



## 裂变——仇德树画展

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#### **FISSURING**

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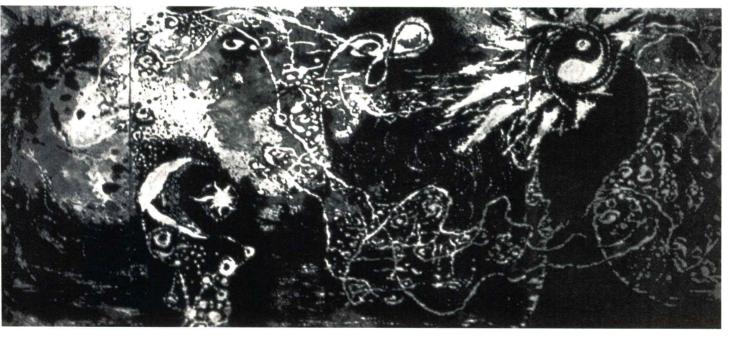
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## "裂变"—— 仇德树

在当代中国绘画界之中, 仇德树无疑是一位在生活和艺术道路上都极其独特的画家。这不仅是指: 他几乎是"无师自通"地洞悉了绘画艺术的奥秘, 并且以卓越的才智和创造力给人们贡献了一个陌生而又全新审美领域——"裂变"; 而且首先是指他作为一个真正的艺术家所具有的独立精神品格, 从他寻求独立的艺术之路起, 屡屡遭受坎坷和磨难, 但他从没有丧失过执著坚韧不拔的勇气, 他从不趋炎附势, 自觉而又孤独地走着"十年磨一剑"的几乎是隐居的道路, 这条道路终于使这位当下中国现代海派画家饮誉海内外。

仇德树的画代表了一种路向,只有坚持不懈地以艺术上的独立品格和独创精神去面对中国艺术和西方艺术两方面的传统挑战,才有可能在对挑战的回应中交上一份美好、完满和辉煌绚丽的答卷。

上海美术馆馆长 方增先

## "FISSURING" —— QIU DESHU

In the contemporary Chinese painting circles, Qiu Deshu is doubtless a painter quite unique as regards the path of life and art he has experienced. This statement does not only show that he has thoroughly mastered the secret of the painting art almost entirely "through one's own effort without teacher" and that, with his outstanding ability and creativity, he has contributed to the humanity a strange and brand-new aesthetic field — "fissuring", but, first of all, it also shows that, since the time when he began to seek an independent path of art with the independent spirit and character of a genuine artist, despite repeated frustrations and tribulations, he has never lost perseverance and dauntless courage and has never curried favour with the powerful, but has consciously and solitarily trodden the path of life like a hermit, indulging in "the ten years' work of sharpening a sword". It is just this path that has finally brought this Chinese modern Shanghai-style painter to enjoy high renown both at home and a-broad.

Qiu Deshu's painting represents a tendency. Only by facing unremittingly the traditional challenges of both the Chinese and Western art with artistically independent character and creative spirit, can a fine, perfect, and brilliant solution paper be handed in as the reply to the challenges.

Fang Zengxian Curator, Shanghai Art Museum

## 仇德树

仇德树是一位造诣颇深的画家。作为"文化大革命"的产物,他退出了那时期高度政治性的官方美术,而创造了一种全新的富于个性表现力的中国美术。他已重新确定了二千年来在纸上用毛笔、水墨绘制传统中国画所沿袭的旧技法,并把它与二十世纪的各项新发明合并了起来。他已做到了使用一种他自己所创造的使古代的美术词汇转变为完全现代情景的语言,以表达他最深的内心感觉。

我最初遇到仇正是在1980年2月,他在上海组织了"草草社"第一次独立(非政府赞助)的美术展览会。他和他的一伙都发誓要探索传统水墨在纸上的技法和西方水彩色的技法,并给以新的解释,使它们成为当代的脉络。由于"草草社"的风景画和半抽象的主题无政治倾向性,要是再早两年的话,便会当作"为艺术而艺术"而遭到批判。

在随后的十二年中, 仇德树的才能在中国和美国得到了滋养。这位美术家的创作以罕见的艺术激情蓬勃茁壮起来。他已经把他的笔触练到了力透纸背的地步。这正象征着他在审视他自己的内心——把七重迷雾揭开。他曾经试图描绘布满荆棘的山脉、骤然陷入的裂隙及顽皮嬉戏的人物, 这些都是栖息在他的头脑中的心理形象。他的艺术才能要求各裂开部分作一次重新组合, 就是用中国所特有的技法来重裱。在多色彩中, "裂变"记录着他的灾难性情景, 传达了他的不断变化的心境: 抒情、狂放、不和谐及男低音的深沉。与此同时, 他继续在他的书法字体中寻求无拘无束的自由, 并在印章中寻求符咒般和装饰性潜力。这位杰出的雕刻师已远远地进展至超出印章的识别符号。

仇德树以熟练掌握的卓越技法来表达他的情感,而他的作品是对当代美术的一种真正有独创性 的贡献。

柯珠恩 纽约

柯珠恩:

美国著名艺术史学家、摄影家 著作有《今日中国》、《新中国画1949—1986》等······

#### QIU DESHU

Qiu Deshu is a profound painter. A child of the Cultural Revolution, he withdrew from the highly political official art of that era to create a new personally expressive Chinese art. He has redefined old techniques inherited from two millennia of Chinese traditional painting with brush and ink on paper and combined that with twentieth century inventions. He has managed to express his deepest interior feelings, using a new language that he, himself, created that transforms the artistic vocabulary of the ancients into a completely modern vision.

I first met Qiu in February 1980 when he organized "Grass Grass", one of the first independent (not government-sponsored) art exhibitions in Shanghai. He and his colleagues were all pledged to explore traditional ink on paper and Western water color techniques and reinterpret them into a contemporary context. The landscapes and semi-abstract subjects of "Grass Grass" were revolutionary because of their apolitical orientation, which just two years earlier would have been reviled, forbidden and punished as "art for art's sake".

Over the succeeding twelve years, Qiu Deshu's talents have been nourished in China and in America, and the artist's creations have bloomed with an intensity that is rare. He has developed his stroke so powerfully that it actually breaks through the paper, which is symbolic of how he looks inside himself——lifting the seventh veil. He has sought to express the spiny mountains, plunging crevasses and playful creatures which are the psychological images inhabiting his mind. Then, his artistry requires a reassembly of the cracked parts, remounted in a distinctively Chinese technique. In many colors, the rifts record his cataclysmic vision, conveying his changing moods; lyric, jazzy, cacophonic and basso profundo. Along with this, he has continued to seek untrammelled freedom in his calligraphic gestures as well as the talismanic and decorative potential of seals. This superb carver has moved far beyond their identifying signs.

Qiu Deshu expresses his passion in a brilliant technique that is masterfully controlled and his oeuvre represents a genuinely original contribution to contemporary art.

Joan Lebold Cohen, New York, 1992

Joan Lebold Cohen:

Distinguished US art historian, photographer, and authoress of "China Today", "New Chinese Painting 1949 - 1986", etc.

## 心色宇宙

当本世纪刚跨入八十年代,上海与杭州十一位画家在上海卢湾区文化馆举办了"八十年代画展"并组织了"草草社",在其序言中这样写道:"草,大自然最有生命力的象征,它既到处生长形成辽阔无际的大草原,又能在贫瘠土壤的沙漠,险滩,危崖上星星点点扎根,是那样广泛,普通,坚韧而年复一年地给世界带来繁荣和希望。草草画社欣赏草的精神和风格,希望像草那样郁绿于祖国的艺术园地上,本社是以艺术上的独立精神,独创风格,独特技巧为基础而自愿组成的绘画艺术研究团体,它想为研究伟大的中国艺术优良传统的继承和发展作些实践,为实现祖国四个现代化作出点滴贡献。"然当时的画展只能一闪而灭,而"草草社"的群体也因当时的春寒而"潜龙勿用"了。

星移斗转,当跨入九十年代以后,在上海水墨画的创新日趋繁荣与成熟,与国内外的交流更广泛与深入,海上新派画家的群体意识与合作感到更重要和必要时,重读十年以前"草草社"的序言,倍感当时的胆识和远瞻。

"草草社"发起及组织者的中坚仇德树,当他的作品在沪上展示时,就像径天长虹,绚丽多彩;像雷鸣电闪,惊魂动魄;像草一样在险滩,危崖上扎根,他已给艺术世界带来繁荣和希望。

要欣赏研究仇德树的裂变艺术,十年前的序言即是艺术家心声与宇宙观的可靠佐证,也正是他 谋略与设计能力的体现,一幅幅作品似乎是一道悲壮慷慨的命运曲,更像天崩地裂的一阵震抖,又像 是画家回首掩面的叹息与唏嘘亦是作者心灵深处伤痕累累的象征,似乎是艺术家五彩血脉循环不息 的律动,仿佛又是画家向天体宇宙,与天外来客相互交流,相互传递讯息的电波。

他的作品是如此的伟丽,如此的壮丽,它来源于画家的心对宇宙的理解,只有尊重自己才有独创精神,只有对别人的宽容与涵量才有绝妙的技巧,只有对宇宙的精辟的理解才有此高风标格。

愿德树的艺术根深叶茂,漫衍发展,与其它的艺术之草连成一片,郁勃于东方大地。

陈家泠

陈家泠: 1937年生,1963年毕业于浙江美术学院中国画系

现为上海大学美术学院中国画教授,中国著名现代水墨画家,

曾是:"草草画社"核心成员

#### MIND COLORATION OF UNIVERSE

When the present century just entered the eighties, 11 Shanghai and Hangzhou painters staged a "Painting Exhibition of the Eighties" at the Luwan District Cultural Palace in Shanghai and formed "Grass Grass Society", the Preface to which declared: "Grass symbolizes what is most full of vitality in nature. It can grow everywhere to form vast and boundless prairie, and can also take root sparsely in poor soil of desert, vicious beach, and overhanging precipice. It is so widespread, common, and tenacious; and, year after year, it brings prosperity and hopes to the world. The Grass Grass Painting Society appreciates the spirit and style of grass and expects to flourish as green as grass in the art field of our homeland. This Society is a painting art study group organized spontaneously on the basis of artistically independent spirit, creative style, and unique technique. It intends to study through practices the problem of carrying forward and developing the fine tradition of the great Chinese art so as to contribute a little bit towards the realization of four modernizations for our mother country." However, at that time, the Exhibition could only glow for an instant, and, due to the spring chilliness then prevailing, the group of "Grass Grass Society" was also "powerless like a hidden dragon".

With the present century entering the nineties, the innovation of Shanghai ink-wash paintings has become more and more prosperous and mature, the exchanges between similar paintings both at home and abroad have become more widespread and deeper, and it has become more important and necessary for the modernistic Shanghai painters to have associative consciousness and to work in cooperation. Right at this moment, reread of the Preface to the "Grass Grass Society" of ten years ago reveals all the more the courage, sagacity, and foresight at that time.

When the painting works of Qiu Deshu, the backbone initiator and organizer of the "Grass Grass Society", were first displayed in Shanghai, they looked bright and colorful like the rainbow over the sky, appeared soul-stirring like thunder and lightning, and immediately took root on vicious beach and overhanging precipice like grass. In this way, he has brought prosperity and hopes to the art world.

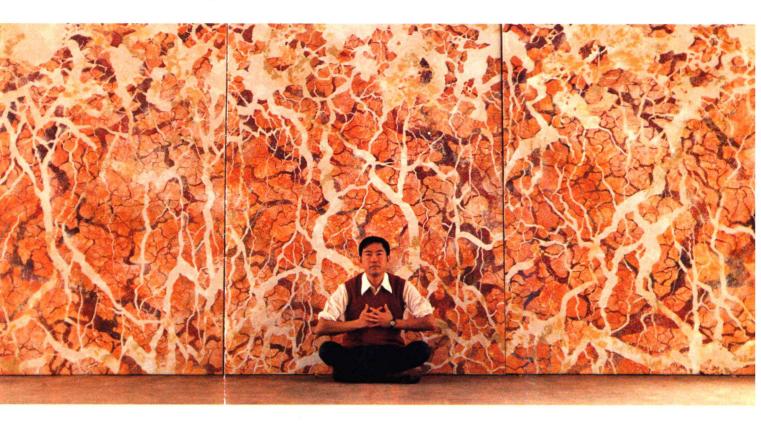
To appreciate and study Qiu Deshu's "fissuring" art, the Preface of ten years ago forms a reliable evidence of the artist's thinking and world outlook as well as the embodiment of his astuteness, resourcefulness, and design capability. Each work seems to be a solemn, stirring, and vehement song of destiny, but looks more like a violent shock that has collapsed heaven and cracked earth. Each work represents the sighing and sobbing of the painter when he turns backward to hide his face, and symbolizes numerous scars and cracks in the depth of his soul. All these works originate from the comprehentsion of the universe in the painter's mind.

We hope that Qiu Deshu's art, having deep roots and exuberant leaves, will be always green and luxuriant on the Oriental land.

Chen Jialing

Chen Jialing: Well-known Chinese modern ink-wash painter, original member and initiator of the Grass Grass Society.

# Cliu De she



## 宇宙中的裂变

为仇德树

一位上海画家局促不安地 在画廊常客的嘈杂谈话声中引起了 一个美国诗人的注意,把他月亮般的脸 转向挂着他的作品的墙,问道: "我看到宇宙中的裂变。你看到?" 啊是的我看到,我看到,他曾经把一层层 中国宣纸浸透在那样明亮的油墨中, 有如一条涌出鲜血的被切开的动脉, 或如一只小蓝鹭的被闪电包上银色的翅膀, 或如一朵着了火似的活生生的菊花。 远在我们的视线之外,他曾经安插了一双眼睛, 是一个具有敏锐观察力的看守人的眼睛, 通过它们,宇宙回过头来凝视着我们。

> 彼得・戴维森 1986年

## FISSURING IN THE UNIVERSE FOR QIU DESHU

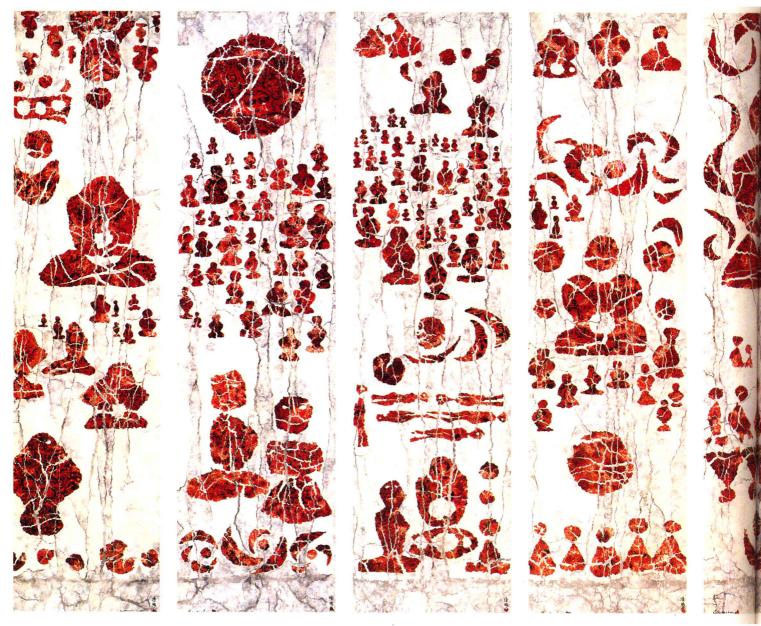
A Shanghai painter, ill at ease among
The babble of gallery goers, caught the eye
Of an American poet, swivelled his moonlike face
Toward the wall covered with his works, and asked,
"I see fissuring in universe. You see?"
O yes I see. I see. He had soaked layers
Of Chinese rice paper in inks as bright
As a severed artery that gushes blood
Or the wing of a little blue heron silvered with lightning
Or a live chrysanthemum that's caught on fire.
Beyond our sightlines he had planted eyes
That a watcher sees who has the eyes to see.
Through them the universe peers back at us.

Peter Davison 1986

Peter Davison:

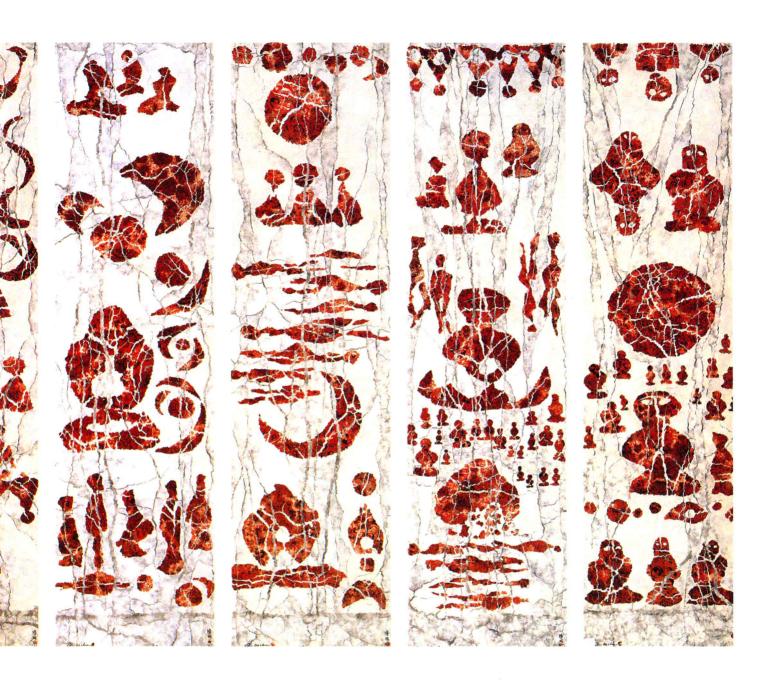
Noted Eastern American poet.

美国东部著名诗人



裂变一本原一伟力一壮美 51×196cm×9

FISSURING - GENESIS - GREAT POWER - STIRRING BEAUTY





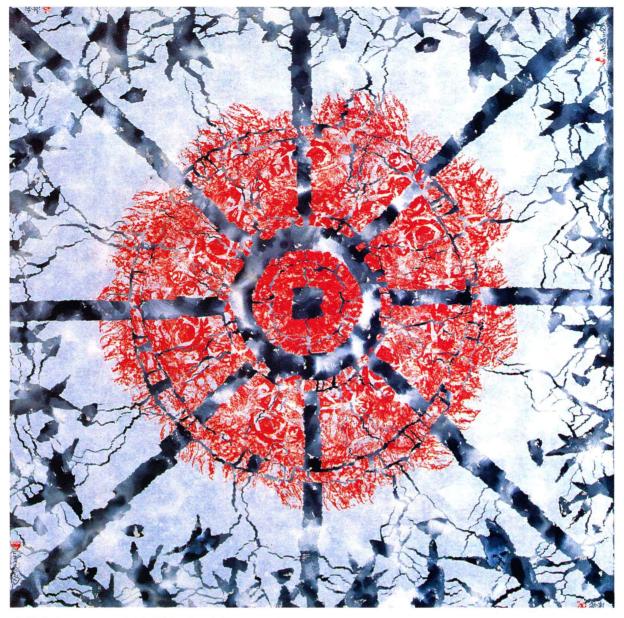
生命之灵 No.7 42×62cm 宣纸 印 水墨



生命之灵 No.8 42×62cm

宣纸 印 水墨

SPIRIT OF LIFE paper seals ink



太极之印 1990 宣纸 画布 印 水墨 112×110cm 1990

Seal Of Cosmologic Schemes paper canvas seals ink





印章颂 1990 31×28cm 宣纸 印 水墨

Eulogy on Seals paper seals ink





书印和合 天人同灵系列 No.9 宣纸 印 水墨 56×83cm

The same Series paper seals ink





生命之灵(册页局部) 1988 宣纸 印 水墨 32×90cm×2

Spirit of Life (Details of Album) paper seals ink





生命之灵(册页局部) 宣纸 印 水墨 42×62cm

Spirit of Life (Details of Album) paper seals ink

