

Du Pu's Painting: World Heritage

# 杜璞画世界遗产

罗哲文题



——苏州古典园林及周边地区小幅油画写生集

苏州卷



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杜璞 绘

杜璞



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我希望……  
艺术是一座沟通中西文化的桥梁。  
我希望从一个国家、一种语言、一本画册、一场画展开始，  
致力于世界文化遗产写生与创作，大力弘扬中华文化的魅力。

——杜璞

2007年在德国杜塞多夫等四城市举行《牡丹亭·记》杜璞油画巡回展并于法国卢浮宫前和艺术爱好者合影

作为画家，杜璞对人生的追求是执着的。为了实现梦想，以十年磨一剑的精神痴迷于对世界自然与文化遗产的表现，面向生活，写生创作，赋作品以时代感和生命力。他的世界文化遗产系列，苏州园林系列，牡丹亭系列，便是对其艺术创作历程的一次次提炼和检验。杜璞对苏州的情感是真挚的。这本《杜璞画世界遗产·苏州卷》的画册应该是杜璞艺术实践和苏州情结的新的写照。祝杜璞根植于人间天堂、探求于艺术殿堂，不断努力，摘取新的硕果。

2010.8.8

苏州市市长：阎立



All the very best to the  
artist. Art is a key  
ingredient of dynamic  
and exciting city life,  
contributing to cultural  
heritage and promoting  
mutual understanding.

Keep up the good work!

Hans d'Ort

10/6/13

致以我最诚挚的祝愿。艺术是充满活力与激情的城市生活的一个重要组成部分，它传承了文化遗产，增进了相互了解。望再接再厉！

汉斯·道维勒

联合国教科文组织副总干事

2010年6月13日



和联合国教科文组织副总干事汉斯·道维勒先生在2010年6月上海世博会苏州太湖论坛上，欣然为《杜璞画世界文化遗产》题词。

With your talent  
and commitment I would  
encourage you to paint and  
promote World Heritage Sites  
in China.

Best of luck.

辛格  
Beijing

辛格  
(ABHIMANYU SINGH)  
5.12.09  
DIRECTOR UNESCO



我支持您用自己的艺术天赋和承诺去画并宣传和提升中国的世界文化遗产地 祝顺利

联合国世界文化遗产委员会驻北京办事处主任

辛格

2009年12月5日



世界遗产是人类宝贵的财富,具有  
独特的艺术价值和魅力。

杜璞用油画技艺来描绘、赞赏她  
用心来呵护、宣扬、提升她的价值。

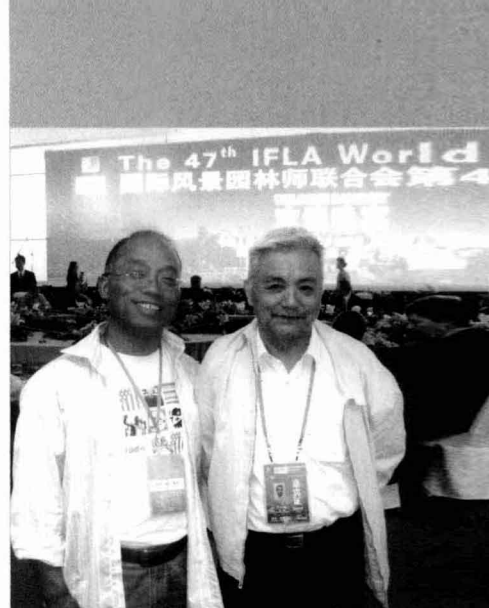
“画为心声”,这也展示了杜璞自己对  
祖国对家乡一腔拳拳之心和他高尚的  
艺术追求。我十分钦佩。

同济大学博导、教授

阮仪三 于苏州  
2010.5.29.

The world heritage is human wealth with unique artistic value and charm. DuPu uses his skills to depict and glorify her, conserve, disseminate and exalt her value heart and soul. "Painting is the voice of heart." It also shows DuPu's love to his country and homeland and his noble artistic pursuit. I admire most.

——PhD supervisor of Tongji University, professor Ruan Yisan On May 29, 2010



和同济大学博导、教授、中国名城  
古迹保护委员会主任阮仪三先生  
在国际风景园林师联合会第47届  
世界大会的欢迎晚宴上。

# 魂園

孔北環曲  
印泉朱永新  
丙戌年冬月

园林是有灵魂的，尤其是那些上了年纪的老园子。一草一木皆顾盼生情，俯仰谈笑间运笔的感觉皆化为对园子的爱抚与倾诉。园子的魂魄，娓娓地诉诸于线条与色彩间，“画”于是就活了起来，欣然张开的色彩的笑靥。——杜璞

（“园魂”由民进中央副主席朱永新先生题词）

## 杜璞画世界遗产, 苏州卷——序

苏州是一座由深厚历史与丰富文化沉淀而形成的历史古城, 同时, 也是一座与时俱进、充满了现代美感的文化新城。从古典园林到太湖风光, 从水乡诗情到古今梦忆, 苏州的风景不知曾让多少人如痴如醉、流连忘返。所谓“人人尽说江南好, 游人只合江南老”也便如此了。

苏州古城, 既有园林之美, 又有山水之胜。园林是浓缩了的湖光山色, 而自然山水则是放大的苏州园林。自然、人文, 交相辉映, 苏州确实是名副其实的人间天堂。

自然风光, 只有与人文相结合的时候, 才是最具生命力的。苏州便是这样一个处在风景广度与文化深度的交叉点上的城市。也正因如此, 苏州既有历经千年的沧桑与睿智, 也有挥洒不尽的青春活力。

杜璞先生多年来痴迷于用手画, 对苏州古典园林蕴发的人文精神汲汲表现, 此次借上海世博之机推出的《杜璞画世界遗产·苏州卷》就是杜璞画世界遗产的良好开端。他用西方的油画技法传达了一种东方的传统审美观念, 用中国写意油画的艺术语言, 抒写世界遗产之美, 把自然美、人情美、艺术美融合在了一起。恣肆的笔触中透出传统的写意, 细腻的真里又不失吴地的温婉。他要表现的不是一种传统文化的式微, 也不是自然的脆弱与疏远, 而是它们与当下生活的激情交融。

作为一座双遗城市, 苏州是独特的; 作为一位专注于画世界遗产的画家, 杜璞也是独特的。当一位独特的画家去描写一座独特的城市时, 他的作品必然也充满了不同寻常的气质。

这本画集是杜璞花费了大量时间和精力和艺术结晶, 我祝愿他在艺术的道路上百尺竿头, 更进一步。

苏州市园林绿化管理局局长:



2010.5.25





## ***Suzhou Chapter***

### ***Preface***

Suzhou, a city with a long history and rich cultural background is also a new city ahead of its time filled with modern beauty. It enchants people who have visited here with its classic gardens, the Taihu Lake scenery, poetic water towns and picturesque land. The beauty of Suzhou is just as one poem goes: "So fair is the South Yangtze River that visitors should spend the rest of their lives here".

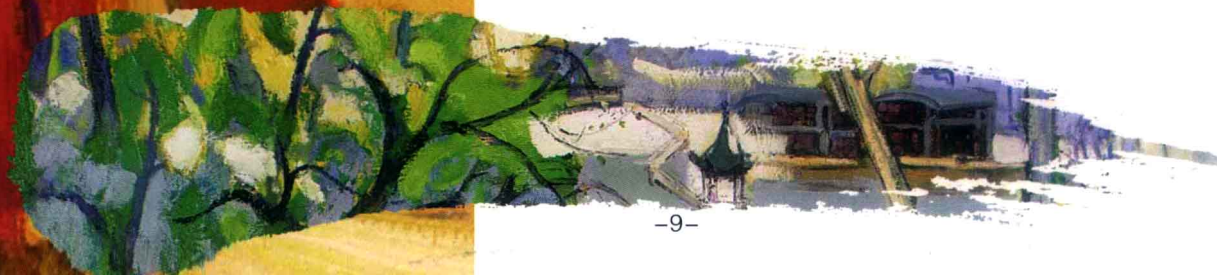
Suzhou's greatest attractions are the classical gardens, water and hills. The classic gardens are miniature nature landscapes and the landscape is an enlarged garden. Nature, together with humanities makes Suzhou true to the name of earthly heaven.

Only combined with the human spirit has the natural scenery the strongest vitality. Suzhou is such a kind of city being placed between the depth of culture and breadth of landscape. Because of this, Suzhou not only has the wisdom created from the vicissitudes of thousands of years, but also a youthful vigour.

For many years, Mr Du Pu has been obsessed with the painting of Suzhou classical gardens in order to express the humanities they contain. The Oil Painting and Sketch Album – the Suzhou Chapter pressed during the Shanghai Expo. is a good start for him in the area of 'World Heritage' painting. Mr Du Pu, by using the brush in his hand, makes an effort to express the traditional eastern aesthetic pursuit using western oil painting techniques. Through this method, he is able to describe the splendour of world heritage through the artistic language of Chinese freehand oil painting, which combines the beauty of nature, arts and humanities together. What Mr Du Pu wants to express is not the decline of traditional culture, nor the estrangement and fragility of nature, but rather, the passion of life blended with art.

As a city which boasts tangible and intangible heritage, Suzhou is unique. As an artist on world heritage painting Du Pu is unique. When a unique artist paints the unique city, the work must be filled with exceptional qualities.

This album is the quintessence of Mr. Du Pu and represents a great deal of his time and energy. Wish him to go further in his journey of the arts.



从西方引进到中国的油画艺术，要在中国牢固扎根，关键在于能真实地表现中国的社会现实和自然，表现中国人的思想感情，以及在语言上融进中国传统绘画的元素，使之具有民族气派。如何使西方古典的写实油画和表现性的现代油画语言从中国传统的写意文人画中汲取营养，产生有新的意趣的表现形式，是中国艺术家在实践上需要解决的一大难题。要使两者有机结合，中国油画家们必须做艰苦的探索自不用说，同时在这条道路上还需要避免可能落入的陷阱：为了使其向水墨接近，消解油画结构严谨和色彩浑厚的特性，从而丧失油画艺术语言的表现力。中国油画的前驱们，克服重重困难，在探索油画民族化的道路上做了许多有益的尝试，并取得了丰硕成果。新时期以来，油画家们这方面的探索更为自觉，被称为“意象油画”思潮的崛起，便是最好的明证。颇有意思的是，“意象油画”的发源地在南方，江浙一带的艺术家乐于此道的尤多，可能这与江南的文化背景和自然环境有很大的关系吧！

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会的镇江，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。

杜璞有广阔的艺术视野，并善于细心领会艺术创作的原理，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做有机的交融。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。他认为苏州园林、昆曲是江南文化的精华，充满着人与自然合而为一的人文精神，其表现语言的充盈、含蓄与精练，是中华民族高度智慧的反映。他从中获取灵感，用于自己的油画创作。杜璞的作品不拘泥于形似，而着重写自己对自然景色的印象与感觉，注意对客观物象神韵的把握，笔触雄健有力，充满意趣。他的每一幅画在构图和色彩上都有一个明确的基调，突出表现的主体，给人以鲜明的印象。他重视笔线和色彩的美感，时而用富有变化的笔触刻画景物的轮廓，时而用刮刀大胆自由地涂抹以塑造物象的形体，使线与块面相互辉映，由此情趣横生，给人以丰富的联想；他用色大胆而有节制，调和色与对比色巧妙交换使用，色调柔和中透露出力感，画面生机勃勃。杜璞从传统文人画那里获得不少滋养，但他掌握一个原则：写意的水墨技巧只能用来加强油画语言的表现力，而不是削弱它。杜璞的努力使他自己享受到艺术创作的愉悦，也得到行家和观众的好评。他作为唯一受邀的特展画家在2004年联合国第28届世界遗产大会的主会场展示自己的作品，这无疑对他是一个莫大的鼓励。他正在满怀信心地沿着既定目标往前走，不断改进和完善自己的艺术语言，我们祝愿他在未来取得更大的成绩。

中央美院博士生导师、中国美协理论委员会主任：

邵大箴  
北京，中央美术学院。

2007年2月18日



# ***Full of Artistic Conception and Sentiment***

## ***——On Du Pu's Oil Paintings***

By Shao Dazhen

(Doctoral supervisor in China Central Academy of Fine Arts,  
chief of theoretical committee in China Art Association)

The key to enroot Western oil painting art in China is to embody Chinese social reality and nature, express Chinese thoughts and feelings and mix Chinese traditional painting elements together into the paintings, and thus nationalize the oil painting art. Chinese artists have carried them to practice, though it has been a big problem for them to absorb Western classical realism painting and expressive modern oil painting to draw nutrition from Chinese traditional freehand brushwork literati painting and generate new expressive forms of artistic conception and sentiment. In order to solve this problem, besides hard exploration, Chinese oil painters have to avoid some traps: in order to get closer to Chinese brush drawing, clear up the features of precise structure and dense colors of oil paintings, and thus lose the expressive force of oil painting art. The pioneers of Chinese oil paintings have overcome many difficulties, made many significant trials and accomplished a lot on the way to exploring nationalized oil paintings. In this new period, oil painters are more confident and it can be proved by the comment of rising of thoughts of "imagery oil painting". What is more interesting is that the birthplace of "imagery oil painting" is in south, especially Jiangsu and Zhejiang provinces. Maybe it relates very much to the cultural background and natural

environment there!

Among the young artists, who undertake imagery oil painting nowadays, Du Pu deserves our attention. He was born in Zhenjiang where the north-south cultures intersect with each other and edified by traditional art from childhood. He studied in Nanjing Arts Institute and graduated from postgraduate class with the major of oil painting. He was tutored by the famous oil painter, Professor Shen Xinggong and instructed by Mr. Su Tianci who has made great accomplishments in the field of imagery oil painting creation. He decided to inherit the exploring spirit from predecessors and devoted himself to the practice of nationalizing oil paintings.

With wide artistic visual views, Du Pu is good at carefully grasping theories of artistic creation. He has picked and comprehended the secrets of freehand brushwork art from the creations of great master Liang Kai on Chinese traditional literati painting, Ba Da Shan Ren (This is his nickname. His full name is Zhu Da), Huang Binhong and Qi Baishi. Meanwhile, he has appreciated essentiality of western expressive and abstract art from Degas, Picasso and Matisse, ect. He has tried his best to get through notional limit between east and west, found their common ground and explored



to mix their key points and techniques together properly in practice. Based on the landscape in south China, he mainly portrays the Suzhou traditional gardens as World Natural and Cultural Heritages. He regards Suzhou traditional gardens and Kunqu opera to be the essence culture in south China. In his opinion, they are full of harmonious co-existence between man and nature with rich, implicative and refined language and therefore reflect Chinese people's high intelligence. Du Pu draws inspirations from it and applies them into his paintings. He stresses his own impression and feelings upon the natural sights, grasping objects' verve, but not limited by formal resemblance. His strokes are vigorous and powerful, full of artistic conception and sentiment. Each of his paintings has a clear keynote about the composition and colors with prominent subject and leaves people a vivid impression. He pays attention to the aesthetic feeling of strokes and colors. Sometimes he portrays the outlines of sights with strokes full of changes and sometimes he paints freely and boldly with drawknife in order to portray the forms of objects, and thus lines and blocks embrace with each other and leave people rich association with great sentiment. In order to create vigorous paintings, he uses colors boldly but moderately, paints

harmonious colors and constructed colors in turns skillfully and reveals the sense of force from soft color. Although Du Pu learned much from traditional literati paintings, he keeps one principle: the ink-wash painting skill of freehand brushwork can only be used to strengthen the expressive force of oil painting, but not weaken it. As well as great joy of artistic creation, his great efforts win favorable comments from experts and audience. In 2004 when the 28th UN World Heritage meeting was held, he was the only painter invited to exhibit his paintings in the main meeting hall. It was really a great encouragement for him. Now he is moving forward with confidence to the predetermined target and improving and perfecting his oil painting skills continuously. Let us wish him the best in the future.



