国泰书 GUOTAI'S PAINTING
AND CALLIGRAPHY COLLECTION 画集

合肥工业大学出版社





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作者: 潘国泰简介

1948年6月生上海人 现任合肥工业大学館気与艺术学院院长、 教授、建筑学、集木学硕导 安徽工业设计学理事长 中国艺术教育促进会理事 中华人民共和国国家一级注册建筑师 中国建筑学会理事 全国高校建筑学专业指导委员会委员 安徽绿学会副会长 中国高校中都会理事、研究员

Born in June 1948, Mr. Pan Guotai is now the Director of the School of Architecture and Arts in Hefei University of Technology, Professor, and Supervisor for Master's degree of Architecture and Art. The Chairman of the Board of Anhui Industrial Design Society, the Member of the Board of the Art Education Promotion Association of China, the National First-degree Registered Architect of the People's Republic of China, the Member of the Board of Architecture Association of China, the Directive Committee Member of Architecture Major of the Chinese National Institutions of Higher Learning, the Vice-Director of Anhui Green Culture and Aesthetics Institute, the Member of the Board and the Researchist of the Painting and Calligraphy Research Institute of the Chinese Institutions of Higher Leaning.

GUOTAI'S PAINTING AND CALLIGRAPHY COLLECTION

此为试读,需要完整

郭图

曾经看过潘国泰教授展出的书画原作,如今读了他即 将出版的书画集样本。我没想到, 国画可以这样来画, 汉 字可以这样来写。我账异不己,我不得不惊诧于他的别有 匠心,他的匪夷所思。

上世纪九十年代,在我与人共同主编一部《安徽文化史》时,曾请国泰教授和朱本秦教授一道负责安徽建筑史部分的撰写。那时,我觉得国泰完全是一个规行矩步、彬有礼的谁谜君子,想不列他作画写字说会如此奔放,如此李家迈、如此混漫,甚至看京颜狂。一个人在生理心上,本有兴奋与却制即种因素在安互发挥作用。在国泰那里,也许却到因素带来的昂扬。他则用在了作画写字这些艺术创作方面。就因此,他的做学问、搞设计和课堂教学,而误态的因素带来的昂扬。他则用在了作画写字这些艺术创作方面。就因此,他的做学问、搞设,而艺术创作则先分显示了他原本潜在的那种奔放不羁的个性。

他的画,包括他的字。似乎只是在表现主体对于客体的一种印象、一种感觉,和客体对主体唤醒的一种情思、 一种意绪。

他表现的客体在似与不似之间,他表现客体的手段在 有色无法之间。你不能说他表现的客体缺乏形似或神 似,而只能说她对学客体的更已起越了形似或神似。他 似乎真的是在"参赞天地之化育",甚至是天地在胸,选 化在手,"吾自用吾法",代替造物主创建一个丰富多彩 的世界。

他的构图,似在信手布陈;他的笔墨,显然在纵情挥 酒;他的施彩,一如任意点染涂抹;而他的信手、纵情、 任意,却触处即成动人之作。

他画的是国画,可是他的国画似乎不但不像传统的国 画,也和当代的许多国画家们的国画拉开了距离。他的一 中国书画史上有顾痴、张硕.... 一个进行艺术创 作时如打醉拳的人,的确是似痴似颠的。我想,国泰在 突高深想地奋笔挥酒时,一定有一股人们平常所看不到 的疯劲。

一个艺术家在率真地横七竪八地打情写意时,他是不 复考虑粗细工拙的。因此,在冷静地鉴赏的人看來,作 品的水平、质量可能不会繁系到一如同租据战批制作的 产品。但正因为它是一种真情实感的流露,是一种"替 好行道",是一种天造地设,因此,即使有些许瑕疵, 也取不掩溢。

国海说。他一直赞赏我所倡导的以追求人与自然、人 与人、人的身心三大动态和谐与美化客观主观两个世界 为基本观点的绿色文化、绿色美学。他力求在艺术创作 中也表现一种天、她、人的和谐。我想,他是做到了, 起码是看往大利的"操剑",

我曾说过: "和谐为美,而美缘于绿。绿是生机,是 活力,是生生不息的生命,是一种共存共荣的宽容,是 一种互动互助的善,是一种互渗互补的资,是一种协调 共进的和平,是一种替大同庆的欢乐。"

国泰教授的作品,盈纸活力,一派生机,五彩交揉,刚柔互补,多样统一。具有充分的和平景象与欢乐氛 国,这不就在很大程度上表现了一种普天同庆的和谐

国泰的作品会小之知音的!

2006、12、24于合肥琥珀山庄红尘绿屋

Brimming Over With Vigor
And All-Pervading Excellent Vitality
— On reading "GUOTAI" S PAINTING AND CALLIGRAPHY
COLLECTION"
GIO YIN

I have ever taken a look at the original painting and calligraphy exhibited by Professor Pan Gnotai. But today, it is to my amazement that the raditional Chinese painting can be drawn this way and so do the Chinese character after I read his painting and calligraphy collection sample book which will be published very soon. I am gready surprised at his consumnate carformassably and his funtastic imagination!

I once invited Professor Guotai and Professor Zhu Yongchun to perform the writing of "Anhui Architectural History Part" when I co-edited the bosk "Anhui Catural History Part" when I co-edited the bosk "Anhui Catural History Part" with 100 and 100

His painting, including his calligraphy, seems only to manifest one kind of impression and feeling from subject to object, and one kind of emotion and sentiment aroused by the substance from object to subject as well,

The object he expresses is between similarity and dissimilarity, and the means he uses to show the object is between standards and non-standards. You can not say that the object he display lacks the likeness in appearance or spirit because the fact is that what he mainfests has already transcended them. It seems to us that he has already conveyed the idea. "Praising the Reproduction and Cultivation by the Heaven and Earth". On the one hand, he is keeping the works of God in his mind, on the other hand, committing the creation with his hand, "I Take My Own Way", he has created a rich and coloridal world instead of the Creator?

His composition of painting, his writing of words and his use of color seem to be accomplished with a stroke of the brush. But his spontaneousness, his drawing to his heart's content and his arbitrariness have made his works turn into masterpieces!

Certainly, his paintings are traditional Chinese ones, yet they are not only unlike them but also keep some distance from the ones drawn by many contemporary Chinese painters. Possibly a lot of people might think that some of his paintings, from some strict and rigorous sense, can not be listed in the category of the traditional Chinese paintings because there are water color paintings, gouethe paintings and oil paintings among his works. However, what he does really belongs to the traditional Chinese paintings. The marvelous point is that what they are unlike something is really something!

There were once some figures who were obsessed and mad with their drawing in Chinese painting and calligraphy bistory. One who is conducting his artistic creation is just like a crunken boxer, he is surely both obsessed and mad. Therefore, I think, when Guotai is excited about wielding his brush furiously, there must be some insane sentiments in him, which are concealed from common people.' Sine of vision.

When an artist indisorders to express his emotion forthrightly and sincerely, his painting is characterized by vivid expression and hold outline and he is surely not to take crudeness and fineness into consideration down to the smallest detail. Nevertheless, the level and quality of his paintings, from some calm appreciators 'viewpoint, may not be so uniform as the ones in batches made by machines. But it is because of a revelation of his true feelings and sentiments that his paintings possess some kind of "Right Wrongs In Accordance With Heaven's Decree". Even if there are some flaws in his pictures, it is "One flaw cannot mar the jade—Small defects cannot obscure great virtues".

Guotai says that he has always been appreciating the viewpoints advocated by mre. In pursuit of three ideas of dynamic harmony. They are: Harmony between human and nature, harmony between human and harmony between human body and mind; as well as the ideas of green culture and aesthetics which are built on the basis of beautifying the two realms of both object and subject. He strives to show the harmonious state among heaven, earth and human in his artistic creation. It seems to me that he has attained his goal; at least he has accomplished his purpose to a great extent.

I have ever said, "Harmony is beauty and beauty lies in greenness while greenness represents vigor and visited offic. It is a tolerance towards coeststence and co-prosperty and it is goodness towards mutuality and mutual sid. It is an affection towards mutual penetration and complement, it is the peace to coordinate common advancement and it is the jovonness that the whole world joins in the jubilation.

Hence, Professor Guorai * works are brimmed over with vigor and all-pervading excellent vitality, which mighing toughness and gentleness. They are various and unified to demonstrate, this peaceful apanorama in a happy and gay atmosphere. San't it the harmony that the whole world joins in the jubilation manifected to a great extent?

Guotai's pieces of works are no lack of understanding and bosom friends!

- III & Mountain-and-Water Painting (001)

黄山群峰迎宾图	002	180X400 cm
雪夜佛光	004	80X106 cm
海中一叶	005	80X80 cm
唐人诗意	006	80X160 cm
春润皖山	008	80X160 cm
秋色晓光	009	80X53 cm
秋山无限	010	80X106 cm
黄山新雨后	011	80X53 cm
源头活水	012	80X80 cm
春风及第	013	80X80 cm
东方欲晓	014	80X160 cm
映山红遍大别山	016	80X160 cm
黄山松	017	80X53 Cm
春韵	018	80X106 cm
梦徽州	020	80X80 cm
高峡平湖	021	80X80 cm
大江东去	022	80X80 Cm
天柱风雨	023	80X160 cm
新安晚照	024	80X80 Cm
山乡秋色	025	80X80 cm
云停山行	026	80X160 cm
霜叶红似火	027	80X160 cm
白桦林的回忆	028	80X80 cm
峡江之恋	029	80X80 CM
苍山如海	030	80X160 cm
九华观音石	032	160X160cm
风雨相伴又一春、	033	80X80 cm
雁南飞	034	80X80 cm
夕阳印象	035	80X80 cm
悟境	036	80X160 cm
巴山夜雨	038	80X160 cm
疾风知劲草	039	80X160 cm
心绪如烟	040	80X53 cm
雪亭古松	041	80X106 cm
云程有门	042	80X80 cm

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荷鱼图	044	80X160 cm
接天莲叶	046	80X160 cm
清华富贵	047	80X160 cm
剥尽复至	048	80X160 CH
和谐	049	80X160 cm
喜雨	050	80X160 cm
墨梅	051	80X160cm
心花	052	80X160cm
江岸老柳	054	80X160cm
老梅本色	056	80X160cm
山泉新雨后	057	80X120cm
阳光下的玫瑰	058	80X80 cm
独占一枝春	059	80X80 cm
铁骨丹心	060	80X80 cm
风花	061	80X80 Cm
相忘江湖	062	80X80 cm
积微	063	80X80 cm
仁者乐水	064	80X80 cm
淡如黄花何妨瘦	065	80X80 Cm
小草花	066	80X53 cm
铁石相依	067	80X160cm
齐云山上野菊花	068	80X80 cm
花雨	069	80X80 Cm
鱼乐图	070	80X80 Cm
安危相易 福祸相生	071	80X80 cm
冰雪馨香	072	80X160cm
清气	074	80X160cm
老梅新花	075	80X160cm
鱼乐	076	80X53 CH
淋鱼图	078	80X80 cm
鱼乐图	079	80X80 cm
野山老梅	080	80X160cm
鸡冠花	081	80X53 Cm
荷塘月色	082	80X80 Cm
疾风劲鸟	083	80X80 cm

084

80X80 cm

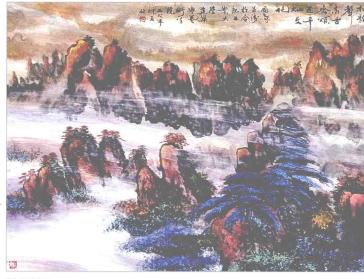
赵朴初诗意

CONTENT

			人物	Figure Painting (0)
活佛	086	80X80 cm		
啊! 壮美河山	087	80X120 cm		
逝者如斯夫,不舍昼夜	088	80X80 cm		
夏	089	80X80 cm		
不老松	090	80X80 cm		
听松	091	80X80 cm		
庄周梦蝶	092	80X80 Cm		
钟鬼辩	093	80X80 cm		
到此方知官是梦	094	160X160cm		
孔子知说	095	80X80 cm		
黄土放歌	096	80X80 cm		
借月观山	097	80X80 cm		
夕阳红	098	80X80 cm	甘心	The Rest (099)
			34 6	The Rest (1997)
天香妙曲	100	80X160 cm		
散木千年	101	80X160 cm		
蓝色的梦	102	80X80 cm		
春潮急	103	80X80 cm		
梦飞花	104	80X80 cm		
地崩山摧	105	80X80 cm		
有无相生	106	80X80 cm		
天地之根	107	80X80 cm		
天地元黄,宇宙洪荒	108	80X80 cm		
城市之光	109	80X80 cm		
夜朦胧	110	80X160 cm	13 注	Calligraphy (111)
万水千山	110	80X160 cm	17 124	Camgraphy (111)
佛偈	112	80X160 Cm		
The state of the s	113	80X80 CH		
绿满世界	114	80X160 Cm		
贈日本友人宗本顺三	115	80X80 Cm		
有无相生 无为	116	80X80 cm		
170.0	117	80X80 CM		
字能化古	118			
道德经八章	119	80X80 cm		
塞翁失马	120	80X80 Cm		
厚德载物	121	80X80 cm		
书画同源联 题合肥工业大学斛兵塘联	122 123	80X80 cm		
		80X80 cm		
題合肥环城公园古堞斜阳景古风一首 枯藤老树	124 125	80X80 cm		
上善若水	126	80X80 cm		
T	120	80X160 cm		

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黄山群峰迎宾图

轩辕御风巡中华, 群峰迎驾凌紫霞。 万壑松歌声高古, 齐颂五干灿文化。



2006年作

180X400cm



雪夜佛光 2005年作 80X106cm



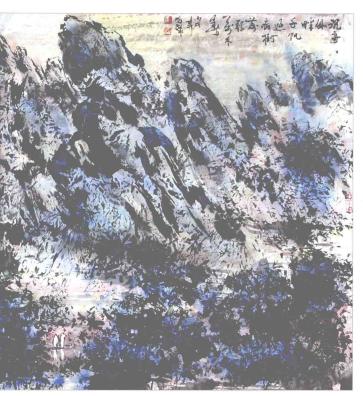
海中一叶 2006年作 80X80cm

海中一叶任沉浮, 风吹浪打不停留。 人生如舟经波涛, 心平船稳弄潮手。



唐人诗意

沉舟侧畔干机过, 病树前头万木春。 ——(唐)刘禹锡 诗意



2006年作

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