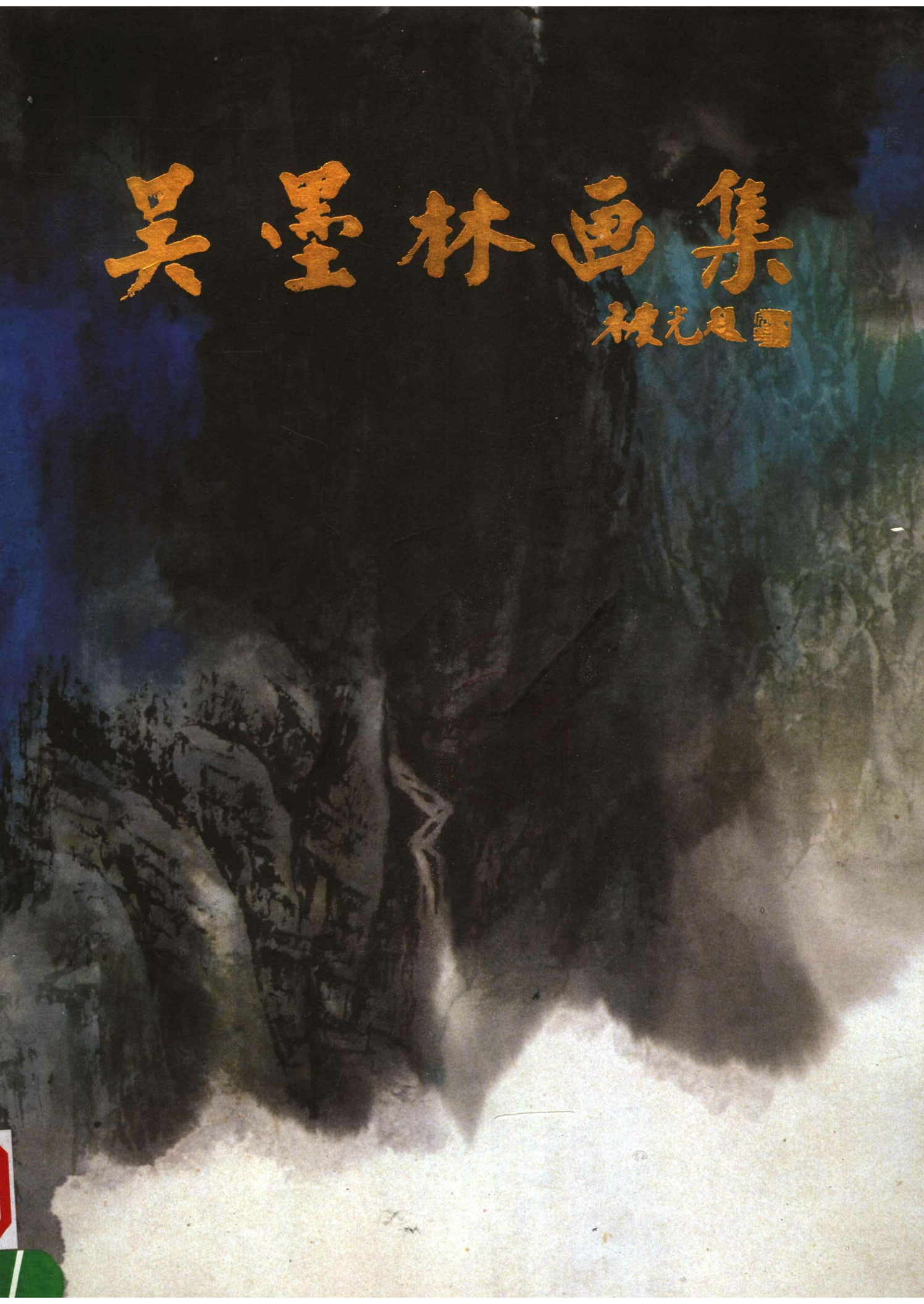


吴墨林画集

沈光超题



吴墨林画集

朱屺先题 

SELECTED WORKS OF
WU-MOLIN

榮寶齋出版社

Rong Bao Zhai Publishing House

图书在版编目(CIP)数据

吴墨林画集/吴墨林绘.-北京:荣宝斋出版社,1995
.9
ISBN 7-5003-0325-4
I. 吴… II. 吴… III. 中国画-作品集-中国-现代 IV.
J222.7

中国版本图书馆 CIP 数据核字(95)第 14914 号

吴 墨 林 画 集

编辑出版发行:荣宝斋出版社 邮政编码:100052
地 址:北京宣武区琉璃厂西街十九号
制 版 印 刷:北京利丰雅高长城印刷有限公司
经 销:新华书店总店北京发行所
印 数:3000
开 本:889×1194 毫米 1/16 印张:7.25
版 次:1995 年 9 月第 1 版 印次:1995 年 9 月第 1 次印刷

ISBN 7-5003-0325-4/J · 326

定价:78 元



吴墨林先生

作者簡介

吳墨林，1945 年出生於北京，受業於已故著名畫家秦仲文先生、吳鏡汀先生門下，又拜已故著名金石、書法、篆刻家金禹民先生為師，學習書法、篆刻、雕刻。

1986 年在新加坡舉辦個人畫展。其后赴日本留學深造。1990 年應新加坡南洋藝術學院之聘執教中國畫。現任新加坡鶴翔書畫院院長。

Author

Wu, Moilin was born in Beijing in 1945. He studied under the guidance of late artists, Mr. Qin-Zhongwen and MR. Wu-Jingting. He also learnt calligraphy, seal cutting, and sculpture from famous artist Mr. Jin-Yumin, who specialized in metal and stone carving, calligraphy, and seal cutting.

In 1986, Mr. Wu gave his personal exhibition in Singapore. Then he went to Japan to further his studies. He was invited in 1990 by Singapore South Asia Fine Art Academy and started to teach Chinese painting there. He is now the president of Singapore Hexiang Institute of Painting and Calligraphy.

詩詞為魂 金石為骨

——讀墨林畫有感

“觀摩詰之畫、畫中有詩，味摩詰之詩，詩中有畫。”蘇東坡是這樣贊揚王維的詩與畫，說得如此貼切，令人嘆服。的確，中國畫一向以富有深遠的意境和以金石、書畫之法同源為技法中之三昧而獨樹一幟。更以具有五千年文化與歷史的雄姿傲然屹立於世界的東方，令人矚目、敬仰。

早在他第一次來新加坡舉辦個人畫展的時候，在參觀其展覽會中結識了他。看了他近百幅作品，交談了大半天，除了有流連忘返之感，還有一種長時間在頭腦中縈繞不去的回味。這種感覺不是來自墨韻的奇妙與色彩的變幻而是——意境。其作品中深遠、高雅、詩一般的境界，也許就是人們稱之為的“畫魂”吧！一個人要有靈魂，否則難稱之為人。畫有沒有魂即是“畫家”與“畫匠”之區分了。他的作品之所以耐人尋味，就是在一派欣欣向榮的氣象中，通過筆之情、墨之趣，貫穿了一股書卷之氣，詩詞之魂，引人入勝，而且留下深刻的印象。

筆墨當隨時代。筆墨技法是中國畫創作的手段，雖然在現今科技、資訊已經得到高度發展，然而具有高超繪畫技法仍舊是一位畫家的必要條件。如果一意祇在追逐所謂“時尚”不惜丟棄千百年留傳下來的珍貴的傳統技法，崇尚連自己都不理解的“抽象”并奉之為“大象”是多麼可惜！在這方面他總是說：“畫家各自有其藝術見解，不可作是、非論。但是中國繪畫藝術博大精深，要想作一個好的畫家就一定要以詩、文涵養，并吐納金石氣息，通以書法、畫法在藝術實踐中自然求變，以達到真正的自有為而到無為的境界”。所以在他藝術實踐中十分重視繼承、研究歷代、現代優良技法，溶眾法為己法，從而打下堅實的技法基礎。來新加坡之后，在教學與創作中受到了南洋一帶繪畫風格的影響，尤其在“馬來西亞”臘染畫的啓迪下，他嘗試以膠礬滲以色彩，以達到水墨畫與臘染效果交融的一種效果。例如作品“紅樹林”、“泊”、“馬來西亞東海岸”和“李清照詞意”等就是採用了此種畫法，使得在中國筆墨韻味中融合了幾許南洋味道令人有些即陌生、又似曾相識之感。五年以來他在自己的藝術世界里辛勤地、默默地耕耘着，沒有發表自己的作品，沒有舉辦個人展覽會…。

在他主執南洋藝術學院的中國畫教學的短短四年中僅教學用的範畫就畫了一百多幅。為“新、馬”兩地培養了很多中國畫人材。

和他交往的人都有一種感覺，好像和他什麼都可以談得來。多才多藝這幾個字用在他身上應該是最為妥當。不僅擅書畫，而且精鑒賞，名人字畫之中廣

品很難逃脫他的眼睛。對古今揚片、鷄血石、壽山石的鑒定也十分精通。雕刻、篆刻更是拿手好戲。許多收藏家都是他的座上佳賓。人們問他如何得來諸多學問？每每作答都是來自其師的諄諄教導。的確雖然他曾在中國書畫院、復旦大學、故宮博物院等院校學習、進修，而且赴日本留學深造，可是使之受益最深的還是把他從一個十幾歲孩童開始一直教導、輔育成人的恩師——秦仲文，吳鏡汀、金禹民諸先輩藝術家。

而今將步入“天命”之年，藝無止境，任重而道遠，願百尺竿頭更上一層樓。讓其妙筆生出最新、最美的奇葩！

一九九五年二月
朱慶光於新加坡

注：為本畫集題字并撰寫文

章的朱慶光先生是：

新加坡著名的國際級畫家。

總統公共服務勳章獲得者。

南洋藝術學院藝術顧問。

東南亞美術協會主席。

Soft and Elegant like Poem, Firm and Proud Like Metal and Stone-Impression of Molin's Painting

"When you watch Mojie's painting, you can find poem in it. And when you read Mojie's poem, it inspires pictures in your mind," praised Su-Dongpo on Wang-Wei's painting and poem. It is exactly true that Chinese painting, famous for its unique technique. It is already 5,000 years old but it is still prosperous and prominent, attracting and helping people all over the world understanding and admiring the orient nation.

I got to know him as early as the time when MR. Wu-Molin was giving his personal exhibition in Singapore. After enjoying hundreds of his paintings, I talked with him for a long while. I felt at that time that I would like to hang around in the exhibition a moment longer, and special feelings started to linger in my mind ever since. I believe that the feelings came rather from the artistic conception of the paintings than the rhythm of ink strokes and color variations. This high level of artistic conception is probably what we usually called. The spirit of painting. Spirit distinguishes a human being from an ordinary creature and a painter, an artist, from a person who paints. It was the spirit that makes Molin's painting vigorous and **complex** so that the audience could experience the rhythm of poem and memorize both the paintings and the artist himself.

While painting evolving with the rest of the world simultaneously, technique is always the prerequisite for an artist provided the highly development of modern science and information. One can not understand modern art styles if he does not master traditional techniques, which are more important than fashion, in his hand. "There is no rights and wrongs in art circle," said Mr. Wu-Molin, "artists perceive the world and art differently. Yet we can find something in common. The art of Chinese painting being vast in style and rich in spirit, a good painter, an artist, could only step from deliberation to a state of natural by inhaling the spirit of seal cutting, the essence of calligraphy and painting, and the appreciation of literary works." Mr. Wu behaves himself like this. He gives attention to excellent techniques in history during his daily practice and draws the cream of traditional techniques to form a style of his own.

He has been influenced by the painting styles in southern Asia during his teaching and his creative experiences since he came to Singapore. Inspired by Malaysia's wax printing, he fused gum-vitriol with color to achieve a blend of water-and-ink painting and wax painting. This kind of blend could be found in his works such as Red forest, Mooring, East coast of Malaysia, and Understanding Li-Qingzhao's poem, which brought about a fantastic mix of strange and familiar for both Malaysian and Chinese audience. The attempt cost him five years during which he worked devotedly, giving no publications and personal exhibitions.

He painted more than 100 works during the four years of teaching in South Asia Fine Art Academy. Promising painters sprung out under his guidance.

People who have talked to him noticed his erudition. Versatile is probably the best description for him. Besides painting and calligraphy, he is good at evaluation and appreciation. Fake works have no space to live if he is there. He is also an expert in evaluating rubbing of inscriptions, chicken-blood stone, and Shoushan stone. He is proficient in sculpture and seal cutting so there are many art collectors among his friends. When being asked how he came to be a versatile artist, he always put it to his teachers. It was Mr. Qin-Zhongwen, Mr. Wu-Jingting, and Mr. Jin-Yumin who started to instruct him in his teens that composed the most important part of his art career. He also studied in China Painting and Calligraphy Institute, Fudan University, the Palace Museum, and in Japan.

In his fifties, Mr. Wu still feels there are more things to do and countless goals to pursue. I hope that Mr. Wu would always create the newest and the most beautiful paintings in the world.

Zhu-Qingguang
February 1995, Singapore

Note:

Mr. Zhu-Qingguang, who wrote article and inscribed for this album, is a famous Singapore painter that gained worldwide fame. He is also the president of South-East Asia Art Association, advisor in South Asia Fine Art Academy, and winner of Singapore Presidential Medal for Public Services.

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晨嵐

Mountain fog in the morning



古寺秋寂
Autumn in a lonely old temple



家在白雲深處

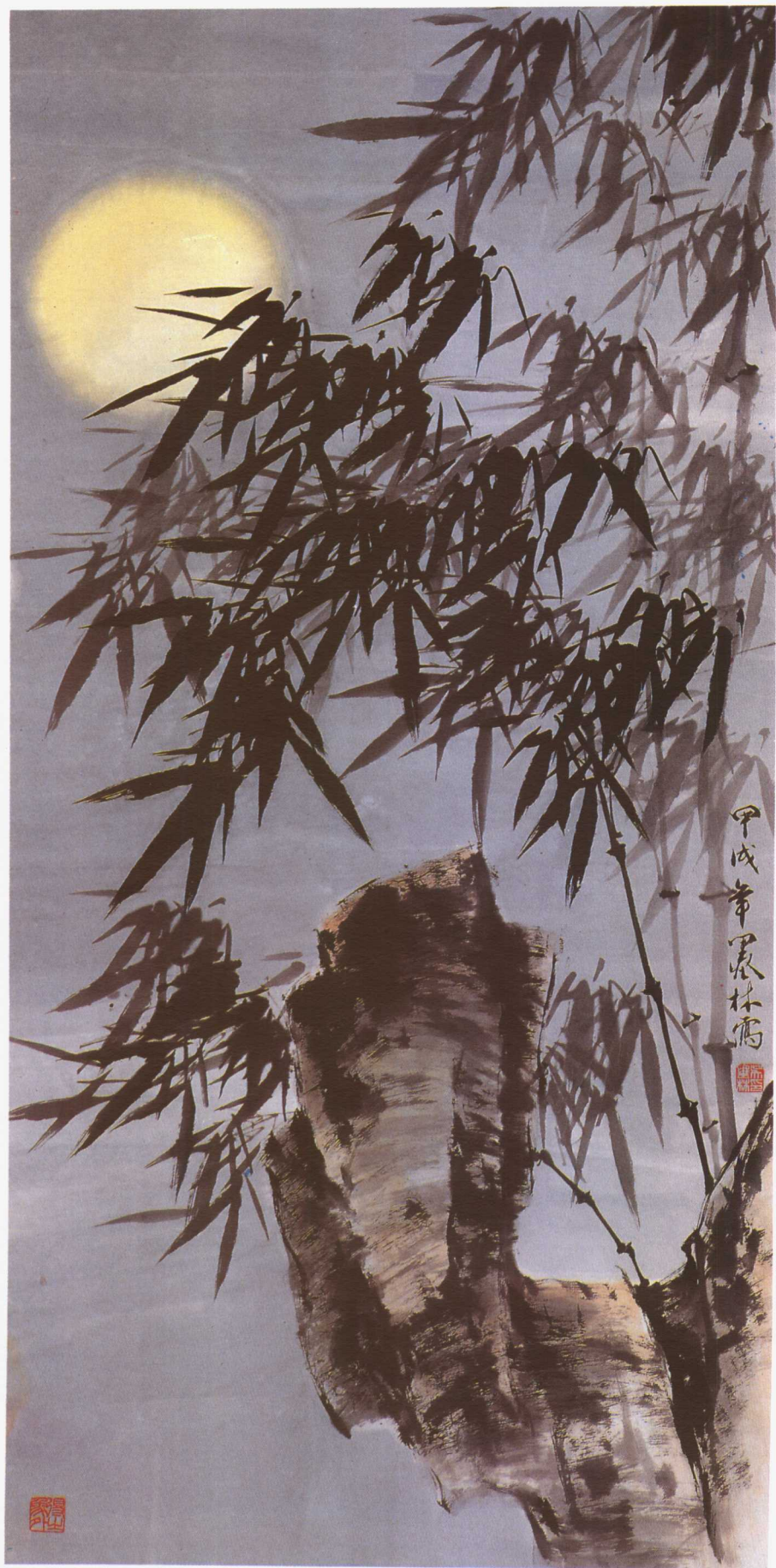
My home hides in the cloud



潇湘春雨
Spring rain in south China



一窗晴翠
 Green window



新月清影
Crescent