



水印 墨象

杜华——著

IMPRESSION
OF INK

DU HUA

文化艺术出版社
Culture and Art Publishing House

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杜华简介

国家一级美术师，享受国务院政府特殊津贴。现任中国美术家协会理事，中国艺术研究院研究员，中央文史研究馆书画院研究员，中国政协文史馆花鸟画院副院长，中国长城书画院副院长，中国美术家协会综合材料绘画与美术作品保存修复艺术委员会委员，山东省政协委员，山东省美术家协会策展委员会主任，山东艺术学院美术学院客座教授，济南市文学艺术界联合会副主席，济南美术家协会副主席。曾任济南市美术馆馆长、济南画院院长、山东省美术家协会副主席。先后在法国埃克斯国家艺术学院和中央美术学院做高级访问学者。

曾在日本、美国、加拿大、法国、比利时、中国澳门等地举办个展。作品先后入选文化部及中国美术家协会主办的“第四届工笔画展”“全国画院院长中国画新作展”“全国画院优秀作品展”“第七届全国体育美术作品展”“第十届全国美术作品展览”“第十二届全国美术作品展览”等并获奖。出版《杜华画集》《杜华作品（上下卷）》《当代中国画名家精品集》系列之《彩墨清荷篇》《油彩花鸟篇》《印象水墨篇》《意境花语篇》等。百余件作品先后被日本、美国、加拿大、法国、比利时、韩国、新加坡、中国澳门等地的艺术机构及私人收藏。

其作品既有传统的笔情墨趣，又有令人耳目一新的现代形式构成。多年来对中西绘画艺术的实践与体悟，使她独运匠心，自辟蹊径，将西方艺术与东方水墨巧妙结合，用自己的理念创造出一种全新的绘画语境。

A Brief Introduction to Du Hua

Du Hua, female, comes from Beijing. She is now the director of China Artists Association, a national Grade-A artist, researcher at the Chinese National Academy of Arts, deputy director of Flower-and-Bird Painting Academy of CPPCC Culture and History Museum, member of the Mixed Media Painting and Artworks Preservation and Restoration Arts Council of China Artists Association, vice president of The China Great Wall Academy of Painting and Calligraphy, vice chairman of Shandong Artists Association, member of the Shandong Committee of the CPPCC, director of the Curatorial Committee of Shandong Artists Association, visiting professor of the School of Fine Arts in Shandong University of Arts, vice chairman of Ji'nan Federation of Literary and Art Circles, and enjoys the special government subsidy of the State Council. She was once the curator of Ji'nan Art Museum, president of Ji'nan Fine Art Academy, vice chairman of Shandong Artists Association. She had been a senior visiting scholar in École supérieure d'art d'Aix-en-Provence of France and Central Academy of Fine Arts.

She has held her solo artworks exhibition in Japan, the United States, Canada, France, Belgium, Macao and other countries or regions. Her works were selected and awarded by The 4th Fine Brushwork Painting Exhibition, Exhibition for the New Chinese Paintings of Presidents of National Painting Academies, National Painting Academies Excellent Art Exhibition, The 7th National Sports Art Exhibition, The 10th National Fine Arts Exhibition, The Twelfth National Fine Arts Exhibition hosted by Ministry of Culture of the PRC and China Artists Association. She has published Du Hua Art Album, Du Hua Artworks (Two Volumes), Album of Contemporary Chinese Painting Treasures of Masters: Art Chapter of Paintings in Ink and Color, Oil Painting of flower-and-bird, Art Chapter of Impression Ink, and Art Chapter of Flower Language in Artistic Concept. More than 100 pieces of her works have been collected by art institutions in Japan, the United States, Canada, France, Belgium, South Korea, Singapore, Macao and other countries or regions.

Her works combine the taste of traditional pen and ink with fresh modern forms. Her practices and understandings on the Chinese and western painting art endows her great originality to combine western art with oriental ink and create a new painting language with her own concepts.

彩墨文心 与时俱进

——杜华艺术的现代品格

殷双喜

中央美术学院教授、博士研究生导师
中国美术家协会理事

在中国当代艺术家群体中，杜华是一位积极探索、锐意进取的女性艺术家。数十年来，她立足于民族艺术的传统，以开放的胸怀了解西方艺术，不拘泥于画种的限制，以各种材料和方法进行创新实验，在不同的画种和材料技法中从容穿行，形成了自己的独特艺术面貌，为建构中国现代绘画做出了贡献。可以说，在当代中国艺术家群体中，像杜华这样在中国画、油画、雕塑、装饰艺术、综合材料、装置、摄影等方面都进行了广泛的探索与实践并且取得了令人瞩目的成就者并不多见。

杜华的艺术实践继承了以林风眠为代表的 20 世纪中国现代绘画的传统，特别是在现代水墨的发展方面，她从色彩、结构、笔墨等方面展开了积极的探索，收获了许多有价值的方法与成果。在 20 世纪 80 年代以来的当代中国艺术中，现代水墨是一个非常突出的现象，其实在 20 世纪早期林风眠那一代人就已经开始了探索的历程。杜华的现代水墨创作体现了中国艺术家在中西艺术之间寻求新的意识观念、画面结构、色彩技巧的不懈努力。现代水墨画家通过色彩、材料或图式的选择、重组，达到内心世界的表现，将水墨与色彩都视为一种表现的媒介，而非一种技术规范。杜华的艺术可以用“绚丽多彩”来概括，即她对于绘画中的色彩给予高度关注并且独具匠心。杜华的彩墨艺术继承了 20 世纪吴昌硕、齐白石、张大干开始的中国画的色彩化道路，将色彩作为其艺术创作的核心资源加以开发，使中国画在中西结合的道路上更进一步。古人说“意足不求颜色似”，并非排斥色彩，而是讲色彩运用的适度性，即色彩与水墨一样，都要服从于精神意念的表达。“丹青难写是精神”，在这一意义上，色即是墨，墨即是色。显然，对色彩与材料的态度不仅是物质性和技术性的，更是精神性的。

在杜华的艺术中，空间意识与结构观念已经发生了变化：一方面是平面化的趋势日益增强，与之相关的是装饰性与色彩化的增强；另一方面是多样化的空间处理方式所形成的丰富的画面空间，这里既有视觉空间的错位与非逻辑性，也有主观化的情感空间和材料性的触觉空间。由此确立了杜华艺术的价值，即她通过绘画的笔、墨、纸、水、色彩诸元素的组合，能够敏感地传达个人内心的丰富情感。

作为 20 世纪中国现代水墨画革新的开拓者，林风眠在《东西艺

术之前途》一文中敏锐地指出“艺术家要表达出与时代气息相呼应的情绪，必须从形式入手”。这正是 20 世纪西方现代艺术的切入点。从印象派开始，现代主义艺术诸流派正是通过艺术形式的革命，达到对现代社会敏感的表现。20 世纪初期，林风眠还没有明确提出材料与媒介的概念，但他的艺术实验不再拘泥于中国水墨传统而取中西融合的道路，在艺术形式上（如构图、用笔、色彩等方面）都采用了与传统中国画不同的方式。可以说，林风眠的艺术思想和实践对 20 世纪后期中国现代水墨的发展具有深远的意义。

林风眠的艺术直接影响了他的学生赵无极，1948 年远赴巴黎的赵无极与朱德群在巴黎共同努力，在油画的抽象性韵律和中国山水的博大境界方面推进了林风眠提倡的中西融合之路。而在 20 世纪后期中国现代水墨画的发展史上，吴冠中、刘国松、黄永玉在形式、材料、色彩方面的革新与倡导，正是对林风眠所开拓的中国画革新之路的延伸，吴冠中强调绘画的形式美和抽象美；刘国松从材料入手，触及更为宏大的宇宙空间；黄永玉将色彩的鲜明对比推向极致。在杜华的艺术中，我们可以看到她在形式、材料、色彩三个方面的积极探索。可以说，将艺术的表现形式与艺术家的主观情感表达结合起来正是中国传统绘画的精髓。传统文人画注重写意水墨的主观情绪表达，而忽视自然形体与形式结构；传统工笔画则过于关注描绘对象的形态与道德性的图解，而忽略了艺术家的天性流露。

所谓艺术家的天性流露，就是强调艺术家个性的真实表达，这是现代艺术最为核心的价值，如果不能真实地表达个性，如何能够感动观众？杜华在游历欧美、广泛考察中外艺术的基础上，确立了一种大文化的视野和现代艺术的理念。她认为绘画的最高境界始终是思想的吐纳和对生命的慰藉，而这种自我生命意识的表达正是作为知识分子的艺术家的应具有的“文心”，即现代水墨的人文内涵与精神追求，它以表达当代人的精神与心理状态、审美趣味为己任，同时又坚持现代水墨应该从中外优秀的艺术传统中寻找语言的资源与风格的生长点，走“中西结合”的道路。无须否认杜华的艺术从西方艺术中吸取了许多有价值的东西，如结构、色彩、肌理等，但杜华所要探讨的是艺术语言的自足性，即语言如何通过表达的方式

同现实生活和个体心性发生关联，从而与中国的深层文化发生心理的关联。

回顾杜华的艺术之路，可以看到她是从中国工笔画特别是宋代花鸟画起步的。1976年，杜华即开始了对宋代花鸟画的临摹和写生研究，这与那些从明清写意水墨画的临摹进入中国画的画家不同，杜华从宋画那里不仅获得了对自然的细致观察和精微表现，提升了写实的能力，更重要的是从宋人画作中获得了对现实生活的直观理解。对宋画的研究使杜华受益一生，不仅在题材上，更在于对生活的关注。对自然生命的热爱成为杜华此后绘画的主调，使她的绘画获得了一种典雅的气质，从而在此基础上有可能进入自由表现的写意水墨而不空泛。杜华的画作体现了当代中国工笔画寻求变化的趋势，即不把工笔画看作一个封闭的体系，而是拓展视野，寻求一条综合创新之路。杜华的工笔画应该从现代城市生活的角度进行解读，她的作品对现代城市中生活的人既是精神的舒缓和放松，缓解、释放现代生活加之于人的紧张与焦虑，又是让个体情感回归自然的心灵家园。

20世纪中国绘画的发展有三个脉络值得注意：一是中国工笔画的古代传统，包括院体工笔和古代壁画、民间绘画这条脉络。院体工笔画不仅体现了皇家趣味，也体现了专业画家的精英品位；古代壁画与民间绘画虽然以民间绘画高手为主，但它们对于中国传统文化依赖与院体绘画基本是一致的。二是清代乾隆年间传教士画家郎世宁进入宫廷后对于传统中国画的适应性改良，即所谓“中西融合”的新工笔画。三是20世纪初从海外留学归来的油画家将西方的写实主义教育体系带入中国的美术教育，在中国画系开设素描、透视、解剖等课程，对现代中国画的发展产生了深远的影响。以徐悲鸿、蒋兆和为代表的注重素描和造型的美术教育学派使积极反映社会现实的彩墨画成为当代中国画创作的主流。

杜华对上述中国绘画的发展脉络都有了解，虽然受到学院绘画的系统教育，但她并没有局限于写实主义的再现，而是将目光投向了传统艺术和民间艺术的自由而富有生机的表现语言。在杜华的创作中，对于民间艺术甚至非洲艺术都有广泛的了解和借鉴。如果我

们观看毕加索的现代艺术创新，可以看到他对于非洲艺术特别是非洲木雕的借鉴，并由此开启了他的立体主义之路。在杜华的作品中，特别是装饰艺术和雕塑之中，这种对于民间艺术和非洲艺术的借鉴引用是十分鲜明的。例如，她的装饰雕塑借鉴中国传统木雕，将“年年有余”“一帆风顺”“三羊开泰”等吉祥如意的传统题材表现得生动而活泼，充满生活的乐趣，同时又有强烈的现代形式感。特别是她1993年创作的《汉画像石系列》，将我们常见的汉画像石拓片还原为浮雕，使其恢复了传统雕刻艺术特有的立体感、硬边感和平面空间中的线刻韵味，对于汉代绘画艺术资源丰厚的山东画坛来说，这一探索具有启发性。

通过对传统院体绘画和民间艺术的吸收、调和，杜华在许多方面进行了富有创意的探索。例如，探讨工笔画与水墨写意画的交融互渗关系，把墨的渲染、线的写意融入工笔画中。早在20世纪90年代的装饰绘画中，杜华就注意到抽象性色彩氛围在绘画中的运用，她描绘了朦胧月色中的白荷，以一系列的《梦幻系列》《梦中之花》表现了雾里看花的迷人幻境。在20世纪90年代创作的一系列彩墨画中，杜华探讨了如何将中国画的线引入写意水墨。在《清凉世界》（1997）、《荷塘香远》（1999）等作品中，她以幽深的色彩衬托出洁白的荷花，以线条的运动将色彩与水墨融为一体。杜华的作品多以线为骨，以色为气，二者共同形成画面的神秘氛围。以代表作《凌波轻动锦香浮》（2010）为例，她的作品虽然在整体上具有文人画的大写意气息，不拘一格，但在许多细节的表现上十分生动，同时注意到运用线条的组织和运动，表现色彩的韵律感，最终的价值理想却是中国文人画所强调的心象与意境。

值得注意的是，近年来，杜华致力于新水墨的创作，虽然还是以“荷”为主题，但是超越了对于荷与荷塘的再现，视荷花为一种价值理想和精神符号，将荷花的表现提升到图像的结构和符号的象征层面。以《印象水墨系列》（2014）和《水云间系列》（2015）为例，这些作品不再拘泥于荷花的再现，而是着重于画面的黑白关系、线与面的关系，以及结构与空间布局。以黑白关系为例，既有淡如烟，也有焦黑如漆；既有线条的交织缠绕，也有计白当黑的块面对

比,点与线的韵律成为画面的主导旋律,黑白世界充满了色彩的意象。在我看来,当代中国画应该继承吴昌硕、齐白石的花鸟画传统,取精用宏,在工笔与写意之间,在虚实之间,在黑白与色彩之间,在微观物象与宏观视野之间,较好地解决上述问题,达到一种精妙的平衡。而杜华的近期探索不仅坚持了原有的花鸟画的表现,同时也在尝试山水画的抽象性组合,在水墨画的形式语言方面拓展了一个很有价值的前景,其中所具有的抽象性结构和意趣的表达还有很大的发展空间。总之,杜华的作品是让形式服从内心表达的自由,意在抽象与具象之间,趣在写形与抒情之际,形态抽象化,而格调东方化。

在这个机械复制的时代,杜华的绘画表达了一种回归自然、重返家园的精神理想。她认为自然界的草木花鸟不仅有生命,而且有灵性,绘画对于她来说就是生命。这种生命不仅是画家的个体生命,也是画家神交自然,逸情草木,表达对草木花禽生命的关爱。由细微处臻于认识的澄明和通达,达到心灵的纯净和人格的升华,乃是人生之大乐。我认为,杜华的艺术和思想体现了中国传统文化中的“自然宗教”,即强调人与自然的一体,人在天地间获得永恒的生命价值,我们可以在古代哲学、诗歌、绘画中看到众多这样的表达。在这一点上,杜华以其对花鸟自然生命的体验,将这种人生的感觉注入画面中,使作品不再是一种技巧与程式的熟练展示,而是个体心灵感受经验的视觉表达。

早在战国时代,我们的先民就在他们的艺术中表达了对自然万物的崇拜与歌颂。在汉代最重要的文学体裁“赋”和“乐府”里就有对自然万物的细致描绘。伟大的楚国诗人屈原在他的千古名篇《离骚》中更是建立了中国文学中“香草美人”的象征系统,其中有关花鸟植物的描述命名,至今仍是文学史家和生物学家的研究课题。杜华数十年来执着于花鸟画的创作,正是源于她的纯朴天性和博爱情怀,从而使她的绘画获得了一种“自然抽象”,即像禅宗一样,面对自然万物,以瞬间个体的感受,切入人生与自然的深处,物我交融,抵达生命的底色,以坦然的心态领受自然的启示。特别是杜华对于荷花的热爱和持续的创作,延续了中国传统文学艺术中对于荷

花的表现历史,这是因为荷花虽然不属于明清文人“梅兰竹菊”的四君子系统,但荷花早在汉代传入中国的佛教教义表达系统中就具有崇高的地位,在中国民间的吉祥象征系统中也具有广泛的群众基础。由此,杜华的绘画不再是日常之物的精到摹拟,而是散发着对个体生命的反思与直悟,如同古人所讲“一花一世界”,反映出大千世界的生命状态。

今天,中国画有一个非常重要的时代价值,就是在一个浮躁的时代提倡慢生活,提倡心灵的休养生息,反思现代人的生命境遇。当代中国画中所传达的现代信息是什么呢?我认为,与许多追求富丽堂皇的绘画不同,杜华的绘画表达了现代人的感受,反映了生命的顽强与活力,如同齐白石的精深画意,将草虫的翻飞鸣跃之状、展翅振羽之声与草木和谐同变的色彩表达得生动真切。这不仅是以“花鸟比德”的古代工笔画中所不曾见的景色,也是新中国成立以来富丽辉煌的歌颂性花鸟画中所没有的情境与心境。要言之,中国当代画家只有将个体的生命体验和对现代社会的复杂感受不动声色地在极富视觉观赏性的作品中表现出来,将画家的主观性情绪表现得精致而含蓄,才有可能成为具有浪漫主义色彩的现代画家。

说到杜华绘画中的浪漫主义色彩,不仅来自于她的世界视野(她曾经到欧洲多国参观访问,并且深入南极拍摄了大量精彩的照片),还来自于杜华对于生活的热爱,对于艺术的热情,以及她对于人生的达观。法国著名诗人波德莱尔给出了“浪漫主义”的定义:“恰当地说,是不是浪漫主义艺术既不取决于艺术家所选择的题材,也不取决于艺术家对真实的精确复制,浪漫主义关注如何表现艺术家的感觉以及感受的特定方式……对于我来说,浪漫主义是对美的最新的、最现代的表达。”因此,“浪漫主义和现代艺术是一回事,换句话说:浪漫主义是那种调动了全部手段去表达亲和感、精神性、色彩的丰富性以及无限性的不懈追求的艺术”。([法]波德莱尔:《1846年的沙龙——波德莱尔美学论文选》,郭宏安译,广西师范大学出版社2002年版)

以杜华最为喜爱和擅长的荷花之作为例,她不仅善于用墨,更善于处理墨与色彩的关系,同时她又着力于解决在大笔泼墨中的用

水问题，将墨色的丰富性提升为情感的表达形式。古人云“上善若水”，水是画面气韵生动的基础，它能在坚定的用笔中将墨的偶然性解放出来，因此在杜华的荷花之作中，我们能看到她通过水的运用协调好线与墨的相互关系。在杜华近期创作的墨荷作品中，如果我们切出某些局部来看，已经达到结构性的最大张力，处在具象与抽象的边缘，点与线的交织穿插，随着道劲的笔痕行走，在画面上形成充满生命力的纵横潜流。毋庸讳言，水墨画特别是大写意水墨的创作有很高的难度，并非每幅作品都能达到理想状态，不足之处在所难免。对杜华来说，超大幅水墨长卷的创作因为试验性较强，也有许多可以深化之处。在我看来，杜华在水墨艺术方面的发展还有很大的空间，目前她已进入抒情表意的意象状态，是否会走向抽象水墨，这取决于她内在的精神需要和艺术语言的自律发展，顺其自然即可。事实上，早在2008年前后，杜华就在一系列综合材料和坦培拉作品中涉猎了抽象性绘画的探索，并且将这种抽象性融入后来的《印象水墨》系列和《意象山水》系列。无论如何，我理解和支持杜华在艺术探索上敢于求新求变，不滞留于已经为人熟悉的风格和世俗意义上的成功，而后者在当代国画界比比皆是。

杜华的创作中还有一部分扇面绘画，相比于大幅作品，这些扇面更加放松和自由。中国绘画史传统和收藏谱系中有不少精湛的手卷、册页和扇面，历来为史家和藏家所重，这是中国古代画家经常采用的绘画形式。与大型的寺观庙堂中的壁画不同，这类绘画形式所表达的题材和笔墨语言更为轻松，能够展现画家的自由创造精神，同时便于携带与保存，在历史上通常只在知识分子画家群体中进行交流与欣赏。在中国古代，这一类宣纸上的手卷、册页和扇面曾经是官僚知识分子和文人雅士所喜爱的艺术，他们以此作为日常生活的精神享受，是特定空间、环境下的一种艺术欣赏方式，与中国书法、音乐一样，逐渐地发展成为整个社会所追求的一种高雅的生活方式。杜华的扇面作品表现出她对传统文化的深厚情感，以及对于现代性的思考，这就是“思古之情，而求新念”。在多样化的环境和多样化的文化取向下，杜华一方面希望在传统绘画的把握上追求纯粹性；另一方面对自然景物和人物、花鸟的表现，力求达到一种深入的笔

墨表达语言，从而在形式感、时代性之上，更多关注中国文化的精神品格。

回顾中国绘画的历史，自唐宋以后，由于文人画家的参与，艺术逐渐与现实社会的功利目的拉开了距离，“人与自然的和谐关系”成为中国艺术所要表达的终极目标。画家们以丰富多样而又变化精妙的水墨画技巧，在心灵和自然之间搭建起对话的通道，不过分追求外在激烈的形式变化。虽然在1949年以后，有过一个历史时期，中国绘画着重为现实政治服务，艺术主要用来表现意识形态的斗争，解决人与人的紧张关系，忽略了对于艺术语言的研究，但是这种状况在最近20年来得到了很大的改变，当代中国画家强调绘画的生成过程要合乎自然，并且在表现自然景观的同时折射出创作者的精神状态，这就是“天人合一”的境界。它既是中国传统文化的核心，也是中国画家在21世纪所追求的艺术理想，这种“人与自然和谐”的东方美学观念对于全球化时代的文化发展可能具有重要的价值。

葡萄牙著名女评论家西尔维亚·塔瓦雷斯·奇柯（Silvia Tavares Chico）注意到“从20世纪50年代起西方艺术家开始以一种惊异的目光注视着东方，但主要体现为从造型艺术方面选择东方书写符号作为广泛发掘的题目，以及超现实主义对于东方书法的下意识、非理性的关注。虽然东方作为一种极其遥远的形象而被追求，但是尚未建立起一种深刻的文化联系”。这种深刻的文化联系在全球化的今天可以找到一个共同的认识基础，即人类与自然环境的和谐共存，它是未来社会可持续发展的前提。人的思维是流动的，而艺术作品是一种启示，它能够打开人的心灵，衡量不同文化背景下人的意义。当代的传播媒体和流行艺术对现实更多的是公式化的歌颂，艺术家有责任作为社会精神生活的代言人，表达人类的精神状态。社会分工将人们限定在狭小的地方，他们很容易陷入日常生活的平庸、被动与麻木，包括一些受过高等教育的人也是如此。在世界魔幻般发展的矛盾格局和中国社会转型巨变的潮流中，每个人都在经历着物质与精神价值的选择与考验。在浮华世界的背后，作为民族文化代表的中国画艺术的存在意义是什么？杜华的艺术提示我们，现代水墨艺术所有的视觉符号与色彩都是为了唤起我们从虚幻到现

实对存在世界的知性与情感。艺术可以让我们期待和肯定的正是我们心灵中渴求美与善的意念与理想，它正从我们的内心涌现，引领我们走向未来。

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1996年，杜华在意大利威尼斯

Colorful Paintings & Artistic Connotations Advance with Times

Modern Quality of Du Hua's Artistic Works

Yin Shuangxi

professor and doctoral
tutor of China Central Academy of Fine Arts
member of China Artists Association

Amid Chinese contemporary artists, Du Hua is a female artist active in exploration and enterprising in work. During her decades of artistic career, based on the tradition of national art, she has learned of western art with an open attitude, broken the restrictions of painting genres to make innovative attempts with various materials and methods, calmly shuttled among various painting genres, materials and skills, formed her own unique artistic style and made her own contribution to build Chinese modern painting art. Du has made extensive explorations and practices in traditional Chinese painting, oil painting, sculptures, decoration art, comprehensive materials, instruments, photography and other aspects, and obtained impressive achievements. It is rarely seen in Chinese artistic circles.

Du's artistic practice continues the tradition of Chinese modern painting in the 20th century with Lin Fengmian as the representative. Especially, in the field of modern water-ink painting, she has rolled out active exploration in colors, structures, brush and ink application skills, and received many valuable methods and fruits. Since the 1980s, modern water-ink painting has been fairly outstanding in Chinese modern art field. Actually in early 20th century, Lin Fengmian and his contemporaries had started the exploration. Du's modern water-ink works are an embodiment of Chinese artists' unrelenting efforts in seeking new consciousness, concepts, layout structures and color skills from Chinese and western arts. Modern water-ink artists express the innermost feelings through the selection and recombination of colors, materials or patterns, and deem water-ink and color as expression media instead of technical criteria. Du's artistic characteristics can be summarized with "brilliance and colorfulness", which means she attaches great attention and unique creation to color application. Du's colorful ink art continued the colorization path carved out by Wu Changshuo, Qi Baishi and Zhang Daqian in early 20th century. She regards color as the core resource of her art creation in development, and makes further progress in combining Chinese and western art. The ancient saying "sufficient connotation beyond laborious color expression" does not dispel color, but refers to the proper use of color application, i.e. both color and water-ink should obey the expression of spiritual concept. "Spirit is the most difficult to be delineated in paintings." In this aspect, color and water-ink are of the same meaning. Obviously, the attitude to colors and materials is understood from not only technology but also spirit. In Du's works, the space consciousness and structure concept have been changing. On one hand, the completion trend is gradually intensified,

together with the intensification of related decoration and colorization trends. On the other hand, diversified space expression modes form abundant picture planes. It has both malposition and non-logicity of visual space, and the subjective emotional space and tangible feeling space. Thus, the value of Du's art is established. Through the combination of elements for painting including brush, ink, paper, water and color, she sensitively conveys the abundant innermost emotion.

As a pioneer in the reformation of Chinese modern water-ink painting in the 20th century, Lin Fengmian, in his paper *Future of Eastern and Western Arts*, incisively pointed out, "to express the mode echoing with the atmosphere of the times, artists must start from the expression form". It is just the cut-in point of western modern art in the 20th century. Since the times of impressionism, modernistic art genres have achieved the sensitive expression to modern society through revolution of art forms. In the early period of the 20th century, Lin Fengmian hadn't definitely brought forward the concepts of materials and media. But his art experiment was no longer restricted to Chinese water-ink tradition. Instead, he took the road of integrating Chinese and western arts, and applied art forms (e.g. composition, brushing and color etc.) different from those of traditional Chinese paintings. Lin Fengmian's art thought and practice produced profound significance for Chinese modern water-ink painting in late 20th century.

Lin Fengmian's art thought directly influenced his student Zhao Wuji. In 1948, Zhao Wuji went to Paris and made joint efforts with Zhu Dequn there to push forward the integration of Chinese and western arts advocated by Lin Fengmian in the aspect of the abstract rhythm of oil paintings and the profundity of Chinese landscape paintings. During the development of Chinese modern water-ink painting in late 20th century, Wu Guanzhong, Liu Guosong and Huang Yongyu's innovation and advocacy in forms, materials and colors are the expansion of the Chinese painting reformation pioneered by Lin Fengmian. Wu Guanzhong stressed the beautifulness in form and abstractness of paintings. Liu Guosong accessed a more magnificent universal space with a start from materials. Huang Yongyu developed the sharp contrast of colors to the utmost. In Du Hua's works, we may realize her active exploration in forms, materials and colors. We may say that the combination of expression forms of art with the subjective emotions of artists is just the quintessence of Chinese traditional painting.

Traditional artists stressed on the expression of subjective mood and neglected the structures of natural bodies and forms in freehand water-ink paintings. And traditional elaborate-style painting had an excessive focus on the situational and moral delineation of the objects, but ignored the expression of the artist's nature.

The so-called expression of the artist's nature refers to emphasis on the true expression of artist's nature. It is the core value of modern art. If the artist's nature cannot be truly expressed, how will the audience be moved? Base on the extensive study on foreign art through her visits to Europe and America, Du Hua has established a view of grand culture and a concept of modern art. She believes that the supreme realm of painting has been the expression of thought and the consolation to life. The expression of such self-life consciousness is just the "cultural heart", i.e., The cultural connotation and spiritual pursuance of modern water-ink paintings, of an intellectual artist. Shouldering the responsibility of the expressing spirit, psychological status and aesthetic tastes of contemporaries, Du insists on that modern water-ink painting should seek the growth point of language resource and style from excellent Chinese and foreign tradition and take the road of "integration of Chinese and foreign arts". No doubt, Du has borrowed many valuables from western art, such as structure, color and texture etc. But, the problem Du intends to discuss is the self-sufficiency of art language, i.e. how language links with realistic life, temperament and individuals through its expression mode, thus creating psychological linkage with underlying Chinese culture.

Du's art road starts from Chinese elaborate-style painting, especially the flower-bird paintings of the Song Dynasty. Du started the copying and sketching of the Song Dynasty's flower-bird paintings in 1976. Different from those copying of the free-hand water-ink paintings of the Ming and Qing dynasties, Du, from the Song paints, not only obtained the careful observation and subtle expression, improved ability in realistical painting, but also acquired the direct understanding to the realistic life. The study on the Song paintings contributes to Du's whole career in the aspect of not only themes but also concerns on life. The love to nature and life becomes the main theme of Du's painting later on, and endows her works with elegance. Thus, the free-hand water-ink paintings accessed based on these will not be vague and general. Du's works embody the trend that modern Chinese elaborate-style painting is seeking changes. She does

not deem Chinese elaborate-style painting as a closed system. Instead, she broadens her view to look for a comprehensively innovation road. Du's elaborate-style paintings should be interpreted from the view angle of modern urban life. To people in modern urban life, her work is both the release and relaxation to alleviate their tension and anxiety, and the soul land to guide individual's emotion back to the nature.

In the 20th century, Chinese painting has three noticeable development lines. The first line is the ancient tradition of Chinese elaborate-style painting, including academic elaborate-style painting, ancient mural painting and folk painting. Academic elaborate-style painting embodies not only the imperial taste but also the elite taste of professional artists. Ancient mural painting and folk painting works, mainly created by folk experts and masters, are generally consistent with the academic elaborate-style paintings in the dependence on Chinese traditional culture. The second line is the adaptable modification to traditional Chinese painting when missionary artist Giuseppe Castiglione entered the court in the period under the reign of Emperor Qianlong of the Qing Dynasty. That is the so-called new elaborate-style painting based on "integration of Chinese and western arts". The third line is that the oil painting artists returned from overseas countries in early 20th century brought western realism education into Chinese fine art education. They opened sketching, perspective, dissection, dissection and other courses in Chinese Painting Department, which produced far-reaching influence to the development of modern Chinese painting. The sketching and shape-focused fine art education genre with Xu Beihong and Jiang Zhaohe as representatives made color-ink paintings actively reflecting social reality mainstream works in modern Chinese painting creation.

Du is quite familiar with the development line of Chinese painting mentioned above. Although she received systematic education in fine art school, her works are not limited to realistic representation. Instead, she focuses on traditional art and folk art, which are two kinds of art languages featuring free and vivid expression. Du's works show that she has a good understanding of folk art and even African art and has integrated some elements of these kinds of art into her works. We can see from the modern art innovation of Picasso that the African art, especially the art of African wood sculptures, served as the start of Picasso's steps toward cubism. The works of Du, especially the decorative works and sculptures, show obvious

traces of these folk art and African art. For example, her decorative wood sculptures contain the elements of traditional Chinese wood sculptures, including the themes of "Richer and Richer", "Smooth Sailing", "Three Rams Bring Bliss" and other auspicious themes, which are all traditional themes boasting vivid expression and showing interesting life. Meanwhile, these works deliver strong modern sense of form. Her works created in 1993, namely the Series of Stone Bearing Carved Portraits of Han Dynasty, resume the cubist expression, hard edge and line carving in plane space, which are special characteristics of traditional sculpture art. This is very inspiring for the painting circle in Shandong, where there are rich resources of painting art of Han Dynasty.

By absorbing and integrating traditional academic paintings and folk art, Du has made a series of creative explorations in a wide range of fields. For example, she explored the penetration of traditional Chinese realistic painting and freehand Chinese ink painting to each other, and integrated the rendering function of Chinese ink and the freehand lines into the realistic painting. In the 1990s, Du became aware of the application of abstract colors in painting. She drew white lotus amid dim moonlight. That's the Dream Series and Flowers in Dream, which present fascinating dreamland with flowers in mist. Du also made explorations in how to introduce the lines in the Chinese paintings into the freehand Chinese ink painting. For example, her works named Cool World (1997) and Fragrance from Lotus Pool (1999) highlight the pure white lotus with deep and serene colors and integrate the colors with the Chinese ink by the movement of lines. Most of the works of Du are based on lines and embodied by colors. The lines and colors together create a kind of mystery. Here is a representative work named White Lotus Waving with Ripples (2010). Her works generally show the characteristics of freehand brushworks by scholars, usually without restrictions. However, many details are expressed vividly and combined with well-organized lines and rhythm of colors, while the final value ideal is the mental imagery and artistic conception embraced by the paintings of Chinese scholars.

It's worth noting that, in recent years, Du has been engaged in creation of new Chinese ink paintings. The works are still themed on lotus, but they have gone beyond the representation of lotus and lotus pools. Lotus represents a kind of value ideal and serves as a spiritual symbol. The expression has been sublimated to image conception and symbolization.

For example, there are the works named Impressionistic Chinese Ink Painting Series (2014) and Water and Clouds Series (2015), which are not just representation of lotus but focus on the relationship between black and white, the relationship between lines and plane, the structure and spatial layout. Take the relationship between black and white for example. There are colors as light as that of cloud and mist, and also those as black as black paint. There are interweaved lines, and also ingenious arrangement for blanks. The layout of points and lines play a dominant role in the painting layout so that the black and white world is full of color imago. In my opinion, the contemporary Chinese painting should try to keep a kind of exquisite and delicate balance between fine brushwork and freehand brushwork, between imagination and reality, between black and white and other colors, and between microcosmic and macroscopic views. Through a series of explorations in recent years, Du not only reserves the original characteristics of paintings about flowers and birds, but also tries to integrate abstract elements into the landscape paintings. She has significantly expanded the prospect of the formal language of Chinese ink paintings, leaving great potential for abstract structure and interesting expression. To sum up, Du aims to subject forms to free expression of the inner world, draw the significance from both abstract expression and representation, make the works interesting by both shape and emotional expression, and show abstract forms and oriental styles.

In such an era, when mechanical copies are prevalent, Du represents a kind of spiritual ideal to return to nature and home through her works. She believes that the plants and animals in the nature are living things with spirit. To her, painting is life. It not only means her individual life, but also refers to her communication with nature and her love for the any other living things, such as the flowers, trees and animals. It is a great pleasure in life to obtain clear understanding of something through details and have a pure heart and sublimated personality. I believe that Du's art and thoughts embody the "natural religion" in the traditional Chinese culture, which emphasizes the integration of people and nature and the immortal value of life in nature. We have seen a lot of such expressions in ancient philosophies, poems and painting works. Du has injected her feelings about flowers, birds and nature into her works so that these works become visual expression of her feelings and experience but not just technical and stylized representation.

During the Warring States Period, our ancestors expressed their respect to and praise of all natural things through their art. There were detailed descriptions of all natural things in the descriptive prose and Yuefu poems, which were the most important literary styles in the Han Dynasty. Qu Yuan, a great poet of Chu State, established a symbolic system (known as the Fragrant Herb and Beautiful Lady symbolic system) in his well-known work *Lisao*, doing a pioneering job in the Chinese literature. Some descriptions about flowers and birds under the system are still studied by many literature historians and biologists. For tens of years, Du has been engaged in painting flowers and birds. This is because of her pure and simple instinct and also her philanthropism and generosity. This makes her works abstract in a natural way. It is just like Zen. Facing the natural things, individual feelings are instantly extended to the core of life and nature for integration. The heart is open to receive the revelations from nature. Especially, with great enthusiasm for lotus and continuous art creation, Du inherits the tradition for lotus representation in the traditional Chinese literature and art. This is because, although lotus is not one of the four plants (including plum blossoms, orchid, bamboo and chrysanthemum) that are favorite themes in the works of scholars in the Ming and Qing Dynasties, it has possessed a high status since the introduction of the Buddhism doctrines to China in the Han Dynasty. In addition, the folk auspicious symbol system of China also has an extensive mass basis. Therefore, Du's paintings are not just exact representation of daily objects but works indicating the reflections and sentiments of the artist about individual lives. Just as the ancients said, "One Flower is a World". It reflects the state of life in the world.

Nowadays, the Chinese painting also has a very significant value, which is to slow down the pace of life in such a fickle world, to cultivate our mind and to rethink about the circumstances surrounding the modern people. What's the modern information delivered by the contemporary Chinese paintings? I believe that, different from many paintings that pursue for magnificence and splendidity, Du's paintings express the feelings of the modern people and reflect the persistence and vitality of life. Just like the delicate paintings of Qi Baishi, these works give vivid expression of the movements as well as the harmonious colors of the plants and insects. They are different from the ancient realistic painting, which used metaphors and personification based on flowers and birds. They express scenes and mindsets that cannot be found in the splendid and laudatory

flower and bird paintings created after the founding of the new China. To sum up, a contemporary painter can never become a modern romantic painter until he or she becomes able to naturally express the complicated individual feelings about life and modern society through the visually attractive works and express the subjective emotions in a subtle and implicit way.

The romantic colors embodied in Du Hua's paintings came from not only her global perspective as she has visited European countries and took a large number of splendid photos at the South Pole, but from her love for life, enthusiasm in arts and her philosophical attitude toward life. Charles Baudelaire, a renowned poet of France, had defined romanticism in this way, "Properly speaking romanticism lies neither in the subjects that an artist chooses nor in his exact copying of truth, but in the way he feels.... romanticism consists, not in technical perfection, but in a view of art, analogous to the moral attitudes of the age...." Therefore, "Romanticism and modern art are one and the same thing, in other words: intimacy, spirituality, colour, yearning for the infinite, expressed by all the means the arts possess." (Charles Baudelaire: *The Salon of 1846 - Selected Writings on Art & Artists of Baudelaire*, translated by Guo Hong'an, Guangxi Normal University Press, 2002.)

Take the works on lotus for example, which is the most favorite theme of Du Hua and what she is best at. Du is not only skilled at using ink, but better at dealing with the relations between ink and colors, while improving the use of water in the splash-ink technique and making the richness of ink colors a way of emotional expression. Just like what our ancestors said, "the highest good is like water." Water is the base for the image to have lively spirit and charms and emancipates contingency in the ink use with brush. Therefore we can see Du's proficiency in harmonizing the relations between water and ink. From her recent ink lotus works, we can see that some parts of the works have reached the structural maximum tension and the fringe of concretization and abstraction, and the skilled arrangement of points and lines and sturdy strokes leave vigorous undercurrents on the paintings. It is no secret that the creation of ink and wash painting, especially the freehand brushwork, is of highly difficulty and not all works can reach the ideal state and it is inevitable to have some defects. For Du Hua, the creation of the super-large ink and wash painting scroll is of high experimental and has rooms to make improvements. But

in my opinion, Du has a broad development space in the ink and wash painting field. At present she has reached the realm of lyrical expression. Whether she will reach the realm of abstract ink painting is depended on her internal spiritual needs and self-disciplined development of artistic language and she just needs to follow the natural tendency. In fact, she has explored abstract painting in a series of works with comprehensive materials and tempera works in around 2008 and integrated the abstraction exploration in the Impressionistic Chinese Ink Painting Series and Imagistic Landscape Series. However, I understand and support Du to make bold changes and innovation in the artistic exploration and not be constrained by the well-known styles and worldly success which is common to see in the modern Chinese painting circle.

Du has also created some fan paintings. Compared with the large paintings, these fan paintings show more freedom in creation. There are quite many exquisite hand scrolls, albums and fan paintings in the traditional and collection systems of Chinese painting, which have been highly valued by historians and collectors and a common painting form used by ancient artists of China. Different from the frescoes in the large temples and monasteries, this kind of paintings, easy to carry and keep, has more relaxed themes and artistic languages and can reflect the artists' free creative spirits. In history such works were normally exchanged and appreciated by the intellectuals and artists. In ancient times in China, the hand scrolls, albums and fan paintings created on Xuan paper were once a form of art favored by the bureaucratic intellectuals and literati and they made such works a daily spiritual enjoyment. Like the Chinese calligraphy and music, it was an artistic appreciation form in the special space and environment and had gradually developed into a high lifestyle pursued by the whole society. Du's fan paintings reflect her deep feelings to the traditional culture and thinking on the modernity, which is "the missing emotion to the tradition and a pursuit to innovation". Under the diversified environment and diversified cultures, Du wishes to master the purity of traditional paintings on the one hand; on the other hand, she attempts to achieve an intensive ink expression language in the representation of natural scenery, figures and flowers and birds so as to pay more attention to the spiritual quality of the Chinese culture in the sense of form and times.

When reviewing the history of Chinese painting, we can see that because of

the participation of literati and artists since the Tang and Song Dynasties, art has been gradually apart from the realistic and utilitarian goals and "harmony between nature and human beings" has become the ultimate goal of expression of the Chinese arts. With a variety of delicate changing ink and wash painting techniques, artists build a channel of dialogue between souls and the nature without excessive pursuit of external intense formal changes. After 1949 there was a period that Chinese paintings mainly served the realistic political purposes, arts were mainly used for expressing the ideological struggles and solving the intense relationships among peoples, and artistic language research was neglected. But this situation was greatly changed in the recent 20 years. Chinese artists in modern times emphasized that the creation of paintings should conform with the natural laws and reflect the spiritual status of the creator while expressing the natural scenery, which conforms with the theory that "man is an integral part of nature". It is the core of the traditional culture of China and the artistic ideal pursued by Chinese artists in the 21st century. The oriental aesthetic concepts of "harmony between man and nature" is of profound value for the cultural development in the globalization era.

Silvia Tavares Chico, a renowned female critic in Spain, has noticed that "From the 1950s the western artists have looked at the oriental with astonished eyes, but mainly reflected in the selection of eastern writing characters as the subject of extensive exploration in the plastic arts, and unconscious and irrational concerns of super-realism to the oriental calligraphy. Although the oriental is pursued as a very remote image, there is no profound cultural ties established." The profound cultural ties can find a common base of understanding in the globalized age, i.e., the harmonious co-existence between man and nature, which is the precondition for the social sustainable development in the future. Human thinking is mobile and artistic works can open man's soul as a kind of revelation to evaluate the meanings of man in different cultural backgrounds. While the modern media and popular arts are more of formula like praises of the reality, artists are bound to express man's spiritual state as the spokesperson of the social spiritual life. The social division confines people to a narrow place and makes them easily stuck in mediocrity, passiveness and numbness, so are some highly educated people. In the magically developed contradiction structure of the world and the tide of radical changes of social transformation of China, everyone is facing and experiencing choices and tests of physical and spiritual values.

Behind the flashy world, what's the meaning of the Chinese painting as a representative of the Chinese culture? Du's works remind us that the visual symbols and colors of modern ink and wash painting art are to evoke our wisdom and emotion to the being world from the virtual to the reality. What arts can make us to expect and affirm is our yearning and ideal for beauty and kindness, which come from our heart and lead us to the future.

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