

中央美术学院
博士研究创作集

格局 格调

中国画卷
杜觉民



葛玉君 主编

安徽美术出版社

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——序《格局·格调——中央美术学院博士研究创作集》

近十年来，中国美术教育中增加了艺术实践类的博士学位，目的是尝试培养学者型的艺术家。最先招收实践类博士学位研究生的是清华大学美术学院，继而跟进的有浙江中国美术学院和北京中央美术学院，后两个学院招收的人数有相当的规模。中央美术学院，作为教育部直属的唯一一所高等美术学院，在做出这一决定之前曾由学术委员会反复讨论研究关于实践类博士生的生源、如何选择招收博士生的导师，以及制定相关的培养计划等问题，其中重要的一项是采取哪些措施使博士生研习期间既在艺术实践上有所突破，又在学术上取得相应的研究成果。学院委员会决定实践类博士生设双导师制，即一位实践专业（中国画、油画、版画、雕塑）教授，一位史论研究的教授，分别负责艺术创作和博士论文写作的指导。

近十年来，中央美术学院已招收实践类博士生数十名，其中有相当一部分是本院在职青年教师，也有全国其他院校和艺术机构的人员。除了较严格的招生考试制度外，博士生入学后在艺术创作和史论研究上也要付出艰辛的劳动。应该说，绝大部分的博士生在创作与史论研究上都取得了可喜的成果。他们努力打通艺术实践与史论研究的隔阂（本来这种隔阂是不应该存在的），努力提高实践思维与理论思维的能力，认真钻研某个史论专题，梳理课题学术源头与脉络，搜集大量史料和已有的研究成果，从中发现问题，运用相应的研究方法撰写学位论文，从学理上给予解释与回答。他们研究的史论课题大多与自己从事的专业实践有关，也有属于纯理论或基础理论范畴的。关于他们攻读博士学位期间的艺术创作，由于受论文撰写占用大量时间和精力影响，除一些原来基础雄厚和有充分准备的学员之外，一般说没有达到人们

预料的水平。这也说明，他们在读期间学术领域取得的成绩要体现于创作实践，需要有一个消化、体会和探索的过程。艺术家的手头功夫是受眼界制约的，眼高手低是一般的规律。视野扩大了，思考问题深入了，手头功夫自然会得到提高。不过，无论怎么说，这些经过三年或三年以上认真攻读博士学位的青年艺术家，他们的创作成果和他们撰写的学位论文，在当前美术界展现出了—种特有的、可供我们研究的格局和格调。

培养艺术实践类的博士学位研究生是一种新鲜事物，它存在不少值得我们认真思考和研究的问题，所以从它产生到现在，在学界都有不同意见，这种对我们完善博士生制度的有益争论，肯定还会继续下去。近十年来，我们已经取得的经验和暴露出来的问题，会为我们继续深入讨论这一问题提供可以言说的话语。我想，这就是葛玉君和李捷主编《格局·格调——中央美术学院博士研究创作集》的初衷。

是为序。

New Experiments, New Achievements

Shao Dazhen / Professor and Doctoral Supervisor of
China Central Academy of Fine Arts

—Preface for *Geju·Gediao—Doctoral Research of China Central Academy of Fine Arts*

A doctorate in artistic practice has been added to China's art education over the past decade. The purpose is to try to train scholar-type artists. Academy of Art & Design of Tsinghua University first enrolled practice-type doctoral students, and then China Academy of Art in Zhejiang and the China Central Academy of Fine Arts (CAFA) in Beijing followed. The latter two colleges enrolled a considerable number of students. CAFA is the only one art college which is directly under the Ministry of Education. Its academic committee had repeatedly discussed a series of relevant issues before making this decision, including source of practice-type doctoral students, how to select and recruit doctoral mentor, and development of related training programs. An important issue was that what measures to take to enable doctoral students to make a breakthrough in artistic practice during doctoral studies and obtain corresponding academic research achievements. The College Committee decided to set up a dual-mentor system for practice-type doctoral students, that is, a professor for practicing courses (Chinese painting, oil painting, printmaking and sculpture) and a professor for research on history, respectively responsible for guiding artistic creation and dissertation writing.

CAFA has enrolled dozens of practice-type doctoral students over the past decade, a considerable part of which were the young teachers serving in CAFA. There were also people from other institutions and arts organizations across the country. In addition to stringent entrance examination system, doctoral students also needed to make great efforts on artistic creation and research on art history and theory after their enrollment. It should be said that the vast majority of doctoral students have made gratifying achievements on creation and research. They strived to bridge the gap between artistic practice and research on art history and theory (originally this gap should not exist), made efforts to improve the ability of practical thinking and theoretical thinking, delved in specific subjects regarding art history and theory, sorted the source and context of academic subjects, collected a large number of historical data and existing research achievements, found problems and

applied appropriate methods to write dissertations so as to give academic explanation and solution. Most of the subjects regarding art history and theory they studied were related to the professional practice they engaged in. Some of them were purely theoretical or belonged to basic theoretical context. Due to the demanding task of paper writing, which was time-consuming and energy-consuming, they generally did not meet the expected level except some well-prepared students with strong foundation. This also indicated that it required a process of experiencing, exporing & digesting to demonstrate their academic achievements in creative practice. Artists' capacity is constrained by the vision. Being fastidious but incompetent is the general rule. With expanded horizons and deep thinking, the capacity will naturally improve. Whatever, after three or more years of earnest doctoral study, the creations and dissertations finished by these young artists show a unique pattern and style available for us to study in the current art world.

Training doctoral students of art practice is a new thing. A lot of issues deserve our study & reflection. Therefore, different scholars have different opinions on it since its foundation. Definitely, the debates which benefit the perfection of the doctor traing program will certainly continue. The experience obtained and the issues exposed over the past decade will provide discourse for our in-depth discussion on the program. I believe this is the original intention of *Geju·Gediao-Doctoral Research of China Central Academy of Fine Arts* edited by Ge Yujun and Li Jie.

——《格局·格调——中央美术学院博士研究创作集·中国画卷》序

“博士”是这个时代象征知识和学问渊博的学位称号。每位莘莘学子都梦想成为博士。如果是攻读美术方面的博士，最希望入读的当然就是中央美术学院。要想入中央美术学院攻读博士必须通过科举一样最严格的考试和导师的筛选，这种拼搏的辛苦各自有知。即使入学了，其间也要为写一篇十万字的合格论文而读书数卷不能懈怠。这对于本来以画画为主的实践者来讲，研究理论成为学者，创作中又能技高、品高、格高，可为难之又难也。被中央美术学院的博导看中而入学的博士学子是极幸运的，成为时代骄子，争得如此之优的再学机会，实在是人生之大幸。当下是开放的时代，是艺术发展的最佳时期，也是展现才华的岁月。他们是优秀的，是能够奋起向艺术的深度和高度而不懈努力的。我们所要做的就是给他们提供一个最优质的学习平台，中央美术学院中国画学院在继承前辈“学术传统”和“教学传统”的基础上，始终强调中国画文脉的本体性与纯正性，崇尚学术研究的科学性、合理性，坚持“中为体、西为用”的包容性学术方略和“传统为本、兼容并蓄”的教育思想，定位于“传统出新”“中西融合”两条学术主线，坚持“传统、生活、创造”的教学原则，“临摹、写生、创作”三位一体的教学方式。针对不同学科的不同专业特点，衍生出不同的发展脉络：山水画、花鸟画、书法专业以传统为根本、随时代而发展，在传统的基础上创新——这是传统脉络；人物画则坚持“传统为本”“中为体、西为用”的学术方针，融合借鉴，注重绘画的民族性、时代性和个性——这是融合脉络。两条脉络同源共进、互为借鉴、互相影响，既是中国画学院学术精神的实质，也是今后中国画发展的方向。

由葛玉君博士主编的《格局·格调——中央美术学院博士研究创作集》是一部经过慎重思考，从理论深度出发，展现美术博士实践创作之才华的学术丛书。入选丛书集

的博士们在学术上已取得了一定的成绩，有的博士在学界和社会上也产生了一定的影响。这些博士撰写的学术论文均通过专家、学者、导师的认可。足以说明其论文具有理论上的创见，梳理了课题，阐述了观点，解答了一定的学术问题，他们的研究成果在当代学界具有前沿性。他们各自的学养提高了，理论水平加深了，见知更广阔了，实践创作方向也随之更清晰和明确了。不过，他们创作的这些中国画作品入选了丛书，并不一定说明作品是十分完美的。当各位读者翻阅这套学术丛书，对这些博士的中国画和中国书法作品赏析评品时，要抱着一种平和、静心之态，从研究的角度、从时代大格局的角度来品评他们各自作品的风格、特点、技法语言、立意及文化内涵。本丛书的题目是“格局·格调”，是指导读者去思索的导引。博士的画作是何水平？以此问为题，便是读者应该进一步深入思考的。对中国画的传统与现代，中国画核心本质的认识，中国画笔墨技法、形式风格、书法功力做出恰当的确认，是一个有难度的问题。如果读者在赏析此丛书时能够从格局、格调、品质、品位、笔墨功力、意境等方面，提出一孔之见，供大家讨论，这也可以说是达到本套丛书的目的之一了。想一想：中国画将如何发展？中国画到底需要守住什么，创新什么？这的确是一个时代的大课题。

《格局·格调》这套系列学术丛书虽然还有很多需要改进的地方，但作为一个小的阶段性的总结，将成果与问题同时暴露出来，对于我们今后从中国画的本体出发多视点、多角度地进行研究，无疑提供了有益的借鉴空间。

Seeking Innovation from Tradition and Fusion of Chinese and Western Culture

—Preface for *Geju·Gediao*—*Doctoral Research of China Central Academy of Fine Arts·Chinese Painting Volume*

"Doctor" is a degree title representing profound knowledge and learning in this era. All students have a dream of becoming a Doctor. If they pursue a doctor degree of fine arts, The China Central Academy of Fine Arts (CAFA) is their first choice. To enter CAFA for the doctoral course, students must pass the most rigorous entrance examinations and mentor screening as system imperial examinations. They deeply understand such hard work. Even after obtaining admission, they still can not slack off and they need to keep reading a large amount of books during the course to write a qualified dissertation. To practitioners who are originally engaged in painting, it is extremely difficult for them to keep a balance between theoretical studies as a scholar and artistic creation with high skill, high quality and high standard.

The doctoral students selected by doctor mentors and enrolled by CAFA are very lucky and become the strong performers of the times. The present time is an open era and the best time for artistic development. This era is the era of the talent show. Based on the succession of seniors' "academic tradition" and "teaching tradition", School of Chinese Painting of CAFA always stresses noumenon and purity of the context of Chinese paintings, advocates scientificity and rationality of academic research, adheres to the inclusive academic strategy "based on the Chinese culture, integrated with the Western culture" and the concept of education "traditional-oriented and inclusive", locates in two main academic lines including "innovation based on tradition" and "fusion of Chinese and Western culture", adheres to the teaching principles "tradition, life, and creation", and the three-in-one teaching mode "copying, painting, creating". For different professional characteristics of different disciplines, different development contexts have been derived: landscapes, bird-and-flower painting and calligraphy take tradition as fundamental, develop with time, and innovate from tradition—this is the traditional context; figure painting adheres to the academic approach of "tradition-oriented" and "based on the Chinese culture, integrated with the Western culture". It pays attention to nationality, times and

Tang Yongli / Doctoral Supervisor and Dean of Chinese Painting School of China Central Academy of Fine Arts

personality—which is the integration context. Two contexts are homologous, learn from each other and are influenced by each other, which is not only the essence of academic spirit of Chinese Painting School, but also the future direction of Chinese painting.

Geju·Gediao edited by Dr. Ge Yujun is a series of academic books with prudent thoughts, starting from the theoretical depth, and showing the practice and creation talent of Doctors of Fine Arts. Doctors included in the books have achieved some encouraging academic outcome. Some of them also had some impact on academia and society. The papers written by these doctors were accepted by experts, scholars and instructors, showed theoretical originality, sorted the topics, elaborated view, answered some academic issues and featured the frontier of research topics pursued by contemporary scholars. Then, their practice and creation direction would be clearer. When you read the books and evaluate their works of Chinese painting and Chinese calligraphy, you'd better hold an attitude of peace and meditation and evaluate the style, characteristics, techniques, language, conception and cultural connotations of their works from a research perspective and from the perspective of the general pattern of the times. This series of books is titled "Geju·Gediao", which is a guidance for readers to ponder. What level are Doctors' paintings? It is a question the readers should think about in depth. The learning of tradition and modern of Chinese painting and the core and nature of Chinese painting, the confirmation of techniques, forms, style and calligraphy skill of Chinese painting are difficult problems. Raise some questions when reading and evaluating the books and put forward partial understanding from the perspectives of pattern, style, quality, taste, ink skill and mood, etc., for discussion. Think about how Chinese painting will develop? What does Chinese painting should maintain and what should be innovated? This is a big issue of an era.

《格局·格调》是我在攻读中央美术学院博士学位期间，受邀为安徽美术出版社策划的一套学术丛书，一晃眼，至今已近三年，值丛书马上付梓之际，回想起策划的整个过程，虽非常辛苦，但倍感欣慰！

本套系列学术丛书分为造型卷^[1]、中国画卷和书法卷（筹），书名为《格局·格调》，努力尝试对近些年实践类博士的培养过程做一个回顾与整理。所谓“格”的概念，至少有以下几种含义：其一，“言有物而行有格也”（《礼记·缁衣》），即标准、范式的建立；其二，品格、品质；其三，一种衡量、鉴别的能力；其四，在“格物致知”（《礼记·大学》）中，更有探索、洞察、推究、研究的含义。这也正符合关于博士生培养旨在尝试性建构一个高品质、高标准的目标。而博士生的学习过程本身就是一个不断研究、探索、实践的过程，这一过程并不仅仅局限于对绘画语言、笔墨技法层面的追求，更提倡对于研究能力、鉴别能力的锻造。关于“格局”“格调”两个概念，则更多是一种横向和纵向意义上的指征，格局指一个艺术家视野的开阔，涉猎之广泛，跨学科、跨领域的研究能力，即关于艺术家“通才型”“学者型”发展趋向的定位；格调则指向一个高下的维度，它一方面指艺术家在本专业领域研究的高度，同时，还包括艺术家本人的综合修养、学识的高下。

早在实践类博士生培养工作开展之际，潘公凯先生便指出如何定位博士生是博士培养的关键所在，并提出将“学者型”艺术家作为博士生的培养目标。这样一种尝试并非削弱艺术家对本专业的研究能力，而是在此基础上把个人的综合素养、学识、心性等全方位的提升作为一个方向，关于“学者型”艺术家的培养已不仅是中央美术学院也是全国艺术院校人才培养探索的主要目标。因此，本套丛书并非一般意义上的作品集，而是尽最大可能反映、体现艺术家学习的过程与思考的维度，记录这批艺

术家如何将理论研究与实践创作紧密结合的过程。尽管过程本身并不一定“完美”，但给我们的启示则可能是深刻的。基于此，本套丛书更愿意起到抛砖引玉的作用，正如邵大箴先生所言，“近十年来，我们已经取得的经验和暴露出来的问题，会为我们深入讨论这一问题提供可以言说的话语。”这也正是我策划此套丛书的初衷所在。以上仅代表我个人的观点，在我看来，在目前国内的学术语境中，写一篇好的文章、策划一套好的丛书抑或一个展览，其重要性似乎并不在于它的受众是哪些，同时也并不在于它具有何种的市场价值。重要的是：它究竟在表达一种怎样的诉求，建构一种什么样的理念与价值标准，抑或起到何种的范式作用……

最后，衷心感谢邵大箴先生为丛书撰写总序；感谢唐勇力教授、丁一林教授分别为“中国画卷”“造型卷”撰写序言；感谢著名设计师王子源教授带领团队黄婷、杨佳成完成丛书的整体设计。当然，尤其要感谢安徽美术出版社社长武忠平先生对学术的支持，对本套丛书的大力投入。

由于各种原因，此套丛书还有很多不足之处，好在这是一项开放的、持续的项目，希望大家多提宝贵意见，以便在今后的策划中进一步完善！

【1】中央美术学院造型艺术这个词主要包括国、油、版、雕、壁等艺术种类。21世纪初，在新一轮学科建设中，沿用了造型艺术这个称谓，保留了油、版、雕、壁的系科建制，而将中国画分了出去，成立了造型学院和中国画学院，并且在造型艺术板块中增设了实验艺术专业，后又在此基础上成立了实验艺术学院。因此，严格意义上将此卷称为“造型卷”不是十分准确的，但是为了整体的规划，暂定为“造型卷”，特此说明。

Geju · *Gediao* is a set of series of academic books I edited during my doctoral study at China Central Academy of Fine Arts (CAFA) with the invitation of Anhui Fine Arts Publishing House. Time flies, it has been nearly three years. Recalling the whole process of editing, I feel really delighted at the time that the series of books are ready for publication!

This set of academic books, entitled *Geju* · *Gediao*, is divided into three volumes including the Plastic Art Volume⁽¹⁾, Chinese Painting Volume and Chinese Calligraphy Volume (arranging). We are trying to review and summarize the cultivation process of practice-type doctoral students in recent years. The concept of "geju and gediao" at least has the following meanings. First, "have substance in speech and behave in a fit and proper way," (*Li-ji* · *Zi-Yi*), that is, establishment of standards and patterns; second, character and quality; third, the ability of measure and identification; fourth, exploration, insight, deducing and study are contained in "studying the nature of things" (*Li-ji* · *Da-Xue*). The above conforms to the aim of doctoral cultivation, which is, tentatively constructing a high-quality and high-standard target. The learning process of doctoral students is a continuous course of research, exploration and practice. The concepts "geju" and "gediao" are more like an indication of a horizontal and vertical sense. Geju refers to the widening of vision of artists, namely orientation of "generalist-type" and "scholar-type" development trends of artists; gediao is more like an indication of high or low-level dimension. It refers to the height of research of artists in the professional fields, while also including artists' own comprehensive accomplishment and knowledge.

As early as the cultivation of practice-type doctoral students commenced, Mr. Pan Gongkai already indicated that the key of the cultivation of doctoral students was the positioning of doctoral students. He also proposed the cultivation of "scholar-type" artists as the objective of cultivation of doctoral students. Such an attempt is not to weaken the research capacities of artists in the professional field, but to boost the all-round promotion of comprehensive personal qualities, knowledge and disposition, etc., as an orientation. The cultivation of "scholar-type" artists is the main goal regarding talent

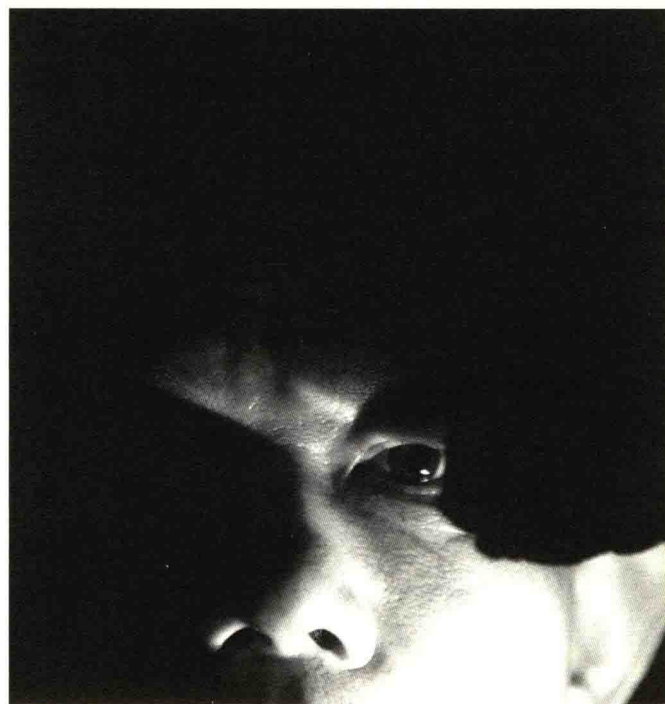
cultivation and exploration not only for CAFA but also for national art academies. Therefore, such book series are not simply collections of works in a general sense, but rather displaying and reflecting artists' learning process and thinking dimensions to the maximum extent and recording the process that how these artists closely integrate theoretical study with practice and creation. Therefore, these series of academic books will play a valuable role of breaking the ice. As Mr. Shao Dazhen said, "the experience we have achieved and the issues exposed over the past decade will provide discourse for our in-depth discussion of these issues." This is also the original intention for us to edit these series of academic books.

The above represents only my personal view. In my opinion, the importance of writing a good article and arranging a good set of books or an exhibition in the current domestic academic context seems to be neither about the audience, nor the market value they own. The importance is: what kind of appeal they are expressing, what kind of ideas and values they are constructing, or what kind of role they are playing ...

Finally, I sincerely thank Mr. Shao Dazhen, Professor Tang Yongli and Professor Ding Yilin for writing the prefaces; Professor Wang Ziyuan for leading Huang Ting and Yang Jiacheng to complete the overall design of the books. Also, I would like to give my special thanks to Mr. Wu Zhongping, President of Anhui Fine Arts Publishing House for academic support and to Ms. Zhang Yanxin for her hard work on the books.

(1) The term of plastic arts in CAFA refers to the artistic types including traditional Chinese painting, oil painting, print, carving, and fresco. CAFA followed the term of plastic arts and retained the organizational system of faculties including oil painting, print, carving, and fresco in the new round of construction of disciplines at the beginning of the 21st century, while leaving traditional Chinese painting as a separated category. It set up the School of Plastic Arts and School of Chinese Painting. It also added the course of experimental arts in plastic arts sector. Therefore, it is not very accurate to call this volume the "Plastic Arts Volume" in the strict sense. However, in order to include more artistic forms in the future publication, we temporarily called it "Plastic Arts Volume". It is hereby noted.

简介



杜觉民

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中央美术学院首届中国画博士
国家一级美术师
原浙江画院专职画师
西泠书画院特聘画师
江南书画院特聘画师
浙江省美术家协会会员
杭州市美术家协会理事
浙江省人物画研究会理事 副秘书长
中国美术家协会会员

文人之画，所贵者性情也。其有肤受貌袭、空谈笔墨者，伪文人画耳。吾旧有论画绝句云：“纸上茫茫色未干，秋江澄净水天寒。空言笔墨真迂士，诗画从来一卷看。”正谓性情之贵，诗文与书画无不同也。昔黄梨洲选明文，不遵一辙，唯视其一往情深者，即从而拊拾之，钜家鸿笔，以浮浅受黜，稀名短句，以幽远见收。盖性之贞者，其情深；情之深者，其文至。天地之间，亦惟深情之物可以感人尔。夫画何独不然！故恽南田曰：“笔墨本无情，不可使运笔墨者无情；作画在摄情，不可使鉴画者不生情。”真知言也，南田之画所以能凌蹊石谷者，独在此矣。然古之所谓文人画者，诂以戔戔文士遂可得而名之也？彼戔戔文士，不过邀风吟雪，组绣纷华，命与日尽，别无寄托，乌足谓之文人！古之所谓文人，忧乐不在一身，当其充养之厚，未尝不心游万仞，思接千载，虽迹有隐显，遇有否泰，其旷念幽怀，清愁肃怨，或发为浩歌，或寄为书画，莫不汨汨自性情流出，即笔墨时有未逮，形似或有缺落，犹足以动情移俗，无害其为名笔；况漱润群美，出处应机，六法兼善，道艺俱成者乎！

近古以来，画道陵迟，世之论者，辄以文士漫略浅鄙之画与文人画相混同，寒火不吹，文心浇灭，能自振起于时风众势者，指不足再屈也。迨夫齐黄吴潘，珠盘既坠，百年人士之精神，益游弋于两极之端：或尽弃传统，号为创新；或专尚笔墨，一往不返。其间有稍以慧力识世道人心之异而为商声微调者，则群起而鬬之，以为笔墨不逸则不正，画品不逸则不高，何与乎及物伤时哉！变风变雅之不作，抵于今亦久矣。呜呼！彼播弄笔墨，诩为逸品，纷纷假文人画以鸣高者，其上饒及文士漫略之清玩，其下则浮薄草芥靡足论也。大抵今世画家，其自托于传统者，非无胜士瑰才，唯麟斑凤羽，散在天下，其人难指耳。及夫伪也，则滔滔逐逐，率以伎能相悦，以矫情相矜，以虚无为散淡，以猖披为旷落，弃置神理，

废黜情性，忘其充养，侈言笔墨，扬子云谓“伏其几、袭其裳而称仲尼”者，非此辈欤！

吾友觉民老杜，执教于中央美院，久为画坛名家，早岁颠荡困辱，而好画不渝，霜凄月苦，几十年，所成如此，良非易易。顾绘画之外，颇能读书思索，自谓将以一世精神，寄寓其间，终老无悔，不肯与物浮沉焉。

夫觉民之画，于笔墨温婉，姿采变丽，搜抉芳苾，雕绘罗绮，非其所长，亦非所喜也；至于叹世情之凉热，揭人性之存亡，哀生闷死，慷慨歌哭，则无论片纸寸缣，与夫巨幀大轴，皆足以感动神鬼，震夺人心。其抒写剑客，则豪气在纸，图貌农人，则泥香满卷；丈夫女子，或绝望而心死，或忧伤而莫诉，凡所点染，一若凛风沍雪相助以悲者；毁瘵枯垣，江山人物，莫不滢沱郁勃，有画外之痛。所以然者，非以形象之似，盖以其注情之真而且长也。当其心之所念，发愤下笔，遗古忘今，即人之是之非之，与夫己之所是所非，举不计也。哀哭怨悱，颠狂啸叫，虽有过甚伤和之累，亦是至情至性，不得不宣，彼局局焉欲以笔墨法度绳约之者，皆在骊黄牝牡之间，未足以知觉民也。

吾自庚辰交觉民，今且十年，于觉民之画，未尝轻许，而觉民固谓“知我”，于新梓画集之际，必远索数语以为评，且约为文言。嘻！吾何人哉，即百千万言，于觉民之画无所增重。意者，岂觉民闻吾腐说，欲我以古文人之心喻之，而自戒于伪文人画之列欤！则觉民于画，使不弃所长而修其未尽，直下转身，上追古人魂魄，他日舍舟登岸，脱略任真，必将唐突前代，无论时流。朋辈如我，但松醪瓦盎，须之于圣湖之上可矣。

于中国美术学院

2009年4月

直面生命的本真

我从来不给画家写文章，但对杜觉民的画我要说几句：长期的文学修养浸透了杜觉民的绘画创作，使他的作品具有一种非常自然的、从骨子里散发出的文人气。他那独特的绘画语言从众多的国画描述者中脱颖而出，独具个性。他的画很大气，我很喜欢。

苏童（著名作家）

中央美院副教授、国家一级美术师、中央美院首届博士杜觉民在当代人物画坛崭露头角，是他的硕士研究生毕业创作，这幅名为《旧痕》的巨画（1800cm×180cm），以恢宏的气势，描绘了大凉山地区一群苦难然而坚韧地生活着的村民，这些如泥土般沉默，镌刻着风雨沧桑的人群，像山峦一样连绵起伏着，构成了逼人的视觉震撼力。站在这样赤裸裸地展示人生本真的巨画前，相信任何人的灵魂都会为之震颤。或许由于这样的原因，《旧痕》荣获全国艺术院校研究生类毕业创作唯一的一等奖，杜觉民这个名字，也引起海内外美术界的瞩目。

自此以后，杜觉民一发而不可收，多次在全国各地和新加坡举办个人展览，参加在意大利举办的“首届现代艺术双年展”，并获“全国中青年画展”银奖、“第五届国际书画展”金奖。同时在《美术》《美苑》等各类专业报刊上，发表了大量作品。他的人物画，给当代中国画坛带来了扑鼻的生命气息。直面现实，直面平民百姓的生存境况，不回避，不粉饰，是他最初也是最崇高的追求。与当前某些人物画一味追求甜俗相比，杜觉民的

努力显得难能可贵。

表面上看，杜觉民属于写实一类的画家，他的作品多取材于社会下层人群的日常生活，用笔墨与造型展示又拙、又黑、又丑的不无沉重的生存侧影。其中对苦难人生的观察与把握，真实到让人吃惊与难受的地步。但同时，杜觉民还是个高度写“意”的画家，他的“意”，体现在对人物精神世界的开掘上。他近期画的巨幅《裸脸》，也成功地让人在毫无内容的脸上，读出了当代人内心焦虑、茫然、失落的思想情绪。从这点看，造型上的实打实与精神世界的大写意，构成了杜觉民人物画风的一个重要特征。

毋庸讳言，杜觉民的画经常给人以压抑之感，《雾》《凉山老妇》《油炸臭豆腐的老人》等画作，以凝重的笔墨，展示了普通百姓生活的艰辛，有强烈的沧桑感。当然，仅仅刻画出下层人民的生存境况显然是不够的，杜觉民画作所具有的震撼力，还在于他体现了人性的力量、人格的力量，体现了生存的充实感和生命的苍凉感。比如《旧痕》和《铸剑》，就刻画了中华民族百折不挠的人格力量，比如《高逸图》，借魏晋文人高蹈飘逸、遗世独立的人生风度，展示出中国知识分子不畏强暴、保持自我完整与尊严的人格精神，这两群完全不同的生命状态，在人性的深层内涵上得到了统一。

在艺术上，杜觉民努力追求厚重、浑朴的风格，他的画线条粗犷有力，画面斑驳苍茫，在自然肌理中体现内在

精神张力。无论用笔用墨，杜觉民刻意勾画点染，灌注进强烈的感情色彩，充溢着生命的力的舞蹈。

杜觉民的绘画追求，自然与他的人生经历密切相关。20世纪50年代后期，他出生在一个遭受厄运的知识分子家庭，少年时几经磨难，中途辍学，种过地，打过工，拉过大板车，后来靠天资与勤奋考上大学、硕士直至首届中国画博士。他的这种早早体味到人世艰辛的青少年生活，使他与社会下层的百姓有了密切交往，并对他们有了深深的了解。杜觉民是怀着对平民百姓深厚的爱，开始他的创作的，他笔下那些苦难的人群，除了蕴含着他内心深处的同情、怜悯之外，还蕴藏着敬重和钦佩之情，他们就像他的父老乡亲 and 兄弟姐妹一样，与他有着血肉相连的情愫。

这就是杜觉民，一个有着沸腾的热血，饱满而痛苦的爱心，有着真情实感的杜觉民。

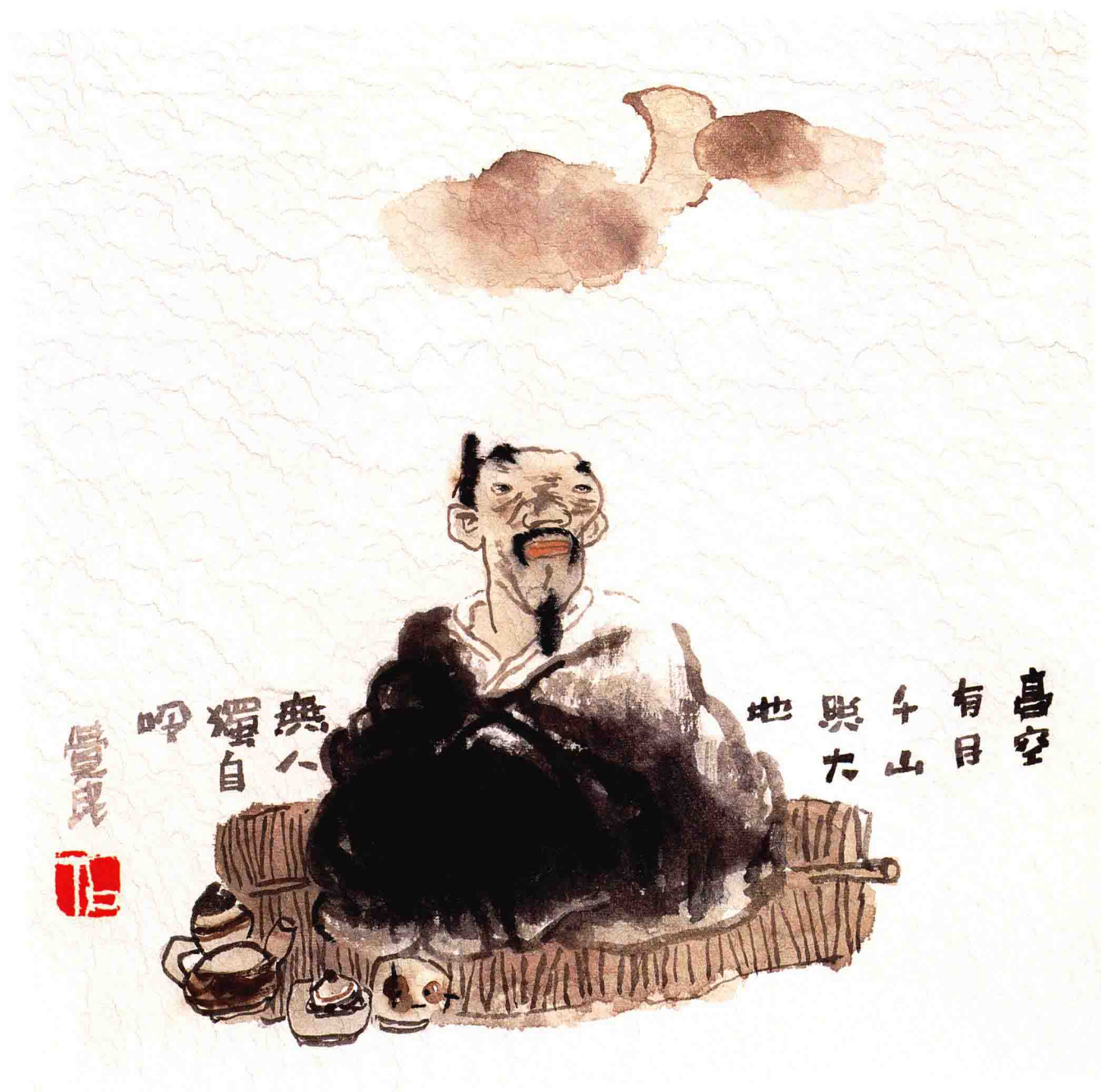
王彪（著名作家）



小品系列之一

33.5cm × 41.5cm, 2011

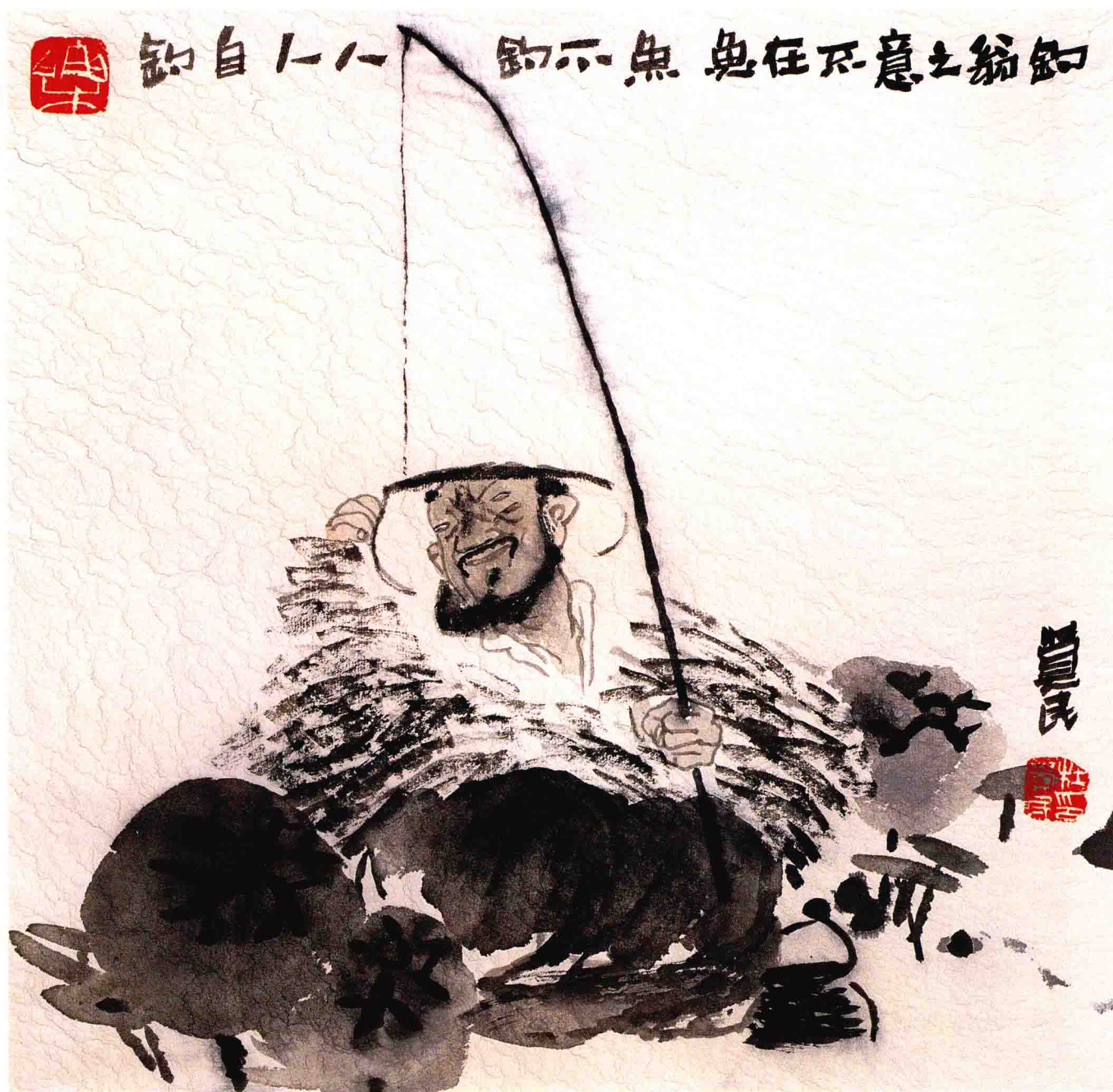
纸本



小品系列之二

33cm × 33cm, 2012

纸本



小品系列之三

33cm × 33cm, 2011

纸本