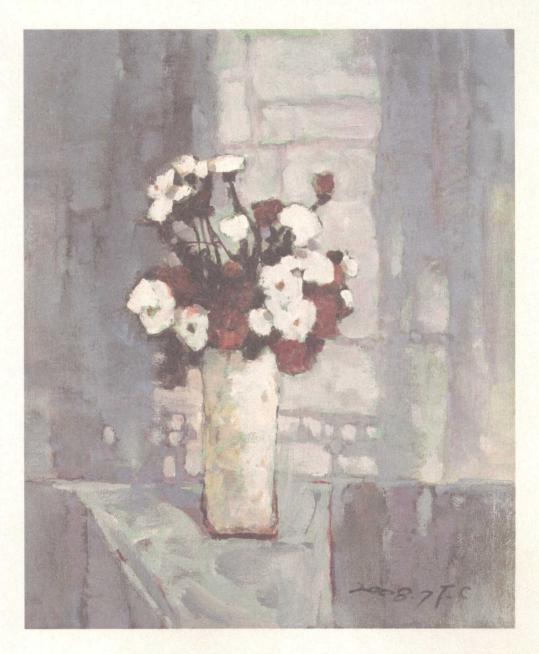
張復乘作品 ZHANG FUCHENG PRODUCTIONS



强 策 作 品



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張復乘 中國美術家協會會員,河南省美術家協會水彩畫藝術委員會副主任,河南省書畫院特聘畫家,河南大學藝術學院特聘教授,易斯頓國際美術學院特聘教授,洛陽大學藝術學院特聘教授,河南美術出版社副編審。1984年丙希畫《茅草地》入選全國第六届美術作品展,1986年膠彩畫《融雪》入選全國首届水彩畫展,1987年水彩畫《小鎮夜泊》《晨霧》《故里情》由中國美術館收藏,1998年膠彩畫《秋光冷艷》選入《中國美術分類全集》,1999年膠彩畫《昨日黄花》入選全國第九届美術作品展,2005年膠彩畫《暖陽》入選全國第七届水彩畫展。一批作品分别發表在《中國油畫》《水彩藝術》《中國水彩》《中國當代油畫》等專業雜志。部分作品由中國大陸及港臺、新加坡、韓國、新西蘭等國家和地區畫廊或私人收藏。

Zhang Fucheng Member of China Fine Art Association, Deputy Director of Water Colour Art Committee of Henan Fine Art Association, Artist of Henan Calligraphy and Painting Institute, Professor of Art Institute of Henan University, Professor of Yisidun International Fine Art Institute, Professor of Art Institute of Luoyang University, Deputy Editor of Henan Fine Art Publishing. Acrylic painting, 'Grass Ground', was selected by the 6th National Fine Art Exhibition in 1984, Distemper painting, 'Melting Snow', was selected by the 1st National Watercolour Exhibition in 1986, In 1987, water colour of 'Night Settling in Small Town', 'Dawn Gauze', and 'Hometown Love' collected by China National Fine Art Institute; Distemper painting, 'Chilling Colour in Autumn', was selected by 'China Fine Art Collection' in 1998, Distemper painting, 'Yesterday's Flower', was selected by the 9th National Fine Art Exhibition in 1999, Distemper painting, 'Warm Sun', was selected by the 7th National Distemper Painting Exhibition in 2005. A whole range of art works were published in 'China Oil Painting', 'Water Colour Art', 'China Watercolour', 'China Contemporary Oil Painting' and other professional publishing. Some Fucheng's art works were collected by national, regional art galleries or private in China, Taiwan, Hong Kong, Singapore, South Korea and New Zealand.

'Adagio' by Competence and Sen

Preface for Zhang Fucheng's art works

By Henan Provinec, Chairman of the Federation of Literary and Artistic Henan Artists Association Ma Guoqiang

Fucheng is one of my few selected friends after many years, who is also one of the few artists that I really admire. As a friend he is known as kind and generous among us. Also he is the best again among us, as a painter. Fucheng was used to be an art editor. However, I always think he is an excellent painter, particularly good at watercolour and gouache. He is a famous artist of watercolour and gouache in Henan. It's not something negative about to be an editor, which has been a job for many years myself. He has been busy to publish painting albums for countless painters for several decades. Incredibly he has not been able to make one just for himself before and after his retirement, not even an art exhibition. Until about half year ago, it's me to recommend him to publish an album for himself during a meeting. It is for the purpose of Henan's watercolour and gouache art business, as a brilliant artist not to be forgotten and neglected. Maybe it was my suggestion, that Fucheng finally prepared pictures of his works in front of me, after a few months' efforts.

Fucheng is a persistent artist, to nearly stubborn. Nowadays many painters have transferred to oil painting or Chinese national painting from watercolour and gouache. But he stays as it is always, quietly continuing his work. He has been producing many paintings, but nearly each one of them is a fine art to perfection. Sometimes 'Perfection' could be a positive word or a negative. The perfection of Fucheng's work brings the utmost aesthetic enjoyment as an art. He never keeps something he is not satisfied. His work belongs to the style of bitter by Jia Dao or Meng Jiao. He does not pay much attention to transition or innovation, or even to extension of the subject. He focuses on those traditional subjects as landscape and still life paintings. He manages to expand and penetrate those own characteristics to reflect their spiritual contents. Watercolour and gouache are 'serenade' or light music compared with oil painting. The sizes of works by British painter William Hogarth are not very big, however they are extremely impressive and interesting. Same as Fucheng, his works are not big in size nor have important subjects. But his works are presented smoothly as the beautiful of serenade under his colours and strokes. They have the same art tension and spiritual contents as those giant size ones.

Even it has no obvious stages in Fucheng's creations by its art style, it still can be found context by closer look. In general, the first stage was from 1970s to 1980s, 1990s as the middle stage and newer stage after 2000. The first stage's products mostly were watercolour. The painter was brisk when he was young, when the art society was in recovery and excitement at that time, which Fucheng's works were vivid, crisp and refreshing. In the middle stage when the art society was in self-examination, the painter's art prospect was intent to be more prudence and settled, which showed quiet and mass. It is the newer stage when he is around retirement, that he selects bolder art style, breaking through previous hedge being too objective and rational. It has more concise strokes, abstractive structure, and simpler and massive colour. Particularly the introducing of constructive elements enhances decoration effect in his works. The works are more sentimental by his impressionist approach. The combined skills of washed, knife slice and dry pen, integration of the best parts of Chinese traditional painting, oil painting and engraving, all are presented in his works by a special visual appeal. In one expression, his newer works are more focused on imagery concept, spirit and style.

What is artist then? It's someone to create beauty. The process of producing beauty is method and purpose as well, just like boat to carry cargo. Cargo is the concept and boat as the skill. The appealing of Fucheng's art works lies in his skill of watercolour and gouache, his passion to Mother Nature and the land.

Now, the subject of an artwork to Fucheng is merely a media, a symbol, or aesthetic reference to express himself. No matter of what it is, a vase, a bunch of flower, a tree or even a scenery, the object is not important any more. How to present his concept is what he really cares. He could turn a bunch of plastic flower into life in his painting, also paint brightly in a dark room without any sunshine, which really amazed some Russian artists friends. All these are from his excellent skill of 'live-drawing by not attending'. It all comes to just one theory that artist needs a 'Nature' to propel his/her art creation, an inner drive that is powerful than art style, to establish a his/her 'Pure kingdom'. Obviously, Fucheng certainly feels comfortable in his own kingdom.

November 2008

功力與情愫譜寫的"柔板"

——《张复乘作品》序

河南省文學藝術界聯合會主席 河南省美術家協會主席 馬國强

復乘是我不算太多的經過歲月篩選過的朋友,亦是我不算太多的欽佩之至的畫家。作爲朋友,此君古道熱腸,在圈子裹久有口碑;作爲畫家,此君功力與情愫并峙,在同行中卓有威望。他曾經做過編輯抑或可稱之爲家,但我始終認爲他是一位優秀的畫家,一位優秀的水彩水粉畫家,一位在河南水彩水粉畫界叫響的畫家。這裏當然没有絲毫貶低編輯家的意思,因爲我也曾多年爲人作嫁衣。在他幾十年的編輯生涯中,不知爲多少人出過畫集,不可思議的是如今已經退休的他竟未曾爲自己出過一本畫集,更未辦過一次畫展。還是距此書付梓前的約半年前的一次雅集,本人乘酒酣面熱,建議他務必要出書辦展——爲了河南的水彩水粉事業,爲了倡導一種精神,爲了一位優秀的老畫家不至被人們遺忘和忽視。大約是因了我的此番攛掇,經過數月的努力,復乘將整理好的作品圖片擱在了我的案頭。

復乘是位執著的畫家,執著得近乎固執。如今,許多畫水彩水粉的畫家畫到一定程度就"移情别戀",去畫油畫國畫了,而他却始終不渝地堅持着這塊陣地,默默地勞作着。復乘問世的作品似乎并不很多,却幾乎件件是精品,件件都近乎于完美。當然完美一詞既是褒義也是貶義,而復乘的完美則是藝術表現所達到的極致給人帶來的審美感受。他從不保留自己不滿意的作品,他的創作屬于賈島、孟郊式的苦吟派。他不太着意于藝術形式上的跳躍與創新,更不着意題材的拓展與延伸,而是限于風景、静物這些傳統題材的範圍內,强化對本體語言的拓展與開掘,着重精神內涵的表達與體現。與油畫相比,水彩水粉畫是"小夜曲"或"輕音樂",比如英國畫家賀加斯的一些作品畫幅就不大,但形象表現十分深刻,耐人尋味。復乘的作品尺幅都不大,也没有重大題材,即非黃鐘大吕式的。但他用他的色彩和筆觸將小夜曲柔板式的抒情、流暢、優美體現得酣暢淋灕,藝術張力和精神內涵絲毫不遜于鴻篇巨制的油畫。

復乘的創作,就藝術風格而言,并無明顯的分期,細品也會看出脉絡來的。總體上說,上世紀七八十年代屬于前期,九十年代屬于中期,新世紀以來爲近期。其前期創作多是水彩。畫家當時還年輕,心境比較疏朗,當時的畫壇也正處在復蘇、亢奮狀態,因而畫家的作品也突顯出淋灕、明快、清新的格調。中期,畫壇處在反思階段,畫家本人也正值壯年,藝術觀念也趨于持重和穩定,開始潜透出沉静、凝重的韵致。近期,畫家處于退休前後的思考與選擇,創作手法也更大膽,某種程度上打破了過去重具象、重理性的思維藩籬,筆觸更加簡潔,構圖更趨概括,色彩更顯單純、厚重。尤其是構成元素的滲入,增强了作品的裝飾效果;寫意手法的運用,更增添了作品的抒情意味。總之,水洗、刀拓、枯筆的交錯使用,國畫、油畫、版畫等姊妹藝術之長的有機融合,賦予其作品一種獨到的視覺感染力,即在其簡約、概括的畫面與筆觸中散發出一種寓美于淡、返璞歸真的東方神韵,從而使人在静思中感悟到幽深清遠、淡泊自然的審美意趣。一言以蔽之,他近期的作品更加注重意境、氣韵和格調了。

美術者何?謂之製造美也。術,在造美的過程中既是手段亦是目的,猶如載貨之舟船。貨爲思想,舟船 爲技巧,古論有"文以載道"是也。水彩水粉的"術",加上他對生活、對大自然、對家園的情愫,是復乘 作品具有感染力的根本所在。

如今,題材對于復乘而言,只是表達自己情感的審美參照物,是媒介、是符號。一個花瓶,一束鮮花,一株白楊,乃至一個場景,在其畫中,物的因素已不重要,重要的是怎樣借物咏志。他可以將一朵塑料花畫成有生命的東西,也可以把没有陽光照射的室內物體描繪得燦爛,從而使俄羅斯的畫家們覺得不可思議,而這些都得益于他"離景寫生"的出色功夫。總之,這都歸于一個道理:藝術家都需要有一種"本質"情結,即一種比藝術樣式更强大的內驅力,從而推動其所從事的藝術創作活動,來幫助他 建立一個"純粹的王國"。可見,復乘在自己的王國裏是很感踏實的。

是爲序。

2008年11月

發達資本時代的詩意畫家——張復乘

很奇怪,在一直是所謂"博大精深的傳統文化和原始濃鬱的鄉土藝術"的發源地,竟然產生了類似現代藝術之都巴黎風格的,集古典浪漫主義、表現主義、印象派、後印象派、點彩派、野獸派等諸種流派綜合發展的——張復乘静物畫。

無論是風景或者静物,張復乘繪畫作品中的題材向來都是平凡的,但也就是在這些平凡的題材之中,張復乘創造出了不凡的藝術風貌。他的繪畫風格優雅而輕鬆,筆觸和色彩都仿佛飄逸在陽光下温暖的空氣之中。馬蒂斯曾經說,他希望藝術應該像一把安樂椅,給人以精神上的休息和慰藉,其實,這正是藝術的重要功能之一。張復乘的作品遠離了那些不必要的深奥和晦澀,從而最大限度地把精神的閑適和感官的愉悅貢獻給了最廣大的觀衆。

抒情的描繪"美",搜尋美與和諧,這種藝術是一種逃避。美與和諧是理想,不可企及,無結果或根本不在生活及周境內。因此作爲"藝術"和藝術家,可以有"自我"虚構,自我映影的自由,走向自我的享受,按照自我的願望來創造美的自由。對真實的生活不再介意,這種超然的藝術實現使生活比通常顯示的更寬廣。

出生在這片不富饒的土地上,被陽光灼熱過。經過許多事……養成張復乘對不可挽救之事淡然處之的方式。又經過許多年,生活的甜蜜和燦爛光輝重新同時映照他的心靈!這"自由的光綫"使它所輝映的一切,精神和心靈本身,都變得高尚而快樂。——只是在一個自由的意義裏。這個自由只是要求着它的權利,可以像大自然那樣的活動……創造的心便開始跳動,對于周圍環境和真正物的"美"關閉着的眼睛,開始啓開了。"如果一個對象美,我們就面對着一種絕對的、嚴格的、無惑的、完全內在自身確定的價值。"面對着大自然的有機體的富饒,一個花苞怎樣自己形成的,一棵樹怎樣生長的,一個蝴蝶怎樣展開的,以及它們怎樣成爲富饒的、活躍的大自然的一部分。你會發現,宏觀微觀是那樣極其相似,即便在最小的葉子裏也精確地重復着全體的規律。我在想,假如有一天我們自己成爲自然,像自然那樣來創造……

主觀上張復乘想把他的生活在藝術上表現出來,因而他選擇那些和他的心靈親近的形式和物象,一束花、一株鮮亮的植物……張復乘仔細端詳,通過他和他的眼睛,他把他所觀照的引進作品。就像花朵在時間空間裹向一切方向展開和顯現。他既不是服役,也不是統治,而只是花的媒介。所以他采取一個真正謙虛的立場。花朵的美并不是他自身,只是通過了他。而他——鐘情于自然的,無拘無束的自由生活,在静物裹,在花朵中。張復乘在完全的寂静中沉醉于天然的芳香……

没有東西是匆促而成的,它必須生長,吸收營養向上生長,直覺再好的天才也不能没有技法而達到他的目的。在當代藝術中,繪畫這種傳統的藝術語言似乎失去了往昔的榮耀與中心地位,但它從來也没有遠離過我們的精神生活。從情感表達、視覺形象和文化意義上,繪畫都有其它藝術媒體無法替代的特點。繪畫的技藝和美學在法國和德國的許多學院的工作室教育體系中仍然受到相當的重視。

張復乘的繪畫技藝勿容置疑,于他來講,將物象自然寫實地再現較爲容易。然而他却是想通過辛勤、努力和實驗,將那純粹的永恒的客觀的物體性質,經由主觀方面的幫助,以他精湛的技術,通過完全元素性的、對象性的、內容性的、體式化的區域,實現着一種對表現心靈最大自由度的追求,一種在

西畫創作中對東方寫意精神的新的體悟與實踐。

張復乘的畫面由純粹的色彩印象構成,它在結構性方面不穩定,但不是一個鬆散的組織,正如塞尚所說的,是從印象派裏再造出某種結實的、穩定的東西,像博物館裏的藝術。以此,張復乘想重新成爲古典的,然而是"和自然聯系着",這就是只和各種色彩印象聯系着。在這裏有一句20世紀常被重復着的話:"繪畫不是追隨自然,而是和自然平行地工作着。"我以爲至少是平行着。新印象派也是以印象派所解放出來的色彩爲前提。在塞尚那裏,那只是色彩的純粹造型價值和實現化的觀念;在張復乘這裏,是純粹的美的價值和偉大和諧的觀念,張復乘要求畫面比印象派更純净些,像是完全用彩色的分光鏡裏的純色的小分子所織成的……那難以擺脫的碧藍色、玫瑰紅、普羅旺斯省特有的紫羅藍、赭石與土黃色。丁香、玫瑰、百合、山茶……各色花朵與各樣瓶器交相輝映、璀璨耀目!在構圖上張復乘常采用具有西方濃厚裝飾意味的手法來處理,這又是與東方意韵緊密相關的。對于他的作品,要用文字來描寫或解釋肯定是徒勞的,我在乎的是"他爲何而畫,而不是如何畫"。

張復乘的花是他內心情致散發而出的花,它們安静、淡漠、清朗。是延續了畫家自身生命的物象形態。它們與他的生命狀態、生活態度、世界觀有很多層面的關聯,它們成爲他心靈符號化的象徵。在他最新的作品裏,這象徵性的畫面含着更多感染力和詩意的現實。流瀉出一種自由漂浮的感覺,解放的愉快。

張復乘說他的作品風格非屬任何畫派。是的, "立體派也没有從它的自己的發現裏引出邏輯的結論。"我們新的造型工作,是把自己從任何一種形式構造裹解放出來,才有可能推倒前面的……而最後踏進藝術的領域。張復乘明白,準備一旦到了時候,作品就會變的更好。實現比原有物象更廣闊,更自由,更富內容。"在最遠的地方,我最虔誠。"正是那虔誠地探索藝術手段的樸素動力,使我們在張復乘的畫作裏看到了期待中從容不凡的成績。

站在他那充盈着静謐氣氛的畫作前,你會沉浸于其中的寧静與祥和,張復乘在畫面中避虚浮絶望和 坦露憂鬱。可是,誰又會看不到,他的畫作中存在着一種隱喻的對自然、人生的深深眷戀和淡淡傷感的 意境呢。美麗總是柔弱的,她在暴力和强權下永遠無助。人世和生活也始終充滿被迫和荒誕。

我不由地想起日本東京上野的櫻花,總是在花開最燦爛的時節凋落,日本似乎彌漫着凄美,日本人最喜愛櫻花,片刻燦爛即歸于塵土,美好永存人心。我喜愛川端康成小說中對花的隱喻,在他的筆下,古都、美女、櫻花、愛情構成了如夢似幻的組合,濃墨重彩之下表現出了慘談和凄凉的宿命,這正是川端康成刻意追求的境界。花兒的美艷而短命象徵了無常的人生,入世太深會流于老脱圓滑,入世太淺則四大皆空,或者只有花的境界才是最爲理想的人生。

張復乘的藝術使我再次發現那種至真至純的清明淡泊之美。

張復乘——發達資本時代一位清澈、明朗、詩意的畫家。

施小安 2008年11月16日

Zhang Fucheng: Clear, bright, and poetic artist

Surprisingly, from the always so-called cradle land of 'Broad and deep traditional culture, and original and strong country art', Zhang Fucheng's landscape and still life paintings are found with modern Paris art style, which are combined with traditional romanticism, expressionism, neo-impressionism, post-impressionism, pointillism, fauvism and many other art styles.

The subjects are always ordinary contents, no matter they are Zhang Fucheng's landscape or still-life paintings. However, he creates extraordinary arts even in those common subjects. His art style has elegance and relaxes, which strokes and colours are floating in warm and sunny air. Matisse expressed that he hopes art as comforting chair, to supply rest and consolation spiritually. This is an important part of art indeed. Zhang Fucheng's works stay away from those unnecessary abstruseness and obscureness, which present the most of spiritual leisure and sensuous pleasantness to the most audiences.

It's a kind of escape of art by lyrically depicting beauty, searching aestheticism and harmoniousness. Aestheticism and harmoniousness are Idealism's pursuits, which are often unnaturally presented in normal life. That's because 'arts' and artistes could possess the freedom of 'self'-fiction and self-imaging, towards self-enjoyment. The freedom of creating aestheticism by self-consciousness does not care much about realistic life anymore. Such superior art achievement stretches life into extraordinary measurement.

Zhang Fucheng was born in such an unfertile land, and has been suffered. Zhang Fucheng has his easy way to life and many things, after those sufferings and experiences. When the sunshine of life comes back to his heart, such 'sunlight of freedom' lifts both spirit and heart. It turns to noble and amusement. The creational heart vibrates and opens the eyes to ambiance and real 'aestheticism'. 'In front of a subject of beauty, we are facing an absolute, strict, undoubted and total inner-self defined value.' In face of nature, it has its organic abundance, from the formation of a flower bud, growth of a tree or transformation of a butterfly, to how they become parts of such rich and active nature. Of course you will find the high similarities in both of micro and macro worlds, which even precisely repeats the regular pattern in the tiniest leaf. If we had the same feeling towards nature, it will create what comes from the bottom of heart, just like the nature itself.

He tries to reflect his personal life experience by art, which chooses forms and objects closed to his heart, such as a bunch of flower or a piece of bright plant. He watches them by both of his eyes and heart to introduce them into his works, as a flower stretches and shows into all directions in time and space. He does not serve or control, just as a media of his flower, by a modest attitude. The beauty of flower only passes by him, not himself. He is in favour of natural and unleashed freedom life, in still objects and flowers. Fucheng thoroughly falls into nature scent, silently.

Fucheng's paintings are both realistic and abstract. It's not hard for him to reproduce the object realistically by his skill. However, he tries mostly to present what is in his heart, by extracting its pure characteristics from summarizing and deducing elementally, objectively, contently and formally.

In his paintings colour impression is mostly expressed, and structure of objects seems not very stable. But it is not loose, as Cezanne said, that it's reproduced from impressionism, something solid and stable. Therefore Fucheng wants back to traditional. It relates to nature and all kinds of colour impression. It's been said in 20th century that 'Painting is not following

nature, but parallel working with nature'. At least I think it's parallel. Neo-impressionism is also based on relief of colour, same as impressionism. It's only pure form of colour and concept of realization by Cezanne; it's value of pure beauty and concept of great harmony. Fucheng is after purer picture than impressionism. It seems entirely formed by tiny molecular of pure colour from spectroscope. It's hard to stay away from those blue, rosy red, special violet of Provence, ochre and khaki. All these flowers, lilac, rose, lily, begonia and camellia, are reflecting with all kinds of bottles and pods. He often handles pictures by western strong decorating style, which is also closely relevance with eastern sense. It is impossible to depict or explain his works simply by words. More importantly I concern the reason to paint, instead of how to paint.

His flowers are those deeply from his heart, which are quiet, clear and bright to extend object forms of painter's selflife. In many ways they are related to Fucheng's living state, attitude of life and world perspective. They are symbols of his soul. In his newer works such symbolic pictures show some sort of poetry, flow out a kind of feeling of untied floating and happiness of liberation.

Fucheng denies his works to any style of art form. Indeed, Cubism has never found logical conclusion from its invention. Our formation work is to free us from any kind of form structure, to destruct previous barrier, and finally to step into art field. He knows that transition will emerge in art works eventually, once after certain point, which has wider, freer and more in-depth contents than appearance. 'In the farthest place, I most devout'. It is such humble and devotion, we find extraordinary achievements as expected in Fucheng's art works.

You will immerse yourself in quiet and peace in front of his works, which are full of silent atmosphere. His works stay away from superficial despair or expose depression. His works have deep sentiment to nature and life, and slight sadness. Beauty is always delicate. Cherry blossoms in Tokyo are always falling at their utmost moments, which diffuse sorrowful beauty in thriving colours. Cherry blossoms are Japanese's most favourite. It has splendid moment then shortly down to earth, but the beauty survives among us. I prefer the metaphor of flower in Kawabata Yasunari's novel. Under his writing, old city, fair lady, cherry blossom and love are all in one unrealistic combination, which heavily depicts fate prospect of bleakness and miserableness. That's exactly what Kawabata Yasunari was after. The beauty and shortness of flower indicates life's uncertainty. Age could make someone slick and cunning. Maybe the prospect of flower is the most ideal life.

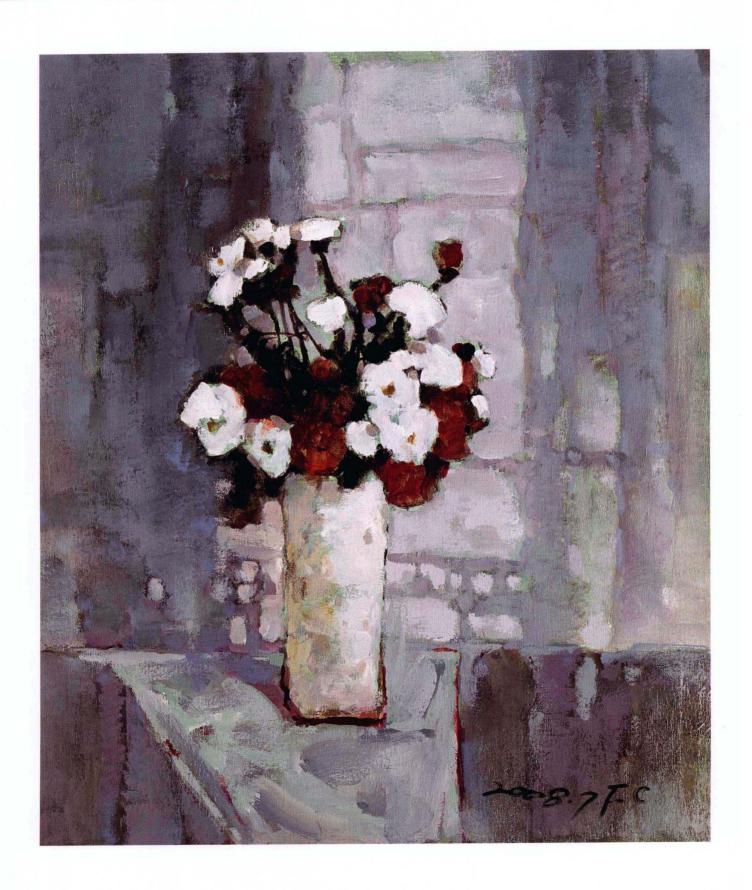
It's the art by Fucheng that I found such most realistic and purest beauty of clear and humble.

Zhang Fucheng, a clear, bright, and poetic artist.

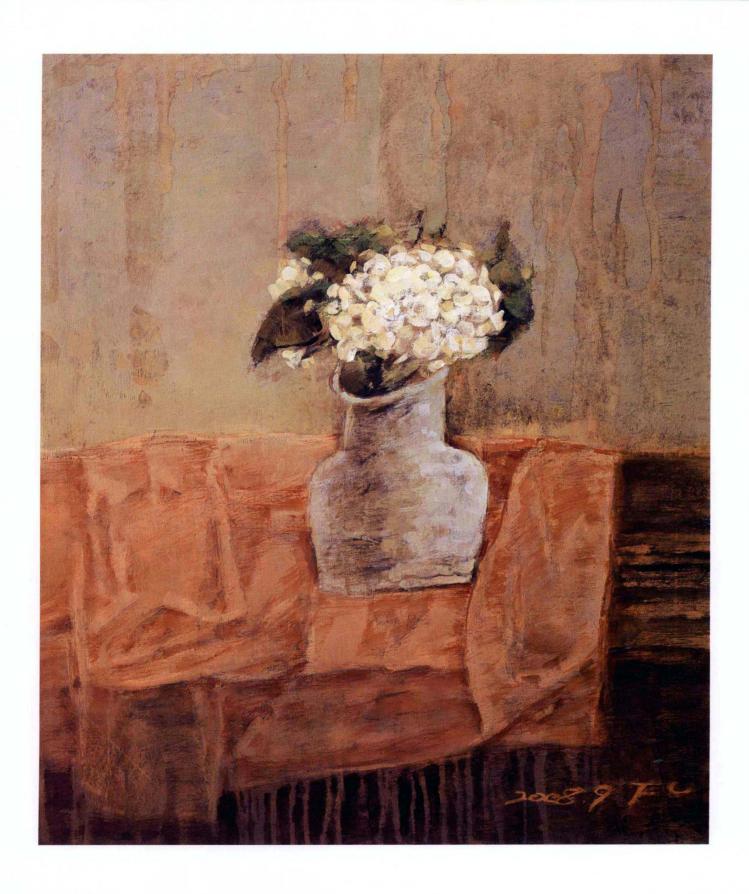
Shi xiaoan 2008.11.16

Shi xiaoan Independent Curator Academic Director Art Director of Yiche Art Organization

花芳物語 Flower Scent 丙希 73cm×60cm Acrylic painting 2008年



綉球 Hydrangea 丙希 73cm×60cm Acrylic painting 2008年



爽姿 Heroic Figure 丙希 73cm×60cm Acrylic painting 2008年

