

中國當代美術家精品集

PAINTING COLLECTIONS OF
CONTEMPORARY CHINESE ARTISTS



DAI
DUDU

戴
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都



遼寧美術出版社

油 畫 專 輯

中國當代美術家精品集

戴
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主 編：張秀時

副 主 編：李靜波

策 劃：劉吉厚

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責任編輯：劉大吉

李靜波

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中國當代美術家 戴都都

藝術簡歷

BIOGRAPHY

戴都都，遼寧省瀋陽市人，1963年2月生，1985年畢業于魯迅美術學院，現為中國美術家協會會員，遼寧省美術家協會展覽部主任，遼寧省青年美術家協會副主席，都都畫廊藝術總監。1989年油畫《夢中的小舟》在第七屆全國美展展出後被中國美術館收藏。1990年油畫《大船早安》在當年的全國美展中獲銅牌，同時獲遼寧省一等獎，同年為遼寧美術館前廳創作大型油畫《勇士》。1992年油畫《家園》在“’92中國油畫展”中被中國美術家協會收藏，同年在臺灣“北國畫廊”舉辦個人畫展。1994年油畫《渴望草原》、《陽陽》入選第八屆全國美展，《陽陽》獲優秀作品獎。1995年創辦“都都畫廊”。1996年6月在泰國曼谷舉辦個人畫展。1996年9月油畫《滿江紅》獲“東北三省油畫聯展”大獎。1989年出版《戴都都油畫選》，傳略收入《中國文藝家傳集》、《中國當代藝術界名人錄》、《世界華人美術名家年鑒》。

通訊地址：中國遼寧省美術家協會

郵政編碼：110003

電話號碼：024—2857810（辦） 4212909（宅）

Dai Dudu, born February, 1963 in Shenyang, Liaoning, graduated from Luxun Academy of Fine Arts, and now is a member of China Artists Association, director of the Exhibition Department of Liaoning Artists Association, vice-chairman of Liaoning Young Artists Association and art director of Dudu Art Gallery. His oil painting *A Boat in the Dream* was collected by China Art Gallery after being shown at the Seventh National Art Exhibition in 1989; his oil painting *Good Morning to the Big Ship* won Bronze Medal at the National Art Exhibition and the First Prize in Liaoning Province in 1990; in the same year, he created a huge oil painting *A Warrior* for the front hall of Liaoning Art Gallery; his oil painting *Hometown* was collected by China Artists Association after being on display at 1992 China Oil Painting Exhibition and held a one-man show in North Chian Art Gallery, Taiwan in 1992; his oil paintings *Longing to Go to the Grassland* and *Yangyang* were shown at the Eighth National Art Exhibition. *Yangyang* won the Good-work Prize in 1994. He set up Dudu Art Gallery in 1995; he held a one-man show in Bangkok, Thailand in June, 1996; his oil painting *Manjianghong* won the First Prize at Northeastern China Oil Painting Exhibition in September, 1996. He has had his picture album *Dai Dudu's Selected Oil Paintings* published, and his brief biography has been included in *Biographies of Chinese Writers and Artists*, *Contemporary Eminent Chinese Artists* and *Annual of the World Well-known Chinese Artists*.

Add: Liaoning Artists Association, China.

Post code: 110003

Tel: 024 — 2857810 (O) 4212909 (H)

善待自我

——我心中的小戴（代序）

● 李秀忠

隨着社會進步，人們似乎更加趨于尊重自己，偏愛個性，并通過種種手段使個人的能力得到展示或發揮，籠統的“人”逐步減少，具體的、活靈活現的充滿情感和滋味的“人”，交織在一起，構築着時代圖像，簇擁着作為生存環境的昨天、今天和明天的滾動演變，企圖走向每個人心中不同的更加理想化的樂園。直到今天，人們纔發現，時代真的變了，變得使人驚愕、恐慌，不知該怎樣舉手投足；變得使人振奮、心跳、躍躍欲試，却又不相信自己；變得使人強大，充滿征服欲和占有感。總之由人來營造的社會環境正在改變着原有的古老形態。到這時人們纔真正地發現，它不會再返回過去的軌道了，祇能是在它的協迫之下，改變自己以期生存。這就是無形的但又是帶有強制意味的觀念轉變。也祇有這時，許許多多的智者纔意識到自己的保守、匱乏和軟弱，回首顧盼那些依稀的足跡是那樣茫然、彷徨、微不足道，甚至可笑至極。

價值觀念是一切觀念的內核。它的轉變迫使整個社會發生着根本性的轉變。

戴都都是我的學生，是一個聰明善良、年輕有為的畫家。幾天前讓我為他即將出版的畫集寫個序。不知怎的，總想動筆却總也沒動筆，家裏家外的忙是真的，但不知怎樣寫纔會令自己滿意也是真的。眼見時日已到，提筆就寫了開頭那麼多沒用的話，就連我自己都覺得不倫不類。可細細讀一遍似乎亦不白寫，可能有些用途，那就先留着吧。

都都是一個充滿活力和富于感召力的青年，據說他在魯美學習期間，論專業課成績是班裏的尖子，論遵守紀律，本人不敢冒然評論，祇知道整個四年學業，大部分時間他是在學校足球場上度過的，輕輕鬆鬆地上學“讀書”，悠哉游哉的大學生活像玩一樣一晃畢業了。都都學裝璜設計，畢業後却專事油畫創作，與當年吳雲華等人差不多。他機敏好學又加上極好的悟性，使他在油畫創作中找到了樂趣，找到了自己，也找到了生活的意義所在。說來也怪，別人搞油畫創作煞是一番慘淡，幾番良苦。聽說我的朋友在家裏作畫時，氣氛極為嚴峻緊張，全家人大氣不敢喘，就連吃飯、走路都要悄悄的。而都都搞創作，小畫兩三天，大畫要不了十天半月就完成了，細一打聽，他還每每以“需要輕鬆一下”為借口，忙裏偷閑，邀上幾個朋友出去玩去了。這種善待自己，以逸待勞的科學態度是許多人所做不到的，至于我就更不行了。

遼寧美術館前大廳陳列着一幅大型古典軍事題材的油畫作品《勇士》。這是初出茅廬的都都第一件力作。金黃的色調中，一位古代勇士手持長矛騎着戰馬，站在狼烟淒厲的山崗上，一場惡戰似乎剛剛過去。這幅畫以巨大的筆觸、堅實的造型和恢宏的氣勢折服着它的欣賞者。許多事情往往就是這樣。想讓人們記住的，未必記得住。一個人的成功很可能就在一剎那間，或許連自己也沒有意識到。與這幅1990年專為遼寧美術館收藏陳列而創作的《勇士》相媲美的另一力作是《滿江紅》，在剛剛結束的“東北三省油畫聯展”中獲大獎。這幅作品在畫展中咄咄逼人，從紅色色調到虛幻的岳飛形象，給人以“三十功名塵與土，八千里路雲和月”，一代忠良的高尚品格和“壯懷激烈”的王者之風。彤紅的畫面，虛擬的人物，似是而非，似非而是的處理手法，不僅使讀者在欣賞中，拉開了時代的歷史距離，同時亦得到許多心靈的啓示。是啊，在生產力低下的漫長的中國封建社會，就連皇帝留給後人的綉像都十分有限，作為一個征戰不止，鞍馬勞頓，領兵打仗的大將軍怎麼可能給我們留下什麼“相片”之類的形象依據呢？由此我想到過去許多古典歷史畫中的人物亦均屬畫家根據自己的感受創作出來的，雖則“很像”，却是欺人自欺，當然這沒有什麼不好，因為作品不是生活本身。而都都在《滿江紅》創作中走的是另外一條路，既然沒有客觀真實的依據也就不必去追求依據中的真實。所謂依據，就是那篇膾炙人口的《滿江紅》，或許還有劉蘭芳的《岳飛傳》也未可知。其實對都都來說這些已經足夠了，于是他以有形而不寫實的手法，又用幾處所謂精微細部與大塊面形成對比，其實除給人以“精細”感之外，那些細部刻畫也是隨心所欲的。這種巧妙的藝術處理是傳統油畫作品中虛實關係之外的新嘗試，十分貼切甚至帶有幽默感。

近幾年來，都都在創作上很有成效，他常常把興趣定格在對生態環境的憂慮上。借許多動物肖像來傳達一個畫家酷愛大自然所流露出的憂傷。《家園》、《遠方》、《祈禱》等，均可以看到作者的心境、情緒和一種無期的渴望。

都都喜歡那些凶猛、英勇的動物。他說今後要當個動物肖像畫家。他熱愛生活，熱愛藝術，幾乎熱愛一切題材，題材中的一切，其實他怎麼能甘居動物王國而絕不他顧呢？他畫花卉、飛鳥、風景、人物、動物、靜物，是個全面發展、素質良好的青年油畫家，應當是現實生活全方位的膜拜者。他對藝術的虔誠與信仰使他創作了《夢中的小舟》，在第七屆全國美展中被中國美術館收藏。他大膽地把自己和畢加索畫在同一條小船上，畢加索搖着雙槳正把一位青年崇拜者送向彼岸。此作品不是可以清楚地看到都都對待自己所從事的事業的不二忠心和遠大抱負嗎？

時代為今天的青年提供了溫暖、和諧、寬鬆的生活環境，提供了盡其所能的條件。但從另一方面來說，也可以使許多與都都年齡相仿的青年一事無成。但願能夠看到這本畫集的青年朋友們，尤其是青年畫家朋友們能夠抓住歷史良機，讓青春更充實，更輝煌。

寫在丙子年中秋前夜于瀋陽滴石齋

GOOD TO THE SELF

—Dai Dudu in My Eyes

With the advancement of society, people tend to be more respectful to themselves, prefer individuality, and give play to their capabilities by a variety of means. Therefore, general "people" are becoming fewer and fewer while concrete, living, enthusiastic, characteristic ones interweave with each other, making up the picture of our times. They have been pushing the living environment of yesterday, today and tomorrow to move forward and change, and trying to reach their own ideal but different paradises. Not until today did people find that the times has changed so much that it makes people astonished, frightened and at a loss what to do; it has changed so much that it makes people excited and try their hands at something but they have no confidence in themselves; it has changed so much that it makes people strong, filled with the desire for conquest and possession. In a word, the social environment shaped by people is transforming from its old form into a new one. Up to now, people have really realized that it won't return to its past orbit. As a result, what people can do is to adapt themselves to the new form so as to exist on the earth. It is the formless but forced transformation of ideas. Only at this time, have many wise people realised their conservativeness, weakness and lack of something, and they are confused, hesitant, nothing important and even ridiculous when looking back upon their unclear footprints.

Values are the key of all other opinions. Their change make the whole society change radically.

Dai Dudu used to be my student who is a kind, intelligent, promising young artist. He asked me to write a preface for his picture album to be published a few days ago. Somehow, I always wanted to write but I didn't, partly because I have been busy, and partly because I didn't know that how to write would satisfy myself. With the deadline around the corner, I have to pick up a pen, and have written down those useless words in the first paragraph. But they seem to be useful after being read carefully, so let them remain where they are.

Dudu is a vigorous and appealing young man. He is said to have been a top student in his class during his college life. As for his discipline, I can't make a comment. I only know he spent most of his four-year college life playing soccer in the sports ground. His college life was easy. Though Dudu specialized in graphic design, he turned to oil painting after graduation like Wu Yunhua and others. He is quick to learn and hard-working so that he has found interest in oil painting. He has also found what he should do and where the meaning of life lies. Strange to say, it is kind of pains-taking for others to do oil paintings. I have been told that my friend usually creates such a tense situation while painting at home that the other members in the family make no noise, even have meals and walk in a quiet manner. However, Dudu can finish a small oil painting in a couple of days, and a huge one in less than twenty days. At intervals, he invites some friends to travel under the pretext of his needing relaxation. It is the scientific attitude of being good to the self or alternating work with rest and recreation that many of us are unable to take.

There is a huge oil painting called A Warrior on display in the front hall of Liaoning Art Gallery, which is classical military subject matter. It is the first important work by Dudu. In a golden tone, an ancient warrior with a spear in his hand, on horseback is on the top of a smoky hill, suggesting a cruel war which seems to have just ended. This painting attracts its viewers with a bold

stroke, striking forms and overwhelming atmosphere. It often happens like this: that which wants to be remembered is not necessarily remembered. One may succeed in a twinkling, of which he may become unaware by himself. Manjianghong, whose recent oil painting can be compared with A Warrior, has won the First Prize at Northeastern China Oil Painting Exhibition closed before long. This picture was conspicuous among the others, the red hue and fictional image of Yuefei representing the noble character and the manner of a devoted and ambitious general. The red surface and fictional image produced with an ambiguous treatment take the viewers far back to the ancient times, and at the same time, offer them some revelations. In ancient China with less advanced science and technology, even emperors could leave us few embroidered images, not to mention generals. In other words, we have few image evidence to base upon when painting pictures of the kind. Thus, it reminds me that many pictures of history subject matter ever produced are all the products of imaginative creation. Although looking good, they, in fact, are fictional. Of course, it is not the fault of those painters, for art is not life itself. Yet, Dudu took another way in painting Manjianghong. He thought he wouldn't seek after the real since there was no really objective evidence. His so-called evidence refers to the famous ancient poem Manjianghong, or Biography of Yuefei written by Liu Langfang as well, which are, in fact, enough for Dudu. He, therefore, used non-realistic forms and masses in contrast to some details in the painting. Apart from the sense of fineness, the details seem to have been painted at will. This kind of clever artistic treatment could be a new attempt other than the relationship between ambiguity and truth in traditional oil painting, which is rather proper and even a bit humorous.

In recent years, Dudu has often shown concern over our ecological environment. Many of his animals portraits convey the artist's anxiety about nature. Such paintings as Homeland, Remote Areas, Praying, etc. probably reflect his state of mind, emotion and indefinite desire.

Dudu likes brave animals. He said he wanted to be an animal portrait painter. He loves life, art, and he loves almost all subject matter. So how could he paint animals only? He is a versatile and qualified young oil painter; he paints flowers, birds, landscapes, figures, animals and still life. A Boat in the Dream, showing his faith in art, was collected by China Art Gallery after the Seventh National Art Exhibition. In the painting, he boldly put the image of himself and Picasso's on the same boat, and the master is rowing him to the shore. Doesn't the painting show that Dudu is ambitious and devoted to his art?

Today provides the youth with a warm, harmonious, free living environment and necessary conditions under which they can give play to their capabilities. On the other hand, many young people of the same age as Dudu might achieve nothing. But I hope that young friends who will be able to enjoy the picture album can seize the current golden opportunities, and make their youth more meaningful.

Written by Li Xiuzhong at Di Shi Gallery,
Shenyang on the eve of the Mid-Autumn Day, 1996



夢中的小舟

160×180cm

戴都都●油畫作品

都都畫語——面對一塊空白畫布，我就是上帝。

Dudu's remark—I am God when facing a blank canvas.

都都畫語——畫家都有表演欲望。

Dudu's remark—A painter has a desire for display.

武士

120×162cm



1993.12.10 都都

都都畫語——畫畫應該像孩子淘氣一樣興奮，有快感！

Dudu's remark—You should paint excitedly and happily like a child plays.

有約會的下午

50×60cm



都都畫語——熱愛+勇氣=天才。

Dudu's remark—Love and courage equals genius.

滿江紅

175×175cm



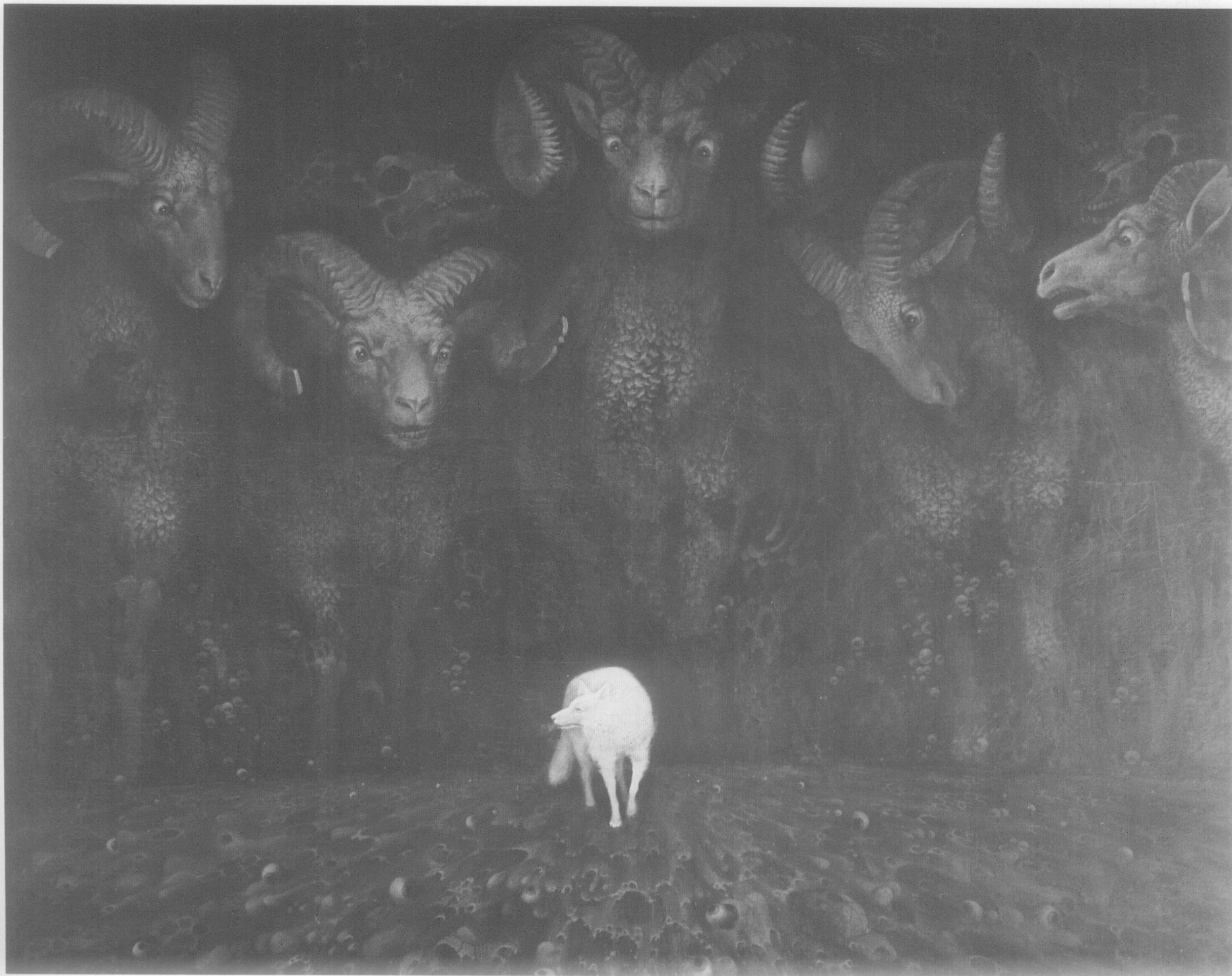
1996 都都M.H

都都畫語——創作的過程中最少要鬧心一次……

Dudu's remark—There is, at least, one vexing period in the process of painting...

狼的懺悔

145×175cm



都都畫語——見好就收，哪怕剛畫十分鐘。

Dudu's remark—Don't overdo it, even though you've just painted for ten minutes.

像趙立臣的小卡車

50×60cm