

鄧曉崗

青城歸來

歲次壬辰臘月二十六日臨怡然亭
拙成即呈城山見柳木參天
先生隨真寫生有感
癸巳年二月曉崗



天津出版傳媒集團

天津人民美術出版社



中国近现代名家画集

邓晓岗

天津出版传媒集团

天津人民美术出版社

图书在版编目 (CIP) 数据

中国近现代名家画集. 邓晓岗 / 邓晓岗绘. —天津:
天津人民美术出版社, 2013.7
ISBN 978-7-5305-5554-5

I. ①中… II. ①邓… III. ①绘画—作品综合集—
中国—近现代 ②中国画—作品集—中国—现代 ③汉字—
法书—作品集—中国—现代 IV. ① J221 ② J222.7

中国版本图书馆 CIP 数据核字 (2013) 第 158329 号

中国近现代名家画集 · 邓晓岗

出 版 人：李毅峰
责任编辑：杨惠东 王新磊
技术编辑：郑福生
出版发行：天津出版传媒集团 天津人民美术出版社
社 址：天津市和平区马场道 150 号
邮政编码：300050
电 话：022-58352900
网 址：<http://www.tjrm.cn>
经 销：全国新华书店
印 刷：北京画中画印刷有限公司
印 张：28
印 数：1-2000
开 本：787 毫米 × 1092 毫米 1/8
版 次：2013 年 7 月第 1 版 第 1 次印刷
定 价：670.00 元

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邓晓岗艺术简介

1967年生于重庆渝北区
研究生学历

现为中国美术家协会会员

中国书法家协会会员

中国音乐家协会会员

民进中央开明画院理事

师从郭怡琮先生

DENG XIAOGANG' S ART INTRODUCTION

Born in Yubei district in Chongqing in 1967

Postgraduate certificate

Chinese Artists Association member

Chinese Calligraphers Association member

Chinese Musicians Association member

The central liberal art academies director

Learning from Guo Yicong

序

——为有源头活水来

屈全绳(中将，原中国人民解放军总政治部宣传部部长，成都军区副政委，全国著名诗人。)

孔子云：“智者乐水，仁者乐山。”我以为夫子此言之后还可狗尾续貂，再加一句：兼仁兼智者，山水兼乐也。因为只有睿智沉稳的人，才能在中国传统书画中有深造诣，有大成就。此见非演绎古人之意，乃今人邓晓岗先生给我的启示也。

熟悉邓晓岗先生作品的名家近年来已有共识，以为在当今中国艺术殿堂中，晓岗确是一位“书、画、律”“三艺”兼通的才子。

在故乡重庆，有人称其为“怪才、奇才、鬼才”。对此“三才”之说，我不敢拍马苟同。如果说前“两才”是褒，后“一才”则是贬在其中了。“鬼才”是指有小聪明的人。而晓岗未愈半百，却集中国美协、中国书协、中国音协会员于一身。此种资质，岂是“鬼才”？实乃“睿才”也。

晓岗不谙乐谱，却创作出几十首脍炙人口的歌曲，赢得杨洪基、阎维文、郑绪岚、李丹阳、王宏伟、祖海、周强、雷佳、哈辉等众多歌星倾情演唱，并于2006年成功举办“屈全绳·邓晓岗原创作品音乐会”。他非书画科班出身，其作品却多次参加中国美协、中国书协以及文化部的书法、美术展览并大获其奖。难怪有人评其书画虽师法古今，却独辟蹊径，以至求字者盈门，索画者守株。

晓岗在艺术上取得的成就固然缘于他的天赋，但却同他丰富的人生经历、深刻的哲学思想与夙夜求进的学习精神密不可分。晓岗世居渝北，历代躬耕，父辈以上虽不通书画，但幼时受父亲朋友画家水华（重庆著名已故花鸟画家）的影响，遂与书画结下不解之缘。启蒙后，农家务实的民风培养了晓岗昧旦晨兴的求学精神，茅舍抱竹的清幽环境滋养了晓岗耐得寂寞的艺术追求。时至今日，他对竹和树的偏爱，写竹画树的灵感，都能从其家乡的茂林修竹中找到基因。

晓岗在大学主修哲学。哲学使人深刻，书画使人灵动，音乐使人睿智。音书画的结合造就了晓岗的艺术人格，使他面对多舛的人生坚毅乐观，面对博大的艺术孜孜以求。晓岗书画作品高雅的格调、灵动的神韵，无不与其哲学素养和人生经历的感悟相关。“草木秋死，松柏独存。”正是哲学和艺术的双重熏陶，使晓岗在初涉商场失意，继而婚姻失败，后又在三次死里逃生留下终身残疾面前，始终保持着对生命的豁达，对艺术的执着。2007年，晓岗从检察官工作岗位病退后，即重蹈商海，搏击风浪，以书画为符号，以艺术为脉络，把创意文化做得红红火火。“桃李不言，下自成蹊。”晓岗一时名噪重庆，成为山城一张光鲜的名片。2010年，晓岗激流勇退，毅然放下炙手可热的生意，在北京置房建馆专门从事艺术创作。由此足见晓岗对艺术的崇尚和痴迷，诚如斯人所言：“生活中，我是一个小兵，但当我执笔作画时，我已变成一个纵横驰骋的将军。我的思想、我的情感、我的气度和胸怀，统统融入手中的画笔之中……”

晓岗习画不过十年，然而其三十年的书法功底早已为他的绘画打下了坚实的基础。晓岗的水墨花鸟画在传统笔墨基础上又不囿于传统，他道法自然，法从我主，用笔自由而又不失法度，技巧精熟而又变化无穷，线条的节奏和韵律，动如行云流水，沉如泰山立地，提按顿挫、轻重缓急、疏密浓淡运用自如，随意而出。他笔触老辣，洞察物体，胸中竹柏成于先，笔下竹柏形于后，故落笔与物象浑然一体，形神兼备，难辨虚实。而这些美术要素的有机融合，都源于他坚实的书法功底和对音律的顿悟灵感。

端详晓岗的墨竹、古柏、寒梅、艳荷，总有一股古韵新风扑面而来。其中的古柏与墨竹，更是神韵清幽，意蕴深邃。晓岗所画古柏，主干均由书法线条组成，状如坚丝捆扭，势如苍龙虬曲。其侧锋行笔力发千钧，有排山倒海之势，推出的线条参差错落，刚劲有力，节奏分明，变化鬼迷，山水画中的皴擦点染等技法亦随笔而出。在古柏树枝的画法上，晓岗以长锋羊毫逆推出锋，树枝遒劲，力道霸汉。而晓岗大胆运用水墨互破的技法，以破笔开花随意点出古柏的树叶，水墨渗透的特殊效果把古柏针叶表达得栩栩如生。圆润茂密、生机盎然的树冠，与苍劲傲然、历久弥坚的树干形成鲜明的对比。其落墨晕水枯

湿搭配，相得益彰，使得笔下的古柏气势撼人，活力四射，古朴而雄沉，沧桑而矫健。“众芳摇落尽，独有岁寒心”的古柏意境跃然纸上，让人看后无不为之感叹。

晓岗对艺术的敬畏以一贯之，程门立雪的求学精神更有过于人。虽年愈天命，仍仰望师承，2010年经叶毓中先生举荐，晓岗专程前往北京，膜拜著名花鸟画家郭怡琮先生为师。郭先生传道、授业、解惑，待晓岗至诚至真。其对花鸟画技法特别是笔法的传授更让晓岗受益匪浅。郭先生指点：“一支毛笔，中锋、侧锋、逆锋、偏锋、破锋等十八般武艺招招都要用上，这样画出来的线条将更加丰富多彩”。受此启发，晓岗在毛笔的笔法运用上剖古析今，悉心借鉴，把一支毛笔用到了极致，也使得晓岗书法功力的线条在绘画上状物达情，畅神达意，气韵灵动而内涵厚重。

墨子云：“江河之水，非一源之水也；千镒之裘，非一狐之白也。”晓岗师古不泥古。他初作墨竹，即刻意追求墨竹画的古韵。两宋以降，文同、苏轼，元至高克恭、李息斋、姚绶、宋克，明人王绂、夏昶乃至清代蒲华、郑板桥等诸多画竹大师的经典之作，晓岗逐一研磨，无以计日，他把笔墨的枯润浓淡、轻重缓急、疏密聚散等融于竹势、竹杆、竹节、竹枝、竹叶之中，画面上竹之反、正、向、背、转、侧、低、昂、雨打、风翻均姿态各俱，栩栩如生，颇有特色，使得风竹柔中见刚，雪竹冷峻生动，老竹苍枝凛然，每每使人深切感受到蕴涵其中的“趋然之韵，挺然之节，苍然之姿”，将人带入特定的深远意境。晓岗精心研读这些先贤大师的作品，捕捉灵魂，发掘精髓，汲古纳今，为我所用。近年来，他独创的水墨雨竹已突破古人传统的写竹模式，整个画面中，水墨一体、浓淡相融、枯湿相生，气韵通畅，节奏明快。水墨竹中几支枯劲的竹竿横斜画面，栉风沐雨，酣畅淋漓，精神无比，让人产生无限遐想。可谓笔墨拓新，不落俗套，清新的美感和朦胧的诗意尽在其中。

晓岗爱竹如痴如醉，宅无竹不居，夜无竹不寐。为了伴竹画竹，他在花园遍植金线竹、青竹、钢竹、墨竹等十余种竹子，常常一杯养心清茶，静看竹子四季变化。晓岗所创作的《出林图》便来源于写生观察的灵感。他在画中准确地抓住了新篁出林时的各种姿态特点和精神气质，一簇簇只有几片俏皮竹叶的新篁突然高高地伸出一大片茂密的竹林，形式非常新颖而又极富生活气息。那枝枝出林的新篁似乎正在诉说着生命成长的故事，把古人“拔玉”一词诠释得淋漓尽致。难怪郭怡琮先生看后评价《出林图》中的新篁乃创新之举，认为晓岗在历史上的写竹名家中已有了自己的美术符号。

晓岗视写生为创作的基石，但凡有暇，总要外出写生。他三下蜀南竹海，观竹春之细软、夏之茂密、秋之疏淡、冬之凋零，使笔下之竹形于尘世而神于化外。他踏访姑苏园林，观森森古柏之形态，叹神工鬼斧之造物。四川广元的千年汉柏，黑龙江伊春的原始森林，都成为他笔下的灵物。晓岗的丈二匹水墨原始森林之所以让人耳目一新，不仅在于该画气势恢宏，意境深邃，水墨之韵无穷，更在于他表现原始森林这一题材时，把生活中对森林的感受底蕴融于严谨的构图与缜密的章法之中，达到了自然浑成的境界，展现出画家的胸怀、胆识和气魄。“墨海中立定精神，混沌里放出光明”，长锋羊毫驱使水墨在丈二匹宣纸上肆意驰骋，快节奏出现的绫绉飞白决定了古树挺拔的力度，慢节奏顿挫的水墨渗润让古树上的苔藓自然而生。画中水汽氤氲，近树古老而挺拔、苍劲而荒野；远树朦胧而茂密，萧疏而秀美。地面的灌木和树叶用破笔开花随意层层点染而成，水墨并用，墨点的形状变化莫测，近看是一朵朵瑰丽绽放的墨花，远看是一丛丛生机盎然的树叶。晓岗的创作亦如在弹奏一曲水墨森林的交响曲——《森林之韵》。

观晓岗先生的水墨画作，无论是咫尺小品还是齐壁泼墨，都能让人感受到一种气度和襟怀。新篁古柏，老干虬枝，生命之力浸透其中，古韵之律流淌其中，灵动而精微，典雅而深沉，常常使人流连忘返。

学无穷尽，艺无止境。晓岗先生已经在水墨画的创作道路上找到了自己的通幽之径，他只要一步一个脚印，坚实不懈地往前走，更为精彩的天地一定会在他的前面展现。

FOREWORD

——As for the source of flowing water

Qu Quansheng (lieutenant general, Propaganda Minister of The Chinese people's liberation army (PLA) general political department, Chengdu military region deputy political commissar, famous poet.)

Confucius said: "the wise love river, while the benevolent prefer mountain." I consider that after this also can be added: both the benevolence and wise, and landscape will be loved. For only the one who is intelligent and composed, can have huge attainments and great achievements in traditional Chinese painting and calligraphy. It's not the interpretation of the ancients, but the enlightenment Mr Deng Xiaogang gives me.

People who are Familiar with Mr Deng Xiaogang's works have the common view, is that xiaogang is a genius who is good at calligraphy, painting and music in today's chinese palace of art.

In the hometown in Chongqing, someone has called him a maverick genius, prodigy, and wizard. But I can't agree with that. If the former two are praises, the last one is a dispraise. Wizard refers to the person who is clever in trivals. And xiaogang is so young, but he is the member of the Chinese artists, calligrapher and musical association. This qualification is beyond the word "wizard", he is the man with witness.

He can't read musical score, but he can create dozens of popular songs, which attracts many stars such as Yang Hongji, Yan Weiwen, Zheng Xulan, Li Danyang, Wang Hongwei, Zu Hai, Zhou Qiang, Lei Jia, Ha Hui to sing. In 2006, "Qu Quansheng and Deng Xiaogang originals concert" was held successfully. Though he is not a professional in painting and calligraphy by training, his works have participated in the art exhibition held by Chinese painting, Chinese calligrapher's association and the ministry of culture, and won the prize. No wonder people value this painting and calligraphy that rooted from the traditional, but full of innovation, because of that, multitudinous people chase after his works.

Xiao gang's achievement in art dues to his talents, but his rich life experiences, profound philosophy and progressive learning spirit can not be excluded. Xiao gang dwells at YuBei as his ancestors, who were famers before. Although his father did not know painting at all, but he is influenced by his father's friend Shui Hua (a famous late flower-and-bird painter in Chongqing) when he was young, hence he was attached to calligraphy and painting. After the enlightenment, peasant's down-to-earth effort culture developed his diligent spirit, peaceful environment of bamboo surrounded huts nourish his lonely pursuit of art. Untill today, his genes of preference for the bamboo and tree and the inspiration of bamboo and trees' painting can be found from his hometown's bamboo forest.

Xiao gang majored on philosophy in the university, philosophy makes people deep, calligraphy and music painting make people clever, music makes people wise. Sound combination of painting, calligraphy and music make xiao gang's art optimistic personality when he faces the ill-fated life. In the face of the great art, he is pursuing never changing. Xiao gang's calligraphy and painting works, with elegant style and vivid charm, all related to his philosophical accomplishment and life experiences. "Plants die in the fall while conifers are alone." Double edification of philosophy and arts, make xiao gang has always maintained a magnanimous life attitude and persistence for art in front of failure in the business, divorce and three survivals with permanently disabled. In 2007, xiao gang retired from the prosecutor post, he started calligraphy and painting and flourished his business by virtue of art. Needless to say, a man's true worth wins the admiration. Xiao gang got great reputation and became a model of the city. In 2010, he resolutely put his promising business down, live in Beijing specializing in art creation. All of this showing his obsession for the arts as he said: in the life, I am a soldier, but when I paint, I have become a general in the war. My thoughts, my emotions, my tolerance and mind, entirely permeate into the brush in my hand

Xiao gang has learned painting for 10 years, however he has trained calligraphy for thirty years, which has already laid a solid foundation for his painting. Xiao gang's flowers-and-birds ink painting on the basis of

the tradition, but he is never constrained, he follows natural laws with free brush using. Skilled technique and infinite change is his pursuit. His rhythm of the lines is smooth like flowing water, moving clouds and stable as Tai mountain. Every lifting and stroking can be harsh or slow freely. The frame of painting's dense and intense is in his heart. He is good at heavy and light color in ink using at ease. His technique is skillful, his insight into the object is perspective. Keeping bamboos in the mind first, then he transfers the images in his mind to the ink. No matter small sketch or large scale wall splash-ink painting, we can feel the grand attitude and distinctive vision in his work. No matter old or the new plant, the force of life permeates into the pictures, which are filled with the charming of ancient flowing, cleverness and subtleness, elegant and deep meaning, all of these make appreciators lingering.

Learning art is no endless, Xiao gang has found rapid developing path in ink painting creation road. If he keeps solid and constant footsteps, more wonderful and splendid future will be in front of him. Because of this, the combination of object with the image on the paper is perfect. The distinction of the reality and the painting is too slight to discover. Unity of form and spirit is his core of his works. The integration of these essences in the art stems from his solid calligraphy foundation and music inspiration.

Scrutinizing his work of bamboos, cypress, wintersweet, lotus, the traditional lingering charm is filled with the heart, among which, the ink bamboos and old cypress are vivid and full of deep connotation. The images of cold cypress and ink bamboos are composed of the calligraphy lines whose are like twisted wire bundle and black dragon. The line of brush using has the potential power and grand imposing manner. The lines in his work are jagged at random, they are powerful clear and changeable. The skills of Chinese painting display with the lines. About the painting method of the cypress branch, he expressed the power and vigor through the brush, Xiao gang is brave enough to use the special method in the painting, which is, paint the leaves of the cold cypress first at random, and then convey the leaves with the special effort of ink permeating vividly. The flourish crown contrasts with the stable trunk. Combining wet water and dry ink, the cold cypress is full of vigor just as the old saying goes, every flower fades, only cypress still stand in the cold winter. Everybody shocks after appreciating his works.

Xiao gang is keeping the awe to the art all the time, and for the earnest about the learning, he does his best. Although at the age of fifty, he still learns new from the teachers constantly. In 2010, Xiao gang went to Beijing to visit Guoyicong who is a master in the field of flower-and-bird painting after recommending by Ye Yuzhong, Mr. Guo teaches him to paint better and solve his puzzles, treats him sincerely. Xiaogang has benefited a lot from Guo's techniques, especially on flower-and-bird paintings brushwork. Mr. Guo told him "All the functions of the brush must be used during the painting, which make the images colorful". Inspired by the instruction, Xiaogang puts the brush into use perfectly, learns from the ancient style to the today's methods, because of this, the skill of the line using makes Xiaogang express the inner and outer of the objects, convey the materials and spirits with deep connotation.

Mo-tse once said: "the water of the rivers isn't from one source, furs of a coat isn't from a fox". Xiaogang inherits tradition but he is never constrained. When he started to paint ink bamboos, he deliberately pursues old elegance. Wen Tong, Su Shi in Song dynasty, Gao Kegong, Li Xizhai, Yao Shou, Song Ke in Yuan dynasty, Wang Fu, Xia Chang in Ming dynasty, Pu Hua, Zheng Banqiao in Qing dynasty, he studied all the masterpieces of the masters' all the time. He is studying the controlling of the ink and brush using which reflects in the bamboo's position, trunk, leaves and the different appearances in the distinct surroundings. The vivid and

characteristic shape give appreciator the feelings of lingering charm and elegance. Xiaogang researches the masterpieces to seek the core spirits and deep connotation to inherit. Recently, his original bamboo painting method is a breakthrough to the traditional pattern. Perfect combination of the ink and water, proper mixture of the colors, coherence of the dry and wetness, by which, several old twigs standing in the rain and wind, the frame give appreciator fresh spirits. This is original which is out of conventional pattern, along with the fresh beauty and misty poetic senses in it.

Xiao gang is obsessed with bamboo, because of this, he located surrounded with bamboos. If not, he would be sleepless in the night. In order to paint bamboos well, he plant all kinds of bamboos including gold thread bamboo, green bamboo, steel bamboo, ink bamboo and so on, about ten species in all. With bamboo's changing in different seasons, he enjoys himself with a cup of tea with the seasons changing. Xiao gang's work of bamboo growing comes from the inspiration of sketch observation. He grasps all the different characteristics and spiritual temperamen of the bamboo twigs correctly in the picture, clusters of new bamboos with only a few piece of cute twigs in it is out of a large high dense bamboo forest, very novel form and life feeling filled in it. The new bamboo seems to be telling the story of life growth, interpretes the connotation of the old word "jade" vividly. No wonder Guoyicong evaluated xiao gang has his own art symbols after appreciating his work *Bamboo growing*.

Xiao gang considers sketch as creation cornerstone, whenever he has free time, he always goes out sketching. He went to bamboo forest three times, observed the distinctions in four seasons, they are soft in spring, dense in summer, sparse in autumn, faded in winter. Bamboo in his works has the inner spirits. He came to Suzhou's garden to observe the shape of cypress and shocked by the natural power, cypress in Guangyuan in Sichuan province and wild forest in Yichun in Heilongjiang province are all his objects to paint. His work of ink wild forest refresh the appreciator, the reason is not only the grand shape and profound conception, but also he penetrates the feeling toward to the forest to the accurate frame and exact pattern to create the natural environment and convey the mind, bravery and vision of the painter. "Keeping spirit during the painting, emitting light in chaos". He mastered the brush to paint as a soldier ride a horse in the battle. The rapid stroke paint the powerful old tree and the slow ink spreading paint the mosses on the tree. The trees seem moisture and straight in the nearby while misty and dense in the farway. Shrubs and leaves on the ground is created by dotted at random. The shape of the ink dot vagaries, they are like magnificent flower at a closer look and the patches of vibrant leaves from the distance. Xiao gang's creation likes performing a symphony—the rhythm of the forest.

No matter small sketch or large scale wall splash-ink painting, we can feel the grand attitude and distinctive vision in his work. No matter old or the new plant, the force of life permeate into the pictures, which are filled with the charming of ancient flowing, cleverness and subtleness, elegant and deep meaning, all of these make appreciator lingering.

Learning and art is no endless, Xiao gang has found rapid developing path in ink painting creation road. If he keeps solid and constant footsteps, more wonderful and splendid future will be in front of him.

印象水墨

——邓晓岗的书画赏析

孙克

不久前我结识了画家、书法家、音乐家邓晓岗先生，他是郭怡琮先生的高足，经郭先生介绍到舍下一晤，一个下午谈画论书自古及今，很是投契。此前，我已见到他专门送来的书画集和水墨画近作，对他的书画功底有了初步了解。我对他的印象是：年轻、热情、有才、多艺，对于书法和绘画很有感悟和主见，不随波逐流不急于事功，按照他的说法，每天写字作画，成为一种愉悦的生活方式。我想，这样的一种对名利远不那么“积极”的态度，或者说在追求进步和成功的时候，心态不那么急躁和匆忙，在当下从事艺术的朋友们中间，或许是更值得关注的。

人们常说“书画缘”，这个“缘”字对于邓晓岗来说很有意义。邓晓岗自幼喜爱书画，尤其在书法方面能够早年接触，临帖不辍，为后来的发展打下良好的基础，包括他从事绘画俱受益匪浅。邓晓岗后来进入国家公务员行列，在公务员生涯中颇多奉献，也历经坎坷和磨难，三次与死神擦肩而过，有着一般艺术家没有的特殊经历，但他对于书画的痴念始终不减。在其心态趋于平和的壮年之时，决然回到书画园地来，辛苦耕耘，取得了令人瞩目的成绩。

邓晓岗的书法绘画都达到了较高的水准，我首先看重他在书法方面的天分、悟性和功力。因为在我看来，他所从事的近于传统文人画方面的创作，书法是重要的基础工程。邓晓岗五岁开始执笔练习书法，临帖入手，二三十年间从汉魏到晋唐，由《石门颂》、《张迁碑》到《兰亭序》，以及宋人苏轼的《一夜贴》、米芾的《沼溪帖》等，广泛涉猎反复临习，追摩之际务求神韵，从中体悟笔法奥妙，以求深解。书法历史是历代许多书家富有个性特征而又具有共性规律的作品实践完成的。举凡说，无论羲、献、欧、褚、颜、柳、苏、黄、米、蔡，乃至明清之际的王铎、傅山，都属于书法这株大树的不朽主干。那么，作为当代人的我们，又能够为这株大树的继续繁荣做些什么呢？当我看到邓晓岗意态灵动，神采飘逸，收放自如，颇具功力的行草书写的《兰亭序》时，的确感到兴奋，邓晓岗根植于传统书法的功力由此可见。就中国画创作来讲，书法是重要的基础，所谓“书画同源”，所指正是中国画的书写特性，因为中国画讲究写意精神，注重作品的精神内涵，艺术上追求内美。讲究笔墨是中国画审美核心，而书法训练不但对于画家理解空间、虚实、疏密、黑白、浓淡等等抽象和具象的形式美感很有启发与帮助，而且与笔法相关的腕力表现，擅书法与否则大有不同。这方面表现在传统花鸟画，尤其是最受人们喜爱的写意花鸟画方面，更为明显。邓晓岗由书入画，擅画兰竹花卉。兰竹是中国画的古老题材，大约在晚唐时期就有人画墨竹。我国的诗性文化又赋予这种植物高尚的拟人品格，“才出土时便有节，到凌云处更虚心”，有节（节操）和虚心，是人格标准，显然竹子做比喻挺合适，同时，竹子的枝叶形态又吻合书法用笔的方法，赵孟頫说：“石如飞白木如籀，写竹还须八法通，若也有人能会此，须知书画本来同”，所以历代文人画家几乎都乐此不疲。我们试着设想，自古及今，千百位画家反复画竹，何止千万张，但后人仍然不断地以竹为题作画，极力挥洒，这让西方画家和受西化教育的人不可想象。其实那些文人画家哪里是画竹，他们画的是自己，无论疏也好密也好，表现的是精神、是笔墨意趣、是文人情怀。邓晓岗家乡多竹，画起来自然顺手，但是，眼中之竹还要化作心中之竹、手中之竹，就要向古人前人学习请教。这方面邓晓岗下了大功夫，自宋代的文同以下，元代的赵孟頫、李衍，明代的夏昶、文徵明，清代的石涛、金农、郑燮，近代的吴昌硕等名家之作，他广泛搜集学习研究。因为画竹是有技法规律的，早在元代李衍就著有《竹谱》十卷，详细总结了画竹秘要及禁忌之处。邓晓岗在学习古人之外，尚有二长：一是生长在南方，天天与竹为伴，对竹之生态习性、风晴雨雪、四时形貌，烂熟于心，较北方画家自有优势；二是书法娴熟，腕力用笔、浓淡飞白，触类旁通。所以看他的画竹，枝干挺拔，竹叶低昂，偃仰自然，聚散得法，笔墨娴熟，骨肉匀停，具古及今，已成气候。近年来，他大胆探索的水墨竹的泼墨之法，在传统画法中融入水墨相渗的抽象元素，让画面更富现代的韵味。他独创的新篁出

林，几枝灵动而精神的新篁，突然间伸出大片水墨淋漓的竹林，充分表现出邓晓岗善于观察生活和领悟生活的聪明才智和创新思维，正如郭怡琮先生所讲，邓晓岗在他的写竹作品中已找到他自己的美术个性符号。这种水墨竹的创新，已突破古人画竹的程式，让我看到了水墨竹新的发展方向。兰草是文人画的另一主题，深谷幽兰，远离尘嚣，其风骨香韵倾倒历代多少文人墨客，画兰草看似简单，但用笔骨力、穿插分布极见功力，邓晓岗于此深得三昧。邓晓岗画兰率意潇洒，飘逸灵动，书法金石味融入其中，笔笔见功力，处处显精神。

邓晓岗并不停步，在郭怡琮先生指导下，开张视野，突破藩篱，扩大花鸟画境界。近年来他大胆创新了一组水墨森林系列作品。这是他到四川青城山、剑阁翠云廊，以及云南西双版纳和黑龙江伊春兴安岭林区采风，深入原始林区所体验到的印象，涵泳于心，凝聚印象，发之于笔墨，别有会心。邓晓岗这一批水墨森林作品，我称之为“印象水墨”，以区别于许多山水画家以树石为元素符号或者作为画面穿插点缀之笔墨，又不同于写实绘画雕枝镂叶、巨细靡遗的画法，可谓以己之长独辟蹊径，颇见胆识。这一批森林作品称之为印象，大约是在似与不似之间、实景与意象之间、写生与记忆画之间，看上去水墨淋漓，巨干粗枝，虚虚实实，全凭笔墨干湿浓淡的运用，烘托出一派森郁茂密的林间景象，这个印象又是非常真实的，或者说这样的真实感、身临其境感，更是超越了那种精雕细镂一枝一叶的“真实”。更可贵的是，邓晓岗的“印象水墨”扎根于传统，中国水墨画发展至今已成多样格局，然而一些现代水墨作品抽象得完全用符号组成，大量用水墨肌理制造出视觉的纷繁和混乱，使观者迷茫不知其意。邓晓岗不是这样，他是在传统的基础上寻找新的空间和语言，他大胆地以森林为题材，赋予森林水墨印象，足见其气魄和胆识。他用长峰羊毫饱蘸清水浓墨，大胆落笔、逆推顺拖、侧峰中锋、破峰偏锋、力发千钧，既有书法的线条，又有山水的皴擦，水墨自然在笔中和宣纸上融合，形成丰富的水墨效果。参天树干看似不见笔，而书法用笔均融于其中。邓晓岗又以破笔开花之法，让水墨在宣纸上互破，水墨浓淡均由心生，形成了极有韵味和节奏感的水墨肌理抽象效果，近看是充满水墨神韵的墨花，远看则是林间杂树草丛，观之浮想联翩、回味无穷。其所作的《青城归来》，笔直的树干上几笔潇洒的横枝力度惊人，在整个画面中显得精神而生动。他画的《伊春归来》，两株撑天红松巨干，相当生动感人，其画显然作于归来的画室中，但画面饱满生动印象则是画家难得的再现和驾驭能力的体现。通过这一批作品，我觉得邓晓岗显然在中国水墨画创新和探索方面跨进一大步，前景光明而广阔。邓晓岗是个涉猎多方的全才型人物，他不但在书法绘画方面努力拓展，大有成就，而且在音乐方面无师自通地成了作曲家，所作歌曲广被名家传唱，足见他的艺术基因非凡。不过我更希望看到这位深具才华的画家，以更大的毅力、锲而不舍的精神，凭自己的才华和扎实的功力，心无旁骛地在书画艺术的道路上一步步攀向高峰。

IMPRESSION ON INK PAINTING

——Appreciation of Deng Xiaogang's calligraphy and painting works

Sun ke

Not long ago, I met Mr Deng Xiaogang who is a painter, calligrapher and musician, learned and introduced by Mr. Guo, we talked about the various calligraphy and painting congenially all the afternoon. I have some preliminary understandings about him after appreciating his late works. He is a young, enthusiastic, talented man, not mention to his clear and strong views for calligraphy and painting. He dosen't drift with the current popular in no hurry to success, according to his statement, writing calligraphy and painting every day become a kind of cheerful way of life. I think, having such a kind of less "active" attitude towards fame and wealth is, or keeping a peaceful attitude in the progress of pursuing success may be more worthy of attention in the present art field.

People often say "the fancy connection with calligraphy and painting", the word "connection" for Deng Xiaogang makes sense. Deng Xiaogang fancies painting and calligraphy, especially the early contacts with calligraphy and ceaseless practices lay a good foundation for his later development, which also berefits his paintings a lot. Deng Xiaogang became a civil servant, he made much dedication in his career, he also experienced frustrations and tribulations, and encountered death three times. These special experiences has never obstructed his obsession with painting and calligraphy. When he was in the state of mentality of peace, he is back to painting and calligraphy field decisively, and makes remarkable achievements.

Deng Xiaogang's calligraphy and painting has reached a high level, first of all, I valued his talent, wisdom and capability on the calligraphy. In my opinion, his creation is close to the traditional literati painting, calligraphy is an important foundation. Deng Xiaogang began to practice calligraphy when he was five years old, imitating the model at frist, then *ShiMenSong*, *ZhangQianBei* and *LanTingXu* in Tang dynasty, 20 or 30 Su Shi's *YiYeTie*, Mi Fu's *ZhaoXiTie* in Song dynasty, He imitates all kind of masterpieces widely to chase the spirit and perceive the mystery of the calligraphy.

Calligraphy history is finished by calligraphers of all dynasties through their individual characteristic works, at the same time, has the common regularity. For example, if calligraphy is a tree, Wang Xizhi, Wang Xianzhi, Couyangxun, Su Shi, Huang Tingjian, Mi Fu, Chai Jing, Wang Duo, Fu Shan, all these calligraphers are the trunks. What can we do for the booming of this tree as modern people? When I appreciate xiaogang' work *Lang Ting Xu*, which is elegant and free, filled with skill, I am very excited, it conveys his traditional training skills. For the Chinese painting, calligraphy is the foundation, the so-called "the calligraphy and painting is homology", it refers to the characteristic of Chinese painting. Because it emphasizes artistic pursuit of inner beauty. Calligraphy training not only benifits artists' understanding of the space, the sparseness and density, black and white, light and heavy color, and the abstract and objective aesthetic feeling, but also associates with wrist performance. Calligraphy training is the important foundation for a painter. This is more obvious especially for the traditional Chinese flower-and-bird paintings which is most popular among people. Deng Xiaogang is good at painting bamboo, orchid and other flowers, he used to be a calligrapher. Bamboo and orchid is the ancient Chinese painting subjects, people began to paint them about in the late Tang dynasty period. Poetic culture in our country gives the plant the noble personality. "when it is unearthed, it has the integrity, it is getting modest as growing". Integrity and modesty is the personality standard, obviously, bamboo analogy is appropriate, at the same time, the bamboo branches form fit the brush using method, Zhao Mengfu said: "calligraphy has the same way, bamboo painting also has eight methods, if someone can understand, the calligraphy and painting

is homology" So almost all past dynasties literati painters are crazy about that. We try to imagine from ancient times to today, thousands of painter painted bamboo repeatedly, but later generations still keeps bamboo painting. It is unimaginable for the western painters and people who have the west education backgrounds. Actually, those literati painters painted bamboo literally, they draw themselves in the spirit, either thin or thick. They refer to the spirit, temperament and interest.

Deng Xiaogang's hometown has more bamboos, that is why he is good at drawing them, but the bamboo in the eyes must be transferred to the bamboo in the heart and images in the pictures which will learn from the ancients predecessors. Deng Xiaogang makes the great effort, he studied the Zhao Mengfu and Li Kan in Yuan dynasty, Xia Chang, and Wen Zhengming in Ming dynasty, Shi Tao, Jin Nong, and Zheng Xie in Qing dynasty and any other modern eminent people like Wu Changshuo, etc. Because bamboo painting has its regularity, early in Yuan dynasty, the painter Li Kan who is the author of *Bamboo painting* ten volumes, indicated the painting bamboo methods summarization in detail in his books. Deng Xiaogang has any other strengths besides learning from the ancient masters, one is his hometown with bamboo everywhere, he is familiar with its ecological habits, and different shape in distinctive weather and lands which is the advantages comparing with the northern painters. Secondly, he has solid calligraphy foundation to use the brush and express the shade and distance freely. So look at his bamboo painting, the trunk is tall and straight, the leaves are curve, naturally accumulation and dispersion skillfully, flesh and bone are balance. He has formed his own characteristic in painting bamboo. In recent years, his bold exploration of splash-ink method which puts the abstract elements of traditional painting permeating into the ink to make the picture more richness in flavor. His original new bamboo growing, a few cute and flexible new twigs, suddenly spout out of bamboo forest, fully shows his excellent observation of life and understand intelligence and innovative thinking, as Mr Guo Yicong said, Deng Xiaogang bamboo painting has found his own art character symbols. This innovation of bamboo painting is a breakthrough for the ancient painting pattern, let me foresee the ink bamboo painting's new development direction. Orchid is another theme of the literati paintings, orchids in the empty valley, far from the chaos, its character attracts many writers and painters, Orchid painting looks simple, but the power of brush using and interspersed distribution is difficult to control. Deng Xiaogang has comprehended these three elements deeply. Deng Xiaogang's orchid painting is elegant and free, mixed calligraphy in it. The skill and spirit are revealed in his painting .

Deng Xiaogang keeps moving, under the guidance of Mr Guo Yicong, he opens the field of vision, breaks through the barriers, and expands innovation of the flower and-bird painting. He has bold innovation on a set of forest ink painting in recent years. These are experiences when he was in Qingcheng mountain in Sichuan province, Jiange cuiyun cloud lang, and his tour to Xishuangbanna in Yunnan and Xingan mountains forest area and original forest in Yichun in Heilongjiang province, all of which are the condensation of the impression, then transfer to the source of his creation. His series of ink forest paintings, I call them "ink impression painting", as to distinguish it from many other landscape painter doing the work that is making trees and stones for the element symbols or images as ornament, and another other painters who are blind to draw everything trivials equitiesite, he has the unique courage to paint in his own way. The reason why I called this series of works "ink impression", is that they are between the reality and illusion, sketch and memorial painting, which seems to blend with trunks and branches by the mixture of painting realistically and artistically depending on the spreading ink

on the paper incisively to build the scenery of real thick forest, or such a sense of reality and immersive is beyond the blind exquisite drawing. More important is, his works roots in the traditional ink painting. The development of Chinese ink painting has a diverse landscape, however, some works of modern ink painting fully use symbols and ink texture to create abstract illusion, and visual complexity and chaos, to make the audience confused. Deng Xiaogang doesn't follow the modern way, he is looking for the new space and language on the basis of the tradition, he implies forest ink painting impression boldly, indicating his spirit and courage. He dipped the water and ink using a long brush to paint different lines and shape, by use of distinctives of the power and position, his works were blended the feature of calligraphy and painting to form the rich effect of splendid fusion. Towering trunk on the picture seems no pen, but the calligraphy method mixed into it completely. Deng Xiaogang made blossoms with brush, and formed a lasting rhythm of ink painting texture abstract effect through ink colliding with paper, light and heavy color depending on the heart, it is a flower full of ink verve at a closer look, from a distance, they are grass and trees in the jungle, the view makes people intoxicated. The work *Back From Qingcheng*, in which several branches sprout out of the straight trunk with great efforts, is full of spirit and vivid images in the whole picture. Two giant pines are quite vivid and touching in his work *Back From Yichun*, it was painted in his studio apparently, but the picture is filled with a live impression by his rare representation and control ability. Through this group work, I think Deng Xiaogang has made a great step apparently in Chinese ink painting innovation and exploration by virtue of bright and broad prospect. Deng Xiaogang is versatile, the one who dabbled in various type, he makes great efforts not only to expand in calligraphy and painting, to get great achievement, but also become a composer in music by self-teaching, his songs are famous widely, deserves many singers to sing, which showing his special art gene. However, I would prefer to see this talented painter, with more perseverance and his own talents and solid capability, climb to the painting and calligraphy art peak step by step wistfully and attentively.

In never longly residence on Jinghua road in May 2012

图版

PAINTINGS