

油画版·世界文化遗产丛书  
THE WORLD CULTURAL HERITAGE

# 游园惊梦

THE CLASSICAL GARDENS OF SUZHOU

苏 州 古 典 园 林

杜璞

联合国第28届世界遗产大会唯一特展画家  
THE SINGLE OIL PAINTING EXHIBITION ARTIST  
AT THE 28TH WORLD HERITAGE CONFERENCE



苏州大学出版社





J223  
92

# 游园惊梦

THE CLASSICAL GARDENS OF SUZHOU

苏州古典园林

杜璞

联合国第28届世界遗产大会唯一特展画家  
THE SINGLE OIL PAINTING EXHIBITION ARTIST  
AT THE 28TH WORLD HERITAGE CONFERENCE

图书在版编目(CIP)数据

游园惊梦: 苏州古典园林/杜璞绘. —苏州: 苏州大学出版社, 2008.7

(油画版·世界文化遗产丛书)

ISBN 978-7-81137-084-3

I. 游… II. 杜… III. ①油画—作品集—中国—现代  
②古典园林—简介—苏州市 IV. J223 K928.73

中国版本图书馆CIP数据核字(2008)第091934号

游园惊梦

杜璞 绘

责任编辑 薛华强

装帧设计 周兴华

---

苏州大学出版社出版发行

(地址: 苏州市干将路200号 邮编: 215021)

苏州市越洋印刷有限公司印装

(地址: 苏州新区玉山路黄埔街61号 邮编: 215011)

---

开本889×1194 1/20 印张22 (共五册) 字数240千

2008年7月第1版 2008年7月第1次印刷

ISBN 978-7-81137-084-3 定价: 200.00元(共五册)

---

苏州大学版图书若有印装错误, 本社负责调换

苏州大学出版社营销部 电话: 0512-67258835

# 序言

联合国教科文组织一直倡导文化多样性，并支持艺术家利用他们的智慧，从不同角度展现世界丰富多彩的艺术杰作和艺术表现形式。苏州画家杜璞十余年来痴迷于对世界自然与文化遗产的表现，勤于写生、勇于探索，逐渐形成了潇洒奔放、浓烈写意的个人风格，把西方绘画材料和中国传统审美很好地结合起来。他的画强调的不是传统文化的封闭、孤寂和濒危，不是自然的脆弱与疏远，而是它们与今人生活的交融，是它们内在的活泼生意。这一点在他的苏州园林系列《游园惊梦》和昆曲系列《牡丹亭·记》中表现得尤为突出。

世界遗产包括物质遗产和非物质遗产。前者是我们祖先留给这个世界的凝固的艺术结晶，后者则是人类精神财富和艺术杰作。与其他画家不同的是，杜璞同时钟爱着这两种表现形式。他画出了园林和昆曲的内在神韵。在我们保护和推广世界遗产的过程中，杜璞的画是一种独特的途径和方法，以其生动、形象、热烈和鲜活的特质，引起公众的注意和好评，也扩大了世界遗产的社会影响。这套画册是杜璞十余年来艺术探索的结晶，我祝愿他百尺竿头，更进一步。



中华人民共和国教育部 副部长  
中国联合国教科文组织全国委员会 主任  
联合国第28届世界遗产委员会 主席

2008.6.10

## Preface

UNESCO has always been advocating cultural diversity and supporting artists to use their wisdom to show from different angles the colorful artistic works and expressions all over the world. Du Pu, a painter from Suzhou, has for over ten years been addicted to portraying world cultural and natural heritages. Diligent sketching and bold exploring have established his personal style of extreme freehand and unrestrainedness, which perfectly combines Western painting materials and traditional Chinese aesthetics. The emphases in his paintings are neither the self enclosure, solitude and endangeredness of traditional culture, nor the fragility and alienation of nature, but their blending with people's life of today and their intrinsic liveliness, which features his Suzhou Garden series and Kunqu Opera *The Peony Pavilion*.

The so-called world heritage includes both material and non-material ones. The former is crystalized artistic essence left to this world by our ancestors and the latter is human spiritual wealth and artistic classics. Unlike other painters, Du Pu is in deep love of both forms. No wonder his paintings can display the interrelationship between Suzhou gardens and Kunqu Opera. During our protection and popularization of world heritage, Du Pu's painting, with its liveliness, vividness and ardency, is a unique approach to drawing public attention and appreciation, and thus strengthens the social influence of world heritage. This painting series are the crystallization of Du Pu's artistic exploration for ten-odd years. I wish he made still further progress.

Zhang Xinsheng  
Vice Minister, China Ministry of Education  
Director, China National Committee of UNESCO  
Chairman, the 28th Session of World Heritage Committee of UNESCO  
June 10, 2008



## 目录

---

充满意趣	邵大箴 .....	2
拙政园	.....	4
留园	.....	10
网师园	.....	16
环秀山庄	.....	22
沧浪亭	.....	26
狮子林	.....	32
艺圃	.....	42
耦园	.....	46
退思园	.....	50
虎丘	.....	54
太湖	.....	58
天平红枫	.....	62
移民苏州 寻梦园林	姚永强 .....	65
杜璞艺术简历	.....	66
杜璞的游园惊梦	温玺 .....	67
情定苏州园林	卢迎春 .....	68
动感“游园惊梦”	王雅蓉 .....	70
后记	杜璞 .....	72



*Du Pu*

联合国第28届世界遗产大会唯一特展画家  
中国的世界文化与自然遗产专业画家

杜 璞

# 充 满 意 趣

## ——杜璞的油画

从西方引进到中国的油画艺术，要在中国牢固扎根，关键在于能否真实地表现中国的社会现实和自然，表现中国人的思想感情，以及在语言上融进中国传统绘画的元素，使之具有民族气派。如何使西方古典的写实油画和表现性的现代油画语言，从中国传统的写意文人画中汲取营养，产生有新的意趣的表现形式，是中国艺术家在实践上需要解决的一大难题。要使两者有机结合，中国油画家必须做艰苦的探索自不用说，同时在这条道路上还需要避免可能落入的陷阱：为了使其向水墨接近，消解油画结构严谨和色彩浑厚的特性，从而丧失油画艺术语言的表现力。中国油画先驱们克服重重困难，在探索油画民族化的道路上做了许多有益的尝试，并取得了丰硕的成果。新时期以来，油画家们在这方面的探索更为自觉，被称为“意象油画”思潮的崛起，便是最好的证明。颇有意思的是，“意象油画”的发源地在南方，江浙一带的艺术家乐于此道的尤多，可能这和江南的文化背景和自然环境有很大的关系吧！

在当代从事意象油画创作的青年艺术家中，杜璞是值得我们关注的一位。杜璞出生在南北文化交汇的镇江，从小受到传统艺术的熏陶，又在南京艺术学院深造，毕业于油画专业研究生班，曾师从著名油画家沈行工教授，并受到在写意油画创作上颇有造诣的苏天赐先生的点拨。他决心继承前辈艺术家的探索精神，致力于油画民族化的实践。

杜璞有广阔的艺术视野，并善于细心领会艺术创造的原理，他从中国传统文人画巨匠梁楷、八大山人、黄宾虹、齐白石的

创作里体悟写意艺术的奥秘，同时从德加、毕加索、马蒂斯等大师的艺术中领略西方表现性和抽象性艺术的真髓。他努力从观念上打通东西方艺术的界限，从中找到它们的共同点，并在实践中探索将它们的精神和技巧进行有机的交融。他立足于江南的风景，主要描绘作为世界文化和自然遗产的苏州园林。他认为苏州园林、昆曲是江南文化的精华，充满着人与自然合而为一的人文精神，其表现语言的充盈、含蓄与精练，是中华民族高度智慧的反映。他从中获取灵感，用于自己的油画创作。杜璞的作品不拘泥于形似，而着重写自己对自然景色的印象与感觉，注意对客观物象神韵的把握，笔触雄健有力，充满意趣。他的每一幅画在构图和色彩上都有一个明确的基调，突出表现的主体，给人以鲜明的印象。他重视笔线和色彩的美感，时而用富有变化的笔触刻画景物的轮廓，时而用刮刀大胆自由地涂抹以塑造物象的形体，使线与块面相互辉映，由此情趣横生，予人以丰富的联想；他用色大胆而有节制，调和色与对比色巧妙交换使用，色调柔和中透露出力感，使画面生机勃勃。杜璞从传统文人画那里获得不少滋养，但他掌握一个原则：写意的水墨技巧只能用来加强油画语言的表现力，而不是削弱它。杜璞的努力使他自己享受到艺术创作的愉悦，也得到行家和观众的好评。他作为唯一受邀的特展画家在2004年联合国第28届世界遗产大会的主会场展示自己的作品，无疑是对他的一个莫大的鼓励。他正在满怀信心地沿着既定目标往前走，不断改进和完善自己的艺术语言，我们祝愿他在未来取得更大的成绩。

邵大箴

中央美术学院博士生导师、中国美协理论委员会主任

2007.2.18



# Full of Artistic Conception and Sentiment

## On Du Pu's Oil Paintings

The key to enroot Western oil painting art in China is to embody Chinese social reality and nature, express Chinese thoughts and feelings and mix Chinese traditional painting elements together into the paintings, and thus nationalize the oil painting art. Chinese artists have carried them to practice, though it has been a big problem for them to absorb Western classical realism painting and expressive modern oil painting and to draw nutrition from Chinese traditional freehand brushwork literati painting and generate new expressive forms of artistic conception and sentiment. In order to solve this problem, besides hard exploration, Chinese oil painters have to avoid some traps: in order to get closer to Chinese brush drawing, painters may clear up the features of precise structure and dense colors of oil paintings, and thus lose the expressive force of oil painting art. The pioneers of Chinese oil paintings have overcome many difficulties, made many significant trials and accomplished a lot on the way to exploring nationalized oil paintings. In this new period, oil painters are more confident and it can be proved by the rising of thoughts of "imagery oil painting". What is more interesting is that the birthplace of "imagery oil painting" is in south, especially Jiangsu and Zhejiang provinces. Maybe it relates very much to the cultural Background and natural environment there!

Among the young artists, who undertake imagery oil painting nowadays, Du Pu deserves our attention. He was born in Zhenjiang where the north-south cultures intersect with each other and edified by traditional art from childhood. He studied in Nanjing Arts Institute and graduated from postgraduate class with the major of oil painting. He was tutored by the famous oil painter, Professor Shen Xinggong, and instructed by Mr. Su Tianci, who has made great accomplishments in the field of imagery oil painting creation. He decided to inherit the exploring spirit from predecessors and devoted himself to the practice of nationalizing oil paintings.

With wide artistic visual views, Du Pu is good at carefully grasping theories of artistic creation. He has picked and comprehended the secrets of freehand brushwork art from the creations of great master Liang Kai on Chinese traditional literati painting, Ba Da Shan Ren (This is his nickname. His full name is Zhu Da), Huang Binhong and Qi Baishi. Meanwhile, he has appreciated the essence of Western expressive and abstract art from Degas, Picasso and Matisse, etc. He has tried his best to get through notional limit between east and west, found their common ground and explored to mix their key points and techniques together properly in practice. Based on the landscape in South China, he mainly portrays the Suzhou traditional gardens as World Natural and Cultural Heritages. He regards Suzhou traditional gardens and Kunqu Opera to be the essence culture in South China. In his opinion, they are harmonious coexistence between man and nature with rich, implicative and refined language and therefore reflect Chinese people's high intelligence. Du Pu draws inspirations from it and applies them into his paintings. He stresses his own impression and feelings upon the natural sights, grasping objects' verve, but is not limited by formal resemblance. His strokes are vigorous and powerful, full of artistic conception and sentiment. Each of his paintings has a clear keynote about the composition and colors with prominent subject and leaves people a vivid impression. He pays attention to the aesthetic feeling of strokes and colors. Sometimes he portrays the outlines of sights with strokes full of changes and sometimes he paints freely and boldly with drawknife in order to portray the forms of objects, and thus lines and blocks embrace with each other and leave people rich association with great sentiment. In order to create vigorous paintings, he uses colors boldly but moderately, paints harmonious colors and constructed colors in turns skillfully and reveals the sense of force from soft color. Although Du Pu learned much from traditional literati paintings, he keeps one principle: the ink-wash painting skill of freehand brushwork can only be used to strengthen the expressive force of oil painting, but not weaken it. As well as great joy of artistic creation, his great efforts win favorable comments from experts and audience. In 2004 when the 28th UN World Heritage meeting was held, he was the only painter invited to exhibit his paintings in the main meeting hall. It was Treally a great encouragement for him. Now he is moving forward with confidence to the predetermined arget and improving and perfecting his oil painting skills continuously. Let us wish him the best in the future.

By Shao Dazhen

Doctoral Supervisor in China Central Academy of Fine Arts,

Chief of Theoretical Committee in China Art Association

2007.2.18

# 拙政园

## 【江南水乡意韵】

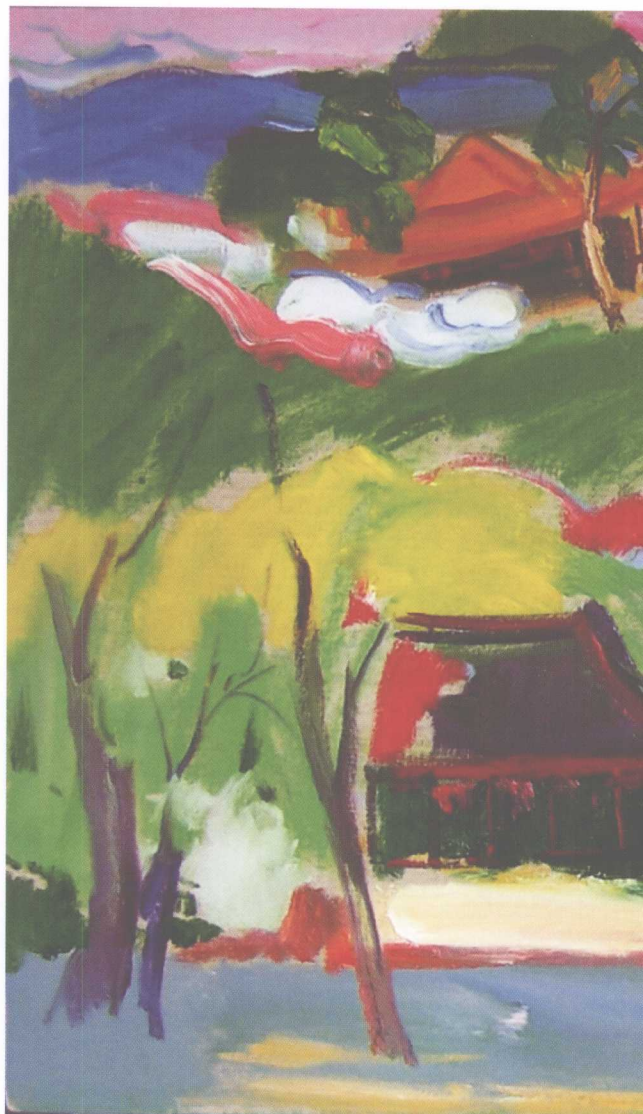
位于苏州古城东北街，占地5.2公顷，是中国四大名园之一。明正德四年（1509），御史王献臣遭贬回乡造园，取西晋潘岳《闲居赋》“灌园鬻蔬，以供朝夕之膳……是亦拙者之为政也”语意命名。

### The Humble Administrator's Garden

#### —The Venetian Scenes of Jiangnan

Located at Dong bei St. in the ancient city of Suzhou, the Humble Administrator's Garden covers 5.2 hectares and is one of the four most famous gardens of China.

In the 4th year of the reign of Zhengde under the Ming Dynasty (AD1509), the relegated imperial inspector Wang Xianchen retired from office, returned to his hometown of Suzhou and built his garden. He borrowed the idea from an essay entitled "Staying at Home Idle" by the Jin writer Pan Yue, saying, "To cultivate my garden and sell my vegetable crop ... is the policy of humble man." Hence the name.











流云 | Flowing Cloud  
[布面油画] Oil on Canvas 160 × 130cm





见山楼

[布面油画]

The Mountain-in-View Building

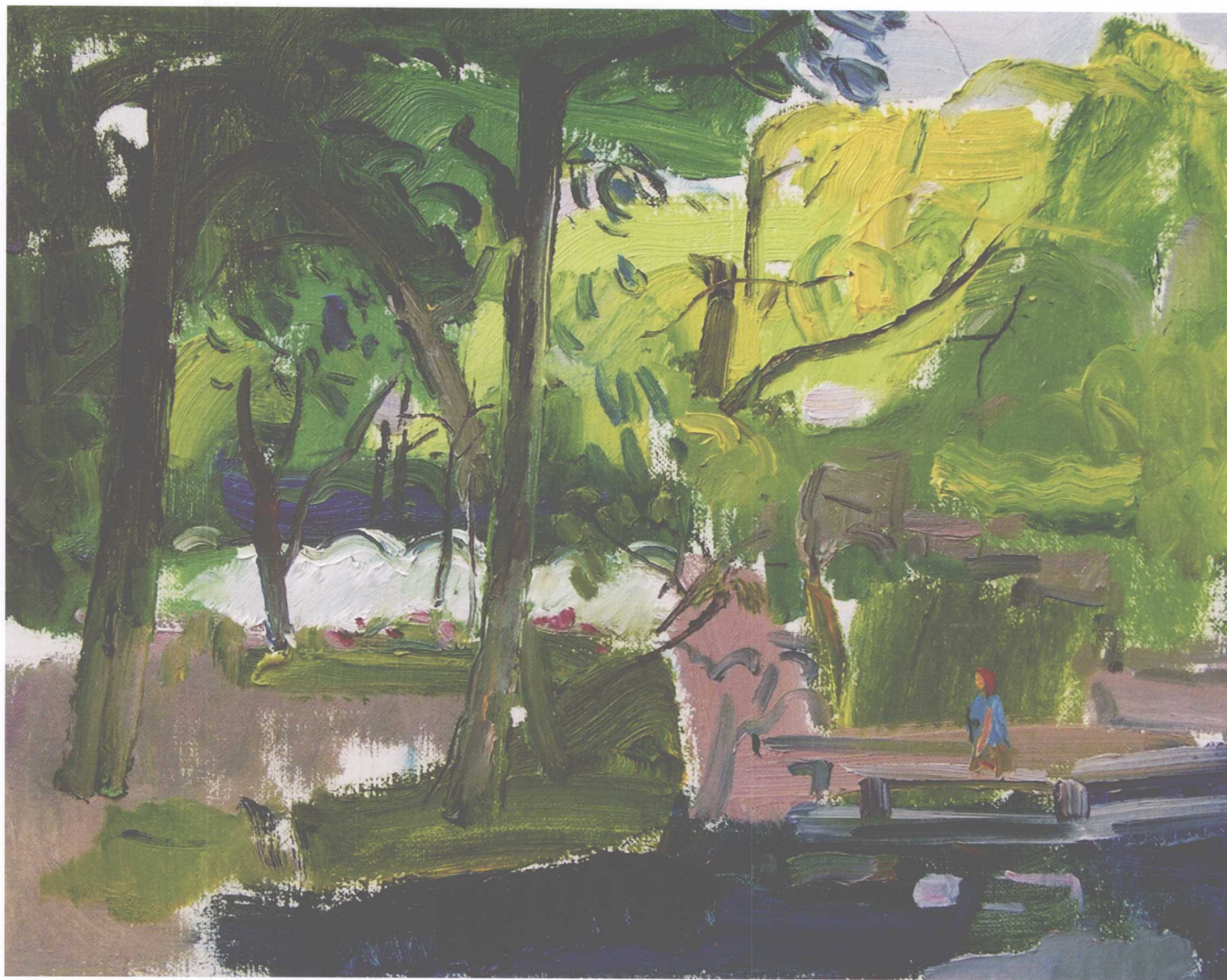
Oil on Canvas 60 × 80cm





蓝色 | Blue  
[布面油画] | Oil on Canvas 50 × 60cm





绿荫 | Footway in Trees  
[布面油画] Oil on Canvas 50 × 60cm



# 留园

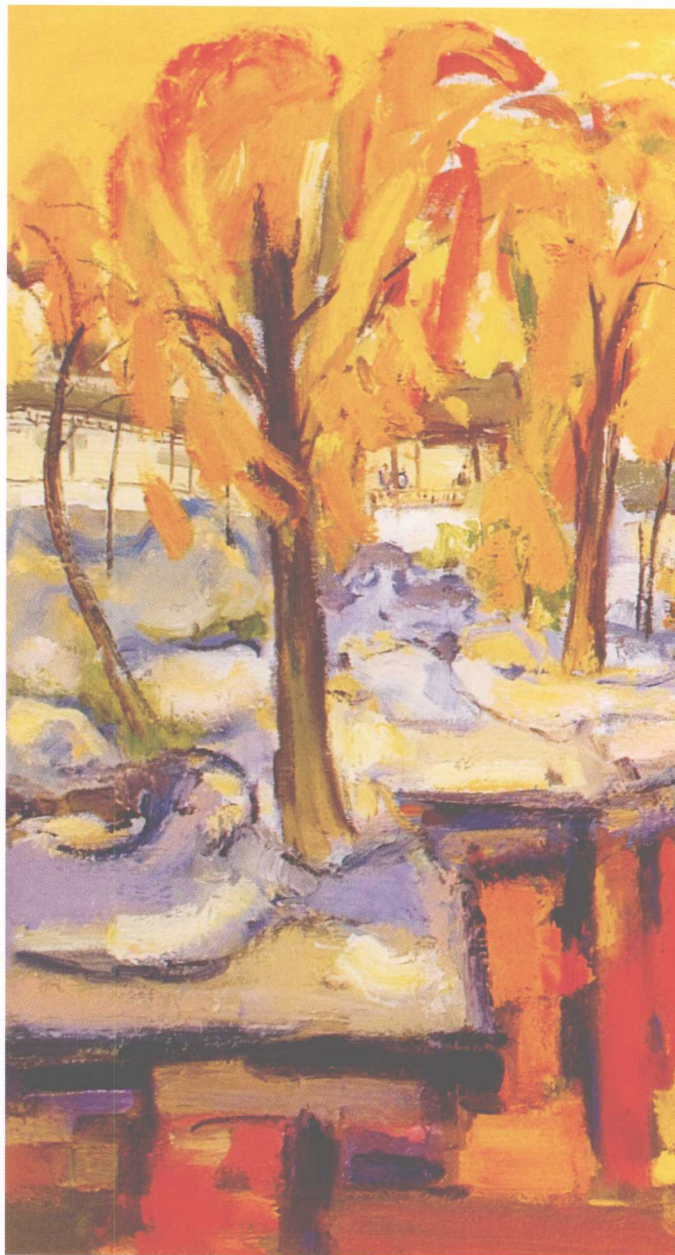
## 【建筑艺术典范】

位于苏州阊门外留园路，占地2.3公顷，是中国四大名园之一。明万历年间，太仆寺少卿徐泰时始建，被誉为“吴中名园之冠”。清嘉庆年间，改名为寒碧庄，集湖石十二峰于园内。同治末，经盛宣怀父子重修，改名留园。

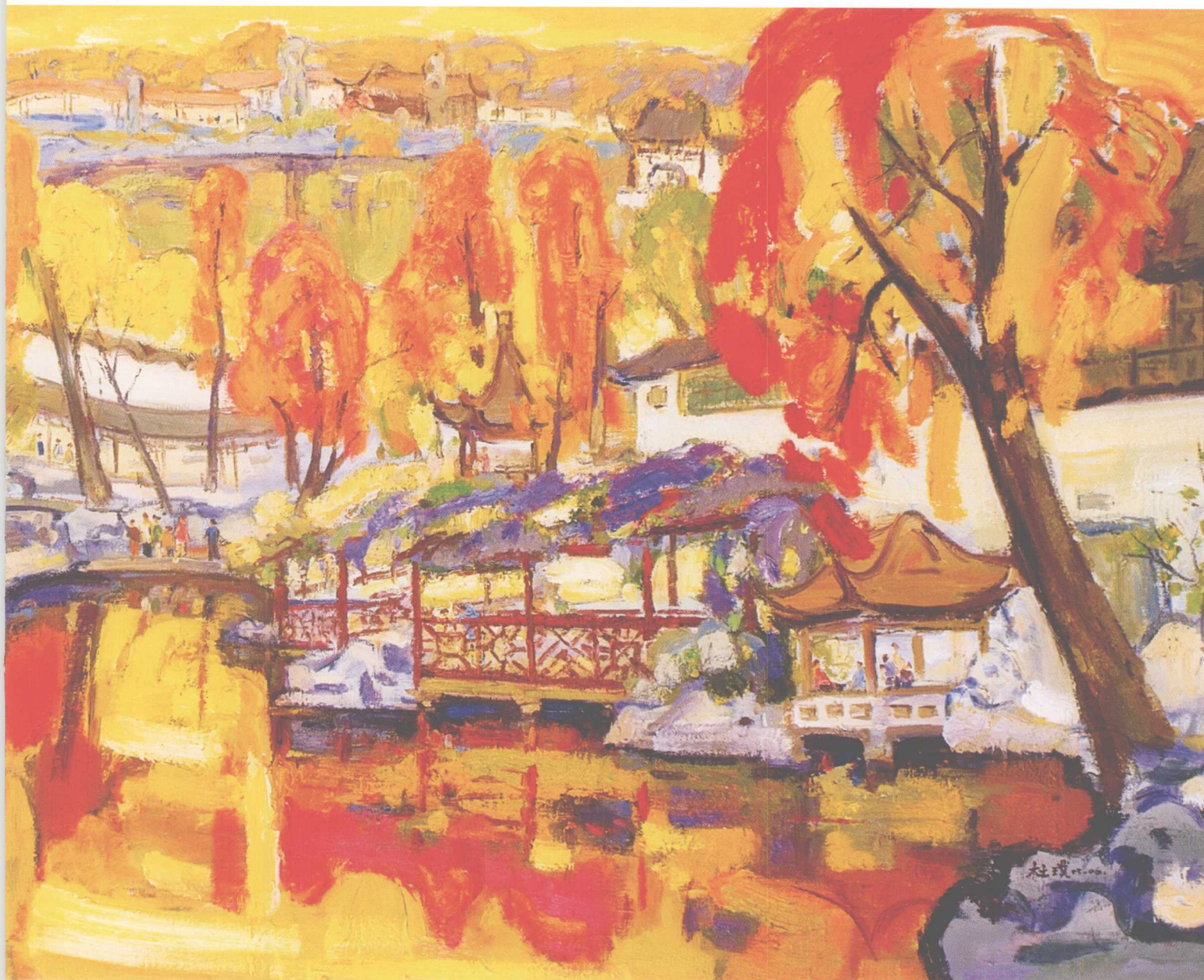
### The Linging Garden —Architectural Beauties

Located at Liuyuan Rd. outside the Changmen Gate of Suzhou, the Linging Garden covers 2.3 hectares and is one of the four most famous gardens of China.

Built by Xu Taishi in the reign of Wanli under the Ming Dynasty, it was then reputed as the most well-known garden of Suzhou. In the reign of Jiaqing under the Qing Dynasty it was renamed the Hanbi Villa, boasting 12 limestone peaks erected in the garden. By the end of the reign of Tongzhi it was repaired by Sheng Xuanhuai and his son, and got its present name.







金色留园艺  
[布面油画]

Golden Linger Garden  
Oil on Canvas 180 × 100cm