

刘国富画集

LIU GUOFU HUAJI



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美术工作简介

刘国富，原籍山东省烟台牟平，大学本科学历，现任中央戏剧学院教授、学术委员会委员，中国美术家协会会员，文化部高级职称评审委员。

自幼习画，曾师从国画大师潘洁兹先生，潜心创作。作品《寒香》荣获文化部1993年全国群星美术大展优秀作品奖，在中国美术馆展出。为纪念毛泽东诞辰100周年而创作的大幅作品《咏梅》，被毛主席纪念堂收藏和展出，并编入《毛主席纪念堂珍藏书画集》。1995年作品《荷香》入选世界和平书画展，在中国美术馆展出。1997年作品《报春图》入选文化部举办的迎香港回归大展，在中国美术馆展出。1997年作品《马蹄莲》入选全国工笔画大展(文化部主办)，在中国美术馆展出；1998年作品《清莲万古芳》入选文化部主办的纪念周总理诞辰100周年画展，在中国美术馆展出。1998年作品《冰雪傲骨》入选中国美协、书协、作协主办的全国画家、书法家、诗人书画展，在中国美术馆展出。1998年11月作品《神清忠魂图》入选中国诗书画研究院、四川绘画院、中国嘉州画院联展，在广东、四川、辽宁、吉林、河北等地展出。1999年作品《马蹄飘香图》入选中国美协主办的“纪念张大千诞辰100周年书画展”，在中国军事博物馆展出。1999年11月作品《牡丹图》入选文化部主办、中国世界民族文化促进交流协会承办的迎澳门回归百米长卷展，在中国军事博物馆展出，并到澳门展出。1999年12月作品一幅，参加中国美协、中华文学基金会主办的“迎澳门回归马万祺诗词选粹书画展”，在中国历史博物馆展出，后到澳门展出。2000年9月作品参加文化部人才交流中心主办的正高艺术职称绘画成果展，在中国美术馆展出。曾在《美术》杂志(中国美协)、《中国文化报》、《北京晚报》发表作品。1997年5月15日至29日受文化部派遣，一行五人画家赴西班牙举办画展和讲学。2001年3月26日至31日应澳门马万祺先生邀请，随中国美术家协会组团参加庆祝基本法颁发8周年画展(展出作品2张)，代表作品一幅由澳门特首何厚铨收藏。2004年3月在深圳何香凝美术馆参加由中央戏剧学院、中国画研究院、辽宁省画院联合举办《刘国富、何首巫、张策中国画作品展》。有作品被美国、日本、西班牙友人收藏。正式出版画集《刘国富作品集》和《刘国富美术作品选集》。

A Brief Introduction to Painter Liu Guofu

Liu Guofu, born in Yantai, Shandong Province, graduated from a regular university. He works as a professor and concurrently a member of the academic committee of the Central Drama Institute of China, a member of the China Artists Association, and a member of the senior professional title evaluation committee of the Ministry of Culture of China.

Prof. Liu has learned painting since he was very young. He learned painting from Mr. Pan Jiezi, a well-known painter versed in traditional Chinese painting. Prof. Liu's painting *Winter Sweet*, which won the prize of excellent painting at the national art exhibition held by the Ministry of Culture in 1993, was on display at the China Art Gallery. His painting *Ode to the Plum Blossom*, created in memory of the 100th anniversary of Mao Zedong's birth, was exhibited and collected by the Chairman Mao Memorial Hall. In 1995, his painting *Fragrance of Lotus* was displayed at the World Peace Calligraphy and Painting Exhibition. In 1997, his *Heralding the Advent of Spring* was on show at the China Art Gallery in celebration of Hong Kong's return to China. In 1998, his work of art *Everlasting Fragrance of the Pure Lotus* was on display at the painting exhibition held at the China Art Gallery by the Ministry of Culture in commemoration of the 100th anniversary of Premier Zhou Enlai's birth. In 1999, his painting *Peony* was on show at the 100-meter-long painting exhibition (held first at the China Military Museum in Beijing and then in Macao in celebration of Macao's return to China), which was sponsored by the Ministry of China and undertaken by the Chinese World Nationality Culture Promotion Exchange Association. In September 2000, his works of art were displayed at the painting exhibition sponsored by the Personnel Exchange Center of the Ministry of Culture. His art works were published in such periodicals and newspapers as *Fine Arts*, *China Culture*, and *Beijing Evening News*. In March 2001, at the invitation of Mr. Ma Wanqi, vice chairman of the Chinese People's Political Consultative Conference, Prof. Liu participated in the painting exhibition in commemoration of the 8th anniversary of the promulgation of the Basic Law of the Hong Kong Special Administrative Region, and one of his art works was collected by Edmund Ho, chief executive of the Macao Special Administrative Region. In March 2004, Professor Liu went to the He Xiangning Art Museum in Shenzhen for the Exhibition of Traditional Chinese Paintings by Liu Guofu, He Shouwu and Zhang Ce, jointly held by the Central Drama Institute of China, the Traditional Chinese Painting Research Institute, and the Liaoning Provincial Art Academy. Some of Prof. Liu's art collections, such as *Collections of Art Works by Liu Guofu* and *An Anthology of Works of Art by Liu Guofu*, have been published.

前言

欣闻国富第三本画册要出版，兴奋之余不免为他虽公务缠身但仍勤于水墨的精神所折服。多年来，他从不依托市场上的炒作，我行我素，重艺宽博，他能文善诗，深明大艺，为人耿介爽直，重感情，崇气节，诸多亮点，熠熠生辉于朋友和读者心里，是一个有着朴素思想和明确见解、辩证的思维方法和敬业精神、踏实的创作态度和求知求学态度的学者型画家。早在孩提时，国富就被中外名著和连环画所浸染，后又师从潘洁兹先生习画，他始终以一种艺术家的求实精神，平静的心态，清醒的头脑，艰苦地探索着，他从不会不假思索地迎合，盲目崇拜与效仿。以国粹为本，以西洋为鉴是他的水墨准则。他的审美取向不全是山水花鸟形象的塑造和传统美感的表达，水墨造型的观念已拓展到对画面整体气氛的营造，一种生命精神的全方位显现，这种大语汇意识使他的作品既洋溢传统的典雅，又充满时代的审美情趣。赵子昂曾云：“作画贵有古意，若无古意，虽工何益？”所谓古意指的就是要学习优秀的传统技法，并且在此基础上予以创新。国富尊重传统技法又潜心研究西洋画法，除致于文学研究外，还切身感悟戏剧、电影、音乐、舞蹈等绘画外的多元艺术元素的相互渗透和影响。他以如泻的流泉飞瀑、似梦的岚气云烟，让凝固的岩壑沉浸在漂流的苍穹之下，淙淙山泉和曼舞的云彩以及绚烂的花草可闻可见，让你聆听到大自然的呼吸动静，感受自然的和谐、优雅、秀丽、多变。这种大气磅礴的壮美质感毫不逊色于国富早些年所带给我们的苍翠的峰峦间那湿漉漉的石径上所盛开的“绒花”，是作者自“走西口”经年后对大自然生命般的呼应，表现的是生命的家园。这种明确的使命感和责任感使他选择了山、水、花、鸟作为抒情种子，显现它们精神性的高扬，表达作者心灵的归宿和精神家园。通过富有情感和生命的大自然来表露对自然界的体验和认识，传达更为宽阔的人的理想和信念。真是水墨荡音符，峡谷蕴辉煌。

如此技精理明，与其修养的广博、综合和深厚有关。他博学强记，心如明镜又不失其幽默，这对提升他作品的格调极有裨益。他的画去雕饰、重气韵、画内在、求神似。画中流露出空灵的哲学意味和自然意趣，通过东方艺术所特有的哲学意味，把意象情趣重新组合，水墨交响，在中西文化的撞击和互补中把握中国画的渊源、嬗变以及新的生长点。包括他的书法，每个字都有仪态，不是空泛单调的碑学者可比拟的。这是对中国传统文化的借鉴，是自然恬淡的审美趣味在水墨上的驻足。传统画法在构图中讲究规律性的“疏中有密，密中有疏”，“疏能走马，密不透风”。而仁兄的疏不是空白，而是色墨交融，浑然一体。色因墨而沉着，墨因色而滋润。所以，他的画满、密、奇、艳。在整体思考和不断实践的基础上形成独特的个人风格。用笔讲究力、气、韵的结合，以写意布局体势，既有整体气势上的恢宏又突出重点精神，色彩与墨华颇具通感性，工与写、墨与色尽显他心灵的音律，表露自己心灵深处的精神家园。

祝 京

二〇〇七年七月

Foreword

By Jing Zhu

I am excited to hear that Guofu is about to publish his third collection of paintings, and I am filled with great admiration for his creation of wash paintings despite his heavy burden of work. A unique man with solid character, Guofu stands out among his peers, as he has never relied on marketing as a tool of self promotion. A polymath in the truest meaning of the word, Guofu is a great writer and poet on top of being a gifted painter. A man characterized by his candidness and sensibility, Guofu is, above all, a man of great integrity. Many of his characteristics are fondly recalled by his friends and readers. Among those familiar with him, there is a consensus that Guofu is a man who sees the world with a simple and lucid view, a man known for his constant dialectical thinking, and a man who prides himself on his professionalism. Always learning and perpetually creative, Guofu certainly deserves his reputation of being a scholarly painter. Influenced by Chinese and Western classics as well as comics since childhood, Guofu's career was strongly shaped by his experience as a disciple of Mr. Jiezi Pan, when he learned from the great master. Throughout his artistic career, Guofu has maintained his pragmatic attitude, peaceful ways of thinking, and sober mind. Embarked on a journey of arduous artistic exploration, Guofu has never pandered to the kitsch du jour or engaged in any form of blind worship and imitation. Guofu's artistic expression has always followed the principle of using Chinese art as the basis while using Western art as supplementary. Guofu's aesthetic value consists more than the physical representation of his subjects and the communication of traditional beauty; in addition, his wash paintings have expanded their reach into creating an overall ambiance for the images and providing a thorough display of the esprit of life. Such comprehensiveness allows Guofu's paintings to embody both the elegance of classicism while still carrying zeitgeist aesthetics. It was the famed ancient artist Zhao Zi'ang who once said that "A painting must incorporate ancient styles; without it, a painting will be nothing even if it is finely crafted". The ancient style mentioned here refers to traditional techniques passed from one generation to another; a good painter, however, must also add his innovation and interpretation to it. Guofu respects traditional techniques, yet, true to Mr. Zhao's words, he has also put much effort into studying Western arts; in addition to painting, his artistic value is also permeated with the influences of a diversified field of artistic influence, such as those from theaters, films, music, and dance. In his paintings of free flowing springs and dreamy cloudy mountains, the solid rocks seem to be immersed under a drifting overarching sky; one can literally feel and smell the cascading spring, the dancing clouds, and the florid flowers. Such paintings present the innate rhythm of nature and allow the viewer to appreciate nature's harmony, elegance, beauty and mercurial temperament. The magnificence in Guofu's art is a response to the vitality of nature, as the paintings serve as a home to all things living on this Earth. Guofu's clear sense of mission and responsibility led him to choose scenic sites such as the mountains and waterside, as well as natural objects such as flowers and birds as subjects to express his emotion. By demonstrating the nobility that lies within, these subjects became Guofu's spiritual home as if his soul were part of them. Through recreating a nature filled with sensibility and vigor, Guofu articulated his experience and knowledge of the world, which contained an extraordinarily profound humanistic belief and ideal. His wash paintings are described as melodic, and within them is the splendid beauty of Mother Nature.

It is my belief that Guofu's superb painting techniques and his uncanny clarity of thoughts are directly related to his constant self-cultivation. Blessed with a photographic memory, Guofu has amassed a body of knowledge characterized by its depth and comprehensiveness. Combined with his natural sense of humor, it has helped him immensely in honing his skill as an artist. His paintings, well crafted as they are, are noted more for their profound understanding and display of the essence of their subjects. With a slight touch of nihilism and immersion in nature, Guofu's paintings emit the philosophical vibe unique to Eastern arts. By recombining and reconstructing the images and their underlying sentiment, he splendidly creates a new art of sorts, a symphony of wash paintings. Utilizing the contradictory yet often complementary nature of Eastern and Western arts, Guofu's paintings embody the tradition, the evolution, and the future of traditional Chinese paintings. Similar traits could be found with his calligraphy, as each word is presented with a distinctive posture, distinguishing itself from those produced by novice imitators. Borrowed from traditional Chinese culture, Guofu's arts are filled with aesthetics featured by equanimity. For traditional paintings, the composition follows a pattern of "sparseness and density", with each one complementing the other to the degree that "it is sparse enough for a horse to pass yet dense enough to stifle wind". Guofu's sparseness, however, is different in that it is not simply synonymous with emptiness; instead, it is the perfect blend of color and ink, as each supplements the other. Whereas the ink helps the color to become more composed, the color also adds vigor to the ink. Consequently, Guofu's paintings are characterized by their completeness, compactness, distinctiveness, and colorfulness. With an inimitable personal style formed through constant conceptualization and practice, Guofu's brush stroke is a combination of force, intrinsic value, and rhythm. Relying on freehand brush for overall composition, Guofu's painting simultaneously stress grandeur and detail, and his ink and color often shares the same aesthetics. Whether painted in color or in ink or through free or fine brush strokes, they accomplished the same goal, displaying the melodies of his heart and expressing the spiritual home deep inside his soul.



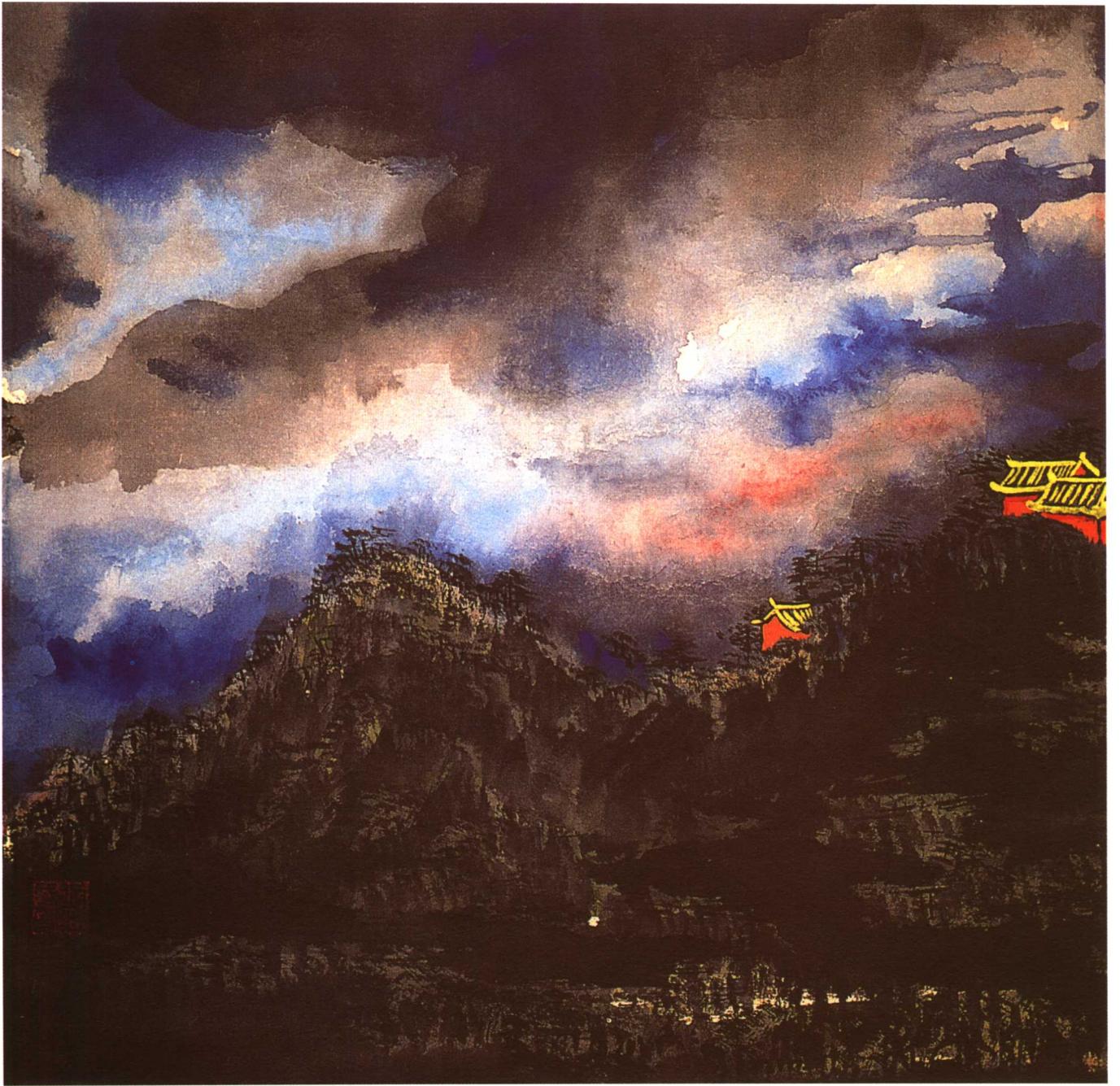
君子图



君子图



摩云观阁



云蒸霞蔚

富春圖

丙戌年劉國富寫之



富春图

北京 寫於 國富 善月 年 丁亥 分 半 相諧 相依 善 富貴 東在 翠尾



和谐图

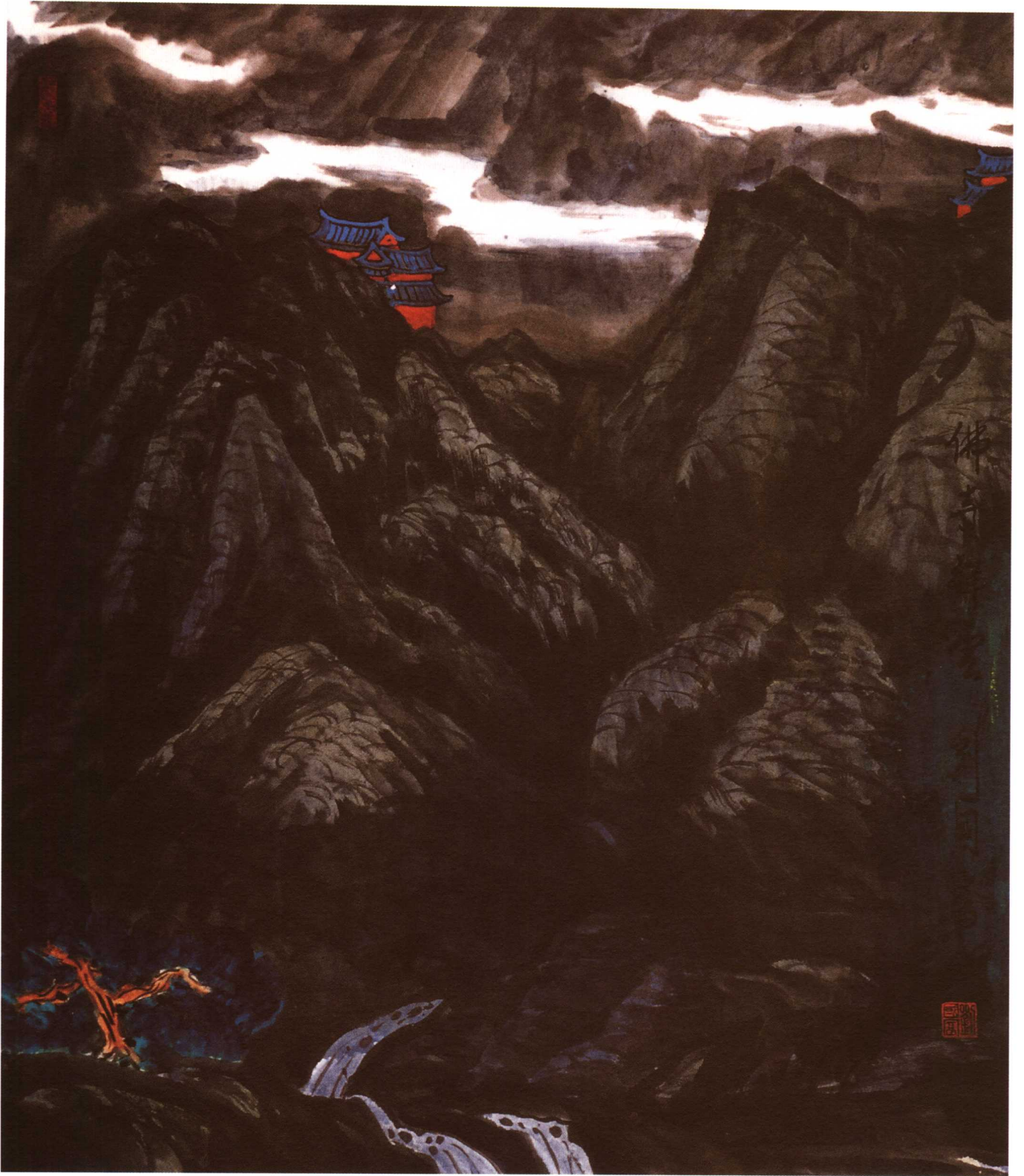


天 徑 乙 酉 年 夏 月 寫 之

衆 俗 人 者 難 也 境 高 孤 坐 覺



夏云嶂远



寺观沧海



山林深处



秋色
相逢