



# 丁 剑 虹 山 水 画 集

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## 艺术简介

### 丁剑虹

字大勋，号楚樵，1938年出生，湖南湘潭人。

广州美院国画系结业。副研究馆员，擅长国画山水。现为齐白石纪念馆特聘画家。

作品多次入选全国性展览，1987年在湘潭市举办个人画展，2000年在台北举办画展。海南三亚凤凰国际机场建成邀请其为机场作大幅山水画《山光物态尽朝晖》。中国美术家协会为其出版画集《丁剑虹国画作品优选》，并收入《跨世纪·中国美术家艺术成就优选画库》。其简历收入《中国现代美术家人名大辞典》、《中国当代美术家人名录》、《湖南社会科学年鉴》、《湖南百年志》、《湘潭年鉴》。

### Brief Introduction of the Artist

#### Ding Jianhong

Styled himself Da Xun, alternative name Chu Qiao, was born in Xiangtan, Hunan Province in 1938. He finished his courses of study in the Department of Traditional Chinese Painting of Guangzhou Fine Arts Academy. He is a vice researcher and good at traditional Chinese landscape painting.

His works have been selected to be exhibited at the national exhibitions many times and his personal art exhibition was once held in Xiangtan in 1987 and in Taipei in 2000. He was invited to paint the great landscape painting of *Mountains and Objects Glowing in the Morning Sunlight* for Fenghuang National Airport in Sanya of Hainan Province. Chinese Artists Association has published the collection of *The Preferences of Ding Jianhong's Works*, which was taken into the *Selected Storage of the Cross-Century Chinese Artists' Achievements*. His resume has been embodied in the *Dictionary of Chinese Famous Modern Artists*, *Chinese Contemporary Artists' Collection*, *Hunan Social Science Yearbook*, *Hunan Anniversary Collection*, and *Xiangtan Yearbook*. Now he is a specially invited painter in Qi Baishi's Memorial Hall.



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## 笔能夺境 境能夺人

——品味丁剑虹先生的山水画

文/陈慰民

对于山水画这一古老的民族传统绘画，中国人民有着深厚的人文情结。“仁者乐山”、“智者乐水”，山水画自古以来成为君子“仁”、“智”之乐之媒介；“山水”即“江山”在中国人眼中乃“祖国”的象征，品味山水画不仅表达了人们对自然山川的依恋，更寄托着热爱江山社稷的崇高情感；画出“可行，可望，可游，可居”的山水画境界，更是中国人追求“天人合一”、“物我两忘”，人与自然和谐交融的理想。品味丁剑虹先生的山水画，都蕴含着这些审美的内涵。

最初见到他的山水画，是在20世纪80年代后期，当时的浏阳书画界活跃着一批著有才华的中青年书画家，如胡宜忠、李亚辉、汤远志、周石山、王绍华、陈观生、徐伟、李文峰等，他们都是丁先生在中国书画函授大学湘潭分校或湘潭教育学院任教时的学生，在他们的家中都珍藏着丁剑虹先生的山水画作品，品味这些作品时，不仅领略了其传统湖湘、人文情感、生存环境、人格魅力等内涵，更为其运用纯熟的笔墨、皴擦、点染等水墨山水特殊的艺术语言所创造的冥寂幽深、清雅明丽、气势恢弘的境界所打动。不久还是在这座充满神秘和传奇色彩的山水城市——浏阳李亚辉的家中见到了丁剑虹先生，给人的印象：衣着朴实大方，精干挺拔，温和沉静，敛抑蕴藉，不事张扬，文质彬彬。看得出来他是一位严肃认真、追求完美、激情内敛的艺术家。见其人如见其画，真是画如其人。

中国山水画，之所以能闯入人们的眼球、心扉，完全靠笔墨情景交融而创造的艺术形象取胜。清代布颜图《画学心法问答》云：“山水不出笔、墨、情、景，情景者境界也。”古云：“‘境能夺人’，又云‘笔能夺境’，终不如笔墨兼夺为上，盖笔既精工墨既焕彩，而境界无情，何以畅观者之怀。境界入情而笔墨庸弱，何以供高雅之赏鉴？吾故谓笔墨情景缺一不可，何分先后？”80年代后期初看其作品，尚未摆脱岭南画派的风格、图式、语言。今观其近作，大有刮目相看之喜悦，始具丁家山水之魅力，已有笔墨、情景兼夺之势，开始形成自己的风格面貌。

近二十年，他的足迹遍及祖国大江南北，但始终以潇湘山水为主要表现对象。将自己对乡土的依恋之情，融于湖湘山水实景之中，近作中有许多是描绘湘西武陵源、张家界、天子山、桃花源、湘南衡山、湘东大围山等地山水。烟岚变幻的山川，飞泻喷射的瀑布，湍急奔驰的溪石流泉，峭岩洞穴千奇百怪，郁郁葱葱，氤氲雾霭，隐显相宜，天地灵气，闪动的光影，天采叠发，作者将山水的自然性与心灵生命的流动进行交融并以解构后的传统语言，演化成富有生命的艺术形象。

他笃信真境的力量，坚持写实，坚持传统，认为只有以生活中的山水景象为源泉并融入真情实感，才能创造出真实夺人的艺术，只有天地真境才是取之不尽、用之不竭的宝库。意境的表现，往往在于虚实处理，正如清代笪重光在其《画筌》中云：“空本难图，实景清而空景现；神无可绘，真境逼而神境生。”又云：“虚实相生，无画处皆成妙境。”丁剑虹的作品很重视画面的置陈布势，经营位置，如虚实、动静、浓淡、明晦等各种因素，根据真切感受和表现欲望，进行了巧妙的处理，自然会呈现鲜明的时代特色。

丁剑虹的作品在艺术表现手法上，非常注重线条的运用。线条在传统中国山水画中，既有状物和描绘形体的功能，又是抒情达意、抒发心境的媒介。他的笔墨用线总是为意境、真境、神境服务的，为此，他将北派山水画的“精细刚脆”所造成的雄浑气势与南方山水画的“柔淡清润”所表现的情意缠绵进行了有机的结合，形成了自己的个性风格。

已近古稀之年的丁剑虹，从小受家庭和学校美术文化的熏陶，自幼热爱绘画，后来又受到岭南名師黎雄才、陈金章、杨之光、曾晓浒、林丰俗等先生的教诲，具有扎实的美术根基。他号楚樵，我想他早以立下毕路蓝缕的苦志，静守湘楚一方山川，行苦旅，笔墨耕耘，甘于斗室，若能坚持旷达，洒脱，神游放纵，其艺术必将闪烁出新的光环。

注：陈慰民：中国美术家协会会员、湖南美协美术理论委员会顾问、湖南省收藏协会副会长、湖南省收藏协会书画委员会主任、湖南师大美术学院教授。



# Painting Expressing Scenery, Scenery Attracting People

## Appreciating Mr. Ding Jianhong's Landscape Paintings

Chen Weiming

Chinese have a special deep feeling to traditional Chinese painting: landscape painting. "Some love mountains." "Other love waters." Landscape painting has been the way to express people's feelings since ancient times and it is the symbol of "motherland". Appreciating landscape does not only show people's love to nature, but also place their noble love to the motherland. To paint a picture that can attract people to go, watch, travel and live, that is the highest realm of landscape painting, which is the ideal for Chinese to unite the sky and human as one, forget the material and oneself and harmonize human and nature. When appreciating Ding Jianhong's works, all these aesthetic standards can be sensed.

The first time I saw his landscape paintings was at the end of 1980's. At that time, there were a lot of gifted young and middle-aged painters in Liuyang painting and calligraphy world, such as Hu Yizhong, Li Yahui, Tang Yuanzhi, Zhou Shishan, Wang Shaohua, Chen Guansheng, Xu Wei and Li Wenfeng, etc., who were once Mr. Ding Jianhong's students when he taught in Xiangtan Branch University of Chinese Painting and Calligraphy Correspondence and Xiangtan Educational College. Ding Jianhong's paintings were collected at their home and when appreciating those works, one can not only realize the traditional skills, humanistic feeling, living surroundings, and personal charm, but also be moved by his skillful use of brush and ink, brush strokes and adding details as a special artistic language to create quietness, elegance, brightness, greatness. Not long ago, still in this mysterious and legendary landscape city Liuyang, I saw Mr. Ding Jianhong at Li Yahui's home. He gave me the impression of simplicity and tastefulness in clothes, quickness and straightness, kindness and quietness, implicitness and refinedness, not being keen on publicity, and elegance in manner. From his appearance, I can see he is a serious, earnest and implicit artist seeking perfection. See himself, and see his paintings. His paintings are like himself.

The reason why traditional Chinese painting can catch people's eyesight and soul relies on the integrated use of brush and ink to create artistic images. Yuan diagram "Questions and Answer in Learning Painting" in Qing Dynasty says, "The highest realm of landscape is brush, ink, feeling and scenery." The ancient said, "Scenery can attract people" and also "Brush can express scenery." The highest realm is the integrated use of brush and scenery. Brush can create colorful, vivid world with fine ink painting. But scenery has no feeling. Then how can it express human feeling? How can mediocre brush and ink blend feeling into scenery for elegant appreciation? So brush, ink and scenery are equally important. How to distinguish which is the first? Mr. Ding Jianhong's works didn't get rid of the style of Southern Painting School in the late 80's of last century. But today, his latest works have been regarded with special esteem. That's because he has begun to take his own shape in his landscape paintings by blending his skills and scenery into feelings.

In recent 20 years, he has traveled all over the country, but he has taken the mountains and waters in Hunan as his target and has integrated his love to his native land into the real scenery. A lot of his recent works have described Wu Lin Yuan, Zhang Jia Jie, Tian Zhi Mountain, Tao Hua Yuan in the west part of Hunan, Hen Mountain in the south of Hunan, Da Wei Mountain in the east of Hunan. From the changing mountains, splashing waterfalls, rushing wells, fantastic caves, twinkling shadows, luxuriant and foggy mountains, Mr. Ding Jianhong has mingled the nature of landscape with the flowing life by after-structured traditional language to create living artistic images.

He sincerely believes in the strength of drawing from nature, from reality and tradition. He thinks only by taking outdoor painting as a source, can real and attractive artistic scenery be created. The authentic scenery is the treasure house and inexhaustible. The expression of scenery is always decided by falseness and truth. Just like Da Chongguan in Qing Dynasty said in his "Hua Quan": "Emptiness is hard to get. When authentic scenery is clear, emptiness appears. Spirit can't be painted, but spiritual scenery will appear if real scenery is painted true to life." He also said, "The blank place will be wonderful scenery if both falseness and truth exist." Ding Jianhong pays great attention to the arrangement of his works. As he skillfully deals with falseness and truth, action and quietness, lightness and shade, according to his authentic feelings and desire, his works demonstrate the distinguishing features of the era naturally.

Ding Jianhong pays great attention to the use of lines in the artistic technique of expression. In traditional Chinese painting, lines have the function to describe and shape objects, but also is a media to express feeling and meaning. His lines serve for scenery, authentic surroundings, and spiritual nature. So, he has formed his own style by integrating the power and grandeur shown by fineness and strength of the Northern Painting School with the tender affection shown by gentleness and freshness of the Southern Painting School.

Ding Jianhong is almost at the age of seventy. He was nurtured at very young age by artistic culture both at home and in school. He loved painting when he was young. Later, he was taught by the famous teachers in the south China, such as Li Xiongchai, Chen Jinzhang, Yang Zhiguang, Zeng Xiaoxu and Lin Fengshu and got solid artistic foundation. From his alternative name Chu Qiao, I think he has made up his mind to choose the hard life, live in the mountain area in Hunan, travel by himself, and paint lonely in the hut. If he can insist his broad mind, free and indulgent life, his artistic road will have a bright future.

## 三湘多逸士 湘潭一剑虹

——记著名国画大师丁剑虹

文/王承有 唐瑜

丁剑虹，字大勋，号楚樵，1938年8月生，湖南湘潭人，在艺术之路上已经走过了半个多世纪。

丁剑虹是幸运的。他从小喜欢绘画，1959年参加工作就担任美术教员，后来一直在文化系统工作了33年。他在艺术的道路上有众多的良师益友。他曾是欧阳诚的学生，从而成为潘天寿大师的再传弟子。1978年又师从以真情、真境、真笔墨和诗、书、画、印，山水、花鸟、人物全才享誉的曾晓浒教授，1984年再师从黎雄才、陈金章、林丰俗诸先生，使他有幸博采众长的机会，再加之教师工作，每天和年轻人生活在一起，充满激情和美好的憧憬，使他有了一把严谨的学术作风和激荡的青春气息结合在一起的可能，这些经历都在他的艺术风格上打下了深深的烙印。

丁剑虹在教育和艺术上都是得到社会认可的。1986年中国书画函授大学聘请他担任湘潭分校教授，1992年湘潭教育学院聘请他担任美术教授，肯定了他的艺术教育。自1987年举办个人画展，2000年在台北办画展，中国美术家协会为其出版《丁剑虹国画作品优选》并收入《跨世纪·中国美术家艺术成就优选画库》，他的名字已被收入《中国现代美术家人名大辞典》、《中国当代美术家名录》、《湖南社会科学年鉴》，再从他应邀为海南三亚凤凰国际机场作大幅山水画《山光物态尽朝晖》，为湘潭市与日本彦根市结成友好城市作山水画《南湖》，以及他的作品多次入选省市和国家级展览等艺术实践成果看，他的艺术风格和成就早已为画坛内外所承认。

丁剑虹是在“师传统”和“师造化”两个方面一直都不敢放松的。从“师传统”来说，他对元代王蒙，明代沈周，清代龚贤、弘仁、石涛、石谿和现代的潘天寿、黎雄才、曾晓浒、林丰俗多有偏爱。他“喜欢北派那种‘精细刚脆’所表现的磅礴气势与南派那种‘柔淡清润’所表现的情意缠绵，并努力在自己的作品中将二者揉合成一体”。从“师造化”来说，他每年外出写生，感悟自然，体验生活，抒发情怀，足迹遍及大江南北，特别对湘、桂、黔边境一带少数民族聚居的地方，更有一种情结，数十次不厌其烦地体察，每一次都有新的感受。

“外师造化，中得心源”，写生是技法，是“外功”，心灵契合于自然是“内功”。把技法、规矩“内化”到“从心所欲”，把心灵感悟“外化”到“不事雕琢”，内外合一，浑然一体才是风格始成、大器之初。现代大多数的画师，从技法上看都有一定的水平，所缺者只是心灵与自然难以契合。丁剑虹是老实人，笔墨扎实源于做人的严谨，生动和谐源于心灵感悟，他把自己习得的内外功有机地结合成了自然的心灵倾诉，所以他的绘画语言朴实，真情熔铸，意境深邃，气象高华。“搜尽奇峰”固然难能，吃透一山一水却也可贵，了然造化之功于心胸，将真山实景转而为意象，将意象绘而为真山实画才是真艺术。

湘潭是一片出过伟人毛泽东、艺术大师齐白石的神奇的土地。丁剑虹生于斯，长于斯，其心灵和体魄都浸染着一种外人难以体悟的东西。因此，他常去韶山，常去浏阳，带着他的学生，带着虔诚的心情去感悟，去瞻仰，攀登韶峰，徜徉在波光粼粼的浏阳河畔，进出于绿荫森森的大围山之中。丁剑虹说：“我喜欢这些地方，它使我得到灵感，得到力量，得到美的享受。”

在丁剑虹的众多作品中，最能代表他的风格和水平的，应数《韶音》、《归牧大围山》。如《韶音》，繁而不乱，层次分明，虽多笔多墨却不阴暗，点线结合，厚实密匝，层层叠叠，大有宋元的技法风范，虽无长云，也因几条小溪得以生动可人；如《归牧大围山》，满而不塞，远有沟壑深纵、柯茂林丰之高山，巍巍峨峨，近有谷中小丘、石桥流水之山居，静静谧谧，还有安然牧归之人平添了深邃悠远，深得古风逸气。在丁剑虹繁、厚、清、亮的画风中，分明透出和谐且安逸、稳重而扎实、严谨却包容的人生理想，这在现今物欲日盛、躁动不安的画坛中尤为难能可贵。

丁剑虹的画已经远传日本、美国、韩国和东南亚，受到了海内外人士的喜爱。笔者祝愿他在新世纪里保持成绩，创作出既有时代中的自我，又有传统中的意韵的上乘之作。

注：王承有：系中国艺术研究院研究员 唐瑜：系《中国纪检监察报》社副刊编辑

# Many a Hermit in Hunan, Jianhong in Xiangtan

## The Famous Traditional Chinese Painter Ding Jianhong

Wang Chengyou, Tang Yu

Ding Jianhong, styled himself Da Xun, alternative name Chu Qiao, was born in Xiangtan, Hunan Province in 1938. He has gone across more than half a century on artistic road.

Ding Jianhong was lucky. Loving painting in his young age, he began to teach when he got his first job in 1959, and from then on, he has worked in the cultural field for 33 years. On his way to art, he has met a lot of good teachers and friends. As once being a student of Ouyang Cheng, he became one of the second generation disciples of Master Pan Tianshou. In 1978, he became a student of the versatile professor Zeng Xiaoxu, who has a national reputation not only for his painting with authentic feeling, and painting outdoors, but for his poems, calligraphy, signet, landscape paintings, flower and birds paintings. Then in 1984, he took Mr. Li Xiongchai, Chen Jinzhang, Lin Fengshu as his teachers. All these experiences have given him the chance to take the advantages of all the teachers. Being a teacher himself and together with the youth to cherish the bright future with enthusiasm, it was possible for him to combine his strict academic style with the overflowing youth flavor. All these have left a strong impression in his artistic style.

Ding Jianhong has got his recognition both in educational and artistic fields. As his artistic education was appreciated, he was invited to teach as a professor by Xiangtan Branch University of Chinese Painting and Calligraphy Correspondence University in 1986 and as an artistic professor by Xiangtan Educational College in 1992.

From his personal exhibition in 1986 and in 2000 in Taiwan to the publication (published by Chinese Artists' Association) of "The Preferences of Ding Jianhong's Works", which was taken into the "Selected Storage of the Cross-Century Chinese Artists' Achievement", from his name being embodied in the "Dictionary of Chinese Famous Modern Artists", "Chinese Contemporary Artists' Collection", to his name being embodied in "Hunan Social Science Yearbook", from his being invited to paint the great landscape painting of "Mountains and Objects Glowing in the Morning Sunlight" for Fenghuang National Airport in Sanya of Hainan Province, to painting the "Raining Lake" for the sister cities between Xiangtan and Yangeng of Japan, and from his works having been selected many times to the provincial and national exhibitions for his artistic achievements, his artistic style and achievements have been recognized in the field of traditional Chinese painting.

Ding Jianhong has paid great attention to "learning from ancestors" and "learning from nature". As far as "learning from ancestors" is concerned, he prefers Wang Meng in Yuan Dynasty, Shen Zhou in Ming Dynasty, Gong Xian, Hong Ren, Shi Tao, Shi Xi in Qing Dynasty, and modern painters as Pan Tianshou, Li Xiongchai, Zeng Xiaoxu and Lin Fengshu. He likes the power and grandeur shown by fineness and strength of the Northern School and the tender affection shown by gentleness and freshness of the Southern School and tries to combine them skillfully in his works. As to "learning from nature", he has walked all over the country to draw from nature, sense the nature, experience life and express his feeling by painting. He has a special love knot to the borders of Xiang, Gui and Qian, where minorities live. He has been there for more than ten times and has got new experience each time he went there.

"Skills moulded by teachers, essence learnt by heart." Sketch is a skill that belongs to "external work. Heart that is in harmony with nature belongs to "internal work." If one can change skills and rules into "internal work", and paint with heart, change soul inspiration into "external work" and paint without superabundant ornament, that is to combine external and internal work into a unity, it is the beginning of his own style and great success. Many modern painters have reached a rather high level in skill, but what they lack is the harmony of soul and nature. Ding Jianhong is hardworking. His solid foundation of painting comes from his honesty, and his vividness and harmony of painting come from his soul inspiration. He expressed his soul naturally by integrating the internal and external work. So his works manifest simplicity, authentic feeling and luxury. It is difficult to travel to all those fantastic mountains, but it is precious to comprehend each mountain and each river. Comprehending the nature from heart, changing the real nature into images and painting the image as real nature is the authentic art.

Xiangtan is a miraculous place that has given birth to the great persons as Mao Zhedong, the artistic master Qi Baishi. Ding Jianhong was born here and brought up here. His soul and skin have been dip-dyed by something that aliens can't sense. He often went with his students to Shaoshan and Liuyany with sincere soul to recall, to revere, to climb the Shao Mountain, to wander along the shining Liuyang River and to pass in and out of the green Dawei Mountain. Ding Jianhong said, "I like those places. They give me inspiration, strength and enjoyment of beauty."

Among most of Ding Jianhong's works, the ones which can best represent his style and skill should be "Sound of Shao", "Shepherds Returning to Dawei Mountain". "Sound of Shao" is well organized. It is painted complicatedly but with order, heavily but without dimness. Points and lines are combined with massiveness and tiers, which symbolize the style in Yuan Dynasty. Though there aren't bright clouds, the picture becomes vivid and moving because of several creeks. From the painting "Shepherds Returning to Dawei Mountain", it gives the feeling of fullness but without crowdedness. Ravines and prosperous trees on the high mountain can be seen in the distance, but at close range, there are quiet hills, stone bridges and rivers in the valley, and returning carefree shepherds show the peace and comfort, which bring people to the ancient times. Ding Jianhong's style of complexity, massiveness, quietness and brightness show peace, harmony, maturity and practicality, preciseness, and ideal in life. It is especially commendable in the materialistic and impulsive painting world of today.

Ding Jianhong's works have been spread to Japan, U.S., South Korea and South-East Asia. They are welcome at home and abroad. I wish he can maintain his great achievements in the new century and create other best works that can show not only his own style but also the traditional style.

Note: Wang Chengyou: Research of Chinese Artistic Research Institute Tang Yu: Editor of Sub-edition of Chinese Commission for Inspecting Discipline Newspaper



图 版  
PLATE

012/013

流连猛洞河

水墨设色·宣纸

138cm×69cm

Lingering along Mengdong River

ink and wash colours, on rice paper

138cm×69cm

派連猛洞  
有詩亭  
丁巳



014/015

山居云常顺

水墨设色·宣纸

180cm×96cm

Living in Cloudy Mountain Area

Ink and wash colours on rice paper

180cm×96cm



