

東坡先生全集

卷之四

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郭德昌畫集

郭德昌



Guo Dechang's Chinese Paintings Album

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郭德昌

1960年生，野谷草堂主人，生于书香世家，职业画家，祖籍河北，定居北京。中国美术家协会会员、国家一级美术师、教授。

作品在国家级大型美展中多次获得金奖、银奖、铜奖、优秀奖、和平奖、荣誉奖、徐悲鸿美术奖等奖项。

曾多次在国内外举办个展及联展。应邀参加“2008 奥林匹克世界美术大会”、“2010 年上海世博会”。入选《美术报》2008 年当代最具影响的十位画家，入选世界艺术品网 2009 年度中国优秀艺术最具人气、最值得收藏与关注的艺术家。曾作为“辉煌三十年”中国改革开放 30 周年艺术家代表在《人民画报》特刊卷首刊登。

代表作品被选入《中国美术家》《中国现代美术家辞典》《中国当代美术家名录》《当代书画篆刻家大典》《当代最具发展潜力的中国画家》《当代中国画名家鉴赏辞典》《2008 当代经典国画作品年鉴》《中国画收藏年鉴》《中国当代画坛名家名作鉴赏》《当代中国画名家精品集粹·花鸟卷》《当代中国画名家精品集粹·山水卷》等。

出版著作有《二十一世纪有影响力画家个案研究·郭德昌》《郭德昌山水画集》《郭德昌花鸟画集》《郭德昌·北京画展作品集》《郭德昌扇画集》《中国当代艺术名家郭德昌作品集》《画境——当代中国画名家选集·郭德昌》。

Guo Dechang's Profile

Guo Dechang, born in 1960, host of wild valley hut, from a well-educated family in Wu'an, Hebei Province, living in Beijing now. He is a professional painter, member of China Artists Association, National First-class Artist, and Professor.

His works has won many national prizes such as gold prize, silver prize, bronze prize, excellent prize, peace prize, merit prize, Xu Beihong Fine Art prize, etc.

He has been holding personal and group exhibitions both domestic and international. He was also invited to join the exhibitions of 2008 Olympic Fine Arts, 2010 Shanghai Expo. He has been awarded as “The Ten Most Influential Painters of 2008” by Fine Arts Newspaper and “The Most Valuable Artists of China in 2009” by World Artworks Web. He was showed on the front page of a special “China Pictorial” as the delegate of the artists of “glorious 30 years” in commemoration of China’s 30 years reform and open.

His works have been invited to be included in many books, such as “Chinese Artists”, “China Contemporary Fine Arts Dictionary”, “China Contemporary Fine Arts Artists’ Directory”, “Contemporary Painting Calligraphy and Seal Cutting Directory”, “The Most Potential Contemporary Chinese painters”, “China Contemporary Painting Masters’ Dictionary”, “2008 Classic Contemporary Chinese Painting Collections”, “Yearly Chinese Painting Collection”, “Contemporary Chinese Painting Masters and Their Works”, “Contemporary Chinese Painting Masters’ Essence-Flower and Bird Paintings”, “Contemporary Chinese Painting Masters’ Essence-Landscape Paintings”.

He also publish books as “The Study Case of the Most Infusive Painters of the 21st Century – Guo Dechang”, “Guo Dechang’s Flower and Bird Painting Album”, “Guo Dechang’s Landscape Painting Album”, “Guo Dechang – Beijing Exhibition Album”, “Chinese Contemporary Fine Arts Masters – Guo Dechang”, “Scene of Painting--Contemporary Chinese Fine Arts Masters’ Collection – Guo Dechang”.



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满纸烟岚开境界，半园花木寄情怀

——郭德昌作品散论

文 / 徐沛君

在20世纪80年代初期，郭德昌就开始涉入画坛，一直把写意山水和写意花鸟作为自己的主攻方向，不懈求索，硕果累累。在重视一专而非多能的当代画坛，郭德昌的“脚踩两只船”的做法似乎让人惊讶。然而，谙熟美术史的人都知道，我国自古以来兼攻山水与花鸟者都不乏其人，近现代以来，更出现了几位巨匠。譬如：黄宾虹以山水闻名于世，但他的花鸟画也不同凡响；齐白石以花鸟画享誉中外，但他的山水画也堪称戛戛独造；潘天寿更是把花鸟与山水有机地结合起来，从内容到形式都“打通”了两者，并由此开创了一代新风。由此可见，郭德昌只是继承了前贤的做法。其实，且不论山水与花鸟两科笔墨语汇本身就带有相通互渗的特性，即便从精神层面上略作思考，也不难理解郭德昌的“跨界”创作。这是因为，尽管山水画与花鸟画在内容题材上有所不同——前者以山川景物为表现对象而后者为花木禽鸟写照传神，但归根结底，两个画科有着共通性，即都表现出“回归自然”的精神追求。

郭德昌是新时期中国画发展历程的见证者之一。在80年代，随着西风东渐，外来的各种思潮在中国艺坛如走马灯般轮番登场，而中国画遗产饱受诘难；在90年代，伴随着“回归传统”的呼声，传统受到珍视，但沉渣泛起、泥古不化的现象也屡见不鲜；进入21世纪以来，艺术市场日渐红火，但中国画学术标准的缺失又令学界焦虑不已……这些现象，都或多或少困扰过郭德昌，但作为一位创作者，他没有陷入对概念的抽象思辨中，而是力图靠创作实践来推动问题的解决。三十多年来，他在大自然中聆听山水清音，也借花卉草木来寄托感情、表达愿望，笔耕不辍。凭借着自己的天分与勤奋，这位艺术家的个性面貌逐渐凸显出来，其成果也引起社会越来越广泛的关注。

值此《郭德昌画集》出版之际，笔者主要就郭德昌的山水画作品发表浅识，也谈谈对他花鸟画的印象。

造境，是山水画的核心元素。郭德昌的山水画大致可归入“清境”或“奇境”之列。他成功地表现出造化之清奇，更表现出审美主体对客观景物的清赏，让观者获得一种身心闲静的审美体验。

读郭德昌的山水画，观者能感受到其中蕴含着文人的隐逸思想，也能品味出些许田园情怀。郭德昌出生于太行山区一个书香世家，喜画太行山，但不刻意再现对象磅礴的气势，也不靠剑拔弩张的笔势夺人眼目，他只是用笔墨语言娓娓道出他对山川云水的挚爱，清气扑入眉宇。郭德昌还有一些作品描写了恬静优美的山乡风光，画面上云淡风轻，情景交融，富于生气，既抒发对故土的一往深情，也流露出对稼穡生活的向往或怀恋。

郭德昌营造的境象，是以生活中目之所见的山水为基础，再经过他主观想象并借着笔墨元素加工、转换而形成的意象。他画太行山，但并非对太行某一具体丘壑进行再现，而是画心中的太行，抒发心绪；他画家乡的山水，也非对故土景物的机械描摹，而是借笔墨倾吐思乡之情。

郭德昌擅长绘云雾中的山景，那是一种虚实交映、变幻莫测的“蒙眛之境”。飘忽不定的云气几乎成了他的“画眼”。有时他让云气集中在画幅的上部，千峰争先向上攒聚，峰顶隐于云中，了无痕迹；有时他在画幅下部之一隅绘写雾气，山脚隐于其中，显得深杳无比；有时云雾横亘于画幅中段，烟树隔云萝，唤起观者的幽情远思。他写雨后的山景尤为传神。譬如：在《新雨涤尘》中，他用淡墨来烘托氤氲感，用富有变化的水色表现空间的远近，使人一看即知空白是水汽；在《秋山欲雨》中，近景处的茅亭空无一人，随着一阵微风吹过，远处的山坡笼罩在蒙眛的雾气中，寓含着“微凉暂逐行云过，细雨俄从远树来”的诗意；他的《山中一夜雨》，多以湿笔绘实景，出色地描绘了一场山雨过后，天光云影相辉映、峰青云白更多姿的动人景象。

二

境界是一个宏观的概念，它往往通过画面的细节得以彰显。郭德昌对景物元素的经营颇见匠心，反映出艺术家鲜活的审美感受力和灵活的表达力。郭德昌虽然以实景写生作为创作的基础，但不以客观样貌为囿，而是苦心经营，反复推敲。在他画幅中，交错的岩石，幽深的山谷，蜿蜒的溪水，皆井然有序，相映成趣，传达出轻松恬淡、亲近自然的审美情趣。当然，最后还要隐去雕琢的痕迹，达到“虽由人工、宛自天作”的目的。不过，在此必须指出的是，发挥艺术家的主观创造性，并不意味放任主观因素的随意发挥。他师造化，得心源，在抽象与具象之间，在实景与真景之间找到了平衡点。

郭德昌的山水，气息内敛而不张扬。初看，画面元素安排散缓，然而谛观之后，却能发现其中却不乏巧思妙笔。他笔下的景象注重“动”与“静”的对比与结合。在《秋水长天》中表现的是“林下茅亭静，峰外烟霞飞”的景色；在《太行纪行》中描绘的是“板桥寂无人，岩隙溪声喧”的意境。凡此种种，不一而足，皆值得观者玩味。

郭德昌山水画境里很少出现人物形象，但用屋宇、茅亭、舟楫等来提示人物的存在。他的作品时常出现这样的景象：树林深处藏茅舍，峰回路转有人家。手法含蓄，意味隽永。他画朦胧的月色，远山隐于茫茫夜雾中，几乎无形迹，唯见中景里的几棵树木、河水中的月影以及岸边停泊的一叶孤舟，圆形的月影硕大，而舟形很小，画境旷远，富有装饰趣味。

郭德昌写树亦有其特色。他笔下的树，大都呈秀雅之态，与山岚烟雨相映，颇得“轻林萧萧暗溪树，坐看缥缈遥空虚”的诗意。他画枯枝、乱草和丛篁，也常有韵味，意趣盎然。

他的一些小品画，虽然景物元素不多，但由于取舍得当，达到了以简胜繁的目的，平凡的山野小景也能被赋予意味深长的诗韵。譬如他的《石板岩》，画幅中仅仅描绘了树木三五株，怪石六七处，外加一池碧水，几丛芳草，就把充满幽趣的林泉之美充分地传达出来。

三

如果说郭德昌的山水画在总体情调上追求古典诗意韵味，那么，他在布局方面则表现出较为明显的当代意识。总体看来，他的作品（特别是大幅作品）不求深远感而强调近于平面列置的岩壑结构。他的斗方作品，布局往往很少或不留出天地，通幅画里丘壑密集、层峦叠嶂，点画繁复，墨色充盈，构图满而不拥挤，密实中透气。他还有一类作品布局元素较简，有荒疏之趣味，却不流于简率空洞。

郭德昌作画重视大感觉和总体印象，不求强烈的明暗对比，而是喜欢用素雅的水墨灰色调来统摄全局。有时他把自然景物归纳出重灰、浅灰、淡灰三种大调子，以此来体现大感觉。实景安排在近处，虚景多安排于远处，有秩序地依次向远方推开，彼此间有微妙的差别，营造一种现代气息。

郭德昌还有一些“截景”山水，在此，他有意放弃了画面的完整性，转而以描绘山水的一隅为旨归。这样做的目的在于“取境”而不是“取景”。他深知自然景物的丰富性和特殊性都是无法穷尽的，因而必须抓住最能体现对象神韵的部分进行重点表现。

总之，在布局上他没有固定的套路，继承传统的法则而又不远离时代的潮流，用现代语汇来阐释古意古韵，这无疑是一种积极的探求与创新。

四

郭德昌习惯于在粗纤维纸上作画，笔法松动、灵活，往往一管在手，就能自由地在纸面上驰骋，纵情写胸中之逸气，中途似乎不换笔。观其走笔，中锋、侧锋、逆锋兼有，皴、擦、勾、点并用，却又能整合为一体，甚至成为团块状结构，颇具平面构成的形式感。

他写山石，用笔点画轻松且多变化，提按顿挫，富于弹性，既畅快淋漓又不乏理性。走笔或疾或缓，时行时滞，很有节奏感。走笔过程中偶然出现的飞白效果也能为画面增添几分趣味。他的某些笔法效果近似王蒙的牛毛皴，由于突出了用水和用墨，弱化了干笔勾画的枯拙感，给人以松厚丰润之感。近看，其画幅中笔锋纷披，不见具体物象，远观则草木蓊郁，怪石巉岩参差，效果既丰富多变又细微入微。

与他跌宕恣肆的笔法互为表里的，是他对水墨晕染效果的运用。重视“染法”和“水法”，堪称郭德昌山水画的一大特色。他用淡墨或淡彩来罩染、点染画面，不仅用来分出山石阴阳、丰富画面层次，甚至墨彩本身就富有光感和节奏变化。画面上的几片淡墨，可以是流云在山间投下的淡淡的影子，可以是日暮后天际的一抹云霞，可以从山涧里升腾而起的一团雾气，也可以是一泓潭水明亮的反光，可以是夏日山间突如其来的雨幕……总之，根据具体需要，郭德昌灵活地罩染、点染，有时通幅画

面都由墨晕（或淡淡的彩晕）统领，宿墨渍块与皴擦肌理，用笔虚实相间，又是用虚笔绘制大面积的灰色调，树木、山石、雨露朦胧混沌成一片，难分彼此，画面气息却又含蓄隽永，清淡幽远。

以“染法”和“水法”为切入点，郭德昌追求光色和彩墨的现代表现，营造四时阴霁之氛围，空灵中不乏厚重。他画太行雪景，不施铅粉，主要靠留白来体现雪的莹洁乃至冬季山野的清旷，偶尔也用破墨来活泼画面，有厚重感、透明感和层次感，半由人工，半是天成，清奇诡美，姿态万千。一般人不敢大量使用泼墨或破墨法，因为极易出现浮烟涨墨的效果，但郭德昌在水墨的润化和微妙的控制之间找到了平衡点，千山万壑、重峦叠嶂都在朦胧中显示神采。

五

郭德昌的花鸟画与他的山水画一脉相承，皆追求气韵的生动与形象的传神。然而，以笔者之见，就具体的笔墨趣味、布局手法而论，郭德昌的花鸟画更见功力。他的花鸟画突出大感觉，注重大对比，形象简洁概括但内蕴丰富，“大写意”的感觉明显，现代形式感也更突出。

我国花鸟画自古就有借物起兴、以物比德的传统，但郭德昌似乎不愿意让花卉禽鸟承载着过于沉重的道德说教使命，而只是想让这些自然界的精灵表现出生命状态和精神气象，进而让观者感悟生命，尊重自然。

在题材方面，郭德昌似乎不甚“讲究”，他的“模特儿”类别非常宽泛，其中既有荷花、牡丹、梅花、菊花等传统“入画”的花卉，也有葫芦、紫藤、凌霄等藤类植物，石榴、柿子等水果类植物，还有丝瓜等蔬果类作物，此外还包括一些无名的野草花。对于如此庞杂的题材，郭德昌均能信手拈来，随机入画，格韵兼备，立意不俗，显示出不凡的天分。

郭德昌笔下的石榴给许多人留下深刻的印象。他继承了吴昌硕等人手法，但是用短线条写石榴的枝干，落笔肯定，铿锵有力。线条颇多变化，笔痕满纸，高下敲斜，但能做到乱中求整，走笔纵横恣肆而不失法度。布局大开大合，疏密对比强烈。花木的天然韶华自然映现在笔墨之中，斑斓的色彩与淡灰的墨痕相映成趣，绚丽中见朴素，效果雅致，画面清朗豁明，主体特点突出。

郭德昌画的荷花也很精彩，其中有春天萌芽的小荷，有盛夏的荷花，也有秋冬的残荷。画家以积墨、泼墨、破墨等技法表现它们，似影非影，幽晦含蓄，带有一种梦幻般的情调，弥漫着一种难以用文字描述的情绪。

郭德昌写藤本（或攀援类草本）植物，无论紫藤、葫芦还是丝瓜，皆能驾轻就熟。爬藤类植物的姿态天然与草书有着某种关联，郭德昌抓住了这一点，纵笔直抒胸臆，泼墨酣畅淋漓。他写紫藤的枝干，走笔生拙退疾而不失于飘浮；绘叶子，则大笔泼洒，晕染适度，层次分明；点染花萼或果实，则色彩浓淡相间。他写丝瓜的叶子和瓜，笔意舒展，色彩与水墨交融变化，效果丰富；在布局上注重取其大势，通过运动感，突出了形象的神态和生机。

同一种题材在郭德昌笔下也有不同的表现。譬如画梅，郭德昌一种画法是取法元人，追求层次感，用破墨法画主要的枝干，任凭墨色浓淡相互渗透掩映，然后勾勒出花朵。待放的花苞、半开的花朵与盛开的花朵有序地穿插在枝条间，枝繁花密，生趣盎然。另外一种画梅法追求平面感，用实笔（枯笔渴墨）写枝干，强调线条的交错感和粗粝笔痕的浑朴峥嵘感，再以轻松的笔法勾出花瓣，施以淡彩，由此凸显对象的神采与蓬勃灵动的生机。总之，他根据创作需要，灵活地安排形象的虚实关系、笔墨的表里关系，且大都能取得较好的视觉效果。

郭德昌画野草花，有天然荒率之姿。他用现代构成艺术的某些手法来安排画面，譬如把形象进行透叠虚化或散点交错处理，颇具“实验”意味。他把某些形象进行符号化、图案化处理，这种做法容易产生平、板、结的弊病，但他的作品处处不羁而又处处留心，保持着足够笔墨韵味。

能疏密，能虚实，即能得空灵变化；重神似，抓气质，即能写花木之精神；重笔墨，重意趣，才能称得上“写意”。郭德昌在上述几方面都做到了，他甚至通过花木的情态来反映季节或天气状况，拓展了花鸟画的表现力。他用湿笔写被雨水打湿的葫芦，水痕淋漓，墨色微茫，笔调沉郁，让人联想起微凉的秋雨；他用柔和的淡墨画牡丹，让人感受到和煦的春风……这是“神”与“意”对整体画面的统摄与渗透，当然也是画家心境的曲折反映。

这本画集的付梓，只是对郭德昌的艺术成就作一个阶段性的回顾。既有的成就足以显示，这位画家的胸襟是开阔的，创作心态是稳健的。他对传统始终抱有深深的敬意，但不愿意抱残守缺；他积极地借鉴当代艺术的某些形式感，但不追赶时尚，更无意做艺坛“弄潮儿”。他业已取得丰硕的成果，但不会停下探求的步伐。笔者期待郭德昌有更多更优秀的作品面世。

癸巳夏作于中国美术馆

Landscape paintings show concepts, flower and bird paintings express feelings

——General Commentary for Mr. Guo Dechang's Paintings

Xu Peijun

In the early nineteen eighties, Guo Dechang began to involve in painting, freehand landscape painting and freehand flower and bird painting have always been his the main directions, and he got quite fruitful results by the pursuit of art. And that's quite impressive, as in contemporary painting, focusing on one special subject is much easier than Guo Dechang's method of working on two different areas at the same time. In the contemporary painting world, focusing on one area is the main trend, so that Guo Dechang's approach of "having a foot in both camps" seems surprising. However, people who have some knowledge of Chinese painting history know, there are quite a few people who focus on both landscape paintings and flower and bird paintings since ancient times. Even in modern times, there were several masters, for example, Huang Binhong is well known for his landscape paintings, but he also has many remarkable flower and bird paintings; Qi Baishi has very good reputation for his flower and bird paintings, but his landscape paintings are also very creative; Pan Tianshou made the flower and bird paintings and landscape paintings merge naturally, forming a new painting style that content both. Thus, Guo Dechang inherits the practice of masters before him. In fact, regardless of landscape or flower and bird painting share the mutual language of expression, and even from the spiritual level, it is not difficult to understand Guo Dechang's "crossover" creation. This is because, in spite of differences between landscape painting and flower and bird painting in the content and subject -- the former take the mountains and the scenery as the performance object and the other use flowers and birds, but both painting areas have something in common, which is the spiritual pursuit of "return to nature".

Guo Dechang is one of the witnesses of the development of Chinese painting in the new era. In the 80's, along with the various trends of thought in China, foreign art took turns on stage like trotting horse lantern, and heritages of traditional Chinese painting suffered critics; in the 90's, along with the "Return to the traditional" voice, traditional stuffs had been valued, but coping old stuffs without improving them was also often seen at that time; since twenty-first Century, the art market was increasingly prosperous, but the lack of academic standards of Chinese painting made painters anxious..... These phenomena are more or less troubled Guo Dechang, but as an art creator, he did not fall into the abstract thinking of the concepts, but to rely on the creation practice to promote the solution of the problems. In the past more than thirty years, he observed the landscape in nature, but also expressed feelings by the flowers and grasses. Through his talent and hard work, this artist's personality has gradually emerged and his achievements have attracted more and more attention.

On the occasion of publishing Guo Dechang's album, I mainly express my opinions in Guo Dechang's landscape paintings, also talk about the impression of his flower and bird paintings.

Building the environment is the core element of landscape painting. Guo Dechang's landscape painting can be roughly classified as "Tranquil land" or "Wonderland". He successfully demonstrated the unique nature, showing the objective nature in an aesthetic subjective way, let the audience get a physical and emotional aesthetic experience.

Reading Guo Dechang's painting, I can feel the recluse thoughts of the refined scholars and the desire for idyll as well. Guo Dechang was born in a well-educated family in Taihang mountain area, he likes to paint Taihang Mountain, but he doesn't try to sedulously reproduce the mountain's might and majesty, neither try to attract people's attentions by the blustering or aggressive manner, he's just using pen and ink language to pour out his love of mountains and rivers, it feels like the gentle breeze brushes against your face. Guo Dechang also has some works describing the quietness and beauty of mountain scenery, we can even feel the comfortable wind and the moving cloud. The vivid fusion of feelings with the natural setting, not only express his deep love for the homeland, but also reveal the nostalgia and yearn for the idyllic life.

The images of painting created by Guo Dechang are based on the mountains and rivers in the real life, and processed through his subjective imagination, with the processing and converting of the drawing elements. His paintings of Taihang Mountain, not represent the Taihang's specific gully, but the Taihang in his mind that express his mood; he drew the homeland's scenery, neither the mechanical description for the homeland, but pouring

out his homesickness through the ink.

Guo Dechang is good at painting mountain scenery in the clouds, which mix reality and the fantasies together, and shown as the unpredictably "misty land". The floating clouds almost became his "eyes of the painting". Sometimes he makes clouds in the upper frame, the peaks all huddle together, and hidden in the clouds without any trace; sometimes he draw fog on the lower part of the painting, the foot of the hill hides deep inside it; sometimes the cloud was along the middle of the frame, across the cloud, arouse the audience a far thinking. His paintings of the mountain scenery after rain is particularly vivid: such as "The shower washes away the dust", he used the ink to thicken the sense of fog, used the changed colors to represent the space and distance, so that people will know the blank is water vapor while watching the paintings; in the foreground of "The rain coming to mountain in autumn", the thatched pavilion was empty, with soft wind, the distant hillside also covered by the fog, shrouded in mist; his "Mountain after night rain", used the wet brush to paint the scene, brilliantly portray the beautiful picture of white clouds, clear sky and fresh hills after the rain.

Height of spirit is a macroscopic concept; it is often demonstrated through the detail of the picture. Guo Dechang is full of ingenuity on handling the scene elements, it reflects the artist's fresh aesthetic experience and flexible expression. Although Guo Dechang's painting is based on real life, it is not limited by the reality, but to optimize the picture by thinking. In his paintings, interlaced rocks, deep valleys, and meandering streams are all in order and exist side by side, convey the relaxed, tranquil and natural aesthetic taste. Of course, he also need to hide the polishing traces to achieve the object of "although artificial, seems like natural". However, it should be noted that, to exert the artist's subjective creativity, does not mean that the free play of laissez faire subjective factors. He learned from the nature and got the inspirations to find the balance point between the virtual and real scenes, between the abstract and concrete.

Guo Dechang's landscape looks introverted and low-key. At first glance, the picture elements seem arranged loosely, however, looks more carefully; we can find his brilliant designs and painting skills. His painting emphasizes the comparison and combination of "dynamic" and "static". In the "Autumn sky" is the "thatched pavilion located in the quiet forest, fog surrounded the mountain peak" scenery; in the "Travel in Taihang" is the "silent bridge without any passenger, noisy creek under the rock gap" artistic conception. All in all, this is not the only one. It is worth pondering for the viewers.

Guo Dechang's landscape paintings rarely show persons, but to prompt the existence of persons by showing the thatched pavilion, hut or boat. His works often have such scenes: the huts hidden in the deep forest, the house located in a remote place, which is implicit but meaningful. He painted the dim moonlight, the mountains hidden in the mist, almost leave no trace, only can see a few trees, the river scenery in the shadow and a boat moored at the shore, the round moon is huge, and the boat is small, the grand picturesque scale has the rich decorative taste.

Guo Dechang's tree paintings also have its characteristics. Most of the trees he painted take a fair state, matched with the misty rain to add poetry to his painings. He painted the twigs, grasses and bushes, which also have abundant flavors and charms.

For some of his sketches, although not much scenery elements, but because of the proper trade-offs, achieved the purpose of simplify the complexity, small mountain scenery can also be given a lot poetry meanings. Such as his "Slate", there are just three or five trees, six or seven rocks, and a pool of clear water, several clumps of grass in the frame, but still can express all the beauty and fun of the nature.

If we say Guo Dechang's landscape paintings in overall have the pursuit of classical poetic charm, then, the layout of his paintings shows obvious contemporary consciousness. In general, his works (especially large works) are not profound feeling but emphasis on the vertical cliffs. His smaller works often leave no blank or just very little space on the top or bottom, layer upon layer, peaks and knolls with deep dense and complex composition, filling ink full but not crowded, dense but still ventilated. He also has some works with very simple layout and elements, with nice rusty taste, but not a simple cavity.

Guo Dechang's paintings emphasize on the feeling and impression, not for the strong contrast, but to master the whole image by using the elegant gray ink. Sometimes he categorizes the natural scenery into three tones: heavy gray, gray and light gray, which reflects the general feeling. Real scenery is arranged in the vicinity, virtual sight is arranged in distance, he spreads the stuffs in the order of near to far, and each has subtle difference, to create a modern mood.

Guo Dechang also has some "section" landscape, here, he intent to give up the integrity of frame, and turned to portrayed a small part of the landscape. The purpose of doing this is to take the "mood" rather than "sight". He knows the richness and specialty of the natural scenery is inexhaustible, so must focus on the main object to embody its spirit.

In short, he has no fixed routine method of painting, inherits from the traditional rules and not far from the trend of the times, with a modern language to explain the ancient rhyme, this is undoubtedly a positive exploration and innovation.

Guo Dechang used to paint on the crude fiber paper, his brushwork is loose and flexible, with the brush pen in his hand, and he can paint freely on the paper to express his feelings, without changing brushes in the midway. While watching his painting process, cracking, rubbing, hooking and pointing are all used in his painting skills, and integrated into one, and even become the crumb structure with a forming sense of plane constitute.

He paints mountain and rocks, relaxed and with many changes, with many brush pen using skills, elastic, dripping fun and no lack of rationality. His pen using is sometimes fast or sometimes slow, sometimes go sometimes pause, full of the sense of rhythm. Occasionally there are some blanks emerging during his painting process, which can also add some interests to the picture. Some of his writing effects are similar to Wang Meng's ox hair cracking skill, as he highlighted the water and ink use, weakened the clumsy feeling from the dry brush, give a person with a sense of loose, thick and plumper. If watch too close, you cannot see the concrete object, if watch from a distance, we can see the lushly vegetation, rocks and crags jagged effect, not only rich and varied with subtle details.

His using of the ink dyeing effect is a good accompany of his free style painting skill. It's one of the characteristics of Guo Dechang's landscape paintings to pay much attention to the "dyeing" and "watering" method. He used the light ink or light color to dye the picture, not only to distinguish the sunny and shady sides of the rocks to richen the picture levels, and even the ink color itself is full of light and rhythm change. A few pieces of light ink on the screen, can be the shadow of the clouds on the mountains, can be a rosy clouds in the sky during sunset, can be fog rising from the mountain stream, can also be the bright reflection of pool water, can be the unexpectedly rain of summer mountain..... In short, according to specific needs, Guo Dechang uses flexibly cover dyeing, point dyeing, sometimes the whole pictures are using ink halo (or light color halo) to lead, Su Mo (the overnight ink) blocks and the light ink strokes' texture, mixing reality with virtuality, and rendering gray area using virtual pen, trees, rocks, rain of chaos into a dim tablets, hard to separate from each other, but the picture breath is implicit, mild and distant.

Using "dyeing" and "watering" skills as the breakthrough point, the light and color and modern color ink use is Guo Dechang's pursuit, and to create cloudy atmosphere, looks ethereal and heavy as well. He painted the snow, do not apply ceruse, mainly rely on leaving blank to reflect the pureness of white snow in winter and the freshness of the wild, occasionally using Po Mo (the breaking ink) to make the picture alive, there is a heavy feeling, a sense of transparency and a sense of hierarchy, half artificial and half natural, elegant beauty of the deception. Most people did not dare to use splashing ink or Po Mo method, because it can be easily lead to floating smoke or ink penetration effect, but Guo Dechang found the balance point between the ink blots and subtle control, innumerable mountains and valleys, range upon range of mountains are shown in good feather.

Guo Dechang's flower and bird painting and his landscape painting come down in one continuous line, all pursuit for the vivid image and spirit. However, in my view, considering the interest of painting, the method of layout, Guo Dechang's flower and bird paintings are more remarkable. His flower and bird painting emphasizes the big feeling, pays attention to high contrast images, concise in form but rich in connotation, having strong "freehand brushwork" feeling, and also the modern forms are more prominent.

Since the ancient times, flower and bird painting in China had the tradition of telling things through some objects and comparing the virtues to some objects, but Guo Dechang seems reluctant to let flowers and birds carrying those heavy moral missions, he just wants these natural creatures to show the state of life and spirit, and let the audience feel the life and respect the nature.

In the aspects of choosing subjects, Guo Dechang did not seem very "exquisite", his "model" category is very broad, including lotus, peony, plum blossom, chrysanthemum and other traditional "picturesque" flowers, also have gourd, wisteria, trumpet creeper, vine, pomegranate, persimmon and other fruit and vegetable plants, in addition with some unknown wild flowers. For such complex subjects, they are all at Guo Dechang's fingertips, with random picturesque, having both shape and feeling, to display his extraordinary talent.

The pomegranate under Guo Dechang's brush pen has impressed many people. He inherited Wu Changshuo's way, but paint pomegranate's branches with short, sonorous and forceful lines; there are a lot of changes in lines, marking the paper full, but also make it whole from the chaotic lines, paint freely but follow certain laws; great layout, strong density contrast. Flowers and trees' beauty reflects in the painting naturally, gorgeous color and gray colored ink marks gain by contrast, gorgeous in simplicity, elegant in the picture effect with clear view, and emphasize the main features.

Guo Dechang's lotus painting is also excellent, there are the spring lotus bud, summer lotus, and also the autumn and winter's withered lotus, the painter use accumulated ink, Po Mo (the splashing ink) and other techniques to perform them, like the shadow or non-shadow, dark and subtle, with a dreamy mood, filled with a kind of mood which is difficult to use words to describe.

Guo Dechang draws vine plants (or climbing herbs), regardless of wisteria, calabash or loofah, he can handle the job with ease. The gestures between cursive handwriting and climbing vines have something in common, Guo Dechang grasped this point, use pen and ink to express himself straightly and delightfully. He paint the wisteria stems, with instantaneous but not floating lines; paint leaves, use big brush and strong lines, with moderate halo and clear structures; light color and deep color mixed while painting the calyx or fruit. He paints luffa's leaves and fruits, with stretching lines, blended colors and ink changes, to show the rich effects; he pays attention to the layout, through the sense of movement, to emphasize the spirit and vitality of the object.

The same theme can also has different performances under Guo Dechang's brush pen. For example, plum blossom, one of Guo Dechang's painting methods is learnt from the Yuan Dynasty, pursuit a sense of hierarchy, to draw the main branches by using Po Mo method, let the ink color permeate with each other, then outline the flowers. The bud, half open flowers and blooming flowers are interspersed among the branches orderly, the branches and flowers show the beautiful scene. Another kind of plum painting method pursuits of flat feeling, use the dry brush pen (with little ink) to draw branches, to stress the crisscross feeling of lines and the tough sense by rough pen marks, then check the petals in a relaxed style, with light colors, which highlights the object's appearance and vigorous vivid vitality. In a word, according to his creation need, he arranges the object's appearance between virtuality and reality flexibly, also the exterior and interior relationships, and most of them can get better visual effects.

Guo Dechang paints the wild flower, having the beauty of wild nature. He arranges the frame with some skills of modern art, such as processing the image through the stack emptiness or scatter crossing, having the "experimental" meaning. He puts some of the images by symbolization and pattern treatment, this is a method that could easily lead to the flat, stiff and knotted defects, but his works are uninhibited and deliberate everywhere, keep enough charms of the ink and pen.

Through the change of density, and the combination of virtuality and reality, then he can have the variety of art; to focus on spirit, and to grasp the temperament, he can paint the spirit of plants; to emphase ink use and taste, his works can be called "freehand brushwork". Guo Dechang has done all the aspects above, he can even reflect the seasonal or weather conditions through the modality of flowers, to expand the flower and bird painting's expression. He paint wet gourd with wet pen and water dripping ink marks, to show the depressed, reminiscent cold autumn rain; he uses the soft light ink to paint peony, let viewer feel the warm breeze..... This is the control and penetration of "soul" and "meaning" of the overall picture, is also the reflection of the painter's mind and philosophy.

The publishing of this album is just as a periodic review on the artistic achievements of Guo Dechang. The existing achievements are enough to show that he has the open mind and robust creation mind. He always holds a deep respect for tradition, but not willing to be an anachronism; he actively learns some forms from contemporary art, but not to follow the fashion, and have no intention of being an art "pop star". He has achieved fruitful results, but will not stop the pace of exploration. I expect more outstanding works of Guo Dechang would be available in the near future.

Summer of 2013, in the China Art Gallery

一手伸向生活，一手伸向传统

文 / 邵大箴

要画好中国画，需要各方面的条件，其中艺术家的修养最为重要，而艺术修养中最重要的是对民族传统绘画的认识和理解，懂得传统的中国画有独特的审美理想和艺术体系。中国画的审美理想是建立在儒道佛思想基础之上的，崇尚“天人合一”的理想。中国画艺术体系的核心是“写意”，它有别于西方的写实体系。中国画以书法的线为造型基础，强调书写性，重视在笔墨中体现作者的审美感情和趣味。中国画在平面中体现一种空间意识，不追求“真实”的体面感。中国画强调“外师造化，中得心源”的创作原则，沿着渐进、渐变的方针与时代取得契合。中国画要获得健康的发展，除了要深入发掘和发扬本民族的优秀传统文化外，还要注意不断从现实生活中获取前进的动力，并从外来艺术中吸取养料。从事中国画创作的表现模式，在前人成果的基础上要勇于创新。近些年来，郭德昌的作品在颇有古意笔墨与章法中有一种浑然整体的美感，在观察、体验客观对象的基础上，努力用传统笔墨的技巧，写胸中丘壑，写内心情怀，有自己的个性风格，也显示出作者的匠心，所反映出表现的内在的力和美，给我留下深刻的印象。写到这里，我忽然想起石鲁先生生前说过的话，他说，中国画的创新要一手伸向生活，一手伸向传统，这是颠扑不破的真理。

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