

张继文纸上绘画

ZHANG JI-WEN'S DRAWINGS ON PAPER



张继文
纸
上绘画

ZHANG JI WEN ZHI SHANG HUI HUA ON PAPER





Zhang Ji-Wen. Chairman of the board of directors Beijing Orange Art Design Company; National top-grade Stage Designer; Member of the Council of Chinese Center of OI STAT; Research fellow, Army Center for Stage Design. He has been the stage designer for various kinds of performances, including drama, TV evening entertainments and large-scale performance for cultural activities. His awards Prize for Stage Design of Chinese Center of OI STAT in 2000,2003; the Gold Medal for Stage Design of the Second Stage Design Exhibition; two Wenhua Prizes for Stage Design of Ministry of Culture of People's Republic of China; the Excellent Prize for Stage Design of the Third National Dance Drama Exhibition; the Best Design Prize of the Fourth "Lotus Flower " Competition of the Chinese Dance Society; some other national, local prizes and the awards of the army .His main Productions of Design: Dance Drama, THE WEST OF YANG PASS; WILD ZEBRA; THE SPIRIT OF PORCELAIN;THE OVERLORD AND HIS BELLE. Music Drama, WHITE LOTUS FLOWER. Drama, SACRIFICIAL RITE OF LOVE; RED FLAG; Opera, QU YUAN;THE SOLDIER UNDER THE NATIONAL FLAG; BRILLIANCE OF THE QUINTESENCE OF CHINESE CULTURE; Chinese Acrobatic Show; SWAN LAKE.He held three exhibitions of his drawings in the Chinese National Gallery, and published Zhang Ji-Wen's Collection of Drawing and Poem; Zhang Ji-Wen's Painting Works; The Stage Artistic of Zhang Ji-Wen Designing.

CURRICULUM VITAE

历

张继文 北京橙色时光美术设计有限公司董事长、国家一级舞美设计师、中国舞台美术学会理事、军旅舞台美术研究中心研究员。在多种戏剧、电视晚会及大型综合广场文体表演中任舞美设计师。舞台美术作品获2000年度、2003年度中国舞台美术学会专业设计奖“学会奖”，中国第二届舞美设计大展舞美设计金奖，两度获文化部“文华”舞美设计奖，中国第三届舞剧汇演优秀舞美设计奖，中国舞协第四届“荷花杯”最佳舞美设计奖，多次获全军一等、二等舞美设计奖及各省一些重要舞美设计奖项。剧目代表作品有：舞剧《西出阳关》、《野斑马》、《瓷魂》、《霸王别姬》；音乐剧《白莲》；话剧《情祭》、《红旗飘飘》；歌剧《屈原》；歌舞剧《国旗下的士兵》、《中华神韵》；中国杂技版《天鹅湖》。三次在中国美术馆举办个人美术作品展，出版《张继文诗画集》、《张继文绘画作品集》、《张继文舞台美术设计图集》。

A BEAUTIFUL MIRACLE:RE-ENJOYING ZHANG JI-WEN'S DRAWING

It is a beautiful miracle to make reality into a dreamland. Mr.Zhang Ji-wen's mind is always full of such miraculous imagination. Previously, Mr.Zhang Ji-wen's drawings were the records of his imagination, and by his romantic and poetic flavor, trying to bring us into a dreamful world, that is, to search for a pure land in dream. His pure imagination and style seemed estranged from the reality. Even the reality was beautified as the modern mystery. During the years passed, he seldom talked about the reality, and he was intoxicated with his own world, a world mixed with his modal beauty and spiritual myth, and a home for his free spirit. In his drawings those days, the reality was an obscure shadow, a home in dream. A few years drifted away, Mr.Zhang Ji-wen continues to search for his dream, but, it is not a utopia, it is a home in our reality for his spirit. Those dream-poets can not explain their dreams with rationality, they concern themselves with the beauty in their poems. So does Mr.Zhang Ji-wen. He thinks that the beauty of drawing lies in expression, and the beauty of expression lies in the delivery of spirit. His drawings are made up of lines, a world of lines. Lines in his works are full of orient beauty and elegance and crafty. In his white-and-black world, a line can support a world, the ranks of small figures of people can make up of a beautiful miracle. The movement of a line can create different images one by one. Lines in the images weave greater scenes, and at last, the images seem to disappear in the scenes, to vanish in the pure beauty of a dream world. So, we find the three factors in his drawings: the first is line, the second is spirit, and the third is imagination. Line is the start point of imagination, like any point or line made by the sense of the artists of abstractionism. Subconsciousness and spirit dominate the development of the dot, line and plane, this is the floating spirit of a super-realism, and it finally becomes a style of drawing to show a spiritual ego and aesthetic image space. His images are true, which are stripped a little by a little from his own mind. The rich world created by lines in his imaginary space seems very pure and beautiful. Among the real world full of drawing materials, a small needle-like pen seems single, pure and more independent and noble. All these elements mixed help him created the beautiful miracle. The figures by lines are specific, but the images are obscure, however, Mr.Zhang Ji-wen integrates both of them in his drawings in a mysterious way. His design NO ONE SLEEP TONIGHT is created according to the real life, portraying a theatre group giving performance in a country town, all of the town people go out to enjoy the performance, the audience seems everywhere, even on the roofs and the trees. The design picture is made up of thousands of small people images, almost no more space for anything else. This creation is derived from his real life experiences which made him to feel the spiritual pursuance and cultural power. Human life rises from the audience, there is no real stage, but the images of players rise from so many audience: though the images are obscure, they are clear to feel. It is interesting that the images of players are produced from the countless people, and the people form the floating lines, and we can see these floating lines appearing on the faces, hair and costume of the images of players. Mr.Zhang Ji-wen does not simply reproduce his real experiences, but, he shows them much more strongly than the real records. He catches a piece of memory, which is the most impressive, and develops it endlessly, makes the memory into image, and opens a boundless space in which there is almost no room even for a breath, since everywhere is full of people. But the people in the picture does not feel crowded, instead, they feel the vigour of culture. The composition of picture is symbolic, the numerous audience produce the images of players and suggest the soil in which the traditional culture roots. The soil is so rich that the painter can feel its strong shock, and then, he delivers his shocked memory to us by his own way, making us feel together with him the vigour of culture. Mr.Zhang Ji-wen's drawings appear vivid and attractive if you look in a near distance, however, they show imposing manner if you look from a far distance. This relation between the exquisite and the grand has been beyond the depicting form of lines, indicating the birth of a totally innovative way of expression. This is the important characteristic in Mr.Zhang Ji-wen's recent works. His poetic imagination is no longer the individual dream, and becomes the imagination based on the combination of reality and spiritual culture. Mr.Zhang Ji-wen's art has a very miraculous power indeed. He obviously touches the heavy of cultural ecotope, but his pictures are brimming over with happiness and are permeated with humour. All of his subjects seem linked to the traditions, and he made the traditions symbolized. Some of the traditions are going to disappear and some are the reproduction. He does not make the judgment about the survive or perish of traditions, he is just experiencing and feeling them, of cause, with deep love. In his design THE ROAD TO HEAVEN, the picture is full of bike riders, the lines compose the city wall, and the city wall looks like moving lines, they form together a cheerful picture. The bikes are running on the city wall, numerous birds are flying aside. This is a happy picture like heaven. City wall means the history. Bikes were the prominent mark of life in Beijing, but nowadays are disappearing. "All of those gone away, is the beautiful memory for us." The disappearing bikes are running toward the heaven, toward the beautiful time passed. Mr.Zhang Ji-wen is a native Beijing people. He was born here and grew up here. His feelings for Beijing and its culture is beyond the personal interests. The old city wall, the old Hutong(lane), yangko (a folk dance popular in the old time) and the bikes were the cultural symbols accompanying his growing up and became a part of his life. To memorize our culture means to memorize our lives, including the years and their happiness passed away when we were young. Those forgotten memories are kept in the deep place of subconsciousness. The cultural symbols can wake up the memories too joyful and wonderful and remote to catch. Even his ways and materials used for drawing, can make us to think that a child is using a pen to weave his dream. When the dream is limitless enlarged, his beautiful miracle comes true. The author: Yi Ying, Professor in the Central Academy of Fine Arts, the President of Fine Arts Research Society and the chief editor of the FINE ART WORLD. (Translated by Wang Xinhua)

PREFACE

美丽的神奇——再读张继文的画

现实恍如梦境，这是一种美丽的神奇。张继文的脑海里总是充满这种神奇的想象，他以前的画是对想象的记录，那种浪漫的诗意把人带入梦幻的世界，一片在梦境中寻觅的净土。他那纯净的想象和唯美的形式仿佛是对现实的梳理，甚至现实也被美化为现代的神话。那时的张继文很少谈到现实，他沉醉于自己的世界，在那个形式的美与心灵的神话交织的世界里寄托着他自由的精神。在他那时的画中，现实是一个朦胧的影子，是梦幻中彼岸的家园。几年过去了，张继文继续追寻他的梦想，但不再是虚幻的彼岸，而是在现实的家园中寻找精神的寓所。梦幻诗人在解释诗的时候也无法用理性来解释自己的幻想，他们关注的是诗本身的美。张继文也是这样，他觉得绘画之美在于表达，表达之美又在于精神的传递。他的画都是用线构成，整个一个线的世界。线条在他的作品之中非常具有东方的美意、飘逸、鬼意！在黑白的世界里一根线条托起一个世界，一队队小人走出一个美的神奇。一根线条的游动留下一个又一个并不雷同的形象，线条穿梭于形象之中又编织出更大的场面，最后形象似乎消失在场面之中，消失在纯美的梦幻世界。这样，我们在张继文的画中看到了三重因素：第一是线条；第二是精神；第三是想象。线条是想象的起点，犹如抽象艺术中艺术家首先凭感觉画出的任意的一根线或一个点，潜意识与精神像无形的手支配着点线面的展开，这是一种超现实主义的精神游动，最后体现的是精神的自我和画面唯美的笔韵。他的想象是从内心储存的精神世界里一丝丝剥离出来的真实，线条构成的大千世界在他想象的空间中一切都是那么圣洁和舒美，一支小小的针管笔在当今绘画材料千奇百出的现实世界里，笔的单一和纯真更显得独立和高贵。正是这些因素的复合使他创造了美的神奇。线描绘的形象是具体的，意象是朦胧的，张继文在他的画中则实现了它们的神奇结合。《今夜无人入睡》是以现实的生活为题材，一个剧团下乡演出，一个镇的人都出来看戏，到处都是看戏的人，房顶上、大树上，都是密密麻麻的人。整个画面由几千个小人构成，画面上几乎没有空间，这是画家现实的经验，他从自身的经历中感受到的精神的渴求和文化的力量。看戏的人群涌动生命，画面上并没有搭起现实的舞台，但在人群的海洋中涌现出戏角的形象，尽管是一个朦胧的轮廓，这个形象仍清晰可见。有意思的是，戏角也是由无数的人构成，人物组成流动的线条，穿插在戏角的脸上、发髻和衣饰上。张继文不是如实地回忆经验，但这种表现比如实的记录更加强烈，他抓住了记忆中的一个片断，但却是最深刻的片断，然后把这个片断无限地展开，由记忆进入了想象，展开了一个无限的空间。画面上几乎没有透气的空间，每一个局部和每一个角落挤满了人，但人们在画面上并不感到拥挤，而是感到一种文化的活力。画面的构图具有象征意味，无数的观众衬托出戏角的意象，暗示了传统文化植根于它的土壤。土壤是如此深厚，它强烈地冲击着画家的记忆。画家再以他的方式把这种记忆传达给我们，使我们和他一起感受了文化的活力。张继文的画近看会觉得生动而有趣，远看则有憾人的大势。这种精微与广大的关系已经超越了线的述说形式，它指示着线在画面上的表达有了一种全新表现手段的诞生。这是张继文在近一时期艺术创作的重要特征，他的诗意想象不再是个人的梦幻世界，而是基于现实与精神文化的想象。张继文的艺术确实有一种非常神奇的力量，他分明触及到了文化生态的沉重，画面却洋溢着欢快，浸透着幽默。他所有的题材似乎都和传统有着关联，这些传统被他符号化了，有些是行将消失的传统，有些则是传统的再生。他没有对传统文化的存亡作出是非的判断，他是经验着、感受着，当然是满怀深情地感受。《天堂有路》画的全是骑自行车的人，线条搭成的城墙，城墙又像流动的线条，组合成欢快的图案。自行车在城墙上跑着，旁边是无数的鸟儿在飞。真是一个无比欢乐的景象，好像天堂一般。城墙是历史留痕，自行车曾是北京生活的标志，如今正渐渐从我们的生活中消失，“一切过去了的，都是美好的回忆”。消逝的自行车驶向天堂，驶向过去的美好时光。张继文是老北京人，生于北京，长于北京，对北京文化的感情并不只是兴趣和爱好，旧城墙、老胡同、扭秧歌、自行车等这些文化的符号伴随着生命的成长，也成为生命的一部分，记忆文化也就是记忆生命，记忆童年的欢乐和青春的岁月。被遗忘的记忆留存在潜意识的深处，文化的符号会唤醒记忆，那么欢乐，那么奇妙，那么难以企及的想象。甚至他作画的方式和材料，也像一个孩子用钢笔在大纸上编织梦想。当这种梦想被无限地放大后，就成了他那美丽的神奇。易英：中央美术学院教授、博士生导师、美术研究杂志社社长、世界美术杂志主编



THE DREAM OF LINES

In my world, I often face the line and talk with her. The line can understand the stories in my memory. I can see the lingering character of line. My heart and my spirit create a colorful Heaven by the flowing lines, and enjoy the purity & happiness of line in a beautiful nobleness. The couples of small people figures and the twin-faced people enjoy a free and easy life in a monocolour land. Many different things, as pen, line, paper, mountain, water, wind, leaf, city, ship, light, the old, the singing, the laughing, the dancing, the noising, become simple, elegant, plain between my white and black colours. In the dreamland weaved by lines, the mnemonic imaginations are brought to go through carding by the beauties, then, what left is the seeping of feelings. Nostalgia and love for purity kindle the flame of a light in my heart, and, with the company of lines, make my spirit a singing on the Moon. With the soft touch of lines, my heart feels happy, my ears always hear the ballads floating between the sky and the earth. I am only one of the numerous creatures in the picture, our last post house shall be the flying in the sky. In every story, each small people figure has its own gesture for walking or standing, they are sincere, in the aureole of lines, listening quietly to the happiness and its holy songs. The expectation on the paper is a suffering and appears everyday; there is no magic, no imprecation, who am I? what is a line? No one talk about our loves. The paper is full of people, the city is full of people, I engrave the shadows of my memories and yearning on each of the tiny lines. Dancing! Jumping! if you want to search for happiness in a dream, please go with me to dance through the city walls, windows, and to dance on the tree leaves floating in the clouds. The happiness for all creatures is the harmony between the human and the Nature, the holy song of praise for all creatures is that both the people and their dreams can live together in peace. In the pictures, there are some fogs, like flowing water, like very thin gauze, they are spreading among the crowded people, very hazy. Facing the most ancient art of line in the Orient world, I feel that it is wonderful to talk a story on a piece of paper. Line is my partner, in the expression of dream, we play together. I give him an idea, he returns me a surprise. I give him a piece of memory, he returns me a fairy tale. There is a road toward the Heaven, and dream makes me to fly. Recollections of the past come out to us with true feelings in the expectation for love, they are so clear that you can see the line softly enters into your soul, and fall together with the obscure scenery into a dream. (Translated by Wang Xinhua)

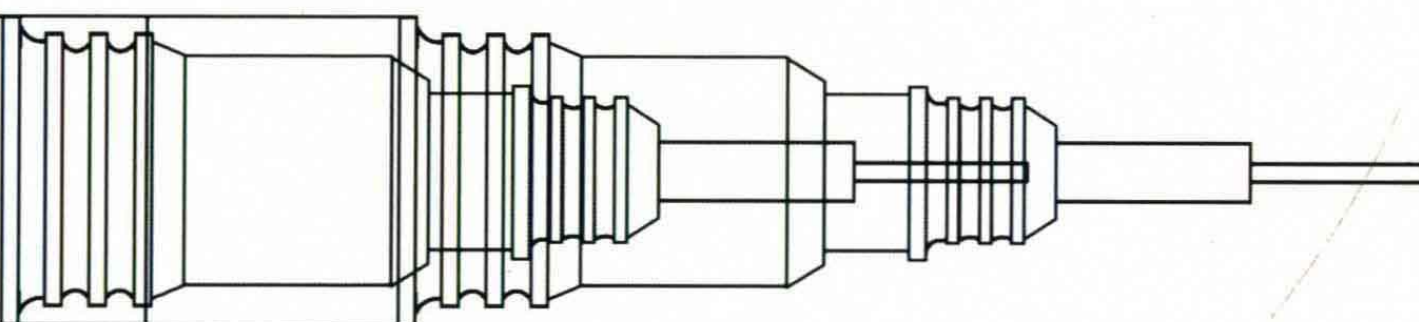


述

线梦

走进我的世界，我常常面对面和线一起诉说，它听得懂我记忆中的故事，我看得见线缠绵的性格。我的内心、我的精神在线的流动中围出一个九彩的天境，在美丽的高贵中感受着线的单纯和快乐。一对对的小人、一个个表情似孪生的生灵，在单色的净土里自由、安逸地生活。笔的轻流、线的绵长、纸的包容，大山大水、清风落叶、城船灯火，老的、旧的、唱的、笑的、跳的、闹的在黑白无极之间变得简单、变得雅致、变得纯朴。记忆的想象在由线编织的梦境中被美丽所梳理，留下的全是情感的渗透。依恋乡土、依恋纯真，在线留存的世界里总能点燃我心底那盏灯火，在线的相送之下，能让我的精神乘月高歌。心中的畅快，在线的柔软温情抚爱下，耳旁总能听到飘游天地中岁月的歌谣，我是成千上万画中生灵的一员，天空的飞翔是我们终极的驿站。每一个故事里，一个个小人都有自己行走或站立的仪式，它们都很真诚，在线的一丝丝光环之中，全神贯注非常平静地聆听幸福、聆听圣歌。纸上的期待很是熬人，在一天天的日子里一寸一寸地显现，没有魔术、没有咒语，我是谁？线是谁？没有人讲起我们的情缘。只是犹如头与发的关系每天会耳鬓厮磨。满纸的人儿，满城的人味儿，我把思念和记忆的影子刻在了一根根最细的线上，舞动吧、跳跃吧！只要你想在梦中找乐，你会和我一起排起队，扭起秧歌，穿墙而过，穿窗而出，踏在叶片上随云飘落。人与景的相融是万物的福纳，人与梦的相安是万物的赞歌。画中的雾气一团团在稠密的人海中漫延，似水、似纱，很是朦胧。在这东方最古老的线技面前，在纸上讲段故事很是奇妙，线是我的伙伴，在梦境的表达中，我们一起玩耍。我给它一个立意，它给我一个惊奇，我给它一个记忆，它给我一个童话。天堂有路线梦让我飞翔，一段一段的往事，在爱的期待中随真情而出，清晰到你能看着线的依附进入自己的灵魂，和朦胧的景儿一起坠入梦河。

目次CONTENTS



今夜无人入睡 NO ONE SLEEP TONIGHT 001



壹	貳	叁	肆
伍	陆	柒	捌
玖	拾	壹	貳

画面局部THE DETAILS OF PICTURES 壹 003

