



吴树俊

● 当代艺术

国画

Contemporary Art

中国书画出版社



WQ0015869



0000139263



# 默契自然 一艺孤行

李书钧

从当代中国画的发展来看，应该说花鸟画是最难的，也是最重要的。纵观中国画的发展，花鸟画发生最早，而成熟最晚。中华民族作为一个农耕民族，在最早的彩陶上具有绘画性的纹饰，几乎全是花鸟方面题材，这一题材在此后的商周青铜器纹饰、汉代画像石、画像砖、玉器纹样及后世瓷器纹样中不绝如缕，直至成为中华民族绘画最重要的题材。究其原因，是因为中国画一旦独立后，它所需要负载的文化分量非常重要，如果某一画种不到极度成熟，它就不可能胜任这样的文化负载。因此，从花鸟画出现得最早，我们可以看到它跟中华文明的关系密切，从成熟得最晚，我们可以看到它成长的困难。其困难之处在于它要求笔墨完全交融，要求题材、语汇完全交融。一般来说人物画在于传神，山水画在于雄浑，而花鸟画一言以蔽之，直接说花鸟精神。花鸟画既然传达一种精神，花鸟画的语汇也发展得极其丰富。从最古老的涂绘一直到后来的写意，几乎所有的技法都从花鸟画中发展成熟。

中国画中一些重要的观念，都是针对花鸟画而言的，比如“写生”、“写意”，甚至有人把简笔的花鸟画就直呼为“写意画”。自元代写意画成熟后，没有一个画家不涉足花鸟画，而且所有的重要发展是以花鸟画作为典型代表。基于这样的当代认识，我们要重视花鸟画在中国画研究中的地位，我们应该把花鸟画放在一个前所未有的高度来认识和研究。因为认识和研究花鸟画对中国画发展具有非常重要的作用。

树俊就是在这种理念下对中国花鸟画的发展和研究情有独钟，也是每个有真知灼见的画家所选择而终其一生的。

数年来，树俊沿着中国花鸟画所承载的社会文明和进步的使命，艰辛跋涉，不肯丢弃分秒。从他拈笔落墨，写鸟点花起，至今已历30余寒暑。用10余年时间学传统，对“青藤”、“八大”及京津画派、海上画派、岭南画派下过苦功，是个重古厚今敢于超越前人的绘者。

再10年，奠定根基，精研色彩与构成，提高笔墨表现力，注重理论与实践相结合，主观与客观的辩证法，同时“转益多师”，得到雷金池、刘文生、霍春阳、范余曾、秦至臻等名家指导，受益颇深。近10年，纵其所如、笔墨精到、锐意出新、突显个性、步入成熟。

树俊的画是文人画，更是画家的画，他不同于那些只讲“逸笔草草，不求形似”的小情趣表现者所能企及。他重视生活、甘于寂寞、坚持写生，向大自然索取素材、植根乡土。试看他笔下的那些纵横交错的藤蔓，矫健奇纵；那些锋棱兀傲的墨块，坚实似铁而又奇瑰空灵。

本集中的“秋实”（葡萄）、“野秋”（野杜梨）、“大秋”（黄豆）、“山花赋”（野菊花）……等作品，观后会使人产生一种振奋之情、愉悦之感，会呼吸到乡野清新之气、大地和谐之美。说到这里我真想高呼中国的水墨万岁！花鸟画万岁！树俊虽精于花鸟画，但他的山水画和书法造诣也颇不凡，写山水大到丈八尺，小只盈寸，其精到处使人如行山阴道上，深邃奇幻、万壑云霾……。书法喜魏碑、汉隶、经石峪。后多出己意，笔走龙蛇、雄强姿纵。并善读古诗文，也涉猎诗词、散文。画家乎！书家乎！诗、书、画结合相得益彰。

最后我说他还有很长的道路，还会锁定新的目标艰辛地攀爬艺术之峰。他淡泊名利，“默契自然”、“一艺孤行”，今后定会取得更大更多的收获！

2007年2月12日于苍粟轩

## Tacitly Natural and Artistically Willful

■ Li Shujun

In terms of future development for Chinese paintings, flower-and-bird paintings should be admittedly most difficult and most important as well. An overview of the history of Chinese paintings reveals that flower-and-bird paintings were the earliest in existence but latest in maturity. As a farming nation, Chinese people have left their decorative patterns on the earliest colored pottery, with almost all in flower-and-bird themes, which can be seen in the decorative patterns on the following Shang and Zhou bronze-ware, Han portrait stones and bricks, jade decorative patterns and later porcelain patterns and finally became a main theme of Chinese paintings. The reason for this is once Chinese paintings are independently established, they carry very important cultural weight, and no painting is adequate enough for this mission until it has achieved full maturity. The close ties of flower-and-bird paintings with Chinese civilization are therefore evidenced by their earliest appearance; its tardiest maturity well explains the difficulties for its growth. The difficulties lie in the complete blending of brush and ink, profound harmony of theme and skills. Generally, portrait paintings are expectedly lifelike, landscape paintings forceful, while flower-and-bird paintings are in a word supposed to show the spirit of the flowers and birds. Now that flower-and-bird paintings are to convey a kind of spirit, the skills have been fully developed, from the ancient daubing to the later freehand brushwork, and almost all painting skills have been fully developed from flower-and-bird paintings.

Many important concepts in Chinese paintings are all aimed at flower-and-bird paintings, such as “nature painting”, “freehand brushwork”. People even call brief sketching as “freehand brushwork” painting. Since freehand brushwork was fully developed in Yuan Dynasty, no painter has ever touched on flower-and-bird paintings, and all important developments have been achieved on the basis of flower-and-bird paintings. With such an understanding, we should attach ever greater importance to flower-and-bird paintings whilst studying Chinese paintings, since understanding and studying flower-and-bird paintings is of vital importance to the development of Chinese paintings.

It is just with this concept that Shujun is exclusively appealed to the development and study of Chinese flower-and-bird paintings, which should also be the life choice of all painters with real knowledge and deep insights.

For years, Shujun has valued every single minute in his hard trudge for his mission of social civilization and progress entrusted by Chinese flower-and-bird paintings. It is now over 30 years since he first touched on flower-and-bird paintings. He spent more than 10 years learning arduously from conventional styles like Qingteng, Bada, Beijing-Tianjin, Shanghai and Lingnan. He is a painter valuing the past while emphasizing the present, courageous enough to transcend his predecessors.

During the second 10 years, he laid a solid foundation, working hard on color and structure, improving on his skills, stressing on the combination of theory and practice, subjective and objective dialectics, learning and benefiting tremendously from different well-known teachers like Lei Jinchu, Liu Wensheng, Huo Chunyang, Fan Yuzeng, Qin Zhizhen etc. And for the last 10 years, he is growing into maturity free at will with meticulous skills, devoted to originality and uniqueness.

Shujun's paintings are those of painters as well as scholars, unattainable for those casual painters, “pleased only with humble skills and without pursuing likeness in appearance.” He attaches great importance to life, rejoices over loneliness, persists in nature painting, which can be well evidenced by the miraculously crisscrossed powerful vines and tendrils, sharply and arrogantly edged ink chunks, iron-hard but fantastic emptiness.

Included in this album are “Autumn Fruits (Grapes)”, “Wild Autumn (Wild Birchleaf Pear)”, “Harvest Season (Soybean)” and “Mountain Flower Prose-poetry (Wild Chrysanthemum) etc., which offer an inspiring and pleasant feeling, a fresh breath of the open country and a beauty of the harmonious land. And as I speak of emotional stirrings, I do feel like shouting: Long live Chinese traditional paintings! Long live flower-and-bird paintings! While Shujun has a good command of flower-and-bird paintings, he is also well refined in landscape paintings and calligraphy. His paintings of landscape are as large as 1.8 zhang and as small as 1 inch, with meticulous reproductions of rugged mountain paths and topographical turmoil of clouds. His calligraphy firstly reflects much of Wei tablet, Han official script and Jingshiyu, and later presents a lot of originality, serpentine and forceful. He is also good at ancient poems and prose. He is a painter as well as calligrapher! Poems, calligraphy and paintings indeed complement each other brilliantly.

In conclusion, I would say he still has a long way to go. He would decide on his goal and keep on climbing arduously to his artistic peak. He is well above fame and fortune, “tacitly natural” and “artistically willful”. He will surely have made greater achievements in the future.

February 12, 2007, in Green Millet Study



大秋 2002年  
Full Autumn  
Dated 2002

180mm×200mm

蔬食桌简赋诗吟，秋硕春华每遇君。  
笑问风身须保重，无忧体健驻年春。



发佳，作瓜。  
茎实勤种  
叶裂发年  
含果实年  
浸干华年  
雨风满老  
春秋老母

老母年  
種瓜  
時至甲戌  
仲冬松俊  
寫韻廬圖  
何森題記

老母年年种此瓜 1994年  
Mother grows such melon every year  
Dated 1994

138mm×68mm



雪魂幽姿 2005年  
Graceful Carriage in Snow  
Dated 2005

216mm×200mm

格高韵雅此琼枝，借遍虬松写玉姿。  
夜闋元章疏影处，日飘馨源少人知。  
毫间墨洒残冬逝，笔底娇容绽放时。  
丽影移将书案上，香魂醉意梦花诗。



秋实 2004年  
Chestnut  
Dated 2004

180mm×200mm

龙鳞老干岭坡头，乱刺拥堆喜获收。  
最盼一年风雨顺，经春历夏始金秋。



淋漓水墨无穷色，  
正侧刚柔内功。  
一夜悟成浓韵，  
香珠遍洒满园情。

春花秋实 2002年  
Flower in Spring Fruit in Autumn  
Dated 2002

138mm×68mm



秋篱双栖 1995年  
Rest in Autumn  
Dated 1995

100mm×68mm

茶余凡事不知愁，眺望金风四野秋。  
碾谷初闻场上曲，篱边卧赏月清幽。

远远地望着你，那身影就镶嵌在  
夕阳的余晖里，巍然屹立；近近地  
抚摸着，每一块青砖都凝聚在大山  
的记忆里，刻骨铭心。或许你还  
像古代一样固守烽火缭绕的疆场，  
或许你如同慈祥的老人，把游人像  
孩子般背起，或许，或许……



丰碑 2004年  
Monument  
Dated 2004

240mm×120mm



飄飄彩霧春遲雨，  
搖擺風光花羞放。  
潺潺溪水同山落，  
嬌伴月浸溪灘。

花月吟 2000年  
Flowers under the Moon  
Dated 2000

180mm×97mm



赏秋 2004年  
Autumn Admiring  
Dated 2004

152mm×92mm

从甘于渺小，到一追织是，人  
架风光，那的编织画催  
多么洒脱，不图种  
。它们随意的  
。藤网柔美的  
个求的更进的  
求的精神。

武清区图书馆  
藏书章

0000139263



含烟带雨醉春偷，  
花相称俗暗叫屈。  
自古诗经天下冠，  
将离变种墨为瑜。

香远 1997年  
Aroma  
Dated 1997

68mm×46mm



春眠 2005年  
Spring Nap  
Dated 2005

88mm×85mm

香酣醉意五更朦，冬去春初二月容。  
彩羽芳菲抛色笔，寻幽曲径赏苍藤。

寒霜倩影梦中花，  
散玉秋风遍地家。  
仰望天涯飘漫雪，  
夕阳处处映芦霞。



逆风 2005年  
Against the Wind  
Dated 2005

180mm×97mm



岁月无声 2002年  
No Sound  
Dated 2002

220mm×170mm

家乡的北运河畔，是我童年的乐园，到处都曾留下贪玩的足迹。每逢重阳时节，常常到弯堤的石坝里摸鱼，每道石缝里都有一窝儿一窝儿的“小麦穗”或“小石虎”，鱼篓满了，也弄的浑身是泥。然后就爬上野杜梨树，仰观蓝天白云，俯瞰河道弯弯。挑些黑紫色的小果塞进嘴里，酸里有甜，甜中带涩，那一番情景，至今像昨天的事。转眼四十多年过去了，可昔日的欢乐像梦境般时而浮现在眼前。树的枝干苍老了，却依旧虬枝枯劲，依旧果实累累，依旧静静地伫立在心里，忠实地保管着童年的梦幻。



乡情 2000年  
Country Love  
Dated 2000

180mm×200mm

丝条盘绕乱藤弯，写就纵横做墨杆。  
老友相呼秋色赏，声声吟诵好田园。



绘事秋盈 2005年  
Harvest in Autumn  
Dated 2005

140mm×140mm

曾经魔孽不知难，饱历辱屈始志坚。  
根系荒崖孤寂路，秋收苦涩凄甘甜。



雪野 2005年  
Champaign in Snow  
Dated 2005

140mm×140mm

溪泉潺淙，古树枫红，烟云危崖，奇花春映，  
仰观群峰，无处不是诗韵，亦无处不是画境，  
山野孤村，木桥攀藤，苍枝秋实，怪石飞流，  
俯瞰壑岭，随处都是画意，亦随处都是诗情。



秋之韵 1999年  
Autumn Rhyme  
Dated 1999

140mm×140mm

角铃万叠野田收，累累枝头把愁丢。  
抹汗骄阳情不尽，挥镰舞曲喜盈秋。

那充满风雨侵蚀的苍  
痕，犹如母亲善良的脸庞，  
像忍受巨大的辛苦与忧伤，  
去承担生活的重托。又像母  
爱的包容，不管多么艰难的  
处境，总是默默无声。当打  
开那岁月的锦帐，我们看到的，  
是一颗操碎的水晶心。



包容 2004年  
Forgiveness  
Dated 2004

180mm×97mm



野艳 2004年  
Wild Beauty  
Dated 2004

180mm×97mm

傲骨传馨影似梅，  
蜜蜂绕树蕊间窥。  
风吹满树飘香雨，  
花嫩枝疏野贵妃。

半空雪絮满银装，  
旷野青条玉柳香。  
古干含苞春吐翠，  
平铺祥瑞兆丰苍。



藤之颂 2000年  
Songs of Ratan  
Dated 2000

180mm×200mm



春之曲 2004年  
Songs in Spring  
Dated 2004

240mm×138mm

攀爬前景明，  
美语渐听声。  
挥扫光环去，  
归零淡利名。

粒粒花种，飘来随风。四处安家，细雨播种，石缝山崖，危岩壁生，在寂寞中养成自强的天性，在饥渴中造就着顽强的生命，多少次暴雨逞凶，多少次狂风虐行，中秋时节，笑迎金风，艰难地绽放出灿烂而娇媚的花，伸展出优美的茎。



山花赋 2005年  
Mountain Flowers  
Dated 2005

180mm×97mm



一本禅缘万粒生，  
颗颗紫韵饱盈盈。  
吾将获益重持戒，  
善业佛心月月丰。

禅缘 2007年  
Buddhist Lot  
Dated 2007

138mm×68mm



秋塬 2004年  
Autumn Champaign  
Dated 2004

140mm×140mm

秋塬旷野起迷烟，醉舞横斜晃眼前。  
相伴相依黄土地，灯笼挂满乱枝间。



冰霜雪雨戏龙躯，  
铁臂盘屈世亦稀。  
且笑残冬终无奈，  
繁花紫韵淡香宜。

新春曲 2004年  
Spring Sounds  
Dated 2004

152mm×92mm

剑风摇曳骨撼巾魁，  
雪卧霜欺如冷几回。



冷艳幽香 2004年  
Cool Envy, Deep Aroma  
Dated 2004 208mm×70mm



深秋雪情 2003年  
Snow in Deep Autumn  
Dated 2003 250mm×97mm

片片丹枫映涧溪，  
莹莹碎玉蕴生机。



野韵 2005年  
Wild Songs  
Dated 2005

152mm×92mm

仿佛这砖窗时刻窥视着战况，又像长城的眼睛记录着历史的沧桑，余晖从这里消失，朝霞在这里飞扬。



多寿 2004年  
Long Life  
Dated 2004

152mm×92mm

谨以此书

敬献给我的母亲  
敬献给教育我成长的所有老师  
敬献给支持帮助我的所有朋友

## 简介

吴树俊，字雨阳，一九五四年九月出生于天津武清。毕业于中央音乐学院艺术管理（美术）系，本科学历。七十年代启蒙于李书钧先生学习传统中国画；经常得到刘文生先生指教，受益于岭南画风；八十年代入室画家雷金池先生门下，得以系统学习。

创作中得到刘炳森、孙伯翔、钟函、张立辰、霍春阳、贾宝珉、郭书仁、范余曾、秦至臻、谢梦、戚岱新等全国著名书画家教诲。汲取任伯年、吴昌硕、虚谷等海派风格。曾多次游历江南、黄山、泰山、长城、燕山、太行山及百余次赴古渔阳等地采风写生。其作品彰显学古人、学师辈、悟自己、出自己的艺术理念及默契自然，化前贤之法、诗意深静，蕴天人和一之意境。

作品多次入选“香港回归”、“邓小平诞辰一百周年”、“香港、韩国国际交流展”、“群星奖”、天津市“田野艺术节”、河北省“建国五十五周年”等全国及省市级大型画展并多次获金、银、铜及优秀作品奖。作品收入《日本现代美术作品集》、《邓小平诞辰一百周年获奖作品集》、《天津美术作品集》、《现当代河北省美 术家作品集》、《天津当代名家新人作品集》等几十种画集。并在《书画报》、《工人日报》、《新闻出版报》等多种报刊多次发表作品。入编《中国专家人才库》。二百余件作品被日本、新加坡、德国、加拿大、美国等国家和台湾、香港地区的国际友人和收藏家珍藏。

2004年10月在蓟县成功举办《吴树俊——渔阳情中国画作品展》。展览盛况被电台、电视台、报刊等多家媒体专题报道。

吴树俊先生现为河北省美术家协会会员，日本现代美术协会会员，大运河七省市书画院理事，武清区美协副主席。

## Synopsis

Wu Shujun, style-named Yuyang, was born in Wuqing County, Tianjin in September, 1954. He graduated at the Art Administration section of China Music Academy, with Bachelor degree. Mr. Wu started learning traditional Chinese painting from Mr. Li Shujun in 1970's. He received instructions over Lingnan painting style from Mr. Liu Wensheng and then achieved systematic education as a disciple of Mr. Lei Jinchi in 1980's.

In his artistic creation, Mr. Wu also received instructions from Messrs. Liu Bingsen, Sun Boxiang, Zhong Han, Zhang Lichen, Fan Yuzeng, Qin Zhinzen, Xie Meng Qi Daixin etc., while drawing on styles of Shanghai painters like Ren Bonian, Wu Changshuo, Xugu etc. Time and again, he toured the regions south of lower Yangtze River, Huangshan, Taishan, Great Wall, Yanshan and Taihangshan, and for over a hundred times he gathered folk materials, painted and sketched from nature in areas like ancient Yuyang. His ardent learning from ancients and teachers, self enlightenment and transcending are all well manifested in his works, which are tacitly natural, incarnated with predecessors' style, profoundly poetic and rich in artistic harmony of nature and humanity.

Mr. Wu's works have been chosen and won prizes many a time in national, provincial or municipal exhibitions like Hong Kong's Return, 100th Anniversary of Deng Xiaoping's Birth, International Exchange Exhibition of South Korea and Hong Kong, All-Star Award, Pastoral Art Festival of Tianjin, 55th Anniversary of the Founding of the PR China etc. And his paintings have been included in dozens of albums like Modern Art Album of Japan, Album of Awarded Paintings to Mark the 100th Birth Anniversary of Deng Xiaoping, Tianjin Art Album, Album of Contemporary Artists of Hebei Province, Album of Contemporary Artists of Tianjin as well as China Expert and Talent Reservoir etc. about 200 of his paintings are collected and stored by international friends or collectors from different countries or regions like Japan, Singapore, Germany, Canada, USA, Taiwan and Hong Kong.

In October 2004, the "Exhibition of Chinese Traditional Paintings Yu Yang Qing by Wu Shujun" was held in Jixian County, that was reported by radio stations, TV Stations, Newspapers and art magazines.

Mr. Wu Shujun is currently a member of Artists' Association of Hebei Province, Modern Artists' Association of Japan, Director of Academy of Calligraphy and Paintings of Seven Provinces along Great Canal and Vice Chairman of Art Association of Wuqing County.

J222.7  
6042

图书在版编目 (CIP) 数据

吴树俊国画集/吴树俊绘. —北京: 中国画报出版社.  
2007. 11  
(当代艺术/袁增万主编)  
ISBN 978-7-80220-179-8

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 (2007) 第159511号

当代艺术编委会

主 任: 刘新森 刘跃进  
出版策划: 袁增万  
编 委: 雷 平 郝金宝 张新铭  
陈宝江 宋海增 姚 铸  
袁增万 孟昭晏 郭亚非  
设计统筹: 郭亚非 张 芊  
摄 影: 魏 东

书 名: 当代艺术 吴树俊·国画

出 版 人: 田 辉  
主 编: 刘新森 刘跃进  
责任编辑: 李春生  
出版发行: 中国画报出版社  
(中国北京市海淀区车公庄西路33号  
邮编: 100044)  
电 话: 88417359 (总编室兼传真)  
88417482 (发行部)  
88417417 (发行部传真)  
印 刷: 天津金彩美术印刷有限公司  
经 销: 全国新华书店  
开 本: 889mm×1194mm 1/16  
印 张: 28  
版 次: 2007年11月第1版 第1次印刷  
书 号: ISBN 978-7-80220-179-8



ISBN 978-7-80220-179-8

当代艺术丛书 定价: 420.00 (全套10册)