



# 墨彩章韵

郭殿声山水

THE CHARM OF INK AND COLOR-LANDSCAPE  
PAINTINGS OF MR. GUO DIANSHENG 郭殿声 著



甘肃人民美术出版社



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## 郭殿声

1971 年出生于甘肃通渭，1996 年毕业于西北师范大学美术系，2004 年获硕士学位。2006 年 -2007 年中央美术学院谭平教授工作室访问学者。现为兰州交通大学艺术设计学院副教授、院长，甘肃省美术家协会会员，中国高校美术家协会理事。近年来，发表论文（作品）百余篇（幅），作品多次入选国际、国内书画大赛，并有部分获奖。出版的教材、专著有《造型与设计》《郭殿声色彩集》《美术欣赏》（参编）。

### *Mr. Guo diansheng' s Resume*

*Mr. Guo Diansheng was born in the county of Tongwei in Gansu province in 1971. He graduated from Northwest Normal University in 1996, majoring in fine arts. In 2004, he was awarded master' s degree. During the year 2006 and 2007, he has been a visiting scholar in the studio of Professor Tan Ping, vice president of China Academy of Fine Arts. Presently, he is an associate professor as well as the dean of School of Art and Design in Lanzhou Jiaotong University. He is also a member of Artists Association of Gansu Province and a director in Chinese Artists Association of Colleges and Universities. In recent years, he has published hundreds of essays and paintings. His artistic works has won prizes in various competitions in calligraphy and painting home and abroad. His publications of textbooks and monographs include Modeling and Design, Album of Color by Guo Diansheng as well as Appreciation of Fine Arts (associate editor).*

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## 云蒸霞蔚 气象万千

### ——浅评郭殿声山水画

陇原文化在几千年的演变和传承过程中，留下了伏羲、女娲、黄帝和大地湾等中华人文始祖的神话、传说和艺术珍品，也滋养了生长于斯的许多优秀艺术家。郭殿声是陇原崛起的又一位书画界新秀，偶尔邂逅，认识了甘肃青年画家郭殿声，他的一批充实而空灵的山水画作，留给我深刻的印象，并于近期结集出版，我由衷地感到欣慰和高兴。

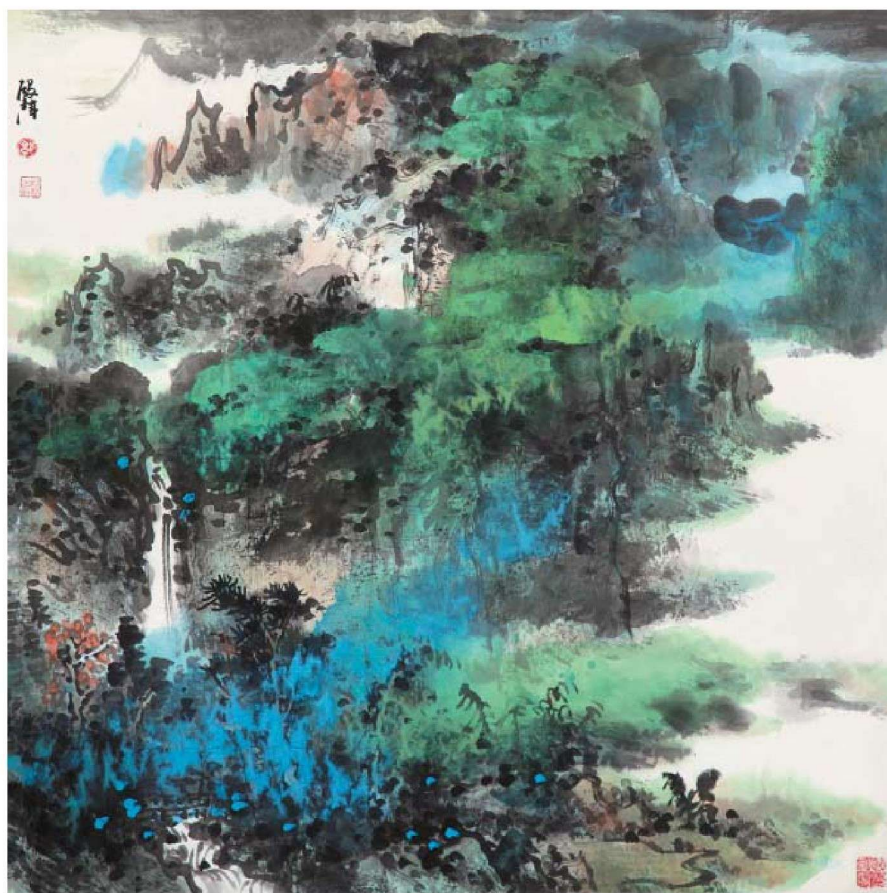
方士庶在《天慵庵随笔》中说：“山川草木，造化自然，此实境也。因心造境，以手达心，此虚境也。虚而为实，是在笔墨无间——故古人笔墨具此山苍树秀，水活石润，于天地之外，别具一种灵奇。”以此来评价郭殿声之画庶当。

郭殿声在山水画的探索与实践中，注重主体感受，寻求情感对应，或支解程式系统，借鉴西方现代意识，获得了水墨、彩墨的双向突破，丰富了传统水墨画语言，创造出许多符合时代特色的优秀作品。在继承和发展传统过程中，郭殿声不是过早地“定型为某一种风格”；他重视对经典之作的临摹研究，但又十分重视探寻以新的方法“表现自

然界的勃勃生机”；他有意识在疏离传统与回归传统之间“反复”，并把这种反复作为一种“自觉的方法”……这些，都体现着他对中国画传统与本质特征的深入理解。理性的思考代替不了技巧训练，但有没有这种自觉思考，与没有中国画的自觉意识，是大不一样的。他的作品，不论是水墨还是彩墨，都能以气韵取胜。

郭殿声作为年轻画家，其老辣娴熟的笔墨功力得益于其特有的天资和他的勤奋。趋势多样发展的当代中国画，除少数边缘形态的“实验水墨”之外，都没有完全脱离笔墨。在艺术实践中，关键不在笔墨的使用而在使用得怎样，在是否得到了笔墨的真谛，使它获得新的生命力和创造力。因此笔墨基本功的修炼就具有举足轻重的意义。郭殿声在本科和研究生学习阶段，导师的指导和他的选择都具有很高的自觉性——临摹多而系统，目标明确，主动性强，这一特殊环境条件加上他勤于用功，造就了他相对于同龄人较为扎实的传统功底。

传统山水写生大抵是目识心记，略勾小稿，回到画室才落墨完成；20世纪以来的山水写生多引入西画法，赋予作品更强的真实感、丰富性，但有过多模拟生活原型之弊，缺乏山水画应有的超越性和笔墨韵味。郭殿声说他经常留意对自然景致的观察，显然，观山看水的真实感受使他逐渐摆脱程式束缚而获得新的活力，



苍林叠嶂 Forests and Mountains 68cm×68cm 2011年



把握造化源泉与充分的笔墨表现在更高的层面统一起来，他在处理画面的“实”与“虚”、“黑”与“白”、“色”与“墨”、“线”与“面”的各种关系时相对轻松与自由，画面的意象性和形式性增强。他将自己对大自然的情感转化为艺术的情感，将自然的真实转化为艺术的真实，源于天地之生机，饱游饴看，穷年积月，胸中自具一番割舍不断的情结。儿时的记忆，熟悉的崇山峻岭、旭日东升、夕阳西下、春种秋收，这些周而复始的生活场景，像律动的音符，回荡于画中，故画中有深情厚意，读者自会受其感染。故看画仿佛同其人交流，为其精深所动，于不自觉间忘怀。

观郭殿声的山水画创作，或厚重、或温馨、或灵动、或淡雅，兼收了西画的光色关系，并蓄中国画的空间意识及笔墨精神，在心灵的碰撞中，把自己对艺术、生活、情感、文化的理解吸收共融，既有传统水墨的流韵，又能感受到时代气息的活力。走进他的作品让人感觉到一种儒雅之气，正缘于一开始就注入自身文化的心理积淀和综合的艺术素养，其才情足以显现出深层的人文情怀。读他书卷气的画，既大气，又张扬着人对大自然的皈依精神。

中国美术学院学教授、博士生导师 吴山明

2012年4月28日

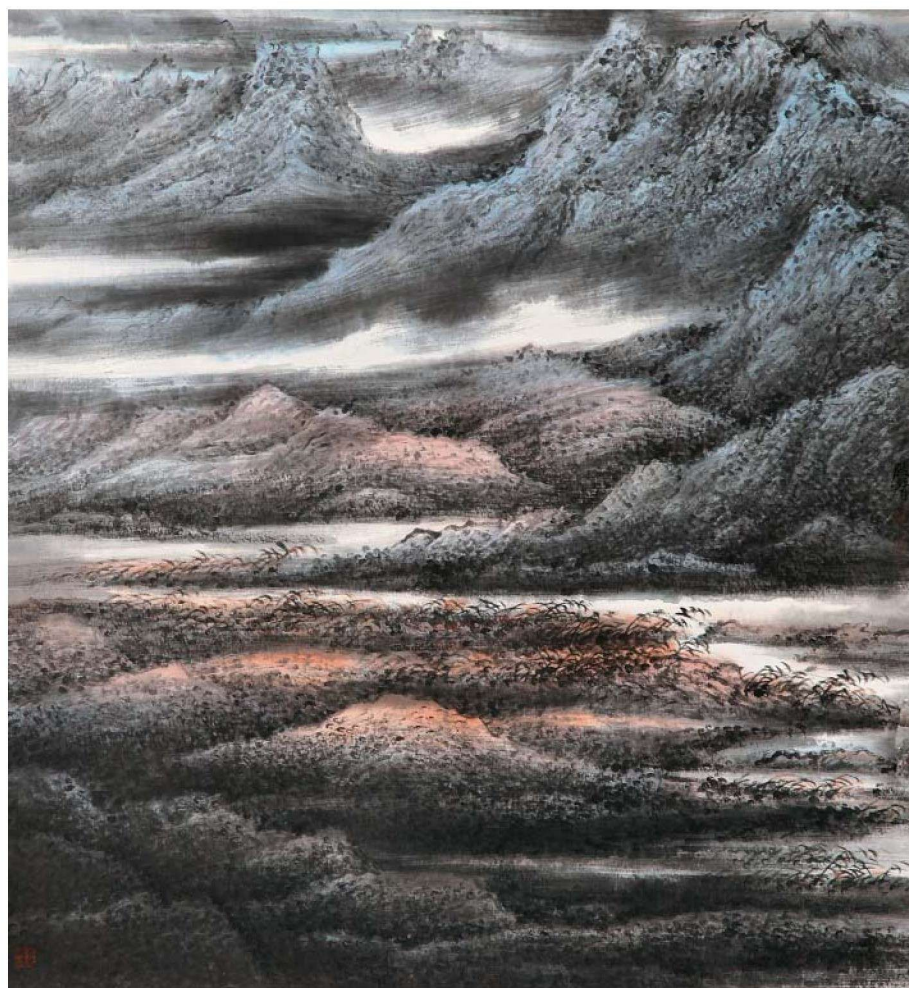
### *Magnificence in Its All Variety*

#### *—— Comments on Landscape Paintings of Guo Diansheng*

*Longyuan culture, after thousands years of evolution and inheritance, has boasted a large amount of myths, legends and art treasures related to our ancestors such as Fuxi, Nuwa, Yellow Emperor as well as Dadiwan Culture. Meanwhile, it has nurtured plenty of excellent artists, among whom Mr. Guo Diansheng is a new star in the circles of calligraphy and painting. I encountered him occasionally. As a young painter from Gansu province, he has impressed me deeply with a series of exuberant and elusive landscape paintings. I feel gratified at the publication of his painting album recently.*

*Fang Shishu, a famous painter in the Qing dynasty, once said in his Essays in Tianyun Hut that, “Natural sceneries such as mountains, rivers and vegetations are real, while what an artist put with a brush on paper is abstract. The boundlessness of artistic expression turns abstract images into solid. Therefore, our ancestors have achieved a unique style of elusiveness in their paintings of green mountains, luxuriant trees, rippling streams and moist rocks.” Such evaluations can’t be more proper to describe the artistic works of Mr. Guo Diansheng.*

*Mr. Guo Diansheng concentrates on individual perception and seeks*



峰高魂健 A Sound Mind on the Heights 96cm×90cm 2002年



for emotional correspondence in his exploration of landscape painting. Meanwhile, by dismembering programming system and borrowing western modern thinking, he has acquired dual breakthrough in both ink wash painting and color painting. He has enriched traditional Chinese ink painting and created scores of excellent works consistent with the present age. During the process of inheriting and developing tradition, Mr. Guo Diansheng doesn't shape his style early; He attaches importance to the imitation of classical works, meanwhile emphasizes on seeking new techniques to express the vigorous nature. Deliberately, he shuttles between the alienation from tradition and the regression to tradition. Such kind of shuttling has been adopted as a conscious technique. All of these represent his thorough understanding of the nature as well as traditional features of Chinese painting. Of course, skill training can't be replaced by theoretical thinking. However, it makes all the difference for an artist to have such consciousness in Chinese painting. His works, whether ink wash painting or color painting, superb in spirit.

As a young artist, Mr. Guo Diansheng owes his sophisticated painting skill to his talents and diligence. Contemporary Chinese painting tends to be diversified. However, ink and brush are essential except in certain marginal experimental ink paintings. In artistic practice, the essence lies in how to employ ink and brush, and how to acquire the spirit of art as well as rejuvenate art. Therefore, the cultivation of basic skills in ink and brush plays a vital role. In pursuing his bachelor's and master's degree, Mr. Guo Diansheng has been a perceptive student under the guidance of his supervisors. He has imitated massive painting works systematically, with a definite aim and strong mind. Owing to the specific atmosphere as well as his diligence, he has acquired a solid foundation in traditional painting compared with his peers.

Generally speaking, traditional landscape sketching consists of bearing the scenery in mind, roughly drafting on the spot and composing the works in studio. Since the 19th century, western painting techniques have been adopted in landscape sketching, bringing more sense of reality and fertility to painting works. However, the demerit lies in too much imitation of the prototype of life, lacking the original spirit and transcendence of landscape painting. Mr. Guo Diansheng has often concerned himself with observations of natural scenery. Obviously, true feelings obtained from the nature has gradually freed him from stylized constraints and activated his creativity. Thus the exploration of natural scenery and the expression in painting could be integrated at a higher level. In dealing with various relations in painting such as solids and voids, black and white, color and ink as well as lines and surfaces, he is relatively relaxing and flexible, enhancing the image and formality of his paintings. He has transferred his feelings towards the nature to artistic passions and converted the truth in nature into the quintessence in art. Owing to appreciation of natural exuberance and years of accumulation, he has developed an inseparable art complex. In his paintings, life scenes deriving from childhood memories of familiar mountains, dawns and dusks, as well as farming and harvesting, reverberate like bouncing musical notes. Therefore, the viewers would be deeply impressed by the affections conveyed in his paintings. Viewing a picture is like conversing with the painter, impressed by the spirit and indulged in the artistic world.

*Various feelings can be perceived from viewing Mr. Guo Diansheng's landscape paintings, be it dignified, sweet, elusive or elegant. He has absorbed the techniques of handling relations between light and color in western paintings as well as incorporated sense of space and spirit of ink and brush in Chinese paintings. In the process of interaction, he has melted his understanding of art, life, love and culture into his paintings. The charm of traditional ink and wash painting as well as the vitality of current times could all be perceived. His painting works is endowed with a refined and scholarly style, which could be attributed to his own culture consciousness and artistic accomplishments. With his talents, he vividly expresses profound humanistic feelings in his paintings. His paintings, scholarly and dignified, exhibit the spirit of conversion to the nature.*

Wu Shanming  
Professor & Doctoral Supervisor  
China Academy of Fine Arts  
April 28th, 2012

## 中西兼通 意象清远

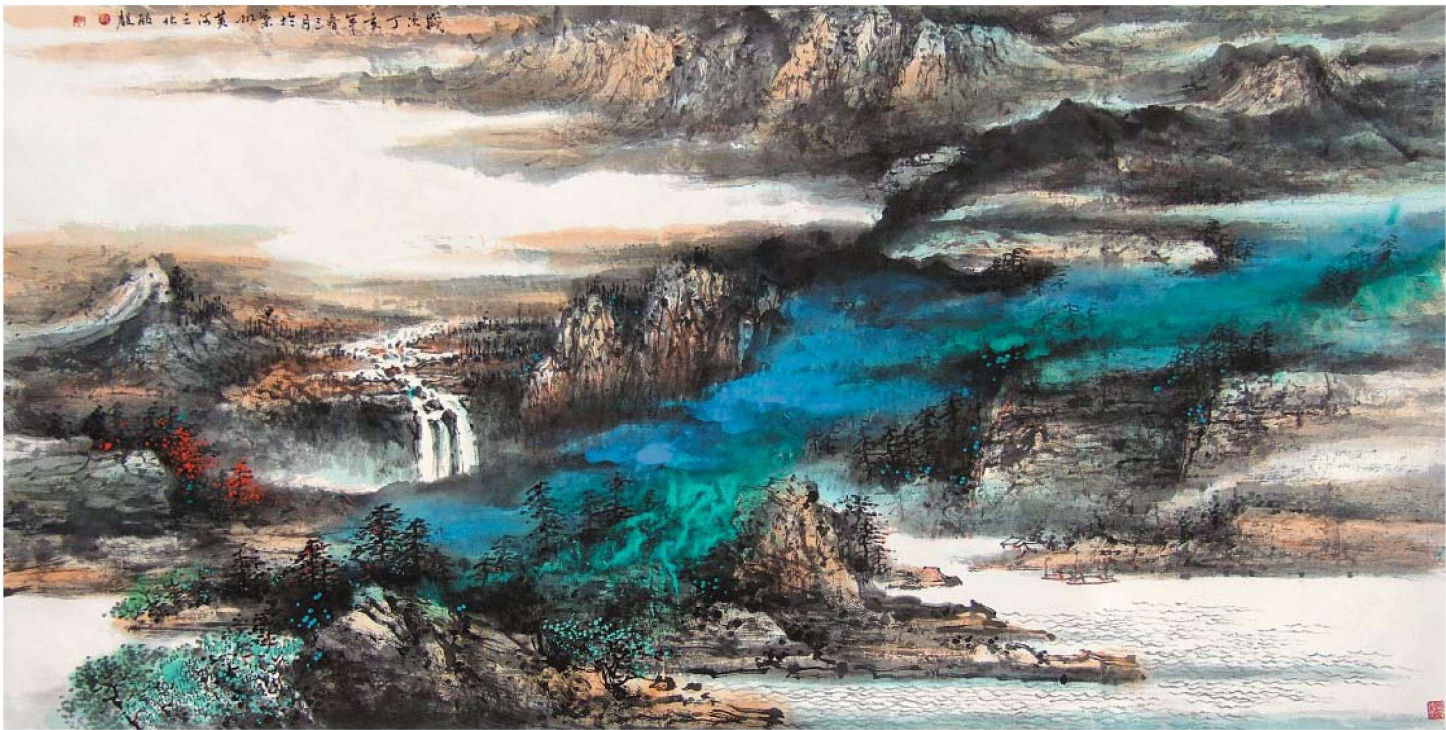
郭殿声同志是一位很敬业的教师，也是一位勤奋的画家。90年代初西北师大美术系本科毕业，2001年考取西北师大美术学院中国画研究生，于2004年获硕士学位。读研期间，认真研究了宋元山水画，临摹过许多山水经典名作，打下了坚实的传统技法基础。其后，作为教育部组织的高效骨干教师访问学者，受教于我国著名艺术家、中央美院副院长谭平教授，对当代艺术设计的新观念，新手法有了较系统的认识与理解，在京期间，收获颇丰。现任兰州交通大学艺术设计学院副院长、副教授。

作为画家，殿声是位中西兼通的画坛新秀。说到中西兼通，在我国近代美术史上屡见不鲜，特别是美术教育界，影响较大的如徐悲鸿、刘海粟、林风眠诸位老前辈，都是中西兼通的高手。其后各高校从事中国画教学的骨干教师概莫能外，这是时代的烙印，也是现行高校体制下的教学要求。上世纪50年代初，耄耋之年的齐白石大师与徐悲鸿论画时曾说：“现在已经老了，如果倒退三十年，一定要正式画画西洋画”。这位敏感的世纪老人也感受到了中西文化交流的趋势。作为21世纪我省的画坛新秀，高等院校的骨干教师，郭殿声同志中西兼通是顺理成章的事。他主攻中国画，擅长山水画，兼擅人物画、水彩画等其他绘画形式。是位学养全面，有潜力的人才。

在中西兼通的画家中，东西方绘画艺术融合的切入点与侧重点又各不相同，郭殿声在同龄人中是一位有较好传统技法基础的人，他的中西兼通的特点，反映在山水画创作中，概括起来，套句旧话，是“中学为体，西学为用”。在他的绘画作品中虽然引入了一些西方绘画的元素，但其整体品位与风貌依然是中国画，作品中没有生搬硬套的痕迹，看到的是笔墨和谐的画面，有突出的时代感。

首先，他较好的把握了传统山水画的基本观念，较好的把握了传统山水画的符号语言体系，较好的把握了“洋为中用，古为今用”的分寸，坚持“外师造化，中得心源”的创作方法，坚持意象造型的写意手法。深入观察生活，迁想妙得，酝酿成片，呈现给读者的是音韵和谐的华章，置陈布势之际，重视形式感与画面构成的整体关系，而用笔技法依然坚持传统的骨法用笔。这样就形成了既有时代新意，又不失传统笔墨情趣的绘画作品。





其次，重视色彩的表现力，是殿声山水画的重要特色。他擅长水彩画，但在山水画用色方法中并未引入环境色的观念，而是借鉴了近代中国画大师张大千先生泼墨泼彩之法，把水墨淡彩与重墨泼色结合到同一幅作品中，以淡取浓，薄中见厚，形成了艳丽清新，水色交融，淋漓酣畅的格调，使人耳目为之一新。他对色彩的重视是一贯的，其硕士学位论文的选题就是“中国画色彩刍议”，该文对发觉本民族色彩之潜能，建立中国画现代色彩观念，创立中国画色彩

表现的理论体系，提出了许多有价值的见解，而他的这些想法，在他近年的山水画创作中初步得到了体现。

再次，殿声同志很重视山水画的空间处理，它吸收了素描空间处理的虚实关系，已扩展中国画的空间纵深，但并不刻意追求山石的体积感，这种空间纵深感有利于形成山林的层次，有利于扩展境界的悠远，增强了可游可居的亲切感。这一过程中起作用的因素除了虚实关系以外，墨韵灵动的节奏是形成山水画空间深度的关键。其用墨有层积染者，有一次泼成者，有苍茫浑厚者，有晶莹如玉者，有淋漓酣畅者，也有拈笔淡墨者，总之灵动的墨韵形成了画面丰富而协调的美感，营造了清新悠远的意境，使读者赏心悦目。

近年来，殿声同志创作成果颇丰，其山水画、人物画数百幅作品被美、日、法、德、意及东南亚和港澳台等国家和地区收藏。作品多次入选国内外书画大展赛，并有部分作品获奖。

殿声同志将一批山水画近作结集出版，这批作品或雄奇、或平实、或厚重、或清逸、或绮丽、或淡雅，各有风姿。共同点都是以传统笔墨为基础，有机的借鉴了色彩、构成、素描等西方绘画元素，体现了他对多元文化并存互动关系的理解，都是他近年来艺术探索的足迹。作品中既可以看出作者的学养气质，也可以看出作者的审美理想与人文情怀，每件作品都饱含了作者的深情与苦心孤诣，也展现了使人心旷神怡的绮丽风光。在享受艺术美的同时，也享受到引人入胜的自然美，在这本画集里，读者见仁见智，自会各有所得。

殿声同志艺术发展尚有很大的空间。笔者作为一名从教多年的老教师，我寄厚望于这位勤奋好学的年轻人，期望他在不断创新的道路勇攀高峰，硕果累累，在教学与艺术创作中都取得喜人的成绩。

西北师范大学教授、硕士生导师 廖国柱

2011年9月

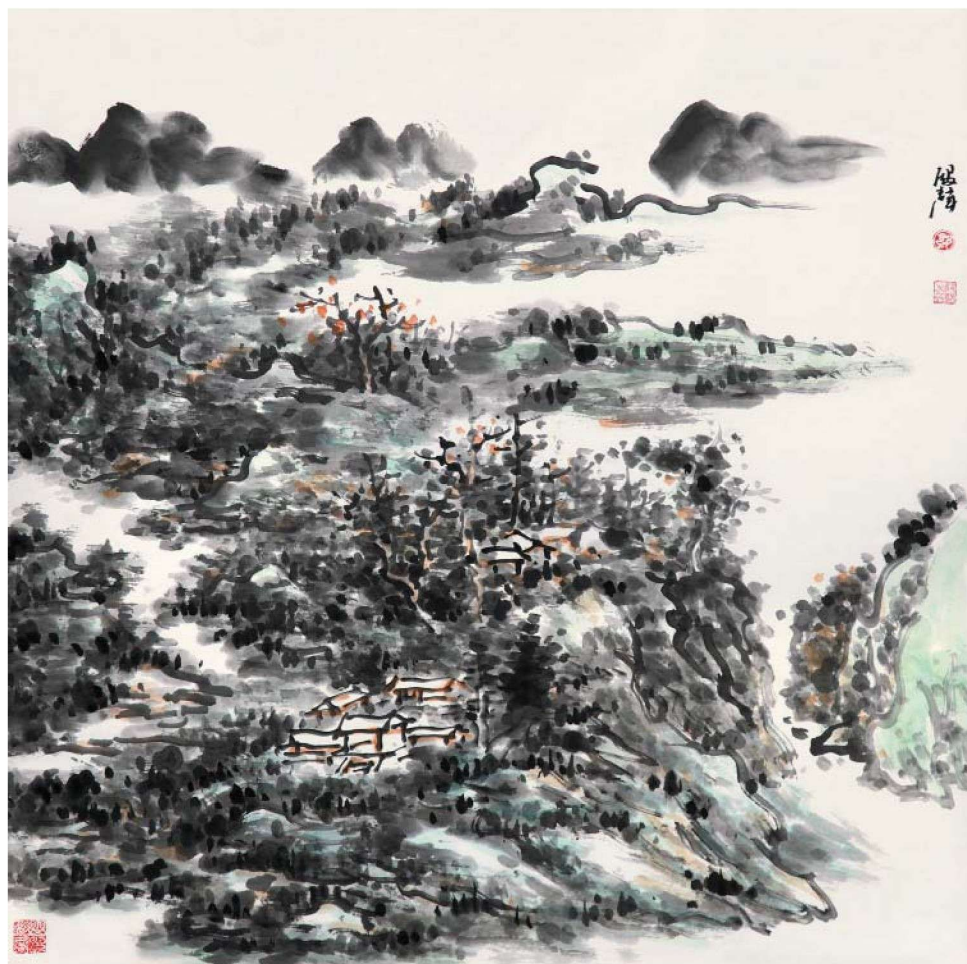


## *A Versatile Artist and His Paintings of Serenity*

*Mr. Guo Diansheng is a diligent artist and a dedicated teacher as well. He obtained his bachelor's degree from Northwest Normal University in early 1990s. Since 2001, he pursued his master's degree in School of Fine Arts in Northwest Normal University, specializing in Chinese traditional painting. He successfully completed his study and obtained master's degree in 2004. During that period, he has laid a solid foundation on traditional techniques through extensively studying landscape paintings in the Song and Yuan dynasty and imitating scores of classical painting works. Subsequently, he has been under the guidance of Professor Tan Ping, vice president of China Academy of Fine Arts, as a visiting scholar sponsored by the Ministry of Education. He has had a fruitful stay in Beijing by acquiring a systematic understanding of new concepts and techniques of contemporary art. Presently, he is an associate professor as well as the dean of School of Art and Design in Lanzhou Jiaotong University.*

*As an artist, Diansheng is a promising painter well versed in both western and Chinese paintings. In modern art history, dozens of artists were well versed in both western and Chinese paintings, especially in education circles. Masters such as Xu Beihong, Liu Haisu and Lin Fengmian all had a thorough knowledge of both western and Chinese paintings. From then on, it has been a necessity for outstanding university teachers specializing in Chinese tradition painting. It has been a marked brand of the times, as well as a teaching requirement of current higher education system. In the early 1950's, when Master Qi Baishi, in his eighties, discussed painting with Master Xu Beihong, he said, "If I could be back three decades, I'd learn western painting seriously." The century-old famous artist also sensed the tendency of cultural exchange between the west and the east. As a new star in art circles in Gansu province and an outstanding university teacher, it is natural for Mr. Guo Diansheng to be well versed in both western and Chinese paintings. He specializes in Chinese traditional painting, proficient in landscape painting as well as figure painting and watercolor painting. He is a well-cultivated talent.*

*Diversities exist concerning the integration of western and Chinese painting techniques among artists well versed in both western and*



清风闲云 Fresh Breeze and Roaming Clouds 68cm×68cm 2009 年



Chinese paintings. Compared with his peers, Mr. Guo Diansheng has a solid foundation on traditional techniques. His integration of western and Chinese painting techniques, reflected in landscape painting, can be briefly expressed in an old say, “Chinese learning for fundamental principles and Western learning for practical application.” Although certain elements from western painting have been adopted in his works, the whole style remains traditional Chinese. There’ s no trace of rigid imitation in his works. His artistic works is filled with harmony and modern trend.

First, he has well grasped the basic concepts and the symbolic system of traditional landscape paintings. Having a proper understanding of “making the past serves the present and adapting foreign things for Chinese use” , he insists in the unity of deriving inspiration from real world and conducting creation in the subject–mind. Freehand brushwork of image modeling is mainly adopted in his works. He has a deep observation of life and converts his reflections as well as imaginations into harmonious and magnificent pieces of works. As far as the layout and spirit of his paintings are concerned, he focuses on the overall relations between sense of form and the picture, whilst persisting in traditional bone method. Thus his artistic works is filled with both modern trend and traditional appeal.

Second, one important feature of his landscape painting is color expression. He is proficient in watercolor painting, yet in his ways of color application, he hasn’ t adopted the approach of ambient color. Instead, through drawing on the techniques of ink splashes of color painting adopted by Zhang Daqian, the Master of contemporary Chinese painting, he blends the light color of ink wash as well as ink splashes of color painting into one piece of works. His works, with a unique style of harmony and vividness, is gorgeous and refreshing. He has attached importance to color consistently. The dissertation during his master’ s study is entitled as “On the Color of Chinese Traditional Painting” . In his dissertation, valuable suggestions has been proposed on the exploration of potential capacity of national color, the establishment of modern mentality on color in Chinese traditional painting, as well as the creation of theoretical system of color expression in Chinese traditional painting. Much of his viewpoints have been represented in his recent landscape painting works.

Third, he pays much attention to spatial arrangement in landscape painting. He absorbs the handling techniques of relations between solids and voids in sketching so as to extend spatial arrangement in Chinese traditional painting further. However, he doesn’ t deliberately pursue the depiction of concrete mountains and rocks in his paintings. By extending spatial arrangement further, it enhances the gradations of the images of mountains and forests, improves the state of serenity as well as strengthens cordiality in his paintings. Besides handling the relations between solids and voids, the dynamic and rhythmic application of ink plays a key role in the sense of depth in landscape painting. He employs diversified techniques such as layer after layer of dyeing or ink splashing; sometimes his paintings exhibit a vast expanse with simple and vigorous style, sometimes his paintings feel translucent and crystal–clear; sometimes vividly depicting, sometimes randomly dipping in light color. All in all, the rhythmic application of ink makes a sense of exuberance and harmony in his paintings, creates a state of serenity and entertains the audience greatly.

Mr. Guo Diansheng has been productive in recent years. Hundreds of his painting works, including landscape painting and figure painting, have been collected in Hong Kong, Mao Cao and Taiwan as well as in overseas countries such as US, Japan, France, Germany, Italy and Southeast Asian countries. His works has won prizes in various exhibitions in calligraphy and painting home and abroad.

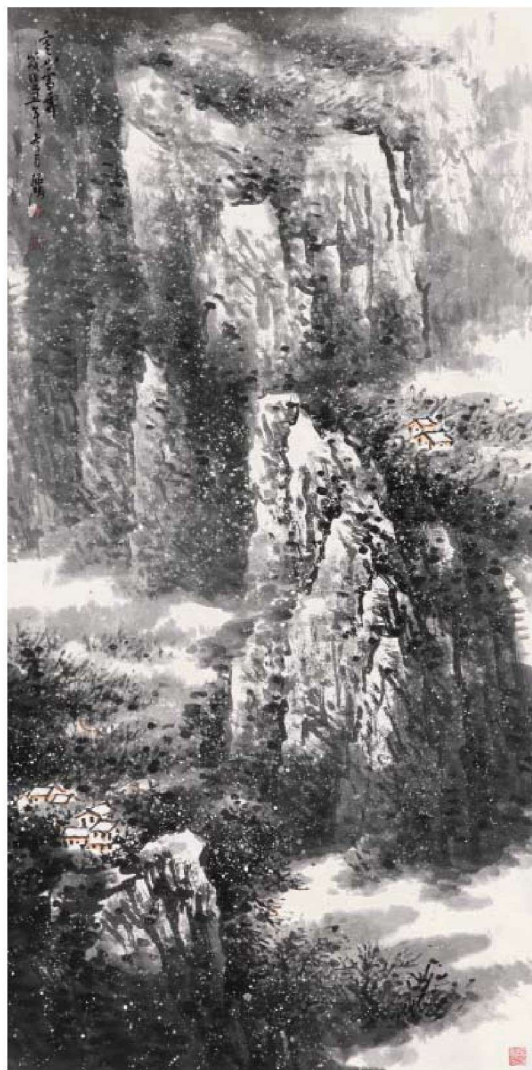
Recently, a series of landscape painting works of Mr. Guo Diansheng will be collected and published. Different appeals can be felt from those works, be it magnificent or simple, dignified or delicate, gorgeous or elegant. What is in common is his basis on traditional painting techniques, meanwhile deliberately drawing on western painting elements such as color, composition and sketching. It has been the achievements of his artistic exploration in recent years, reflecting his understanding of the coexistence and interaction of multi-cultures. His painting works reveals his profound cultivation as well as his aesthetic ideal and humanistic feelings. Each piece of works is filled with passion and creativity of the artist, displaying delightful natural scenery. While absorbed in artistic charm, readers can appreciate enchanting natural beauty in his painting album and derive enjoyment.

There's still a long artistic journey for Diansheng to go. As a veteran teacher in painting, I have high expectations on this diligent young man. I hope he achieves more innovations in his painting career continuously and obtains great accomplishments in both teaching and artistic creation.

Liao Guozhu

Northwest Normal University

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## 眼底世界 心中丘壑

### ——读郭殿声先生的山水画

郭殿声钟情艺术而认真投入，在教学与管理之余，画了不少画。新的画册结集出版之际，要作为同事的我写几句话。多年的友谊，自当慨然应允，也引发对绘画的新的思考。

郭殿声的画，除了教学需要素描、色彩，以及设计之类的内容，更多地专注于中国画——特别是写意山水画的探索。艺术受时代与文化环境的制约而存在，不同时间阶段的画，体现着不同的面貌与特点，显示了学生时代、研究生阶段与北京访问学者之后的变化。

学生时代的画，流露着探索的痕迹，显示着广泛的兴趣，体现了基本功训练的特点，率性中留有稚拙的笔迹，斑驳中显露着求知的欲望，但也



隐隐的透露出淳朴的天性，也正是后来绘画的希望。素描作品显现的造型力以及艺术感受力，留下较深的影响。佼佼者的铺垫，打下了后来发展的基础。

硕士研究生阶段，基于导师的影响与要求，有重点地指向专题的探索与研究，在中国画继承发展的方向上用力，在中国画的深层内涵上做文章。这一阶段的画，仍以水墨形式为特点，以追求水墨变化为重点。绘画技法的训练，除了写生，主要是临摹古代名人字画，特别是清代“四王”以及宋人“马、夏”的山水等。大量经典作品的摹绘研究，在笔墨形式等诸多方面受益匪浅。尤其是对“四王”的细密严谨，马、夏博大深厚境界的体会与追求，就已呈现在这一阶段的作品中，以其毕业创作山水组画四条屏为代表。

作为访问学者，在中央美术学院的经历，是其艺术历程最重要的阶段。因为接触面的扩大，新的艺术信息的嵌入，眼界与思想的开阔，对艺术产生了新的认识与理解，出现了许多新的想法与追求，绘画面貌也发生了相应的变化，体现在气势境界的追求、构图布局的设计、技法手段的变化，体现在积墨重复的突破、泼彩宣泄的情节，也体现在皴擦点染的定则、虚实强弱的显现等诸多方面。画中石青、石绿的泼洒，吸收现代艺术的手法，打破中国画水墨为特色的表现方式，丰富了中国画的语言形式，也为西部荒蛮的旷野增加了清新的气息，增添了秀丽多姿的感觉。艺术观念的扩展更新，对后来艺术发展具有重要影响。

如上的三个阶段是相通的，又都是相辅相成的，都是追求自我的过程。可以看到，其山水画是为自然、为山川写照，但又不是——山一景的缀合，而是升华了的心中丘壑，是广泛涉猎、长期积累，精心打造、恣意雕琢的结果；不仅显示了对自然的爱，对壮丽山河的赞美，折射着“四王”影子、“马夏”境界的追求，也显露着理想的超脱。

郭殿声许多山水画都是画地不画天，成为个性的特点。这类山水画，前景因山起势不断绵延，远山又山山相连、层层延伸；奇峰如云扩展于画外，显示了气势磅礴、雄浑博大，烟云涌动的奇妙景象。这种以俯视形式扩展地面容量，以高远法推进空间层次的手法，深深植根于传统的土壤，成功地再现了西北高原的苍茫特点；既增强了山峦的气势与境界，也增加画面的分量与亲切感，不失为有益的探索。乡土情怀，决定了艺术表现的文化内涵，也决定了艺术发展的风格与面貌。

主题表现的需要，山水画山峦重叠、景色绵延，显得气势恢宏、饱满壮观。为了增添景色的灵性，多出以云气相穿插、相间隔，使画面有了疏密强弱感，也增强了层次的变化。云气缥缈与山水之间，体现了以云气形态，转换传统空白形式的手段，增加了景色的空灵感与生动性，也为“空白”形式增添了新的内容；



云山欲雨 A Coming Rain in Mountains Shrouded by Clouds 34cm×34cm 2008 年