

丁杰畫集

王璜



N ALBUM OF PAINTINGS OF DING JIE

中国画报出版社  
China Pictorial Publishing House

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### 画家简介:

丁杰，笔名山高，1958年出生，祖籍江苏省如东县，毕业于南京师范大学美术系，后入中央美术学院国画系深造。现为第八届全国青联委员、第二届中央国家机关青联委员、中国地质博物馆副研究员。作品多次参加国内外展出、获奖和发表。有的作品被选入国家领导人出访时的国礼；作品和传略皆被收入《中国当代书画家大辞典》等辞书。出版发行有《丁杰作品选》、《丁杰义卖书画集》、《丁杰山水画选》等。

### About the Painter

Ding Jie, with a pen name of Shan Gao, was born in 1958 and has his ancestral home in Rudong County of Jiangsu Province. He graduated from the Department of Fine Arts, the Nanjing Normal University. Later, he entered the Department of Traditional Chinese Painting of the Central Academy of Fine Arts for further study. He is concurrently a member of the All-China Youth Federation and an associate research fellow of the Museum of Chinese Geology. On many occasions, his works were exhibited, awarded, and published in and outside of China. Some of them were chosen as gifts of state leaders visiting foreign countries. Both his works and biography were included in *The Directory of the Calligraphers and Painters in Contemporary China*. He published *Selected Works of Ding Jie*, *An Album of Calligraphic and Painting Works Sold by Ding Jie for the Charity Cause*, and *Selected Landscape Paintings of Ding Jie*.





丁东



# 序

薄松年(中央美术学院教授)

丁杰是近年来在画坛上崭露头角的青年画家，他的山水画作品经常在画展和刊物上出现，作为全国青联委员，又热心于社会公益事业，多次为扶贫等活动慷慨捐赠书画，事迹屡见于新闻媒体报道，其画艺和人品都受到赞誉。现在他从历年的作品中加以精选结集出版，集中展示了艺术上努力探索的里程足迹和艺术风貌。

丁杰出身于书香门第，幼年即受到家庭熏陶，喜爱书画文墨，曾在江苏省海门师范学校美术班和南京师范大学美术系学习，受过正规学校的教育，参加工作以后仍作画不辍。1981年他有机会去黄山写生，奇峰异石古松云海充满蓬勃生气的风光诱发他专攻山水画的强烈欲望，从此他下定决心以锲而不舍的精神努力钻研探索，艺事日益精进。传统的中国山水画在悠久的历史发展中有着卓越的创造和成就，古今画家在营造引人入胜的意境，表现优美浓郁的诗情，以及追求笔情墨韵诸方面都构成鲜明的民族特色，优秀的山水画家不止要有笔墨和造型技巧，还应有较高的思想修养和文化素质。丁杰在学习的道路上是扎实而全面的，他不是急功近利以眩弄新奇哗众取宠，或以浅薄的浮艳效果媚俗，而是继承中国画的优秀传统踏实地走一条借古今之路。“外师造化，中得心源”，“行万里路，读万卷书”，成为他淬砺自己的要求。他对生活充满激情，曾几度南下江浙苏皖，北走甘陕，后来又有机会应邀随团出访加拿大和祖国的宝岛台湾，对壮阔雄浑的北国风光和秀美清奇的江南景物都有独特的体验。他既着意在名山大川中寻奇探胜，也能在平凡的景物中发掘动人的诗情画意，从中感悟和积累艺术形象和素材。另方面他把学习和借鉴传统绘画技巧放在十分重要的位置，为了掌握传统技法的精髓，他北上京华求师访友，入中央美术学院国画系进修深造，又潜心钻研中国画的理论和画史，广泛涉猎宋元明清及近现代诸家的画迹，对黄宾虹的艺术尤感兴趣。宾虹翁的山水画重笔墨，重学养，具有深厚的高层次的文化内涵，学之颇为不易，但丁杰知难而进，他遵循黄宾虹“法中理中来，理从造化变化中来”的主张，潜心刻苦探究前人积累的笔墨语言和技巧，要求既表现山川景物的精神，又寓有画家的个性，予人以美的享受。他还着实在书法和文学修养上下功夫，讲求诗、书、画的完美结合。因而他的画古法新意兼备，意境清新，既具鲜明的民族特色，又有时代精神和本人特有的风格。

从丁杰的一些作品中可以看到他掌握传统笔墨较为精熟的技巧。在他所作的山水条幅中多表

现山野的清幽静谧，善于运用积墨层层皴染画出浑厚华滋的山峦景色，青翠欲滴，氤氲浮动，于茂密中见空灵，具有蓬勃的生气。墨色黑中透亮，有时辅以花青、赭石及石绿设色，更于单纯中见绚烂。用笔要求力度，繁而不乱，富有节奏和韵律感，即使是晶莹皓洁的雪山，也以中锋运笔勾出，经结合水墨渲染，带有浑茫的气势，从令人陶醉的笔情墨韵中可以看到黄宾虹艺术的影响。近年来他画了不少富有抒情意趣的小幅，有的峰峦叠翠林壑幽深，行笔运墨苍润浑厚，小幅画而有大气势；也有的淡墨逸笔，看似信手挥洒，然而墨分五色，虚实相生，意境含蓄隽永，情趣盎然；还有的将富有生活情趣的小景加以巧妙地组织剪裁，如《鸭船来去碧波中》，以截景式的章法画出山麓村居，池塘如境，清澈的水中小舟和鸭群相伴，将脱离尘嚣的山村郊野画得幽静而不荒率，像一首抒情小诗耐人寻味；更有些作品开始打破他一贯以水墨为主的画法，有意试探性的运用色彩加强诗情画意的表现。如《瀑水鸟鸣秋意浓》，流瀑响泉打破山村的寂静，空中自由翱翔的鸟群像乐曲中的活泼爽亮的音符，使山水增添生气，此画虽然以笔墨为骨皴山画石，但用大片石黄铺染赋彩，表现浓郁的秋意，最上方托衬几笔花青点染的远山，收到鲜明瑰丽的效果。《信天游》则在水墨中融入绿色的主调，白墙灰瓦的村舍隐现于山坳中，散发着古朴淳真的情趣。这种以意赋色的经营设计，不止表现自然景物之美，更是画家心绪的折射。可以看出他仍在进行不懈的追求和探索，也寓示在艺术上将会出现新的发展和突破，这是令人可喜的。

丁杰具有江南书生温文尔雅的气质，艺如其人，他的山水画风格也是和谐幽雅充满灵气，予人以心灵的愉悦。他谦恭好学不务虚名，没有急于求成的浮躁情绪，而是立志将艺术之根深深扎在民族的土壤里，吸收多方滋养萌发成长。伴随着艺术上的逐渐成熟他也开始进入人生中的不惑之年，以后的路还很长，我们祝贺他已取得的成就，更寄希望于他的未来，相信他会在不断探索中勇攀高峰，对此我们给予殷切的期待。

2000年6月于东城美院宿舍



# Preface

By Pu Songnian (professor at the Central Academy of Fine Arts)

Ding Jie is a young painter who has stood out conspicuously in recent years. His landscape paintings were often displayed at exhibitions or printed in periodicals. As a member of the All-China Youth Federation, he has been eager to promote the cause of public good and, on many occasions, donated calligraphic and painting works to support poverty-relief activities. The media reported his deeds and praised his artistic virtue and moral quality. He selected a number of paintings from among those he has done over the past years and compiled an album, showing in a concentrated way his artistic style and the effort he made in the exploration of the fine arts.

Born into a family of scholars, Ding came under the influence of his family and began to love calligraphy and painting as a child. He studied fine arts in the Haimen Normal School of Jiangsu Province and the Fine Arts Department of the Nanjing Normal University. After he was assigned to a job, he continued to practice painting. In 1981, he got a chance to sketch from nature in Mount Huangshan. The scenery of exotic peaks, rare rocks, ancient pines, and a sea of clouds in the mountain inflamed his desire for specializing in landscape painting. Since then, he has stuck to what he chose with perseverance and his painting skills have improved steadily. Outstanding achievements have been made in the traditional Chinese landscape painting during its long run of development. The works of painters, past and present, all have a distinct national feature in their artistic conception, poetic grace, and the execution of the brushwork. A fine landscape painter should not only be good at the techniques of painting and composition but also of high mental and cultural cultivation. Ding laid a solid, all-round foundation in the study of the fine arts. Instead of seeking quick success and instant benefits, playing to the gallery by flaunting novelty, and pandering to the common fashions with a superficial, showy effect, he has carried on the fine traditions of Chinese painting. "To cover ten thousand li of road and read ten thousand volumes of books" is the saying that inspired him.

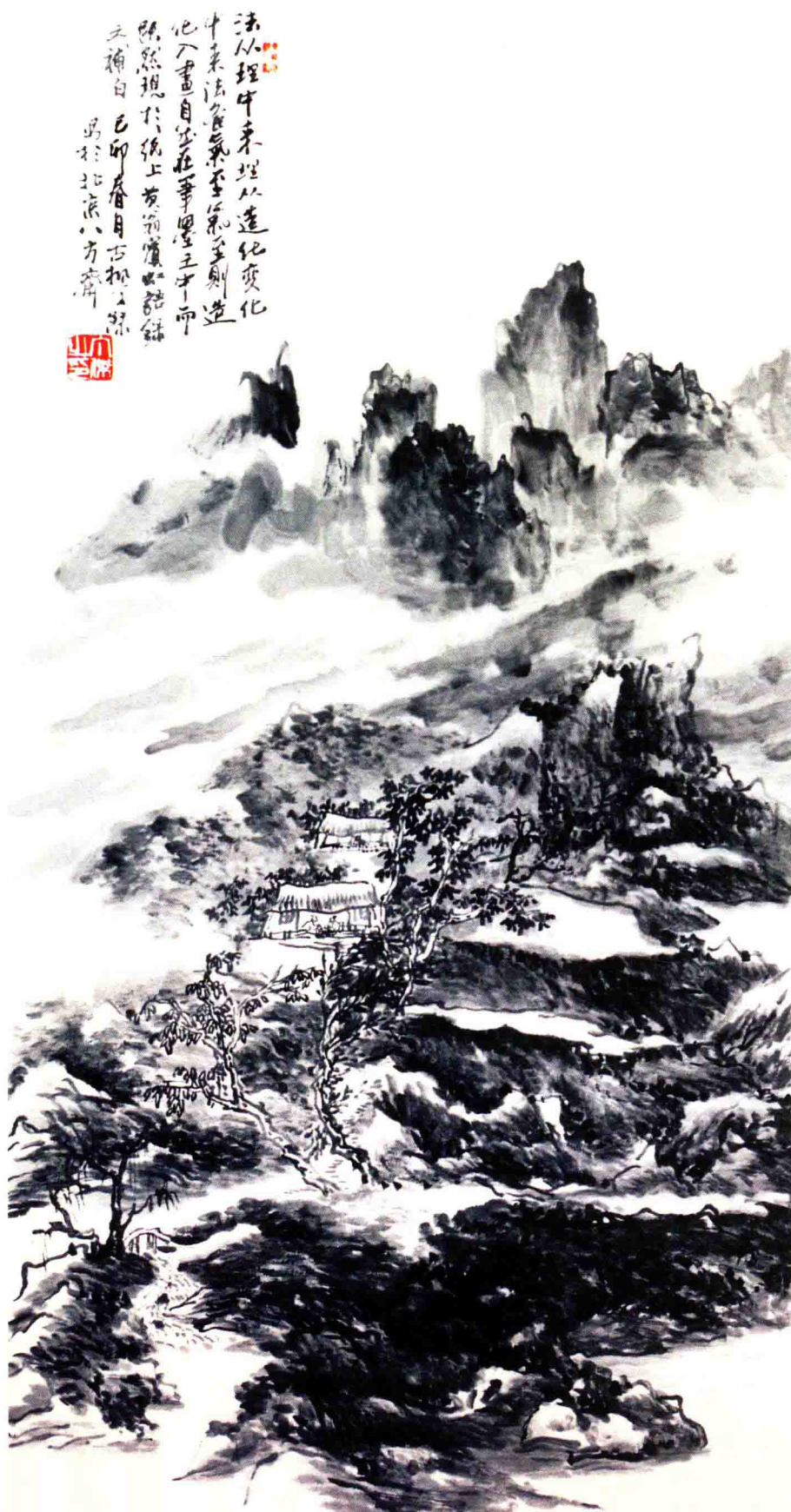
He is full of enthusiasm for life. He toured Jiangsu, Zhejiang, and Anhui provinces in south China and Gansu and Shaanxi provinces in north China several times and had a unique understanding of the magnificent northern landscape and the enchanting southern scenery. He got chances to join delegations and visit Canada and Taiwan. He took pains to tour the famous mountains and rivers in quest of unique scenic beauty and, he could find moving scenes out of a seemingly ordinary scenery. In this way, he understood and accumulated materials for his works. Meanwhile, he attached much importance to learning and using the traditional painting techniques. To grasp the essence of the traditional painting skills, he went to Beijing in the north to visit friends and call on master painters for knowledge. Later, he entered the Central Academy of Fine Arts for further study. He devoted himself to the study of the theory and history of traditional Chinese painting and viewed extensively the works by painters of the Song (960-1279), Ming (1368-1644), and Qing (1644-1911) dynasties and of contemporary China. He was especially interested in the painting art of Huang Binhong (1865-1955). Huang paid attention both to brushwork and self-cultivation and held that "The law comes from the truth, and the truth comes from the changes of nature." Huang's landscape paintings with a profound, high cultural connotation are rather difficult to emulate. Ding advanced despite difficulties. Acting in accordance with what Huang Binhong advocated, he studied with great concentration the painting vocabulary and techniques of the predecessors and tried to imbue his paintings with the spirit of the objects he painted and his own characteristics. He also made effort to improve himself in calligraphy and literature, striving for a perfect combination of poetry, calligraphy, and painting. His works, a combination of the traditional skills with new implications, are freshly conceived and embody a distinct national feature, the spirit of the times, and a unique style of his own.



Ding's works show that he has a good command of the traditional painting skills. Most of his vertically-hung landscape scrolls depict quiet and beautiful scenes in the wild country. He is versed in employing the accumulate-ink method to show the shades and texture of an imposing mountain full of life—luxuriant trees and other plants interspersed with open spaces. The lustrous black ink sometimes supplemented with flower blue, umber, mineral green, and other pigments produced a simple, colorful effect. He strived for forceful, complicated yet neat strokes, and the scenes he painted were rhythmical. When he depicted a snow-capped mountain, he sketched the contour of the mountain with the upright brush technique and then applied colors to achieve an imposing manner, shedding light on the influence of Huang Binhong's style. In recent years, Ding has created quite a few small-sized paintings to convey his emotion. Some of them are mountain peaks rising one after another and secluded valleys with green trees executed in bold, vigorous strokes. They are of great momentum. Some of them are full of interest with light, graceful strokes; a balance of the empty and the solid; and an implicit, deep conception. Some of them feature small scenes in life, which he skilfully re-arranged. For instance, in *A Boat and Ducks on the Blue Water*, he used the sectional method and portrayed a village at the foot of a hill. There is a pond with clear water on which a boat is sailing among a flock of ducks. The mountain village, away from urban hubbub, is not desolate and deserted. The painting looks like a lyric poet, affording much for thought. In other paintings, Ding began to break away from the dominance of ink and wash which he had consistently used and tried to apply colors to enhance their poetic and artistic conception. One example was *Autumn Is Much in the Air with Gurgling Water and Twittering Birds*. A waterfall cascading down into a spring broke the silence of a mountain village, and birds flying in the sky added vitality to the scene. The extensive use of mineral yellow created a strong sense of autumn. The application of flower blue on the upper part that outlined a mountain in the distance achieved a magnificent effect. Green was the dominant color in *Xintianyou*, a painting that features houses with white walls and grey tiles in a mountain and sends forth a simple and unsophisticated atmosphere. The application of colors according to the conception revealed the beauty of natural objects and the state of mind of the painter. It showed that Ding was exploring unremittingly and implied he would make new development and breakthroughs in his pursuit of the fine arts. This is gratifying.

Ding is gentle and cultivated, a disposition common among the intellectuals in areas south of the Changjiang (Yangtze) River. Modest, polite, and studious, he neither sought after bubble reputation nor was over-anxious for quick results. Instead, he was determined to take the root of his art in the national culture and absorb the strong points of various painting schools. Ding is now in his 40s and has a long way ahead. I hereby extend my congratulations on what he has achieved and place my hope on his future. I am convinced that he will scale new heights in his pursuit of the fine arts.

June 2000, in the dorm of the Central Academy  
of Fine Art, Dongcheng District, Beijing



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他入画自必在事理主中而  
然然理于纸上亦亦亦亦亦  
云補白 己卯春月古柳云  
吳於北溪八方齋



云净飘逸 135cm × 69cm  
Floating Clouds.



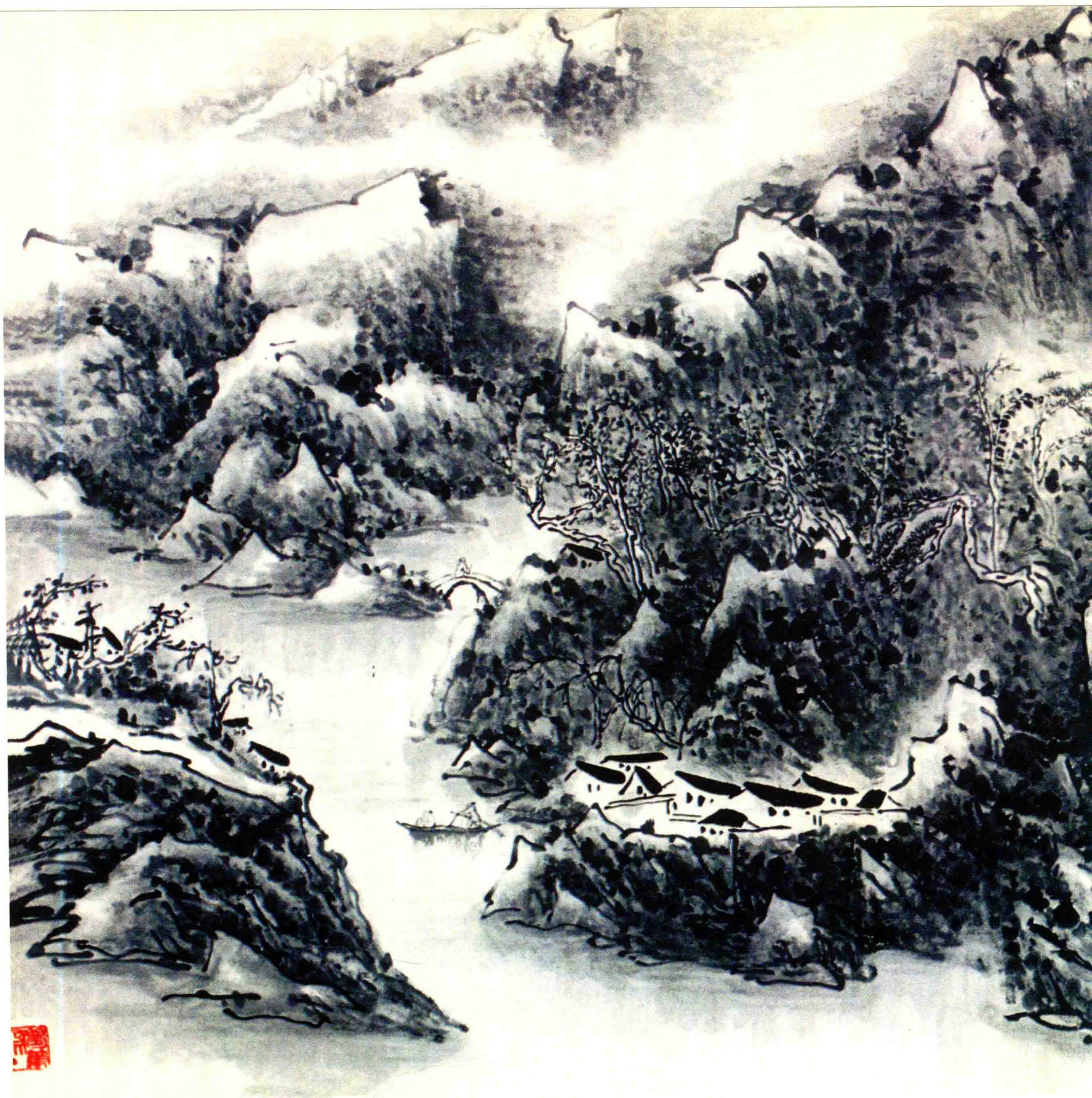
作畫不怕積墨千層怕的是積墨  
 不使有黑氣只要口法即使積染  
 千層仍外墨氣淋漓古人有惜墨如金  
 之說這是要作畫認真筆墨少用墨也間有美酒就是  
 象善飲者去盡中國有墨氣就是善畫者盡其  
 使成一局佳構也所以求斗墨而成一局好畫讀英翁客語錄之補壁已卯春月古松丁傑寫於北京西城六蘇齊



山色苍茫 135cm × 69cm

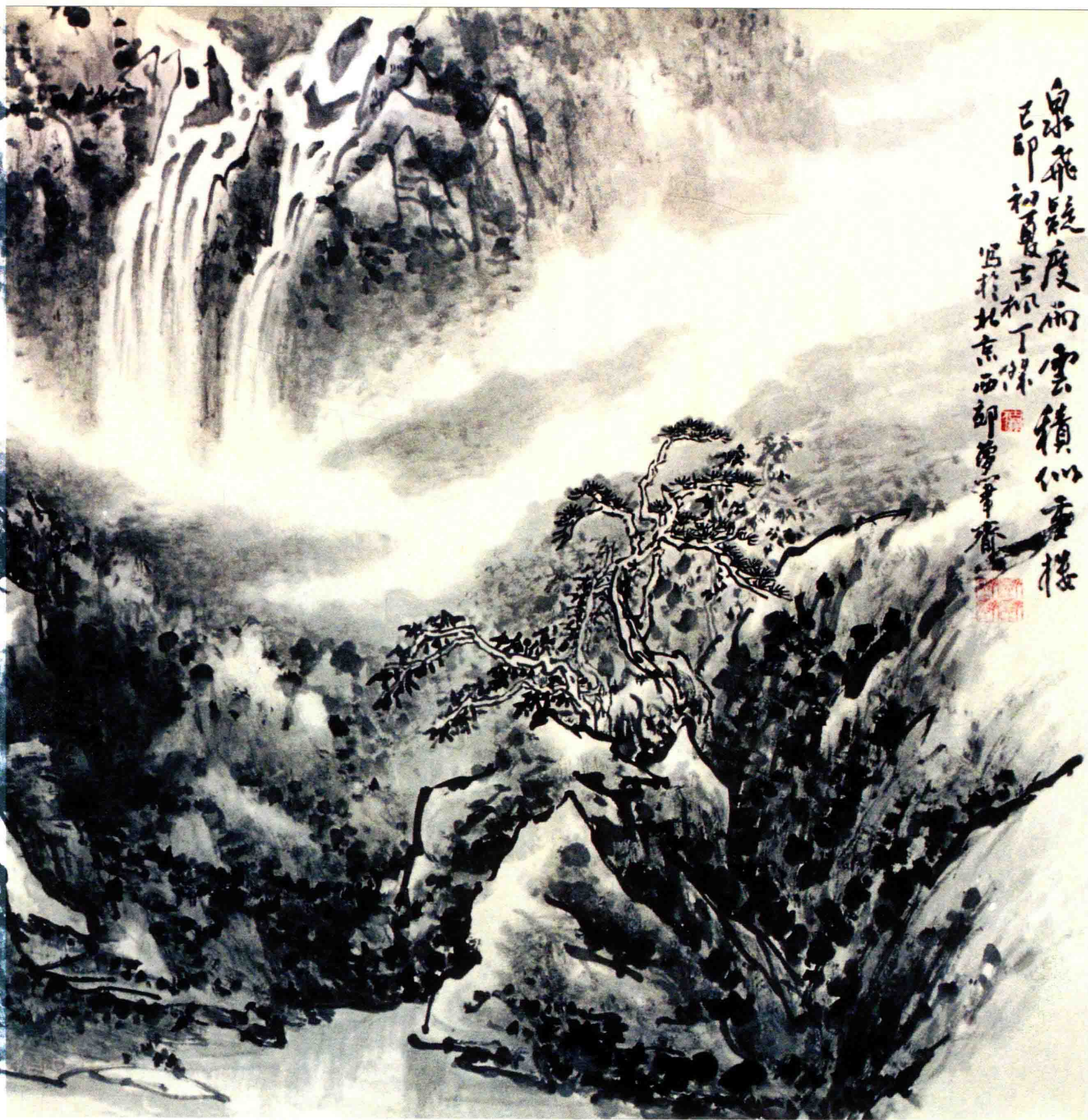
A Vast, Lofty Mountain.





云积似重楼 245cm × 121cm Clusters of Heaped-Up Clouds.



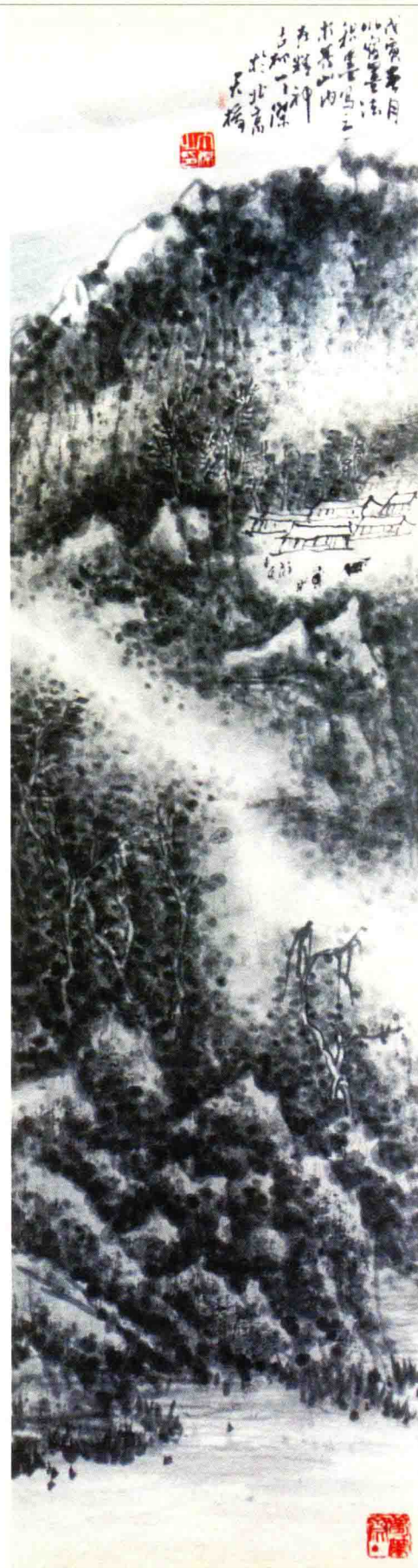


泉飛疑度雨雲積似重樓  
己卯初夏吉和丁傑  
寫於北京西郊夢筆齋





何似钓中船  
47cm × 177cm  
Like a Fishing Boat.

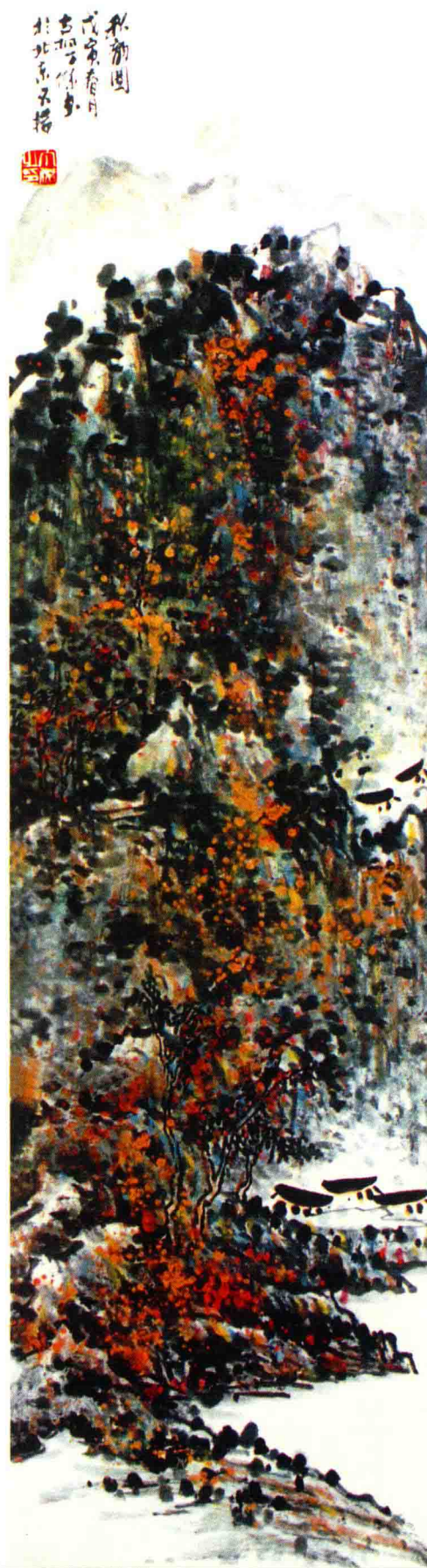


暮归 47cm × 177cm  
Returning at Dusk.





尽日空蒙无所见  
47cm × 177cm  
A Hazy Scene.



秋韵图  
47cm × 177cm  
The Charm  
of Autumn.





雪中送炭图

135cm × 69cm

Offering Fuel in  
Snowy Weather.





树丛深处有人家

94cm × 177cm

Households Deep  
in the Wood.