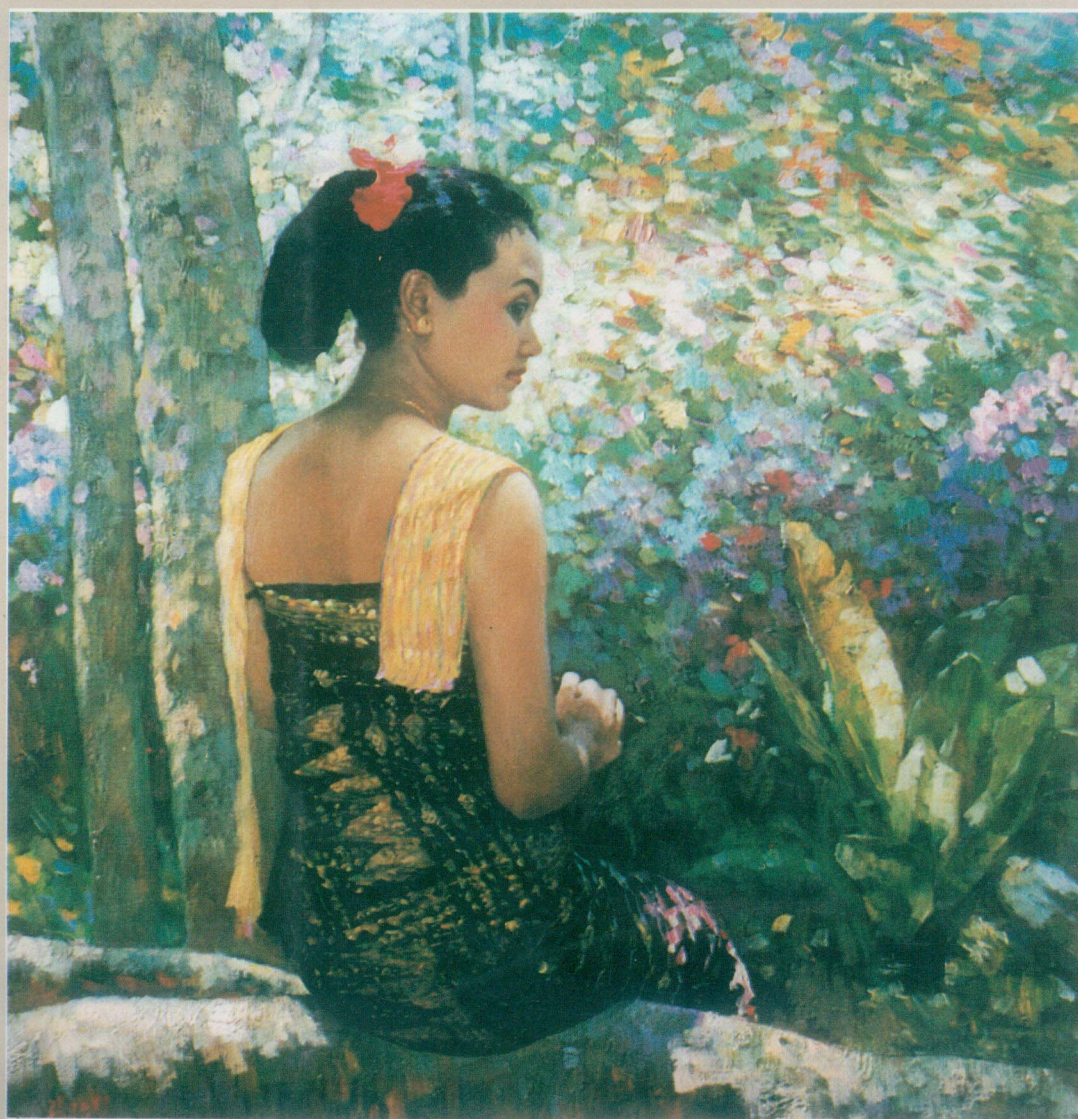


中國當代美術家精品集

張洪贊

PAINTING
COLLECTIONS
OF CONTEMPORARY
CHINESE
ARTISTS

ZHANG
HONG ZAN



遼寧美術出版社

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中國當代美術家 張洪贊

藝術簡歷

BIOGRAPHY

張洪贊,1944年5月5日生于遼寧省燈塔縣。現為中國美術家協會會員,中國油畫學會會員,遼寧畫院國家一級美術師(教授)。

1960年考入魯迅美術學院附中,1963年畢業。

1963年考入魯迅美術學院,1968年畢業。

1969年分配到遼寧省美術創作組,開始從事專業創作。

1987年結業于法國著名畫家依維爾油畫技法研究班。

1969年—1971年創作《遼瀋戰役組畫》(合作)。

1973年創作油畫《哪裏有石油哪安家》,入選1974年《慶祝建國25周年全國美展》,發表于《人民日報》、《人民畫報》、《人民中國》等。出版對開、四開單幅畫。

1974年《引來銀河水》入選《慶祝建國25周年全國美展》。發表于《人民畫報》、《人民中國》等,由中央新聞紀錄電影製片廠拍成專題片《新時代的畫卷》詳細介紹創作經過。

1975年《油龍贊》參加全國年畫展覽。

1976年油畫《移山填谷造平原》入選農業學大寨全國美展。

1977年《攻克錦州》、《塔山阻擊戰》(合作)入選建軍50周年全國美展,發表于《解放軍畫報》、《遼寧畫報》等,入編多種畫集,哈爾濱烈士紀念館收藏。

《黃繼光》入選建軍50周年全國美展,入編“展覽”選集,出版對開單幅畫。

《戰地黃花分外香》入選《毛主席永遠活在我們心中》全國展覽。

1978年《創業英雄》獲省美展銀獎。

1979年《永遠記憶的年代》入選第五屆全國美展,獲遼寧省美術創作銀獎。

1980年年畫《孫悟空三打白骨精》獲遼寧省優秀年畫獎。

連環畫《孫悟空三打白骨精》由國際書店出版,發行十幾個國家。

1981年《昭君出塞》入選在日本舉辦的《第二屆亞洲美術展》,作品為日本福岡美術館收藏。日本《三彩》、《遼寧畫報》發表評論文章。

年畫《闔家歡》獲遼寧省優秀年畫獎。《長白山人參故事》獲省優秀書籍插圖獎。

1982年創作油畫《難忘的歲月》,為中國美術館收藏。《解放軍報》發表評論文章。

1984年《主人·公僕》入選第六屆全國美展。發表于《人民日報》、《遼寧畫報》等。《遼寧日報》、《瀋陽日報》分別發表專題評論文章。

1986年油畫《香蕉熟了》,中國畫《孔雀公主》入選《全國首屆民族大家庭美術、攝影、書法展覽》。

油畫《唐人樂舞圖》入選《第三屆亞洲藝術展》,《瀋陽日報》發表專題評論文章。

為北京人民大會堂遼寧廳設計製作大型彩陶壁畫《滿族風情》(合作)。

1987年為瀋陽南湖劇場設計製作大型壁畫《花海伎樂》、《盛京舞步》。《美術大觀》、《遼寧日報》分別發表專題評論文章。

1988年油畫《絲綢之路》、《玉蘭》等入選全國《第四次新人新作展》。其中三幅作品為中國對外藝術展覽中心收藏。

1989年油畫《芳草青青》、壁畫《盛京舞步》入選第七屆全國美展。

1990年油畫《唐人伎樂》入選“土耳其雙年展”。

1991年赴新加坡舉辦油畫個人展覽。

1993年《小牧民》入選“首屆全國中國畫展覽”。《苗家》入選“全國首屆中國山水畫展覽”。

油畫《雪樹銀花》、《雪源深處》為國家文化部收藏。

1994年應邀赴印尼講學、考察。

中國畫《蕉香陣陣》入選“第八屆全國美展”。

油畫《玉蘭》參加古巴·哈瓦那藝術節。

個人生平及藝術成就載入《中國文藝家傳記》、《中國當代文藝群星辭典》、《中國當代書畫家名人大辭典》、《世界當代書畫篆刻家大辭典》、《世界華人美術名家年鑒》等多種辭書中。

1996年由遼寧美術出版社出版《張洪贊精品畫集》。

通訊地址:沈陽市沈河區十三緯路103號

郵編:110014

電話號碼:(024) 2826517 3244606

Born on May 5, 1949 with native place in Dengta county of Liaoning Province. I am now a member of Chinese Artists Association, Chinese Oil-Painting Society and ranked as a state senior artist (professor) of Liaoning Art Academy.

1960—Admitted to Affiliated Middle School of Luxun Academy of Fine Arts, graduated in 1963.

1963—Admitted to Luxun Academy of Fine Arts, graduated in 1968.

1987—attended a course and attained a certificate for painting materials and skills hosted by French artist Yvel.

1969—Assigned to Liaoning Artistic Creation Group and engaged in profession creation of fine arts.

1969~1971—Creating and painting "Liao—Shen Campaign Suite of Painting" (co—work)

1973—Creating and painting an oil painting "where there is oil, there is home" which was selected in 1974" State Exhibition of Art For Celebration of the 25th Anniversary of State Foundation" and published in "People's Daily", "People's Pictorial" and "People's China", published in folio and quarto single width paintings.

1974—"Drawing the Water of Milky Way" was selected in "State Exhibition of Art For Celebration of the 25th Anniversary of State Foundation" and published in "People's Pictorial" and "People's China" and shot by Central Newsreel and Documentary Film Studio a special film "Picture Scroll of the New Age" which introduced the process of creation in details.

1975—"Ode to Oil Dragon" was shown in the state New Year Pictures Exhibition.

1976—The oil painting "Remove Mountains, Fill up Gorges and Build Plains" was selected in "Learning from Dachai in Agriculture" Art Exhibition.

1977—"Capture Jinzhou" and "Tasha Blocking Action" (co—work) were both selected in "State Art Exhibition for Celebration of the 50th Anniversary of Army Foundation" and published in "PLA Pictorial", "Liaoning Pictorial" etc. and compiled into many painting collections and are now collected by Harbin Revolutionary Martyrs Memorial. "Huang Jiguang" was selected in "State Art Exhibition for Celebration of the 50th Anniversary of Army Foundation" and compiled into "Exhibition" collections, published in folio single width.

"Fragrant Chrysanthemum in Battlefields" was selected in State Exhibition of "Chairman Mao Alive in Our Hearts Forever."

1978—"Pioneer Hero" won Silver Medal in Liaoning Art Exhibition.

1979—"An Age to Be Remembered Forever" was selected in the 5th State Art Exhibition and won Silver Medal of Creation in Fine Arts in Liaoning.

1980—"A New Year Picture" Monkey Subdues the White-Bone Demon" won Excellent New Year Picture Prize of Liaoning. Picture-story book "Monkey Subdues the White-Bone Demon" was issued by International Bookstore and sold to over ten countries.

1981—"Zhaojun Out Great Wall" was selected "the 2th Asian Art Exhibition" held in Japan and collected by Fugang Gallery, Japan. "Three Colours" of Japan and "Liaoning Pictorial" published the review on his works.

The New Year Picture "Happy Family" won the Excellent New Year Picture Prize of Liaoning.

"The story of ginseng in Mt. Changbaishan" won Provincial Excellent Bookmark and Illustration Prize.

1982—Creating an oil painting "Memorable Years" collected by China Gallery and "PLA" newspaper published reviews on it.

1984—"Master · Public Servant" was selected in the 6th State Art Exhibition and published in "People's Daily" and "Liaoning Pictorial".

"Liaoning Daily" and "Shenyang Daily" respectively published special reviews on it.

1986—The oil painting "Bananas are Riping" and Chinese painting "Peacock Princess" were selected in the First State Exhibition of Arts, Photograph and Calligraphy of all nations from the country. The oil painting "People of Tang Dynasty Dancing Picture" was selected in the 3rd Asian Art Exhibition and "Shenyang Daily" published a review on it.

Designing and creating and painting the large—scale painted pottery mural painting "Man Nation's Customs for the Liaoning Hall of Great Hall of People in Beijing. (co—work)

1987—Designing and painting the large—scale mural painting "Dancing in the Sea of Flowers", "Court Dance in Shenyang" for Nanhu theatre of Shenyang.

"Art Spectacle" and "Liaoning Daily" respectively published special reviews on them.

1988—The oil painting "Silk Road" and "Yulan" were selected in the 4th State New Artists and New Works Exhibition among which three were collected by China Foreign Art Exhibition Center.

1989—The oil painting "Green Grass" and the mural painting "Dancing in Shenyang" were selected in the 7th State Art Exhibition.

1990—The oil painting "Happy People of Tang Dynasty" was selected in "Turkey Every Two Year Exhibition".

1991—To Singapore to hold an individual oil painting exhibition.

1993—"Little Herdsman" was selected in the First State Chinese Painting Exhibition.

"Miao Nation People" was selected in the State 1st Chinese Landscape Exhibition:

The oil painting "Snow Trees Silver Flowers" and "Far Deep in Snow" were collected by State Culture Ministry.

1994—Invited to give lectures and inspect in Indonesia. Chinese painting "Banana's Fragrance" was selected in the 8th State Art Exhibition.

The oil painting "Yulan" was sent to Kuba to take part in Hawana Art Festival.

My personal background and artistic achievements have been recorded into "Biography of Chinese Art Stars", "Dictionary of China Contemporary Calligraphy" and "Artist Celebrity", "Dictionary of World Contemporary Calligraphic and Artistic and Carving Artists", "Almanac of World Overseas Chinese Celebrities of Fine Arts", etc.

1996—Painting Collection of Zhang Hongzan was published by Liaoning Fine Arts Publishing House.

Add: 103 Shisanwei Road, Shenhe District, Shenyang 110014

Tel: (024) 2826517 3244604 (H)

前言

回想起在遼寧省美術創作組與張洪贊朝夕相處的日子，已是二十幾年前的事了。他的早期代表作品《哪裏有石油哪安家》、《引來銀河水》，以及相繼創作的《難忘的歲月》……就是那時完成的。記得當時他的生活基地主要是在油田。他經常背着三十多斤重的油畫箱今天去盤錦，明天到大慶，風塵僕僕地帶回來一本本速寫、油畫寫生和豐富的生活感受。這些作品以現實主義的創作方法，真實生動地再現了中國石油工業的創業史，謳歌了中國石油工人以苦為樂、以苦為榮的創業精神。以他那真摯的感情塑造了鐵人王進喜和衆多淳樸、樂觀、剛毅的石油工人形象，洋溢着濃鬱的北方油田的氣息，至今還給人留下難忘的印象。

進入80年代，隨着國家的改革開放，中西方文化的交流，張洪贊廣取博收，不斷豐富了自己的藝術底蘊，刻苦鑽研專業技法，逐漸形成了自己的風格。藝術思想與油畫語言方面的成熟都達到了一個新的高度。《主人·公僕》更注重人物形象的深入刻劃。爲了畫好這幅畫，曾兩次赴陝北，搜集了大批人物形象。在這幅畫裏，周恩來總理像一位普通放映員那樣熟練地、全神貫注地操縱着放映機，他穿着粗布軍衣，態度和藹可親。作者以無限敬仰的感情表現了人民群眾與領袖之間的水乳交融，塑造了一代偉人既是領袖又是公僕的偉大人格。在這幅畫裏，看不到生編硬造的痕迹，人物的動作、表情處理得真實、親切、自然，形象刻劃得樸實、典型、深刻。雖然人物衆多，但毫無雷同之處。《父與子》、《油娃》則採用了接近泥土味的暖灰色調，使畫面籠罩在溫馨、和諧的氛圍中，表現出了西北人性格的善良、古樸和敦厚，使人產生一種悠遠的歷史回顧。

張洪贊的肖像畫，畫得非常精美。《海之歌》、《思》、《樂手》、《琵琶女》、《畫家的女兒》……每一幅都像一首配樂的小詩，歌頌少女的清純、靜雅。作者以他堅實的功力，對不同質料的質感，畫起來筆到意到，得心應手。

1991年和1994年張洪贊出訪了新加坡和印度尼西亞，那裏的風土

人情和迷人的景色強烈地震撼着一個生活在白山黑水之間的畫家。

《期望》、《通幽》、《峇厘少女》、《峇厘小街》、《峇厘小樂隊》，通過這些作品可以看出他對光、色的認識和運用都發生了很大的變化。這些表現陽光、空氣的絢麗多彩的畫面，使熱帶地區的一股逼人的生命氣息撲面而來，仿佛置身于那熱帶雨林的寧靜與恬然之中。光與色的交響，富有生氣的視覺效果，無一不是充分發揮了油畫色彩的表現力。在他的筆下，創造出一個色彩繽紛、陽光燦爛的嶄新境界。

張洪贊不僅是一個多產的油畫家，還是美術領域裏興趣廣泛的多面手。中國畫、壁畫、年畫、連環畫、書籍插圖無不涉獵、無不精美。他曾參加設計製作了北京人民大會堂遼寧廳的30米長的巨幅彩陶壁畫《滿族風情》，又爲瀋陽南湖劇場設計製作了大型壁畫《花海伎樂》和《盛京舞步》。這兩幅壁畫場面宏大，構圖別致考究，色彩優美、協調。作者採用了現代構成的藝術手法，切割與融合的自由取捨，交織錯落，對比有致，使畫面活潑、舒展。人物和景物的變形自由暢達，綫條組織得繁簡適度，使畫面充滿詩情畫意，產生一種純真、秀美、淳樸的意境。此外，他創作的中國畫、年畫、連環畫、書籍插圖也必成精品，並連連獲獎。

張洪贊特別注重生活，熱愛生活，他堅信是生活賦予藝術以血肉、思想和靈魂。綜觀他這二十多年來的所有作品，會感受到一股強烈的生活氣息、深沉的思想、豐富的情感和對藝術執著的追求與探索。有情感纔有藝術的感染力，纔有讀者的投入；有情感藝術作品纔有活力，纔有深度，纔有盎然生機，纔能激發人們的心靈。

我喜歡張洪贊的畫，也喜歡他的藝術作風。在創作上，他心態平和純淨，他不圖虛名，不熱衷於時尚的追求，不浮不躁。他勤奮、專心、真摯，勤勤懇懇地用真情鋪設自己的藝術道路，耕耘着自己的藝術園地，陶醉於油畫自身的美質之中。

魯迅美術學院副院長 教授 任夢璋

PREFACE

Over twenty years have passed since I worked together with Zhang Hongzan in Liaoning Art Works Creation Group. His early masterpieces, such as *Where There is Oil, There is Home*, *Drawing Water from the Milky Way* and *The Memorable Years* were all created at that time. He lived mainly in the oil fields and often traveled between Panjin and Daqing with a heavy paint box on his back, bringing back with him piles of sketches and rich living experience. These works represented realistically the pioneering history of the petroleum industry of China and praised the hard-working spirit of the oil workers. He created a very famous image "Iron Man"—Wang Jinxi and many other images of oil workers who were simple, optimistic and resolute.

In 1980's, with the implementation of the policy of reform and opening and the exchange between Chinese and Western cultures, Zhang Hongzan learned widely from others, strong points and studied the professional techniques to form gradually a style of his own and became artistically mature. In *Master · Public Servant*, he laid emphasis on portraying the images. In order to portray the images well, he went to the North Shanxi Province twice. In this painting, Premier Zhou Enlai is operating the projector skillfully and attentively like an ordinary projectionist. He wears a hand-woven military uniform and looks very kind and easy to approach. Showing deep reverence for Premier Zhou, the painter created a great man who is both a leader and a public servant. The gestures and the facial expressions of the images look real, kind, natural and not the same. A warm grey tone is used both in *Father and Son* and *The Children of Oil Workers* to create an atmosphere of love and harmony, showing the character of the Northwesterners—kindness and simplicity.

His portrait paintings are rather excellent. Among them are *The Song of the Sea*, *Missing*, *Player*, *The Girl Who Plays Pipa* and *A Painter's Daughter*. Each of them is like a short poem with background music, singing the praises of pure, elegant girls. That the painter can paint these portraits freely is attributed to his solid foundation of art.

In 1991 and 1994, Zhang Hongzan visited Singapore and Indonesia. The customs and the charming scenery of the equatorial countries attracted the painter who has been living in Northeast China. From such works as *Expectation*, *A Path Leading to a Secluded Spot*, *An Alley at Bali* and *A Band of Bali*, we can see that his understanding and using of light and color have changed greatly. The sunshine and the air make you feel as if you were in the quiet and pleasant tropical rain forest. The color of oils plays a big role in producing the light, color and vigorous visual effect. He has created with his brush a completely new world which is colorful and full of sunshine.

Zhang Hongzan is not only productive, but versatile. His works include traditional Chinese paintings, mural paintings, New Year pictures, picture-story books and illustrations. He once participated in designing and painting the 30-meter-long painted pottery mural *Customs and Practices of Man Nationality* which is hung in Liaoning Hall of the Great Hall of the People. He designed and painted two large-size murals *Dancing in the Sea of Flowers* and *Court Dance of Shengjing* for Shenyang Nanhu Theater. The two grand murals are unique in composition and harmonious in color. The technique of modern mechanics, the free choice between cutting and blend well-arranged, the naturally deformed images and scenery and the properly-arranged lines make the general appearance of the paintings look poetic and simple. His works are excellent and have won prizes one after another.

Zhang Hongzan loves life. He believes firmly that art comes from life. All his works painted in over twenty years are lively, emotional and of great depth and show what he has been striving for so long as an artist paints with feeling, his paintings will be attractive, vigorous and show depth of thought.

Prof · Ren Mengzhang
Vice—president of Luxun Academy of Fine Arts

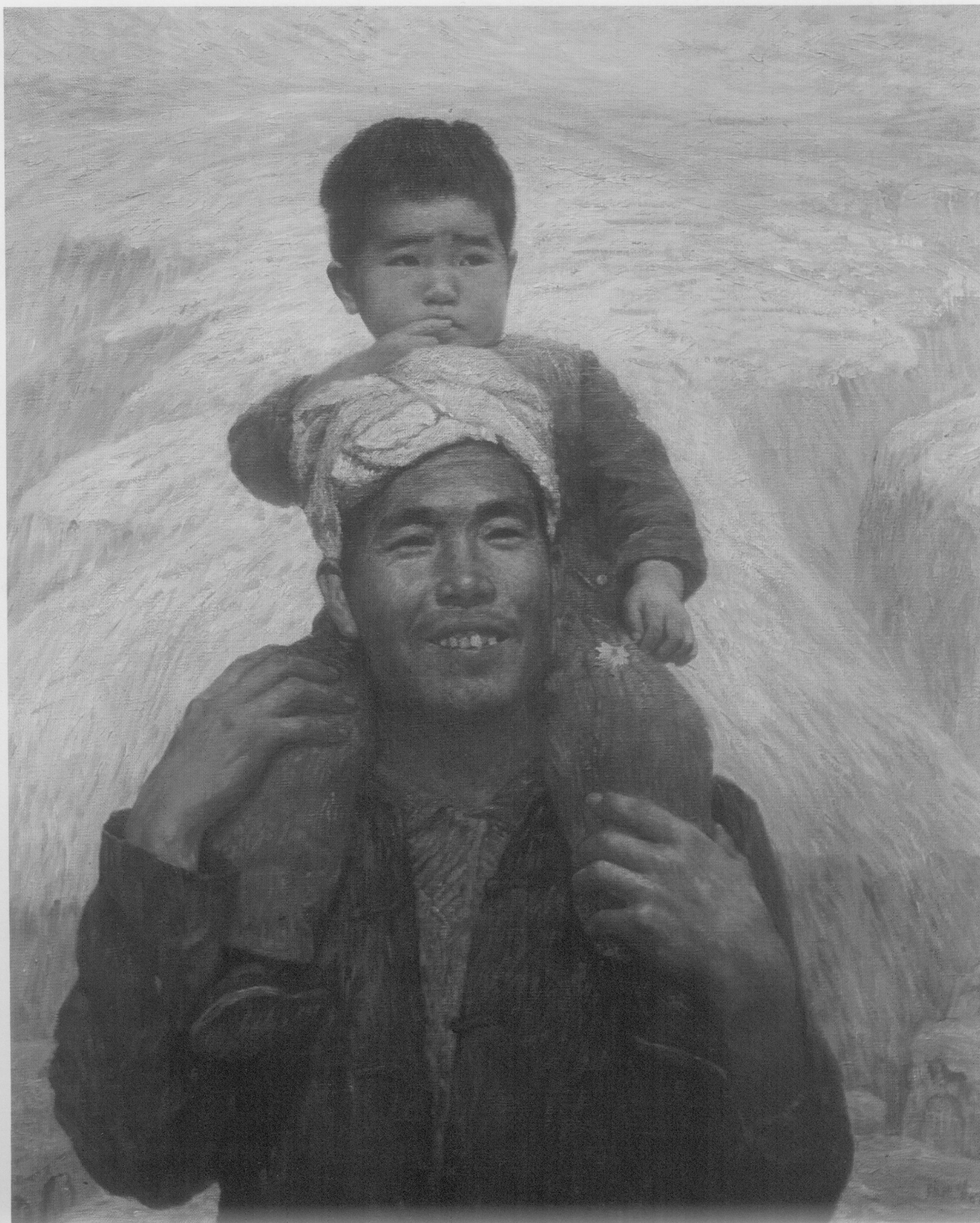
作品目錄

父與子(油畫)	1993年	100×80.3cm	大榕樹(油畫)	1994年	100×72.7cm
油娃(油畫)	1981年	170×106cm	盛裝(油畫)	1994年	116.7×80.3cm
主人·公僕(油畫)	1984年	180×160cm	峇厘少女(油畫)	1995年	100×80.3cm
哪裏有石油哪安家(油畫)	1973年	284×153cm	峇厘小街(油畫)	1995年	100×72.7cm
芳草青青(油畫)	1989年	165×135cm	晨光(油畫)	1995年	116.7×72.7cm
畫家的女兒(油畫)	1985年	80.3×60.6cm	陽光燦爛的日子(油畫)	1995年	116.7×80.3cm
海之歌(油畫)	1992年	100×80.3cm	石屋(油畫)	1992年	80.3×60.6cm
樂手(油畫)	1992年	100×80.3cm	通幽(油畫)	1995年	100×72.7cm
琵琶女(油畫)	1994年	72.7×53cm	覓(油畫)	1992年	72.7×53cm
難忘的歲月(油畫)	1982年	260×180cm	浴(油畫)	1992年	100×65.2cm
思(油畫)	1992年	100×80.3cm	觀漁圖(油畫)	1996年	100×65.2cm
神壇前的臺階(油畫)	1995年	116.7×80.3cm	暖秋(油畫)	1996年	100×80.3cm
小提琴手(油畫)	1992年	100×80.3cm	花海伎樂(油彩壁畫)	1987年	600×435cm
神壇前的峇厘女孩(油畫)	1994年	116.7×80.3cm	盛京舞步(油彩壁畫)	1987年	600×435cm
晨妝(油畫)	1995年	100×72.7cm	封面 期望(油畫)	1995年	100×91cm
峇厘小樂隊(油畫)	1996年	116.7×80.3cm	封底 鳳凰橋(油畫)	1992年	72.7×53cm

CONTENTS

Father and Son	1993	100×80.3cm	A Band of Bali	1996	116.7×80.3cm
The Children of Oil Workers	1981	170×106cm	Banian	1994	100×72.7cm
Master · Public Servant	1984	180×160cm	Rigged out in Her Best	1994	116.7×80.3cm
Where There is Oil, There is Home	1973	284×153cm	The Girl of Bali	1995	100×80.3cm
Verdant Grass	1989	165×135cm	An Alley at Bali	1995	100×72.7cm
A Painter's Daughter	1985	80.3×60.6cm	Dawn	1995	116.7×72.7cm
The Song of the Sea	1992	100×80.3cm	A Sunny Day	1995	116.7×80.3cm
Player	1992	100×80.3cm	A Stone House	1992	80.3×60.6cm
The Girl Who Plays Pipa	1994	72.7×53cm	A Path Leading to a Secluded Spot	1995	100×72.7cm
The Memorable Years	1982	260×180cm	Seeking	1992	100×65.2cm
Missing	1992	100×80.3cm	Bathing	1992	100×65.2cm
Steps before the Altar	1995	116.7×80.3cm	Watching the Fish	1996	100×65.2cm
A Violinist	1992	100×80.3cm	Warm Autumn	1996	100×80.3cm
A Girl of Bali before the Altar	1994	116.7×80.3cm	Dancing in the Sea of Flowers (mural in oil)	1987	600×435cm
Washing and Dressing in the Morning	1995	100×72.7cm	Court Dance of Shengjing(mural in oil)	1987	600×435cm
			Front cover: Expectation	1995	100×91cm
			Back cover: Phoenix Bridge	1992	72.7×53cm

父與子（油畫）1993年 100×80.3cm



油娃(油畫) 1981年 170×106cm



主人·公僕（油畫）1984年 180×160cm