

中國當代美術家精品集



丁濤



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DING TAO
畫選集

遼寧美術出版社

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中國當代美術家 丁 濤



藝術簡歷

丁濟，1951年出生于遼寧一知識分子家庭。父親從事理工專業之餘尤善詩、書。孩提時又頗受祖母影響，酷愛鑒鴉。曾任部隊美術創作員、舞美設計、美編等職。畢業于遼寧文化藝術大學、魯迅美術學院油畫系研究生畫室、法國著名畫家克勞德·伊維爾油畫技法研究班。現任本溪市書畫院院長、國家二級畫家、中國美術家協會會員，遼寧美協理事，本溪市美術家協會主席。

專攻油畫及水彩畫創作。作品多以風景為主，追求凝重、質樸的表現風格。多次參加全國美展及出國展覽。曾先後兩次在北京舉辦“遼東風景畫”聯展，應邀赴泰國、日本舉辦個人畫展。參加了1995年、1996年北京中國藝術博覽會，出版有《丁濟油畫作品集》、《丁濟油畫精品集》。代表作品有油畫《毛毛狗》、《鎗巢》，水彩畫《夏》等。全國著名美術評論家蔡虹先生對其油畫《毛毛狗》在《美術》雜誌撰文給予中肯評價。

時有藝術理論文章及文學作品見諸報刊。

作品《傍晚》獲遼寧省舞美展覽二等獎，《誘惑》榮獲全國首屆水彩、粉畫優秀作品獎，《大地女兒》入選“全國建黨七十年美展”，獲遼寧省美展二等獎。四次榮獲本溪市政府頒發的優秀作品獎。

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BIOGRAPHY

Ding Tao, born in an intellectual family in 1951. He graduated from Liaoning Culture and Art University, postgraduate studio of Oil Department of Luxun Academy of Fine Arts, attended a course for painting materials and skills hosted by French artist Yvel. Influenced by his father and grandmother, he was fond of drawing since childhood. He has engaged in artistic creation in an army unit, worked as a stage designer and a art editor. Now, he is the director of Benxi Painting & Calligraphy Academy, state grade-2 artist, member of Chinese Artists Association, senator of Liaoning Artists Association, chairman of Benxi Artists Association.

He is skilled in oil and watercolor painting. Most of his works are landscapes which are rich in color and simple in style. Many of them have been shown at home and abroad, including '95 and '96 China Art Expositions in Beijing, two joint shows in Beijing entitled "The Landscapes of the West Liaoning", one solo show in Thailand and another in Japan. His two collections of oil paintings have been published. His representative works include Weeds, Pigeon Nest, Summer, among them, Weeds has been highly appraised by Mr. Cai Ruohong, a famous art critic in "Art" (a national art periodical). Some of his articles on art and literature can often be seen in press.

Awards received:

At Nightfall: the 2nd prize at National Stagecraft Exhibition; Temptation: the excellent-work prize at the 1st National Watercolor and Gouache Show; Daughter of the Earth: chosen for the National Art Exhibition for the 70th Anniversary of the Founding of the CPC and the 2nd prize in Liaoning. He has been awarded the excellent-work prizes four times issued by Benxi Municipal Government.

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草灘上有一棵小樹，孤獨地佇立在那裏，很少有人留意它的存在。那種孤寂與悲苦旁人無從體味。三十年後纔明白，我的思維傾向——孤獨，三十年前已經依稀定位了。

走進山裏無異廬窟，用色彩說話，用形體說話，雖然筆端凝聚了全部的情和力，難免塗廢布三千，我不知道我在說什麼，有時說出一點，有時和別人說的一樣。

一個傍晚，一條普通的鄉間土路，我沮喪地巡視四周，自覺今天已沒多大希望，偶然回頭，突發靈感。印滿車轍的泥濘土路曲曲彎彎地伸向遠方，遠方天際殘留着落日的餘暉，轍裏的積水映着天色閃閃發光，路旁高高低低的樹默默地凝視它們，一股衝動促使我一氣呵成完成寫生，又很快完成創作，取名《轍》。

《轍》擺在那裏，很大，就如真的路橫陳眼前，是人生的路，是國家民族的路，是整個人類歷史的路。

創作之路的延伸

石縫中的毛毛狗，荒嶺上的籬笆，寒風裏的小樹……物象本身已經很直觀，再去淡化色彩、光影、透視，使物象造型更加簡化、明確，有意在無意中重新組合。

天在構圖，天的感情決定畫面的感情走向。亮色畫天象徵希望，畫小片的天空微不大的希望。主體被封閉在有限的框架內，主題開始外延——人為希望而奮鬥。於是，小草、河、石、孤樹、殘堡都在奮鬥。

忽然懷疑自己，囿於一個思路，一種題材，好像重複一句話，自

己先遲鈍起來，就如町盯着鏡子看，看的時間久了，恍惚不知鏡子中的我和現實中的我，哪一個是“真我”。從鏡中的道理看，調整習慣的“我”是一個異常、苦悶、困難的過程。

仍舊寫實，仍舊是儲蓄白雪，萬物沉睡，一種寂寞的情懷，樂鹿獨立前方，鹿的顏色如投入水中的石，泛起思維的層層漣漪，叫它《麋鹿》不如叫它《迷鹿》。最平常的，漫不經心的物景描述，旨在表現一個超越了它本身的微妙的情感世界。

天又在構圖

大片的天沒有雲，沒有光，空蕩蕩的，接近平塗，天色沒有個性，融合在物色之中，一個開闊、貧乏的空間正好用來堆積思索，可以放好多東西在那裏，可以選擇。

用大塊純粹、飽滿的天色等分畫面，呈現出精細的秩序感、凝重感；冬日的天矜持，有些壓抑，由此平衡；五月的天比較輕鬆，從容自如地陪伴着牧羊人和羊群，淡淡地散發着牧歌式的溫馨。

我努力在它們後面滲透一種感情。

我努力尋找感情

沒有感情這個品質，任何筆調都不可能打動人心，徜徉在平淡的、默默的、自然的物象之中，體味靜止與變幻，平凡與偉大，體味生命的轉瞬渺小、宇宙的永恒恢宏，社會、人生、自然，可以無邊境地拓展出去。

所以，何必想那麼多，祇畫畫，祇是別忘了放進去感情。

1996年10月

PREFACE

● DING TAO

There's a little weed standing alone on the grassland. No one sees it and knows its loneliness and bitterness. Not until 30 years later did I realize that I was born as a lonely man.

When climbing mountains, I always feel very much excited for I can speak in color and body. I put all my feelings and power onto the brushes. I don't know what I am speaking by using this artistic language. Sometimes, I can speak out a little of my distinguished thoughts, sometimes no difference with others.

In the evening when I was walking on a common country road, I felt very disappointed because I found nothing special. But I suddenly found the zigzag muddy road full of tracks of wheels stretching afar, the last rays of the setting sun remaining in the sky, the water sparkling in the tracks, the trees tall and short gazing at them quietly. I was inspired to finish a sketch and an oil painting called Tracks of Wheels. This work is as vivid as the real scene. The road in it can represent the way of our life, the way of our nation, the way of our history and the way of my artistic creation.

The weeds growing from the cracks of stones, the pigeon nests on the barren hills, the little trees in the cold winter...are all I like to describe by means of colors, lights, shadows and perspective to simplify their shapes and recompose them in one picture.

The sky composes a picture, colors of the sky in a painting can determine the feelings of this work. For example, the sky with light colors can symbolize hope, the small sky can symbolize a little hope. In one word, the painting limited by a frame can imply an unlimited meaning.—Man fighting for hope.

I suddenly begin to suspect myself. Being limited by one kind of thought and subject matter is just the same as repeating one word constantly. I seem to have lost myself. It's really a surprised and hard process to adjust my habits.

I'm still fond of drawing realistically and depicting the expanse of white snow to express my lonely feelings. I have been deeply impressed by a David's deer standing there alone and produced a painting called Perplexed Deer to reveal the inner world of my emotion. The background sky in this painting is of no cloud and no light; it's totally empty, put things you can imagine in it.

Blotches of bright colors are often used to divide the picture into several parts; the sky in winter is rather depressing, the sky in May is depicted to set off the shepherd and the sheep...

I always try my hard to express a kind of thing. No one can become me by a work without true feelings in it. Often wandering among the prosaic and silent nature to savour the motionlessness and change, ordinary and greatness. The life is very small in the boundless space, the society, life and nature contain so many things for you to broaden.

So draw what you want and remember to draw with your true feelings.

Written by the author
in October, 1996



● 毛毛狗 (60×48cm) 1983年 ● Weeds. (60×48cm) 1983年



- 冬雪 (65×53cm) 1990年
- Winter Snow (65×53cm) 1990年



- 回鹘 (175×145cm): 1989年
- Echo (175×145cm): 1989年

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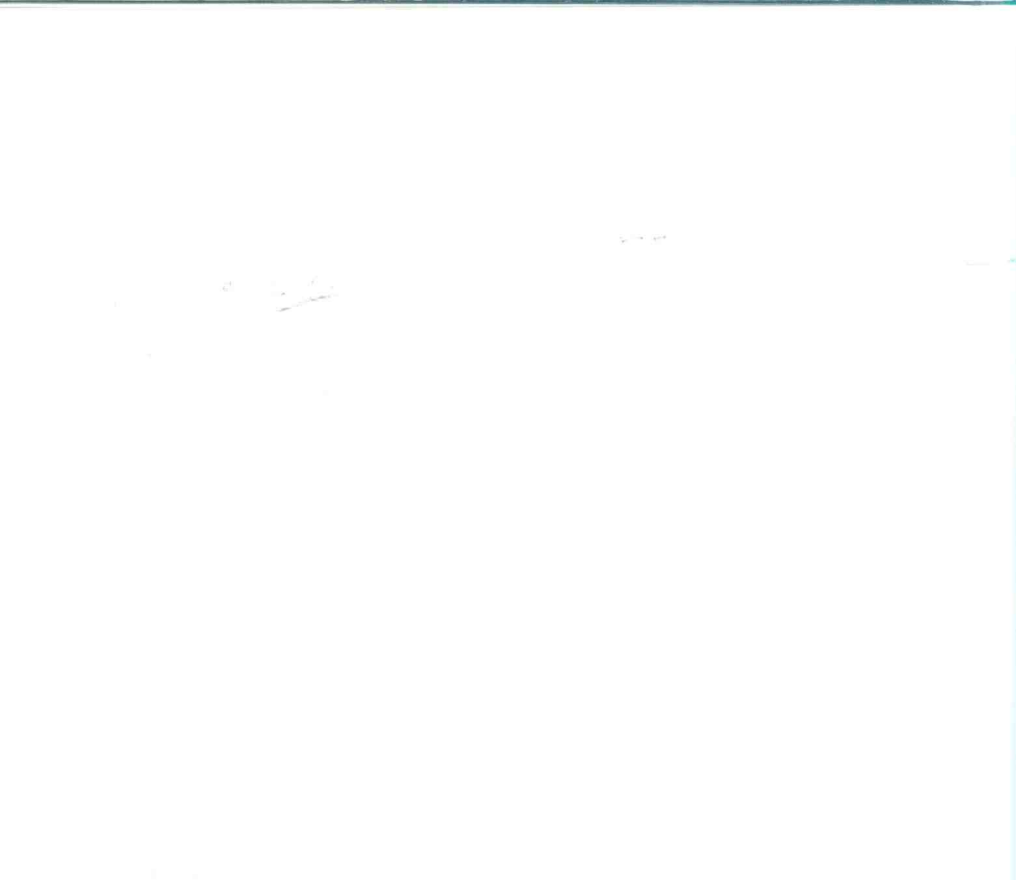
- 迷鹿 (65×53cm) 1990年
- Perplexed Deer (65×53cm) 1990年





- 英子 (65×53cm) 1990年
- A Girl Named Yingzi (65×53cm) 1990年



- 
- 金秋 (45×40cm) 1983年
 - Golden Autumn (45×40cm) 1983年