

张文昌书画精品



红旗出版社

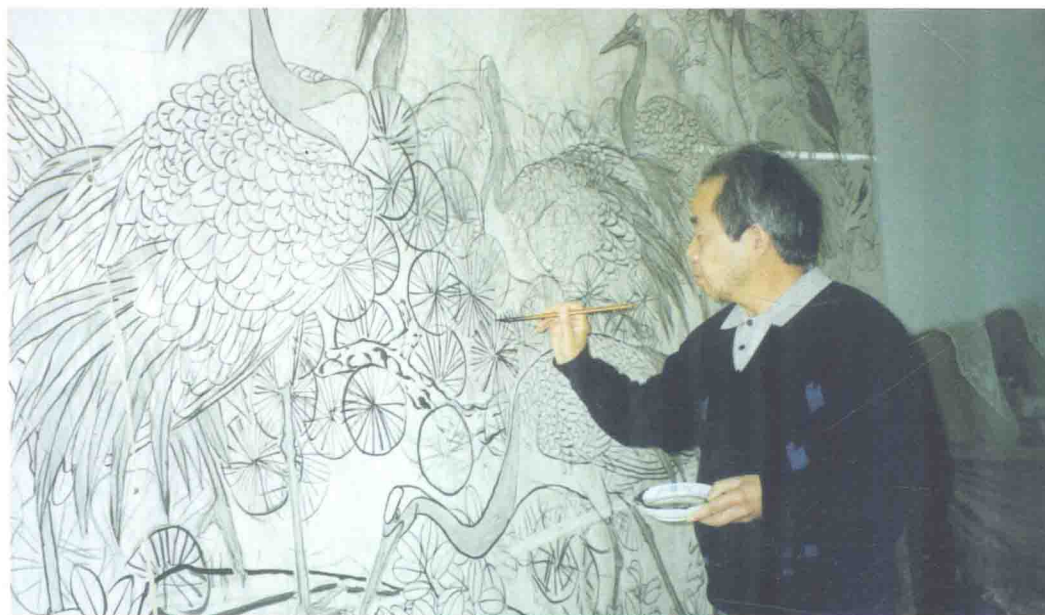
张文昌书画精品

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◀ 画家张文昌参加99中国文化艺术泰国博览会

张文昌
在北京作画 ▶



1996年5月张文昌与老师喻继高先生在“松鹤图”前合影



96年11月与新加坡著名艺术家刘坑在新加坡张文昌画展上合影



张文昌先生近照

序

工笔重彩花鸟画在中国历史上有着光辉的成就。属于宫廷画派亦称院体画派。因唐宋以来历代王朝均设有画院，它独树一帜地屹立在中国和世界画坛之林，一直深受国内外人士的喜爱。它始于隋、唐，鼎盛于两宋、元、明。清以后逐渐式微、没落。近几十年来，著名工笔花鸟画大师陈之佛、于非闇诸前辈，有感于这一民族优秀绘画传统的衰落，立志振兴，以毕生之精力致力于工笔重彩花鸟画的继承和发扬，成绩卓著，推动了一大批有志于工笔花鸟画的后学，遂成为目前呈现着的百花齐放、光辉灿烂、光彩夺目的新局面，使这一古老画种恢复了新生，并以崭新的姿态阔步向前。在这一大批队伍中，张文昌先生就是其中坚定的一员，他近年来的作品，获得了显著的成绩。文昌先生1939年出生于江苏启东。自幼热爱生活，聪颖好学。1959年考入江苏国画院，在著名绘画大师傅抱石院长为首的诸多前辈画师如钱松岩、亚明、宋文治、喻继高等培育下，临摹了众多古代绘画又不断深入生活进行写生活活动。在画院三年中，打下了坚实的绘画基础。他毕业后调入南通工艺美术研究所工作，由于工作的需要，他便选择了工笔重彩花鸟画这一专科。数十年来他潜心研究陈之佛、于非闇、喻继高等画师的作品，并远溯宋、元、明诸大家，加上他长期坚持深入生活，如三次到祖国南方边陲西双版纳，多次到山东牡丹之乡菏泽。为了画好荷花他可以下到池水中写生，为了等待画一只鸟的姿态半天不动细心观察，积累了大量创作素材。因而他的作品造型生动、自然、繁盛充盈，丰富多彩、清新典雅，既具有民族绘画的传统又具有鲜明的时代精神。

花鸟画是以大自然中花与鸟为主要题材的画种。自古以来，大自然给人们以生存的条件，因而人们对于大自然一切美好的东西无不富有深厚的感情。因而反映它的艺术——工笔花鸟画自然地会受到人们的无比喜爱。文昌先生对此有深刻的理解，因而他画的花与鸟也是人们最为喜爱的。他对于花鸟画的喜爱，可以说超过他生活中的一切。坚韧不拔学习、研究、创作，“业精于勤”，文昌先生是一位非常勤奋的画家。

“有志者、事竟成”，文昌先生终于在他耳顺之年，艺术上有所大悟、大进。其创作一发而不可收。《柱顶红》、《双雉图》、《牡丹双寿》、《林间幽情》、《南国春色》等等佳作不断涌现，现即咫尺小品、扇面等也画得十分精道。这些作品不断被选送日本、丹麦、前苏联、朝鲜等国家和台湾、香港、澳门等地区展出，深受广大群众欢迎和好评。由于他在艺术上的成就，还被选为南通市花鸟画研究会副会长、南通工艺美术研究所高级工艺美术师。被人民日报神州书画院聘为特聘画师，中原书画研究院高级研究员等等。他也是中国美术家协会江苏分会会员和南通紫光书画艺术院副院长。这次出版的佳作是从他创作的众多作品中精选出来的。

他也曾在海外举办个人画展，2000年9月将去新加坡举办个人画展，预祝他画展圆满成功。

中国工笔画学会副会长喻继高

PREFACE

The glorious past of the Gon-bi artform has its humble origin since the period of the Sui and Tang Dynasty. Many prominent royal academies had been established in each succeeding dynasty and this artform has not only spread throughout China but also worldwide. The artform reached its peak during the period between the Song and the Ming Dynasty but later declined during the Ching Dynasty. In recent decades, several prominent art masters like, Chen Zi-fu, Yu fei-en and others, have actively researched and promoted this artform, bringing it into a new era again.

Zhang Wen-chang, a faithful member of this artform movements, has been producing remarkable works in recent years. Born in 1938 in Qi Dong, Jiang-su, he entered Jiang-su Chinese painting Academy in 1959 and was taught by masters like Qian song-yan, Ya Ming, song Wen-zi and Yu ji-gao. This academy was guided under the leadership of great master fu Bao-shi. Zhang Wen-chang's artistic experience was required through copying of numerous ancient paintings during his student's days. He worked in Nantong Art and Craft Research Institute after graduating from the academy. He continued to experiment with the Gon-bi artform and also conducted extensive research on the works of Chen Zi-fu, Yu Fei-en and Yu ji-gao. In recent years, he has travelled to southern China on three different occasions to experience its natural beauty, and one good example of his work is the "Xi Shuang Ban Na". His favourite subject is "peony", which has enticed him to visit He Zhen in Shandong province many times. He could spend half a day in the water of the pond, just to wait for a bird perching on the flower. It is through this outdoor experiences which enable him to paint his works more life-like and colourful—depicting a modern folk painting concept.

I believe that the Gon-bi artform of describing flowers and birds will naturally attract much favourable responses. Since human beings have been provided with all the necessities to live on, hence, human beings would naturally have a deep compassion for all natural and beautiful things from the nature. Wen-chang's deep understanding of this rationale has dominated both his life and his works. Many of his famous works, including the most popular—"Red Top", "a pair of pheasants", "peony", "Feeling in deep forest" and "Spring in the South", have been exhibited and published in Japan, Denmark, Russia, North Korea, Taiwan and Hong Kong.

The artist currently serves as.

Member of Chinese Artists Association, Jiangsu Branch.

Vice-President, Nan Tong Bird and Flower Painting Association.

Vice-Prineipal, Nan Tong Ziguang Art Academy.

Senior Artist, Nan Tong Art and Craft Research Institute.

Associate Artist, Shen Zhou Art and Calligraphy Academy of "people's Daily"

Senior Researcher, Zhong Yuan Art and Calligraphy Academy.

Though this is his first oversea solo exhibition, the paintings exhibiting here are the most outstanding one selected and I believe he will enjoy great success.

Yu Ji-gao

Vice President

China Gon-bi Painting Association

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秋艳 35 × 45cm

落红枝头 秋叶不曾添愁 心魂追踪南风的芳香 等待最终的交还



南国三月(长卷局部)

是你打开了天国的乐园 沉醉在春风的热烈里 流年的火光 擦亮了田野的等候 这一路成了千古之迷



南国三月 69 × 334cm



请光临 那异蕊奇妍的欢畅 拥挤在阳光下微笑 开放的园林 奏起争奇的嗡鸣 谁在南国泼风 带着雨落星辰的世缘 走进花心



南国三月(长卷局部)

宁静的主儿
请关闭诱惑的门吧
迷茫的温馨敞开时
仿佛时光不再移过



山茶 55 × 76cm



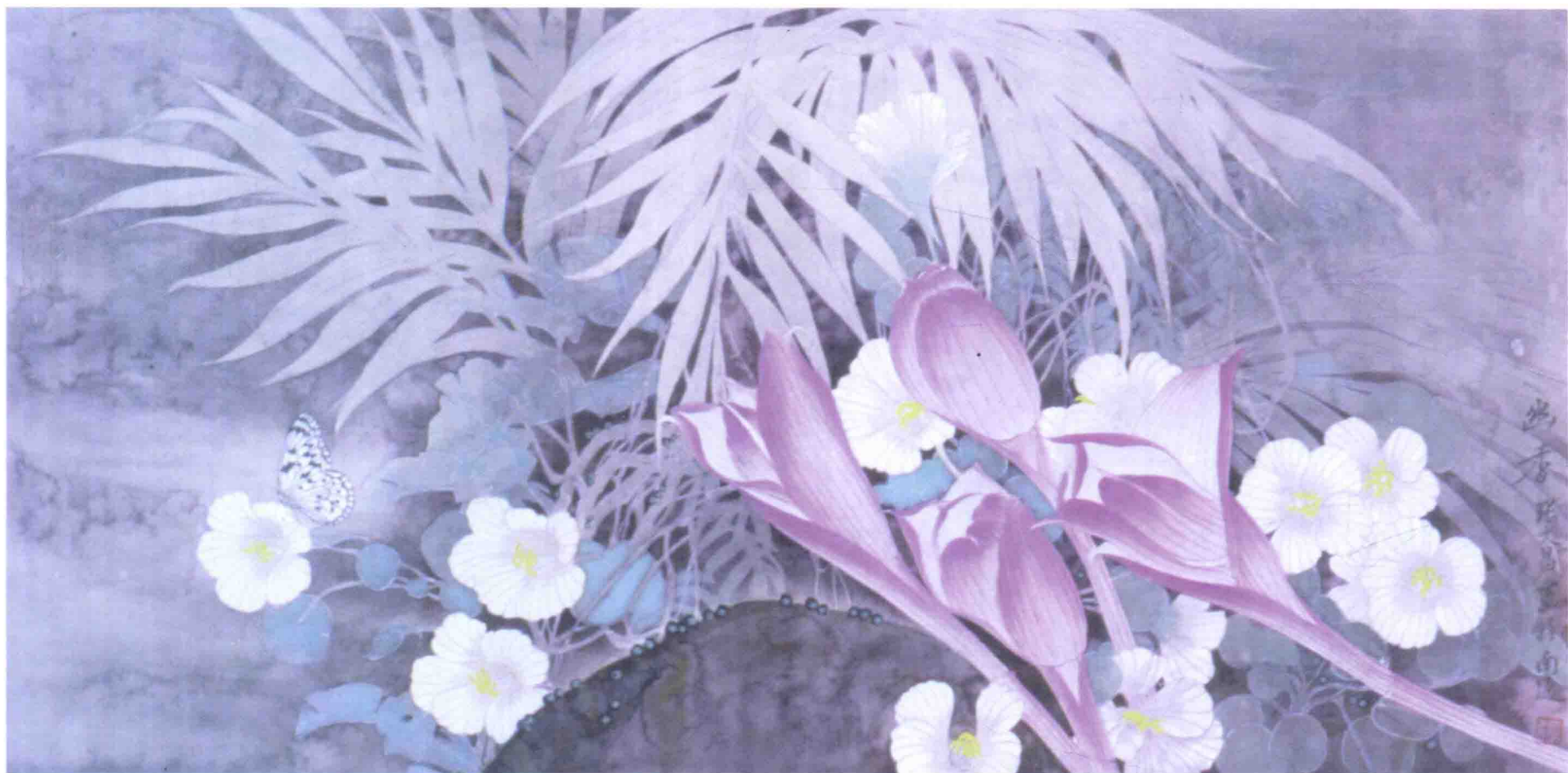
松鹤长春 75 × 150cm

谁的足音踏在心上 从久远一直走到今天
触醒长青微闭的语言 在福星降临时开睫

这一份挚爱的守候
震撼心波起落的青阁
如风的长鸣在天空
辐射经心的旅途
那东一朵 西一朵的翠云
透露万千词汇的情调



松鹤延年 35 × 69cm



翠玉生香 34 × 68cm

那些欢乐羞涩的盛开 如不能吐露真情的语言 花园的使者 向宇宙伸出织网的手



勃勃生机 35 × 45cm

笑吧 只有春才给了你盎然的生命 你懂得用眼泪说话 让色彩珍藏你闪烁的瞬间



春意盎然 35 × 45cm

保持青春不谢的微笑 犹如一回永恒的吻
神秘的爱潜藏在山野 世界给了一次停留的机会
这些微思 正是绿叶里的花红