

Selected Paintings of  
Duan Zhenming

# 段鎮銘畫選

山东人民出版社

全国百佳图书出版单位 国家一级出版社

# 段鎮銘畫選



山東人民出版社

全國百佳圖書出版單位 國家一級出版社

## 图书在版编目(CIP)数据

段镇铭画选/段镇铭著. —济南:山东人民出版社,2013. 11  
ISBN 978-7-209-07711-8

I. ①段… II. ①段… III. ①中国画—作品集—中国—现代  
IV. ①J222.7

中国版本图书馆 CIP 数据核字(2013)第 209957 号

责任编辑:田晓玉  
特约编辑:崔业双  
封面设计:武 斌  
摄 影:郝 伟

## 段镇铭画选

---

山东出版传媒股份有限公司  
山东人民出版社出版发行  
社 址:济南市经九路胜利大街 39 号 邮 编:250001  
网 址:<http://www.sd-book.com.cn>  
发行部:(0531)82098029 82098025

山东新华书店集团有限公司经销  
济南鲁艺彩印有限公司印装

规 格 8 开(230mm×300mm)  
印 张 24.5  
版 次 2013 年 11 月第 1 版  
印 次 2013 年 11 月第 1 次  
I S B N 978-7-209-07711-8  
定 价 398.00 元

---

如有质量问题,请与印刷厂调换。电话:(0531)88888282

斟酌古法  
另出新意

为贺镇铭同学画展揭幕

孙其峰



孙其峰先生为段镇铭画展揭幕题词“斟酌古法 另出新意”



## 斟酌古法 另出新意

### ——谈段镇铭的中国画

孙其峰

观段镇铭的中国画，其“以林泉之心志，写山川之秀美”，是给观者的最大感受。如果说中国画可分为“师于人——师于物——师于心”这三个层次、三种品位的话，那么镇铭目前已步入“师心”之境。

段镇铭的中国画，有着深厚扎实的中国画传统功底。其笔墨、设色、经营位置深谙古人之妙，古朴中透着时代气息，磅礴中又有一股清润之气，格调高雅，别具情趣。他在多年博读、临摹历代名画中，以其较高的悟性，敏锐地把握传统绘画中的精髓之所在，细心揣摩，为“我”所用，从中领悟到“澄怀观道”的审美定式。他在艺术语言上，融汇了传统技法对传统与生活的理解，不务虚名，厚积而薄发，平心静气地营造着心中的善美境界，散发出超然脱俗的气息。

中国山水画具有“怡悦性情”的功能。它需要通过意境的创造达到情与景、意与境的契合。不同

的情、意，不同的景、境的结合，便可形成境界或大或小、情意或浅或深的意境。细读段镇铭的山水画，可以发现在其用心绘制的作品中，表现出生机勃发的广大空间境致与自由蓬勃的内心世界的完美统一，体现出人类精神与宇宙自然契合而获得的心灵自由。镇铭具备着通达事物玄理、淡泊名利的“林泉之心志”。这是他精力经久不衰的原因，同时也使其艺术作品中充盈着一种心灵妙合自然的“忘境”。

段镇铭的山水画，格法雄奇而朴茂，沉郁而苍秀。他创作的《双桥清音》《武夷天游》《井冈探幽》等一系列画作中，山峦、树木都似以一气呵成的交错点线编织而成，在密密麻麻的点线交织中显现出山川的深厚和雄奇、草木的华滋和丰茂。其山其树又统一于遍布全图的密点与细草笼罩之下，浑沦而不破碎，进一步统一了画境的分明与模糊。构图的通体与局部，充满了大自然生命的骨本与毛发，

令观者顿觉气象万千、目不暇接，又感到山川苍茫、云气充盈。这正是他遍游泰、黄、庐、井冈、九华、峨嵋、武夷等名山，上青藏，下三峡，将对自然造化的感悟融入画作之妙得。

段镇铭的中国画，尺幅不同，题材各异，境界有大有小，风物有博有约，构图饱满、境界新奇、峰峦错综峻巍、草木丰茂多变、给人以千岩竞秀、万壑争流的奕奕生气。远观气势雄强，近看则可似步入，使人领悟到漫步在曲折盘旋的山路、穿行于山崖绝壁之间、目睹悬瀑、聆听山溪清音的逸趣，感受到其开阔的襟怀和超越物欲的林泉之心神。

凭藉扎实的山水画传统技法和笔墨功夫，镇铭一接触花鸟画，其进步之快既出人意料又在情理之中。是其学养修为的内在气质，升华了他的悟性，是其鄙除功利秉持艺术的真诚之心，激发了他的勤奋。他不片面追求新奇与时尚，不流俗于丑、怪异、

造作一路，而尊崇优秀的传承和精妙，使其花鸟画在平实的画风里，由“理”的参透，显现出大气和厚重并不时闪耀出情与趣的火花。

步入艺术盛年，镇铭的中国画令观者驻足、回眸、沉思，赏心悦目后更可以感受到情致的陶冶和真理的体悟，领略到中国传统文化的震撼，实不失为人生一大艺术享受。

（注：孙其锋先生，中国当代卓越的美术教育家，书画大家。天津美术学院终身教授，文化部中国画院研究院院部委员，中国美术家协会理事，中国书法家协会理事，西泠印社理事，享受国务院特殊贡献津贴专家。本书书名即由孙其锋先生题写）

# Think Over Ancient Skills Put Forward New Ideas

—On Duan Zhenming's Chinese Paintings

Sun QiFeng

Viewing Duan Zhenming's works of Chinese paintings, the connotation of using the mind and the will of woods and springs to describe the beauty of mountains and rivers, is the greatest feeling to the viewers.

If Chinese paintings can be divided into three levels and tastes of "learning from man – learning from things – learning from heart", then Zhenming now has stepped into the world of learning from heart.

There are deep and solid foundations of the traditional Chinese landscape paintings in Duan Zhenming's Chinese paintings. He is well versed in ancient skills of using brush and ink, coloring and managements of layout. His works show simple and unsophisticated with a flavor of the times and show clear and moist spirit in majestic setting with elegant styles and interest. Through studying and facsimileing famous paintings of previous dynasties for many years, he, with his high savvy, keenly grasps the essence of the traditional painting, and then carefully ponders to serve "ME", in order to realize the highest and natural aesthetic pattern. On the artistic language he mixes of

understandings of traditional techniques for traditions and life, and calmly creates his own mind and constructs the space in the heart, sending out the breath of being transcendental and free from vulgarity.

Chinese landscape paintings have the function of "delighting temperament and mood". It needs to create artistic conceptions to achieve the conjunctions between sentiments and scenes, between meanings and environments. The conjunctions between different sentiments and meanings, different scenes and environments could form artistic conceptions with big or small states, shallow or deep affections. If you carefully view Duan Zhenming's landscape paintings, you could find that in his attentively painted works, he shows the perfect unification between the thriving and wide outer space and the free and vigorous inner world, manifesting the spiritual freedom obtained by the natural conjunction between human spirits and the universe. Zhenming has the natural mind which could help him master the profound truths of all the things and indifferent to fame and wealth, which is the reason why he keeps energetic



and leads his artistic to be full of a state that spirits could fit the nature well.

The landscape paintings of Duan Zhenming is both magnificent and simple, both gloomy and beautiful. In his *Sound between the Bridges*, *Trip to Wu Yi*, *Tour to the Dark Ridge* and paintings of this sort, the hills and trees seem to be weaved by a series of dots. The numerous dots show the thickness and the vigor of hills and the exuberance of grassland. The hills and the trees unify in the background of dense dots and thin grass, which further completes the boundary and the unification of the whole picture. The composition of the whole picture and the partial picture is full of the evidence of lives, which makes the visitors feel shocked by its grand scale and then realize the boundlessness of the hills and the thickness of the clouds. These painting can only be made after he traveled through Mount Tai, Huang, Lu, Jinggang, Emei and Wuyi and visited Tibet Plateau and the Three Gorges. He applied his comprehension towards natural changes into his paintings.

His landscape paintings are varied in sizes, topics, realms and characters. Yet the compositions are all exuberant with fresh viewpoint, complexity of hills and thick trees, leaving an expression that all the hills and rivers struggle to become the main character. Looked from afar, it is of great momentum. But when paid a close look, it seems that we can step into a wonder world where we can go through the tortuous roads, witnessing the falling spring and hearing the music of rivers. After

that we can feel its open mind and freedom from material desires.

With the aid of his excellent painting and writing skills of landscape painting, Zhenming made a great progress once he came to know flower-and-bird painting, which made people feel both shocked as well as reasonable. His modest inner character updated his power of comprehension. He sincerity for art rather than material desires inspired his diligence. He didn't focus on creation unilaterally. He respected the inheritance and delicacy of tradition, which made the flowers and birds in his paintings display grace and thickness with the sparks of emotion and entertainment through the mingling of "sense".

During the robust years of his creation, his Chinese painting attracted viewers to halt, to appreciate, to contemplate, and to realize the nurturing of the painting and the grasp of the truth. Thus people felt the shocking effects of Chinese traditional culture which is bound to be an article enjoyment during the whole life.

#### Notes:

Sun Qifeng, an outstanding Chinese artist, art educationist, great master of painting. Lifelong professor of Tianjing Art Institute, member of Chinese Painting Institute of Ministry of Culture, council member of the Art Agency of China, the Calligrapher's Association of China and Xiling Press, the receiver of Special State Allowance.



## 抱元守正 光大传统

张彦青

国庆节临近，镇铭同志登门造访。谈到想出一本个人书画集，做个绘画阶段性的小结，并将初稿随身带来。读罢画稿，颇有所感。中国丹青之律始之魏晋，气韵生动，形神兼备，是中国画之高准。自北宋以来，各代巨匠充分理解，光大法理内涵，使中国绘画不断创新发展，并日趋辉煌。斟酌画稿，已可见到镇铭对中国画理的深刻了解和感悟。

镇铭同志是我夫人在济南第三中学任教时一名品学兼优的学生，为人仁善沉稳，性格内向柔韧坚毅。在他读初中二年级时，他的艺术天赋被当时任美术教员的段黎民（李苦禅的弟子）发现，吸纳为学校美术组成员，当时谢家道（浙江美院毕业，后任新疆山水画研究会会长）是美术组的组长。镇铭高中毕业后，其画作受到浙江美术学院重视并电报约考，但由于其母亲当时重病在身，其失去赴考的机会。后考入金融界并走上领导岗位。但书画仍是他锲而

不舍的热爱和追求，三十余载，笔耕不辍，拜师访友，高端进修，博采众长，刻苦自励。他也十分重视自身修养，工作之余，博览群书，探寻真知，研读画史画论，临摹历代名家墨迹。他深知外师造化对山水画作的重要作用，喜容身于山野探颐勾玄，尽取大自然之美和山川峰壑之魂。

有志者，事竟成。今看镇铭同志的画作，气势之大，令我深感惊讶。他虽工作繁忙，仍能做到如此认真严谨，承继传统，颇具功力。皴、擦、点、染，笔笔精道，毫无虚华之气，实为难得。其画作追求意境深化，融山川自然美与笔趣墨韵为一体，情景交融，格调高雅，发人哲思，深蕴艺术魅力。见其画便可知其人品、学养，可察其求真务实的作风，可感受到其刻苦勤奋的精神。

抱元守正，正本清源。这是镇铭同志绘画的本质取向。但他师法传统，不囿于传统，而是在继承

中有所发现，有所前进。努力在宣纸上的点染皴擦间，构建一条与先贤会话的通道，将古圣先贤谦谦入怀，凌志高端的精神之光，引到现实绘画美学中来。有此优秀的接力之人，是我辈之最大欣慰。我相信将来他在发扬中国绘画方面必有一定的建树。

值此《段镇铭书画集》行将付梓之际，发此感慨之言，以表祝贺。

（注：本文系张彦青先生 1999 年 10 月为《段镇铭书画集》所做的序言。张彦青先生，是山东老一辈著名画家、中国美术家协会会员、山东文史馆馆员、山东艺术学院教授、山东画院顾问）

# Stick To Principles Carry Forward Traditions

Zhang Yanqing

As the National Day is approaching, Zhenming comes to my home and says that he wants to publish his individual paintings collection treated as a periodical summary of his painting and also brings me his first draft. After viewing his pictures, I have so many feelings in my heart. The principles of Chinese paintings began in Wei and Jin Dynasty, lively and vivid, which were the highest standards of Chinese paintings. Since the Northern Song Dynasty, the painting masters of different generations had fully understood Chinese painting principles and carried forward the connotation of legal principles to make continuous innovations and developments, which made Chinese paintings become more and more brilliant.

Zhenming was an excellent student of my wife when she was a teacher in the No.3 Middle School in Jinan. Zhenming was an introverted student with kind, calm and tough characteristics. When he was in grade two, junior high, his artistic talent was discovered by his art teacher Duan Limin (Li Kuchan's disciple), so he was admitted into the school art team. At that time Xie Jiadao (a graduate of Zhejiang Academy of Fine Arts

and later served as the honorary chairman of Xinjiang Painting Institute) was the leader of the school art team. After Zhenming graduated from high school, Zhejiang Academy of Fine Arts attached great importance to his paintings and telegrammed him to join the examination. Unfortunately his mother was seriously ill at that time, which made him lose this opportunity. Later he entered the financial field and became a leader and painting was still his continuous interest to pursuit. During 30 years, he kept on carving of it, visited teachers and friends, learned widely from others' strong points, and worked very hard. He also paid great attention to self-cultivation. During the spare time of his work, he read extensively, sought for truth, studied the history and theories of painting, and copied famous ancient artists' works. He understands that the significant role of learning outside the paintings, and likes sheltering himself in the mountains and exploring their secrets, taking as much as the beauty of nature and the soul of mountains and valleys.

Where there is a will, there is a way. I am deeply



shocked by the great vigor of Zhenming's works. Although he is busy with work, he can make it seriously and inherit the tradition, which is a considerable skill. Wrinkle, spread, point, dye, and every pen are fine, no flaunty feelings, which is really rare. His drawings seek deepening of artistic conception, combing the natural beauty of mountains and rivers with ink rhyme. He is well versed in ancient skills of using brush and ink, coloring and managements of layout. His work shows simple and unsophisticated with a flavor of the times and shows clear and moist spirit in majestic setting. Feelings and scenes happily blended in his works, with elegant style, which causes one to think deeply and hold deep artistic charm. Once having a look at his works, you will know his moral quality and cultivation detect his pragmatic style and feel his spirits of working hard.

Sticking to principles and reforming from the origin is the essential orientation of Zhenming's painting. Though he imitates from the tradition, he does not limit to the tradition, instead he often finds new things in the succession and makes progress. He spares no efforts to

create a conversation channel with the past wise men when painting on the Chinese art papers, bringing the modest and ambitious spirits of the past wise men to the real paint aesthetics. I firmly believe that he will make certain achievements in the spreading of Chinese painting. Such an excellent successor is the biggest delight of our generation.

At the time when *The Work Set of Duan Zhenming* will be published, I write this to express my senses as well as give my sincere congratulations to him.

#### Notes:

This is the preface of *The Work Set of Duan Zhenming* that Zhang Yanqing wrote in October, 1999. Zhang Yanqing is a famous senior painter from Shandong, the member of Chinese Artist Association and Shandong History Museum, a professor at Shandong College of Arts, and a consultant for Shandong Art Academy.

## CONTENT / 目录

师徒情谊	1
山河壮怀	山水画作品精选 11
松风振羽	花鸟画作品精选 65
笔墨传神	书法、人物作品摘选 115
艺品雅赏	绘瓷、册页和成扇 151
论艺心韵	165
唱和往来	173

Master—apprentice Affection	1
Aspiration from the Landscape	11
Portrayal of the Living Creatures	65
Verisimilitude of His Articles and Paintings	115
Popularity of His Artistic Works	151
Personal Experience and Thoughts about Art	165
Expectations of the Future Based on the Past	173

MASTER-APPRENTICE  
AFFECTION

# 师徒情谊

SELECTED PAINTINGS OF DUAN ZHENMING

井冈犹有幽深处

——开启师生情缘 2

临池致逸 见贤思齐 厚德载物 自强不息

——题赠座右铭 激励寄厚望 3

课图稿

——心授口传历历在目 4

山村晴峦图 嘉木流泉图

——两幅五载完成的作业 6

一笔一墨总关情

——评点尽蕴师恩深 7



## 井冈犹有幽深处

——开启师生情缘



井冈犹有幽深处 尺寸：138cm×68cm

传统功底，我已有十年没见到这样认真、扎实、下功夫的作品了。现在年轻人有一种偏向——一味求新。

此帧《井冈犹有幽深处》是孙其峰先生为镇铭题的第一幅款识。1999年5月，经山东招远市立医院王院长引荐，段镇铭有缘拜见了孙其峰先生。孙老时年81岁，身体精神都很好，很健谈。看了他的画作后说：“你已不是书画的学习阶段，已经有了很深的和扎实的

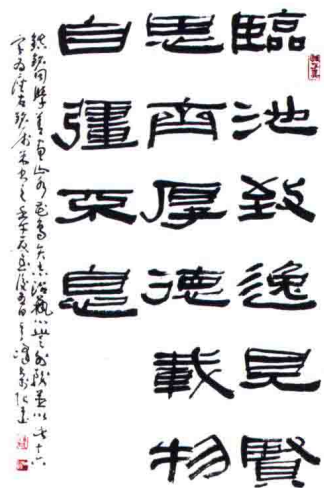
在历史的长河中没有新旧之分，只有好坏之分。历史就像一个筛子，好的留下，坏的淘汰掉。新的并不一定是好的，你的师法传统的路子走得很对。”一席长谈，点评、赞赏、鼓励，注意的问题，努力的方向，画论的解析，笔墨的运用无所不及。最终选了这张《井冈犹有幽深处》题写了款识：“镇铭画友是作笔墨设色经营位置皆平正有法，深得古人三昧者矣，其尚能再斟酌造化勤发心源处求之即更上一层楼指日可待已卯夏至前五日其峰观题。”并合影留念。自此开启了二人的师徒情缘。



孙其峰先生（中）与段镇铭（左）、王院长（右）

## 临池致逸 见贤思齐 厚德载物 自强不息

——题赠座右铭 激励寄厚望



学识和绘画经验，才能成为名副其实的画家。为此，孙其锋先生挥毫给镇铭题赠了十六字座右铭“临池致逸见贤思齐厚德载物自强不息”。写了一幅，孙老自己感到不满意，又重写了一幅。赠予镇铭，可谓勉励有加，寄以厚望。并说：“我原来也有个座右铭‘贪得无厌，得过且过’，接着解释道‘在处世态度上，得过且过；

孙其锋先生虽已八十多岁，但其思维敏捷，非常健谈，而且风趣幽默。他经常对镇铭讲，一个人绘画技巧再好，也只能说是个画匠，只有同时很好地学习中国传统文化，加强自身修养，不断积累

在学人书画特长上和积累知识方面，要贪得无厌’。”

接着说：“我现在的座右铭是‘知足，知不足，不知足’，在生活上非常知足，在学识和绘画方面要知不足，现在还要不知足，还得继续学习提高。”

孙老在指导镇铭竹子画法时，恰逢他家汽车司机在旁观看，便指着画上的大片空白说：“这个地方就像开车，可以任意开，即放开笔画。”随后他又指着几株竹子空隙讲：“在这里要画，就得像上下班时开车一样，要左顾右盼，用笔要照顾到周围的关系。”

孙其锋先生就是这样，很善于用生活中的事例深入浅出地讲出绘画技巧，既形象又生动。



孙其锋先生在家中与段镇铭合影

## 课图稿

——心授口传历历在目

镇铭和孙其峰先生相识拜师，确实是一段难得难忘的缘分。两人都有一种相见恨晚的感觉，每次相见，都有说不完的话。有一次，镇铭前去拜见老师，正遇上孙老身体欠佳，医生嘱咐会客不得超过10分钟，结果见到镇铭，一谈就是一个半小时，累着了，第二天就不能会客了。有一个阶段，因为镇铭工作忙，接近一年没有抽出时间去招远，孙老十分惦记，就托人捎信，后来又直接打电话给镇铭。有一次，谈到拜师的意愿，孙老说：“人家都是拜师学艺，你就算是带艺投师吧。我老年能收你这样一个学生，非常满意”，并说“我要将我所学全部传授给你”。就这样，确定了彼此的师生关系。

每次镇铭探望老师，师母都是热情端上水果，老人子女都一起热情交谈，宛若家人。吃饭时，孙老总是让镇铭坐在自己身边，把好吃的往镇铭碗里夹。开

始授课时，大家都立刻退出。孙老都是习惯把纸裁成四尺六开，随讲随示范，讲完后，将课图稿题款盖章，送给镇铭。孙老的长子长康先生为此对镇铭说：“你的待遇，我们和研究生都比不上啊。”现将镇铭先生所存课图稿，选印几幅以飨读者。



孙其峰先生和夫人在家中客厅与段镇铭合影



孙其峰先生在其画室指导段镇铭