

# 五世叔圖

WANLI WU SHU TU HUA



# 王威版画

河南美术出版社

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# 作者简介

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王威，1930年出生，河南省杞县人。中学时拜吕佛庭先生为师，学习工笔人物、山水画。1958年毕业于中国美术学院版画系。曾先后任河南大众报社、河南画报社、奔流杂志社美术编辑。1959年从事美术教育工作，曾在郑州艺术学院美术系、河南大学美术系任系主任、教授、研究生导师。1950年开始发表作品，并经常参加全国性大展或国外展出。1962年、1978年、1996年三次举办个人画展，其中有13件作品为中国美术馆收藏，作品风格稳健严谨、朴实自然。1996年6月获中国“鲁迅版画奖”殊荣。出版有《王威素描集》行世。曾任中国美术家协会四届理事，河南省美术家协会一届副主席、二届主席。现任中国版画家协会理事、河南省文联荣誉委员、河南省美术家协会名誉主席、河南省书画院顾问、河南省文史研究馆馆员、郑州大学特聘教授。

## Brief Introduction of the Artist

Wang Wei, born in Qi County of Henan Province in 1930, started to learn traditional Chinese realistic painting, figure and landscape painting since his youth by formally acknowledging Mr. Lü Foting as teacher. After his graduation from China Academy of Art, he once worked as art editor for Henan People Daily, Henan Pictorial and Ben liu Journal. The artist started his art education since 1959 and has acted as dean head, professor and master tutor. His works started to be published since 1950 and have been often showed in the national art exhibition. Some of His works have been exhibited or published in former Soviet Union, Japan, the United Kingdom, Spain, Hong Kong, Taiwan and other countries and regions, and 13 pieces of works have been collected by China Art Gallery. The personnel picture show was held in 1962, 1978 and 1996, showing works with the style of steadiness, firmness, simpleness and naturalness. He won the laurel of “Lu Xun Etching Prize” in June 1996 and published Wang Wei’s Sketch Collection. He attended the fourth and fifth National Literature Representative Meeting, the third, fourth and fifth National Artist Representative Meeting and was selected as the director for four terms. Now, he still acts as the director of National Etching Association, honorary Chairman of Henan Art Association, consultant of Henan Painting and Calligraphy Institute, member of Henan Literary History Research Institute and especially-engaged professor of Zhengzhou University.

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王 威

WANG WEI

# 序 言

1950年在开封艺校学习时,开始学习木刻,虽制作工具简陋而兴趣较浓。

1951年开始发表作品,《上粪》、《学文化不服老》等,那都是些朴实而粗糙的东西。

3年后,1954年由组织上推荐,作为调干生考取中央美院华东分院版画系二年级(现中国美术学院)。这个转折和机遇,使我开始触摸艺术的门槛。四年西湖孤山下的学习生活浸润了艺术生涯基础,而最难忘的还是老师们的那种大家风范和艺术成就,激励着自己不断前进。

在“勤能补拙”的传统思想诱惑下,兢兢业业幸运地走过了50余年,这50余年中有苦、有惊,当然也有收获体会,自以为乐,但也有不少遗憾。冬去春来,我总是不倦地坚定执着地追求自己的艺术。但艺术却又是那么的严肃深奥,耐人琢磨,艺术应该有思想,讲究技巧,但思想和技巧又不等于艺术;艺术讲道理,但有些以理又讲不清楚,无理无矩之处有时也是美的。于是在寻找自我的艺术这个问题上,却常常是困扰了人的一生。

艺术家对待自己的艺术,都是有偏爱的,或者说是偏见,前人说“独执己见,一意孤行”,看来这是正常现象。这种偏爱或偏见,来自艺术家的生活经历和艺术经历,也包括时代的责任意识。这种偏爱的持续耕耘,自觉或不自觉的就形成了自我的风貌,虽常有不足之感而超越又总是那么的困难。

我很信这句话:“一方土养一方人”,不管穷养或富养,而这一方养育之情总是深的、浓的,是根处之地。从而受这一方土培育的人,本能地产生一种强烈的思维和欲望,尽力的、自觉自愿的去刻画它、表现它。

回首粗览耕作过的地垄里,是瓜也罢,是豆也罢,但它确是一份长长的真实的情与爱,谨以此献给养育我的这块土地,献给我逢生的这个昌盛伟大的时代。

聊以自慰。

## Preliminary remarks

In 1950, I began to learn woodcut, when I studied in Art School of Kaifeng. Though, at that time, the implements and facture was very humble, I was attracted by it intensively.

I published my first works in 1951, which included “ fertilization ”、 “ learning knowledge and not admitting senescence ”. According to today ’ s eye , those works were unshaped and rough .

Three years later, in 1954 , I was matriculated by the print department Grade Two of HuaDong Subsidiary School of National art school ( now the Art School of China ). It was a favorable turn and opportunity that spurred me to touch the gate of art. During the four years, I had studied persistently which established firm foundation of my art career . Frequently, I could recollected the life beside the West-lake and on the foot of the green mountain. However, it is the great dignity and distinguish achievement of the masters that the mostly embedded into my heart, inspiriting me going ahead forever.

Fortunately, affected by the traditional idea of “ the blunt can be fetched up by the diligent ” , I had lived through more than 50 years, cautiously and conscientiously. During these years, I experienced pain、 palpitating with fear、 pity, of course, the taste and happiness. But as time goes by, I never give up my pursuing of art. While, the art is solemnity, profound, pondering. Art has idea, dainty skill, but art is not idea and skill; Art narrates truth, but sometimes unclearly, the last intention is not truth; Art is not accordant with rule and reason completely, while the aesthetic feeling is outpouring in this obscurity. That is the charming of art. People always spend their whole life to look for the ego art .

The grand old man once said “ self – opinion ” , “ go one ’ s own way ”. This is a natural phenomenon. Treating own art works, all artists have their favoritirsm, which sometimes even runs to partialness. This kind of favoritism and partialness comes from the experience of life and art, also including the responsibility consciousness of time. Following it, artists would form their unique style and features. Artists are always not satisfied with it, but surmounting is difficult.

I believe this proverb: especial land would foster especial people, whenever it is prolific or barren. The felling of nursing is always deep and thick. The land is our root of life. The people growing up on it, always have a stronger impulsinon and appetite to represent it and portray it, with sparing no effort consciously.

Looking back this piece of land cultivated, whenever it had cultivated melons or beans, all paying out is from the sincere feeling and love. I just consecrate these works to this piece of land fostering me, to this bloom and great time I am living.

All these are just for the sake of conforming myself.



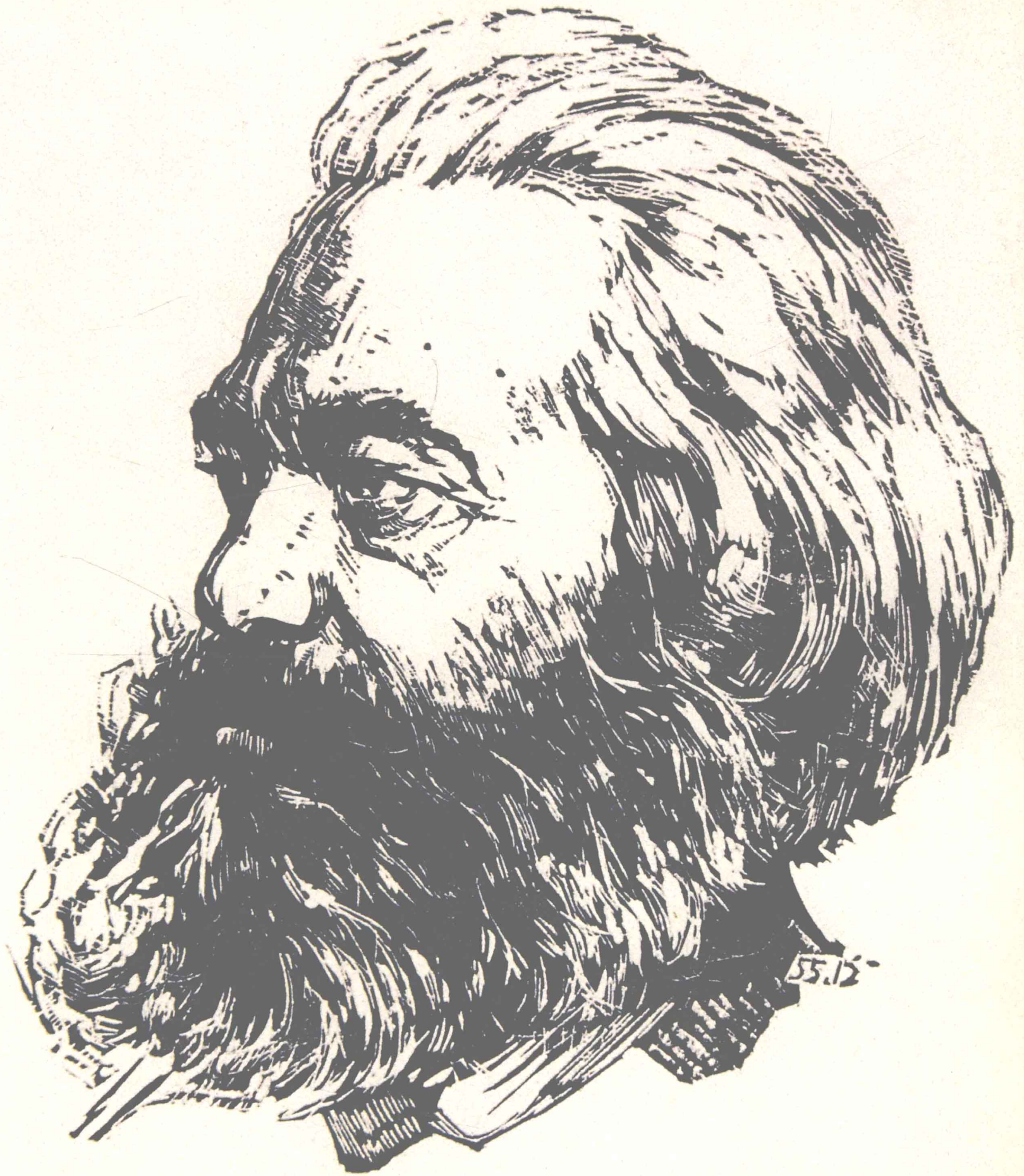


马克思像 Portrait of Marx

18 cm × 14 cm

1955年

(中国美术馆藏) Collected by China Art Gallery





毛主席在延安 Chairman Mao in Yan'an

23 cm × 23 cm

1979年

(中国美术馆藏) Collected by China Art Gallery



二七风暴 Storm of Strike on Feb.7,1923

85 cm × 56 cm

1959年

(中国美术馆藏) Collected by China Art Gallery





老赵的驴也牵来了 Lao zhao's Donkey is pulled, too

19 cm × 26 cm

1954 年





槽头夜话（四同组画之二） Night Talks beside Trough  
22 cm × 15 cm  
1961 年



