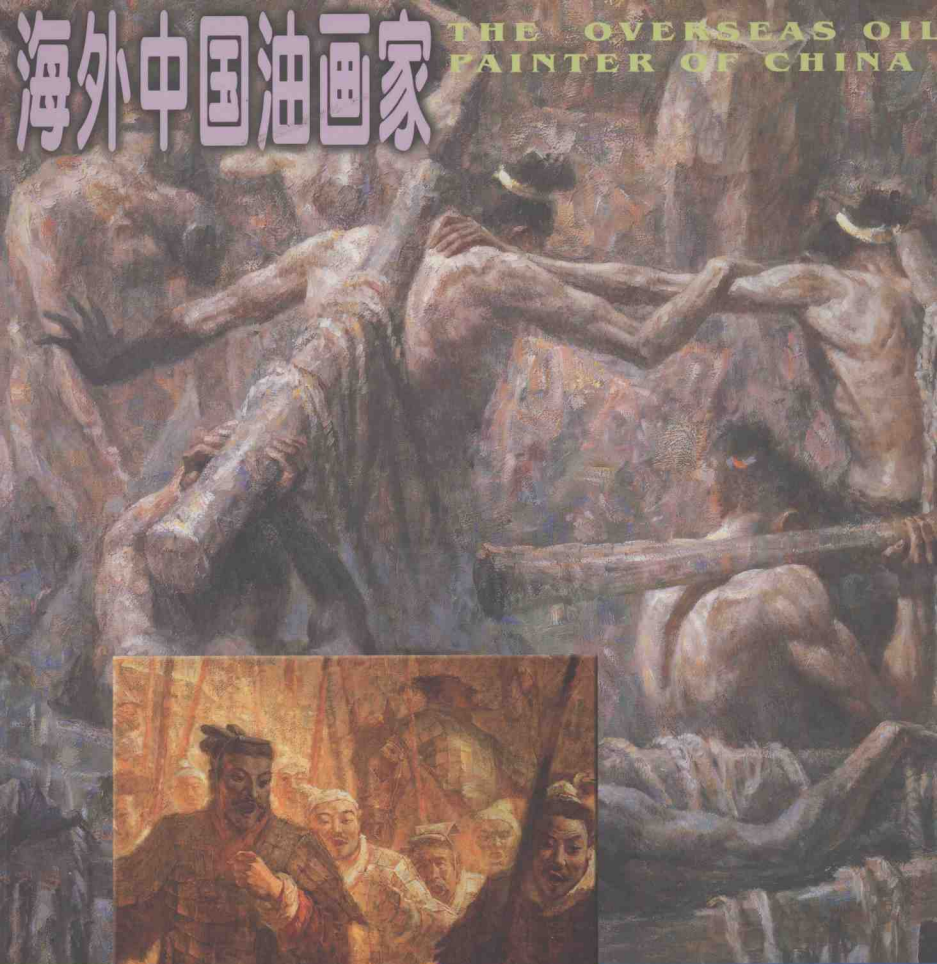


海外中国油画家

THE OVERSEAS OIL
PAINTER OF CHINA



涂志伟

THE WORKS OF
**TU
ZHIWEI**'s
MURAL
SIZE PAINTING

天津人民美术出版社（全国优秀出版社）
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涂志伟的巨幅史诗组画

——美国 马斯金格姆学院教授 孙焱

涂志伟，首位担任全美油画家协会主席的亚裔画家，并且是少数几个被授予大师级会员的艺术家。他在30多年的艺术创作中，佳作连连。尤其在美国18年的经历，更加开拓了他的视野，创作出一系列具有强烈艺术震撼力的稀世之作，并令人信服地被美国油画界称为在国际上相当杰出和备受赞誉的艺术家。他的作品在亚、非、欧、美多国展出，是一位享誉国际的艺术家。涂志伟用画笔绘出了自己色彩斑斓的传奇，他那些难以置信的巨幅史诗油画是他对文化艺术世界的贡献。

《躯体语言》组画是涂志伟历经近30年的构思，在对历史文化深层理解上，将抽象的意念和情感，用介于具象和印象的形式凝固在巨幅画布上。站在这些史诗组画之前，铺天盖地而来的是作品中充盈着的那种难以抗拒的磅礴气势。恢弘博大的场面自然地引人入胜，画面中的细节，更令人从历史中感悟人类文化的哲理。

《手，木筏，黄河》画面上展现的是在滚滚黄河上漂流而下的木筏和筏工。与其说画家描绘了那些筏工们的手臂在惊涛骇浪中奋力扭转着筏舵，在艰险中与命运抗争，毋宁是画家在倾诉一段中华民族生生不息的深沉悲歌！飞溅翻滚的浪花仿佛能听得见黄河峡谷的轰鸣声。画家借黄河为题材抒发对炎黄文化的豪情，并将视觉感染力发挥到极致。

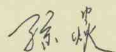
《背，长城，月亮》则用灰蓝色调刻画了中华民族最为悲壮的一幕。月光下的那些肩背，象征了中华民族承受痛苦、自强不息的精神。经历了千百年世世代代的辛勤劳动，中国人民一砖一石建造了万里长城，也创造了这一世界文化奇迹。长城是中华民族脊梁，用人的脊梁烘托民族的精神，使有限的画面增添了无限的意蕴空间。画家惊人的艺术想象力为今人展开了一幅史诗般的画卷。

《头，书卷，大坑》将秦始皇“焚书坑儒”的惨烈场面浓缩到画布上，画家再次显露出超凡的视觉想象力。非同凡响的明暗对比，超越时空的构图设计，具象、抽象、意象在同一幅画中浑然一体，汇合成一章中华民族的悲情史诗。

《脚，兵马，大地》火红的画面将秦始皇“内平六国，外却匈奴，千里驰骋，所向披靡”的气势表现得淋漓尽致。秦军的脚步合着战马的嘶吼，震撼大地；同时，秦皇的步伐也践踏着江山大地。

《舞乐，编钟，古音》则是另一番令人陶醉的景象。两千五百年前的古乐编钟激发了画家的灵感，他将感悟到的幻象、诗象、形象和意象，借神奇的画笔将其精湛的、宏大的、辉煌的古音乐再现于人们面前。

涂志伟的艺术人生植根于东方文化的沃土，又得益于他敞开心胸对西方文化的借鉴与吸收。在东西方文化的撞击中，他以一位大画家的理智，坚持自己的理想，加之罕有的勇气和意志，在西方和东方美术界都获得了尊崇。涂志伟正值艺术家的黄金年华，以他卓越的艺术才华，对艺术的痴迷和对艺术至高境界的追寻，不难预想不久还会有佳作问世。古往今来，无数艺术家在此领域辛勤耕耘，而美术史上只给那些攀登至顶峰的杰出艺术家留下篇章。涂志伟的巨幅史诗组画正是用浑厚深沉的色彩书写历史。



Zhiwei Tu and His Huge Epic Paintings

Yan Sun

Art Professor of Muskingum College, USA

Zhiwei Tu is the first Asian-American President of the Oil Painters of America and one of its Master Signature Members. He has created many marvelous paintings over a thirty-year period, especially after he immigrated to the United States in 1980's. Knowing more about Western art and culture expands his vision in art creation, and has inspired him to create a series of masterpieces. Tu's paintings have been in display in many countries in Europe, Asia, Africa, and the Americas, especially in the United States. Already associated with a reputation of a great artist, he has received honors and awards to further strength his bid. Zhiwei Tu used his painting brushes to turn some of history's greatest epic moments into paintings. These have become brilliant contributions to the world's culture and art.

This compilation of paintings, entitled *Body Language* includes a series of paintings by Zhiwei Tu based on near thirty years of tireless research on the culture and history of China. These enormous paintings use unique figural images, creative motifs, and an impressive spirit to express not only his emotions, but also the emotions of the subjects as well. Viewers are quickly fascinated with Zhiwei Tu's paintings because of the strong visual and auditory forces represented by the historical scene and profound philosophic ideas.

The painting, *Hands, Rafts, Yellow River*, depicts struggling against the Yellow River, the workers caught on a wood raft in the middle of the surging Yellow River, one of China's oldest and most well-known rivers. Tu has put the focus on the bodies of the workers, showing every tension in each muscle as they fight against time to turn the gigantic rudder. In a metaphorical sense, Tu has also shown the struggle against the concept of fate and conveys a sad melody of the Chinese people. Viewers often hear the roar of water coming from the gorge of the river. The artist has clearly expressed his rich lofty sentiments through the subject matter of Yellow River, interpreting these visuals into a perfection unlike any other.

Backs, the Great Wall, the Moon represents people carrying a nation on their shoulders are a solemn and stirring



涂志伟1985年在画长江

Zhiwei Tu painting the Yangtze River in 1976



涂志伟（中）1980年在敦煌



涂志伟1982年在创作

Zhiwei Tu painting in 1982



涂志伟1982年在黄山

Zhiwei Tu Traveling at Yellow Mountain in 1982



涂志伟1999年在创作长城

Zhiwei Tu painting "Great Wall" in 1999

moment in Chinese history. With the emperor's demands of a monument that cries to the rest of the world, these workers fight time in order to reach a deadline that will never come. The painting is overcast in a blue tone, representing the moon light shining off their shoulders, as they drag the bricks that will eventually build the foundation to one of the most powerful empires in the history of the world. They truly hold up the spirit of an entire nation on their backs. After thousands years of dedication, this monument they created became known as the Great Wall, forever a symbol of the strength and unity of China.

Heads, Books, Pit shows the first political cleansing by the first emperor of China, Qinshihuang. During this period of time in Chinese history, with the fear of the idea of revolution, the Chinese empire disposed of all intellect across the land. Books filled with knowledge were burnt to ashes, and their writers buried alive. Even if these scholars never had a chance to speak their last words, Tu's style of painting becomes their last voice. Using his abstraction, visual images, and strong contrast in this colossal painting, he has the ability to reach out to his viewers and make those voices heard once more, reminding them of the rich and epic history that China has endured.

Feet, Troops and Horses, the Earth relives the Qin military forces and their never ending goal of overcoming all obstacles in hope of achieving unity. As Qin's forces stormed across the land, they conquered all neighboring states and eventually brought all of them together to form a strong nation. The red fiery overtones of the army are a symbol of Qinshihuang's prevailing ambition, which helped him hold ground against the Barbarians of the north and eventually become the first emperor to have command over one unified land.

Dancers, Bells, Ancient Music is a vision that uses the sounds of music to convey its meaning. Tu was inspired from the ancient bells and woodwind instruments that were unique to Chinese musical tradition over two thousand years ago. As a contrast to the other paintings of his compilation, this painting represents something aside from the chaotic events in Chinese history: the peace that existed. With his choice of visual and artistic shapes and colors, Tu is able to successfully highlight the time period where joy and prosperity was a common motif of everyday life through his careful illuminations.

Zhiwei Tu's art is a flower that has blossomed from the fertile soil of Chinese culture. His ideas rest on the foundation of courage and volition, and he uses his brushes to convey his message to his audience. Tu is a respected and well known painter in both western and eastern culture, and receives homage from both art fields. At the height of his career, he finds himself in another golden age of art, and can only work to produce more masterpieces for the future. There is only a small group of artists who have reached unspoken heights, and they are the ones who deserve a place in history. Tu has obviously solidified his claim to be one of them.



《肢体语言》组画—《手，木筏，黄河》，油画，803cmx234cm，1998—2002 BODY LANGUAGE_ Hands, Rafts, Yellow River, oil, 92inx316in, 1998—2002

肢体语言 组画

BODY LANGUAGE

《手，木筏，黄河》 Hands, Rafts, Yellow River



《肢体语言》组画—《手，木筏，黄河》(草图)，油画，71cmx23cm，1996 BODY LANGUAGE_ Hands, Rafts, Yellow River(study), oil, 9inx28in, 1996





《手，木筏，黄河》(局部) Hands, Raft, Yellow River(detail)





《手，木筏，黄河》(局部)
Hands, Raft, Yellow
River(detail)



《手，木筏，黄河》
(局部)
Hands, Raft, Yellow
River(detail)

肢体语言 组画

BODY LANGUAGE

《背，长城，月亮》

Backs, the Great Wall, the Moon



《肢体语言》组画——《背，长城，月亮》，油画，803cmx234cm，1978—2000 BODY LANGUAGE_ Backs, the Great Wall, the Moon , oil, 92x316in, 1978—2000



《肢体语言》组画—《脊背,长城,月亮》(草图), 油画, 71cmx23cm, 1978 BODY LANGUAGE_ Backs, the Great Wall, the Moon (study), oil, 9x28in, 1978

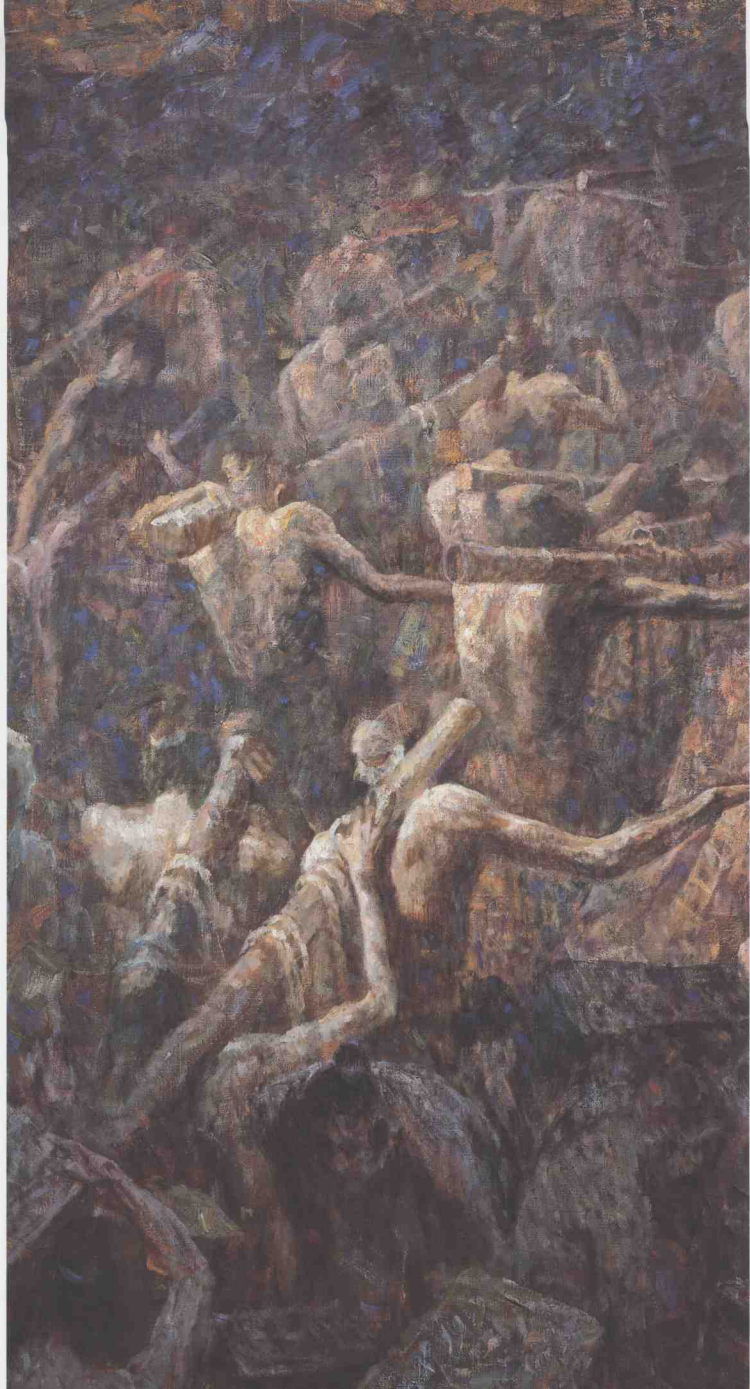




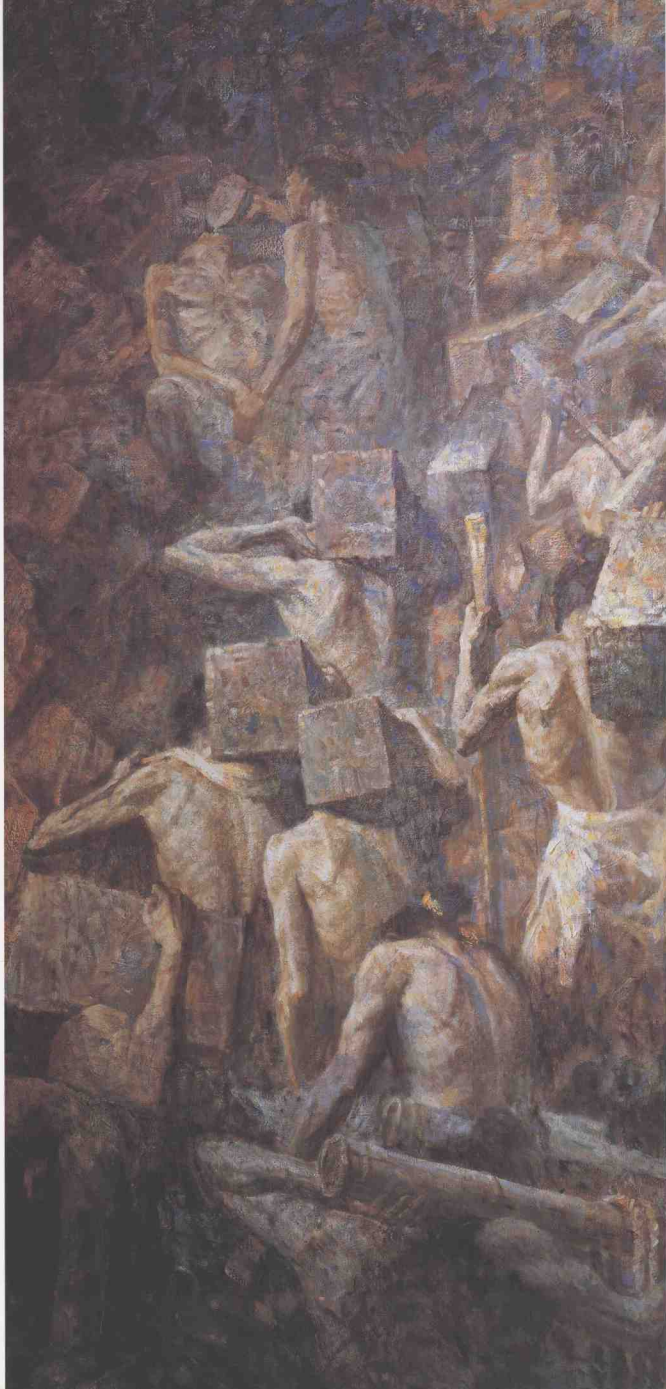
《背背，长城，月亮》(局部)
Backs, the Great Wall,
the Moon (detail)



《背背，长城，月亮》(局部)
Backs, the Great Wall,
the Moon (detail)



《脊背，长城，月亮》(局部)
Backs, the Great Wall,
the Moon (detail)



《背背，长城，月亮》(局部)
Backs, the Great Wall,
the Moon (detail)



《背脊，长城，月亮》(局部) Backs, the Great Wall, the Moon (detail)