

名师绘画技法系列丛书
董克诚 / 著 高冬 / 主编

2008.15.18.10



董克诚 水彩艺术

WATERCOLOR BY DONG KECHENG

中国林业出版社

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图书在版编目(CIP)数据

董克诚水彩艺术 / 高冬主编. —北京: 中国林业出版社, 2012.10

(名师绘画技法系列丛书)

ISBN 978-7-5038-6702-6

I. ①董… II. ①高… ②董… III. ①水彩画—绘画—技法 IV. ①J215

中国版本图书馆CIP数据核字(2012)第183764号

董克诚水彩艺术·名师绘画技法系列丛书

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责任编辑 吴卉

封面设计 高冬 周亮

装帧设计 周周设计局

出版发行 中国林业出版社

邮编: 100009 地址: 北京市西城区德内大街刘海胡同7号

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<http://lycb.forestry.gov.cn>

印 刷 北京雅昌彩色印刷有限公司

经 销 新华书店

版 次 2012年10月第1版

印 次 2012年10月第1次印刷

开 本 889mm×1194mm 1/12

印 张 7.5

字 数 290千字

定 价 68.00元

凡本书出现缺页、倒页、脱页等质量问题, 请向出版社图书营销中心调换

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序

清华大学高冬教授主编的当代水彩艺术《名师绘画技法系列丛书》嘱我写序。他认为我在绘画艺术和设计艺术的关系方面的一些论点很合他的意图，因此，将《吴良镛“画记”》所写的序言和跋的一些文字凝练成一篇文章拟作为本《丛书》的序。我看了一遍，那是10年前即将度80岁为出画集时所写的文章，看当时的激情，现在再要我作恐怕难以写出来，但文章可以参考，可以作“吴良镛论绘画”附录于后。因此决定专写一篇。

这些年来由于计算机的进步，为建筑图的制作提供了极大的方便，制作建筑渲染图无论技巧、表现能力，都有了意想不到的提高。一般竞赛的建筑表现图几乎看不到大型的水彩渲染图，可能也出于同样原因，学生对水彩画练习的兴趣，由于照相机和计算机性能的进步，所应具备的建筑师的速写习惯也减退了。我个人对这种现象有如下的看法：

1. 对于计算机制图的进步与普遍地推广运用，这毋庸置疑。它的建筑艺术创作，也需要多方面的艺术修养。

2. 手绘建筑画的表现技巧并不因上述情况而否定。举一个例子：清华大学建筑学院前景观系主任 Laurie D.Olin（欧阳劳瑞），他是美国艺术与科学院院士，在传授他的园林建筑设计作品时最后总要放映他设计作品的水彩画表现图。我每次见到均颇为欣赏，不仅技巧好，寥寥数笔对设计内容表现得淋漓尽致，并且他所表现的对象充满阳光和所在环境的空间层次感、色彩感给人以美的享受。这种诗情画意的表达、这种艺术境界的取得取决于美术修养，不是计算机制图所能达到的。


3. 照相技术的进步大大提高摄影水平，这为建筑师提供了方便，但照相机

只是工具，关键要看建筑艺术修养。从建筑师使用它我注意到一种情况，尤其在旅游团组织越来越普及的情况下，日程安排很紧去很多地方，于是照相机咔嚓咔嚓……照了很多照片回来，这不是没有用，但作为建筑师速写这一环节却每每被略去了，这是很可惜的。

摄影艺术是特殊门类，照相机照观赏对象与建筑用速写的方式记录一个对象效果是不一样的。速写是通过眼的观察、取景、选择，然后再到用手记录下速写稿，成为一幅画。即使是最潦草的一幅画，它也是一幅画作，好的话它还是一件艺术品。即使是一幅不完整的艺术品，它也是对你观察的对象一个完善的欣赏练习过程，比照相记录内容充实多了、丰富多了。一个建筑的学习者如果失去了这个训练是可惜的，而且是无法弥补的。以我个人的经历为例，我跑过不少地方，有的做了速写，有的仅做了摄影甚至连像也未照，凡是做了速写的，至今几十年后甚至半个多世纪以后仍历历在目，而一般照相不免模糊甚至遗忘了。

高冬教授主编《名师绘画技法系列丛书》是件很有意义的事情，该系列丛书选了十几位国内著名水彩画家的代表作品，每人一集，他们的艺术代表了我国目前水彩艺术的整体水准，又多是从事水彩艺术教学的教授、专家，其画作的艺术就不用我赘言了。希望通过这套《丛书》的出版，能让我们的青年和学生在水彩艺术的表现技能和艺术修养方面有所提升。

中国科学院院士
中国工程院院士
吴良镛



2010年9月3日

Preface

I have been requested to write a preface for *The Serial Books of Painting Skills by Famous Masters* for contemporary watercolor art compiled by Professor Gao Dong of Tsinghua University. He thinks that a few ideas of mine concerning relations between painting art and designing art are in line with his own intentions. So he mixed some words of the preface and postscript in the Remarks on *Wu Liangyong's Picture Album* and rewrote an article to be used as the preface for the book. When I read it, I found that those words were written ten years ago for my picture book that would be published prior to my 80th birthday. I am afraid that it is difficult for me to write such an essay based on the passion at that time. But the essay could be used as a reference and attached to the book as *Comments on Paintings by Wu Liangyong*. Therefore, I have decided to write a new one.

Thanks to progress made by computer technology in these years, computer can provide great convenience for architecture drawings. Techniques and expressivity of architectural rendering have been improved in an unexpected way. It is seldom to see large-sized color renderings in general architectural competitions. Students lose their interest to practice watercolor and their sketching habit to become an architect, due to high

performance of camera and computer. Personally, I have my own opinions as follows.

1. It makes no question of the advancement in computerized drawing and its wide application. Creativity of architectural art needs training in many respects.

2. The expressive techniques of architectural paintings by hand will not be denied owing to the above mentioned. For example, as an academician of American Academy of Arts and Sciences, Mr. Laurie D. Olin, a former dean of landscape department of architecture college of Tsinghua University, would always show his watercolor expressions for his designs when he taught his garden architecture. I would be appreciated each time when I saw these works which were not only fine with just a few lines for most expressive, but also offered enjoyment of beauty with a sense of space and color for the object. The poetic expressions depend on art accomplishments, but not from computer drawings.

3. The advancement of photography has greatly improved photographic level, which provides convenience for architects. However, camera is only a kind of tool. The key point relies on art accomplishment of architecture. I

have noticed a fact that architects use cameras. When tourism gets more and more popular and traveling destinations become so many, cameras turn out to be more efficient to produce a lot of pictures. This is not useful, yet it is pitiful that sketches for architects are neglected.

Photography belongs to a special class of art. It is different from recording an object with a sketch for architecture to viewing an object through a camera. A sketch is a painting resulted from observation and selection to record by hand. Even if it is made in a hurry, the sketch is a drawing. If it is good, sometimes, the sketch will become a piece of art works. A sketch is a perfect process of practice for your observing an object, which contains full and rich information compared with record by camera. It is to be regretted for an architecture learner to lose this opportunity of training that can not be made up. Take my own experience for an example, I have been to many places where I had sketches, took photos or even no pictures. Those things in sketches are still vivid in my mind decades of years later or even half century passed. But I cannot remember clearly or have simply forgotten those with photos.

It is significant for Professor Gao Dong to edit *The Serial Books of*

Painting Skills by Famous Masters. Representative works of dozens of watercolor artists famous at home are selected in the serial books, one book for each painter, which represent the watercolor artistic level of China at present on the whole. Most of these painters are professors or experts engaged in teaching of watercolor art. It is unnecessary for me to comment on their works. I hope that when the serial books are published, expressive techniques and artistic appreciation of watercolor art for the youth and students will be enhanced.

Wu Liangyong
Academician of Chinese Academy of Sciences
Academician of Chinese Academy of Engineering
September 3, 2010



一般来说，建筑师把习画作为建筑学习的一部分，即训练徒手画的表现技巧，以得心应手地表现建筑的构图、质地、光影，以及自然环境等。这方面奥妙无穷。只要看一看梁思成、杨廷宝、童寯等先生的建筑画，以及西方建筑师的草图（例如宾夕法尼亚大学建筑档案馆所藏的路易·康等人的手稿，1987年在巴黎蓬皮杜中心举行的柯布西耶百年展陈列的他早年意大利之行的速写与水彩），你就不能不为其飞动的线条、斑斓的色彩背后闪现的灵感与创作思想所感动。现代的制图工具与计算机技术发展很快，甚至达到了准确如实物摄影的程度。但对比前辈大师，现在建筑学人中徒手表达能力有削弱的趋势，对此，我感到困惑。就我个人来说，并不满足于建筑表现技术的学习，而是希望从习画中加强对艺术和文化的追求。我发现有些以建筑为题材的绘画要比一般建筑画更富意境。例如在西方一些大博物馆中几乎都可以看到描写威尼斯圣马可广场以及一些名都圣地的画，它不仅是建筑的表达，更是风情的记录。自文艺复兴后透视术的发明，表达建筑构想的画多了起来，有所谓“建筑幻想图”（architectural fantasias），例如，18世纪Piranesi早期铜版画，德国古典艺术大师辛克尔（Schinkel，身兼建筑家、画家、雕塑家、工艺美术家、建筑教



育家）把建筑、风景的描写与遐想以游戏之笔作舞台布景的构图，独辟蹊径；在中国，如《清明上河图》《千里江山图》《姑苏繁华图》等，一般我们也不把它作为建筑画来欣赏，而是看作当时城市文化和大地风情的写照与记录。由于对文人画的过分推崇，中国传统上有点看不上以表现建筑为主的“界画”，其实袁江、袁耀、仇英、蓝瑛等的山水建筑画就是“中国式的建筑幻想画”，其环境意境、空间层次、虚实对比、于山水林木的结合等，颇能给习建筑者以启发。

建筑意与画意，意境与艺境的统一。建筑是科学，也是艺术，包括美的结构造型与环境的创造，梁思成先生称之为体形环境，因为自然界万物是有体有形的交响乐，对人居环境美的欣赏、意境的追求、场所（place，建筑术语）的创造，可作为人居环境艺术的核心方面。无论建筑设计还是城市规划与园林经营，都需要“立意”，讲求意境之酝酿与创造，讲求“艺境”之高低与文野。前人云“境生象外”，要追求“象外之象”“景外之景”，而“象外之象”“景外之景”不是凭空而来的，需通过观察体验，发掘蕴藏在大自然、大社会的文学情调、诗情画意加以塑造的。在这里有形之景与无形之境是统一的，建筑、绘画、雕刻、书法以至文学、工艺美术的追求是统一的。明乎此，

美术、雕刻、建筑、园林，大至城市规划、区域文化，美学的思考与追求和而不同，但它们是统一的。

人工建筑与自然建筑之交融。我对建筑专业有了较多的学习和实践后，更意识到建筑师的建筑观不能局限于单幢房屋，而应以更为开阔、更为宏观的视野，广义地理解建筑。建筑师面对的是人和自然，因此建筑的世界当以“人工建筑”（architecture of man，如房屋、街道、村镇等，无一不是建筑）为本，与“自然之建筑”（architecture of nature，树木、山川等一切自然环境的世界）为依归，融为一体。在此，“建筑”二字已非一般房子的含义，应是广义的建筑，这两者是如此的密不可分，可通称为“人居环境”。建筑师的终生追求，不仅要深入人居环境科学，还需对人居环境艺术，对蕴藏其内的艺术的规律，做力所能及的较为全面的涉猎与追求，予以整体的创造。因此，绘画以及全面的艺术修养的提高，就至为重要。

20世纪以来绘画、雕塑与建筑互为影响，创新无限，例如包豪斯的出现，不只是新建筑学派的兴起，建筑教育的变革，而且是现代文化思想、绘画、雕刻、工艺美术、视觉艺术一系列新追求的综合现象之一。荷兰海牙博物

馆收藏了一套蒙德里安（P. Mondrian）的画，可以看出它是如何从自然风景逐步演化为几何图案，后来又如何影响建筑的构图的。同样，建筑的艺术亦每每影响绘画与雕塑的造型。今天科学与艺术的结合前途更加广阔无垠。

人类社会追求的就是要让全社会有良好的与自然相和谐的人居环境，让人们诗意般、画意般地栖居在大地上。这是一个建筑师的情怀。我们这个星球的内容、色彩、情趣都要比我们常眼所见的丰富千万倍，设计者各自如能放开眼界观察自然，通过绘画及其他艺术，多一些文化修养，以谨慎的态度对待专业，就能少一些粗劣与平庸，我们的生存环境可能要宜人得多。例如中国的园林艺术就是从大自然中移天缩地妙造而成的，从南宋的应试画题起，用文学的语言，激发绘画意境的创造。城市中的“十景”“八景”（如西湖十景、燕京八景等），堪称世界最早的主题公园，更是大自然与人间情怀的交融，经过时间的推进，以及增饰、改造、洗练而成的风景名胜留传下来，至今仍有借鉴之处。但学者不能停留于此，依样葫芦，舍本逐末，更应读万卷书，行万里路，探源求本，即将枕外山川化为胸中丘壑，创造性的纳入规划设计中。我们希望人们珍惜、保护、创造自己的艺术环境，无知、刚愎自用只会毁坏这个环境。

Comments on Paintings by Wu Liangyong

Generally speaking, architects will regard drawing practice as a part of learning architecture, namely, techniques through freehand sketch to express structure, texture, light and natural environment of building, which is extremely profound and full of interest. Just have a look at architectural drawings of Mrs. Liang Sicheng, Yang Tingbao and Tong Jun, or rough sketches of western architects (for instance, holograph manuscripts of Louise Kang, et al collected by the architecture archives of Pennsylvania University; sketches and watercolor of Le Corbusier in the centenarian exhibition at the Pompidou Center in Paris in 1987 displaying his early year travel in Italy), you will be touched by the flash aspiration and creative thinking behind moving lines and bright colors. Modern drawing tools and computer technology have made such great progress that they reach as accurate as macrophotography. Comparing with masters in the past, however, nowadays there is a tendency for architects to be weak in freehand sketch, about which I feel confused. Personally, I am not satisfied with learning of architectural expressive techniques. I hope I can strengthen my pursuit in art and culture from drawing practice. I have found that some architect-themed paintings are richly conceived and better than general building pictures. For instance, paintings depicting St Mark's Square at Venice or other famous places can be found in big museums of western countries. These pictures are not only expressions of architecture, but also records of charm. Since the invention of perspective after the Renaissance, drawings such as architectural fantasias to express architectural concept became more, for example, early copperplate etching of Piranesi in the 18th century, structure of stage setting of German classical artist Schinker

(an architect, painter, sculptor, technologist and architectural educator) by combining description and imagination of architecture and landscape with the technique of game playing. In China, paintings like Riverside Scene at Qingming Festival, Landscape of Vast Expanse and Prosperous Suzhou are generally not regarded as architecture, but as the then records of urban culture and local customs. Because of high praise for paintings of literati, building picture mainly represented by architectural expression is not thought much by the Chinese tradition. As a matter of fact, paintings of landscape and building by Yuan Jiang, Yuan Yao, Qiu Ying and Lan Ying are architectural fantasias in Chinese style, whose environmental conception, space gradation, comparison and integration of mountain, river and forests can considerably enlighten architecture learners.

Concepts between architecture and painting are unified, so is artistic conception and artistic environment. Architecture is either a science or an art including beauty of structural modeling and environmental creation. Mr. Liang Sicheng called it bodily environment, because creatures in nature are like physical symphony, which can be regarded as the core of habitat environment art for appreciation of beauty, pursuit of conception, and creation of place. Architectural design, urban planning or garden operation needs artistic conception for deliberation and creation, as well as artistic environment for taste and difference. An old saying goes like this "concept obtained from things" . Pursuit in "appearance beyond things" and "sight from scenes" does not derive from imagination, but is portrayed by literature from the nature and society through observation and experience. Tangible scenes and intangible conceptions are unified, so is the pursuit

of architect, painting, sculpture, calligraphy, and even literature, arts and crafts. It is understood that aesthetic perception and pursuit of fine arts, sculpture, architect, gardening, as well urban planning and regional culture are various but harmonious, and they are unified.

Architecture of man and architecture of nature is mixed. When knowing and practicing architecture more, I have become well aware that the outlook of an architect cannot be limited to a single building. He should understand architecture in a generalized way with a broader and macroscopic view. What architect faces is man and nature. Therefore, the world of architecture should center on architecture of man (houses, streets, villages and towns are architecture), based on and mixed with architecture of nature (including natural world of trees, hills and rivers). Here architecture should be the generalized buildings, not the meaning of common houses, for these two are inseparable and called habitat environment. A lifelong pursuit for an architect is not only devoted to the science of habitat environment, but also reads and seeks widely art of habitat environment and artistic law for creation as a whole. Thus it is important to improve drawing and all-round artistic accomplishment.

Since the 20th century, painting, sculpture and architect have influenced each other with creations. For example, appearance of the Bauhaus was not the emergence of a new architectural school and the reform of architectural education, but one of the serial pursuing comprehensive phenomena of modern cultural thinking, painting, sculpture, arts and crafts, and visual arts. The Hague Museum of Holland collects a series of paintings of P. Mondrian, from which natural

landscapes evolve step by step into geometric patterns that have impacts on architectural compositions. The same is true for architectural arts to influence configuration of painting and sculpture. Today prospects of the combination of science with art will be brighter.

What is pursued by mankind and society is just to provide communities with nice habitat environment in harmony with nature so that people can live on poetic and picturesque land. This is the ideal of an architect. The content, color and taste on this small planet are richer thousands of times than what we see with our own eyes. If a designer can free himself, by means of painting and other kinds of arts, to observe the nature with a prudent attitude to his profession and is well cultured, then we will have fewer things in poor quality and commonplace. In this way, our survival environment may be preferable. Formed from the painting concept and environment by literary language from painting topics for examination since the dynasty of the South Song. Ten scenic spots or eight scenic areas (such as 10 sights around West Lake and 8 scenes in Beijing) can be considered as the earliest theme parks in the world and the blending of nature and world. As time goes, scenic areas remain because of embellishment, upgrading and improvement, whose experience can still be of use for others nowadays. However, scholars cannot follow existing examples and stop here. They have to read more and practice more for further exploration so as to learn from nature and carry out creative work for their designs. We hope that people will treasure, protect and create their own artistic environment. Innocence and obstinacy can do nothing but destroy this environment.

主编的话

——阳光下的行为艺术

每个艺术家心中都有一个经典，而艺术家的追求轨迹也总离不开心中的这个目标。克诚是一个治学严谨、思维缜密、有很强烈的理性精神的画家。他对水彩画的追求，就是严谨的造型、构图和精准的水彩技法的完美呈现。

几十年如一日，他一直在描摹着心中的那幅画，这幅画是喜欢画画的少年梦里的景象；是青年时为了绘画技法的纯熟在素描灯下苦苦的追求，是成熟之后在古今中外艺术形式下的思索、选择和尝试。但是，曾经沧海难为水，除却巫山不是云。他内心的那幅画一直没有褪色：那就是他的古典主义思想情怀和基调。这种基调时而又模糊的，像重重的纱幕，隔着时空；那是水彩里的湿画法，大片的水带着迷茫的色彩在洁白平整的纸面上自由的渗透，流淌……没有边界，没有形状，就像理性主义、浪漫主义、印象主义、现代派、后现代主义一样，是一种感受、感觉、印象。

古典主义是一种法度、精神和理性的状态，在构图上有既定的原则，色彩上和谐统一，主题上明确、鲜明……所以古典主义又和学院派有不解之缘，在理性精神上古典主义的原则最适合学院派的理性教学原则，是可以明确出来的规范，有着明确的体系和标准。克诚的画潜意识里都是这些似隐似现的标准，构图上符合法则，均衡、平衡、主体突出。他钟情于表达古今中外的建筑物，这些原则最明确地在建筑上体现出来。

古典主义的色彩是统一的、和谐的，一如古典主义的音乐和建筑。构筑手法的统一形成了理性的、严谨的构成法则。古典艺术是光的一致性和统一的原则，造就画面的高度统一，色彩在统一的光度下被统一起来，形成一个完美的整体。克诚的人物在光影、色彩上有着同建筑一样明确的结构性的法则，人物的雕塑如同建筑一样完整耸立。

读克诚的画作就跟着进入了他的故事、他的游记，这些画作的时空变化始终是他的行踪的记录，这是写生的方便之处，也是写生的魅力所在。水彩的画种形成就是旅行家、博物学家、地质学家、植物学家们为了记录所见，而发展成熟起

来的，而成为艺术家常用的形式，则是把写生的功能拓展成艺术创作。今天的艺术家有了照相机，写生就显得奢侈了。与照相机相比较，写生的成本也高了，但是写生的生动意境是画家梦寐以求的理想，所以写生依然是艺术家的基本功。当然这是对古典主义的画家而言，至少是有古典情怀的画家。

水彩与写生有最近的血缘。克诚把水彩写生做成了“行为艺术”！对于那些照着照片在室内画的水彩“写生”，克诚的写生是真诚的阳光下的艺术。在他的很多写生画作里有当地邮局的日戳，这是货真价实的当地记录！这些写生，有青藏高原，也有涅瓦河畔，有阳光也有雨雾。那些湿漉漉的水分记录的是当时的环境、气候和画家的心情，我们则随之神往。

克诚是个沉默少言的人，但我们从他的画作中可以看到他的内心世界是个充满故事的人；看他的画，每一幅都有一个故事，都有主题、环境和既定的情景。他的画作的写实风格也试图告诉大家一个真实的世界、真实的故事，这个故事有阳光、有温度、有色彩，重要的是有取舍、有主题、有格调。他在用笔和造型上，关键部位上强调准确、干净、利索、一笔即成的境界。水和色的自由流淌以及精准的控制是他刻意追求的效果，这也是他做人做事的原则：大处着眼、细处入手、原则性强、干脆果断。

画如其人，人如其画。画家的使命是把人类的时代情感通过作品表达出来。而画家的个性也必然在作品中表露无遗，艺术在这个角度上说，是永远忠实于时代的记录，更忠实记录画家的灵魂与精神世界。克诚的绘画从题材上是写生式的记录，从他的绘画风格中我们更多体会的是对自然、对生活、对造物的热爱和细腻入微的观察。在他干净、准确的造型中，看到他细腻的精神情感和古典主义的悠悠情感。这种情感可以带领我们进入温情的生活、温暖的心灵和有温度的自然世界。

于清华大学

2012年8月10日

Words from Chief Editor

—— The Behavior Art under the Sun

Every artist has classics in his heart that his pursuing trajectory always aligns with. Mr. Dong Kecheng is such an artist that he has a rigorous attitude to study, deliberate thought and high rationalism. His pursuit in water color painting perfectly presents to us careful compositions and accurate techniques.

For dozens of years, he has been painting that picture in his soul, which was a dream of a boy, a painstaking pursuit of a young man, and thinking, choosing and trying after his maturity. He has experienced a great deal, yet nothing can replace the picture in his heart that never fades out – his noble idea and keynote for classics. Sometimes fuzziness is the keynote free from time and space like nebulous mist. That is the wet painting technique – a sheet of water with blended colors flows and penetrates freely on a piece of white and clean paper, boundless and shapeless – leaving an impression, experience and feeling the way that rationalism, romanticism, impressionism, modernist school and post-modernism do. As a norm, a spirit and rationalness, classicism has its own fixed criteria: unified and harmonious colors and definite and clear-cut topic. Therefore, classicism is tightly bound to academism. Classic principle concerning ration and spirit best fits the teaching principles of academism which have definite norms, system and standards. Mr. Dong implies these principles in his paintings in line with the laws of composition of paintings, i.e. symmetrization, balance and highlighted subject. He is in deep love with domestic and overseas buildings which precisely reflect these principles.

The classic colors are unified and harmonious, just like classic music and architecture. The uniformed approaches form rational and rigorous principles of composition. Classic art brings up the highly unified painting with consistency of light and consolidated principle to take a perfect shape as a whole. Mr. Dong applies the same definite compositional principles to his paintings of human figures as to those of architecture in the aspects of light and color, hence his figure painting also full and lofty.

We go into Mr. Dong's stories and travelogues when we appreciate his paintings which change with time and space and record all his tracks. This is the convenience and glamour of sketch. Originated from records of travelers, naturalists, geologists and botanists, water color painting has been developed into a mature and common form from practical function to artistic creation. Nowadays, when artists have cameras sketch seems to be expensive. Compared

with camera, the cost of sketch is high. However, the vivid artistic conception of sketch is the ideal for artists to seek for, and therefore, sketch is still an essential technique for artists, especially for an artist of classicism, at least for the one with classical feelings.

Water color has the closest tie with sketch. Mr. Dong regards water color and sketch as "behavior art". His sketches are truthful art under the sun in sharp contrast to those that are copied from the images taken outdoors but "sketched" indoors. Many of his works have postmarks of the local post offices in evidence for his genuine records at the very scenes. These sketches made in the Qinghai-Tibet plateau or on the Neva River with sunshine, mist and rain depict the settings, weather and his feelings at that time, thus taking our breath away.

Mr. Dong is a man of few words, but from his paintings we can learn his internal heart teemed with stories. Each of his paintings has a story with a topic, setting and designated scene. Meanwhile, his realistic style also tries to tell people a true world and a true story with sunshine, warmth and color, and notably with theme, real tastes and something shown or omitted. When he is painting, he stresses on completion of key part by an accurate, neat and smooth stroke. He painstakingly aims for the effects from a good mastery of free-flow water and color. Similar to being an artist, he insists on being a man of his own criteria, i.e. being far-sighted, meticulous, principled, straightforward and resolute.

The style is the man. The mission of an artist is to express the time and passion of mankind through his works. The personality of the artist will be displayed without reservation in his paintings. Judging from this angle, art is always true records of the times, the soul and spiritual world of artists. In terms of subject matter, Mr. Dong's paintings are records in sketch. Viewing from his style, we can see his love for nature and life in detailed observation, and from neat and accurate layout, we can sense his subtle spiritual affection as well as classical feelings which lead us to the softhearted life, warm psyche and natural world.

Gao Dong
in Tsinghua University
August 10, 2012

董克诚既是我的同事，又是我的好友。说同事是因为同在一个系工作；说好友是因为我们常在一起谈天说地、品诗论画。克诚为人诚恳、处事低调、精研艺事、修养全面。他视艺术为精神道场、生命禅床，追寻的是做人作画的大境界。故无论于事、于人、于物皆能看得透、想得通、拿得起、放得下、耐得住。人品与画艺在老师和同学中有着良好的口碑。

这里刊登的作品是他近年来边走边画，用水彩记录的西部壮美风光，每一个邮戳都留下特定时间、地点下的特定内容。这样的写生作品他已积累数百幅之多。

克诚的画不但连续四届入选全国美展及其他重要国内外展事，还多次获奖，被中外机构和个人广泛收藏。

多年来只因他不思获奖、不想卖点，心平志实的创作状态和低调稳健的生活态度，使之名与画不符。我想随着越来越多的人对他的认识，这块金子定会放出更耀眼的光芒。

何家英

何家英
中国美术家协会副主席
天津画院院长
天津美术学院国画系教授
此文原载于《读者》2006年
第23期

Mr. Dong Kecheng is both my colleague and good friend. We work at the same department and discuss on poetry and painting. He is sincere to others, low-profile in affairs, skilled at profession, and highly cultivated. He regards art as his feast of spirit and zen for life, and it is in this ideal realm he conducts himself and creates his paintings so well that his moral quality and professional skills win him a good reputation from teachers and students.

This picture album composed of his creations in water color these years presents magnificent landscapes in West China. He has accumulated hundreds of sketches with postmarks denoting specific scenes on specified dates and in specified venues.

Mr. Dong's paintings have been not only selected by the National Exhibition for Fine Arts and other domestic or overseas exhibitions, but also rewarded and collected widely by institutes and individuals from home and abroad.

He has persisted on artistic creation with a down-to-earth attitude and led a low-key life for many years with no purpose of winning profit or prize. Consequently, there exists a discrepancy in the fame for his paintings and for him as an artist. I anticipate that he will be glistening as gold and recognized by more and more people.

He Jiaying
Vice Chairman of Chinese Artists Association
President of Tianjin Painting Academy
Professor of Tianjin Academy of Fine Arts

写在画册前面的话

如果从大学时代第一幅水彩习作算起，我研习水彩至今也有二十余载了。回望这二十年所走过的路，最感欣慰的是画由心生、无意为佳，自揭须眉、我行我素。从没有为获奖或违背自己的意志而画。语曰：“自如但不急趋，恬淡而不平庸。”纵不能至，亦向往之。以期不负水彩之清纯、澄澈、本真、高贵之艺术本性。

书中的作品分为两部分，第一部分是2007年以前我在甘南、川藏线以及云南藏区和新疆等地所画的作品。

较之秀美，我更偏爱壮美。长河落日，大漠胡杨，明月积雪，静穆松涛。西部壮美的风光深深地震撼着我。自1999年第一次西部之行后，每年只要有时间，我都至少走一趟。尤其当自己苦闷、彷徨时，都渴望看看大漠，看看胡杨，看看雪山，看看转经；去找回那气满丹田、天灵地感、法无定相、气概成章的感觉。大漠、胡杨、雪山、藏寺，于我真可谓精神道场、生命禅床。

几年间我几乎走遍了甘南以及川藏线周围的藏区。每到一处，必在写生作品上加盖当地邮戳。一路走，一路画，一路体会。

以水彩的清纯、秀丽去表现西部的浑厚、深邃，实在不及油画，可她记录时的便捷、及时，让我很容易找到一种真我、真情、真感觉。使画面自有一股真气、真性情。也正是画魂所在，有了这股真气，就有了特殊的感染力，而正如列夫托尔斯泰所说：“感染力越深，艺术就越优秀”。面对山川、面对阳光、面对藏寺、面对西部，随着水载色的刹那增减，表现在纸上的情感，真实而又纯粹。不追求奇僻张狂，不为获奖卖点。通过自然画自己，通过物质画精神。

俯瞰人生，静观尘埃，天地之间，红尘来去，易逝的是浮生，不灭的是精神。西部的绘画路程提升了我思想境界，提纯了绘画语言，她教会我将琐屑和平庸变成审美和崇高，把苦难和失落变成考验和智慧。多少次在大漠里，在雪峰上，藉一份悲凉和奇异的宁静，让我望着望着，心中慢慢涌起庄严的潮。在渐渐淡逝的余晖，在寥廓苍茫中平添万丈豪气。

2007年10月，我接到国家教育部通知，到俄罗斯去做访问学者。这画册的第二部分，就是在俄期间完成的。

按照中俄交流计划，我被安排在俄罗斯国立赫尔岑师范大学和列宾美术学院做访问学者，两校坐落在圣彼得堡市的涅瓦河南北两岸，隔桥相望。

写文章时我不会使用那些现成概括绝对化的词语，比如“优美”、“典雅”等等，就像画画很少直接用红黄蓝这样的原色去涂到纸上一样。可当我第一次走进圣彼得堡时，确实由衷地赞叹她的“优美、典雅”。刚到时我住在涅瓦街喀山教堂后，透过窗口就能看到教堂顶部。每天都是伴着教堂的钟声走进教室。虽然我的身份是访问学者，但我还是要求俄方将我编入油画研究生一年级，正式入班学习，以期零距离地感受俄罗斯的美术教育。从素描静物到油画人体，从风景写生到命题创作，无一例外地与其他学生同步。学期末的作业展览上，素描头像和油画作业均被留校收藏。

在完成作业的同时，我还利用课余时间和假期，走访了莫斯科、喀山以及多个加盟共和国。旅途中用手中的画笔和镜头以及文字记录下这个曾经深层次影响过我们的国度。

我的住所居涅瓦街的中心，距离那些举世闻名的景点如冬宫、伊萨克教堂、艺术广场、战神广场，以及俄罗斯国立博物馆等都不足千米，大大方便了我外出写生。尤其是6月到7月是著名的白夜季节，更是写生的黄金时期。这段时间太阳很晚才落，我曾有过夜间十二点在涅瓦河边写生的记录。那时的光线好似我们夏天的黄昏。水彩是绘画语言中的浪漫骑士和行吟诗人。用她来表现圣彼得堡的冷艳岑寂、华贵静逸，真是再合适不过了。

孔子曰：“知之者不如好之者，好之者不如乐之者。”水彩那种寥寥数笔，风骨尽现、境界全出的境界，让我二十余年浸淫其中，乐此不疲。偶闻为获奖去揣摩评委心思而作者，将画画这天下第一等美事变成如此功利市侩，令我不知其可。依我看来，水彩那种水载色、色溶于水刹那增减，元气妙象直逼心灵的感觉，只有骨髓中有诗人情结的人才能画好。那瞬间生灭、唯心所容的贵族品质，更是需要心平志实，纯粹真诚，诗魂所至。虽然距离她我还很远，但至少她是我前进的方向。

董克诚

壬寅冬月天津美术学院国画系

Remarks

I have studied water color painting for more than twenty years, since my first water color exercise at college. When looking back to the twenty years I have gone through, what I feel comfortable is that I have enjoyed painting with my own heart and pursuing my own way, but never for award or against my will.

There is a saying to define an artistic attitude as “free and natural, but not for quick success; indifferent to fame, but not mediocre” . Though it is not easy to achieve, I am really seeking for it to be up to the artistic nature of water color -- pure, clear, sincere and noble.

This picture album is divided into two parts. The first one collects my paintings in South Gansu Province, Sichuan–Tibet highway, Tibetan–inhabited area in Yunnan Province and Xinjiang Uyghur Autonomous Region before 2007.

The natural grandeur of the West China -- sunset over rivers, diversiform–leafed poplar on desert, snow under moonlight and sound of pine trees -- shocked me so much that, for my preference in beauty, I appreciate grandeur more than elegance.

Therefore, since 1999 I traveled there the first time, I have gone to the west region at least once a year if time permits. Particularly, in a depressed or hesitant mood, I am eager to visit deserts and snow–capped mountains and see diversiform–leafed poplar and prayer to find the grandiose feelings. To me, desert, diversiform–leafed poplar, snow–capped mountain and lama monastery are a feast of spirit and zen for life.

I have traveled to almost every Tibetan–inhabited area in South Gansu Province and along Sichuan–Tibet highway these years. Wherever I visited, I would get a local postmark stamped on my sketch and continue my paintings, experiencing on the journey.

Actually, the sophistication and profoundness of West China depicted by oil painting seem less impressive than by clear and pretty water color, which, however, provides a record in time and with convenience for me to get a real self, sincere passion and genuine perception to give the painting a true expression and representation. That is the very soul of the painting with a special appeal. Just as Lev Tolstoy says, “The more impressive art work is, the greater it becomes.” Facing mountain, river, sunshine, monastery and the west region, I put my true and pure feelings into paintings the moment of using brush strokes with water and color. I make paintings to express myself via nature, and reflect spirit via material, rather than pursue oddness and puffing up, awards and profits.

Thinking about one’ s life and looking at mortal world, we become aware that spirit is eternal while worldliness is fleeting. I have enhanced my ideological status and improved my painting language from the journey of painting in West China. It has inspired me to change triviality and commonness into aesthetics and loftiness, turned hardship and loss into trial and wisdom. When looking around with a sad but fantastic peace many a time in deserts and on snowy peaks, I sensed a solemn tide slowly rising from my heart that filled me with heroic spirit in the light of sunset.

The second part of the picture album is my works in Russia where I was a visiting scholar sent by the Ministry of Education of China in October 2007.

According to the Sino-Russian exchange plan, I went to Herzen State Pedagogical University of Russia and Repin Institute of Arts, which are located on each bank of the Neva River in St. Petersburg.

I rarely use the words such as "elegant" or "graceful" in writing an essay as I seldom apply the primary colors of red, yellow or blue directly to paper. However, when I arrived in St. Petersburg for the first time, I did use the words "grace" and "elegance" for the city. I lived in a place behind the Kazan Cathedral on Neva Prospect where I could see the Cathedral top from a window of my room. Every day I came into the classroom in accompany of the church bell. Although I was a visiting scholar, I asked to attend first-grade class in the postgraduate program of oil painting so that I could study in a systematic way to know the fine arts education in Russia. I did whatever the Russian students did, from sketch, still life to human body in oil, from landscape drawing to assignment for creation. At the end of the semester, my exercises of head sketch and oil painting were displayed and collected by the exhibition.

I made use of spare time and vacation to visit Moscow, Kazan and a few countries, using painting brush, camera and words to record Russia which once deeply influenced my country.

It gave me much convenience to go out for sketch as my apartment was situated only within a short distance of 1000 meters away from the central

section of Neva Prospect and the world-known scenic spots -- the Winter Palace, Isaac Church, Art Square, Mars Square and Russian National Museum. The June-July period is white night season, a gold time for sketch. I once had sketches on the Neva River at midnight when the light was similar to that at summer dusk in my own country. Like a romantic knight and troubadour, in the painting language, water color seems most suitable for representing the cool beauty and magnificent peace of St. Petersburg.

Confucius says, "One who enjoys learning knowledge is better than the one who likes knowledge; one who likes knowledge is better than the one who has knowledge."

I have been immersing myself in water color painting for more than twenty years. It is water color and its complete expressions of strength of characters beyond the realm with a few brush strokes that my enjoyment is derived from. It is pitiful to learn that someone paints for prizes to cater to judges' tastes. How can they regard painting, a wonderful thing under the sun, as a means of utilitarianism and philistinism? So far as I am concerned, only those who have a poetic temperament can blend water and color in painting. The noble quality requires peaceful mind and genuine sincerity. It is far from me, but it is the direction I am heading in.

Dong Kecheng

Department of Traditional Chinese Painting,
Tianjin Academy of Fine Arts, winter of 2012

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| 67 | Return | | |
| 68 | A Bell Chimes in the Evening | | |
| 69 | Mercies • Buddha in the Winter Palace | | |
| 70 | Painting Procedures | | |
| 71 | Going to Morning Service | | |