

张新予 朱琴葆画集

PAINTING ALBUM OF ZHANG XINYU AND ZHU QINBAO

版画卷 A COLLECTION OF PRINTMAKING

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自序

很久以前就想出本画册，总因种种原因一拖再拖，但时光不留情，不知不觉我们都是七十大几的人了，是需要做一个小结了。画册取名《版画卷》，顾名思义，给后续留有余地。

我们成长在中华民族创造奇迹的时代，20世纪的中国经历了有史以来巨大的变革，道路曲折，风云激荡。半个多世纪以来，我们沐浴着温暖的阳光，也曾经历暴风骤雨，遇到过无数的无奈，但总抱有希望，特别是在祖国并不富裕的年代，人民还过着贫困的生活，而我们却潜心于自己心爱的事业，幸运的走进了艺术殿堂，这要感谢人民的养育之恩。

我们俩人从小就喜欢美术。张新予15岁就开始在解放区报刊发表版画作品。朱琴葆50年参加苏南美术研究会。50年代初我们先后进入中央美术学院华东分院学习。在美丽的西子湖畔度过了五年的大学生活，这是我们一生中难忘的金色年华。60年代初我们调进了专业创作机构，让我们的艺术取得了更为宽广的天地。

回想起来我们前进的道路上，有两个基本支撑点：一个是机遇一个是勤奋。这是我们赖以展翅的双翼。老师和前辈的支持更是不可缺少的条件。我们要特别感谢张漾兮、张怀江、赵宗藻、芦芒、力群、李桦、古元诸位先生给我们的帮助和教导。我们还要感谢老领导马达、高斯、亚明等同志给我们的关怀和支持。特别是他们高尚的品格，更是我们永远学习的榜样。

中国古代版画已有两千年历史，我们选择了水印木刻作为我们终生主攻的方向。从1956年开始学习研究传统水印技法并努力将其发展和革新，使其适应创作版画的需要和现代版画融为一体，获得重大的发展。多年来和江苏版画家一道创建了江苏水印木刻画派并成立了江苏版画院。在国内外取得了较大的影响。这是我们一生中最值得欣慰的事。

数十年来，我们曾多次深入农村和工厂，较长时间住在农民家，受益匪浅。并先后去黄山、华山、武夷山、太行山、长江写生；去新疆、内蒙古、四川、云南、贵州、福建、浙江、山东、黑龙江等地采风，这是我们一生最宝贵的积累。

艺术内涵的升华和表达语言的探索是我们长期努力突破的另一个重要方面。在“左”的文艺方针的干扰下，形式和风格的创新往往成为艺术创作的大忌，但公式化概念化的政治图解更是创作领域中的通病。我们努力把生活中的体会加以深化、诗化、美化，寻求尽可能新的艺术表达语言。数十年来我们就凭这简单的路标，艰苦的攀登。我们二人相识半个多世纪，既是生活中的伴侣又是创作上的长期合作者，许多作品都是共同完成的，相互取长补短，以双方的智慧，共同克服了一个又一个难题。

我们的作品大致可分为这样几个类型：

早期作品大都是反映江南风情，从《摇绳》、《春》到《绿遍江南》；《太湖渔歌》、《江南行》、《栖霞山》、《绍兴月夜》、《晚秋》、《霜叶红于二月花》等等，都是故乡生活的再现。从这些作品中，可以看到我们受吴文化的影响。第二类是名山大川，如《秋染巴山》、《大江行》、《山涧》、《武夷山下》、《石钟山》、《仲夏之夜》等。第三类是西部风光如：《大漠甘泉》、《大地初醒》、《边陲晨星》、《雪山横天》等，这类作品的创作拓展了我们的视野走出了江苏。使我们发现一个巨大的无言的横亘着的沉默的天地，为我们的作品增强了艺术视觉力度，冲破小桥流水的柔弱，而把自己的艺术置于更为宽广的境界之中。西部原野给我们的创作带来了巨大的震撼和丰富的内涵，为我们江南抒怀增加了不可缺少的豪气。第四类是探索作品，朱琴葆曾花了数十年对西方传统的铜版画进行探索，张新予从80年代初开始在风格上有较大的变化，在退休后又对电脑版画进行了新的尝试。

特殊的时代赋予画家特殊的心灵体会，艺术的探索是无止境的，成就和遗憾伴随着画家的终生。也许艺术的伟大就在于它的无限，永远永远没有终结。

画册的出版是为了回顾和总结我们数十年来的探索成果，并以此纪念张新予从艺六十周年。

谢谢对本画册出版给予帮助支持的朋友们，谢谢子女们的支持和关心！

张新予 朱琴葆

2007年夏写于金陵

PREFACE

A long time ago we wanted to publish an album of our paintings. The plan had been postponed due to many reasons. Several decades had passed before we knew it. Now we are in our seventies, and it's time to have a collection to summarize our own artworks.

This album of paintings was named as the collection of printmaking so that we can continue to add other collections in the future.

We have witnessed this wonderful age in our nation history. China experienced the biggest changes in her 5000 years of uninterrupted civilization during the 20th century. Many of the changes came with reform and revolution. We had enjoyed the warm sunshine, experienced the terrible storm, and faced the numerous adversities for the last half century. However, under any circumstance, we never gave up our hope for fine arts. Luckily, we entered the institution of arts to pursue our beloved career when our country and people were in a difficult time. We couldn't appreciate more the opportunity granted by our Chinese people.

Our journey for fine arts started in our teens. Zhang Xinyu published his first printmaking at 15 years old while Zhu Qinbao participated in the Southern Jiangsu Art Seminar in 1950. We both attended the Central Academy of Fine Arts at the East China campus and spent five unforgettable years of our college life on the beautiful West Lake. We started working for the professional institution of fine arts in the early of 1960s. It opened the door for us to pursue and further achievement of fine arts at the elite level.

Our journey was based on opportunity and diligence, the two wings for us to fly above the sea of art. We are forever indebted to our teachers and senior artists for their support. Especially, thank Zhang Yangxi, Zhang Huaijiang, Zhao Zongzao, Lu Mang, Li Qun, Li Hua, and Gu Yuan for their assistance and guidance. We also owed Ma Da, Gao Si, and Ya Ming for their solicitude and support. Their noble virtue provides a model for us to learn.

As a traditional art, printmaking has had more than a 2000 year proud history in China. We selected watercolor woodcut printmaking as our lifelong concentration. Since 1956, we have studied and reformed traditional watercolor techniques so that they could meet the requirements of modern printmaking. Together with other prominent printmaking artists, we founded Jiangsu Watercolor Woodblock Printing School and created the Jiangsu Academy of Printmaking, which both have produced a significant impact on the development of the art. These are the crowning achievements of our career.

We visited villages and factories over and over for several decades. This was very beneficial during our sojourns in the country because it gave us the insight to create new printings. We were blessed with the opportunities to sketch from nature in Xinjiang, Nei Mongol, Mount Huang, Mount Hua, Mount Wuyi, and Mount Taihang. Our steps also reached to Changjiang, Sichuan, Yunnan, Guizhou, Fujian, Zhejiang, Shandong, and Heilongjiang. These are the most precious experiences at our life.

We strived for advances in connotation of art and representation of its language. The creation of artistic form and style was hindered by the leftist's guidance for art. The unified formulation and political interpretation was like an epidemic in the artistic works. We strived to represent our life experiences with creative printings. In a jointed journey of more than half century, we are not only couple in life but also collaborators in art. Together we created numerous artworks with our intelligence and hardworking.

Our collection of printings can be classified into four different groups as the following. Firstly, our early work was a representation of the sights of Jiangnan and life of our hometowns. These printings included but not limited Spinning Rope, Spring, Green on Jiangnan, Fish Song of Lake Tai, Trip of Jiangnan, Mount Xixia, Moon Night at Shaoxing, Late Autumn, and Autumn Red Leaves More Gorgeous than Spring Flowers. Through the above artworks, we inherited and furthered the tradition of Wu culture. The second group of our printings was a depiction of the well-known mountains and rivers in China, for example, Autumn Coloring Mount Ba, Trip on Great River, Mountain Creek, Under Mount Wuyi, Mount Shizhong, and Night of Mid-Summer. Thirdly, we utilized our printings to celebrate the wild wonder of western China. Sweet Well of Great Desert, Dawn of the Earth, Morning Stars in the Frontier, and Snow Mountain across Sky were the examples of this group of printings. The creation of these printings obviously expended our vision in fine arts. The enormous, silent, and magnificent land enhanced our visual perception and artistic imagination. This broke through the limitation of our own vision on the nature so that we could place our artistic creation into a much broader field. At the same time, we were able to transfer our artistic style developed in the wild western land into the printings of grace Jiangnan. Lastly, we included some of our exploring printings into this collection. Zhu Qinbao had spent decades to study the printmaking with copper-plate engraving developed by the western countries. Zhang Xinyu has transformed his style since 1980s and started his new artistic expression using the technique of digital printmaking after his retirement.

Artists are imprinted with the times of their living. However, there is no end in search of fine arts. A real artist is always companied with both achievement and regret across his/her lifespan. Perhaps, the great part of fine arts is infinite for exploration.

The purposes of publishing this printing collection were to review and summarize the results of our journey in fine arts, and as well as an attribution to Zhang Xinyu for his sixty years as an artist.

A special thank goes to our friends for your assistance and support on this publication. And to our children, we would like to thank you for love and happiness that you bring into our life.

Zhang Xinyu and Zhu Qinbao
At Nanjing in 2007

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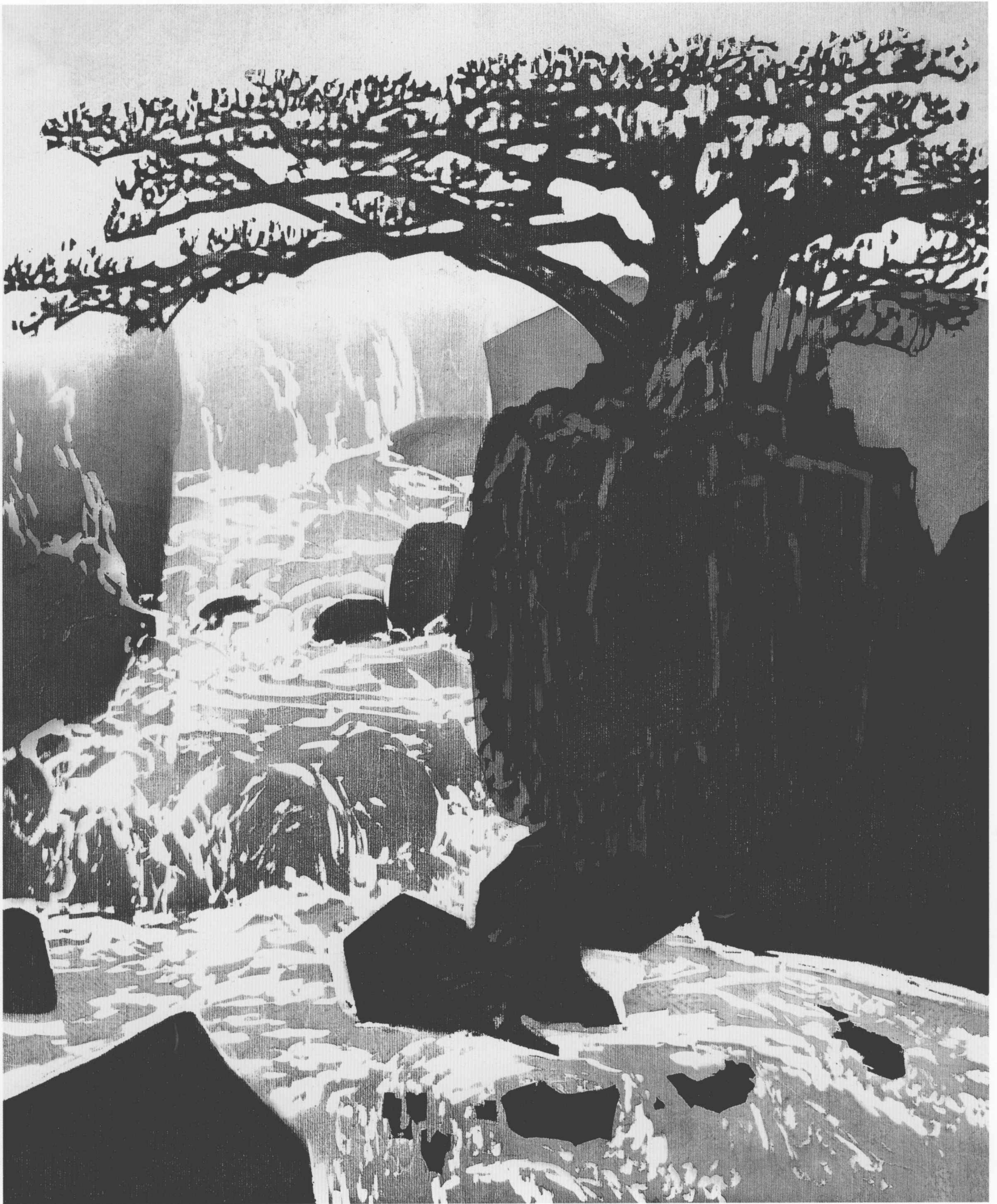
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水印和油印作品

1959—2001

**Watercolor and Oil Based
Artworks**



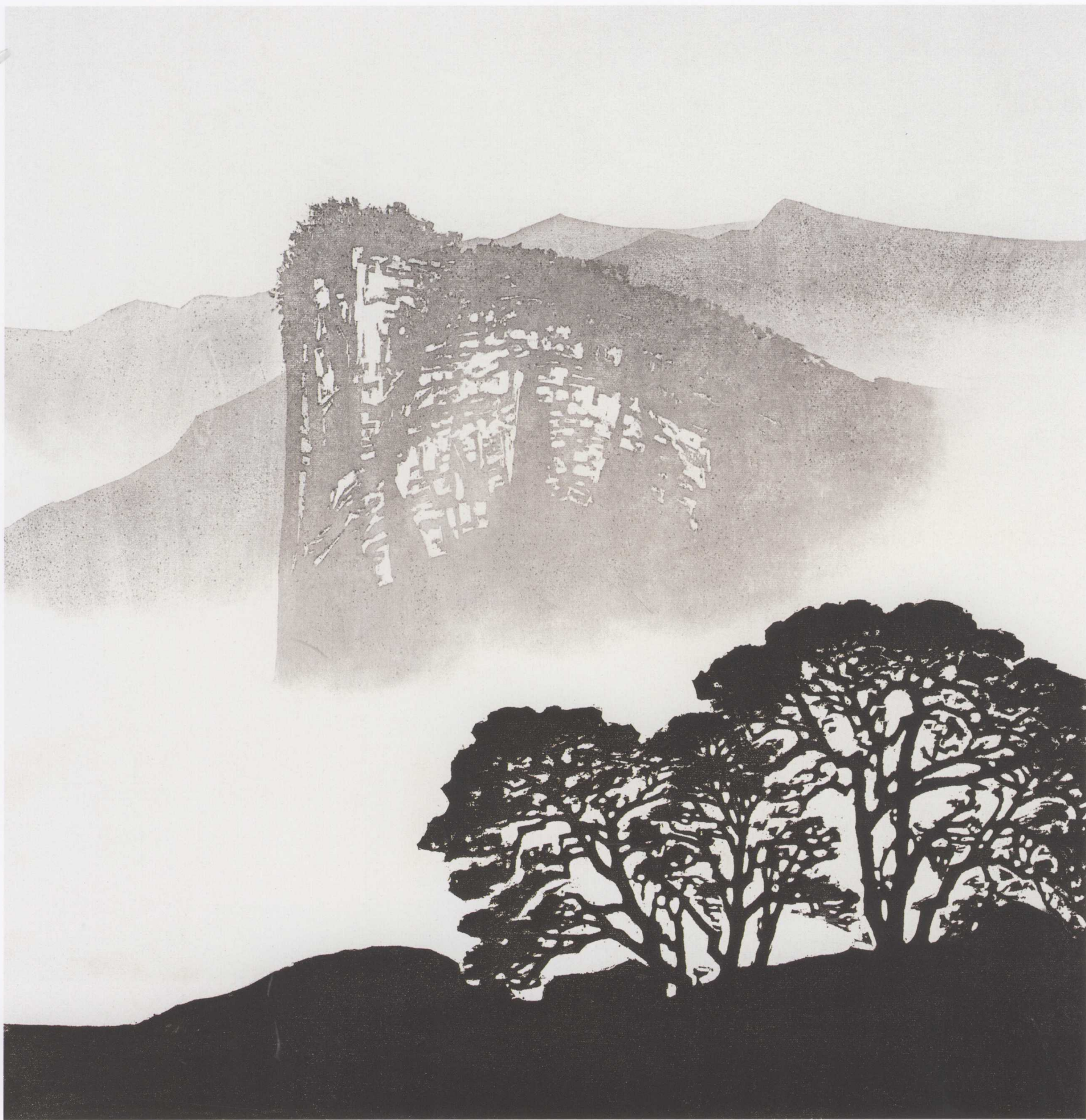
山涧 水印木刻 45 × 57cm 1980 朱琴葆

Gully Water Printing 45 × 57 1980 Zhu Qinbao



晚秋 水印木刻 51×54cm 1978 张新予 朱琴葆

Late Autumn — watercolor woodcut, 51×54 1978, Zhang Xinyu & Zhu Qinbao



武夷山下 水印木刻 51 × 51cm 1980 张新予

Under Mount Wuyi — watercolor woodcut, 51 × 51 1980, Zhang Xinyu



中山气象站 水印木刻 43 × 38cm 1962 张新予

Weather Station at Zhongshan — watercolor woodcut, 43 × 38 1962, Zhang Xinyu



大漠甘泉 粉印木刻 70×47cm 1989 朱琴葆

Sweet Well of Great Desert, toner woodcut, 70×47 1989, Zhu Qinbao



秋夜 水印木刻 36 × 27.5cm 1984 张新予

Autumn Evening — watercolor woodcut, 36 × 27.5 1984, Zhang Xinyu