

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

艺术十年

ART DECADE OF DUPU

1997-2007·从学院油画到世界文化遗产

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



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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

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Du Du.

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



德加



毕加索



马蒂斯

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。

杜璞艺术视野广阔，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。

邵大箴

中央美术学院博士生导师、中国美术家协会理论委员会主任



林风眠



赵无极



朱德群





米芾



梁楷



齐白石



八大山人



黄宾虹

杜璞在南京艺术学院读研究生时，师从沈行工教授。从林风眠到苏天赐，再到沈行工，到杜璞，他们走的一条路与其说是油画民族化，毋宁说是用油画媒介来画中国画，表达的完全是中国知识分子的审美感受和文化自豪感。

将西方印象派的外光写生传统和中国山水画的师法自然传统就这样巧妙地融合在一起。这使他笔下选取的园林一角往往能鲜活而凝练，细腻而概括，色彩鲜亮而统一。

邵彦

中央美术学院人文学院副教授、博士

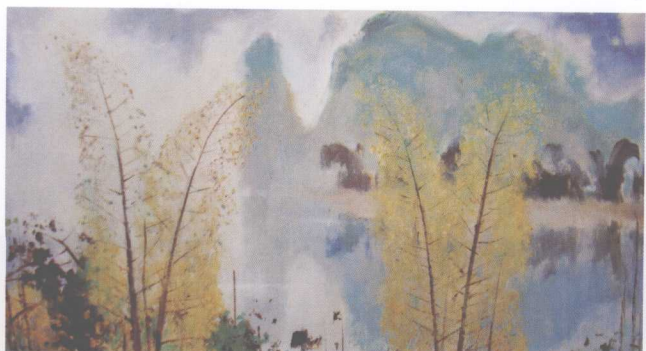
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中国写意油画的发展，油画民族化的探索与实践，从林风眠、赵无极、朱德群、吴冠中、苏天赐、沈行工到杜璞，是一条寻求中国油画发展的艰辛历程，是师承关系，也是一脉相承的中国油画民族化的一部艺术发展史。从杜璞“艺术十年”的历程中可以看到一位青年画家自强不息、勇于探索、不断创新的绘画道路。艺途漫漫，唯有不断前进，不断寻求新的坐标，才有可能眺望新的艺术彼岸。

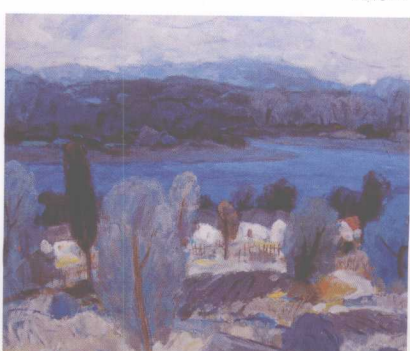
吴冠中



苏天赐



沈行工



杜璞



■ 油画家的艺术情怀

当今，中国油画艺术发展之快，画坛异彩纷呈，令世人惊喜。不断涌出才华横溢、思路宽广、意识敏锐的年轻油画家群体，杜璞是其中之一。他在经济大潮中称得上是位成功者，装潢设计在古城镇江同行中业绩颇丰，然而对油画艺术的追求没有因这一成功而淡漠，起初油画风景写生只是商事之余暇项目，当他逐步投入到艺术深处时却痴迷得不能自拔，手中的油画笔令他产生一种难以名状的激动，此时心中利欲荣辱皆毁灭，艺术本质的真与美呼唤着他对油画艺术的那份特别的钟情，做一个专业油画家是他至性至乐的追求。面对大自然，杜璞手握一方调色盘，以画刀和画笔纵横于画布，淋漓酣畅地以朴茂的爱恋，描绘故乡泥土的敦厚和梦幻般的田园，因物象形，出神入化，隐言忘机之时他获得了心灵升华的欢愉。正如克鲁普斯卡娅所言：“一个人一旦爱上他所从事的事业，他就能从事业奋斗与成功中获得最大的欢乐和满足。”

杜璞选择的油画道路与诸多追求形式的年青画家不同，他面向生活，直接描绘大自然，在油画艺术的抒情性与油画色彩的韵律感方面去寻觅自己的艺术天地。为了获得扎实的油画艺术功底，他选择了进艺术院校油画研究生班，下功夫去探索油画语言的完美。平时身居三国古城，城市风貌牢牢吸引着画家的视觉，发现美感的东两，捕捉艺术的瞬间感受，去写生、去创作，将自然的美变成艺术之美。为了一幅小画他跑遍了城市的山前山后。《甘露流芳》就是一幅成功之作，甘露寺，传说中是三国刘备招亲之地，是能引发人们思古幽情的景点。作者没有如实地自然摹写，而以浓郁的蓝绿色，夸张的构思，巧妙地迹化在统一的大块色彩的交响曲中，并契合进“青山依旧在，几度夕阳红”的意境。《焦山新姿》、《西津古渡》、《金山寺》等作品都描绘了特定的古城名胜，千百年来，这些地方引发了许多神奇的故事。作者在《我画金山》一文中说：“我多次画金山，都未能达到想象中的气概，后来从几个角度写生之后，综合加工依然未尽人意……倒是有一天在一场音乐会中那变幻的灯光和美妙的音乐节奏触动了我，似乎隐约窥见金山上黄色的墙、金色的琉璃瓦、大红的柱子犹如块块色彩鲜活起来，它们在碰撞、在述说……突然使我对古建筑与传统艺术有了再认识。我立即采用散点透视法处理了构图，并用了丰富的油画色彩。画的过程中我恍若进入一种奇特幻觉，浸润在金山的遐思之中，笔触的变换，色彩的饱和都一一露出我的感情，树、房子等具象物此时成了我对故乡挚爱的载体。”从这里可以看出，神奇的镇江山水使年轻的画家情思沸腾，手摹心追，乐而忘返。

风景系列画《塔川秋色》、《远山》、《傍晚》、《菜花飘香》、《田野》、《金秋的童话》等是杜璞触景生情、情寄于景的新作，细细品味时，不难发现那幅幅画面诱人的色彩魅力：冷暖色调的丰富对比，色调的透明、饱满与浓郁，粗犷的笔触和大色块，强烈中显示出柔和，单纯中蕴含着丰富，把自然美与意境美融入画幅中，富有诗情画意。真感是一切艺术的源泉，对于一个真正的艺术家来说，只有激情冲击心扉时，才能谱写美妙动听的歌。艺术是生命的外在形式，伟大的音乐家李斯特说：“音乐与我来说，只是生命的一部分，生命本身才是伟大的，艺术只是实现整个人生价值的一种手段、一种形式。”其实，功名利禄皆身外之物，唯有人的精神追求才成为永恒，只有全身心地投入到艺术的探求中去，才有可能达到艺术的最高境界。青年油画家杜璞的风景画系列在这方面的探索可以说是成功的。杜璞热爱生活，热爱艺术，将自然美、意境美、人情美统一起来，善于把情不自禁的喜悦、直率的兴奋感受艺术地融于写生和创作之中。他的风景画系列已显示出这位青年油画家的艺术触角生机勃勃。一幅好的风景画不应以炫耀物象、表现真实为能事，而应去寻求超越视觉表面的“象外之音”，在观众的视觉幻想中产生惊奇，进而品味作品表达的深层观念与意味，使油画色彩的美得到充分发挥；注意色彩的珍贵性、色块组合的对比及其节奏感，把条件色、空间色以及理想化的色块融于一体，重新冶炼，锻造成鲜活的艺术生命。观众能从这富有生命的作品中舒展一片深远辽阔的心灵视野。

纵观油画艺术的发展历程，真可谓翻云覆雨，如何在潮涨潮落中把握自己的艺术方向盘，乃是摆在每一个画家面前的课题。法国丹纳在《艺术哲学》一书中论及艺术形式时写道：“一件造型艺术品，它的美在于造型的美，任何艺术一朝放弃所特有的引人入胜的造型方法而借用别的艺术方法时，必然降低自己的价值。”19世纪法国印象主义油画艺术之后，到20世纪初，出现了诸多现代艺术流派，虽然拓宽了绘画艺术的空间，丰富了艺坛，但对油画艺术本体而言，它们共同的特点是抛弃了原有的形象造型和独特的色彩艺术之美，失去了昔日传统经典油画艺术诱人的魅力。我想，人类进入21世纪，中国油画将继承西方艺术之精华，既不拾人牙慧，也不固步自封，而是兼容并蓄、去伪存真。虽然艺术探索艰辛不易，前进的步伐依然蹒跚，新起的油画艺术群体的画家们必将担当重任，将油画艺术推向历史的新高峰，使中国的油画艺术走向世界的前列。

张华清
江苏油画学会主席
南京艺术学院教授
1999

■ Art Soulfulness of Oil Painters

Nowadays, it is pleasantly surprised to see the fast development of Chinese oil painting art and the blossoming painting fields. There are increasing numbers of young oil painters with brilliant talent, wide knowledge and extensive thinking and one of them is Du Pu. He can be regarded as a master in this economic spring tide. He has made extraordinary accomplishments in the field of decoration design among all the fellow traders. Moreover, he does not stop the pursuing of oil painting art in spite of his success. At first, scenery sketch from nature was only taken on holidays after his business. As time went on, he was so deeply absorbed in art that he was unable to extricate himself from his plight, because the paintbrushes in his hand always put such an indescribable excitement in his heart that he forgets all the interest, desire, honor and disgrace. The inherent truth and beauty of the art arouse his special love for oil painting. So he decided to be a professional oil painter to fulfill his most satisfactory and joyous pursuit. Facing nature, holding the plate, running the painting knife and paintbrushes on the canvas, Du Pu expresses his simple but deep love freely and enjoyably and portrays dreamlike garden city in his hometown. His paintings are so lifelike and full of magic power. They drive away all his worldly affairs, fortune and fame while Du Pu feels the pure joy of the ascension of the soul. As the saying of Krupskaya goes, "Once a man loves his undertaking, he can get greatest joy and satisfaction from his struggle and success."

The painting method that Du Pu chooses is different from some young painters who only pursue superficial forms. He portrays the nature directly and straight forwardly from life and explores his own art world in the territory of artistic lyricism and the rhythm sense of colors. In order to get solid oil painting skills, he chooses to have further study of oil painting art in the art school and tried his best to pursue the perfection of oil paintings. Living in an ancient city built from Three Kingdoms, Du Pu is firmly attracted by the cityscape. Catching out beautiful things, sensing the moment art feelings, sketching from nature, he creates with passion and converts from natural beauty to artistic beauty. He will scout around the city just for one small painting to visit a lot of sceneries such as "Sweet Dew Temple", "Highest Pavilion" and "No. 1 Landscape in the World", ect. He indulges himself in these sights with an overwhelming emotion; he likes the Yangtze River view just as the description in the poem "wide river with stable tide and boats blew by fair wind", senses the sight "building sill flapped by great sea waves and lamp by the window put out by the storm" in peace and praises the fantastic force of the scenery: "the powerful Yangtze River around one single small pavilion and matchless and countless powerful mountains in the west". The painting "Lasting Reputation Left at the Sweet Dew Temple" is a successful one. It is said that "Sweet Dew Temple" is the place for Liu Bei's wedding ceremony who was one of the kings of Three Kingdoms. The place can remind people of nostalgic feelings, but the painter did not portray it mechanically. He skillfully integrated strong bluish green and exaggerative conception into one large colorful painting with the artistic idea: "The green mountains exist as before, so does the sun set". The paintings, such as "New Look of Jiao Mountain" Ancient Ferryboat of Xijin", "Jinshan Temple", all portray certain places of interest, where many legends happened so far. The painter explained in the article why I want to paint Jinshan Temple: "I have been to Jinshan Temple for many times, but each time I painted I could not reach the mettle that I imagined. Although I sketched from nature from many different angles with comprehensive processing, I was still unsatisfied. One day I was touched by the baffling light and beautiful musical rhythm in one concert. At that time, I seemed to spy the yellow walls, golden glazed tile and bright red pillar on Jinshan. All the different colors became vivid, mixed with each other and telling stories."

Suddenly I re-understood the ancient architecture and traditional art. Then I used cavalier perspective way to modify the compositional sketch, made full use of rich painting colors and sank into an exotic illusion. I was absorbed in outlining the mountain so deep that every technique change of drawing and saturated color expressed my affection and every tree and house became the carrier of my love to homeland. We can see from this paragraph that magic Zhenjiang scenes make the young painter excited, desirous, passionate and satisfied.

Landscape series paintings carrying the painter's emotion and memory, such as "Tower in the Beautiful Autumn", "Distant Hills", "Evening", "Odor of Cauliflower", "Field and Fairy Tales in the Golden Autumn", etc, are all newly painted by Du Pu. When appreciating the paintings, people can easily get moved by the beauty of the painting expressed by the attractive colors, plenty contrast of cold and warm as well as transparent, saturated and full-bodied tones, bold and straightforward strokes and large color block. Softness can be seen from the intensity, richness can be drawn from the simplicity and the beauty of artistic conception has been mixed into the beauty of nature. In one word, the paintings are full of idyllic beauties. The true feeling is the source of every art. As for a true artist, the beautiful song can be composed only when his/her heart is full of strong emotion. Art is the external form of life. The great musician Liszt once said, "In my opinion, music is only one part of life while the life itself is great. Art is only one means and one form to realize the whole life value." In fact, fame and fortune are all external things out of our bodies, but human spiritual pursuit can become eternal. Only by riveting his/her attention on the exploration of art could he/she reaches the supreme realm of art. The young oil painter Du Pu has made successful exploration in this aspect with his landscape series. He likes life, loves art and unifies the beauty of nature, artistic conception and human emotions together. Besides, he is also good at mixing his involuntary joy and outright excitement into the sketch and creation artistically. His landscape series has revealed his vigorous artistic exploration. A good painting depends on the expression beyond visual image, but not the faithful portray of the objects. Thus, it can bring people surprising visual impact firstly, and then make them appreciate deeper concept and sense. In Du Pu's oil paintings, he fully used and embodied the beauty of colors. He paid attention to the importance of color, comparison and rhythm sensation of color block composition. He integrated the conditional color, space color and ideal color block together and reconstructed into vivid art works. People can extend and deepen their spirit when viewing these paintings filled with vitality.

With those great changes taking place during the development of painting art, how to grasp the steering wheel at the shift time is the very subject placed in front of each painter. Dana in France talked about art form in *Philosophy of Art*. He wrote: "For a piece of formative art, its beauty lies in its format. Without question, if any art gives up its unique and attractive forming method but borrows it from others, it would lose its value." Following impressionistic paintings in France in the 19th century, many modern art schools emerged at the beginning of the 20th century. Although they broadened the space of art painting and enriched the art arena, compared to oil painting art itself, their common shortage is that they abandoned the original image format and the beauty of unique artistic form and lose enticing charm of traditional classical paintings. When we enter the 21st century, I think, Chinese paintings will inherit the essence of Western Art, and neither steal other's ideas, nor rest on its own laurels but keep inclusive and pursue the truth. Although the road of art exploration and progressing is covered with thorns, the new artists groups of the oil paintings will bravely bear the responsibility to climb to a new peak in the field of oil painting and make the Chinese oil arts advanced in the world.

By Zhang Huaqing
President of Jiangsu Oil Painting Institute
Professor in Nanjing Arts Institute

■ 杜璞的油画情结

我没有想到以装潢广告设计为业的杜璞，对油画艺术竟如此痴迷和执着。他已经超越了只是欣赏的层次，而是动起真格，拼着用油画笔努力去张扬生活的灿烂，去体验生命的活力。他的钻劲可谓不小：1997年考进南京艺术学院油画研究生班学习、研究，师从著名油画家沈行工教授，两年后又进入苏州大学艺术学院举办的外国专家油画培训班学习。努力攻读，营养自身的艺术肌体，真是工夫不负有心人，小杜学有所成，一幅幅作品在他的笔下披着光彩面世了。

杜璞的作品给人显著的印象是抒情性和旋律感。这大抵是浓郁的表现意识和致力于形式美探索所带来的结果。作者不以圈定一隅作再现对象的形貌为乐事，而以服从于情感的闪烁的视角，去寻觅、发现、剪裁对象，藉着夸张、变形、强化、削弱、位移、重构等手段，力求使自然形象向作者理想的艺术形象转换和升华。

他为家乡镇江创作的古城系列油画作品，足以证明笔者的上述断想。《甘露流芳》，以传说中的三国刘备招亲之处为描写对象，招亲楼、凌云亭、铁塔等，这些可能引发人们思古之幽情的景点，被作者巧妙地迹化在带恒久雕塑感的蓝绿调子中，并契合着“青山依旧在，几度夕阳红”的意境和人生慨叹！远处的点点白帆，又一下激活了这一“历史”画面，使人们回到了现实，回到了当下的审美磁场。另一幅《焦山新姿》则随着情感的起伏，面对新景气象一变，作者借鉴了后期印象派的画风，使沸腾的情绪附丽于对比强烈的色彩上，红色的屋顶，金黄色的墙面，绿色的叶丛，蓝紫色的界线，云天，水面，寺塔，游人，宛如快乐的乐音交响，使焦山绽开了笑靥。

此外，作者在拨弄刀笔、调遣油色时，还有意无意地渗透着一种民族艺术风韵，因此，看杜璞的油画，会油然滋生出亲切感、秀润感。无论是《龙门石窟》还是《女人体》，无论是《油菜花香》还是《风景写生》等，都较为趋同地体现了适合大众观赏、偷人心神的审美倾向。

当然，无庸讳言，杜璞的油画还处于探索阶段，远未臻完美，但是作品已明显有了自己的路子和追求。同时我们也看到，对于油画艺术，杜璞有较好的领悟力和识见度，只要持之以恒地努力下去，大成是可望的。

丁涛

著名美术评论家、教授

选自“杜璞的油画情结”《江苏画刊》1999.12



盛开的花

含苞待放的花、娇艳欲滴的花，花是最难画的题材。因自身很美，如只津津乐道于描摹花的表面状态，照抄自然，就会“甜俗”。因花的表面太好看、太诱人，只追求“画得真像”成不了好画家，没有好的修养很难将花画好。



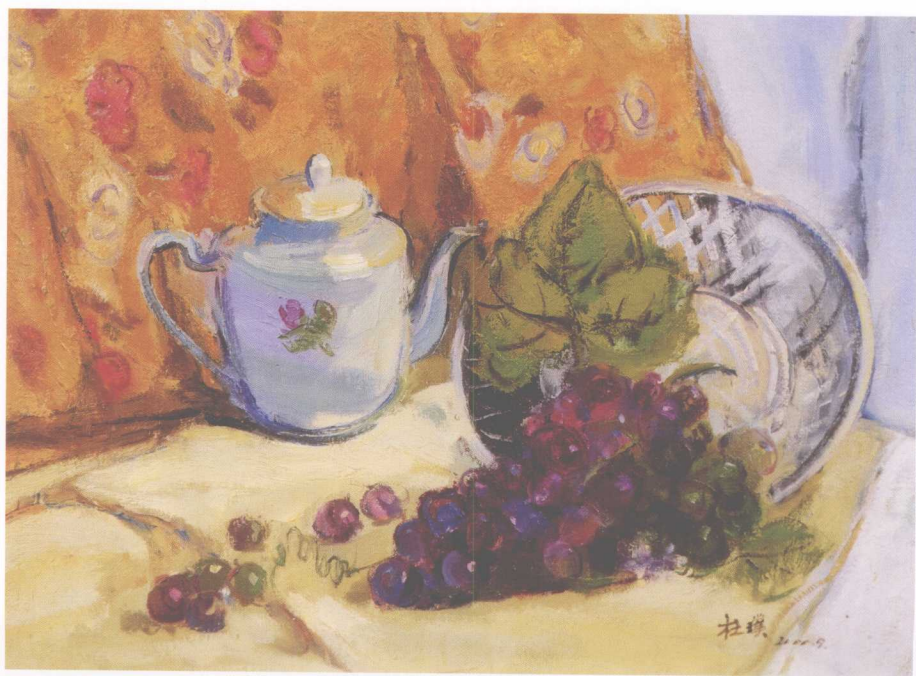
红果思乡 1995 45x50cm

静物画作为一种独立画种，在美术院校和独立画室已成为学习绘画的必修课，对着特定光线和环境中摆放好的物品，由浅入深、由简到繁地学会观察，学会用素描、色彩、构图等技巧来造型，通过无言的艺术氛围体现画家对生活的热爱，将画家自己的审美情感在画面中表现出来。

杜璞



长春藤
1995 45x50cm



紫葡萄
1999 46x61cm