

# 张和平油画集

COLLECTIONS OF ZHANG HEPING'S OIL PAINTING

人民美术出版社





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张和平 绘

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# 境象之间——张和平的油画创作

## Abstraction and Concreteness: Zhang Heping's Oil Painting

苏启明

张和平是当代少数有自己风格的画家。他的油画创作酣畅淋漓，色感强烈而有韵致，抽象间透着具象；其画面焦点或聚或散，于不稳定的意象中却总流露着一种婉约与宁静。

我初识张和平的画时，很为其作品中的“中国味”所迷惑，我原以为就像一般中国画家一样，这些创作也不过刻意要融中西于一炉，以表现东方固有的美感或意趣而已。但我后来渐渐发现张和平的所有创作都很自然，其画面虽极重视“境”的营造，但对于“象”的处理亦非常细腻。它也强调线条的流动性，但却是依凭在统一的色调与光影间架中。他的许多作品都使人油然而生一种飘渺朦胧的空灵感，但一笔一刷之间仍予人一种强烈的视觉感及温度感。整体而言，张和平画的仍是西方式的油画，然他不以质感或量感取胜，他营造的重点是境与象，其创作语言不在似与不似之间游移，却在境与象之间力求平衡。

《花卉系列》《水乡系列》《音乐系列——琴音》与《荷花系列》等是张和平近五年发表的系列主题创作。其中《水乡系列》于2003年在新加坡、日本和中国台湾、香港等地举办过展览。作品内容多离不开船，有正扬帆在湖或江上作业的，也有已卸下帆三三两两倚斜在岸边的，还有泛在江心的水上人家。其笔触纵横自如于层层色块之间，力度或强或弱，意向强烈而有节奏。特别是对水面的处理，或平静、或微波、或拍岸回浪，笔力挥洒屈伸顿挫变化丰富，极富逸趣，与船只则形成一个有互动关系的整体。《荷花系列》呈现的是另一种风格，他以豪放的笔触，浓重的油彩，组织成充满激情的画面。创作者似乎有意要超越传统花鸟画的伦理性表达框架，将荷花的形象与质感推至边缘，以抽象出其内在的迎风挺立之精神气质。对照之前创作的《花卉系列》，我们也会发觉花卉本身所蕴发的生命力是画家反复强调的主题。这些花都被插在玻璃瓶内，但却有无限的延伸性，致使玻璃瓶本身看起来也好像只是花枝身上的线条而已。从静态的《花卉系列》到动态的《荷花系列》，我们可以看到张和平的变与不变，如前者的画面背景总是一片素净洁白，后者则往往蓝黑交融一片，而无论何种画面背景其当中的花卉一向都是很鲜活的。《音乐系列——琴音》是更大胆的创作尝试，创作者要表达的自然不是静态的几把琴而已，他想透过那些看似随机组合的对比色块与流转似的笔触，来表达音感的独立性。换言之，画家笔下的乐器本身就是一篇篇的天籁之音！

整体而言，张和平的油画作品系以“境”取胜。而其所创造之“境”则是依据对所描绘之“象”的不凡处理。他的创作元素不多，技巧纯熟自不在话下，然特别的是他能于惯见的成法中重新取舍，进而以一种近乎无象无我的气魄去创新。例如在我所见的有限作品中，我觉得黑色似乎是张和平油画作品中的基本色。在前述几个系列的创作中我们都会见到画家对黑色的运用，它不一定是被用来描绘主体的背阴处，也不一定用来加强物象的轮廓，更不完全是背景。在张和平的作品中，黑色是有积极意义的，它为画面上所有不稳定的元素提供一种稳定的力度，使各种可能分散的平面视点产生一种统一而立体的层次感。这种对黑色自如运用的手法，我们不知是否源于传统水墨画的灵感？但是我们可以肯定这在古典油画中是非常少见的，而他则运用得极自然。

西方油画讲求画面的质感，中国水墨画则以意境为高。对我们现时代的艺术创作言，本来已无再强分东西方界线的必要。中国人常说的理、气、趣三者，用来衡量西画的标准其实也很适当，此点亦早为西方当代艺术理论家接受。张和平的油画创作不故意造奇，此为其得“理”之处；而借物讴歌生命，则是其见“气”之处；最可贵的是它始终流露一种自然之美，有画家的感情思想和温度，也容纳得下观者的记忆与领会，诚所谓图画天成也，这正是所谓的“趣”。观赏张和平的油画创作，予我们一种宁静而永恒的审美感受，它确实是一种难得际遇的心灵飨宴。

(苏启明 中国台湾历史博物馆、著名艺术评论家)



Zhang Heping is one of the few painters whose works bear notable personal imprints in China's contemporary art world. His oil paintings show the least sign of restraint, being tinged with shades of strong but delicate colors and accentuating the mixture between abstraction and concreteness. He juxtaposes concentrated and scattered focuses within one single scene to create unstable images which eventually betray a mood of quietness and harmony.

At first sight I didn't appreciate the Chinese flavor of his works very much, thinking that like other mediocre Chinese painters, he deliberately tried to integrate Chinese and Western elements in his works in an attempt to express the aesthetics and tastes that are intrinsic to the Oriental art. But I changed my mind when I saw more of his works. In fact, he has made all the best efforts to create an artistic mood in his paintings while finely depicting concrete images. The mobility of lines is highlighted but well united with coherent tints and light and shadow. Many of his works can give the audience a sense of illusion and void; nonetheless they betray strong visual impacts. His works are essentially Western oil paintings. But instead of highlighting textural perfection, he aims to strike a balance between the artistic mood and concrete images.

*Flower Series*, *Waterside Series*, *Music Series (Chinese Tunes)* and *Lotus Series* are the works that Zhang Heping has created over the past five years. In 2003 *Waterside Series* was exhibited in Singapore, Japan as well as in Taiwan and Hong Kong of China. The boat is the focal subject of this series—there are boats sailing in the river or the lake, or being anchored ashore, or dwelled by fishing families. Freehand strokes, with varying intensity, cast rhythmic dynamics on different color masses. In particular, the water surface, quiet, undulating or roaring, is depicted through the liberty and variety of strokes, forming an interactive whole with those boats.

*Lotus Series* demonstrates a different style. The painter presents dynamic scenes with vigorous strokes and intensive oil pigments. He seems to make deliberate efforts to go beyond the confines of ethical expression of traditional flower & bird painting, marginalizing the image and texture of the lotus and highlighting its symbolic disposition. The vitality of flowers is what the painter repeatedly accentuates. Though kept in glass vases, they show unlimited extensibility which makes glass vases look decorative branches of these flowers. From the serenity of *Flower Series* to the dynamics of *Lotus Series*, we can perceive mutable and immutable elements in his paintings. The setting of the former is always pure white while that of the latter is often the mixture of black and blue. But flowers growing out of these backgrounds are fresh and lovely all the time. *Music Series (Chinese Tunes)* is a much bolder trial. Instead of simply depicting several music instruments, the painter attempts to express the independent nature of music through seemingly random combination of contrasting color masses and mobile strokes. In another word, these music instruments themselves represent sounds of nature under the painter's strokes.

Generally speaking, Zhang Heping attracts the audience with the artistic mood that he creates in his oil paintings. But the artistic mood is all based on his unusual depiction of concrete images in his works. Elements and techniques he employs are only a few, but his virtuosity in painting skills are extraordinary. He always makes bold innovations out of conventional approaches. For instance, black is the basic color that Zhang uses in his oil works, in particular, in those series mentioned above. But black is applied not merely to depict the shadow part of subjects, highlight the outline of images or present the background. Instead, black represents more positive implications, adding some sort of stable forces to all unstable elements in his painting scenes so as to bring a united, cubic effect to graphic perspectives that may be scattered. I am not certain if his virtuosity in the use of black comes from the inspiration he draws upon from Chinese traditional ink painting. But what is for sure is that it is rarely seen in classical oil paintings.

Western oil painting values the textual effect while Chinese ink painting pursues the artistic mood. For contemporary artistic creation, there is no need to draw a line between Western and Oriental art. In fact, the reason, vitality and taste, which ancient Chinese often uses to appreciate artworks, are also appropriate criteria to evaluate Western paintings. And they have already been accepted by contemporary Western art theorists. Zhang's oil paintings look quite reasonable since he doesn't create novelties deliberately; they are full of vitality since he praises life and nature; and they bear elegant tastes since the audience can feel the natural beauty and sentiments and ideas of the painter in his works. Appreciating Zhang's oil works is truly a quiet, eternal aesthetic experience and is like enjoying an unforgettable spiritual feast.

(By **Su Qiming**, the director of Taiwan Museum of History and renowned art critic.)



# 悟自笔端——写在前面的话

## Some Perceptions from My Painting Practices

张和平

艺术创作是一种自然而然的状态，是艺术家在用自己的视觉、心灵与客观世界交流过程中瞬间产生的契机，是艺术家在特殊的精神状态下行动的轨迹和情感与物象交融的烙印。

绘画无须故意承载过多的观念和哲理。它既不该成为客观物象的抄描摹写，也不该成为承载那么多抽象概念的载体。

真正的创作过程是走进一种精神状态，一切都来得那样自自然然。走进精神的圣殿，万物“携”入胸腹，任凭笔意融着心意自由流淌。此刻，我就是我，不顾及风格或题材，不在意时尚与权威；大“我”融入苍宇，小“我”执与锋端；作品是我，我是作品，物我两忘，作品应运而成；我在画中，画在我中，世俗的风尘离我远去，精神与艺术的融合在心灵的升华中获得永恒。

放弃世俗观念，走进心灵殿堂，你会惊呼：原来有这么多宝藏，取之不尽，用之不竭，呼之即来，挥之即去。一切在无意中得到圆满。仿佛一切都来自天赐，岂不知“天”在胸中。

如果把绘画弄得像一幅“看图说话”，倒常常会是欲深邃反肤浅的结果。虚伪和媚俗是搞艺术的大忌，虚伪则愚蠢，媚俗则下贱。两项不洁而沉重的负荷，使你无法展开精神的翅膀飞向那心灵的净土，永远也达不到神会之境界，会被玩弄雕虫小技浪费了宝贵的时间。

图式是艺术家认识世界和感受世界的视觉表达，是精神的符号。我在自己的创作中，遵循“在简练中求丰富”的原则。我喜欢在直觉的驱动下坦坦然然、自由自在地任色彩和线条在画布上自由碰撞。不知是画驾驭了我，还是我驾驭了画，但我能感到它的存在。

在绘画主体与自然万象的交流中，在“自然形态”向“绘画符号”转型的过程中，我偏爱“自由挥洒”下的妙手“偶”得。色块与线条相互碰撞，形态随机而生；画刀与画笔抑扬顿挫，色彩与肌理堆刷流淌，气韵自然而成。视觉力场的律动节奏犹如音乐般的和声，作品在不知不觉中一挥而就。

我不喜欢理性的刻意安排，渴望每幅画中都有机遇和天趣，我关注的是绘画本身有价值的东西，力求把握万象的个性特征。

我坚信这样一句话：艺术家的价值应该是由其作品自身的价值来决定的。几经研磨求索，思绪跌宕起伏，诸多切身体验无法一一诉诸言辞。

以上是对自己创作时所思所想的点点滴滴的纪录，望同道雅正。



Artistic creation is a natural process where instant inspirations are generated from an artist's visual and spiritual communication with the objective world and where the artist's behavior and feeling interact with concrete images when he is in a special mental state.

Painting does not necessarily bear many concepts and philosophical values. A painting work should not be a copy of concrete images or a physical carrier of abstract concepts.

An ideal artistic creation should be an exploration of spiritual states in a natural manner. All things of the physical world should be in the mind of the artist whose painting brushes move on the canvas with remarkable freedom. At that moment the artist is in his ultimate ego, without the confines of styles or subjects, trends or authorities. His works should be the authentic manifestation of his personalities and his spirit is well integrated with his artistic creations.

When the artist abandons conventional restraints and delves into the depth of his true mind, he would find inexhaustible resources to explore. Artistic inspirations would emerge time and again and he would become truly wise. The result would be so perfect as if it were the blessing of the God. In fact, all those happen because he finds his true self in his heart.

If a painting work is like a story-telling narration, it would often turn out to be superficial. Hypocriticalness and vulgarity are what an artist tries to avoid. If an artist is hypocritical and vulgar, he would never reach the lofty domain where his mind and heart is set free. On the contrary, he would waste his lifetime in playing with trivial skills and techniques.

Images are spiritual symbols that represent the artist's visual perception and understanding of the world. In my artistic experiences, I always follow the principle of "seeking richness from conciseness". I prefer to be driven by my intuition, with colors and lines colliding on the canvas at my own will. I don't know if I wield my paintings or my paintings wield me. I cannot say clearly about the eventual effect, but I can truly feel their existence.

In developing my painting language, I am inclined to pursue the intensity of the layout and spiritual elements in painting works. I am also interested in seeking what is strange from the unknown world.

In a transformation process from the natural state to painting symbols, I prefer to create what is accidental through freehand strokes — forms developing from collisions among colors and lines and charms naturally generated from free and rhythmic movement of painting brushes.

I would lose my interest in painting if I always use one single artistic language. I don't like rational and deliberate planning. Instead, I expect that possibilities may happen in each of my painting works. My attention is paid to what is valuable in painting and I try my utmost to catch individualized characteristics of concrete images. I firmly believe that an artist's value is defined by the value of his works, not his official title or diploma.

I started my artistic career seventeen years ago. In retrospective, I have much to say about my past experience. All those mentioned above are my personal perceptions about my oil creation practices. I hope these perceptions and experience would be helpful to my fellow artists.

*(By Zhang Heping)*





张和平近照

张和平毕业于山东艺术学院，中国美术家协会会员。

1992年 研修于中国美术家协会首届油画研修班。

1994年 应邀参加马来西亚、新加坡中国风情油画展。作品《草原之一、之二》被马来西亚美术馆收藏。

1995年 应新加坡客艺画廊邀请举办画展。

1997年 作品入选中国静物画大展。

1998年 作品入选《中国艺术精品集》。

2000年 在美国纽约和中国台北分别举办画展。

2001年 参加中国嘉德春秋两季拍卖会、太平洋、荣宝斋拍卖会。分别在广州、上海举办联展。

2002年 参加中国嘉德春季拍卖会、中鸿信拍卖会。

2003年 在北京国际艺苑美术馆举办个人油画展览，作品《花卉系列之三》入选第三届中国油画精选作品展和精品集，《水乡》系列入选当代油画家百人作品集。分别在新加坡、日本东京及中国台湾举办画展。

2004年 作品《音乐系列之三·琴音》入选第十届全国美术作品展。参加中国嘉德春季拍卖会。

2005年 在新加坡客艺画廊举办个展。参加中国嘉德春季拍卖会。多幅作品被国内外美术馆、画廊及个人收藏。

Zhang Heping, a graduate from Shandong Arts College and currently a member of China Artists Association.

1992 Studied at the first advanced training course of oil painting run by China Artists Association.

1994 His works exhibited at China Oil Painting Exhibition in Singapore and Malaysia and his exhibits *The Grassland No. 1 and No. 2* collected by a Malaysian museum.

1995 Held his solo exhibition in Singapore.

1997 His works exhibited at China Still Life Painting Exhibition.

1998 His works included in *China Art Masterpiece Collection*.

2000 Held solo exhibitions in New York and Taipei.

2001 His works auctioned at Guardian, Pacific and Rongbaozhai auction fairs and exhibited in joint exhibitions in Guangzhou and Shanghai.

2002 His works auctioned at Guardian and Zhonghongxin auction fairs.

2003 Held his solo oil painting exhibition in Beijing International Art Gallery, *Flower Series No. 3* exhibited in the 3rd China Oil Painting Masterpieces Exhibition, *Waterside Towns Series* included in *the Collection of 100 Contemporary Oil Painters*, Held his solo exhibition in Taiwan of China, Singapore and Tokyo.

2004 *Music Series No.3—Chinese Tunes* exhibited in the 10th China National Art Exhibition, His works auctioned at Guardian Spring Auction Fair.

2005 Held his solo exhibition in Singapore,

His works auctioned at Guardian Spring Auction Fair,

Many of his works collected by Chinese and foreign art museums, galleries and individual collectors.





《形式研究》

162cm × 130cm 2002年

台湾四行仓库收藏









《日出东方系列》  
97cm×130cm 2002年  
中国嘉德2004年春季大拍作品





《荷花系列》

78cm×102cm 2002年

宋云强收藏





《荷花系列》

330cm×220cm 2006年

廖秀芬收藏





《月夜之一》

54cm × 65cm 2002年

张国玲收藏



《月夜之二》

97cm×130cm 2006年

许广浩收藏











《日出东方系列》  
97cm×130cm 2005年