

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

世遗之美

THE WORLD CULTURAL HERITAGE SITES IN CHINA

世界文化遗产组画

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



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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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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

■ 杜璞：舞动的传统



油画家杜璞曾经生活和学习在镇江与南京，近年迁居苏州，创作了“世界遗产系列”和“苏州园林系列”两批作品。杜璞师承南京艺术学院沈行工教授，从南京艺术学院研究生班毕业时就确立了一种自由、泼辣的“写意油画”风格，林风眠、苏天赐的传统经过几番递承，在杜璞笔下出现了对表现性笔触的迷恋，而色彩从林风眠的灰暗或血腥、苏天赐的甜蜜装饰变为浓烈泼辣，又显然具有我们这个时代的特点：张扬、自我肯定，对自己所遇到的盛世的满足和赞美。因此，他笔下的传统建筑与景色，一扫平常印象之中的枯寂清淡，而表现得强烈、放逸，这正是这个时代引人注目的新意，在传统建筑和景色失去其存在的文化根脉、周边环境乃至自身物质形态（遭到拆迁）的危险下仍然要放声歌唱，画家用翩翩起舞的笔触和色彩记录着这种夜莺的绝唱。如果我本人作画，我更可能会用哀婉的情绪来为传统唱挽歌，但正因为杜璞的角度和立场与我是如此不同，反而引起了我的兴趣，我把他的方式看做这个时代普遍心理的真实记录。

我这个在苏州只住过十几天的人，总觉得对苏州很熟悉很亲切，并且自忖对苏州园林还是有点感觉的，如果用小幅面来表现苏州园林，我喜欢局部的、抽象的景象，传达出一种碎片感。遗产毕竟是老了，再怎么保护，它在我们的现实生活与文化中，也只能是一堆碎片了。从这个角度讲，杜璞的画面与我的感觉已经非常接近了。我没有权利要求他的画面符合我个人对苏州的想象，我只是向他提问说：一个生活在现代的苏州新建小区（而非传统的临水深巷）的画家，享受着全球化带来的种种好处的画家，如何使画面更像女性化的苏州形象（既然要表现遗产的那一面而不是苏州工业园区），一个在现代工业文明中适应了或者不适应的（到底适应没有，不同的人自有不同的看法）传统形象？或者说，我无法绕开这么一种思维定式：各遗产项目在当今中国人的精神层面、在残存的中国文化中都代表着出尘之想，意味着从现实的逃离，象征着桃源梦境，作为一个不可能不入世的当代画家，国画家或许还可以用种种符号（如身着中式大褂、书写文言、看线装书、弹古琴等等）表明自己与传统文明的协调，而使用着洋工具的油画家如何处理这种内在矛盾？其实这个问题不是杜璞一个人回答得了的，他用油画语言民族化方式作出了一种回答，已经很让我惊喜了。



2004年6月28日到7月7日，被“非典”耽搁了一年的世界遗产大会在中国召开。杜璞的“世界遗产”系列画被选为唯一的会场展出油画。据说现在中国有意申报世遗的项目已经上百，但其中真正理解“世界遗产”美学含义的恐怕屈指可数，在不少人的心目中，加冕“世遗”基本上就等于旅游授勋。而“非物质与口头传承遗产”仅有昆曲与古琴两项，视觉艺术范畴的“民间剪纸”项目还停留在中央美术学院的申遗办公室里。可以说，中国的“世遗”项目基本上是与视觉艺术无关的。不难理解，为什么在中国的世界遗产地会出现联合国官员说的“景点之内美极了，景点之间丑极了”以及不少景点“屋满为患”、索道纵横的景象。杜璞的画进入世遗大会，显示了当代中国画家对世界遗产地的视觉认识和表现，我不能说他的认识和表现方式已经很完美，同时我很遗憾没有更多的画家获得机会，用更多姿多彩的认识和表现方式来展现当代中国画家与世界遗产的关系，不过，杜璞所起的作用怎么估计都不会过分：他的画告诉世人，中国画家也会把世界遗产地视为视觉的艺术品（而不仅是旅游点）。不少人在他的画展中受到了美育的熏陶，这种熏陶也许会影响他们将来对待遗产项目的态度和方式。

在这一回合的互动过程中，我反复强调杜璞“中国画家”的身份，因为我非常看重杜璞作为“中国人”的特质。从这个角度来看，杜璞的画正好表现了当今中国的世界遗产地点所处的境况，粗犷的笔法、浓重的油彩画出了遗产地点摄人心魄的美，传达出了它们历久不衰的生命力，同时也传达出一种强烈的“为我所用”的自信。保存它们原初状态的美好初衷，与改造、利用它们的强烈欲望构成了画面背后的隐性张力。与司空见惯的照片不同的是，这些画中有特别强烈的人的痕迹：选景与剪裁，用笔与用色，夸张与变形……处处显示出作者的匠心，也会引发观众思考：人应该在世界遗产的生命历程中扮演什么角色。

邵彦
中央美术学院人文学院副教授、博士
2004.8

Du Pu: Galloping Tradition

Oil painter Du Pu once lived and studied in Zhenjiang and Nanjing and moved to Suzhou in recent years. He created two series, one is World Heritage series, the other is Suzhou traditional garden series. Du Pu sat at the feet of professor Shen Xinggong in Nanjing Arts Institute where he has formed a kind of impressionistic style full of freedom and forcefulness before graduation. Du Pu likes expressive style of drawing which comes down from the tradition of Lin Fengmian, Su Tianci, but he also changed the color from gloom or bloodiness of Lin Fengmian and the sweet ornament of Su Tianci to his own richness and pungency. Obviously it shows some characteristics in our times: display, self-approval, satisfaction and praise of this peace and prosperous society. Therefore, the traditional architectures and sights under his brush are not solitude and insipid as we think, but strong, bold and graceful. His new idea is attractive in this period, that is, although the traditional architectures and surrounding environment sights are losing their dependent cultural root, even their own physical form (they are facing to be removed or reconstructed), they should still be displayed by their beauty. This kind of last display is being kept by the jumpy strokes and colors of painters. If I create a painting by myself, maybe I would choose the feeling of pathos as the dirge of tradition, but it is because the angle and standpoint of Du Pu are so different from mine that it kindles my interest. I regard his way to be the real record of general mental situation in this period.

Even though I only spent more than ten days in Suzhou, I felt that I was very familiar and amiable with Suzhou. I said to myself that I was somehow sensitive to Suzhou traditional gardens. If it was expressed in a small scale of painting, I would like partial and abstract sight to convey a sense of fragments. No matter what kind of protection is used, the heritage is so old that it can only be fragments in our daily life and culture. From this angle, the painting frame of Du Pu has been very close to my feelings. I have no right to ask his frame to be in accordance with my imagination of Suzhou. I just asked him that as for a painter who lived in a newly-built modern sub-district (but not traditional deep lanes by water) and enjoys all kinds of benefits brought by globalization, how to modify the painting closer to feminine Suzhou image (since it should embody the aspect of heritage but not Suzhou Industrial Park), that is, a traditional image that has fitted into this modern industrial culture or not (different people have different opinions about whether it has fitted or not)? Or I cannot steer clear of this kind of thinking formula: in modern Chinese opinions and remaining Chinese culture, all heritages represent detachment from life, mean the escape from reality and symbolize the fairy dreamland. As a modern painter who cannot prevent from joining in the society and reality, especially for a oil painter using Western tools, how to handle this immanent contradiction? Maybe a traditional Chinese painter can use various symbols (such as wearing mandarin topcoat, writing Classical Chinese, reading Thread-Bound Chinese Book and playing ancient *qin*) to show his harmony with traditional culture. In fact, it is not a question that can be answered only by Du Pu himself, but he has answered this question in his way to nationalize his paintings and I was really pleasantly surprised about this.

From June 28th to July 7th, 2004, the World Heritage Conference delayed by “SARS” for one year was held in China. The “World Heritage” series of Du Pu were the only paintings chosen to be on show in exhibition. Chinese excellent organizational ability was shown in the meeting and complex agenda was carried to full completion. It is said that there are already hundreds of projects in China to be submitted to the World Heritage, but few of them can fully perceive the aesthetic meaning of “world heritage”. In the opinions of some people in China, to be listed in the World Heritage directory equals to flourishing of tourism. There are only two Intangible Cultural and Human Oral Inheritance Heritage: Kunqu Opera and ancient *qin* (an ancient musical instrument) while “folk artistic engraving of papers” project belonging to Visual Art Category is still kept in the submitting office of China Central Academy of Fine Arts. That is to say, Chinese “World Heritage” project has nothing to do with visual art. It is not hard to understand why the United Nations officials commented Chinese world heritage that “they are beautiful within the sights but ugly among sights” and some sights are crowded with crossed ropeways. That Du Pu's paintings can be exhibited in the World Heritage Conference showed that modern Chinese painters have certain visual realization and performance on world heritages. I can't say that he has already made perfect realization and performance. Meanwhile, I am sorry no more other painters can get the chance to manifest the relationship between Chinese painters and world heritage by their rich realization and performance. However, it is not excessive assessment of the influences by Du Pu: his paintings tell people that Chinese painters can also treat world heritage as visual arts (but not only travel sites); many people have got the edification in his aesthetic exhibition. This edification may influence their attitude and way towards the heritage projects which are under their management.

In this round of interaction process, I emphasize repeatedly the identity of Du Pu as “Chinese painter”, because I take a fancy to his characteristic as “Chinese”. From this angle, the paintings of Du Pu properly embody the situation that Chinese world heritage site are facing: bold strokes and spissated greasepaint are used to express the breath-taking beauty of the heritage sites, convey their enduring vitality and at the same time convey a strong sense of confidence of “making it work for us”. The initial good will to preserve their original status forms the implicated intensity behind the paintings with the strong desire to reconstruct and make use of them. Different from the quotidian photos, there are rich modifications of human in these paintings: sight selection and tailor, way of drawing and coloring, exaggeration and deformation... The ingenuity of the painter is revealed evrywhere while inspiring audience to consider what kind of role human should play in the whole process of the World Heritage.

By Shaoyan

Professor of School of Humanities in China Central Academy of Fine Arts, Doctor 2004.8

万里长城 布面油画 46cm × 38cm

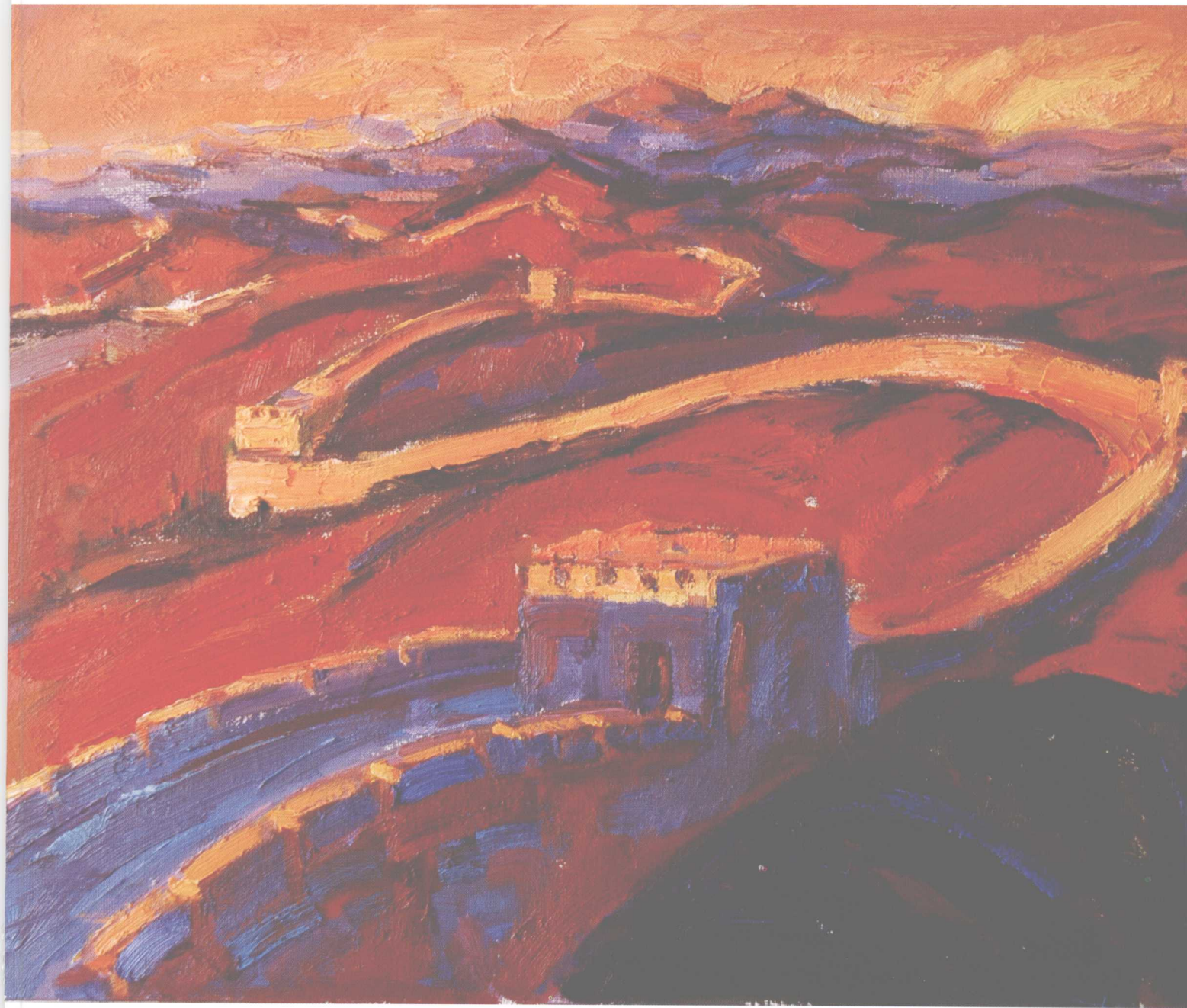
世界史上，好几个国家都修筑过长城，但在今天，在很多人的眼里，长城已成为中国的标志。

As many see it, the Great Wall is the symbol of Chinese nation.

地理位置：

长城坐落于北京西北60千米处的延庆县境内。城墙用条石、青砖依山而筑，城墙险要处有城台、墙台和敌台。长城地处险要，墙体高大坚固，敌台密集，气势雄伟，是中国古代建筑的极致。

公元前220年，秦始皇将前朝所建的一些分散的防御工事连接成一个完整的防御系统，以抵御来自北方的侵略。增修扩建工程一直延续到明朝（1368–1644）。长城因此成为世界上最长的军事建筑。它在建筑艺术上的价值，足以与其在历史和战略上的重要性相媲美。



故 宫 布面油画 46cm × 38cm

北京故宫，是明（1368–1644），清（1644–1911）两朝的皇宫，曾经有24位皇帝生活其间。

据神话传说，天帝住在“紫微星”中，人称“紫宫”。皇帝自称“天子”。所居之地，常人不得接近，是为禁地，故天子之宫，名为紫禁城。1925年，紫禁城被辟为博物馆，始称故宫。

地理位置：

故宫位于北京市区中心，故宫是明、清两朝最大的皇家处理政务和生活起居场所。作为5个多世纪以来中国的最高权力中心，紫禁城（故宫）以其园林景观、拥有9000余间宫室的庞大建筑群以及房间中的家具器物和艺术品，成为明、清两代中国文明的宝贵见证。

The Forbidden City in Beijing was the imperial palace of the Ming (1368–1644) and Qing (1644–1911) dynasties. Ancient Chinese believed that the Heavenly Emperor, the supreme ruler of the universe, lived in what they perceived as the "Purple Star", or the "Purple Palace", to which human beings were forbidden. Chinese emperors ruled the country in the name of Heaven, in their capacity as "Son of the Heaven". And, naturally, their living quarters were forbidden to commoners. That is why the palace complex in Beijing was called the "Forbidden City", or "Purple Forbidden City".



泰山 布面油画 46cm × 38cm

泰山的名气很大，在中国古人所谓“五岳”中，泰山被尊为首。自从公元前219年中国历史上第一个统一中国的皇帝秦始皇登上泰山，泰山已有两千多年的登山史，在中国和世界都是罕见的。泰山蕴含的历史与文化，更是唯一的。中国有句古话，叫做“有眼不识泰山”，的确，要真正认识泰山是不容易的。

地理位置：

泰安市境内的泰山，又称东岳，总面积426平方千米，主峰海拔1545米，气势磅礴，拔地通天，素有“五岳之首”、“天下第一山”之誉。

气候特点：

4-11月为泰山景色最佳时节，就算你赶上雨天，也不要轻易放弃登山，此刻山上常会遇到云海奇观，雨过天晴，就可在山顶上领略到山上红霞朵朵、脚下云海碧波的壮丽景色。

庄严神圣的泰山，横跨山东泰安、济南两市，两千年来一直是帝王朝拜的对象，山中的人文杰作与自然景观相结合，达到了完美和谐的境界。泰山也一直是中国艺术家和学者们的精神源泉，是古代中国文明与信仰的象征。

Mount Taishan is so famous that it is regarded as the most sacred, most magnificent of five sacred mountains in China. As many writers and poets acknowledge, Mount Taishan is beyond description, given its size and numerous sites of historical and cultural interest on it. Meanwhile, they attribute its fame to both divine and human efforts. By "divine efforts", they refer to the strength of nature.

