

张树德

油画作品集

中国当代油画家

THE OIL PAINTING
COLLECTION
OF ZHANG SHUDE



天津人民美术出版社（全国优秀出版社）



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张树德其人其画

郭雅希

自上世纪60年代末，张树德拜马运洪为师直至今日，他最大的兴趣就是画风景。他的同志们、弟子们曾狂热地追随他痴情于风景写生，现如今，有的改变了艺术上的追求——从风景写生、创作转向了其他方面的创作；有的成了其他学科的学者，如佛学博士；有的成了腰缠万贯的老板。可是他却四十年如一日，仍痴情于风景画的写生和创作。“文革”时期曾倡导现实主义，“文革”后曾流行伤痕美术，’85思潮时期曾盛行“前卫”艺术，十几年前曾盛行波普、观念艺术；今天的美术界又受到了市场化的冲击，等等这些好像都与他无关，也从来不受任何影响，为什么风景画对他有这么大的诱惑？是一种什么东西驱使他始终如一地坚守四十余年？我以为，这是比画本身更重要的问题。

究其原因有三：其一，与他的老师马运洪的影响有关；其二，与他“入道”的时代有关；其三，与他的价值观有关。

马运洪的影响

1969年，因工作需要，张树德被派往中央芭蕾舞剧团研究芭蕾舞剧《红色娘子军》的移植工作，使他有幸与马运洪相识，并有幸成了他的入室弟子。马运洪是50年代中国第一批派往前苏联学习油画的留学生，曾从师梅尔·尼科夫。早在19世纪末，俄罗斯的巡回画派就曾在东欧各国产生过深远的影响，20世纪五六十年代，巡回画派和融入印象派的后巡回画派以及“社会主义现实主义”绘画曾对中国美术界产生了巨大的影响。中国第一批留苏的马运洪、李天祥、郭绍刚、王保康等留学归来的学子和在中央美院举办的“马克西莫夫训练班”培养出来的学生为建国不久的美术界创作了一批迥异于延安时期的油画巨作。中国油画界，不但从苏联“老大哥”那里学到了非常地道的油画技法，还间接地学到了印象派的光、色语言的表现。这曾经使中国的油画学子感到兴奋不已。遗憾的是，还没兴奋个痛快，还没来得及将所学的东西消化吸收，年轻的油画学子们就被动地卷入了“文革”之中。1969年，在只有“八个样板戏”而没有其他“戏”，只有“现实主义”而没有其他“主义”的“禁欲”年代，比别人更明白什么是真正的绘画，什么是真正的油画的马运洪只能默默地坚守自己认为最有价值的东西。有幸在马运洪门下学艺的张树德自然也比同时代画油画的人更明白风景画中那种能够诉诸人们感官形式的东西才是绘画的真谛。从1970年他画的《劝业场的屋顶》、《船上人家》、《童年常去的小路》、《津郊稻田》、《山路》，1975年画的《假日》、《海浪1》、《海浪2》、《待航的渔船》、《子牙河夜景》，1976年画的《建设中的潘家口水库》，1977年画的《津郊之秋》、《晨》、《五月黄昏》，1978年画的《华灯初上解放桥》、《子牙河日落》、《月下子牙河》、《海河夜色》、《河堤上的风》等画来看，非常明显，他追求的是自然生态的色彩感觉和客观直觉感受的表现，与当时美术界所倡导的“社会主义现实主义”格格不入。我们来欣赏一下这其中的两件作品。

《津郊之秋》：就题材本身，有如莫奈的《草垛》系列，没有主题，也没有意义，只有自然生态的色彩形式本身。银灰色的天空，金黄色的枯草，灰褐透紫的冰冷的土地，灰蓝透褐的远去的树丛，泛白、冷灰透着生赭的洼地。色彩灰亮、纯净、含蓄、高雅，这是天津近郊非常常见的深秋景象，也是一首奇特、苍凉，令人回味，而又回味无穷的抒情诗……

我们再来看一看《华灯初上解放桥》，这是太阳刚下地平线，天还没有大黑下来，天津解放桥的景象；这时的海河水幻化成了暖灰色调，两岸的树丛变成了美妙的蓝紫灰、蓝驼灰色调。暮靄夹着薄雾笼罩在海河、海河两边的树丛、海河两边的建筑和钢

架桥上，在朦朦胧胧的钢架桥间隙，在灰淡朦胧的天空下闪着粉黄色的、一闪一闪的灯火……这是在天津解放桥的傍晚能够见到的稍纵即逝的平凡而又美妙的一个瞬间。

《津郊之秋》、《华灯初上解放桥》，还有《子牙河日落》、《月下子牙河》、《海河夜色》、《晨》等，虽然只是草草几笔，但是色彩感觉极其敏锐，笔法迅捷而准确。在当时能够对景写生达到像张树德这样高度的画家在全国范围内也是不多见的。这种形式的风景画是张树德从马运洪那里学而有成的最值得珍爱的东西。

“入道”的时代

1969年，张树德拜师学艺的年代，正是“文革”初期向盛期过渡的年代，在美术界，也正是罢黜百家独尊“社会主义现实主义”的年代。在人们狂热地将反映“火热的阶级斗争生活”作为唯一的绘画主题时，23岁，刚刚“入道”的张树德发现自然景物中的光色关系比人与人之间的“阶级斗争”关系有意思得多，也有意义得多，张树德埋头沉浸在自然景色之中，第一，是兴趣所致；第二，是“入道”后的“悟道”——绘画除了可以将“阶级斗争”作为主角，“光色”和其他东西也可以作为主角；第三，是他有意对“火热的阶级斗争”生活的逃避和无声的抗议。

风景画的价值观

直至今日，张树德对风景画的兴趣仍不减当年。2001年，在他刚刚搬进新居的第一场雪时，完成了《雪后龙居》。蜡像艺术家尔宝瑞看到这幅画感慨地说：“张老师宝刀不老。”后来，这件作品在“天津新貌写生展”中荣获金奖。

如果说，在“文革”时期张树德埋头沉浸于风景写生是“入道”后的“悟道”的话，那么他后来的风景画写生就是“修道”。他是通过风景写生作为媒介，在艺术中“修道”。因为风景之“道”同样可以灵通至真，通达至真之“法”有着无穷变换之玄微。在艺术之“道”修炼，可以“渡己”，也可以“渡人”。所以几十年如一日，他从不赶时髦、追时尚，从不为“名”所动心，也不受“利”所驱使。今天的美术圈儿，或许对张树德四十年来的风景写生不以为然，因为今天的美术圈所崇尚的是所谓的“文化意识”，而充斥在美术圈里的绝大多数被认为具有“文化意识”的作品也只不过是带着“文化意识”符号化的表皮，但是，在这种表皮后面，画家作画时原初本能的情绪冲动却没有引起足够的重视。40年来，画家张树德在画风景时有切身的经验——“没有冲动千万别画画”。这就是说，他的画都是在一定的冲动状态下完成的。我以为，原初的本能冲动和情绪状态是一种最真实的存在。从上世纪70年代、80年代、90年代，直至今日张树德所画的风光，我们不但看到了画家对“阶级斗争”的逃避和无声的抗议，也看到了在躁动现实之外的、有着自身生命体验的、常常被人们忽视的、在被遗忘的角落的，一种“诗意”的真实的存在。

文化应该是社会现实生活的升华，作为文化的艺术应有一种“文化意识”，反映某种符号化的“文化现象”固然重要，但是“现象”后面真实的情感状态、诗意状态同样也非常重要。因为这是“文化现象”的两个侧面。

2006年4月于天津

Zhang Shude and His Paintings

He has been deeply interested in landscape painting since 1960s when he became a student of Ma Yunhong's. Many of his fellows have changed their interests from landscape to other creative subjects. One of them has become a Buddhism Doctor. Some have become rich

bosses. However Zhang Shude has insisted on landscape drawing for forty years. The realism prevailed in the time of Cultural Revolution. After that, the "art of scar" prevailed over china. And then the Avant-garde of 85 trend of thoughts, the Pop Art, and the Conceptual Art successively prevailed over china. Now comes the impact from the economic market. Zhang Shude is immune from all these influences. Why is he attracted by the landscape drawing so much? What is his motivation? In my opinion, it is a question more important than the painting itself.

There are three aspects of reasons. One is his teacher Ma Yunhong. One is the times he began to draw. Another is his art value.

The influence of Ma Yunhong

In 1969, Zhang Shude was sent to central ballet opera to study the transformation of ballet opera Red Women Soldiers when he met Ma Yunhong and become a student of his. Ma Yunhong was one of the first group of students sent to Soviet Union to study oil painting, taught by Mylnikov. Early at the end of 20th century, the Russian Wanderers had greatly effected on the east European countries. In 1950s-60s, the Wanderers, along with the Post Wanderers blended with Impressionism, and the Socialistic Realism had great influence on the China art field. The first students abroad in Soviet Union, including Ma Yunhong, Li Tianxiang, Guo Shaogang and Wang Baokang, and the students graduated from the "Maksimov Training Class" have created large quantities of works totally different from the works made in the Yan'An Time. The Chinese artists not only had learnt the original skill of Russian oil painting, but also the usage of light and color from the Impressionism indirectly. These things made the Chinese students excited for a long time until the Cultural Revolution began. In 1969, an ascetic year with only "eight style opera", only "realism", but no other styles, Ma Yunhong knew more about the art than other people. He insisted on his valuable paintings in silence. Being a student of his, Zhang Shude naturally knew the truth of painting lying in the landscape can wake the heart of artists. From then on, he sought for the color sense and the direct feeling of nature in spite of the Socialistic Realism advocated in that time. We can see the hint in his paintings made in 1970s, such as The roof of QuanYe Plaza, The Family on a Boat, The Road in Childhood, The Field in Tianjin Countryside, The Road in the Mountain, and from the works made in 1975, such as The Holiday, The Sea Wave I, The Sea Wave II, The Mooring Fishing Boat, The Night Scenery of ZiYa River. Also we can find the hint in PanJia Kou Reservoir Being Built made in 1976, The Autumn in the Countryside of Tianjin, Morning, The Evening of May made in 1977, The Revolutionary Bridge in Neon Lights, The Sunset on ZiYa River, The Night Scenery of Hai He and The Wind from the Riverbank and etc. Now let's enjoy two of his representative works.

The Autumn in Countryside of Tianjin: it has no theme, no meaning just like the haystack of Monet, just the form and colour of nature. He describes the silver sky, the golden withered grass, the cold grey earth, the swamp and the woods in distance. The colour of this painting is pure, elegant, implied and filmy. He describes a very familiar scenery of autumn in the countryside of Tianjin. It is a poem desolate and fancy.

The Revolutionary Bridge in the Neon Lights: this is a scenery when the sun has just fallen to



1970年 《劝业场的屋顶》8.5cm × 30cm The Roof of QuanYe Plaza

我喜欢在楼房顶上作画，没有人围观，注意力能非常集中，不受外界干扰，这幅小速写是在天津市中心的“中国大戏院”楼顶上画的，时间是开演之前的黄昏。

I like to draw on the roof of a building because there is no one to see me and I can concentrate myself on the painting. This little sketch is drawn on the roof of the China Opera Center in the center of Tianjin. This is the sunset before the show.

the horizon, the night is coming. The water in the river turned to a warm grey hue and the woods on both banks turned to a blue-purple hue. The river, the woods, the bridge and the buildings on the banks are folded in the obscurity with yellow and red neon lights twinkling. This is a common moment of The Revolutionary Bridge in Tianjin, beautiful and fleeting.

Besides, The Sunset in ZiYa River, The ZiYa River in the Moonlight, The Night Scenery of HaiHe and Morning are also wonderful works with accurate sense of colour and deft technique of drawing. It is rarely seen that people who can reach the level of Zhang Shude's landscape drawing at that time in china. This style of painting is the most precious thing he has learnt from his teacher Ma Yunhong .

The time he began to draw oil painting

In 1969, Zhang Shude began his oil painting career as a student of Ma Yunhong. It was the time when the Cultural Revolution came on to its height and the Socialistic Realism was prevailing over china. When people confined themselves to the "hot life of class conflict" as their only drawing subject, Zhang Shude, at the age of 23, has found the relation between light and colour of the nature is more interesting than the class conflict between human. From then on, Zhang Shude devoted himself into the nature for three reasons. Firstly, he has great interest in it. Secondly, he realized that instead of class conflict, the light and colour can also be the main part of life. Thirdly, he protested and escaped from the hot class conflict in this way.

The value of landscape drawing

Nowadays, Zhang Shude still likes to draw landscapes. In 2001, when the first snow fell down

after he moved in his new house, he finished a painting called Long Ju After Snow. The ceroplastic artist Er Baorui said that Zhang Shude is never too old to draw. This painting won the golden prize in the Tianjin New look Exhibition as expected.

It was because grasping the truth of art that made Zhang Shude devote himself into the landscape drawing at the time of Cultural Revolution. Now it becomes a kind of self-cultivation through drawing the landscape. He found that it is a way to reach the highest level of art by drawing the landscape. So he sticks to his pursuit no matter what the fashion is and he has never driven by the profits. Today' art field doesn't pay attention to his paintings because they are advocating the "consciousness of culture". The most so-called works with consciousness of culture are no more than works with the skin of it. However, behind the skin, the instinct impulse of art creation is not emphasized enough. In the forty years of his painting career, Zhang Shude has come to a conclusion that is never paint when you have no impulse. That is to say all his works are drawn on his impulse. In my opinion, the instinct impulse and the emotion are a real existence. From his works made in 1970s to now, we can see not only the escape from the class conflict but also a real existence of poetic meaning lying beyond the restless reality, in a corner of oblivion.

The culture should be the sublimation of the real life. The art, as a part of culture, should have a "consciousness of culture". However to express the real emotional state and the poetic state are as important as to express the cultural phenomenon because culture has two aspects.



1970年 《美人蕉》 35cm × 50cm Canna

画中有人

早听说树德的几个朋友在力劝他选些作品出版——该结集了。

树德画了一辈子画。

他是油画家、舞台美术家，参加过不少地方上的展览，还在国外办过个展。

手里有大量的画作，有些作品还获了奖，可对朋友们的这些怂恿，树德自己倒一直不甚上心。他是个很恬淡的人，躲不掉的应酬，也总要躲。

看树德的生活方式，大概不免有人要发大隐隐于市之类的感慨，其实他自己并未存有想“隐”的念头，或这样的心机。世间的俗与雅，每每是很耐人寻味的事。

西禁初开。国内画坛上众多流派轮番登场，争奇斗艳，风致百端。

不少谙达世情的人，长袖善舞，很快就既红且紫了。有某君见到树德总要劝他追潮流：咱也该变一变，给它换一个路子！

树德则还是按自己喜欢的路子，画自己喜欢的画。——写实的、具有深厚的人文情怀的朴素的风光作品。因早年的偏爱及后来的业师、毕业于列宾美院的宗匠马运洪先生的影响，他的作品里能看出远承俄罗斯绘画传统的痕迹。也许列维坦的初月和柯洛文的雪橇都曾在他的艺术生命之旅留下难以忘怀的意象。他喜欢谢洛夫的洒脱，也欣赏莫依申科的劲健，但他自己是属于画风秀润，技法娴熟的类型。

风格是说变就变的么？

这句话说出了一个问題，它说大不大，说小可也不小。

有关写实与抽象的争论已持续了很多年，再讲也不是一篇短文可以胜任，但有种印象，是觉得那些搞抽象艺术而能坚持下来的人似乎不多，很少，究其原因自可罗列种种，若就画家自身的因素而言，是否可以推想，因为有太多的抽象画家渐渐感到在他们的作品中无处安妥自己的灵魂呢？——也许。

抽象艺术是孤高的，孤高到容不下它的创造者。而它的创造者为了迎候这高傲的圣婴，久已忘却在环视四周的目光里注入温情。

一种表现方式和寄寓其中的生命感自有难以言喻的和谐。人们早已知道，生命的情感机能及其生物序谱都只能用复杂系这样的概念加以定义。分析与抽象，作为方法论介入这样的领域时，应当有一只灵巧与睿智到足以引导和操控它们的手，以期避免可能产生的劳而无功的结果。两百多年以来的西方，包括具有深刻洞见的卓越人物在内的一些人，都曾表示艺术的抽象样式可能是通向神秘世界的一座桥梁之类的见解，而能看到这种表达其实同样，也可以用于写实绘画的，在中国则可举

出诸如天台大师有关二谛的论说一类的精湛思考以备征引,且足慰今人追慕之情。

在作品中找到自己,有可能就是使作者的创作得以延续下去的内在动力。

在作品中看到作者,或者也成为观众何以有要看某人的作品的愿望的最简洁的诠释。

如是如是,树德一路只管稳稳走来,竟发现自己的席位已列属高人。谁来解释这一种神秘?

子思有言:至诚可以前知。

阿门。

树德仍只画自己喜欢的画。

从未故作高深,也无意标新立异,他默默地,画着一批又一批的画。

他手底下很利落,有时在野外画一幅小品,别人刚刚拉开架势,他那里已开始收拾画箱了!

早些年他在天津画了很多写生,多幅河上风景堪称是珠玉名篇。

对情调与意境的追寻构成了很多年来他作品中不灭的主题。

在这方面他无疑是有着不凡的身手。

读他的画作,有时会觉得眼前如浮出一片郊原,夕阳落处,暮霭苍茫——

河滩上有几只木船都晾肚皮似的仰天躺着,红熏熏一个船工,拿了锤凿这里那里地给它们听诊。

河草深深,饮足水的牛哞了一阵,终给人捣了一棍子才肯作罢。鸟雀们吱喳的叫声正起,远处的水面上已泛现起幽幽的蓝和紫了。

——月亮薄薄地出来,淡如纱中娇女。

不觉间隔世之感悄然而降,当想起要飞身而去,却发现自己已僵立多年。生活让我们越来越沉重,而眼前的作品连同赋予它们生命的主人却像依然很年轻,仿佛树林外与阳光一起洒落进来的笑声人语,使我们蓦然地心生羡慕。

在绘画的世界里,树德有足够的功底和悟性。朴实的画风下,遮盖不住他品位甚高的色彩感觉。

树德的画,偶尔会使人觉得有一点惆怅,有些佳作,看过后很多年都忘不了。

行板如歌,风景画家的内心里是真正的诗人。

这两年树德的精力也不比以前了,但周围的朋友还是盼着他会不断地拿出新作给大家欣赏。可能是因为读这些画作和交往他这个人一样,都是很让人欣慰的吧。

永强寄自东京双桐居书斋 2006年4月8日



1970年 《海河边的袁氏旧居》 15cm × 21cm The Former Residence of Yuan Shi Kai



1970年 《钓》水上后门 25cm × 40cm Fishing



1970年 《船上人家》 29cm × 33cm The Family on a Boat

自从1969年拜马运洪教授为师，每隔几个月都要画一批画去京请教，马运洪老师说这幅速写不错，好！

Since I became the student of Ma Yunhong in 1969, I have been to Beijing every other month to visit him. Mr. Ma once said that this painting is really wonderful.



1970年 《津郊的开洼地》 35cm × 40cm *The Low-lying in the Countryside*



1970年 《津郊稻田》 24cm × 34cm *The Field in Tian jin Countryside*



1970年 《漓江边的竹排》 22cm × 33cm The Rafts in Li Jiang

A Person in Painting

He is said to have been preparing for his painting album. — It is the time.

Shude has been painting all his life.

He is an oil painter, a stage crafter, having taken part in many local exhibitions and holding individual exhibition overseas.

He has painted a lot of works, some of them have won prizes but Shude is too quiet to show himself. He is always preventing himself from sociality.

People may think that Shude intends to live in seclusion. However, he never wants to be a hermit. The nuance between vulgarity and dignity are full of interesting.

When china adopted the opening policy, many painting styles were introduced to china. Many temporizers are good at changing themselves in order to succeed. Zhang Shude was advised by many friends to change his painting style.

However, Shude insisted in his own style. He loves his style — realistic, simple but full of humane concern. He inherited the tradition of Russian Wanderers because of his preference and the influence of his teacher Ma Yunhong, a great painter graduated from Repin Academy of Fine Arts. Perhaps he was deeply influenced by the new moon of Lewitan and the sled of Korovin. He liked the freedom of Serov and the power of Moiseenko. He belongs to the style



1975年 《假日》 17cm × 36cm Holiday

having beautiful colors and adept skills.

Can we change our styles all of a sudden?

This is a serious question, neither too big nor small.

The discussion about the priority between the realism and abstractionism lasts several years, which can't be contained in a short essay. I have got an impression that is the abstractionists are fewer than the realistic painters. There are many reasons. Can we suppose that one of the reasons is that the artist can't place his soul in his abstract paintings? — May be.

The abstract art is too exclusive to its creators. While the creators have forgotten to look around the world with their warm eyes for the sake of their abstract art.

The form and the content must be harmonious in one's work. We can only use complication to definite the vital functions. As a methodology, analysis and abstraction must be flexible and sagacious enough to avoid the fruitless result. In the western art history, there were a few masters with penetrating judgments have agreed that the abstractionism could be a way leading to the mysterious world. In ancient china, the master TianTai had said that the realism is also a way leading to mystery in his Er Di Theory.

Finding oneself in the work is the motivation of the painter to continue his career.

Finding the creator in the work is the motivation of an audience to see the work.

Shude insisted on being himself. He is over others from the very beginning. Who can tell the mystery in it?

ZiSi said: if you are honest enough, you can predict the future.

Amen.

Shude now still love his paintings. He has been never feigned profound, has never painted unconventional. He paints in silence, group after group.

He draws quickly. Sometimes others just began when he has finished.

In his early career, he has painted many landscapes about Tianjin HaiHe. Some of them are really marvelous.

The harmony of sentiment and environment is his eternal pursuit. He has talent on it.

When we see his painting, we will be personally on the scene.

Sometimes we are standing on the grass and seeing the sunset among the clouds.

Sometimes we are standing on the riverbank, watching the boatman mending their boats.

Sometimes we are watching the buffaloes drinking in the river and listening to the birds singing in the trees.

In some cases, we are looking at the moon rising up, filmy like a girl in veil.

Time has passed by quickly. Life has given us too much load to carry but the paintings and their painter are still young and full of vitality like the laughing flying outside the woods.

Shude has enough skills and knowledge to show his high taste of colour sense through his simple style.

Some of his paintings are more or less melancholy, but unforgettable.

Shude has a heart of a poet.

All his friends hope to see his new works although Shude is got on in years because his works, like his person, give us gratification.

Yong Qiang

Shuang Tong Ju Study in Tokyo

8th, April, 2006



1975年 《北戴河灯塔》 18cm × 27cm The Lighthouse in Bei Dai He

使语言透明

——还原语言的本真

姚铁正

我们知道，美的知识是不实用的。置换这个命题的形式，可以得到一个形式上相异、语义上等价的命题——美的知识不是实用的。

实用这个标准其实不是近代西方哲学的发明，儒家早就在讲“学以致用”，是说知识应该被应用。推演这个命题，按照儒家的标准，至少可以说——没用的知识不是好知识。

假设用以上这两个命题作为前设，有：
没用的知识不是好知识，

美的事物不是实用的，
美的知识不是好知识。

凭着我们的心灵，可以肯定地说，这是一个疯癫的结论，尽管这个推演的形式没什么错误。质疑这两个前提，第一个前提没什么问题，谬误的是第二个前提。“学以致用”这个标准无疑是一个错误的标准。人类文明所孕育出来的“知识”不都是有用的，并且，人类知识中那些并非应用知识的部分往往是使人所以为人的东西。

我们总在说，艺术是美的。或者说，美是艺术的最重要的特征。



1975年 《北戴河小巷》 18cm × 29cm The Alley in Bei Dai He

同时还说，艺术要为某某目的服务。这句话潜在的意思是说，艺术应该有用。既然实用者不美，不美就不是艺术，可是还要求艺术应该有用。让人无所适从，艺术可真难做。

这个存在着悖论的艺术准则在中国被大多数人相信。

中国哲学主要是一种人生哲学，一种社会哲学。这种哲学是入世而非出世的哲学。这种文化语境的坐标是置放在人自身之中的，中国哲学缺少“天问”的精神。“天人合一”的观念诞生于原始巫术，这样的观念与理性哲学有很大的差别。“天人合一”这个观念的本质是对天人关系的盲目相信。

理性哲学不是盲目的相信，它主要是一种怀疑和追问。还原哲学的问题域，哲学追问的元问题乃是：自然是如何的；人是如何的；人与自然的关系是如何的。理性哲学、形而上学的坐标是置放在人与自然之间的。

学贯中西的国学大师王国维认为，形而上学和艺术美好而不实用，实证主义实用而不美好。从王国维的看法中可以看出，他认为艺术同形而上学一样是属于美好而不实用的事物。

如此可以说，要想做真艺术，千万别让你的艺术有用。

中国古人说“澄怀观道”和西方古人说“自由直观”是一个意思。

如何才能“澄怀观道”？如何才能“自由直观”？

做到这两点很难；做到这两点也不是太难。有一个好办法，学习张树德。

张树德画画没有功利的目的。他就是爱画画。流俗、时尚和他没关系，他也从不用艺术作为自己的晋身之阶。他这个人很质朴，有点像个孩子，他就是画画上了瘾。

艺术关乎生命经验。整体性的强烈的生命经验只有进入了上瘾的状态时才可能获得。