



张宏宾画集

THE ALBUM OF ZHANG HONGBIN



山东美术出版社

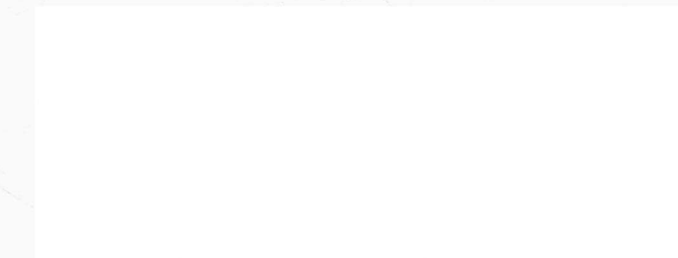
SHANDONG FINE ARTS PUBLISHING HOUSE

張宏賓畫集

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掇英代序

远想出宏域，高步超常伦。

——张仃

原中央工艺美术学院院长

《探索者的足迹》

自从林风眠借鉴西方现代艺术创彩墨画法，使中国画别开生面，形成一个新画种。把本是两个系统的艺术语言、造型技巧融合在一起，首先要学贯中西，还得化大力气，下大功夫。所以从之者虽众，成功者寥寥无几。

宏宾志于此道，在取材立意、表现手段、作品面貌上，已有自己的特色。不仅是形式探索，画面更有一种挥之不去的思乡之情。现代的画风，蕴含着东方的神韵。

在艺术语言上，宏宾善用泼墨泼彩的技巧自由挥洒。先营造一个人物登场的氛围，随画面生发，加上或隐或显的人物片断，抽象与具象结合，“迁想妙得”，造成扑朔迷离、丰富耐看的艺术效果，没有刻意的追求和设计，从此可以看出作者的聪明、才智。

——卢沉

著名国画家

中央美术学院教授、研究生导师

2001年6月于北京

张宏宾先生从南加州灿烂的阳光下，写出了东方人的襟抱。

——欧豪年

著名画家

中国台湾文化大学美术系主任、教授

《观 韵》

赏宏宾先生画，每思黄庭坚语，曰：“观韵。”

其画逸飘法外，韵萦心机。于无间已得象，于象中顿生情。落笔似不经意，赋彩如影随形。泼洒自在，淋漓而风神俱得，居上。

当下中国画，求空、淡、趣者多。然色彩之诣，遂渐趋衰，或难见生辉。宏宾先生逆而求之，所用色彩几可与油画竞美。正所谓内美外溢，窃以为可贵可恭也……

《只难传处是诗心》

据我所知，现代重彩画乃是近十年内，由几位旅居美国的中国画家所推动的新画派。张宏宾是这一画派的极重要的代表画家之一。他使这一在最初仅仅以着力体现装饰美学原理的画种，具有了更为隽永的浪漫气息的诗性格调。浪漫气息、神秘感、诗性品质——构成着将现代重彩画从最初的审美价值升华起来的新的魂魄。使其典雅的装饰风格既保持着，同时又意境动人了。分明的、唯美的风格，不但是中国现代重彩画的特征，也是画家张宏宾在创作他这些画时的主观追求。使我觉得，他是一位灵魂里有唯美倾向的画家。



踏歌行 陶瓷壁画稿 1982年
Singing While Walking Porcelain Fresco 1982

张宏宾为现代重彩画注入了新的美学精神，因而他提高了现代重彩画装饰性审美价值的艺术品质。

——梁晓声
著名作家

2000年6月20日于北京

《张宏宾的彩墨艺术》

我与宏宾的友谊是从少年时代开始的，那是1954年的事。近50年的风雨坎坷飞逝而去，所幸的是我们都还在努力画画。

去年，宏宾从美国带来的新作，着实让我耳目一新，因为这是真正属于他自己的绘画语言而非他人的风格。我了解他的创作历程，历经数十载的摸索才在笔墨色彩上找到属于他自己，且又饱含中国文化底蕴的独特风格，而且又体现了现代人的审美取向。

水墨与色彩的自然交融与潇洒流动，构成作品整体的布局，偶然、抽象的流淌成为诱发画家想像的契机，潜在储存的种种形象与想像力随着偶发的墨变一一跃出了，“一画勘破鸿蒙”，随机生发形象，或人物，或唐马，或花木草虫，显出盛唐人物画之风范。这是对东方古文化的回归，也是从偶然走向必然的独特制作经历。

整体上出奇不意，偶发天成，虚虚实实，藏藏露露。虚处抽象而飘渺，变幻神秘，实处则严谨精妙，这是水墨淋漓与精细勾勒相结合，是抽象与具象的高度和谐统一，这是许多借用西洋现代绘画语汇来改造中国画的画家所无法比拟的东方色彩的现代画风。

——刘秉江

中国美术家协会理事

中国民族大学美术系教授、研究生导师

《随机生发中的自家样式》

马蒂斯以为最好的画应是眼睛的安乐椅，张宏宾的写意画很像是一把中国制造的安乐椅。

漫天盖地的七彩云霞飘荡游移于画面的四面八方，或遮或透之中，人人马马藏头露脚，行迹恍惚诡秘。读画人不由得仔细咂摸揣测起来，并且顿时产生遥远的遐想和曼妙的期望。

酣畅淋漓又变幻莫测的运笔铺墨，以及设色敷彩，来自画家手脑并施时的随机生发。进入状似漫不经心而随手挥洒皆成图画的自由境界，要仰赖画家的艺术灵性。天生秉性自不可少，却也更须艰苦砥砺。

张宏宾几十个春秋的探索 and 操练，不只得到随机生发的自由，还建立了与众不同的自家样式。这是艺术家多年人生体验、感悟、思考在艺术层面上的物化和浓缩。怀质抱真，因而掷地有声。与断奶不久就在几个月内拔出的伪自我、伪个性，绝然不是一回事。

——张世彦

中国美术家协会壁画学会副会长兼秘书长
中央美术学院教授、硕士生导师

《张宏宾的艺术在美国》

在美国，张先生的主要知名作品有《摇篮之梦》、《夏日情歌》、《孔雀公主》等。《摇篮之梦》描绘了一位年轻的母亲哼着催眠曲哄儿子入睡。《夏日情歌》的主角是一位吹长笛的少女置身于田田的莲叶中，白鹤静立。《孔雀公主》是一幅抒情的杰作，花园里，一只白色的孔雀开屏作为吹长笛少女的陪衬。

张先生的作品与其他云南画派艺术家作品的主要不同是，张先生更擅长描绘自然。他热衷于中国传统神话传说，作品总是反映出一种神秘的情调，引入进入东方神奇土地。

有些云南画派画家的作品倾向于象征的、比喻的表现，而张先生更像一位故事家，充满柔情，用一种令人着迷的方式带领人们穿越他的魅力王国。到处是纯美的少女、奇花异草、珍禽猛兽。他利用了云南画派的技法，如二维空间、透明水彩。用线的风格令人想起毕加索、克里木特以及20世纪早期的一些西方艺术家。张先生在高丽纸上作画，使有树胶水彩和中国的矿石颜料成功的呈现了层次的丰富和质地不同的色彩组合。当你回味他的作品时，会感受到大多数的人物都置于一个和谐、欢快的环境中。

——王受之

艺术理论家

美国加利福尼亚州帕萨蒂那设计学院教授
(摘自美国出版《张宏宾画集》前言)

《中日文化交流的使者》

张宏宾先生赋以心血的每一画卷，都体现着东方艺术的传统审美风格，皆以其构图优美、气质典雅、线条细腻、色彩鲜艳的独特风貌打动观赏者的心，激起人们的诗情，令前来观其作品的人士赞叹不已，流连忘返。张先生在中国传统绘画技法的基础上，更添巧妙，从而树起自己匠心独运的画风。精致的线条与华丽的色彩交织出人类的梦幻与浪漫，置身画前，如踏入了回荡着交响乐的宫殿。

——横山翠蹊

日中艺术文化交流协会会长

以现代壁画为其特色的中国画家张宏宾，以中国历史、文化和人物为创作重点，不断在艺术上创新，一些西方的美术界人士称他为代表中国现代绘画的创新表现者。

——美国洛杉矶《侨报》

毫不惊奇，几年来，他的作品在我们画廊展出，引起了如此广泛的注意，来自世界各地的人们争相购买和收藏他的作品。

——美国加利福尼亚州苏萨雷托SHELBY画廊主持人

孤独者 1992年
Lonely 1992



张宏宾的绘画，使人感受到人与自然的和谐美，洋溢着抒情、和平的气氛。……他是代表中国现代绘画的一位新的表现者，是一位跨越了地域、民族的，活跃在国际舞台上的大有作为的画家。

——山内璋
日本东京都大学艺术学教授

《张宏宾的艺术》

我参观了他的工作室，看到了他的作品，并同他就中国绘画艺术的倾向进行了严肃的讨论。他那综合了多种多样具有历史意义和西方绘画传统的带有后现代意味的创造能力，使我印象深刻。缘于中国的训练，他的作品呈现出娴熟的用笔技巧和准确的职业特征。这些特征也是典型的中国绘画传统。

他融合了中国民间艺术，如剪纸、刺绣、戏剧艺术，来发展扩充为一种强烈而多姿的色彩样式。

从他画中的裸体与女性恰如其分的姿态，还可看出其深受西方艺术的影响。画的造型是由强有力的轮廓来实现的，使人联想起克里木特的艺术。

在当代艺术实践的领域，张宏宾教授的作品融汇了他本民族的语言（传统中国绘画，还有另外一些因素，如中国少数民族、民间艺术与绘画），以及西方艺术和媒材，包括裸体画和他们那种写实主



元宵灯会 油画 1982年
Lantern Festival Oil 1982

义的影响。

如此复杂多样的语言融合在一种单纯的艺术创作中，这与当代艺术(后现代)作品通过融合众多形态的语言方式进行创作是一致的。我们，做为观者，从中获得多种多样的寓意。张宏宾教授的艺术观念引发了国际上的认可和接受。对于亚洲观众，他的作品铺垫了复兴中国文化的基石。

——罗杰里
加拿大里贾纳大学视觉艺术学系主任、教授

Crystal of Selected Remarks

-In Lieu of a Preface

Long-range thinking works wonders of a magnificent view, lofty strides surpass the normal.

Zhang Ding

Former President of Central Institute of Industrial Art

Traces of a Pioneer

Since Lin Fengmian created the style of ink and color painting by learning from the Western modern art, Chinese painting has started a new phase and formed a new way of painting. It demands a study of both the Chinese and Western, and much effort to merge the two art languages and industrial technique originally belonging to two different systems. Therefore, there have been many who followed this way, but few have attained successes.

Hongbin has an ambition at this. In terms of selecting materials and ideas, ways of expression and the appearance of paintings, he has formed his own style. It is not only the exploration of forms, but the outlook has displayed an unremovable nostalgia. Modern style of painting embodies the oriental charm.

In terms of art language, Hongbin is free and good at employing the method of splashes of ink and color. He first creates an atmosphere for characters to emerge, and then, with the shaping of the painting, visible or invisible segments of characters are added, combining the abstract with the concrete. "Wandering thoughts and wonderful gains create bewildering, rich and attracting art effects. There are no far-reaching pursuits or designs to be found, only the wisdom and

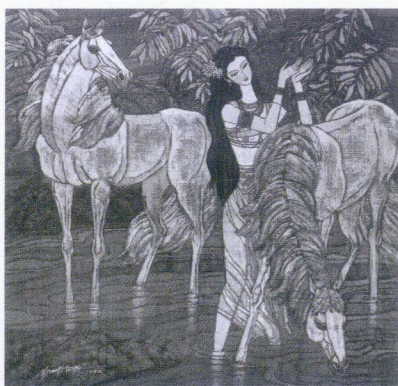


美国报刊的介绍
From Different US Media

ザン・ホンビン

と神秘的に満ちた絵で、平和を語りかける中国人アーティスト

Zhong Hong-Bin



▲ 800-678-9100

[illegible]

Comment in Japanese Art Magazine; Oriental Spirit,
"Western Technique, Perfect Combination"



1942年 北澤生まれ
 1960年 中央工芸美術学校入学
 1977年 山梨教育大学教授就任
 1979年 山梨芸術振興会、一得受賞
 1984年 無日会誌掲載者仲間、優秀賞
 1987年 サンフランシスコ州立大学
 美術教授として招請される
 C.A.アート・フォー・アライ
 1990年

[illegible]

今月の
AR7

ZHANG
HONG - BIN

ザン・ホンビン

日本艺术杂志评论文章
Comment in Japanese Art Magazine

intelligence of the painter can be discerned.

Lu Chen

Famous Painter

Professor, Central Institute of Fine Arts

Postgraduate Supervisor

Beijing, June 2001

Under the sunshine of Southern California, Mr. Zhang Hongbin has expressed the bosom of the Orientals.

Ou Haonian

Famous Painter

Viewing the Charm

Every time I observe the paintings by Mr. Zhang Hongbin, I think of Huang Tingjian's remark, namely, viewing the charm.

His paintings floats away from the normal rules, with crystal of charms and thoughts, but ideas are very well conveyed.

Most painters at the present are pursuing the void, the plain and tastes. However, very few have made successes in color and few have cut a figure in it.

Surfing against the tide, Mr. Hongbin pursues his own goal. In employing color, his paintings could match the oils. That is what we think the inner beauty flows outside, which is both valuable and admirable.

Liang Xiaosheng

Famous Writer

Beijing, June 20, 2000

Zhang Hongbin's Ink and Color Art

My friendship with Hongbin started in 1954 when we were very young. Fifty years of thick and thin have passed. Fortunately, we are now both working hard at paintings.

Last year, Hongbin brought back some of his new paintings from America. They are so fresh to me, because it is such paintings that have been expressed with his own painting language, with nobody else's style. I know his creative experience very well. After exploration of the past few decades, he has finally found himself in ink and color. However, this is still rich in the essence of unique style of Chinese culture, and at the same time, embodies the aesthetic orientation of modern man.

Natural merging of ink with color and graceful flowing form the whole layout of the paintings. Occasionally, the abstract flow intrigues the imagination of the painter, and the stored images lay hidden and the power of imagination leap out with the incidental traces of ink. "Paintings probe into the primeval atmosphere of nature", and images or characters that randomly appear, such as horses of the Tang style, or flowers, grass or insects, present the demeanor of the figure paintings of the prime period of the Tang Dynasty. This is the return to the oriental ancient culture, and also the unique creation from the accidental to necessity.

On the whole, the paintings show wonders coming from accidental thoughts, abstract or concrete, hidden or invisible. With the abstract, there is mysterious change, and with the concrete, there is intricate rigidity. This is the nice combination of splashes of ink and color with fine sketches, a supreme harmony of the abstract with the concrete. This is the oriental painting style that many Chinese paintings borrowing Western painting languages can not compare.

Liu Bingjiang

Professor, Postgraduate Supervisor
Department of Fine Arts, China University of Nationalities
Council Member of Chinese Painters' Association

Randomly-Growing Style of His Own

Henri Matisse thought that the best painting was the armchair of the eyes. Zhang Hongbin's freehand brushwork just resembles an armchair made in China.

Colorful clouds filling the whole sky permeate every corner of the painting. Figures and horses are visible or invisible with mysterious traces. The reader can not help getting into deep thinking, and producing distant longings and wonderful expectations.

Smooth, fluent and fantastic brushwork and employing of colors, all come from the randomly-growing thoughts as a result of the work by both the hands and minds of the painter. Entering the ideal state of seemingly careless but free drawing depends on the painter's art intelligence. There must be born-innate nature, but hard work is indispensable.

Zhang Hongbin's exploration and practice in the past few decades have not only brought him the state where thoughts can grow at will, but established a unique style of his own. This is the condescension of the expression of the artist's life experience, awareness and profound thinking for many years. Just because of the quality and genuineness, his paintings can have resounding effects. This is quite different from those sham-self or sham-character produced out of the fresh hands.

Zhang Shiyan

Professor, Postgraduate Supervisor, China Institute of Fine Arts
Vice-Chairman and General Secretary, Chinese Association of Mural Paintings

Member of Lacquer Painting Committee, Chinese Association of Painters

Every painting of Zhang Hongbin's to which he devoted his energy embodies the traditional aesthetic orientation of the Oriental art. It always has graceful layout, elegant quality and fine lines. The unique style of rich colors touches the heart of every reader who can not help uttering admiration. Mr. Zhang shows more delicate skills on the basis of traditional Chinese paintings, thus establishing his own unique and masterly style. Fine lines with magnificent colors weave into the best of human dreams and romance. Every time I stand in front of his paintings, it seems that I have entered a palace filled with resounding symphony.

Suiei Yokoyama

Chairman of Japan-China Art and Culture Exchange Association

Paintings by Zhang Hongbin make people feel the beauty of harmony between human beings and the nature, filled with emotions and peaceful atmosphere. ... He is a new master representing modern Chinese painting. He is a very promising painter surpassing regional, national boundaries, and active on the international arena.

Akira Yamauchi

Professor, Kyoto Metropolitan University, Japan



在日本举办画展的海报
Posters of Exhibitions in Japan

中国艺术教授建筑中美文化的桥梁

Chinese art professor bridges the gaps between Chinese and American culture

I visited Professor Zhang Hongbin's studio/apartment and we had a serious discussion on the trends in Chinese art/painting as we viewed his art production. I was impressed by his ability to create a significant Post-Modernist art discourse by combining various historic and Western art traditions. Being Chinese trained, his work exhibits the professionalism of sophisticated brush technique and the affirmation of the surface, which are part of the Classical Chinese painting tradition. He, then, has combined the Chinese folk tradition of papercuts, embroidery, and festive paintings to develop a strong and exuberant sense of patterning and color. His involvement with Western art can be seen in the nudes and mimetic attitude of the female form. The simple silhouettes defined by a strong contour line are reminiscent of the work of Gustav Klimt.

In line with contemporary art practice, his work combines his own national voice, traditional Chinese painting, the voice of the "other", Chinese minority, folk art/painting, and the influence of Western art and media, the nudes and their naturalism. Such multiplicity of voices within a

2 GOLDEN GATE September 17, 1987

Students, Chinese professors use art to bridge cultural, educational gaps

JEFF ROSEDALE

SF State Art Professor Zhang Hongbin carefully hangs a series of scrolls on the blackboard. Wearing a light brown suit and a brown and white tie, he begins speaking in Chinese, gesturing emphatically to the middle painting. After a few minutes he smiles and nods to his interpreter, Professor Ji Chang-Xiang.

Ji explains that the painting has a story: standing behind a guard, a young girl has been sent to prison for two reasons — murder and falling in love with a young boy without her parent's knowledge. But in the end, said Ji, she is set free and eventually marries the boy.

"It's the Chinese version of Romeo and Juliet," remarked a student in the front row.

Halfway through the class, Professor Zhang gives each student a Chinese paintbrush and everyone practices drawing a horizontal number 1, an important starting point in Chinese line drawing.

"This is better than reading a book about China anyway," said humanities major Denise Flores. "It's kind of like studying in China."

"I think the class would be bigger if students knew what they were get-

ting," Flores added.

Between strokes, Tami Heimark, a graduate student in Chinese, said Zhang's class was the perfect combination — "a little history and a little hands on."

"If you've never picked up a Chinese paintbrush you can't empathize with Chinese paintings," said Heimark.

"This bridges a lot of understanding between the Americans and Chinese," said another student.

Zhang and Ji are two of the newest participants in SF State's faculty exchange program with China's Shandong Teachers' University.

This class, Styles of Chinese Expression, explores the history of Chinese art with an emphasis on line drawing and is technically a humanities course. The exchange program, now in its fifth year, was conceived by Consul Shang Zhenyong from the People's Republic of China.

Through the collective efforts SF State's Lawrence Janni, Richard Giardina, Nancy McDermid, and Director for Sino-American Studies Institute, Maurice Tseng, a two-way faculty exchange blossomed in 1983.

"The teachers' exchange is a rich resource for us," said School of Humanities Dean McDermid. "It expands our professors' sensitivity

toward China and they bring that back to their students."

Originally, the program was a swap of language teachers. SF State sent over Humanities Professor Herb Kauffman to teach English and literature while Shandong University reciprocated with Li Zi-Xiu to teach Chinese.

"At first our vision was limited," said McDermid. "They thought we wanted only persons to teach Chinese and we thought they only wanted English instructors."

But McDermid added that the program is expanding. Last year Speech Professor Walt Terris visited Shandong and taught Speech Communications. In 1985, Professor of Foreign Languages Andre Martin ventured over and taught French and English.

Similarly, Shandong University has added some spice to the SF State campus.

Along with the current art-history course, which will be repeated next semester, another Shandong Professor, Xu Bo-Ran, is teaching kung fu for SF State's physical education department.

Taking time out after class, Zhang, speaking through Ji, said the exchange program was both "meaningful and beneficial."



Zhang Hongbin demonstrates proper technique for Chinese calligraphy to student Joyce Boynton. Photo by Timothy J. Gonzales

"In my opinion, the Chinese people do not know enough about American culture," said Zhang, "and Americans do not know enough about the Chinese."

Born in Beijing, Zhang is a 45-year-old muralist and ceramist who is an Associate Professor of Arts at Shandong Teachers' University. He has earned two degrees from China's General Institute of Arts, is a member of the China National Institute of Arts, and has created hundreds of artistic works in the past decade.

"I appreciate that the American students can raise their hands and immediately ask a question," said Zhang, referring to the contrast in styles between the American and the more reserved Chinese students.

Also interesting to Zhang are the "wide range of interests SF State students have." This is his first time in San Francisco and the first time he's been separated from his family for any length of time. When asked if he misses his wife and two children, the professor replied with a long "oh yes" homesick.

and proudly added that he had already received two letters from his wife. SF State Professor Walt Terris treated Zhang and Ji to a home-cooked feast of turkey and yams to introduce them to American cuisine. But Zhang said he still prefers Chinese food over American.

Although translator Ji, Lecturer of English at Shandong Teachers' University, thinks about his family too, visiting old friends and class preparation leave him little time to feel homesick.

single art production are in line with contemporary (Post-Modernist) art production that through the combination of a plurality of voices, we, the viewers, are allowed a multiplicity of meanings. It is that notion of Professor Zhang's work that has led to his international acceptance. His remarkable acceptance by the Japanese art market is the leading edge of his achievement of international recognition. North America acceptance has been slower because of the differing demographics. However, with the rise of the awareness of the Pacific Rim nations and the greater impact of Asian communities on Canadian and American life, I am sure that his work will bridge the East/West gap. His work will be seen by the North American public (Non-Asian) as a statement of the evolving Chinese culture. To the Asian audience his work provides the benchmark of the renaissance of Chinese culture. To the Asian-American or Asian-Canadian, his work reveals the bi-culturalism that affirms the Chinese American/Canadian existence.

Roger Lee

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(Translated by Hou Mingjun)



丙辰清明（国画四条屏之三） 136 × 68cm × 3 1980年

Unforgettable 1976 (No.3 of a Chinese painting screen quartet) 136 × 68cm × 3 1980





丙辰清明（局部）
Unforgettable 1976 (partial)



丙辰清明（局部）
Unforgettable 1976 (partial)



母与女 彩墨 1980年

Mother and Daughter Ink & Color 1980