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在我们领略了张方白的作品中强劲的"男性雄风"和阳刚精神之后,千万不能忽略他作品中所隐藏的另一层悲剧性意蕴。正是通过悲剧性意蕴的深度揭示,张方白也才把他的艺术创作推向了一 **个常人难以企及的精神性高度。**

"悲剧英雄的鹰"成了张方白艺术创作一个标志性符号。在古今中外图像史上,这个符号几乎就是独一无二的(如果说有过类似的符号,便是八大山人笔下的鱼和圆睁着一只眼的鸟)。我曾认为: 它具有一种精神图腾的感召力。

张方白何以会对"悲剧英雄"情有独钟?这个答案就埋在我们所处的这个时代的深层。他目睹了一场时代性悲剧而久久难以释怀。同时又在形而上层而展开了对悲剧问题的一系列思考,最终才 选择了在沉默中极势。从一个更为广阔的社会学是而上看,张方白不愧为艺术史上的一位有良知的斗士。

一评论家 陈孝信

张方白作品体现了中国传统美学的一种古老的审美追求:抽扑与老境。

鹰的标本也许更适合张方白的绘画语言,更能体现那种生涩的苍茫感。通过张方白用自己独特的绘画语言的诠释,我们对鹰的理解被推向了一个新的境界,一种独特的精神力量的境界,它超出 了动物力量和人格力量。如果说鹰所体现的动物力量和所象征的人格力量是可以模仿的话,那么鹰所体现的那种独特的精神力量是不能模仿的,这是张方白的独创,只有通过他的画,我们才能看到

不过、张方白的绘画让我更容易想起的还不是鲁迅和戴望舒、而是诗圣杜甫。沉郁顿撞是牡子美诗的风格,也是张方白画的风格。

---北京大学哲学系教授 彭峰

是啊,那天在寒冷的画室当中的张方白,是我认为最有能力和资格成为古典中国笔器画和欧洲画派之间的重要桥梁的一个画家。墙上画架上和灰色水泥板上的一系列绘画的主题包括鱼、鸟、宝 塔和静物。我的思绪立即想到了八大山人和他同时是有富的有想象力的思想,也转向了德国表现主义而家马克斯,贝克曼和珂勒惠支。还有,为什么不是伦勃郎和鲁奥!这样的人都是大人物,或许 听起来非常自大、但是我认为张方白的最佳作品在西方大师的作品之列占一席之地丝毫无过。当然,他秉承了祖国前辈大师的传统。

一评论安 萘纳特·乌特斯特伦

正是在此意义上我们可以说,张方白不仅只是创作了与鹰有关的众多作品,而且更为重要的是他通过鹰这个独特题材,对艺术的表现力,以及力量本身的深度和广废给予多角度,多层次的深入 探索。这种艺术探索、已使张方白成为当代表现性艺术中重要的艺术家。

我用笔法的概念来阐释你的油画、确实是从你的用笔中看到了中国传统文化的精神、而不是表面的联系。

《鹰》的笔法确实充满力量,体现了你对英雄主义、个人意志的崇尚,如果单从笔法的力量这一角度看,也可以发现你的艺术与20世纪90年代以前强调崇高,伟大、力量的美学特征和艺术风格 是一致的,我一直认为中国近现代以来中国画的现代性是从各种矛盾的方向展开的,其中一个最重要的方向就是在用笔上对外在力量的强调,以碑帖的书写方法入画就是这种现代性的体现,最典型 的艺术家就是吴昌硕、其实像黄宾虹、李可染、潘天寿都是从不同的立场强调力量感和厚重感的艺术家。

---中央美术学院美术史系主任 邹跃进

严格地说涨方白还不是泛表现主义,而是很有凝固性的,比较有力量。有一种像传统的,运用了一些传统文化的东西。我看过了马上想起了八大山人的东西。八大山人的艺术在传统中非常跳,非 常有力量,我不知道张方白有没有这种想法,我感到张方白受到传统的影响,运用了八大山人的东西,而后现代艺术其中有一个极重要的方面,就是对民族传统文化艺术的重新运用。回过头来,当 代艺术和现代艺术的基本界线、不在于保运用了哪种方法,而是在于保作为艺术家个人对社会提出了什么东西,从语言上来说,就很宽泛了,现代主义、古典主义、外来文化、中国传统文化都可以 使你汲取营养,但你必须传达出一种很当代,你个人的感觉……能不能从群林中跳出来,就看谁的个人人格力量强,看人的修养、对历史的厚重,历史的机遇和原因,谁就成为大师。

一评论家 栗宪庭

张方白以隐约可辨,甚凉而巨大的鹰和男人体,用近似中国水墨的黑白油彩和多层厚重的肌理语言,表现了他对当代人精神意志消退的伤感以及对雄性意志躲跳而强烈的渴望。

——天津美术学院美术系主任 郭雅希

张方白是一位尤其崇尚力量的艺术家,这一点从他的画面中可以看到。比如他对四凸肌理效果的青睐,又比如他对黑白灰等浓重颜色的钟情等等。所有这些似乎都跟他的内心得求不谋而合,使 他的艺术作为一种精神隐喻,不仅获得了审美上的层次、同时也具有了某种沉滞和严肃的表情。自90年代初出道之日起,张方白似乎就走上了一条跟当时的艺术测波背道而驰的路。跟当时流行在他 中央美院上下几届同学之间的"玩世写实主义"等艺术思潮形成了鲜明对照,张方白的艺术作为一种对心灵世界的注释,抑或也是对当时社会上所盛行的无聊情绪的一种强有力反叛。他的作品是一 种对于精神命运的诉说,其中所反映出来的那种凝重的思想情绪、抑或也可以说是在感受层次上为一代人塑造了一个精神上的重心。

--评论家 杨卫

张方白

1962年 生于衡阳 1991年 毕业于中央美术学院油商系第四工作室、本科 1991-2001年 任數于天津美术学院油画系 2001年至今 任教于北京青年政治学院艺术系

1991年 "张方白油画展" 中央美术学院画廊、北京、中国 1993-1996年 "张方白油画展" 台北高雄、台湾、中国 2004年 "天际、张方白油画展" 酱艺术中心、北京、中国 2005年 "鹰的形象,张方白油画展"阿斯特利艺术馆,瑞典 2005年 "张方白艺术展"平行线画廊、北京、中国 2007年 "华夏:张方白的世界" 莎拉·希尔顿艺术博物馆,芬兰 2008年 "张方白艺术展" Jbastien 画廊, 比利时

1988年 "红色五○行为艺术" 中央美术学院 1991年 "'91中国油画年展"中国历史博物馆 1993年 "首届中国油画双年展"中国美术馆 1996年 "现实、今天、明天"当代艺术邀请展、国际艺苑美术馆 2005年 "图像的力量"展,唐人画廊,曼谷,泰国 2006年 "首届中国当代艺术年鉴展",世纪坛、北京、中国 "移动的社会主义",798 时态空间,北京,中国 今日中国美术大展,中国美术馆,北京,中国 艺术节点、谭国斌当代艺术博物馆、长沙、中国 2007年 "文脉当代"中国版本, 今日美术馆, 北京, 中国 后先锋中国新艺术展,香港,中国 墨缘 100 名家邀请展, 水墨同盟, 北京, 中国

2008年 磨石・中国、瑞典绘画联展、中国美术馆、北京、中国 磨石 • 中国、瑞典绘画联展、瑞典东方艺术博物馆、斯德哥尔摩、瑞典

Absolute Zhang Fangbai

Alas, in the middle of the studio that cold day was Zhang Fangbai, a painter I believe has the capability and the competence to become an important bridge between classical Chinese ink painting and the European school.

The eries of paintings on the walls, on the easels and standing on the grey cement floor, were depicting fish, birds, pagodas and a few still-life. My thoughts went immediately to Bada Shanren (1606-1725) and his both poetic and rather sarcastic eagles and fish, as well as Gao Qipei's (1666-1734) more aggressive eagles. But my irresponsible and imaginative mind also went to the German expressionists Max, Beckman and Kate Kollowitz. But, why not Rembrandt and Georges Rousult! Big names, right, It might sound very cocky, but I think that Zhang Fangbai's best canvases would do rather well in the company of these artists.

In a sense, Zhang's temperament is revealed in the seemingly casy way of using almost exclusive black-and-white. Though don't let the appearances be deceptive: the limitation of only two colours (if it is permitted to call black and white "colours"), are more demanding than using the whole palette. The celebrated Japanese Zen painter Gibbon Sengai (1750-1837) once wrote that the most demanding thing in painting with only black ink is to create the impression of all the colours of the rainbow. Zhang might not strive for this, but he manages, indeed, to create life with these two colours.

It is indeed obvious that Zhang's paintings are in direct and profound communication with his life experiences. At the same time he is communicating with earlier generations of Chinese painters such as Bada Shanren and Shi Tao and possibly even with Wu Tao-tsu. But one big difference is this Zhang never let the obvious lyricism of these painters become a goal in itself. He keeps a distance from his motif, creates a "verifrendung" in Berthold Breecht's terms, and thus always reminds the viewers that is only a painting and not a world you can escape into. In that aspect Wu Tao Zu could not be further away. As viewers, we are invited to be part of his experiences but not to walk into them.

Zhang seems to be looking for borders in order to demolish them and then rebuild them again. He belongs to both Chinese and Western art history in the sense that he uses oil in the way that classical Chinese painters and calligraphers use ink. He manages, like few others with the comparatively thick oil paint to create effects that are typically ink-ones, such as flying white (were the underlying material is spot wise seen through the black ink).

Oil as ink is not quite a new phenomena in Asia, It was used in Japan during the early 1900's. Personally I have never seen any painter who has managed in such a consistent way, to unite Chinese feeling with the Western technique without loosing anything, as Zhang does. He manages to keep his contacts with his Chinese cultural roots, as well as keeping a healthy distance to short and trendy impulses from abroad.

Zhang Fanghai is a seamark on stormy ocean. He bends with the wind, but when the storms have passed, he stands up again. His art will live on and, mark my words, in the future he will be seen as one who could see through the mist and the darkness of sandstorms. Not looking back or ahead, you'd better watch up.

Zhang Fangbai does indeed!

Zhang Fangbai

1962 Born in Hengyang

1991 Graduated form the No.4 Studio, Department of Oil Printing, Central Academy of Fine Art, with a Bachelor's degree.

1991-2001 Teach in Tianjin Academy of Fine Art

Works and lives in Beijing

Solo Exhibitions

1991 "Zhang Fangbai Oil Paintings Exhibition", Gallery of the Central Academy of Fine Art, Beijing, China

1993-1996 "Zhang Fangbai Oil Paintings Exhibition", Taibei and Kaohsiung, Taiwan, China

2004 "Horizon, Zhang Fangbai Oil Paintings Exhibition", Pickled Art Center, Beijing, China

2005 "Images of Eagle, Zhang Fangbai Oil Paintings Exhibition", Galleri Astley (Hildén), Sweden

2006 "Art Exhibition Zhang Fangbai" Two Lines Gallery, Beijing, China

2007 "China: The World of Zhangfang", Sara Hildén Art Museum, Finland

2008 Zhang Fangbai Art Exhibition, J. Bastien Art Gallery, Belgium

Group Exhibitions

1988 Red Fifties Behavioral Art, Central Academy of Fine Arts, Beijing, China

1991 "China Annual Oil Paintings Exhibition 1991", Chinese History Museum

1993 "The First Biyearly Chinese Oil Paintings Exhibition", Winner of the Academy Award, China Art Gallery

1996 Reality, Today, Tomorrow, Contemporary Art Invitation Exhibition, International Art Gallery, Beijing, China

2005 "Strength of Images", Tang Gallery, Bangkok, Thailand

2006 "The 1st Chinese Contemporary Annals Exhibition (The China Millennium Monument)

Moving Socialism (798 Time Space, Beijing)

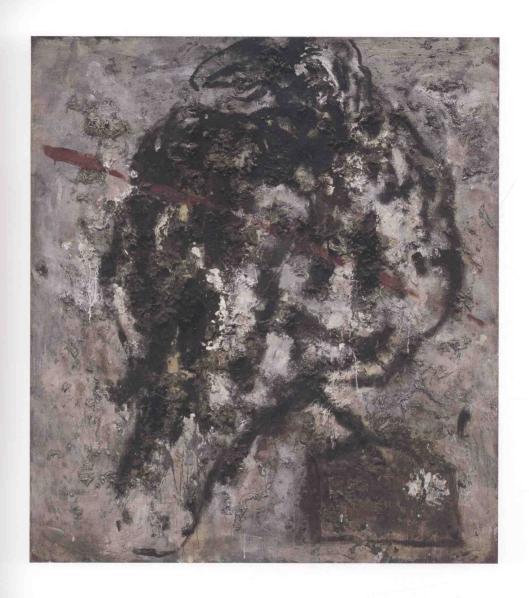
Art China Today, National Art Museum of China, Beijing, China

2007 "Contemporary Cultural Venation" China Edition, Today Art Museum, Beijing, China

Post-Avant-garde Chinese New Art Exhibition, Hong Kong, China Love for Ink, invitation exhibition by 100 renowned Artists, Shuimo Union, Beijing, China

2008 National Art Museum of China, Beijing, China

2008 Museum of Far Eastern Antiquities, Stockholm





應 3 号 1996 150cm × 120cm 有面抽画 Eagle No.3 Oil on Canvas





應 28 号 2004 162cm × 130cm 布面油两 Eagle No.28 Oil on Canvas

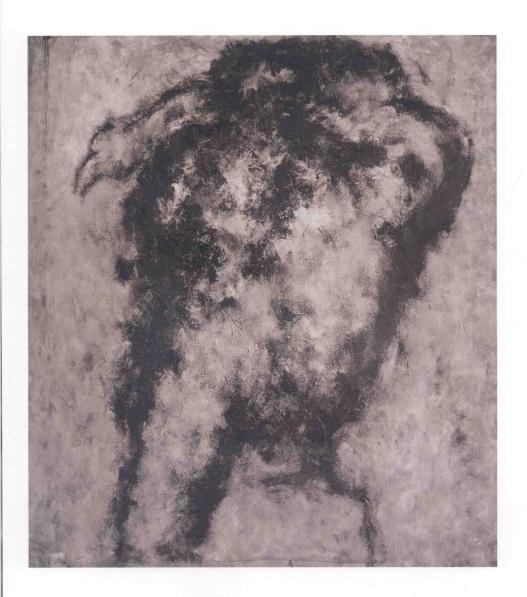


魔 29 号 2004 162cm × 130cm 布面油画 Eagle No.29 Oil on Canvas





應 39 号 250cm × 300cm 2006 有面油画 Eagle No.39 Oil on Canvas







魔 42 号 2007 150cm × 120cm 布面油画 Eagle No.42 Oil on Canvas





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