



吴俊发水墨画集

WUJUNFASHUIMOHUAJI

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彭世强 编

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自著



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作者简介

吴俊发1927年出生于江西广丰，1943年开始从事新兴木刻创作，曾毕业于正则艺专，专长版画和中国画。

曾任江苏省文联常委、江苏省美术馆长、中国美术家协会江苏分会副主席、中国美协版画艺委会委员、第六、七届全国美展评委、第六、七、八、九届全国版画展评委。现任中国版画家协会副主席、江苏省美术家协会顾问、国家一级美术师。获国务院政府特殊津贴。

作品多次参加全国美展和全国版画展以及国际现代美展。中国画作品曾在奥地利、法国、意大利、日本、美国等国家展览。曾出访印度、法国，并在巴黎、马赛以及桂林、南京、北京、南通、成都举办个人画展。作品被中国美术馆、中央美术学院、前苏联东方博物馆、日本东京美术馆、大阪美术馆、神奈川近代美术馆、法国国立图书馆以及意大利和德国对外友协等所收藏。

BIOGRAPHY

Wu Junfa, born 1927 at Guangfeng, Jiangxi Province, China, began his creation of the Newly-Arising Woodblock Prints in 1943. He is also interested in the traditional Chinese arts of painting and calligraphy. He was graduated from the well-known Zhengze School of Arts. He excels in the printmaking and Chinese ink painting.

He was permanent member of Jiangsu Province Federation of Literary and Art Circles, Director of Jiangsu Province Art Museum, Vice-President of Jiangsu Province Artists' Association, Honorary Director of Jiangsu Graphical Institute, Member of the Graphic Arts Board under the Chinese Artists' Association, Jury Member of the Sixth and Seventh Chinese National Art Exhibitions, and Jury Member of the Sixth, Seventh, Eighth and Ninth Chinese National Printmakers' Shows. He is currently Vice-President of the Chinese Printmakers' Association, Adviser of the Jiangsu Province Artists' Association, and President of the Jiangsu Province Printmakers' Association. He, as a master, receives a special monthly allowance granted by the State Council of the People's Republic of China in recognition of his outstanding achievement for the development of the Chinese culture and arts.

His works have been extensively exhibited both nationally and internationally. He visited India and France and had his personal art exhibitions and/or had his paintings and prints exhibited in Austria, Italy, Japan, Paris, Marseille and many important Chinese cities such as Guilin, Nanjing, Beijing, Nantong and Chengdu. His works are in the collections of China National Art Museum, Chinese Military Museum, Chinese National Central Academy of Fine Arts, Russian Museum of Oriental Arts, Tokyo Art Museum, Osaka Art Gallery, Kanagawa Contemporary Art Gallery and National Library of France. His works were also collected by the Italian and German Associations for Friendship with Foreign Countries.

序

戊寅冬月，俊发兄来信告知，有中国文联出版公司约他出山水画集，要我为其作序。出集，好事一桩。

世人与同道皆知吴兄是位颇有创意的版画家。李桦先辈有赞语云：“江苏水印木刻画派的形成，应归功于吴俊发先生及其他艺术家们的努力”。的确，当之无愧。老吴童音未改投入进步艺术行列，四十年代初，他参加由鲁迅先生倡导的新兴木刻运动，在家乡江西广丰组织木刻研究会。他之始非只在玩弄刀板之艺趣，而以刀作枪和敌人战斗，为抗日呐喊。新中国成立后，为了使洋版画这一舶来艺术形式更好适合百姓喜闻乐见，他开始从祖国水印木版画中探研新形式，使之民族化。久之，终于形成一种为大众所喜爱的前所未有的学派。走进传统，对中国绘画情有独钟。吴兄一开始就对山水画发生兴趣，一头扎进去了。

江南水乡，湖光山色，山明水清而秀丽。江苏自元代前后，绘画高手如云，大家辈出，俊发兄虽出生江西而长于江苏。青年时拜在丹阳凤先生门下，随之又于金陵画界诸公为师友，日日年年相处甚密。环境对他的艺术思想和艺术实践，当然有着深刻影响。记得一九五六年夏，俊发和我等一行十余人，从扬州租民船一条，带足粮油菜之类，沿古运河北上至连云港，沿河写生，鱼乡水市稻田农舍尽收笔底。若干年俊发兄多次参加重大大型中国画集体创作活动（那年头作兴对所谓重大题材如此作法）。国画界前辈大师和后生学子同站一大画桌共同涂沫，客观环境为他提供了博纳前辈众长，广取他们各优的条件。尤为要紧是老吴自身努力，半个世纪来他契而不舍，孜孜不倦，苦学不止。《青山晓雾》、《云雾山中》等等皆是观者难忘的上乘之作。佳作之源来自作者心迹与手艺，他的成功首先是为入正道厚德，谦虚而实在精神，故能悟得中国画之奥绝。老吴长期从事版画，他的国画就有自家品貌。艺无涯，欲穷千里目，更上一层楼，借王之涣诗句，祝兄奋进。

亚 明

己卯春分于“近水山庄”

PRELUDE

In the winter of 1998, my friend Mr. Wu Junfa wrote to me and asked me to write a prelude for his album of paintings which is under compilation and will be published by courtesy of the Publishing House affiliated to the Chinese Federation of Literary and Art Circles.

It is known that Mr. Wu is a creative artist for printmaking. Master Li Hua said in praise of him: "The formation of the genre of Jiangsu Watercolor Wood-Block Printing should be attributed to the efforts of Mr. Wu Junfa and the other artists." Undoubtedly, he deserves such a fame. Mr. Wu plunged himself into the rank of progressive arts when he was young. In the early forties, he was involved in the New and Developing Woodcut Movement initiated by Mr. Lu Xun, a great man of letters. He organized the Society of Woodcutting Studies in his hometown Guangfeng, Jiangxi Province. He began his print creation not purely for his interest in this artform of cutting knife and wood, but for using the cutting knife as gun to fight with the enemy and shout his backing for the War of Resistance against the Japanese Aggressors. After the founding of the new China, he stepped into a phase of exploring new form in the Watercolor Woodblock Printing of the motherland and nationalizing it in the hope of adapting the artform of foreign printing to suit the taste of the Chinese people better. Through long period of experiment and practice, a school of printing unprecedented and loved by the broad masses of people took shape eventually. Setting himself in tradition, he developed his interest in the Chinese Ink Painting and loved it so much. In the South China, scenes of lakes, mountains and so on are all so beautiful. Since around Yuan Dynasty(AD1280-1368), many masters have emerged in Jiangsu. Mr. Wu Junfa, though born in Jiangxi, is permanently resident in Jiangsu. In his youth, he took Mr. Lu Fengzhi in Danyang City as his master. Later, he had frequent contacts with those noted senior

painters in Nanjing. Day after day and year after year, they became good friends. Naturally, the environment exerts deep influences on him for his artistic thinking and practice. I remember that ten-some people including Mr. Wu and I hired a civilian's boat in the city of Yangzhou in the summer of 1956, we brought with us sufficient foodstuffs and sailed along the ancient Great Canal upto Lianyungang for drawing sketches, variety of scenes, such as country fairs, fish markets, rice fields and farmers' houses, were all noted. For quite some years, Mr. Wu participated time and again in collective creation of the Chinese Ink Paintings on important themes (doing so in those years in case of so-called major events), the old generation of painting masters and the younger generation of disciples stood by a long desk and brushed jointly. The objective conditions gave him opportunities of learning the strong points of the old masters. What is most important is Wu's endeavour, he, for half a century, has been working with perseverance and studying diligently. His paintings, such as "Green Mountains in Morning Fog" and "Mountains in Clouds", are his first-class works appreciated by viewers. The high standard of his work derives from the painter's motive and expertise. His success is, firstly, due to his morale quality, uprightness, modesty and hard-working. That is why he can make himself master of the Chinese Ink Painting. Mr. Wu has long since been making prints. No wonder his Chinese Ink Painting is of his own unique style. Art knowledge is infinite. "If more distant views are what you desire, you simply climb up a storey higher", I cite these two lines of passed great poet Mr. Wang Zhihuan's verse and hope my fellow strive for greater success.

Ya Ming

At the Mountain Villa by Water in the spring
of 1999

作品目录

- | | | | |
|----------------|----------------|--------------|----------------|
| 1. 西山胜景 | (35 × 46) 1979 | 29. 云拥中岳 | (46 × 38) 1999 |
| 2. 逍遥台 | (34 × 46) 1979 | 30. 果然佳胜在兴坪 | (34 × 45) 1981 |
| 3. 长江入海归帆来 | (34 × 56) 1981 | 31. 归 帆 | (45 × 34) 1982 |
| 4. 黄海之滨 | (51 × 34) 1982 | 32. 龙胜山雾 | (69 × 46) 1982 |
| 5. 月牙山 | (68 × 45) 1981 | 33. 漓江烟雨 | (45 × 69) 1982 |
| 6. 漓江行舟 | (34 × 45) 1982 | 34. 蜀山轻帆 | (42 × 51) 1983 |
| 7. 峡江图 | (69 × 46) 1982 | 35. 金壁江山 | (69 × 46) 1984 |
| 8. 三叠泉印象 | (50 × 41) 1983 | 36. 黄山九龙瀑奇观 | (65 × 49) 1987 |
| 9. 小鸟天堂 | (69 × 46) 1987 | 37. 金鞭溪晨雾 | (69 × 69) 1987 |
| 10. 千峰穿云青岩山上竞秀 | (69 × 46) 1987 | 38. 匡庐之巅五老极顶 | (69 × 46) 1987 |
| 11. 黄山松涛 | (68 × 45) 1987 | 39. 峨嵋金顶 | (70 × 46) 1987 |
| 12. 春山松云 | (69 × 69) 1999 | 40. 神农架上天门垭 | (69 × 69) 1987 |
| 13. 华山苍龙古辏岭 | (45 × 68) 1987 | 41. 春风又绿江南岸 | (47 × 70) 1987 |
| 14. 恒山雄姿 | (68 × 46) 1987 | 42. 云雾山中万松林 | (42 × 51) 1993 |
| 15. 登云亭 | (69 × 46) 1989 | 43. 云雾山中 | (42 × 51) 1993 |
| 16. 四松图 | (69 × 46) 1989 | 44. 春 晓 ② | (42 × 51) 1993 |
| 17. 青山晓雾 | (69 × 46) 1989 | 45. 白云深处 | (42 × 51) 1993 |
| 18. 云山舟泊 | (42 × 51) 1993 | 46. 黄山晴岚 | (42 × 51) 1993 |
| 19. 黄山松云 | (69 × 91) 1994 | 47. 青岩山晴云 | (69 × 47) 1994 |
| 20. 高山出清泉 | (68 × 46) 1994 | 48. 云山积翠 | (42 × 51) 1994 |
| 21. 高峡云牖 | (69 × 46) 1994 | 49. 西 陵 峡 | (46 × 70) 1994 |
| 22. 黄山云海 | (96 × 65) 1995 | 50. 三峡云雾中 | (42 × 51) 1994 |
| 23. 万古石林记游 | (69 × 69) 1996 | 51. 巫山神女峰 | (96 × 65) 1999 |
| 24. 云中万壑飞泉鸣 | (96 × 65) 1998 | 封面 松涛归帆 | (69 × 69) 1999 |
| 25. 巴山蜀水 | (46 × 38) 1999 | 封底 松壑飞泉鸣 | (69 × 69) 1999 |
| 26. 春 晓 ① | (46 × 38) 1999 | | |
| 27. 嵩山清晓 | (46 × 38) 1999 | | |
| 28. 巫峡一段云 | (46 × 38) 1999 | | |

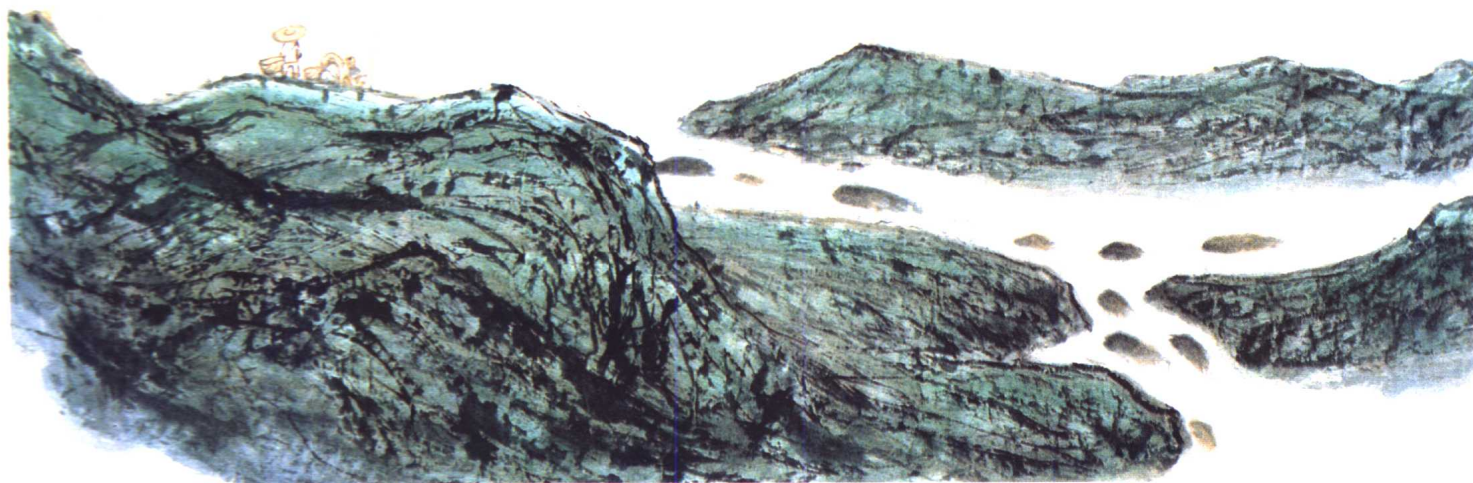
LIST

1. Wonderful Sceneries of the Western Mountain
2. Terrace of Leisure
3. Shores of the Yellow Sea
4. Homeward Voyage of Sails into the Yangtze River from
the Sea
5. Mt. Yueya
6. Sailing on the Lijiang River
7. View of the Yangtze River Gorges
8. Impression on Sandiequan Waterwalls
9. Paradise of Birds
10. Peaks high in Clouds & Rocks gracefully green
11. Southing of Wind in the Pines of the Huangshan
Mountains
12. Sail Home while Hearing the Southing Wind in the
Pines
13. Age-Old Steps of a Road in Mt. Huashan
14. Splendour of Mt. Hengshan
15. Pavillion high in the Clouds
16. Four Pine Trees
17. Green Mountains in Morning Fog
18. Boats Calling beside the cloudy Mountains
19. Clouds Drifting in the Pines of the Huangshan
Mountains
20. Crystal Springwater Stemming from deep Mountains
21. Wilderness of Clouds over the Gorge
22. Sea of Clouds in the Huangshan Mountains
23. Memory of the Tour to Naigu Stone Forests
24. Torrential Waterfalls in the Mountains amid Clouds
25. Landscape in Sichuan
26. Daybreak in Spring
27. Secluded Songshan Mountain in early Morning
28. A Section of Cloud in Wushan
29. Clouds Surging in Mt. Songshan
30. Scenic Spots true in Xingping
31. Homeward Sails
32. Mountain Mist in Longsheng
33. Misty Rain over Lijiang River
34. Light Boats in Sichuan River
35. Precipitous Land
36. A Spectacle of Jiulong Waterfalls in Huangshan
Mountains
37. Morning Mist over Jinbian Stream
38. Sky-high Peak of Mt. Lushan
39. Golden Peak of Mt. Emei
40. Tianmenya high of Shennongjia-a Natural Reserve
41. Spring Wind Blows the River Bank green again
42. Thick of the Forest in cloudy Mountains
43. Mountains in Clouds
44. Depth of white Clouds
45. Haze in bright Huangshan Mountains
46. Clouds Lifting from Qingyan Mountains
47. Cloudy Mountains in Greenery
48. Long Yangtze River Runs through the Three Gorges
49. Xilin Gorge
50. The Three Gorges in Mist
51. Shennu Peak of Mt. Wushan
52. Clouds in the Spring Mountain Pines
53. Spring-Water Pouring down with Roars





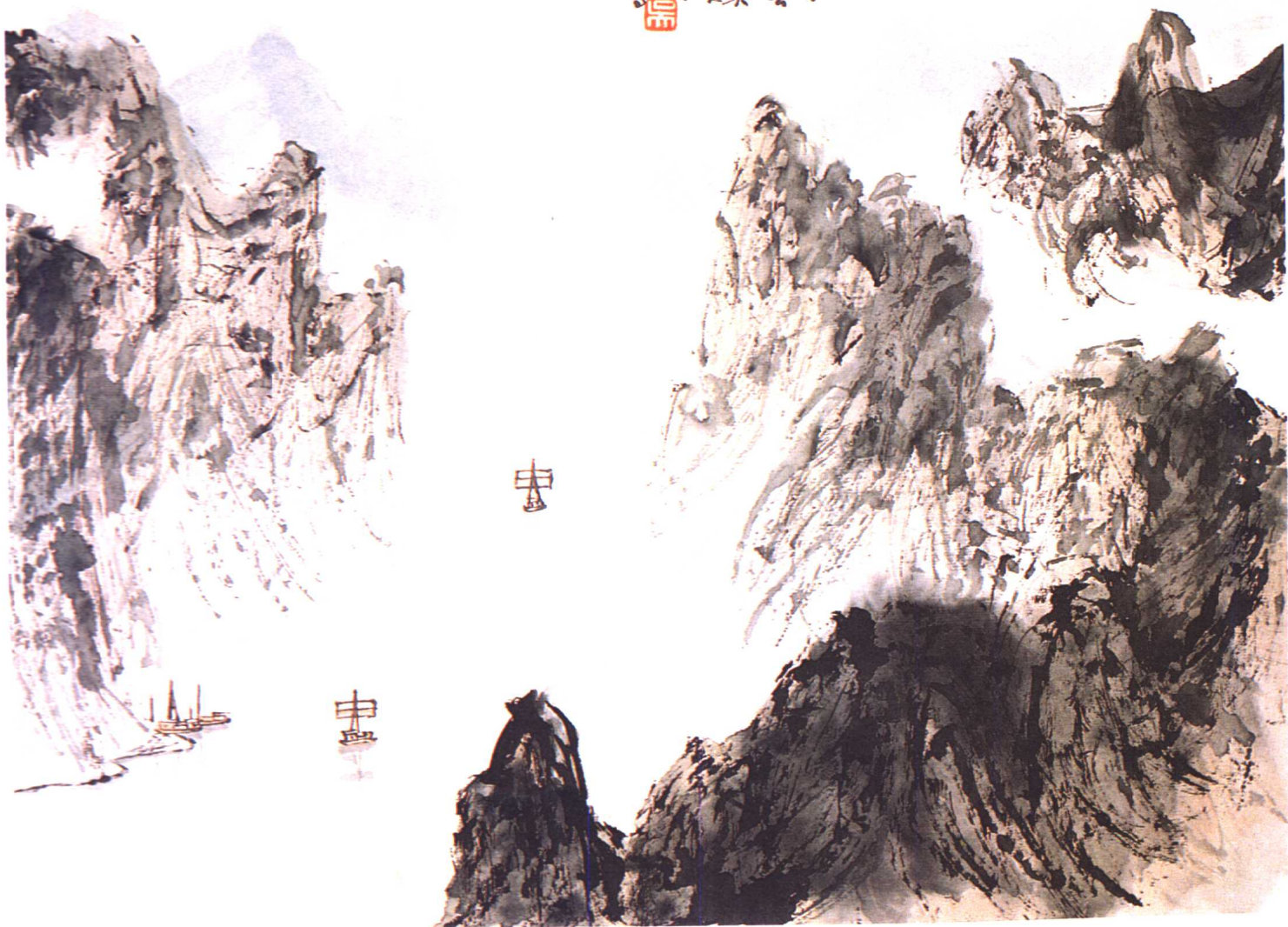
長江入海歸帆來
吳昌碩畫







漓江行舟
吴昌硕







三叠泉印象
(50 × 41)cm 1983

