

張寬畫選

趙樸初



張寬畫選 THE PAINTINGS OF ZHANG KUAN

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THE PAINTINGS OF ZHANG KUAN

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醉人



空山



張寬同志雅正



画家张宽近影
Chinese Painter Zhang Kuan

张幼良 摄

張寬畫選
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序

賴少其

天津人民美術出版社將為張寬先生出版《張寬畫選》，遵囑為之作序。

張寬先生已年逾古稀，從藝近六十載。早年先習西洋畫，其后專攻中國畫，尤精于花鳥。中華繪畫源遠流長，博大精深，欲擷取其精華，如無師法造化、師法傳統之扎實功力，則難以創出新意。張寬幾十年來，既尊重傳統，又面向生活，孜孜不倦于繼承與創新。泡桐樹蔭下，植物名園中，風和日麗時，冰雪凜冽處，無不留下其辛勤筆耕之足跡。春染天香悟花情，夏潤菡萏濯素容，秋掇金菊傲寒霜，冬寫紅梅鐵骨錚。畫家滿懷赤誠，目識心悟于造化，進而“因心造境，以手運心”，“運造化于掌上，顯萬變之象于筆端”（黃賓虹畫論）。生活之源泉，滋潤着畫家的心靈：當冰雪覆蓋着無垠的大地，一片蕭疏的景觀呈現于人們眼前時，唯獨棟樹上的金黃色果實，在雪映的藍天中閃閃發亮，有如春天的金櫻桃，璀璨動人。此刻，悟性與靈感之金鑰匙，啟開畫家“遷想妙得”的智慧之門，乃從萬物蕭瑟之隆冬景象中，寫出生氣勃勃之冬榮新意境。誠如賓虹大師之名言：“造化入畫，畫奪造化”。而欲進入“以一當十”之堂奧，必先作“以十當一”之開掘。觀張寬之畫，其理可明矣。

古傳“六法”，乃歷代畫家所追求；畫貴創新，亦為今昔畫家所共識，且又因人而異，故形成諸家之風格流派。畫家張寬吸吮着傳統與造化之乳汁，以悟性寓情于景，物我交融，獨辟蹊徑：“群仙”一畫，以水仙花為題材。畫家所神馳玄思的，並不囿于婀娜多姿、雅潔晶瑩之繁花，而是鍾情于水仙耐寒抗凍的稟性。他以心花伴和着筆墨，體會着花農三度霜降培育春華的辛勞，着力表現結苞含香的球莖與碧玉嫩綠的葉芽——宛如一群仙子，陪伴着梅花共度春寒，從而以丹青之筆，繪出“花仙凌波子，乃有松柏心”的贊歌。觀張寬之畫，深知其畫品與人品相輝映之涵養：不經眼的“虎刺梅”，為張寬慧眼所識。駕馭心靈的筆觸，在寫意的枝幹上，飾以遒勁的綫條，縱橫往復，隨心揮灑，點染以青翠的細葉片，襯托以簇擁的小紅花，穿插于觸刺與枝條之間，剛柔相濟，生機盎然，寄托着藝術家在坎坷人生中的高尚情懷。賞析張寬的二、三幅作品，可以管窺畫家藝術造詣之深度。

回首往事，在江淮這片沃土上，余與張寬、張志兄弟畫家相處數十載，情深誼篤。翹首北望，遙祝他們在繼承、發揚傳統和求索創新的藝術道路上，銘記茅盾先生的詩句：“繼承傳統勤提煉，借助他山貴攝神”。以此勉之。

一九九五年冬至日

于羊城木石齋

意象融悟 得天之和

——讀張寬的畫

李冬生

在令人目不暇接的以筆墨表現天地生機的華夏畫廊中，畫家張寬以他深邃的眼光，對自然作了獨特的詮釋。

(一)

凡是參觀過張寬畫展的人，莫不交口贊譽：畫家以歷代花鳥畫中從未出現過的棟樹果、虎刺梅、泡桐花入畫，勇于開拓花鳥畫的新生面。

張寬用自己的眼睛去看別人看過的東西，在別人毫不在意的東西上，在別人遺忘的角落里，他能夠發現美。羅丹說：“在藝術中，有‘性格’的作品，才算是美的。”在張寬的眼中，似乎大自然中一切都具有性格。那些不經眼的、從形式上着眼似乎並不美的，甚至是丑的，却往往要比那些被認為美的更顯示出它的“性格”，如棟樹果，如虎刺梅，如泡桐花。畫家通過深刻而又細緻的觀察，看透了這些花木所蘊含的意義，汲取它們的“性格”力量而造成藝術美，美得令人嚮往，美得令人心醉，美得足以誘發人的旺盛生命力。

張寬重視師法自然，以自己的審美理想和審美情趣，從自然中選取題材，表達和象征自己的意圖。讀張寬的畫，無論是《冬榮》、《競艷》、《古松生輝》，還是《春曉》、《群仙》、《荷香鴨肥》，都以“美情”感染着欣賞者。這種不矯飾，不做作，不浮華的“美情”，是以“真”為基礎的。真善美是藝術的最高境界，這種境界全從真實的現實世界中感悟而來。所以說，“真”是從自然與人生中深入到神秘的藝術靈境的堂奧。凡是優秀的畫家都是通過對大自然的真切體驗而得到自然的要領和奧秘的。

張寬的畫在藝術意境的創造上，達到了“見萬物之情性”的境界，乃是“以真為師”，“得天之和”。（白居易《記畫》）要達到這種“雙重性的真實”，也就是通過外部真實表現內在的真實，是在主體諸審美心理因素的作用下，使物象與心意交融，形成意中之象和意中之境。對此石濤講得非常形象：“山川脫胎于予也，予脫胎于山川也，搜盡奇峰打草稿也，山川與予神遇而迹化也。”此即“外師造化，中得心源”之一解。誠然，有了真實的體驗，融情入景，情景相生，才能“妙合無垠”，寓意靈透。張寬筆下的花鳥都是有生命的，靈動的。你瞧！那如玉的荷花，那迸放的水仙，那散發着“晚節香”的叢菊，那“春意綿綿”的梅櫻，真如羅丹所描述的那樣：“花兒用嫵媚的垂枝，用花瓣的和諧的色調，同他談話——花草中的一蕊一瓣，都是自然向他吐述的親密的字眼。”（《羅丹論藝術》）

“外師造化，中得心源”作為一個美學命題，是創作意境深邃的寫意畫的基本條件。要把內在意象化為畫面上的絕妙的藝術形象，得于心，還要應于手。用鄭板橋的話來說，就是要把“眼中之竹”形成“胸中之竹”，再表現為“手中之竹”。心手相得，則須具有精湛的藝術素養。

(二)

張寬 1921 年出生于安徽省渦陽縣高爐鎮，自幼酷愛繪畫，后畢業于安徽學院藝術系，在中西畫法方面都有扎實的根基。他既學古知新，又融和西法，搜採廣博，能合衆長為己有，無論是筆墨、構圖、設色，都有因有創。他的畫有筆有墨，元氣淋漓；既有筆力，又有墨彩；筆墨兼到，氣韻生動，線條富有一種意味蘊藉的韵律感，含剛健于婀娜。在畫面的構圖上，對於虛實、疏密、開合、收放，都有精心的安排。他的畫“隨類賦彩”，敷染得宜，注意光與環境對物體色彩的支配和影響，雖變化

無窮，但色調統一；墨中有色，色中有墨，雅致、明朗、健康，具有大家的風度。他筆下的花鳥既生機勃勃，又靈秀雅逸；骨格內含，神彩外溢，具有強烈的現實感和視覺的震撼力。使人感受到一種來自大自然生命的喧囂和空間的律動，一股撲面而來的清新氣息。無疑，只有面向生活，師法自然，才能使手中的筆具有如此強烈的時代感。我以為這正是畫家“筆墨當隨時代”的探求精神所創造出的獨特風韻。

中國古典美學強調“情理交致”，重視情感和理智的和諧統一關係，以求達到思想性和藝術性的統一。畫有“三到”之說，即“理也，氣也，趣也”。前人認為“理與氣合，理與情謀，理與事符，理與性現，方能擯落筌蹄，都成妙境。”（秦祖永《桐陰畫訣》）在這裡，理表現為畫家的人生觀和宇宙觀，亦即畫家的主觀意識。“外師造化，中得心源”實質上反映了創作論中的主客體關係。畫家致力于意象、意境的創作，需要反映主體情思的“理”予以指導。張寬藉聞一多先生的名言“我愛祖國的花，我更愛如花的祖國”以言志，又常藉顏文梁先生的名言“我為快樂而畫畫，我畫畫快樂，把快樂給了別人，別人快樂，我更快樂！”以抒發自己豁達樂觀的情意。他畫泡桐花，是為淮北春色所鼓舞，是迎接偉大祖國“科學的春天”。他在畫上寫道：“近代名家多寫嶺南木棉以示春意，孰不知淮北泡桐每當春回，紫花滿枝，香氣四溢，雖無木棉之紅艷，却春意盎然也。”他畫棟樹果，是看到在寒冷的冬天，大自然依然迸發着堅韌的生命力，所以，他要“抽梭起樣”出新奇，一反“古人寫冬景多為枯木寒鴉、蕭瑟情景”，而以麻雀歡快地穿梭于棟樹果之間，抒寫“冬榮”。他畫虎刺梅，是有感于“粗服亂頭，愈見其妍雅”（惲壽平語）。那形似枯藤和多刺的枝幹上翠葉紅花，別具一番風情。他不落前人窠臼，反其意而用之，是為抒寫“天地含情，萬物含生”，生生不已，自強不息的宇宙生命圖景。即使是在危難困厄之中，他也不斷地在內在真實的光明中行走，折磨和苦痛也不能否定他的這種樂觀主義。所以，他的畫能“原天地之美而達萬物之理”。在畫面上創造一種含有“象外之意”的藝術意象，表現他的生活情趣和人格理想。

（三）

諺云：磨煉出功夫。張寬的功夫正是從磨煉中得來的。半個世紀以來，他孜孜不倦、潛心于畫藝，不汲汲于名利，心靜神凝，讀書養氣，用心甚苦，用力甚勤。他曾兩度大起大落，歷經坎坷，但他始終抱着毀譽由人的態度，操守自堅。他以畫言志，以景抒感，畫荷、菊以“一塵不染”、“晚節香”自勵；畫松、梅以“春沐華夏”、“夢鄉”寄托愛祖國、愛家鄉的情思。在“萬馬齊喑”的“文革”中，他立下了“淮河長流，求索不止”的誓言。白天挨斗，晚上作畫。沒錢買紙，就把地板擦淨，用筆蘸水在地板上練字。他甚至“膽大包天”偷偷跑到北京求教正在被批斗的李苦禪先生。可謂“澄懷味象”，興高意遠；“人之絕藝，恒出時艱”。

張寬是中國美術家協會會員，一級美術師，人民日報社神州書畫院、新華通訊社新華書畫院特聘書畫師，蚌埠市文聯名譽主席，蚌埠書畫院名譽院長，安徽省人民政府參事。早在五十年代，他的作品就曾獲獎并出版；八十年代以來，作品曾在美國、北京、南京、合肥等地舉辦個人展覽，作品曾選入在奧地利、日本等國舉辦的大型聯展。中國美術館、南京博物院等均收藏有他的作品；我國駐外使領館和國內會堂收藏陳列他的作品亦有百余幅之多，日本國還曾將他的佳作《競艷》印制成明信片發行。應該說這些頭銜和榮譽是對他的精湛畫藝的肯定和褒獎。然而，頭銜和榮譽再多，張寬依舊是畫家大寬，依舊在勤奮作畫，依舊在探索追求、突破，依舊在創造新的意象和意境，依舊在謳歌偉大祖國欣欣向榮的春天。

我想引用白居易《記畫》中的一段話來結束我的這篇拙文：

得天之和，心之術，積為行，發為藝。藝之尤者其畫歟！

美哉！大寬。

乙亥初冬于廬陽

PREFACE

Lai Shaoqi

Tianjin People's Fine Art Publishing Society asked me to make a preface to *《The Paintings of Zhang Kuan》*.

Mr. Zhang Kuan is now more than seventy years old and has been engaged in painting for over fifty years. In his earlier years he first studied western painting and then traditional Chinese painting. He is well-known for his special skill in flowers and birds.

Traditional Chinese Painting is of ancient origin and long development and has both extensive knowledge and profound scholarship. Mr. Zhang Kuan absorbs its essence and constantly bring forth new ideas in the arts. Having roamed all over the country and taken risks, he has made so many successes with so much experience. Everything he painted, either the red plum blossom or the golden chrysanthemum, stems from the lives. For example, a picture he painted shows that in a boundless ground covered by white snow and ice there are several fruits of chinaberry shining golden which show a new and dynamic atmosphere. The famous remark of Huang Binhong, a great master of traditional Chinese painting, "Nature is worth painting, while painting is better than nature." is convinced.

It is known to all that "The Six Methods" for traditional Chinese painting has been sought by the painters through the ages and Mr. Zhang Kuan has known it well. His painting quality embodies his excellent character. His work *《Narcissus》* does not only show its refined and beautiful flowers, but also presents its excellent feature of cold resistance. Appreciating several of Zhang Kuan's works can give you a restricted view of his great attainments.

In the fields of Huaihe River, the two brothers——Zhang Kuan and Zhang Zhi——and I have been very good terms with each other for several decades. I hope that they would broaden and heighten a nation's cultural heritage and blaze new trails with Mao Dun's poems "To absorb the quintessence from the legacy of the traditional Chinese art, to take in romantic charm from studying western painting" in mind.

FORCEFUL STROKES AND ROMANTIC CHARM FROM NATURE

—Appreciation of Zhang Kuan's Paintings

Li Dongsheng

In the Chinese picture gallery, Painter Zhang Kuan's makes an annotation of the nature with his excellent outlook.

All people who have ever visited The Exhibition of Zhang Kuan's Paintings are unanimous in praising him. He could broaden and heighten the paintings of flowers and birds. He looks for the things that people have not cared a bit about to find the beautiful. He painted the fruits of chinaberry, flowers of paulownia and so on, which have never been drawn in the paintings. The Great Master of Art Auguste Rodin said: "In arts, only the works with its own nature are beautiful." In Zhang Kuan's view, everything seems to have its own nature in the world. These that, in its form, seem not beautiful or probably bad-looking can show more nature than those that are considered beautiful. Mr Zhang Kuan has derived the quintessence from nature to create the artistic beautiful which may arouse our exuberant vitalities.

Mr. Zhang Kuan has devoted much attention to learning from nature and chosen the painting themes from it to express his own aesthetic standard. Whatever《Winter Time》、《Flowers in a riot of colour》and《Old Pine》or《Scenery in Spring》、《Narcissus》and《Fat Duck in Lotus Pond》can affect all his readers. The true, the good and the beautiful should be the highest realm of arts, which may be understood from the real life from which Mr. Zhang Kuan absorbs its essence constantly.

Successfully and properly combining true to life and true to art, Mr. Zhang Kuan has magnificently employed his brush and ink to present us with a superb delineation of nature's innermost essence. The flowers and birds painted by Zhang Kuan are moving and lively. The lotus is sparkling like jade, the narcissus are in full bloom, and the chrysanthemums send forth a delicate fragrance. Just as the Master Auguste Rodin described "The flowers have a chat with him by their charming twigs and in their perfect colours, while a petal, a stamen or pistil is the close words that nature states to him." (《Rodin: L'ART》)

Zhang Kuan's spirit, light and removed from earthly desires, has become at one with nature.

Unrestricted by form, In his solitary explorations, he reveals the essence of nature. It is such as the words of Zheng Banqiao, the great master of traditional Chinese painting, that the bamboo must be seen in view, stored in mind and shown by a brush.

Mr. Zhang Kuan was born in Gaolu Town, Guoyang County, Anhui Province in 1921. Since his childhood he loved drawing ardently. He was graduated from Anhui Art Institute with fundamental base in both traditional Chinese painting method and western method. His paintings are characterized by bold and vigorous strokes, well balanced composition and simple but ingenious brushwork and present us a serious sense of era.

The principle of Chinese classical aesthetics emphasizes that feelings and reasons must be in perfect harmony. Mr. Zhang Kuan has the greatest esteem for Mr. Wen Yiduo's well-known saying "I Love the flowers of my motherland, and I Love my flower-like motherland further." He shows his deep sincere patriotic spirit in his works. The fruits of chinaberry he painted show that in cold winter there is a great vitality of nature. The blossoms of damnacanthus indicus with its little red flowers and little green leaves show us a style of his own.

Mr. Zhang Kuan is a member of the Chinese Artists Association, a first-class artist, a specially invited painter of both Shenzhou Academy and Xinhua Academy of Painting and Calligraphy. He is also a honorary chairman of the Federation of Literary and Art Circles of Bangfu, a honorary director of Bangfu Academy of Painting and Calligraphy and a counsellor of the Government of Anhui Province. In the early 1950s, some of his paintings received awards and some were published. Since 1980s he has held one-man shows in Beijing, Nanjing, Hefei and in the United States. Some of his works have been included in exhibitions in Japan and Austrian and collected by China Art Gallery and Nanjing Museum. His painting《Flowers in Riot of Colour》has been published in picture postcard in Japan. With many honorable titles and so much experience, Mr. Zhang Kuan is still exploring and creating a new imagery and new artistry. "God help the diligent people" I am sure he can scale the new heights.

Excellent, Zhang Kuan!

圖 版

PICTURE

寫蓮花以荷花為最
新大寬見弟用筆用墨
備濃淡盡法於之矣
丁巳年二月 李苦禪題



大寬



墨荷(李苦禪題)
Lotus in Splash Ink Method
85 × 45cm 1978



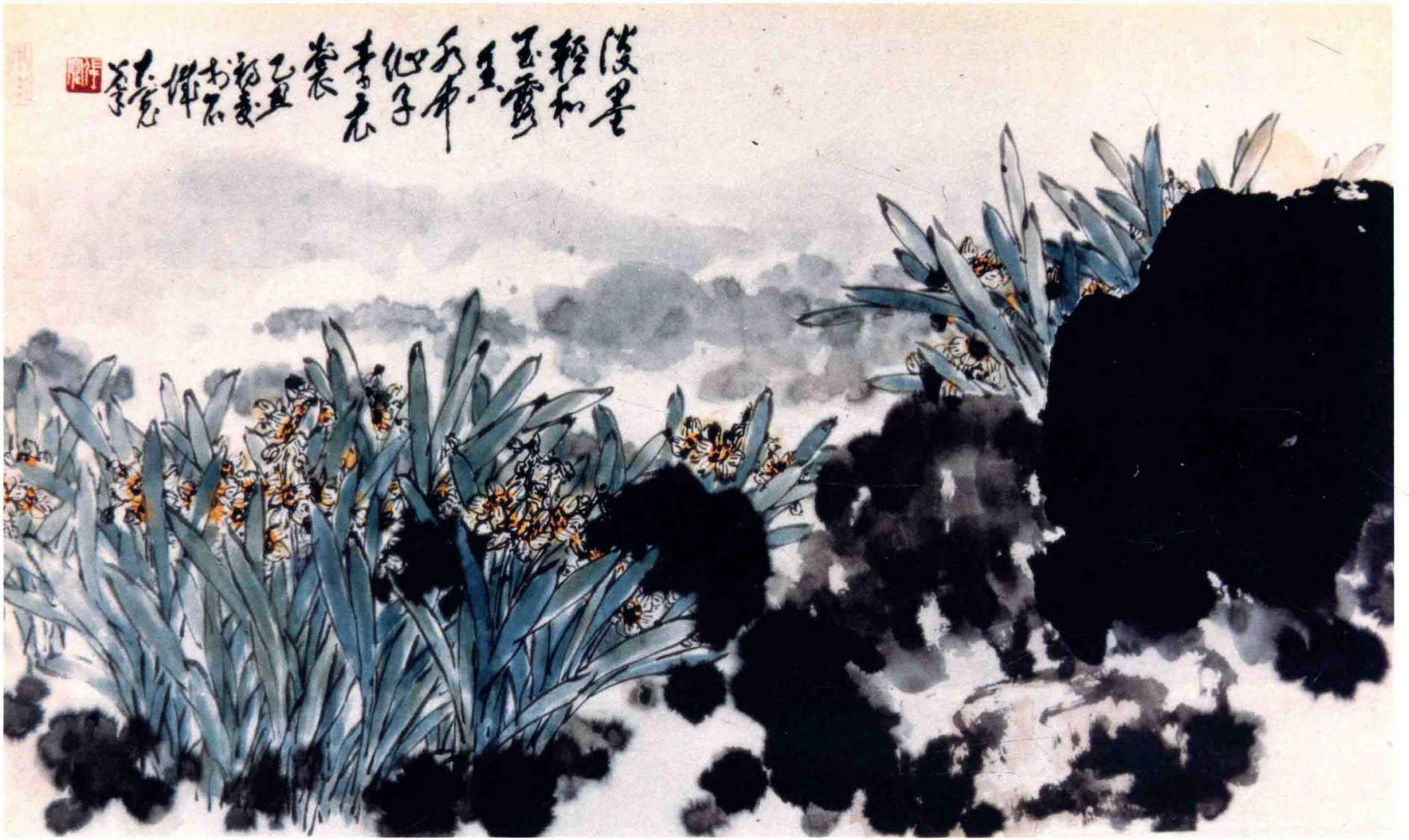
長柄葫蘆形兒怪
Bottle Gourd
70 × 70cm 1994



隆冬时节

Winter Time

83 × 75cm 1993



淡墨輕和玉露香

Narcissus

124 × 68cm 1985

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