

A COLLECTION OF
PAINTINGS
BY DU ZILING

BEIJING ARTS AND PHOTOGRAPHY
PUBLISHING HOUSE

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北京美術攝影出版社

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杜滋齡簡歷

- 一九四一年四月十日生于天津市
- 曾畢業於浙江美術學院中國畫系研究生班
- 中國美術家協會會員
- 中國美術家協會天津分會副主席
- 天津市文聯委員
- 現任天津人民美術出版社總編輯, 中國畫季刊《迎春花》主編

RÉSUMÉ OF DU ZILING

- Born April 10, 1941, in Tianjin Municipality
- Graduated from the Graduate Class of the Department of Traditional Chinese Painting, Zhejiang Institute of Arts
- Member of the Chinese Artists' Association
- Vice Chairman of Tianjin Branch, Chinese Artists' Association
- Committee Member of the Tianjin Association of Literature and Art
- Now Editor-in-chief of Tianjin People's Arts Publishing House, and Chief Editor of « Winter Jasmine », a quarterly of traditional Chinese painting.



杜源

自序

杜滋齡

我不善言詞，不愛顯耀，更忌虛浮。當關心和喜愛我的作品的朋友要求我辦一個個人畫展或拍一部電視片時，我婉言謝絕了，深感自己的藝術功底和作品內含還相差甚遠。就是在出版這本書集時，我也不願意請大名家來為此題發作序。我認為還是實事求是的好。前不久，因工作的方便見到了山水畫大師李可染先生的速寫、素描稿和他練習書法用元書幣練筆的橫豎黑線。可染先生“苦學派”的精神，有如一座大山屹立在我面前高不可攀。八十多歲高齡老藝術家葉淺予先生來天津時，還手拿速寫本站在寒風中畫下天津生活即景。他那敏銳的眼睛和堅定的神態，是我一生難以忘懷的。

從老一輩藝術家那裡我看到了自己的不足。老藝術家在藝術道路上刻苦、不停頓地探索精神，是我在藝術實踐中的榜樣和力量。

最近，我得到一本享有世界聲譽的日本畫家——東山魁夷先生的散文集，甚是愛不釋手。其中一篇《一條道路》又反復讀過多遍，頗有感觸。文中寫景敘事，以抒情的筆法寫出了一個藝術家在藝術探索道路上的艱辛和敢于攀登的精神。然而道路的回憶是無盡的，今後還要攀登怎樣的道路是重要的。藝術家的議論引起我的共鳴，深感藝術道路是何等的艱難。青年時期的我也曾為自己能畫幾筆而沾沾自喜，而今到了“知天命”五十歲的時候，才感到道路崎嶇而又遙遠。

我的畫還在不斷的探索和學習過程中，心中總有一種感覺：還有潛力，還有必要在生活中去追求美的感受。所以常常走出畫室在生活中就激動不已，有時達到“忘我”境界。十幾年來我在出版工作之余，總算沒有放下毛筆。但比起同輩的畫家們，我可能算一位“業余”畫家了，我很羨慕在畫院和美院工作的同學、朋友們，他們有時間去深入生活和藝術創作，有時間和同道一起參加藝術研討。我想我雖沒有他們那麼好的條件，但我走在這條道路上，創作的艱苦又有一種幸福和舒暢的感覺。這是因為我自幼至今太酷愛藝術了！這條道路就象東山魁夷先生所描寫的：“這是一條在熹微的晨光裡恬靜呼吸着坦坦蕩蕩的永生的路。”

畫集的作品是我五十歲以前的作品，沒有振動人心之作，只是“業余”在生活中采集的小花式路黃，借以獻給我的朋友們。

THE PAINTER'S PREFACE

Being not good at speaking, disgusted with showing myself off, and above all scrupulous to act superficially, I politely refused once when a friend who cared for my paintings suggested that I should hold an individual exhibition or have a TV film made. I refused because I felt keenly about my deficiencies on fundamental artistic skills and expressiveness of contents. Even when I was preparing for the publication of this book, it was my taboo to apply for an inscription or a foreword from some renowned masters. I have always been advocating for being practical and realistic. Not long ago, in the course of looking for some data, I saw the sketches of Mr. Li Keran, the eminent landscape master, and some pieces of paper neatly drawn with vertical and horizontal black lines. The latter are the results of Master Li's exercises. The hard-studying spirit of Master Li stands in front of me like a huge mountain which is too high to reach. Mr. Ye Qianyu, the over-80-year old artist, stood amidst a cold blast with a sketch book in hand, and painted the scenes he saw in his Tianjin tour. For all my life, I'll never forget the sharp eyes and staunch expression of the old master.

Through artists of the old generation I have found my own deficiencies. In my artistic practices, I can find examples and source of strength in the venerable elders — painstaking and unceasing explorations on the way of art.

Recently, I have got a collection of essays by Mr. Kaii Higashiyama, the Japanese painter enjoying high international prestige. It is really attractive. An essay entitled «A Road» is the one I have read over and over again, and I am deeply moved. Depicting scenes and narrating happenings, it presents, in a lyrical way of expression, the hardships and the spirit of daring to climb shown by an artist on the way of his artistic explorations. Nevertheless, on reminiscences about the struggle are endless, and it is much more important to think about which way to go in the future. The artist's comment arouses sympathy in me. I feel keenly all the difficulties waiting ahead. I had been complacent about the superficial phenomenon that I could paint. But now, as I see my 50th year, I know that the real good is still far, far away, and the course is rugged.

In the course of continuous explorations and studies, I always keep in mind that I have potentiality, and it is necessary for me to pursue the feeling of beauty in my life, thus I often find myself become excited in real life, even to the extent of "being oblivious of myself". In the last dozen years, I have kept practising with my painting brush in my spare time as an editor, but as compared to painters of the same generation, I may be a "spare time painter". I envy those fellow students and friends working in the Painting Academy and Institute of Fine Arts, because they have many opportunities to plunge into the thick of life, and take part in artistic discussions with fellow artists. Keeping going on the artistic road, I do not enjoy those opportunities; but the hardship of the creative life brings about the feeling of happiness and being entirely free from worry, because I have been an ardent art lover since my boyhood years. The way I have been going on, just like what Mr. Kaii Higashiyama said, is "a road on which one can quietly breathe the magnanimous immorality in the dim light of dawn".

The paintings included in this album are all works created before I am 50. There are nothing inspiring. They are just small flowers or weeds plucked in "spare time", which I should like to offer to my friends.

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炳啓：杜滋齡作品讀後記

Bingqi: On Du Ziling's Paintings.



哈萨克姑娘

一九八零八月

游新疆生活即景

点墨斋



2 喀什噶尔姑娘 Kashgar Girl



3 克孜爾之夢 Kezir Dream

東平李龍月滋新連可於新疆卡拉庫湖畔公古爾舍山

تاجگور
塔吉古麗



4 塔吉古麗 Tajiguri

帕米爾初雪

庚午臘月涵軒

繪於上海南京路

印



5 帕米爾初雪 Early Snow in Pamir

熱瓦甫之聲 庚子年 滋軒 甘肅 仲悅 風情 情



6 熱瓦甫之聲 Sound of the Rewafu

7 帕米爾初雪 Early Snow in Pamir

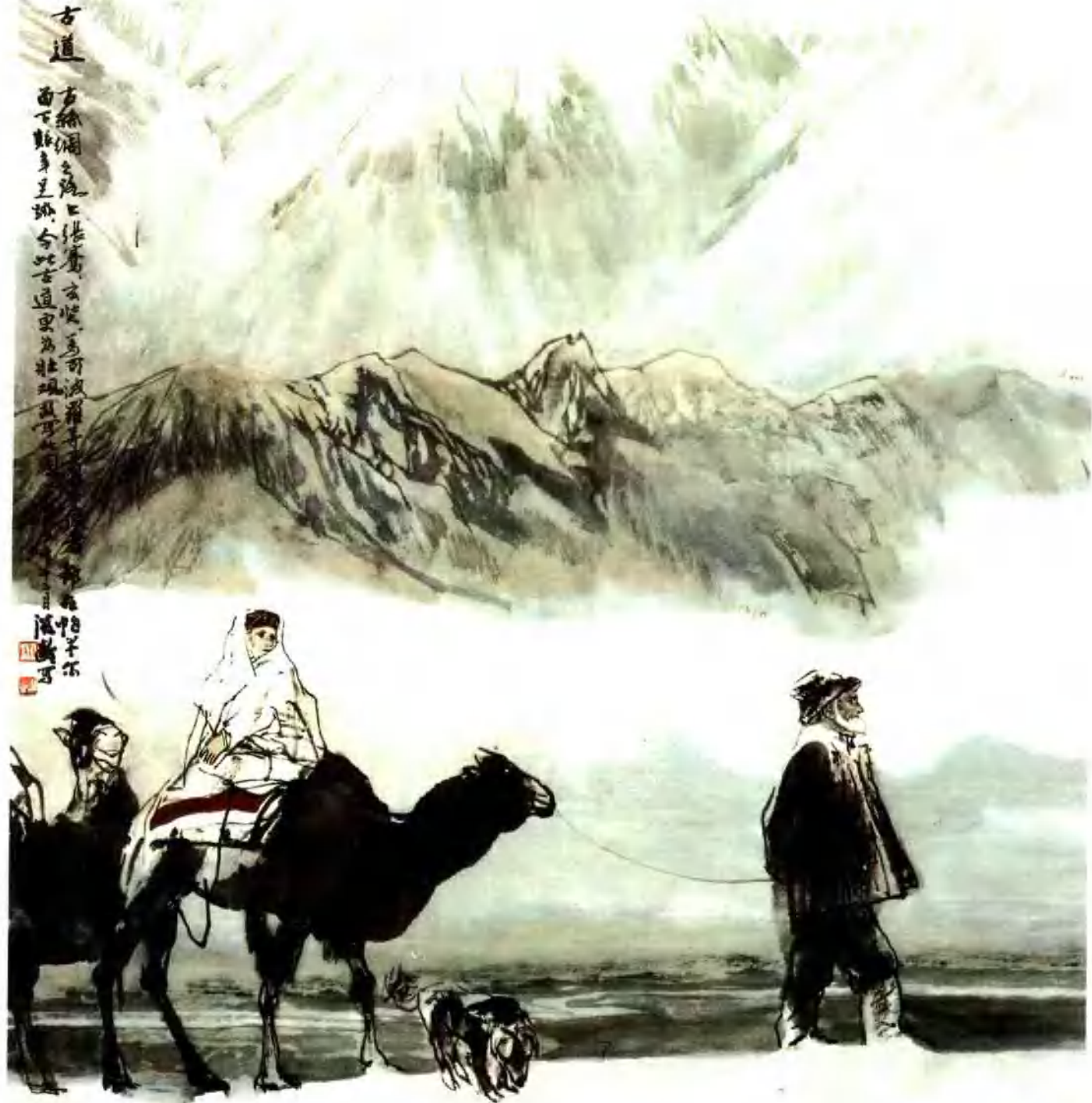


怕半爾初雪
庚午雅風詩寫於新疆



帕米爾古道

古絲綢之路，上張廣玄，下可波羅，
西下彭亨，今此古道，更為壯觀，
此圖，乃
張廣玄



8 帕米爾古道 Ancient Path in Pamir

古老的歌

雨年丰穰月滋新
可於此竹端爾



9 古老的歌 The Ancient Song