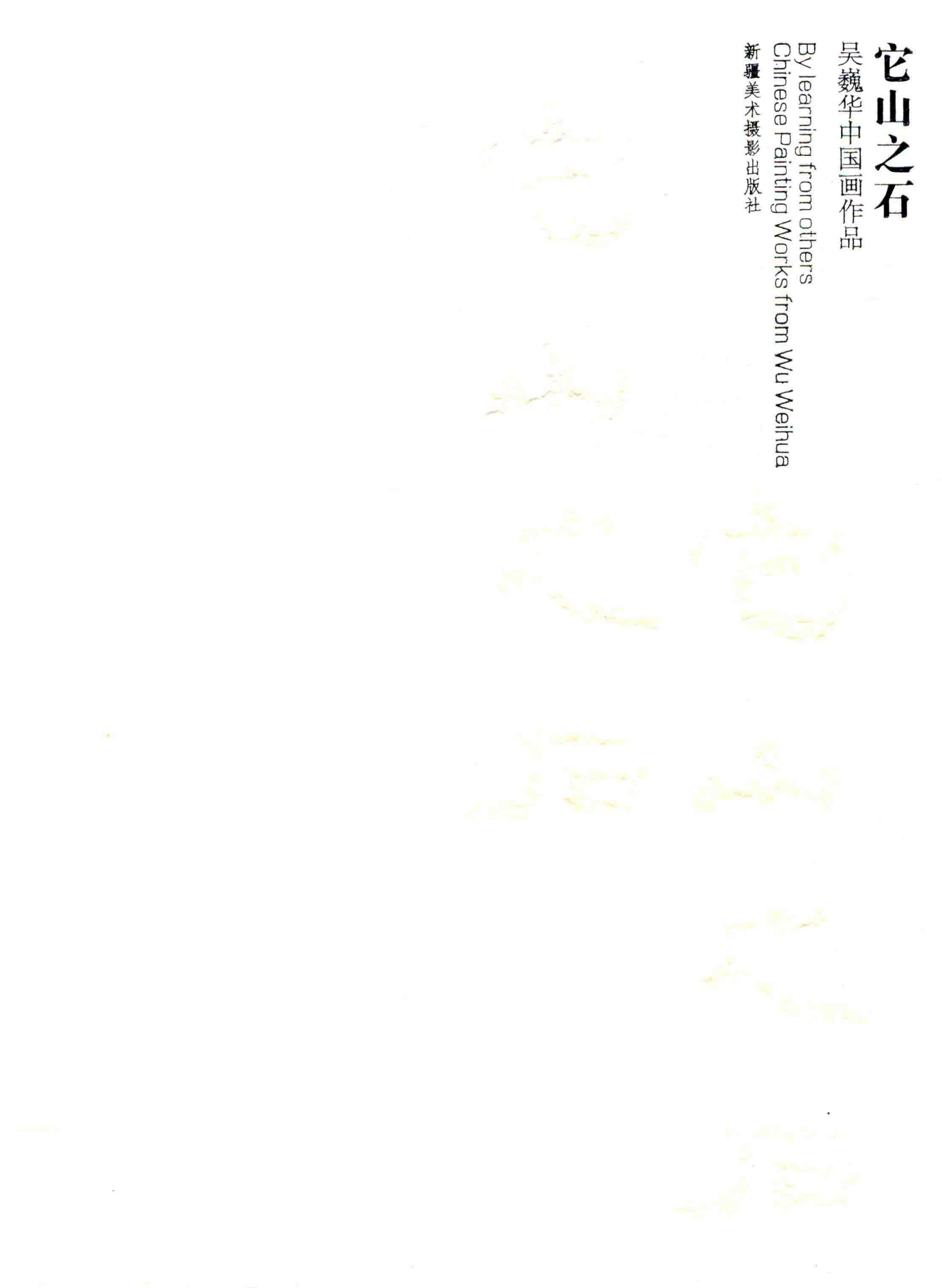


它山之石

吴巍华中国画作品

By learning from others
Chinese Painting Works from Wu Weihua

新疆美术摄影出版社



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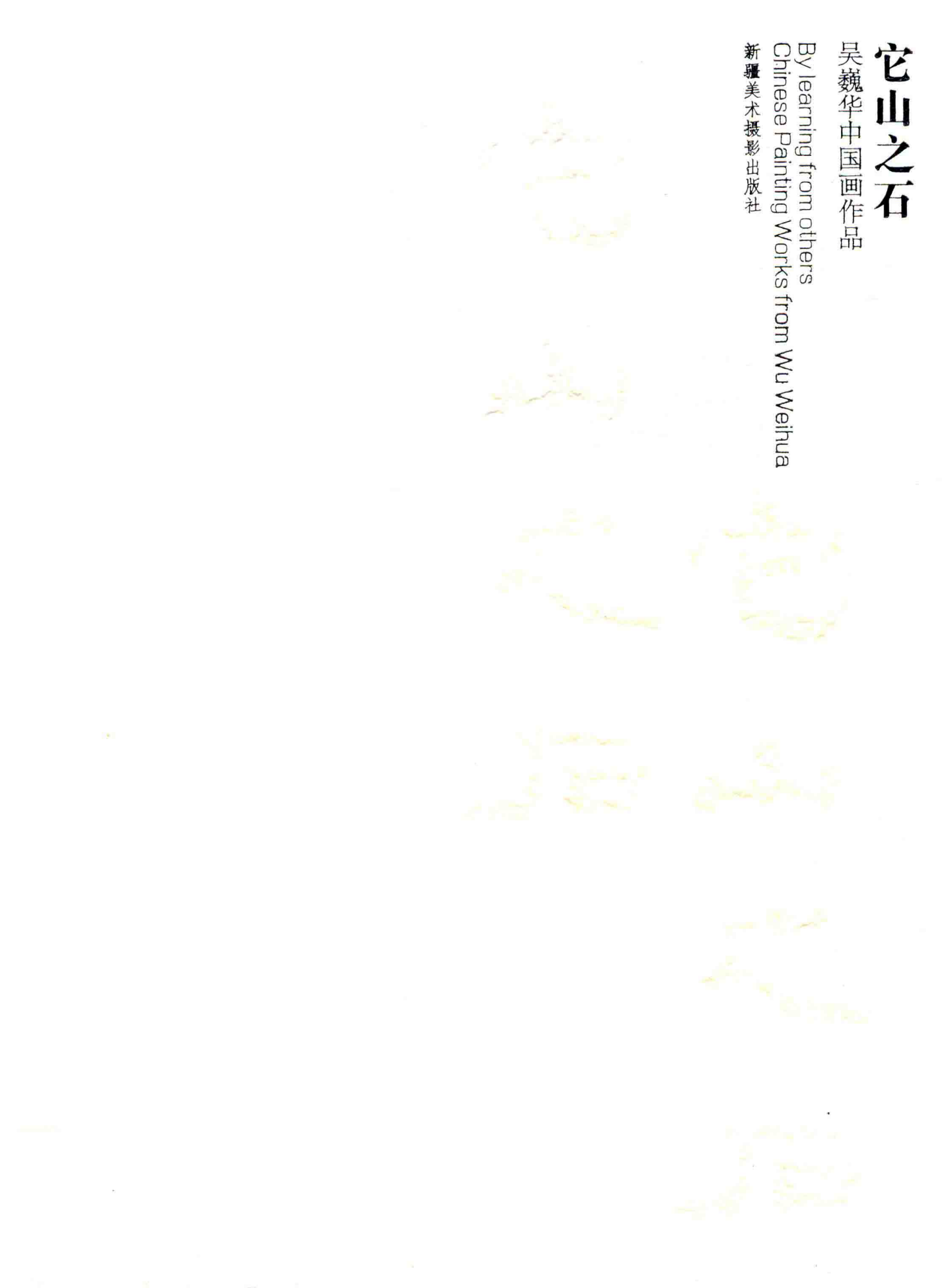
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雅丹讲述着地球的历史，传达着万年的信息。

她曾经的茂繁与绚丽见证了惊天动地的洗礼与沧桑。

如今她依然蕴藏着富有而美丽的朴素。

任时间匆匆划过，一年、十年、一百年、一个世纪……。她依然傲立。她传达给我们的不仅仅是精神，更多的是博大的胸怀、无穷的勇气和毅力……。

——吴魏华

Aeolian Geomorphology tells the history of the earth and conveys the information from ancient times.

Her prosperity and beauty in the past time had witnessed dramatic vicissitudes, she is famous for her beautiful plainness even today.

One year, one decade, one century ... Time flies by and she is still there. Apart from the spirit, she conveyed to us more broad mind, infinite courage and perseverance

—— Wu Weihua

它山之石

吴魏華中國畫作品

蘇士濤
敬題



中国书法家协会副主席苏士濤先生题字
Inscription of Mr. Su shipeng Vice
Chairman of China Calligraphers Association

吴巍华，中国美术家协会会员。

毕业于新疆师范大学美术系，新疆师范大学中国画硕士研究生课程班。进修于中央工艺美术学院，北京画院王文芳工作室。现任中国美术家协会新疆创作中心副主任、新疆美术家协会国画艺术委员会副秘书长、新疆山水画研究会副会长兼秘书长，新疆书画院画家，新疆石子大学大山水研究所特聘研究员。

Wu Weihua

Member of Chinese Artists Association

Graduated from the Fine Arts Department of Xinjiang Normal University, Xinjiang Normal University Graduate Course on Chinese Painting

Attended in Advanced Studies at the Central Academy of Fine Arts, and Beijing Wang Wenfang Painting Studio

Currently hold the post as:

Deputy Director, Xinjiang Creation Center of Chinese Artists Association

Deputy Secretary-General, Chinese Painting Art Council of Xinjiang Artists Association

Vice Chairman and Secretary-General, Xinjiang Landscape Painting Association

Painter, Painting and Calligraphy Institute of Xinjiang

Distinguished Research Fellow, Institute of Great Landscape of Xinjiang Shihezi University



序

绚烂的开始

万里明 / 文

昨年的那一场雨，风掠过发梢，雨浸湿了眼睛。

一个经历了生命之痛的人，才知道生命的高贵。一个心怀普世深情的人，才能够揭示美的含义。

新疆真正画画的人不多，女画家更少。

吴巍华的名字我早有所闻，常听一些朋友谈起她，与巍华老师相识也是一见如故。彼此之间，一切都淡淡地来，一切都淡淡地去。巍华老师的画，我看过一些，却很少听到她谈及自己的画。其实，她是一个倾听者，一个温暖的人，一个懂得欣赏朋友的人。

新疆的山水画，我没有太多地关注。常见于一些画展及楼堂酒肆之间的一些天山、火焰山、沙漠驼铃等新疆风光。

有人问我：新疆有大美的自然景观，多彩的民族风情，不画新疆画什么呢？……。我说：你说呢？

每个人对自己终究是怯懦和好奇的。

或出于对生命的敬畏和不解，或出于对自身的困惑与迷恋，我们从未停止过对自己的探究，也许只有艺术才能解开这个谜底吧。我常在想，画家视艺术为生命，为艺术而生活。可是面对生命，艺术是如此的珍贵，却又是不堪一击……。

去年，巍华老师经历了一场重病，朋友们都在为她担忧，为她默默地祈愿。巍华老师是一个热爱生活，热爱艺术的女性。人们用尽世上一切美好的辞藻，不遗余力地赞美女性，颂扬母

性的美丽与伟大。女人如花，是一切美好的化身。花开一时，人生一世。而人生之花呢，或许就在春夏秋冬的某一天盛开，在某一天的深夜或着清晨绽放。

吉人自有天相，在经过一年的治疗和静养下，魏华老师终于恢复了神采。

七月，我与李冬从北京返疆，与魏华老师、少平老师小聚。许久未见，魏华老师依然是温和的眼神，浅浅地笑容。这次相聚，魏华老师还带来了一批水墨写生作品。这是一批记录生命复苏的作品，是这个秋天盛开的百合。

我欣赏魏华老师的水墨写生手稿，尤其是在电脑屏幕上，那些放大的水墨画局部，一山一石，一草一木，盈尺之间，自然天成。魏华老师的水墨写生已不是客观世界的再现，而是画家情感物化后的显现。我无意于解读和辨识画中地域性特征，却被画家朴素纯净的语言所吸引，被画家本真质朴的情感所感染。

与水墨写生相比，我不免又为魏华老师为参加某些展览精心绘制的一些作品所遗憾。

不止魏华老师一人，现在有许多展览，毁掉了一批人。

说来话长，画家参加展览，获奖成名，应该是好事。可是不知怎么总含着某些“梦想”成分，有受宠若惊者，有受惊若宠者，就是没有宠辱不惊者。我从不反对画家参与展览活动，眼下为展览而展览，所谓展览的“影响”却在艺术之外，远离了艺术的心灵。许多画家考虑的只是能否入选“展览”，以“入选”代替艺术思考，以“获奖”代替艺术标准。致使不少有才华的画家，常年在迎合着一些展览，艺术却停止在他们的有为之年，浪费才华而不知，成为一时的过眼烟云。我曾戏言：如果没有美协，没有展览，我们还画画吗？……写到此，生出感慨，我只是说说。

画家画画，是因为画家有话要说。因为心灵的孤独，因为生命的尊严，因为许许多多不能承受的轻重，所以选择绘画的表述方式，在另一个现世的空间，寻求并获得精神上的慰藉。

绘画只是一把钥匙，每个画家都有属于观者的一扇门。显然，魏华老师已将这把钥匙交给了我们。

天渐凉，今又小雨。此时此刻，我一边写着文字，一边在倾听窗外的雨声。我想告诉魏华老师：我喜欢你的写生，它像你的画，像你自己，朴素之极，绚烂的开始。

2011年10月于红山路

Preface

The Start Lead to Splendor

© Wan Liming

The rain of last year soaked eyes while wind whispered through hair.

The one who knows the dignity of life must have experienced the pain of the life. Only with a loving heart to the universal, one can reveal the concept of beauty.

Not many people in Xinjiang are real painters, paintresses are far more less.

I had heard so much about Wu Weihua as some friends always talk about her. We felt like old friends at our first meeting. The communication between us is nothing but simple. I saw some of her paintings, but seldom heard of her own comments on it. In fact, she is a listener, a kind person, and a person who know how to appreciate her friends.

I do not give too much attention to Xinjiang's landscape paintings, which are usually available in some exhibitions, teahouses and wine shops such as Tianshan Mountain, Mountain of Flames, desert camels, and sort of Xinjiang scenery.

I was asked: Xinjiang has beautiful natural landscape, diversified ethnic customs, what should I paint other than Xinjiang scenery? I said: What do you think?

Out of reverence and doubt for life, probably, or because of our confusion and infatuation, we never stopped to explore ourselves; perhaps only the art can answer this mystery. I often think about that the artist, who regards the art as his or her life, and lives for that. But art is so precious, yet vulnerable when we face it....

Last year, Weihua suffered a bad illness. Friends worried about her and prayed for her silently as she is such a woman who loves life and art. People spare no effort to praise women and to eulogize beauty and greatness of motherhood by employing all florid words. Indeed, women, like flowers, are embodiment of all good. Each flower has but one broom while each man has but one life. The life of people might be blossom in one day in any season, in the morning or at night.

All is well that ends well. Weihua finally recovered and was in high spirits after a year of treatment and resting.

In July, I returned from Beijing to Xinjiang with Li Dong and had a gathering with Shaoping and Weihua. Her mild eyes and light smile was same as usual. Weihua brought a number of ink painting works to the gathering, which were works recorded her revival, like lily blossomed in this autumn.

I enjoy her ink painting, especially on a computer screen as I can zoom in any part, and I can feel from little screen the nature——a mountain, a stone, a plant, a tree. Rather than objective world, her works reveal, actually, emotion of a painter. I do not intend to interpret and identify geographic features in paintings; I am just attracted by the plainness, purity of the painter as well as emotional simplicity of the artist.

Compared with ink painting, I feel pity for some elaborately painted works of Weihua just for exhibition purpose.

Apart from Weihua, exhibition ruined a number of people.

It should be a good thing for painters to win award and fame by participating in the exhibition. However, the "dream", more or less in doing so, always flatter or surprise those painters. No one remain indifferent by the honor or disgrace. I don't mean to oppose the artists in the exhibition, but problem is exhibition is simply held for the purpose of exhibition, the so-called "impact" is beyond the arts and far away from the essence of art. Many artists think of only whether their works is selected in "exhibition". Instead of artistic thinking, "to be selected" are prevailing and the "award" replaces artistic standards. Consequently, many talented artists hustle to exhibition issues all year round in their best time without knowing the waste of talent. The art to them is an insubstantial pageant. I once had a joke that what will we paint, if there is no Artists Association, no exhibition? it is something in my mind, and I just want to speak it out.

Painter paints because they have something to say. Such things like lonely heart, dignity of life, and numerous things matter them. So they choose painting, as a way of expression, a space in another world, to seek and obtain spiritual comfort.

Every artist has a door to the viewer and painting is exact the key of that. Obviously, Weihua has given us this key.

It is raining today and the whether getting cold. At this moment, I am writing while listening to the rain outside the window. I want to tell Weihua that I like your painting from nature as it is simple, just like your painting, like yourself, that is the start lead to splendor.

October 2011 at Hongshan Road

012 写生

水墨纸本 / 尺寸 (44cm × 35cm)

sketch from nature

Ink Painting / size (44cm × 35cm)



014 写生

水墨纸本 / 尺寸 (44cm × 35cm)

sketch from nature

Ink Painting / size (44cm × 35cm)

