

畫家·美術教育家

徐建華 編

徐風畫集

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徐風



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畫家·美術教育家

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徐風畫集

清音

戊辰暮春
樂山賢兄
畫



徐風



著名畫家·美術教育家徐風先生
(1900—1988)

PREFACE

Included in the "Painting Album of 80 Years" compiled and selected by myself in 1982 commemoration of the 80th anniversary of the Art Department of Nanjing Normal University is a painting entitled "A long Stream with a Distant Source", which depicts a water-fall dropping sharply and roaringly amidst assorted trees along rocks in spectacular grandeur. I was so moved while admiring it as if I were hearing the roaring water-fall at that moment. It was a master-piece indeed. Over 10 years later, Mr. Xu Jianhua, son of the painter of this painting visited me at my home, recounting everything about his father Xu Feng. Not until then did I get to know that Mr. Xu Feng was a master painter in art field who passed away in 1988 in his house at Luoshe. In the same year, a few other artists of great fame also passed away, such as Chen Zizhuang in Sichuan Province, Huang Qiuyuan in Jiangxi Province and Huang Yecun in Anhui Province. I cannot help heaving a long sigh at the thought of their death as they were noted masters of art of a generation.

As early as in the 1920s, Mr. Xu Feng studied in the Art Department of the Central University, becoming one of the first batch of graduates of this department along with Mr. Wu Zuoren and Mr. Lu Sibai. They were both classmates and good friends ranking outstandingly among painters in China at that time. Preferring seclusion without imparting on his skills of art to others, Mr. Xu Feng remained unknown to the outside world in his years, leaving an unforgettable impression on me. In 1928, Mr. Xu Beihong came back to China from France with great honour after eight-year study there. Blessed with knowledge of Chinese and Western art and profound skills of Western art incorporated into the realm of Chinese paintings in particular, he initiated a new style of painting based on sketch and painting from life, thus starting a new period marked by the clash and integration between Chinese and Western paintings. Admiring the fame of Mr. Xu Beihong, Xu Feng, Ye Jiying and Lu Sibai went to Shanghai to invite Mr. Xu Beihong to teach in the Art Department of the Central University. Mr. Xu Beihong was expected to vitalize art, perfect and regulate the system of art education and replenish painting apparatuses. At that time, such famous painters as Lu Fengzi, Pan Yuliang and Wang Caibai also came to the Central University to give demonstration and impart on skills of art. For a time, the Central University was concentrated with a galaxy of master painters good at Chinese and Western paintings. They ushered in a new style of art through training talented students and fostering a healthy tendency of art. They either busied themselves in painting studios producing sketches, water colours, oil paintings and turning out Chinese paintings, or went out painting from life and experiencing social life. All this was aimed at repaying society through depicting human life with paintings. Mr. Xu Feng became an excellent student of Mr. Xu Beihong since he benefitted a good deal from the latter. At that time, master Xu Beihong, while in his prime of artistic creation, concentrated his energy on the creation of some huge oil paintings in addition to teaching, such as "Five Hundred Heroes" And "Xiwohou" etc. Xu Feng, as a student, accompanied Mr. Xu Beihong while taking care of the painting studio and serving as a model for his teacher. Thanks to the personal instruction and tutorial of his teacher Mr. Xu Beihong, Xu Feng's skills of painting became proficient day after day. From then on, Xu Feng, an excellent student of master Xu Beihong, began to embark on the path of exploring and pursuing life and art.

Later, Xu Feng paddled his canoe in society. On 7th July, 1937, Japanese aggression in China led to repeated defeat of Chinese troops, the loss of Chinese territory and the sufferings of Chinese people. Mr. Xu Feng had to seek shelter in Hunan province, Guangxi autonomous region, Jiangxi province, and Guizhou province. While enjoying the beauty of landscape in these places on his refuge tour, he witnessed the sufferings of his country folks in drifting from place to place. Such an experience fired him with love for his country and enthusiasm for artistic creation. During this period, quite a few paintings of Xu Feng came into being followed by frequent painting exhibitions. With works of great emotion, he endeavoured to portray the life of common folks, exposing miserable social life and revealing the picturesque landscape of China with profound connotation and perfect skills of art, thus winning high reputations and compliments.

In the early days after liberation, when Jiangsu Institute of Paintings was established, there was an urgent need for talented painters. Mr. Qian Songyan, as a good friend of Mr. Xu Feng since childhood, knew Mr. Xu Feng and his skills of art very well. So he highly recommended Mr. Xu Feng to be a master painter. To his mind, if Xu Feng could accept the offer, Xu Feng might work with Fu Baoshi, Qian Songyan and Song Wenzhi for the further improvement of art creation. With Xu Feng's talent, he could match with other master painters in terms of fame, adding lustre to the painting school of Jiangsu province. However, Mr. Xu Feng did not accept it for some reason. Even so, he never stopped his research in art. For dozens of years, he persisted in producing paintings of Chinese landscape, showing concern for the change of his motherland, writing about what he saw in everyday life and depicting the spectacular charge of mountains and rivers.

On the whole, Xu Feng's works are featured by the strong points of Chinese and Western paintings and the artistic style of Mr. Xu Beihong. He succeeded in portraying the owner of all things in the world with his personal observation and plain design. Apart from producing sketches and water colours, he was good at applying Chinese writing brushes to bring about landscape paintings in water ink. Based on techniques of Chinese paintings, he carried on and developed traditional skills. He distinguished himself in painting rocks and trees at will with mature and flexible craftsmanship and gradated and varied layout. In particular, he excelled himself in bringing pines to vividness and dealing with the density of pine needles in a reasonable way. Besides, he was able to adjust the atmosphere of the entire layout organically so as to meet the requirements set for the painting. He was a master in changing plainness into marvel. His paintings, randomly turned out, actually revealed his profound mastery of painting skills. In the final analysis, with his profound mastery of painting skills and cultural quality, he was able to demonstrate anything in defiance of difficulties with unusual brushwork and unique flavour. The more you look at his paintings, the more enchanted you will become, since his paintings embody the gift of Chinese paintings. His horse paintings, having shown the real spirit of Xu Beihong if it is not too much to say, not only resemble those of Xu Beihong, but also appear dynamically different. In addition, his paintings of fruits and vegetables are revealed to the full by means of water ink or double-tinting.

His artistic proficiency of dozens of years is completely represented by his paintings thanks to his infinite vigour and vitality at old age. While dying, he admonished his children to take good care of his paintings and asked them to publish a painting album and hold exhibitions for extensive promotion. Though he is gone, his paintings resulting from painstaking efforts are invaluable treasures for the following generation. His spirit of art shines brightly over the human world.

Hu Haichao
At the end of 1998

序

是在1982年，我經手編選為南京師範大學藝術系八十周年系慶而出版的《八十年畫集》畫冊，其中有一幅《源遠流長》的作品，寫雜樹掩映中巨瀑沿山石崩然而下，氣勢沉雄，力貫千鈞，如聞其聲，如臨其境，心不禁為之震懾，是大手筆之作也。時隔十餘年後，此畫作者徐風先生的哲嗣建華先生尋訪于我家，細述其父種種，方知徐風先生乃為藝壇巨擘，已于1988年默默地在洛社寓所仙逝。其時四川陳子莊、江西黃秋園、安徽黃葉村、江蘇徐風皆是名花黯然凋謝，一代名師息筆人間，思之不禁神傷而浩嘆！

徐風先生早于20年代就讀于中央大學藝術系，與吳作人、呂斯百等同為該系第一屆畢業生。同窗好友，時譽隆起，皆名列畫壇之首，獨先生藝不後人，却名不見經傳，時乎運乎，令人難以釋懷。1927年，徐悲鴻先生留學法國八年載譽歸來，學貫中西，滿腹經綸，尤以其深厚的西洋技藝而入中國畫壇，雄風烈焰，藝術新潮，他揭開了中西繪畫的衝擊與交融的新時期，開創了以素描為基礎，寫生務實的新畫風。徐風、葉季英、呂斯百等同學仰慕大名，至上海親迎徐悲鴻至中大藝術系執教，振興藝術，力挽頹風，健全正規藝術教育制度，添置繪畫器材。著名畫家呂鳳子、潘玉良、汪采白等也前來該校示範傳藝，一時中西繪畫名師薈萃，樂育英才、樹藝術之正氣，開時代之新風。北極閣下，六朝松畔，群群學子，或埋首畫室，作素描、水彩、油畫、描摹創作中國畫，或外出寫生，體驗社會生活，以繪畫表現人生，以學業回報社會。徐風先生時蒙春風化雨，雋識多才，在此良好教育中茁壯成長，成為優秀學生。而悲鴻大師也正值藝術創作旺盛時期，教學之餘，集中精力，創作了一生中的重大題材，如《田橫五百士》《徯我後》等巨幅油畫。徐風則執弟子之禮，陪伴于左右，代為保管畫室，或做模特兒，供師描摹采用，參與其中，共襄盛舉，激發其學習和創作的熱情，身受大師栽培指導，親炙乳汁，金針度人，畫藝日臻佳境。名師出高徒，從此走向探索與追求藝術的人生之路。

嗣後，步入社會，適逢七七事變，日寇入侵，國勢衰頹，節節敗退，國土淪喪，人民苦難，徐風先生避難西行，輾轉于湘、桂、贛、黔等地，覽山川形勝之美，看人民流離顛沛之苦，經歷苦難，增長閱歷，益增愛國之情，激發其創作熱情。曾有不少作品問世，頻頻舉辦畫展，以自己的激奮之作，描繪平民生活，揭露民生凋敝的社會生活，表現萬里山川的雋美，內涵深刻，技藝更趨完備，博得了美譽和贊賞。

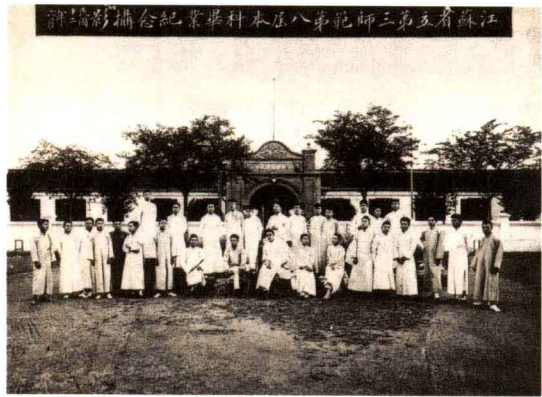
建國之初，江蘇畫院成立，文藝正需人才。錢松岳先生與徐風先生為少年摯友，熟悉了解先生之為人與藝術，曾力薦先生為畫師，設想如事有成，則先生與傅抱石、錢松岳、宋文治等先生，共治藝事，相互切磋提高，以先生之才，當可并駕齊驅，馳譽藝壇，共為江蘇畫派增色生輝。然先生因故未能如願，但研究藝事，向未中斷，幾十年來堅持中國山水畫的創作，心繫祖國事物之變異，寫平日日見之物，描山川變化之壯舉。

綜觀先生之作，綜合中西繪畫之長，揚徐悲鴻先生之藝，自出心意，乃以平實之心，狀寫萬物之妙。除素描、水彩之外，善于運用毛筆作水墨山水畫，根據中國畫之技法，繼承發展了傳統技法，山石樹木任筆隨意敷染，筆致老到靈活，墨色蓊鬱而有層次，布局變化多樣，尤其是松樹畫得多姿多彩，松針疏密處理有致，對於全局的氣氛，能有機地加以調度，以適應畫面的要求。其嚴實處化平凡為神奇，漫不經心處顯露功力，歸根結底，以其功力和識見修養墊底，表現任何事物不怕難，下筆不俗，奇氣自生，初見不奇，越看越入神，得中國畫之奧妙。其畫馬得徐悲鴻先生的真傳，不僅可以亂真，而且神情骨相、動態取勢自有一番面貌。其他蔬果白菜，或水墨渾染，或雙鉤着色，都能盡情表現。

徐風先生數十年功力，盡付繪畫中。彌老愈健，活力無窮，老來風骨，融會于書畫之中，臨終猶諄諄告誡子女善待畢生藝術，并囑要為之出畫冊、辦展覽，以廣宣傳。斯人已矣，留得丹青照後人，斯人斯藝，何人能與評說，小子何知，漫道而已。一代藝人，嘔心瀝血之作，且留與後人賞鑒，點點滴滴化為先生之藝術精神，光照人間。

胡海超

1998年歲闌



◎ 1923年江蘇省立第三師範第八屆本科班同學合影(左六為徐風)。

◎ 1928年與中大同學邵子博、薛翰清合影(右一為徐風)。

◎ 1929年國立中央大學藝術系同班同學合影(圓圈所示為徐風)。

◎ 1937年時任江蘇省立鎮江民衆教育館藝術股主任(右四為徐風)。

◎ 1939年與湖南黔陽師範同事合影(右四為徐風)。



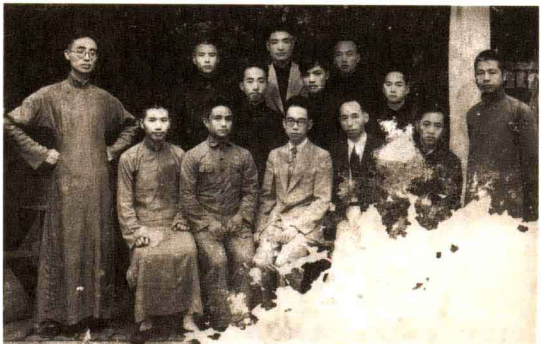
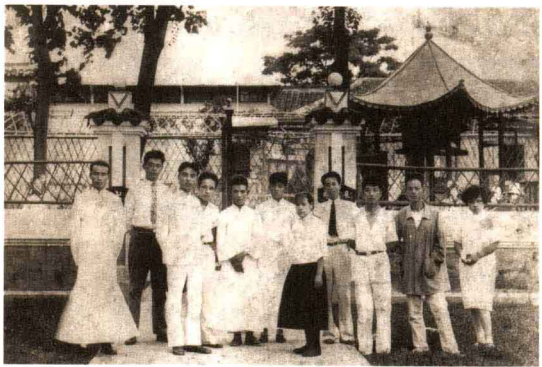
A Brief Introduction to Xu Feng

Xu Feng (1900—1988), with the alternative name Renzhai and being styled himself Leshan, was born in Changzhou, Jiangsu Province, who was one of the first graduates of the Art Department of the State Central University and the brilliant disciple of the great artist Monsieur Xu Beihong. He has been honored as the great traditional Chinese painter and the educator of fine arts.

Xu Feng came of an impoverished family, whose early childhood life was rather miserable and poor. In 1912, being assisted by his uncle Mr. Xu Shaoqing who once studied in Japan, he was transferred from the old-style tutorial school to Yangzhong Primary School which was established by his uncle. In 1918, he passed the examination and was admitted into No.3 Provincial Normal School of Jiangsu Province, where he studied and discussed arts together with his classmates Qian Songyan and et al and became good friends with them. In 1927, Monsieur Xu Beihong returned back to China after he had completed his studies in France and served as a teacher in the Art Department of the State Central University. Luckily enough, Xu Feng pursued his studies in that department at that very moment and benefited a lot from the demonstrations and teachings by Monsieur Xu Beihong and other famous painters like Lu Fengzi, Pan Yuliang, Zhang Shuqi, Wang Caibai and Hu Tinglu. Under their daily influence, he disciplined himself, practiced hard and gathered all their advantages. Meanwhile, he always discussed artistic issues with his schoolmates Wu Zuoren, Lu Sibai and et al, with which his painting techniques and skills had been greatly improved.

During the Resistance War against Japan, Xu Feng drifted away from home, destitute and miserable in Hunan, Guangxi, Jiangxi and Guizhou Provinces. He wandered about homeless and penniless, wondering his life and safety. The only way to vent his worries and indignation was painting and calligraphy. In these years, he had produced more than 200 wonderful paintings, which are pictographic, depicting objects to express his deep feelings. In the summer of 1943, Xu Feng had his individual art show in Guiyang, the local provincial capital city of Guizhou Province. Within three days, over 30,000 audiences paid a visit to the art exhibition, which was unprecedented and had aroused a big sensation in the mountainous city. Before the event, Xu Feng sincerely invited his teacher, Monsieur Xu Beihong, to come to Guiyang to look over his painting works one by one. Once upon finish, his teacher marveled at his products so much that he happily took up his brush and wrote his words of appreciation "fresh music" and "full of vim and vigor." In addition, he also wrote "The recent paintings of mountains and rivers by brother Renzhai are free and unconventional, leisure and pleasant, vigorous and refreshing. All his writings and brushstrokes are superb and natural, without any single trace of artifice and camp. I'm happy with such an admiration that I have written these comments."

At that time, Mr. Tang Heizi, the correspondent from Central Daily, had continuous coverage of the unprecedented art exhibition as well. He commented "Mr. Xu has been devoted to art for more than thirty years, whose artistic attainments are so great and whose artistic skills are so marvelous that they could never be achieved within one overnight, and whose formal structural imagery and workmanship have all demonstrated a high degree of perfection. Among which, the most valuable is that Xu's painting has been cherished the long points of both the traditional Chinese painting and Western painting. However, in his traditional Chinese painting the color tone of the Western-style painting has never been touched while in his Western-style painting no style of traditional Chinese painting could be seen. Each has its own original characteristics and has never mixed together. Yes, indeed, this accomplishment could not have easily achieved by ordinary painters. Of course, we cannot say that it is not permissible to interweave the fine points of Western art with traditional Chinese style. But both Chinese and Western paintings vary greatly in their spirit, interest as well as in their techniques and skills. If we are forced to do it, it is hard to avoid the sense perception that is neither fish, flesh, nor fowl." "The structure of Xu's painting is peculiar and grotesque; its artistic ambience is refined and elegant; his brushstrokes and intentions are quite experienced, bold and vigorous without exception. All his paintings are impressive for their powerful sweep, which can be undoubtedly called masterpieces. For instance, No. 4 in



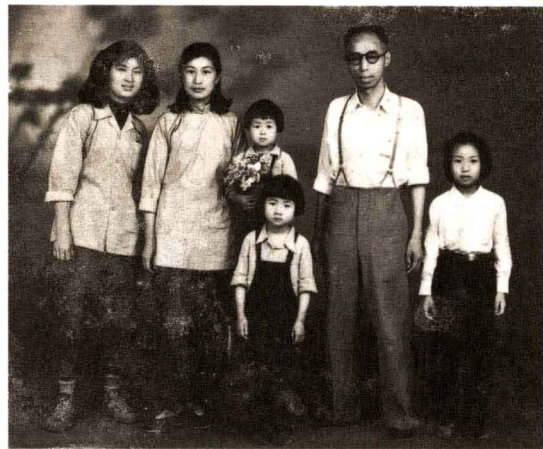
◎ 1950年與蘇南暑研班同事合影（後排中立者為徐風）。

◎ 1953年全家合影（左起：長女徐明英、夫人黃淑仙、小女徐春華、三女徐映華、徐風、二女徐築華）。

◎ 1966年全家合影（後排左起：徐春華、徐映華、徐築華；中排：黃淑仙、徐風；前排：徐建華）。

◎ 1978年與楊建侯、蔣仁、孫文林合影（左起）。

◎ 1982年時任無錫縣洛社鎮老年文體協會名譽會長。



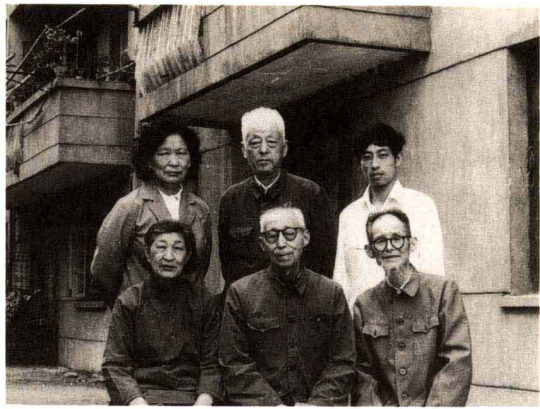
徐風簡介

徐風（1900—1988），號仁齋，字樂山，江蘇常州人。國立中央大學藝術系首屆畢業生，係藝術大師徐悲鴻先生高足，著名畫家和美術教育家。

徐風出生于貧苦家庭，幼年家境清寒。1912年得留日族叔徐少卿關懷，由私塾轉入其創辦的養中小學讀書。1918年考入江蘇省立第三師範學習，時與同學錢松岳等結為好友，課餘苦練，共研藝事。1927年，徐悲鴻先生留法學成歸國，任教于國立中央大學藝術系，徐風適在該系求學，得徐悲鴻老師以及著名畫家呂鳳子、潘玉良、張書旂、汪采白、胡汀鹭等示範傳藝，耳濡目染，刻苦磨礪，得以兼采衆長。日與同窗吳作人、呂斯百等相互切磋，而畫藝大進。

抗戰時期，徐風顛沛流離于湘、桂、贛、黔之間，萬里羈旅，不遑寧居，唯寄情染翰，以抒憂憤。數年間作畫兩百餘幅，賦物象形，曲盡其妙，允為愜心之作。1943年夏，徐風在貴陽舉辦個人畫展，3日間，觀眾達三萬餘人，盛況空前，轟動山城。畫展前，徐風曾邀悲鴻老師親臨貴陽對其作品一件件仔細檢閱。閱後，老師贊嘆不已，欣然揮筆題詞：“清音”、“元氣淋漓”，并附語曰：“仁齋弟近作山水軼出清人，筆墨之用，一本自然，喜而書此。”

當時，《中央日報》記者湯黑子也對此次畫展的盛況進行了連續報道，評曰：“徐氏致力藝術垂三十年之久，其功夫之深湛、技巧之熟練，絕非一朝一夕所可致，其構意及手法均達爐火純青化境。最可貴者，徐氏繪畫中西兼長，但中畫絕不染及西畫色調，西畫又無中畫風格，各得原有之特色，不相混合，此實目前一般畫家所難能者，故中西合璧未當不可，然中西畫精神各異其趣，技巧又迥然不同，如勉強為之，難免有四不象之感。”“徐氏之畫結構奇突，意境典雅，用筆用意，無不老到渾厚，大氣磅礴，洵稱佳作。如第一室第四號之《歸牧圖》，牧童跨于牛背，步入危橋而把笛自若，可謂奇構。又如寫黃果樹瀑布，白練千丈，飛挂于懸崖峭壁之上，氣勢凌人，異常雄壯，



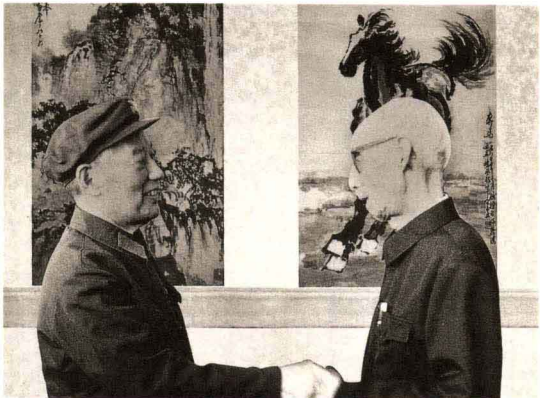
◎ 1983 年與學生文金揚夫婦合影（後排中立者為文金揚、左一為其夫人敬德純）。

◎ 1983 年在江蘇省美術館與南京軍區政委杜平將軍合影。

◎ 1983 年在江蘇省美術館開畫展時與原無錫縣委宣傳部長戴炎合影。

◎ 1985 年在南京栖霞山。

◎ 1986 年與夫人黃淑仙在無錫蠡園合影。



the first display room—Shepherd Returning Home—is just such an example, in which the buffalo boy sits astride a buffalo and steps onto a ramshackle bridge, but he still plays the flute as usual as if he could never feel it. This kind of artistic composition is indeed grotesque. Another example is his painting depicting Huangguoshu Waterfall, in which the long white silk-like waterfall is overhanging on the impending cliff, whose momentum is imposing and magnificent. Near the waterfall or in the foreground, there are two women from Miao ethnic group, cutting grass. Their shapes are so lifelike that they can demonstrate the real livelihood of the Miao people. As far as the horses he has painted are concerned, he has already acquired the quintessence and expression from Monsieur Xu Beihong. But he has used more lines, not ink for shading in painting horses, which is quite different from the great master Monsieur Xu Beihong. "Xu is skillful at painting mountains and rivers, whose romantic charm and amazing grandeur can all express the mystery and wonder of the famous mountains and great rivers. In addition, there is an album with a dozen of paintings done on square paper, in which all the painted rocks and bamboos are elegant and sophisticated, ingenious and exquisite. Apart from traditional Chinese painting, Xu is also good at Western-style painting. He has produced more than 30 pieces of watercolor paintings and several scores of charcoal works. The landscape and color of his watercolor paintings are of vicissitude and richness. The best watercolors are those depicting the dawning sun and the autumn forest. In the former, the dawning sun is rising, whose panorama is majestic and magnificent; in the latter, the red leaves and the evening sun are beautiful and gorgeous. As to his charcoal figure sketches, his strokes are smooth and fluent. Each has its own unique features. One of which depicting green crops and young girls has been highly recommended by the great master Monsieur Xu Beihong, who commented it as an exceptional work of art. He said what appeared on the paper means more than the costumes and clothes of the Miao ethnic group; what is more peculiar is their peculiar identity. Therefore, their appearance is lifelike, beautiful and attractive" ---

In 1946, Xu Feng returned back to East China together with his family and taught in Jiangsu Provincial Luoshe Normal School. Ever since then, he has been engaged in fine art education and painting production. He has been practicing art for more than fifty years without any stop and treasured art as life in his lifetime. Xu Feng has deeper exploration not only in traditional Chinese painting but also in teachings such as drawing, watercolor, western painting, artistic anatomy as well as modern art trends and painting genre. He has written lots of artistic commentaries, articles, essays, postscripts, teaching notes and drafts of speeches. Mr. Wu Shuyang, the former member of China Association of Fine Arts, vice chairman of the Federation of Literary and Art Circles of Liaoning Province, professor of Luxun Fine Arts College in Shenyang, once spoke very highly of Xu Feng in early 1940s: "Your attainments in traditional Chinese painting is really great and your foundation in drawing is indeed solid. There is not much time left for people like us. People who can have artistic achievements like yours nowadays are really numbered in the country..."

In 1970s and 1980s, Xu Feng was in his seventies and eighties, but he still continued to practice painting every day. He was successively appointed the artistic advisor of Erquan Art Academy and Jiangnan Painting and Calligraphy Institute of Wuxi city, Jiangsu Province. The works he painted with ease and verve at will in his old age are all masterpieces, impassioned and skillful, incisive and vivid. His works have been chosen a number of times for the art shows in the municipal or provincial art museums, which have exerted a significant influence nationwide. His name has been written into Celebrities' Dictionary of Wuxi, Who's Who of the Contemporary Chinese Artists, Modern Celebrities of Asia, and Canon of World Famous Painters and Calligraphers.

In his whole life, Xu Feng was amiable, open-minded and sincere; he worked with stamina and diligence, having really topped all his peers. Doubtless to say, his artistic quintessence will last forever in the days to come.

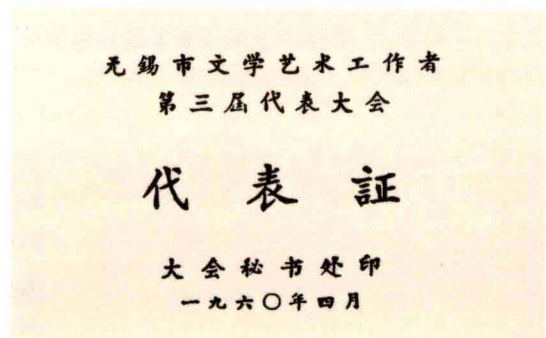
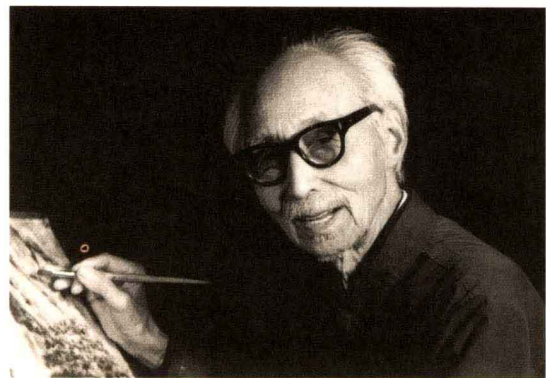
- ◎ 1986 年在寓所作畫。
- ◎ 1987 年與夫人黃淑仙在無錫惠山合影。
- ◎ 1943 年時任貴州省政府教育廳社會教育督導員證明書。
- ◎ 1953 年特殊困難互助會會員證。
- ◎ 1960 年當選無錫市第三屆文藝工作者代表。

其下有苗婦二人割草，狀極酷像，頗能顯示苗胞之生活實況。至所畫之馬已得徐悲鴻之神態，以用綫條爲多，非用墨烘托，是又脫離悲鴻大師之窠臼矣。”“徐氏擅長山水，其神韻氣魄，均能表現名山大川之神態，尚有鬥方冊頁十數幅，所繪石竹，亦皆古雅老練，精巧玲瓏。中畫之外，徐氏擅長西畫，計有水彩三十餘幅，炭精數十幅。水彩之取景設色逼真富麗，中以晨曦、秋林等幅最佳，前者朝暾升起，氣象萬千，後者紅葉夕暮，艷麗無比。至其炭精之人物速寫，筆致流利，各有神態，青苗少女一幀，曾爲大畫家徐悲鴻所賞識，謂爲不可多得之作，蓋其呈現紙面者，固不僅苗族之服裝也，尤有其特殊個性，以故神態活現，逼真酷肖。”……

1946 年，徐風携眷東返，執教于江蘇省立洛社師範，從事美術教育和繪畫創作，五十多年來追求藝事從未中斷，一生視藝術爲生命。徐風不僅對傳統的中國繪畫藝術研究頗深，而且對素描、水粉、水彩、油畫、藝用解剖以及現代藝術潮流、畫派等教學的研究尤有心得，撰寫了大量的藝術札記、文論跋語及教學筆記和課程講稿。原中國美協理事、遼寧省文聯副主席、沈陽魯迅美術學院教授烏叔養在上世紀 40 年代初曾給徐風以極高評價：“你的中國畫造詣極深，素描極有基礎，我輩來日無多，今天有你這點功夫的，國內實在不多……”

20 世紀七八十年代，徐風雖已年登大耋，仍朝夕作畫不輟，先後擔任無錫二泉畫院、江南書畫院藝術顧問。晚年之作，信手神來，筆墨縱橫，淋漓盡致。作品多次被選送省、市美術館展覽，影響廣泛。其名被載入《無錫名人辭典》《中國當代藝術家名人錄》《亞洲現代名流》及《世界書畫名家大典》中。

徐風一生待人真誠，謙虛和藹，奮發進取，爲儕輩冠，其藝術之精髓將永留芳世。



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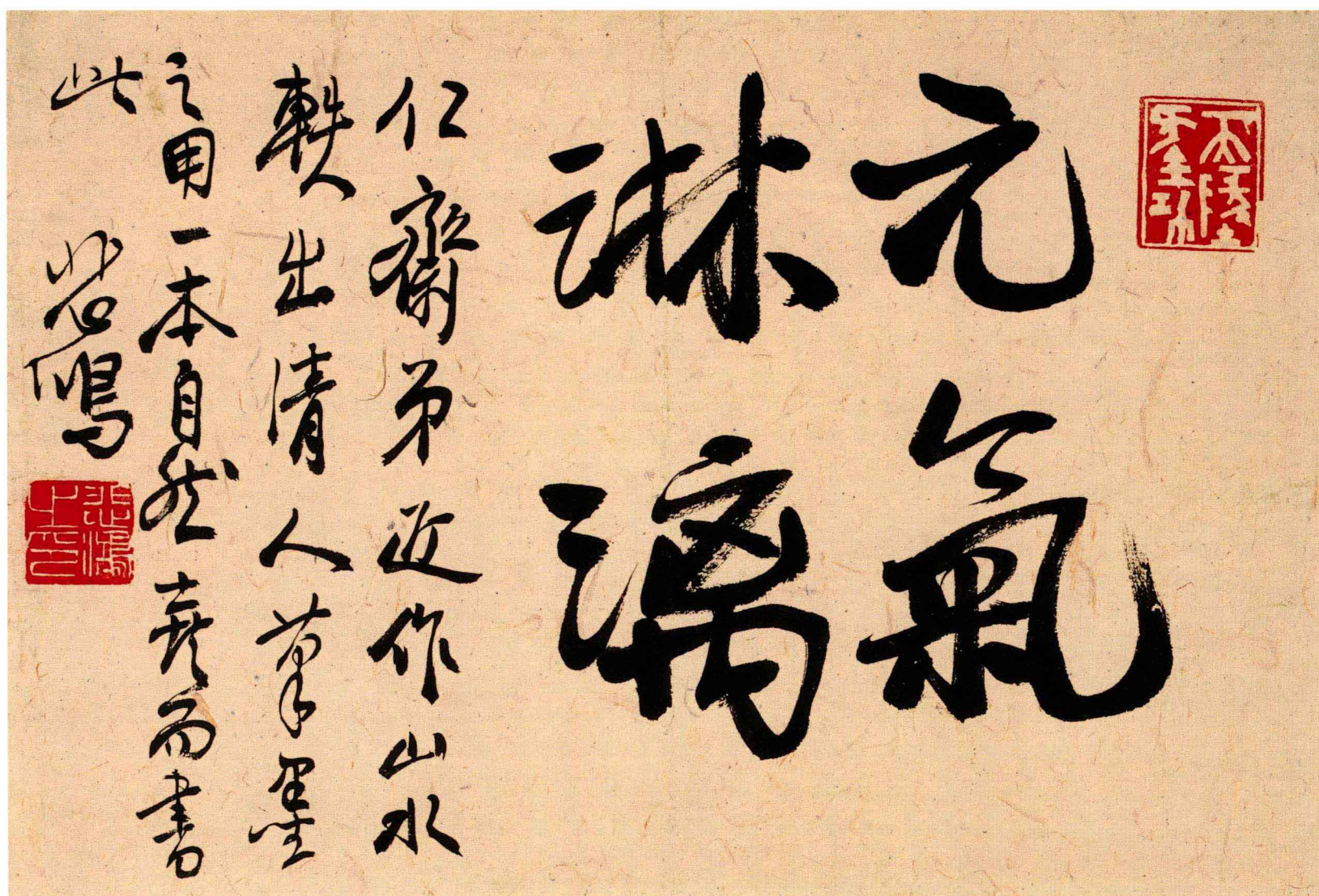
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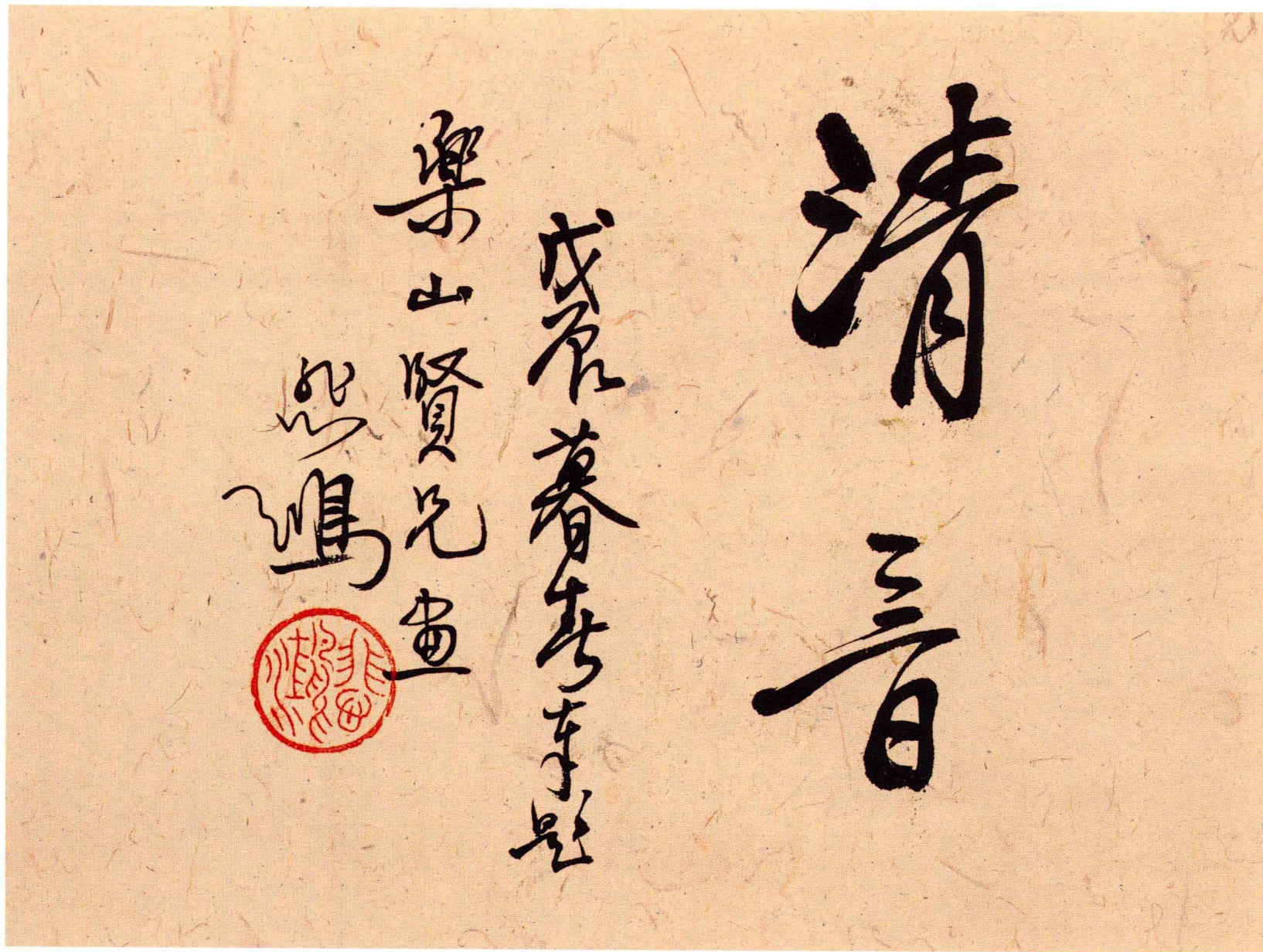
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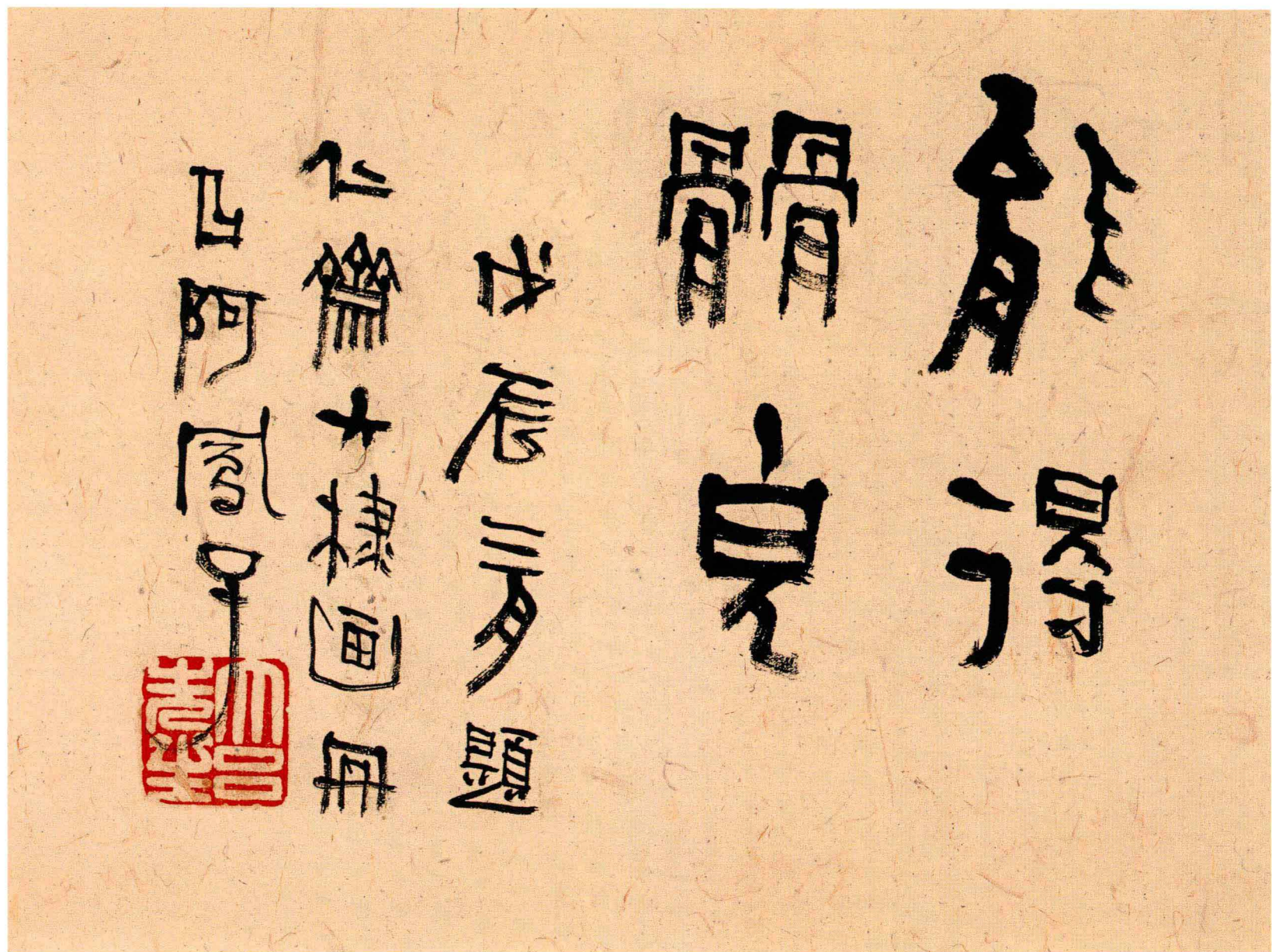
仁齋弟近作山水軼出清人筆墨
之用一本自然喜而書此

悲鴻



清音

戊辰暮春奉題樂山賢兄畫
悲鴻



能得體貌

戊辰三月題仁齋大棣畫冊
曲阿鳳子