

中国当代美术家

吴守明画集

LANDSCAPE PAINTINGS BY WU SHOUMING

河北美术出版社

吴宁明书画集

王颂德题



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笔情墨韵扬物华

——吴守明山水画放谈

王振德

中国山水画的历史源远流长。从文字记载来看,《易经》即有“河出图,洛出书”之说。《尚书》也记述着远古服饰上绘有“日月、星辰、山川、华虫”的图样。汉代刘褒画的《云汉图》与《北风图》名动一时。以珍存至今的隋代展子虔《游春图》观之,可以论断,隋唐时代的山水画已经形成了独立画科。诚如张彦远《历代名画记》所述:“山水之变始于吴(道子),成于二李(李思训、李昭道父子),树石之状妙于韦偃,穷于张通。”其后,由荆(浩)、关(同)、董(源)、巨(然)的“远观其势”,到宋代刘(松年)、李(唐)、马(远)、夏(圭)的“近取其质”,从“米氏云山”的横点竖墨到郭忠恕的精巧楼阁,从黄(公望)、王(叔明)、吴(仲圭)、倪(云林)的意象山水到文(征明)、沈(石田)、唐(伯虎)、仇(十洲)的“以书入画”,直至明清之际董其昌的萧疏旷达,“四僧”的清逸含蓄,“四王”的谨严考究,“八怪”的恣肆奇崛,民国山水画的多种多样,中国山水画形成了世界画坛罕见的艺术壮观和珍奇品种,存留着悠久传统和丰富经验,为当今和未来山水画的发展铺设了广阔的道路。新中国成立后,在“百家争鸣、百花齐放”及“推陈出新”的文艺方针指引下,山水画家们争相将“研究传统”与“深入生活”作为启示灵感与推进创作的两个方面,努力使山水画适应新时代的要求,产生了一批富于时代精神的山水佳作。进入本世纪八十年代,随着改革开放,表现主义、形式主义和后现代主义等西方艺术思潮乘时涌入,与原有的中华传统美学思想及建国后形成的艺术观念发生了猛烈撞击,中国山水画坛出现了空前活跃的局面。于是,回归传统者有之,中西结合者有之,中外杂交者有之,崇洋抑中者有之,“中学为体,西学为用”者有之,皈依西洋者有之,背离传统者有之,各执一端,互不服气,争鸣之势有增无减。

著名山水画家吴守明,以中国画家应有的民族气节和襟抱,面对当前纷纭万状的山水画坛,始终保持着中华学人的良知与平和心态,踏实研究传统山水画,认真借鉴当代山水画,同时不断深入大自然的山水中写生,一直热衷于新时代山水画的创作事业,稳稳走着“推陈出新”的艺术道路。其历年创作有的参加中国美术家协会举办的大型全国美展、中堂画展,有的在京、津、沪、冀、港、台等十几个省市区展览,有的在日本、美国、法国、菲律宾、新加坡等国展览;作品被中南海、八大山人纪念馆、毛主席纪念堂、港、台及亚洲、欧洲、北美洲、非洲、大洋洲的十几个国家收藏;作品还在《人民日报》、《中国书画》、《中国画》等国内外数十家报刊发表,并为多家出版社选入画集出版。作品普遍得到国内外专家的认可与推崇,并赢得了国际性声誉。1990年其作品《石钟山》获中日美术交流展银牌奖。1994年他的简历被收入英国剑桥世界名人传记和美国世界名人传记,并荣获美国国际名人传记协会颁发的国际专业人员功绩金质勋章及美术杰出成就成功的金钥匙奖牌。1995年分别被英国剑桥国际名人传记中心和美国国际名人传记协会聘为终身顾问。同年在国内则被国务院批准为享受政府特殊津贴的专家。由此可见,越是体现中华民族文化特质的艺术,越

能得到世界人民的认同与喜爱。

任何艺术家的成长与成功,必然有其特定的生活轨迹。吴守明不是艺术上的“暴发户”或“侥幸者”,而是在艺术道路上苦苦求索达40余年的书画家。早在五十年代初读中学时,即受到国画家宣道平先生的启蒙。1956年考入天津河北师范学院美术系(现天津美术学院),有幸受教于秦仲文、张其翼、李智超、刘君礼、孙其峰、王颂余、溥佐等国画名师,从而在山水画理论与山水画创作上打下了坚实的基础。毕业前夕,吴守明精心创制的《狼牙山春色》,以传统笔法描绘自己对狼牙山春光的真切感受,获得了名师们一致赞扬,被推选到河北省美术大展展出,并在《河北美术》月刊发表,被视为初露才华之作。1961年毕业后,他被分配到《河北美术》杂志社担任编辑工作,在采访组稿过程中得以接触到李可染、叶浅予、吴镜汀、何海霞等许多名家,受到多方面教益,大大开阔了艺术眼界,并逐步确立了自己独到而系统的艺术见解。

在艺术创作上,吴守明主张刻苦学习传统,精深体察自然,充分表现时代精神。以人民群众所喜闻乐见的艺术形式,创作出活泼生动的山水作品。他曾说:“学传统而不应囿于陈法,师造化而不能拘于自然物象;艺术家要重创造,要在生活感受的基础上驰骋情感与想像,去画心中的‘意象’。”他还认为:“中国画既注重表现又崇尚含蓄,不能成为某种观念、哲理的直现或简单图释,它应该用形象说话,用生动的形象和美的形式去感染人、打动人。”他永远坚守艺术为人民服务的根本宗旨,不断提高艺术创作水平。在创作实践方面,他大致经过了学习传统——实地写生——经心创作三个阶段,并在以创作为中心环节的前提下,交叉并反复运用传统与写生两种手段,以便持续提高创作质量。几十年来,他对董源、巨然、郭熙、马远、石涛、黄宾虹、潘天寿、李可染、傅抱石、石鲁等古今山水名家均一一作过深入研究,不辞辛劳地赴太行山、燕山、泰山、黄山、庐山、峨眉山、青城山、丹霞山、普陀山、三峡、桂林、阳朔等名山大川写生,在创作中博采众家之长,巧妙汲取西洋绘画营养,每每以其擅长的书法笔法与篆刻刀味入画。同时注重对大自然的真实感受,以景抒情,以象表意,在作品的题材内容和技法形式方面,不倦探索求新之路,从其作品显现出独特的审美追求,正如苏轼所说:“出新意于法度之中,寄妙理于豪放之外。”所以吴守明的山水作品总是具有中华民族的博大气势和雄强骨力,用笔苍劲娴熟,墨韵畅快淋漓,色彩明丽典雅,格调清新隽逸,具有燕赵之地雄浑朴茂的风范。现就笔者特别喜爱的几幅作品试作评析:

《峡江烟云》创作于己巳年(1989年)秋月,描绘的是瞿塘峡的壮观景象。画家以恣肆淋漓的笔墨泼写出近、中、远多层景色,水墨分明而韵度明快,行笔挺健而自然天成,全无时人造作习气。近景与中景的下部是湍急的江流,几只帆船顺流直下,数笔激流使人想见船只在行进中的颠簸之状,似乎将观者带入李白“朝辞白帝彩云间,千里江陵一日还”的奇险壮美之境。

《云鬓凝翠》创作于己巳年(1989年)秋月,描绘的是四川省峨眉山的动人奇观。崔嵬的山峦宛如仙女的环形发结,青黛如翠。飞流直下的百丈瀑布恰似仙女飞动的飘带,银光闪耀。近景山峰有青翠的冷杉环抱,一座凉亭在峰颠翼然翘立。充沛的诗情溢于画外,旖旎的山景如梦如幻,足能令人倾倒。

《漳河秋韵》创作于己巳年(1989年)冬月,描绘的是太行山麓漳河两岸的深秋景色。远

方山峦重重,用氤氲的湿画法,近处用焦墨画霜降后叶子落尽的五株柿子树,繁密的枝杈上结满火红的柿子。河对岸有农夫放牧着牛群,有的牛在悠闲地觅食,有只牛走到河边饮水。全画充满了浓郁的生活气息。在表现上巧妙运用干湿、浓淡、冷暖对比手法,形成悦目的节奏韵律。画家的迁想妙得令人钦佩。

《古塞新姿》创作于辛未年(1991年)春日,描绘的是喜峰口所见的长城景观。画家以概括的手法成功地表现出万里长城随山逶迤的特点和作为高山与大水之屏障的巍峨气势。全画水墨淋漓,横涂纵抹,笔笔刚健,掷地有金石之声,生动刻画了山石的峻峭与山势飞动之概。群山之下,潘家口水库洪波涌起,涛声震天价响,酷似大海,几点白帆自远而近。六、七处烽火台及随峰蜿蜒的长城作为点醒主题的景象格外引人注目,使人引发出对昔日金戈铁马古战场的缅怀与遐想。

《黄河颂》创作于乙亥年(1995年)夏日,画家为纪念抗日战争胜利50周年而作,写光未然和冼星海黄河大合唱词曲意。画家激情满怀,以高度概括的手法,以一当十,用极简练的笔墨色彩生动地挥洒出黄河壶口大瀑布的波涛汹涌、雷霆万钧的奇特景观。着力表现“黄河在咆哮”和“黄河愤”的主题。寓意中国人民在抗日战争期间,面对日寇的蹂躏,满腔怒火,同仇敌忾奋起抗击日本法西斯侵略的英勇气概。抗日战争以中国人民胜利,日本法西斯失败而结束。歌颂黄河,就是歌颂中华民族。这是一幅以山水画表现重大主题的成功作品。

总之,吴守明是位善用笔、墨、水及各种色彩以表达自己情感志意的画家。他在读书揽胜、拜师访友和创作著述中,蓄积着丰富的审美蕴育,以笔歌墨舞抒写着内心的诗情,描画着闪光的灵感,使其山水画格调不断升华,越来越充满着感人肺腑的艺术魅力。欣赏他每一幅创作,都能感受到画家灵魂的悸动与奔涌的激情,都能体察到画家深湛的功力及良苦的用心,从而想见他大半生的辛苦和永不自满的进取精神,并隐隐倾听到他对生命、生活和大自然的叹咏与歌赞。

吴守明作为中国美术家协会及中国书法家协会的成员,作为河北省山水画研究会会长,除创作山水画外,还攻习书法与篆刻。其书法、篆刻作品多次参加国内外展览,均获得成功。他还长期从事中国绘画史论的研究工作,除在《美术之友》等刊物发表若干篇美术、书法、篆刻的评论文章外,另有《山水画变革要述》、《山水画构图》等学术专著出版,发行近万册,受到了同行专家与书画爱好者的高度评价。守明为人谦虚热诚,博学多才,艺术道路端正。他那执着的信念与不懈的追求必然使其进入新的开拓与建树。笔者作为画家的朋友与知音,时时敬候他的喜讯与佳音。

1997年11月于天津美术学院近椿室

Artist Wu Shouming and His Paintings

Wang Zhende

Mr. Wu Shouming, a noted landscape painter with a solid foundation in Chinese painting and strong national self-respect, has long been studying traditional as well as contemporary landscape paintings. He often tours the famous mountains and rivers in all parts of the country painting from life, dedicates himself to the creation of landscape paintings of the new era, and steadily follows the artistic road of weeding through the old and bringing forth the new. His works have been on show at the exhibitions sponsored by Chinese Artists Association, held at home and abroad, and have been collected by individuals and art museums, such as Chairman Mao Memorial, Zhongnanhai Gallery, Badashanren Memorial and other well-known galleries in Taiwan, Japan, America, France, the Philippines, and Singapore. Many of his works have been published by *People's Daily*, *Calligraphy and Painting of China*, *Chinese Paintings*, etc., and highly praised by the experts both at home and abroad. Wu is now an artist with international reputation. In 1990 his painting *Mount Shizhong* won silver medal of Sino-Japan Fine Arts Exchanging Exhibition. In 1994 he was listed as a famous artist in *International Who's Who of Intellectuals Cambridge England* and *International Who's Who of Contemporary Achievement USA*, and was honored with a gold medal and gold-key prize by the latter for his outstanding contribution and remarkable success as an artist. In 1995, Wu was appointed an honorary member of the advisory council of the international biographical center in Cambridge, England, and the research board of advisors of the American biographical institute. In the same year he was conferred the title of "the Expert with Outstanding Contribution" by the State Council and granted the privilege of enjoying the government subsidy. Thus it can be seen that the more characteristic of Chinese nation a piece of artistic work is, the more acceptable it is by the peoples all over the world.

Every successful artist has his own unique life experience and Wu is no exception. He is not an "upstart" or "a lucky star" in the artistic circle, but an old artist who has pursued his goal with painstaking efforts for more than forty years. When Wu was a junior middle school student in the early 50's, he began studying Chinese painting with Xuan Daoping, a noted traditional Chinese painter. In 1956 Wu was admitted into the Department of Fine Arts, Hebei Teachers College in Tianjin, and was fortunate enough to be taught by famous painters Qin Zhongwen, Zhang Qiyi, Li Zhichao, Liu Junli, Sun Qifeng, Wang Songyu, Pu Zuo, etc., and consequently laid a solid foundation in both theory and practice for the creation of landscape paintings. Before his graduation from the college, Wu, out of his deep feeling for what was beautiful in Mount Langya in

spring, created the painting *Mount Langya in Spring*, which was praised by many well-known professors and was recommended to be on show at the *Hebei Grand Exhibition of Fine Arts* and then got published in *Hebei Fine Arts*. This was the first time to demonstrate that Wu was an artist of great talent. After his graduation in 1961 Wu served as an editor in *Hebei Fine Arts*. During this period of his life he had an eye-opening experience by visiting and learning from a great number of distinguished painters such as Li Keran, Ye Qianyu, Wu Jingding, He Haixia, etc., and gradually formed his own unique and systematic artistic concept.

Wu advocates that an artist must make painstaking efforts to study tradition, to perceive nature by his heart, to express fully the spirit of our time, so that he could create vivid landscape paintings in the artistic form that would be appreciated by the broad masses. He says: "We should learn from tradition, but not be yoked by convention. We should imitate nature, but not merely copy the objects in the nature. An artist must have originality, the strong passion and fascinating imaginations based on the human experience and paint the 'imagery' deep in his heart, from the stimulation of his inner world." "The emphasis on the integration of idea and shape in Chinese painting composes one of the aesthetic attributes of imagery. The painting should express what is beautiful, what is good, and what is true by images so that the viewers may feel deeply touched. It should not be an expression or interpretation of a certain concept or philosophy." Wu sticks to the basic principle of serving the people heart and soul, and is persistently in pursuit of artistic perfection. Wu has so far experienced three stages in his artistic career: learning from tradition, painting from life, creating works with his own style. With creation as his main purpose, Wu alternatively makes use of traditional techniques and painting from life so as to explore the best techniques of his own. For decades, with his ingenious inheritance of traditional Chinese painting, Wu has studied with great care the famous landscape painters, such as Dong Yuan, Ju Ran, Guo Xi, Ma Yuan, Shi Tao, Huang Binhong, Pan Tianshou, Li Keran, Fu Baoshi, Shi Lu, etc. At the same time he has spared no efforts to tour the famous mountains and rivers such as Taihang mountains, Mount Yanshan, Mount Taishan, Mount Huangshan, Mount Lushan, Mount E'mei, Mount Qingcheng, Mount Danxia, Mount Putuo, Three Gorges, Guilin, Yangshuo, painting from life. In his creation, he blends the best techniques of Western painting and those of master painters, combines painting with calligraphy and seal-cutting. What he has emphasized is the emotionalization, the spiritualization and the embodiment of his works. As to his subjects and techniques, Wu has made innovation by an unyielding pursuit and his works reveal the unique aesthetic values of his own. Su Shi, the great poet of the Song Dynasty, once said: "To make innovation within the basic laws, to create imagery beyond the bold and the unconstrained." Wu's works all possess the kind of characteristics that the Chinese

paintings should have—full of great momentum and great strength. With fluent lines and bright colours Wu has created a world full of life and rhythm, a unique galaxy of amazing works of art representative of Hebei Province. Now I would introduce some of his works I like best.

The Cloud-built Gorge was painted in autumn, 1989, which depicts the magnificent sight of Qutang Gorge. Wu used the technique of splash-ink to show the perspective, from the close to the distant. In this painting Wu demonstrates his fresh brush skills and the composition of lines and dots are very rhythmical. At the forefront is the torrent with sails on it. The viewers can sense that the boats are tossed about by the waves, which may remind the viewers of the famous lines by Li Bai, the great poet of the Tang Dynasty—

*Leaving at dawn the White Emperor crowned with cloud,
I've sailed a thousand li through Canyons in a day.*

Mount E'mei was painted in autumn, 1989, which depicts the marvellous spectacle of Mount E'mei in Sichuan Province. The undulating mountain looks like a fairy's long beautiful curly hair, and the waterfalls appear like streamers flapping in the wind. The peaks painted at the forefront are surrounded with green fir trees, among which are way-side pavilions. The dreamy fascinating landscape is full of poetic atmosphere.

Zhanghe River in Autumn was painted in winter, 1989, which depicts the scenery along Luzhanghe River in Taihang Mountains in late autumn. In the distance the viewer can see multi-peaked mountains in mist painted by using the technique of wet-paint. At the forefront are five persimmon trees with red persimmons on the thick leafless branches. Along the bank of the river are cattles, eating grass and drinking from the river. The whole painting is full of vigor and vitality. Wu skillfully employed the technique of dry-brush, wet-brush, the contrast of the light and the thick, the warm and the cold, which is a beautiful poem in painting with tones and rhythm.

A New Look of the Ancient Great Wall was painted in spring, 1991, which depicts the Great Wall at Xifengkuo built according to the geographical features of the mountains and now still looks majestic as a defence among the mountains and waters. Wu's profound skill in the treatment of traditional Chinese brush and ink, blended with the creation of artistic imagery, emerges eminently in this work. From the painting the viewers can see that the ridges wind like a flying dragon and at the foot of the mountain the Panjiakou Reservoir looks like a rough sea with some sails from distant to the near. With some six or seven beacon towers the Great Wall and the natural scene contrast finely with each other, presenting to the viewers a sublime landscape painting.

Ode to the Yellow River was created in summer, 1995, in celebrating the 50th

anniversary of the victory of Anti-Japanese War. The subject is borrowed from *The Yellow River Cantata* by Guang Weiran and Xian Xinghai. Wu, with his special treatment of brush and ink, his skillful handling of lines and ingenious composition, his attention concentrated on Hukou Waterfall of the Yellow River, and his strong passions overflowing, depicts the wonderful view of the Yellow River surging forward with the force of a thunderbolt, representing the theme of the Yellow River roaring on and the Yellow River's indignation, which shows that the heroic Chinese people sharing a bitter hatred of the enemy waged an indomitable struggle against the Japanese aggressors and won the final victory. To praise the Yellow River is to praise Chinese nation. This painting is undoubtedly a masterpiece which is of great significance.

In short, Wu Shouming is a noted artist who is very skillful in using brush, ink, water and colours to express his passions and will. His success in his creation of landscape paintings lies not only in his constant practice, his research on traditional Chinese paintings, but also in his authentic interest in aesthetics. He is still absorbed in his exploration of the artistic creation of landscape painting with audacity and tenacity. Whenever we view his paintings, we could not help being affected by his inspiration and his flowing passion, admiring his insight and courage, and his persistence in having created landscape paintings for nearly half a century, and most important of all, the increasing artistic charm of his works and his ardent love for life and nature.

Wu Shouming is now a member of Chinese Artists Association and Chinese Calligraphers Association, the president of Hebei Institute of Landscape Paintings. Except for his creation of landscape paintings, Wu also does calligraphy and seal-cutting. His seals have been on show many times both at home and abroad. He has also been engaged in the study of history of Chinese painting and has published a lot of articles on fine arts in *Friends of Fine Arts* and other magazines. In addition, his monographs *A Brief Survey of the Development of Chinese Landscape Painting* and *The Composition of Landscape Painting* have been the best sellers and highly praised by the experts and art lovers. It is, needless to say, far from enough for a short preface such as this to comprehend everything of Wu's artistic creation. As his friend I do believe that he will, by combining tradition with innovation, accomplish greater artistic success in the future.

Translated by Guo Yanhua

English Text Edited by Zhang Zhenjiu

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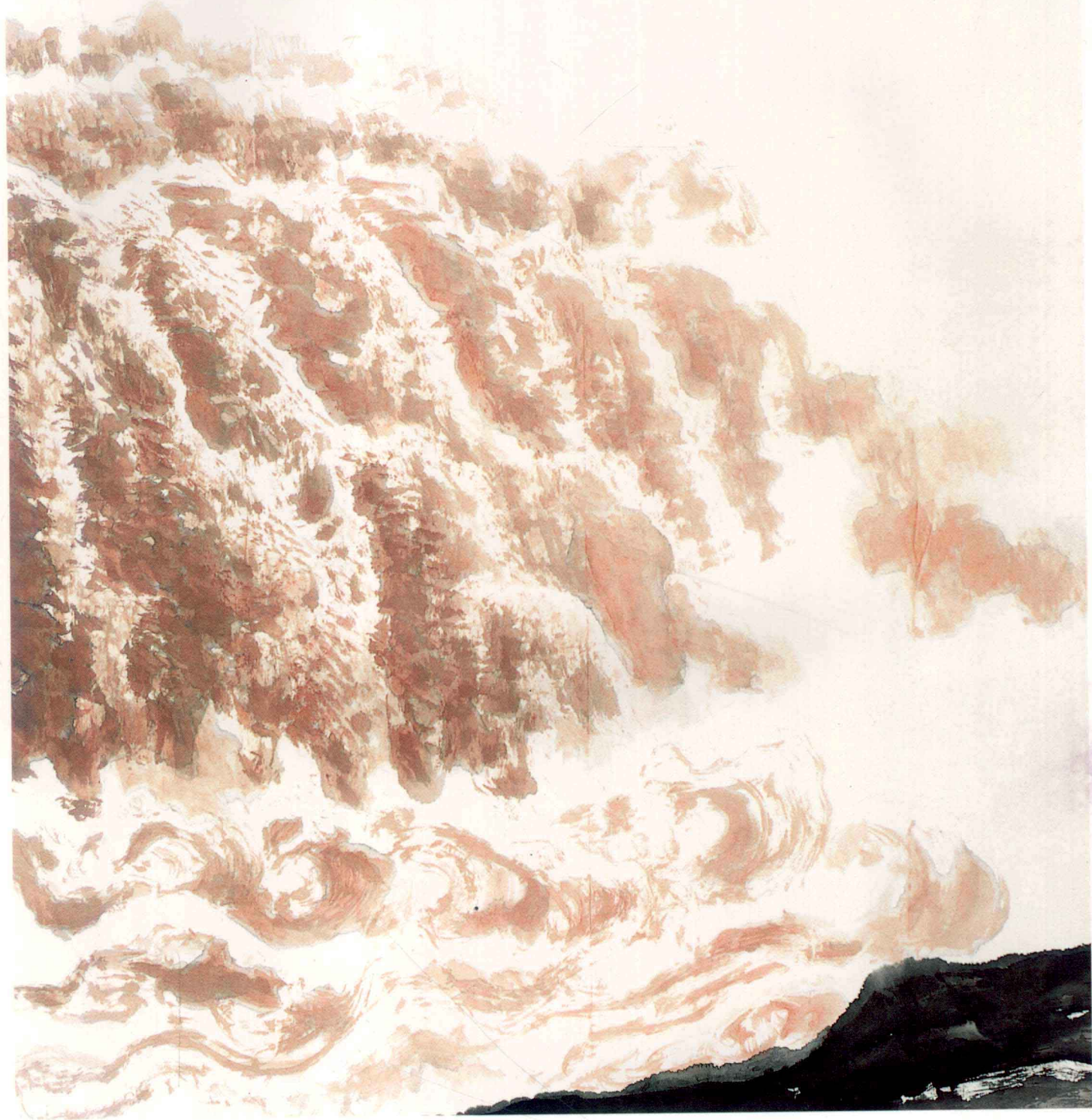
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黄河颂 光未然 冼星海 词 孟浩 曲 乙亥 仲夏 明









4 狼牙山頌 Ode to Mount Langya