

吴林田中国画集

Collection of Chinese paintings by Wu Lintian

凤凰出版传媒集团
江苏美术出版社

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吴林田

(大壶)

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吴林田（大壶），1969年生于江苏海门，现居上海，抽象艺术家，并从事中国画创作研究。近年来在《文汇报》、《解放日报》、《书与画》、《亚洲艺术新闻》上发表美术随笔评论百余篇，作品参加国内外学术展览百余次，并为诸多艺术机构及私人收藏。

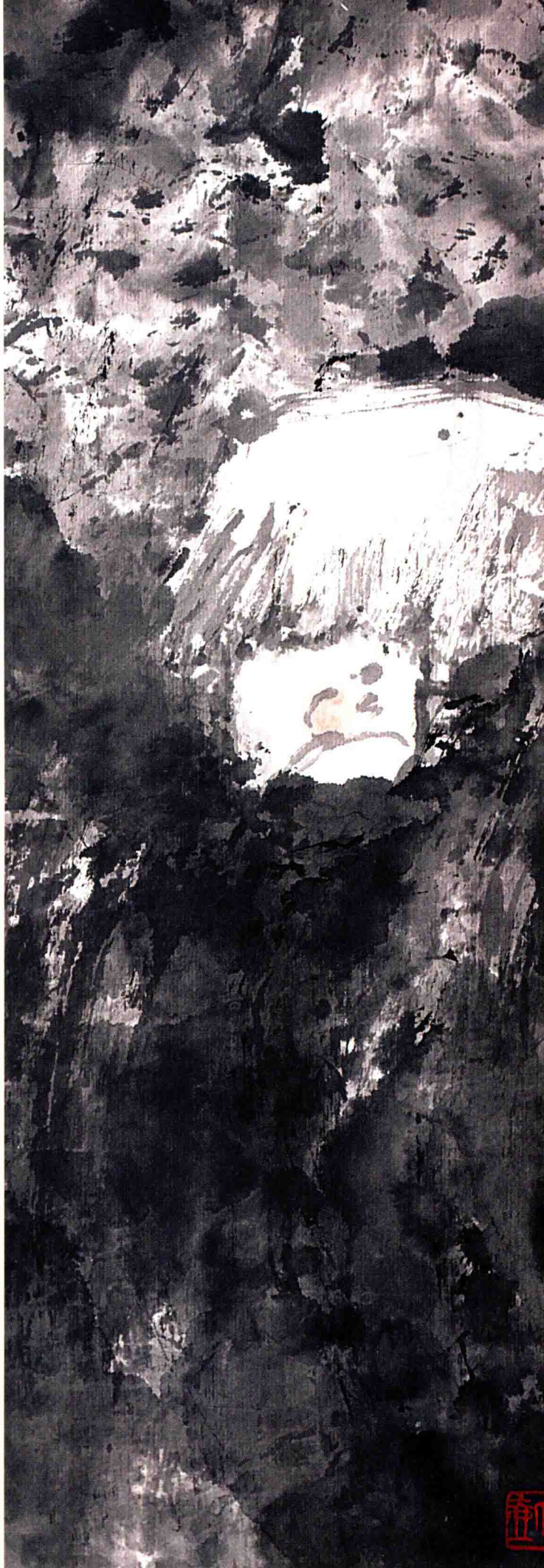
Wu Lintian was born in Haimen of Jiangsu province in 1969, and now lives in Shanghai. Wu is an abstract artist who also conducts research on Chinese painting. Over the past several years, Wu has published over 100 art critiques in publications including the Wenhui Daily, The Liberation Daily, Calligraphy and Painting, and Asian Art News. His works of art have also been exhibited in art institutions at home and abroad as well as in numerous famous private collections.



《东山归迟》 生宣水墨 66cm×33cm 2010年
Returning Late from Dongshan ink on rice paper



《云黯》
生宣综合材料 35cm × 45cm 2003年
Dim Cloud mixed media on rice paper



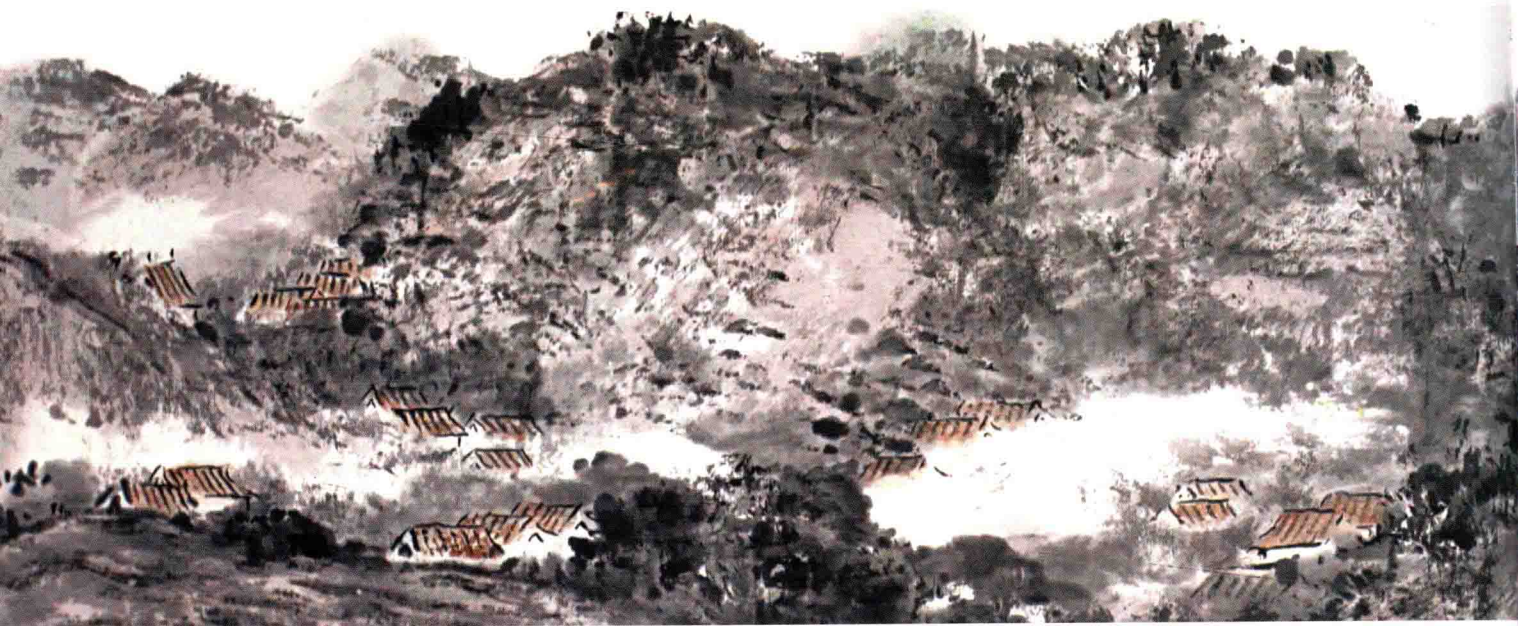
《浓荫独语》
生宣水墨 12cm × 45cm 2009年
Monologue in Dense Shade ink on rice paper

吴林田印象

□ 徐建融

吴林田是国内中青年画家中的佼佼者，尤其近十年来，无论是在艺术作品的创作还是美术思想的写作方面，频频在报刊、电视、网络发表作品，他的作品参加了国内外的学术展览近百次，引起广泛的关注与佳评。其涉及领域之广、取得成就之卓异都是不能不使人刮目相看的。

他的创作及写作，所体认的是一种强烈的文化使命感。立足的是现实，瞻望的则是明天，传统与创新，水墨与抽象，在大多数画家与理论家是攻其一点，他却能融会贯通、打成一片，并形成自己的艺术创作思想，因此，吴林田的作品无论是中国画还是抽象画，都是相互对应、相得益彰的，因为



2003年 贺兰山下
at the foot of the Helan Mountain

开放而别开生面。古今中外大画家的作品他一定要看原作，都经过了深刻的研究之后了然在胸，所以有自己的见解，绝不盲目崇拜，亦不盲目否定，而是把他们的优点融汇到自己的观念与技术中，反映到自己的创作与写作中。

吴林田少年时的美术历程，是从传统文人画起步的，对黄宾虹、石涛、吴镇、黄公望、董巨用过很大的功夫，深得三昧。上世纪八九十年代又致力于西方现代绘画的研究与实践，用十多年的探索，成为国内抽象艺术的代表画家之一，声誉鹊起，被定位抽象画坛的重量级画家。我想其中的一个重要原因，正在于他是个不同于单纯从西方现代艺术中寻求出路的抽象画家，而能够把中国传统的哲学思想和笔墨元素等等无痕地融化在自己的作品之中。

2002年始，吴林田又从抽象绘画的高峰回归中国画创作，这是他深思熟虑之后的决定。他对中国画的创作现状表示忧虑，觉得有责任为中国画在当代语境中的地位与作为做些事，这些真知灼见可以从他在《文汇报》的专栏文章中看到。他的中国画作品有着浓厚的传统气息与强烈的现代意识。水墨墨章、骨法用笔、得之象外等等，传统国画所有的笔墨法度、气韵精神在他的画中都有，但决不是那种一成不变、墨守成规的有。吴林田的国画之所以有一种不可多得的独特面貌，在于他用现代抽象绘画的研究和创作中所获得的观念与技术大跨度地发展了、创新了它们。

传统中国画家强调的是“述而不作”的继承意识，现当代西方画家则强调否定反叛意识——“不断地否定传统，不断地否定



《漠漠村烟起》

生宣水墨 138cm × 35cm 2010年

Slow Comes the Cooking Smoke ink on rice paper

自己。”吴林田呢？他不是全盘地继承，也不是全盘地否定，他是在不断地否定传统中发展传统，在不断地否定自己中发展自己。

我们已看到，前天的吴林田不同于昨天的吴林田，今天的吴林田又不同于昨天的吴林田。相信明天的吴林田更将不同。不同于他人，不同于现状，不同于他自己。不同是一种品质，不同是一种价值，但吴林田永远是吴林田。

“天行健，君子当自强不息”，“苟日新，日日新”，这是吴林田这个人与他的作品给人的印象，更是他文化使命的精神所在！



《书法》20cm × 40cm 2009年
Calligraphy

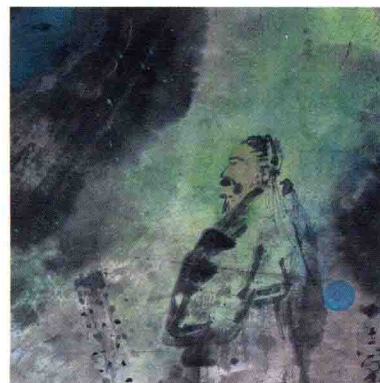
Impressions of Wu Lintian

□ Xu Jianrong

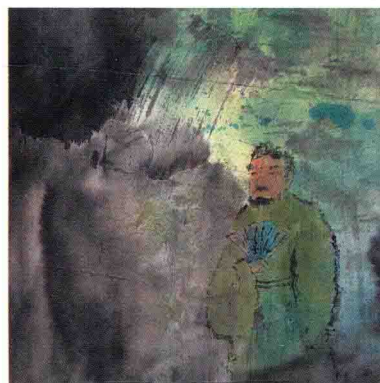
Wu Lintian is a leading young artist, and especially over the past decade, both his artistic creations and his artistic writing have appeared frequently in the press, on television, and in online publications. His works have also been exhibited at home and abroad nearly one hundred times, attracting widespread attention and receiving numerous accolades. His work is astonishing in terms of its breadth, and his success is unparalleled in the field.

Both his artwork and writing emanate a strong sense of cultural mission. Based on today's reality, but peering into tomorrow, his work juxtaposes tradition and innovation and ink-paintings and abstracts, but unlike the majority of artists who focus on a single point, his work amalgamates a broad range of layers which give birth to a unique artistic vision. As such, Wu Lintian's works – regardless of whether they happen to be Chinese paintings or abstracts, share one common thread: they open new spaces of contemplation. When Wu considers either an ancient or a modern work of art, he insists on viewing the original, and only after subjecting it to a profound study will he form his own opinion, which will never represent the blind worship or denial of a creation, but instead will reflect the conceptual and technical value of a piece.

As a youth, Wu Lintian started off with traditional paintings, and was deeply influenced by his intensive studies of Huang Binhong, Shi Tao, Wu Zhen, Huang Kung-wang, and Dong Ju. During the 1980s and 1990s, he began to do research and practice on western modern art. And after ten years of such explorations, he developed a reputation in China as a key abstract artist, and became known as central figure in the field of abstract painting. I think one important reason for his notoriety



人物册页
生宣水墨 30cm × 30cm 2010年
Album of Figure Paintings
ink on rice paper



人物册页
生宣水墨 30cm × 30cm 2010年
Album of Figure Paintings
ink on rice paper



人物册页
生宣水墨 30cm × 30cm 2010年
Album of Figure Paintings
ink on rice paper



书法
27cm × 40cm 2008年
Calligraphy

is that he is different from artists who seek a reputation based solely on modern Western art forms, in that his work seamlessly integrates elements of traditional Chinese philosophy and Calligraphy.

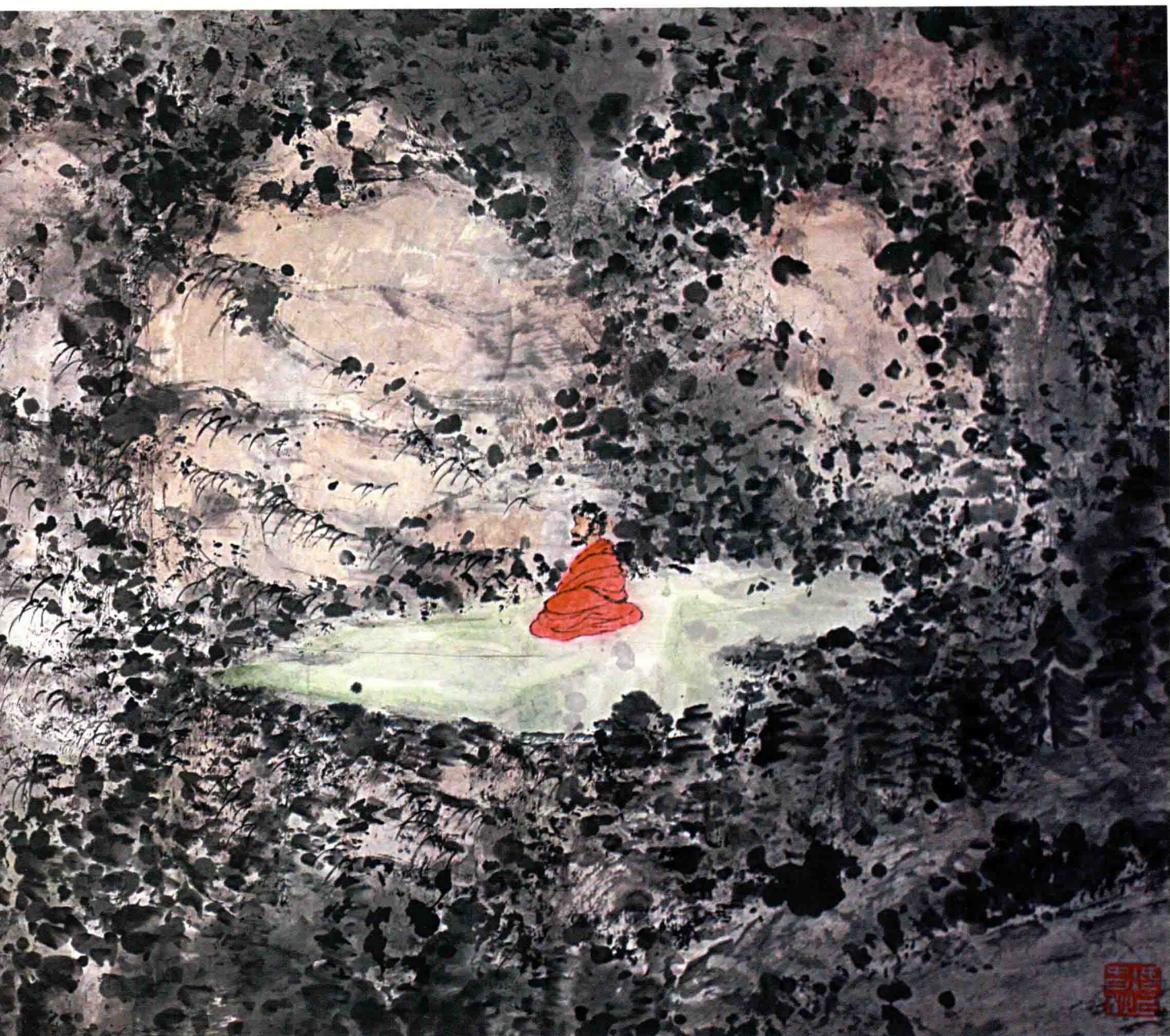
From 2002, after a period of deep reflection, Wu Lintian began to transit from the peak of his interest in abstract painting towards Chinese paintings. As he noted in a column in the Wenhui Daily, he felt that Chinese painting had lost something of its essence, and he felt obliged to revitalize the contemporary spirit of Chinese painting. His works began to take on a deep rooted traditionalism but combined with a modern consciousness. Traditional forms of Chinese Calligraphy and watercolors began to radiate from his paintings, but in no way did they reflect the static rigidity of traditionalism. The reason why his work has such a unique flare is that he incorporates dynamic modern techniques and concepts which recreate a fresh and vibrant traditionalism.

Traditional Chinese artists emphasized Traditional Chinese artists emphasized “narrating and not creating,” and maintained a succession of consciousness in their work. Modern and contemporary Western artists on the other hand, carried a rebellious consciousness with them in all of their work, “continuously negating tradition, and the self.” What about Wu Lintian? He represents neither an extension nor a negation of consciousness, but instead the ongoing denial of developing traditionalism within the context of traditional painting, and of developing the self within the self.

We have already observed that the Wu Lintian of today is not the Wu Lintian of several days ago or even that of yesterday, nor will he be the same tomorrow. Wu Lintian is distinct from others, from the status quo and even from his own self. Yet while distinctness is one of his characteristics and values, Wu Lintian will be always Wu Lintian.

Under the heavens, a gentleman is one who is self-reliant;” “Each new day should be lived afresh...” These are the impressions we get from Wu Lintian and his work, and might even be thought of as the spirit of his cultural mission! (Written by Xu Jianrong in autumn of this year at Chang Fengtang)





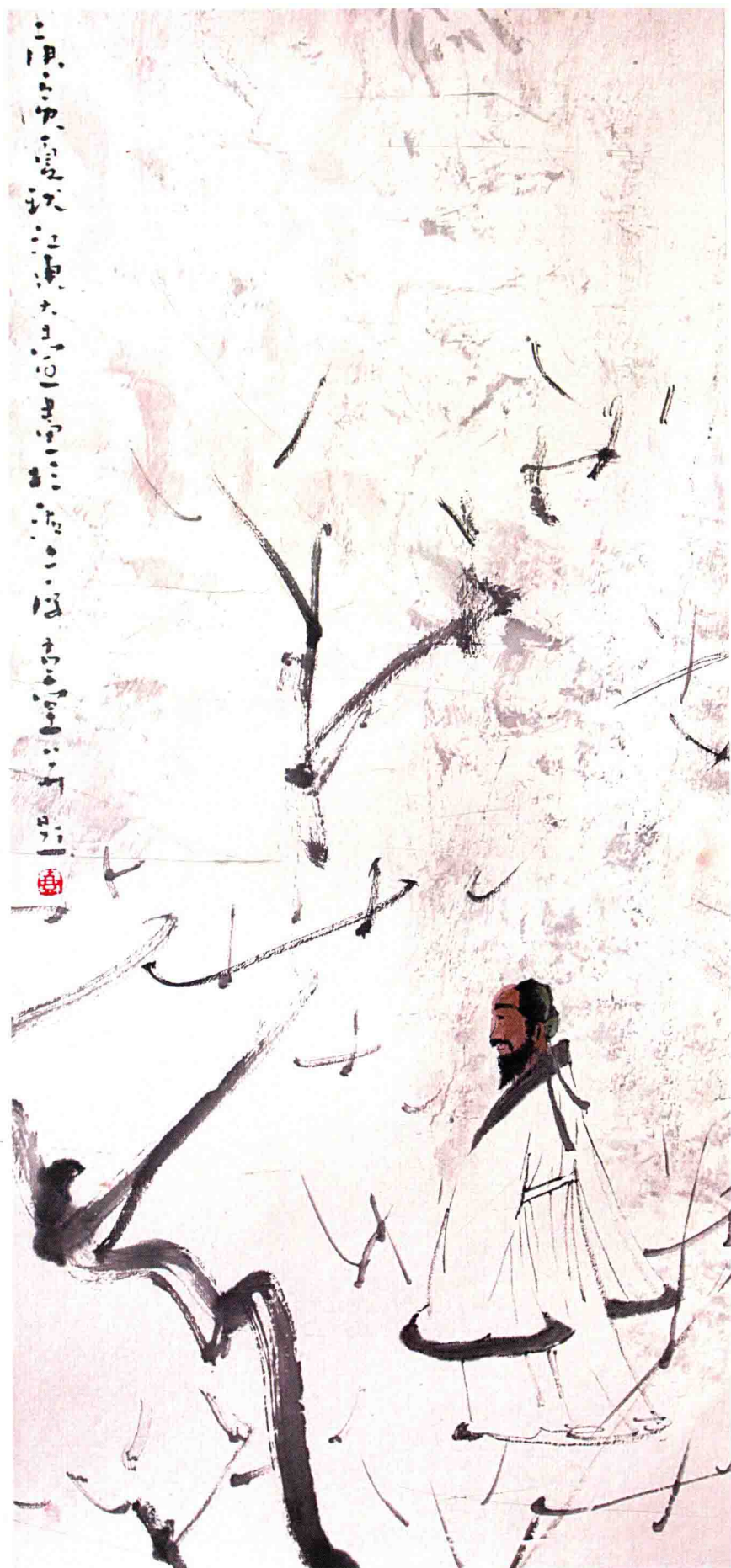
《夕阳归去不逢僧》

生宣水墨 65cm × 150cm 2010年

Miss the Monk at Sunset ink on rice paper



《大滌子意》 生宣水墨 30cm x 40cm 2009年
Inspired by Dadizi ink on rice paper



《丹崖独步》 生宣水墨 33cm x 75cm 2010年
Strolling Lonely along the Cliff ink on rice paper