



色彩印迹·张小纲

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张小纲

1955年7月生，湖南长沙人。

1982年毕业于湖南师范大学美术系，并留校任教。

1998年移居深圳，任教于深圳职业技术学院。

现为：深圳职业技术学院艺术设计学院院长、教授

国家一级美术师、中国美术家协会会员

主要作品

- 1992年02月，作品《秋水无声》入选《中国水彩画精选百人展》
- 1992年08月，作品《暖冬》入选《亚洲水彩画联盟展》
- 1992年10月，作品《秋赋》入选《第二届全国水彩、粉画展》
- 1994年10月，作品《湖畔》入选《第八届全国美术作品展览》
- 1996年04月，作品《窗》入选《第三届全国水彩、粉画作品展览》获铜奖
- 1997年07月，作品《初夏》入选《中国艺术大展》
- 1998年08月，作品《椅上的瓶花》入选《第四届全国水彩、粉画作品展》获铜奖
- 1999年01月，作品《初夏》入选《广东省首届水彩画展》获铜奖
- 1999年08月，作品《周末的清晨》入选《广东省美术作品展览》获银奖。
- 1999年12月，作品《周末的清晨》入选《第九届全国美术作品展览》获优秀奖
- 2000年10月，作品《花之韵系列》入选《第五届全国水彩画、粉画展览》获铜奖
- 2002年01月，作品《冷香》入选《广东省第二届水彩画展》，获铜奖
- 2002年09月，作品《冷香》入选《第六届全国水彩、粉画展》
- 2004年06月，作品《光与影的对话》入选《广东省第三届水彩画展》
- 2005年10月，作品《清荷滴翠》入选《第七届全国水彩、粉画展》

个展及联展：

- 1992年05月，《张小纲水彩画展》 中国岳阳
- 1994年10月，《张小纲水彩画展》 日本千叶
- 1994年11月，《张小纲水彩画展》日本茂原
- 1995年08月，《张小纲等四人水彩画展》北京中国美术馆
- 1997年05月，《中国中青年水彩画家作品邀请展》广西北海博物馆
- 1998年09月，《98全国中青年水彩画家提名展》深圳美术馆
- 2002年10月，《中国水彩名家精品展》上海刘海粟美术馆
- 2005年08月，《花之韵——张小纲水彩画展》韩国釜山

作品收藏：

中国美术馆、深圳美术馆、江苏美术馆、刘海粟美术馆、北京市美术家协会

Zhang Xiaogang, born in 1955 in Hunan Province.

Graduated from Fine Arts Department of Hunan Normal University in 1982, then stayed and was engaged as a teacher. In 1998 he moved to Shenzhen and became the dean and professor of Art and Design Dept. of Shenzhen Polytechnic, also a member of Chinese Artists Association.

Main Works:

In February 1992, works the Silent River in Autumn was selected into Watercolor Paintings Exhibition of A Hundred . In August 1992, works Warm Winter was selected into Allied Exhibition of Asian Watercolor Paintings, Taiwan Art Museum.

In October 1992, works Poem of Autumn was selected into The 2nd National Watercolor and Pastel Paintings Exhibition. In October 1994, works By the River was selected into The Eight National Fine Art Works Exhibition, Beijing, China. In April 1996, works the Window was selected into the Third National Watercolor and Pastel Paintings Exhibition and Obtained the copper medal.

In July 1997, works the Early Summer was selected into Grand Exhibition of Chinese Art, Beijing, China.

In August 1998, works Flower on the Chair was selected into The Fourth National Watercolor and Pastel Paintings Exhibition, and obtained the copper medal, Shandong Province, Qindao Art Museum.

In January 1999, works the Early Summer was selected into the first Watercolor Paintings Exhibition of Guangdong Province and obtained the copper medal.

In August 1999, works the Morning of the weekend was selected into Exhibition of Fine Arts works of Guangdong Province and obtained the silver medal.

In December 1999, works the Morning of the weekend was selected into The Ninth National Fine Arts Works Exhibition and Obtain the Excellent Prize, Beijing, China, National Art Museum.

In October 2000, works Flowers was selected into The Fifth National Watercolor and Pastel Paintings Exhibition and obtained the silver medal, Guangdong Art Museum.

In January 2002, works the Cold Fragrance was selected into the Second Watercolor Painting Exhibition of Guangdong Province and obtained the copper medal .

In September 2002, works the Cold Fragrance was selected into The Sixth National Watercolor and Pastel Paintings Exhibition, Shanghai Art Museum.

In June 2004, Works the Dialogue between Light and Shadow was selected into the Third Watercolor Painting Exhibition of Guangdong Province.

In October 2005, works Fresh Water Lily was selected into the Seventh National Watercolor and Pastel Paintings Exhibition, Henan Province.

Exhibitions

May, 1992, the exhibition of Zhang Xiaogang' s watercolor paintings, at Yueyang City, China.

Oct., 1994, the exhibition of Zhang Xiaogang' s watercolor paintings, at Chiba City, Japan.

Nov., 1994, the exhibition of Zhang Xiaogang' s watercolor paintings, at Mobara City, Japan.

Aug., 1995, Watercolor paintings of Zhang Xiaogang and 3 others, at China Museum of Art, Beijing, China.

May, 1997, the works was selected into Chinese Young and Middle-aged Watercolor Painter' s Works invitation Tournament Beihai Museum.

Sept.1998, Inviting Exhibition of Chinese Young and Middle-aged Watercolor Artists Shenzhen Museum.

Oct.2002, Fine Pieces of Watercolor Painting of Chinese Masters Shanghai Liu Hai Su Art Museum.

Aug., 2005, Spirits of Flowers—the exhibition of Zhang Xiaogang' s watercolor paintings, at Fushan, Korea.

Works are collected by China Museum of Art, Shenzhen Museum of Art, Jiangsu Museum of Art, Liu Haisu Art Museum and Beijing Artists Association.

Collected:

China Museum of Art

Jiangsu Museum of Art

Shenzhen Museum of Art

Liuhaishu Museum of Art

Beijing Artists Association

自然、生活是吾师

早在十八世纪，英国人便广泛利用水彩来绘制地形图，以表现那些复杂的地形、地貌及变幻无常的山峦云彩、浓雾水影等。随着旅行写生的增多，画家们在表现大自然的实景、捕捉瞬息万变的大千世界的同时，也扩展了对自然美的认识与欣赏，加深了对自然和人类生活的关切与理解，并藉此来抒发自身的诗意感受。

几个世纪过去了，水彩画之形式与内涵均发生了深刻的变化，无论是其表现领域、表现技巧还是造型观念、审美趣味及艺术价值诸方面，与早期相比已不可同日而语。有趣的是，在照相术发明160余年后的今天，在数字影像技术日新月异、高度发达的今天，人们依然钟情于利用水彩这一工具作对景写生，以此来表现丰富多彩、风光无限的大自然，描绘变幻莫测的光色变化，足可见其非同一般的艺术魅力。这不是普通意义上的继承传统，也非一般意义的回归本源，而应理解为一种需要：是人们利用对景写生这一形式来探究水彩画本体语言和大自然无穷奥秘的需要，或说是画家们寄情于山水之间，将“山水之乐”得之心而寓于画，以此来抒发“胸中逸气”的需要。

20余年来，不论是应教学之安排带学生下乡采风，还是赴边寨为创作收集素材，自己总免不了画几张水彩风景写生，不知不觉中已积累了大量的写生作品。每每翻开画夹，审视着那一张张谈不上成熟，也算不上完整的现场写生作品，总能勾起我对当时写生场面的回忆。那一路颠簸、风餐露宿、翻山越岭、四处寻觅的情形又一幕幕在眼前闪现。论过程，其艰辛自不用说，但比起前辈画家所付出的努力和代价实在是微不足道；论得失，更不敢说曾画出过多少像样的写生作品，技艺水平得到了多么大的提升。但有一点却是可以肯定的，这就是通过长期的写生实践，培养了自己一种亲近大自然、倾情于大自然的情怀。明初王履《华山图序》云：“吾师心，心师目，目师华山”，表述了从“物”到“感觉”再到“思维”的审美认识路线，自己在绘画艺术实践中的切身感受恰与之相合。每每投身于大自然之中，日月叠壁，山川焕奇，不假人为，不待外饰，天然而生，总能使我体会到一种莫名的舒心与冲动。即便是面对那些人们不屑一顾的浅洼树丛、孤村小寨，同样能以虔诚的态度，以百倍的投入，去研究和捕捉那未加雕琢、朴实无华的生命之美，生活之美，力求“心随笔运”，“度物象而取其真”（后梁·荆浩《笔法记》）。

这本写生作品集可说是自己多年来游历各地、“师法自然”的一部“随笔”或“游记”，是自己以平实的心态向自然学习、向生活学习的“色彩印迹”，记载着自己探索水彩艺术之真谛、以己之心去领悟和感应大自然律动的心路历程。

这里没有名山大川、宏景伟物，有的只是乡间小路、郊野村道、山寨木屋、农家厨房、高天流云和江河帆影，还有那风中摇曳的树枝、挑夫急促的身影。其绘画语汇不甚丰富，色彩更谈不上华丽，一切都是那样平凡，但记录的却实实在在是自己的真情实感。如果读者能从中多少体会到一缕生活的气息，能揣摸到作者面对自然、面对生活时的一颗真诚之心，将是对我莫大的褒奖。

生活是吾师，自然是吾师。

行者无疆，艺无止境，更何况我才刚刚上路……

Nature and life are my teachers

Since the 18th century, watercolor has been widely used in maps in Britain for it is excellent to represent the sophisticated terrain and diverse climate. Later, painters gained more experiences in drawing from nature and they found that watercolor very good to represent the scenery of nature.

After a couple of centuries, the concept of watercolor painting changed a lot, both in painting skills and artistic value. It is quite interesting that people still use watercolor in landscape sketches to display the colorful and scenic nature and to portray the changeful light, when digital image technology is rapidly updating and highly advanced after photography was invented 160 years ago. This is a clear proof of the extraordinary artistic charm of watercolor. It is not a return to tradition but should be interpreted as a kind of need: the need to explore the noumenon language of watercolor and nature's secrets through landscape sketches, or the need for the artists to devote themselves to landscape, to obtain the joy of landscape and obtain it in pictures, and to hereby express their mind and spirit.

In the past 20 years, I painted lots of landscape during my trips for collecting materials. Every time I open my sketchbook, I would remember the hardships of an arduous journey.

The process is of course full of hardships, but the hardships are negligible compared with the hard work that elder artists have done and the price they have paid. In regard to gain and loss, I do not dare to say how many good jobs I have done and how much my techniques have improved. However, I have surely cultivated an intimate relationship with nature and a willing to devote to nature after a long time of sketching. Wang Lv of the Ming Dynasty wrote in The Preface to the *Huashan Mountain Portrait*: "My heart is my teacher, my eyes are the heart's teacher and the Huashan Mountain is the eyes' teacher," describing the mind route from "object" to "feeling" and to "thought," echoing my feeling in painting. When I throw myself in nature, I see the sun and the moon shining, the mountain and the river displaying their charm, and the natural beauty gives me leisure and excitement that can not be expressed. Even when facing short bushes and small villages that are usually ignored by people, I still, in a devotional manner, try my best to study and catch the simple beauty of life, and to "let my heart work with my brush" and "measure the objects to obtain their reality" (as said in *On the Style of Brush* by Jing Hao, the Latter Liang Dynasty).

The collection of my landscape sketches actually is a travel note of my trips around the world and my experiences that gained from nature. It is also a colorful print, recording my thoughts and ideas when I explore the essence of watercolor and the inspirations that nature gives me.

There are no splendid mountains or grand views but only some paths in the countryside, kitchen of rural families, wooden huts and branches swaying in the wind. There is no magnificent artwork in the collection, however, all of these paintings are records of my true feelings about nature. If you smell the flavor of life from it or appreciate my sincerity to life and nature, I will be very honored and thankful.

Life is my teacher. So is nature.

The way of art will never come to an end, let alone I just hit the road.

春雨 Spring Rain 1986年 54cm × 39cm 纸本 水彩 Watercolor on paper



庭院 Courtyard 1997年 38cm × 54cm 纸本 水彩 Watercolor on paper



回家路上 On the Way Home 2004年 54cm × 39cm 纸本 水彩 Watercolor on paper



河畔 Riverside 1988 年 45.5cm × 24.5cm 纸本 水彩 Watercolor on paper