



雲岭清幽  
二〇〇一年夏月劉德舟

Chinese contemporary distinguished Painter

# 中国当代名家画集

# 刘德舟

LIU DE ZHOU

中国书店

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刘德舟 著

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# 刘德舟

Liu Dezhou



刘德舟，1953 年生于山东，1955 年随其父（画家刘同丰）移居北京。中国当代大写意山水画家。启蒙于齐白石之子齐良已，后师从张仁芝、关松房、溥松窗等。1977 年进入北京画院，曾任资料室主任。中国美术家协会北京分会会员，当代东方画会副会长，马来西亚草堂门金石书画会理事，北京市工商联企业家书画会副会长，北京画院画家。多幅作品被中国美术馆等机构及海外美术馆、收藏家收藏。

作品多次在国内外展出，主要有：1985 年北京画院赴美国画展；1986 年北京画院赴罗马尼亚画展，中国美术馆北京新时代画展；1987 年中国美术馆画廊刘德舟画展，中国美术馆北京画院三十周年院展；1988 年美国伊利诺斯州博物馆“中国十五人现代中国画”画展，并在美国各州巡回展出；1989 年刘德舟、裴辑木、杨瑞芬、邵飞中国美术馆四人联展；1990 年日本大阪世界画展；1993 年瑞士达沃斯世界经济论坛年会画展；1994 年中韩绘画联展；1995 年美国“中国画现代实力派”画展，澳大利亚中国画展；1999 年韩国国际美术交流展；2000 年日本大阪现代中国绘画著名画家展；2001 年印度新德里亚洲三年展；2002 年法国绘画和水彩画艺术沙龙展（Espace Auteuil 巴黎），日本东京中日友好水墨交流展；2003 年韩国釜山韩中美术家交流展；2004 年日本中国画名家作品展；2010 年北京 798 艺术区桥艺术空间刘德舟个展，马来西亚根深蒂固东方名家展；2011 年 798 艺术区庆祝中国共产党成立 90 周年艺术展；2012 年亚洲艺术博览会，琉璃厂中国书店画廊刘德舟画展，琉璃厂宏宝堂暨十五届百扇展，798 艺术区桥艺术空间刘德舟画展。

LIU DEZHOU was born in 1953, Shandong province, moved to Beijing in 1955, Chinese contemporary landscape painter. He was enlightened by Qi Liangyi, the son of Qi Baishi, and then he learned with Zhang Renzhi, Guan Songfang, Pu Songchuang. In 1977, he entered the Beijing Academy of Fine Arts, was appointed as Reference Office Chief. As an artist of the Beijing Academy of Fine Arts, he is also a member of the Beijing Artists Association of the Chinese National Artists Association, Vice Chairman of Contemporary Oriental Paintings, Director of the Malaysia Calligraphists & Artists Association of CAO TANG MEN EASTERN ARTS SOCIETY, and Vice President of the Beijing Painting and Calligraphy Federation of Industry and Commerce Entrepreneurs.

His paintings have been widely shown both in China and abroad, such as at “The China 15-person Modern Chinese Paintings” Art Exhibition selected and held by the Illinois Museum in the United States of America in 1988, the World Art Exhibition in Osaka, Japan in 1990, the Annual Art Exhibition of World Economic Forum in Davos, Switzerland in 1993, the American Art Exhibition of “Power of the Chinese Modern Paintings” in 1995, the International Art Exchange Exhibition in South Korea in 1999, the Asian Three-year Art Exhibition in New Delhi, India in 2001, the French Drawing & Watercolour Painting Art Salon Exhibition (Espace Auteuil in Paris) in 2002 and the Paintings Art Exhibition of the Famous Chinese Painters in Japan in 2004. Besides, Liu Dezhou was also invited to Malaysia to attend its 13th Ink Painting Work Camp and gave lectures in 2005. LIU DEZHOU INK AND WASH EXHIBITION (solo) in Beijing 798 Art District, in 2010. LIU DEZHOU's Art Exhibition in Beijing 798 Art District, in 2012.

# 前言

贾方舟

源远流长的中国山水画艺术在上千年的发展过程中可谓高峰叠起，门派林立，绵延不绝。山水画自魏晋到唐代已是蔚为大观，不仅有吴道子一日画就嘉陵江三百里风光的“疏体”山水，有李思训的金碧山水，还有张璪与王维的水墨山水。五代与两宋更是大家辈出：荆、关、董、巨，刘、李、马、夏……到元明清，山水画演变成画坛主流，元四家、明四家、四僧、四王、金陵八家……可以说，元以来的中国画史，几乎成为一部以山水画为主导的历史，直到进入现代以后仍有黄宾虹、李可染这样山水大家出现。

面对山水画中的一座座高峰，当代山水画家还有没有可能找到自己的发展空间？回答是肯定的，但也是艰难的。他们或是回到传统，从传统中寻求新变的机制，进行创造性转化；或是从现代西方艺术中广泛汲取新的表现因素，改变山水画的原有面貌；或是贴近现实生活，将大山大水与风土人情相结合；或是醉心于笔墨的横涂竖抹；或是迷恋于山水的形式结构之美……而刘德舟在这众多的可能性中，选择了用粗笔大线，去实现他对山水结构之美的重新创造。

当他用通常的山水画法、常见的山水图式作画时，虽然很符合传统的审美规范，但却难以摆脱山水画千篇一律的“流行样式”。在这样的作品中，他找不到自己的艺术个性和存在价值。当他放胆用大写的手法纵横于尺幅之间时，他发现，那正是他确立自己风格面貌的最好方式和最佳状态。他用这种方式从众多的山水画面中一下子跳出来，构成他自己对山水的独特理解。这种独特性，不在于他是否还原了山水的原貌，而在于他凸显出山水的形式结构之美和笔墨之美。他虽然放弃了传统山水画的皴擦技法，但却没有放弃山水画的传统精神，即借助山水表达画家自己的审美理想和情怀。

书写性和结构感是构成刘德舟作品的两个重要特征。所谓“书写性”，并非指绘画中一般意义上的书法用笔，当刘德舟在他的山水画面中将这种“书写性”放大到与画面尺幅不相协调的程度时，那种“书写”的气势方显出一种特有的品格。这种简洁有力的宽笔大线我们在周韶华、贾浩义的作品中也能见到，但周韶华的宽笔大线多以侧锋为之，贾浩义则以大块面构成的方式，而唯刘德舟多用圆润的中锋。所以，他的山水是一种以线型为主体从而弱化皴、擦、染的极简山水。所谓“结构感”是他以有数的线条分割画面而形成的构成主义特征。这种“结构感”使他的艺术具有了更多的抽象因素，有朝着抽象的方向演化的迹象。

源于山水意象，却未必一定要回归到山水意象。这一未来指向有可能使他从山水出走，从而创造出一种新的境界。

Climaxes of development and variety of schools have emerged during almost a thousand years of history of the long-standing and glorious Chinese landscape painting. The Chinese landscape painting had been prosperously developing from the Wei and Jin Dynasties to the Tang Dynasty. There were Wu Daozi who painted the landscape of the Jialing River in one day in the "sparse style", Li Sixun who added the color of gold into his landscape paintings, and Zhang Zao and Wang Wei who applied the skills of washing painting to painting the beauty of the landscape. And even more masters of Chinese landscape paintings came forth in the Five Dynasties and the Song Dynasty—Jing, Guan, Dong, Ju, Liu, Li, Ma, Xia and so on. And when it came to the Yuan, Ming and Qing Dynasties, landscape painting became the mainstream of the painting world; the Four Masters in the Yuan Dynasty, the Four Masters in the Ming Dynasty, the Four Monks, the Four Wangs and the Eight Masters of Jinling were the representative painters. It can be said that since the Yuan Dynasty, China's history of painting had been led by Chinese landscape paintings. And there still have been masters like Huang Binhong and Li Keran known to the world in the modern times.

Having reached its peaks so many times for so long, is there any more space for further development left for today's landscape painters? Yes, there is, but it is difficult. They may seek inspiration and innovations from the traditional style to create something new, or they may absorb the ways of expression in modern Western art to change the original look of the Chinese landscape painting, or they may put the landscape and people's life together in one painting in order to get close to real life. They may either be infatuated with lines or get fascinated by structures. And out of the numerous possibilities, Liu Dezhou chooses to recreate the beauty of the structures of the landscape with thick lines.

Though the usual painting skill of landscape serves the traditional aesthetic standard well, it is still seen as the stereotype of landscape painting. Liu can not find his own artistic individuality and value of existence through painting such kind of work. However, when he boldly applies thick lines to painting the landscape, he discovers that it is the best way and perfect condition to establish his own style. He then all at once gets rid of all the stereotypes and forms his own distinctive understanding of Chinese landscape painting. It does not matter if he restores the original appearance of the landscape. His unique understanding enables him to present the beauty of the structure of the landscape and his delicate skill of painting. Though he abandons the techniques of brush texturing as the traditional way of painting the landscape, he does not give up on the original spirit of expressing his aesthetic ideal and feelings as a painter by landscape painting.

The vigour of the brush stroke and the dimensional structure of the composition are the two significant characteristics of Liu Dezhou's works. This kind of vigorous brush stroke does not commonly apply in calligraphy or painting. And when the lines are seemingly too thickened to fit the scale of the paper, this kind of vigorous brush stroke presents itself with idiosyncratic effect. The neat and powerful painting style can also be seen in Zhou Shaohua and Jia Haoyi's works. However, Zhou tends to make his writing brush lean a little at the end of a stroke, and Jia prefers to piece large parts of the landscape together in his paintings. And in most of his painting, Liu puts the strength in the centre of every brush stroke. Therefore, Liu Dezhou's simplistic style of landscape painting is basically based on lines. The dimensional structure of composition means that the painting parts are distinguished and separated by lines, which shows some touch of structuralism. This characteristic gives Liu's paintings the manner of abstraction to some extent.

Paint the landscape, but not necessarily portray it exactly the way it is. The idea may offer Liu new inspiration to create an original type of painting.





放眼雄关 476cm × 175cm

中国北京画院刘德舟（1953）属于最新一代的画家，他对山水风景画有自己独创的见解，大胆而自由地运用滴墨。他的《燕山印象》（1987）仍然有风景画的线条，但是作为一幅大的泼墨来说这种线条已大为减少，而是将黑色的线条与点泼发的淡墨和未着笔的白色的地带有组织地结合起来。这幅作品表现了一种粗狂的风格，最低限度地运用写实因素就捕捉到了自然的力量。《冬山》（1987）作品中心运用了大片白色区域地表示寒冷，在这片空白的区域之上，用爆发性的方式画出了乌黑的线条和轮廓，作品左边包括远去的山脉底部的峡谷都用有层次的泼墨描绘出来。所有这些加上围绕着黑色区域周围的各种色调，中央白色区域中溅发的淡淡的墨点，同强有力的二度中心主题相互照应。

—— KIYOHICO MUNAKATA 《最新一代的画家》（1988，美国伊利诺斯 克兰纳特美术馆）

Liu Dezhou(b.1953)belongs to the most recent generation. He has created his own vision of mountain landscape, with bold and free forms painted in dripping black ink. His Impression of Yan Mountain, 1987, still bears the lineaments of landscape painting, but is severely reduced to a huge ink blotch, organically interrelated with black lines and dots, areas of thin ink wash, and unpainted white zones. A certain architectonic quality stabilizes this composition of wild forms. The power of nature is captured with a minimal use of narrative elements. Winter Mountains, 1987, uses a large square like white area at the center of the composition to express cold. Over this area stark, explosive forms are drawn with broad lines and blotches of jet black ink. Some naturalistic elements on the left side of this composition include receding mountain ranges, depicted by layers of ink wash, and a mountain gorge at the bottom. These, together with the variations of tone within the surrounding black area and thinly splashed and spotted ink over the central white zone, interact with the powerful two-dimensional central motif.

—— KIYOHICO MUNAKATA (1988, KRANNERT ART MUSEUM)

他那大胆简括，重感受、抓整体，于抽象中见具象的特色，是艺术表现的可贵之处，是大有可为的。

—— 美术史论家 华夏 (1987)

刘德舟的山水画，大胆概括，以现代艺术的取其一点不及其余的精神特征，组成简练鲜明的构图，让山山水水直奔眼底，大笔挥洒，达到酣畅淋漓的效果。

—— 画家、美术评论家、散文家 郁风 (1989)

刘德舟的山水画绵延着历史发展的履迹，并跳动着新时代艺术家的脉搏。他习惯运用一种宽阔的笔触和分割式的线条来表现山水形体，而这种山水形体已经超越了大自然中真山真水的面貌，变化为经过心灵体悟之后的“胸中山水”的极有个性特色的样式。作品充满一种浑厚和博大的气势，并在这种气势中流动悠然的韵致，回响着淡淡而优雅的乐声。

—— 艺评家 赵权利

Liu Dezhou's paintings are based upon typical Chinese ink painting, but he created new style with the same materials, and developed Chinese ink painting. If there is an exhibition on the development and evolution of Chinese ink painting, Liu Dezhou's paintings are representative in a sense.

There's grand power in Liu Dezhou's paintings and that is very refreshing. The ways of appreciating and creating in east and west are dissimilar, but people taste the spirit and spice in his paintings. There is matchless enjoyment to taste the spirit from those lines combination, interaction of thick and pale ink and the changes emerging from the ink and water on rice paper. His paintings enable us to understand more of China, and increase our love for China. In Chinese there's a saying as 'appealing to both refined and popular tastes', I think Liu Dezhou's paintings could be called 'appealing to east and west'.

—— KeZhen Cao Mueller (瑞士)

乙丑年  
秋  
月  
金



雨色峰姿

壬辰春日 逸舟



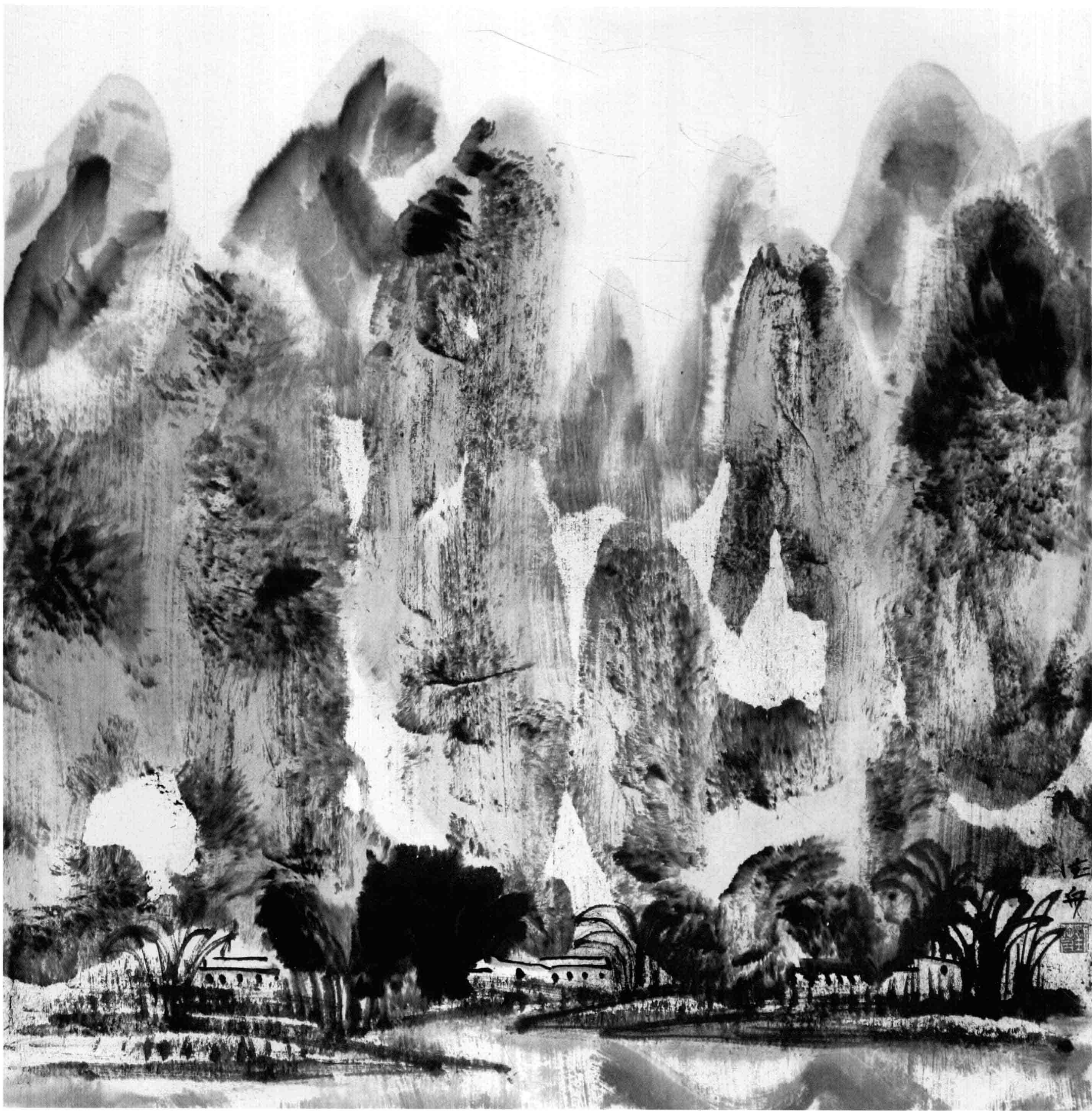
雨色峰姿

137cm x 69cm





山村 45.5cm × 48cm



桂林山水 68cm × 68cm





松风 68.5cm × 68cm



溪山春色 69cm × 91cm



秋水静处

壬辰夏月 健舟书



秋水静处

137cm x 69cm



房山新雨 68cm × 68cm





华山 66cm × 65cm



碧水行舟 56cm × 69cm



觀瀑圖

壬辰之夏 隱丹畫於北京 不通死



觀瀑圖

137cm x 69cm