



海外中国油画家

THE OVERSEAS
OIL PAINTER
OF CHINA

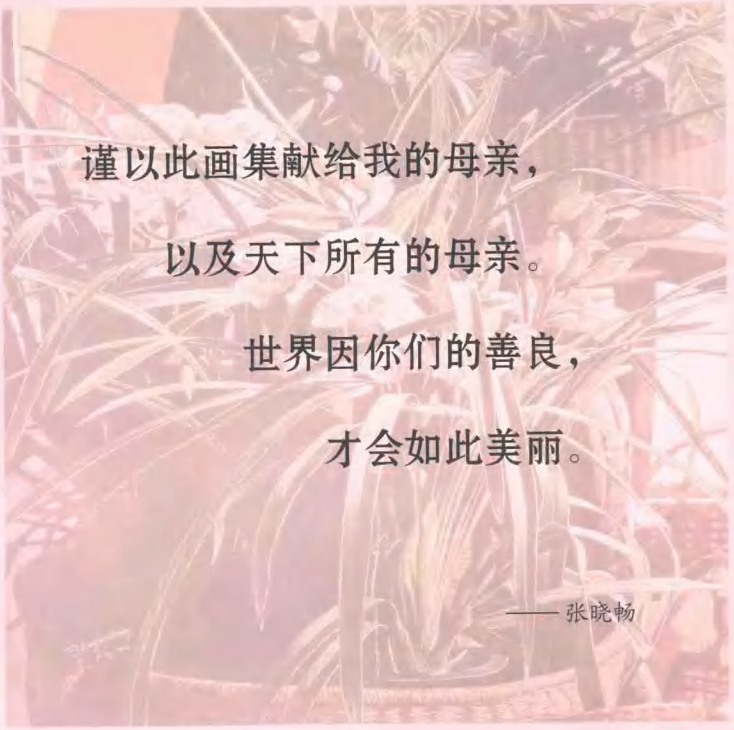
THE WATER — COLOUR
PAINTING OF

张晓畅

ZHANG XIAOCHANG

天津人民美术出版社 (全国优秀出版社)
TIANJIN PEOPLE'S FINE ARTS PUBLISHING HOUSE
(STATE OUTSTANDING PUBLISHING HOUSE)

水彩画作品



谨以此画集献给我的母亲，
以及天下所有的母亲。
世界因你们的善良，
才会如此美丽。

—— 张晓畅

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画家简历

张晓畅, 1963年生于四川。祖居四川西阳土家族苗族自治县, 历代为边远之地。自幼顽皮, 乡野不驯。8岁正式拜师学习绘画。年少好强, 竟遍临数十本名著连环画。终于1977年14岁时获得全国少年儿童绘画比赛一等奖。但视力却从1.5降至0.4, 痛断参军从戎之梦。

1978年侥幸考入四川美术学院附中, 1985年毕业于四川美术学院绘画系。在重庆7年, 为学生时天马行空, 意气用事, 人送绰号“天师”。毕业后入成都投身室内设计装饰行业, 收获颇丰, 人称“快枪手”。

1995年赴美定居。为稻粱谋, 以画为生, 佳作不多, 滥画不计其数。1999年和2004年分别以工笔画重彩画《榕江小镇》和《太平洋》入选第九届、第十届全国美术展览。

2005年偶得天降奇缘, 结识振作精神重拾画笔。剑走偏锋, 以数十幅水彩画再现画坛。2006年进美国某社区大学, 习油画和水彩画专业, 并涉足油画, 以精细、冷静和写实的风格表现异域风光。

2007年6月归国定居, 再执教鞭于美术学院。

2006年和2007年水彩画作品分别入选加拿大和美国国家水彩画协会年度公开展。

现为中国美协会员, 加拿大、美国水彩画协会会员。

Biography

Xiaochang Zhang was born in the Chinese province of Sichuan in the February of 1963. Descendant of the indigenous Tu Jia national minority that resided in the old mountainous district of bandits, he seems to somewhat have the attitude of a rebel with his wild and untamable nature. When he was eight, he formally began an apprenticeship in drawing. Youthfully ambitious, he meticulously copied out the pictures in thirty or so of his classic art storybooks. In 1977, he was only 14 when he won first place in the National Young Artist Drawing Contest. However due to the long hours of painstaking detail work, his perfect 20/20 vision dropped to a point that forever dashed his childhood dreams of joining the army.

In 1978, he was accepted into a famous art specific high school run by Sichuan Art Academy. In 1985, he graduated from the fine arts department at Sichuan Art Academy. During his seven years in Sichuan's city of Chong Qing, his carefree manner and unrestrained creativity as an artist and person earned him the nickname of "Sky Master". After graduating, he worked in the provincial capital as a visionary interior designer where many of his projects received high praise. He became known as the speedy sniper within his field, for his fast yet high-quality work.

In 1995, he began living in the United States where his art skills became his sole means of survival. In these years, he created countless dissatisfying works while only a few were rewarding. In 1999 and 2004, he submitted two different Chinese paintings drawn with pen and ink mixed with vibrant colors. The Small Town by the Rong River and Peaceful Ferry Dock, into the 9th and 10th National Art Exhibition and Competition.

In 2005, inspiration struck causing him to awake from his artistic lull and start drawing again from a different perspective, experimenting with watercolors. This renewed interest caused his reappearance within the art world.

In 2006, he majored in oil painting and watercolor at a community college. His serene, detailed, yet realistic style depicts the foreign landscape in its grace and majesty.



张晓畅 Artist Zhang Xiaochang



1994年同恩师李文信在一起
With Mentor, Li Wenxing, 1994.



1998年带四川美院学生到贵州榕江写生
Taking Students from Sichuan Academy of Fine Arts on Field Trip to Rong River, Guizhou, 1998.



1996年与恩师作品合影
Mentor Exhibit, Dec. 4, 1996.



1998年在旧金山林肯公园郊写生
Painting, Lincoln Park, San Francisco in 1998.



1998年秋在贵州从江写生
Painting, Cong River, Guizhou, 1998.

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2007

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咖啡馆 午后(局部)

Detail From Coffee Table in the Afternoon

just like leaving white space. The smart way of drawing lines makes the lines in Xiaochang's landscapes more meaningful and matters a lot in the success of his cityscape watercolours.

Maybe, Xiaochang's skill in depicting details in watercolours is best displayed in his suite of paintings 'The Romance' of Still Reflection Series. It is astonishing that all the seemingly complicated shapes are completed in a brief, light, fresh and pure way of watercolour. Various wonderful depictions of details constitute the realistic scenes, natural and harmonious. What's more, the delicate and wonderful depiction of details makes Xiaochang's watercolours quite worth reading. And such depiction of physical forms, in effect, indicates a watercolour artist's profound generalization of reality, acute comprehension of colour and light, deliberate enjoyment of life interest, and various memories of the past life.

Xiaochang said that his painting "retains the naturally shown moment, just like a faithful still lens". In fact, what Xiaochang tries to depict are the "the sensation, the memory and the sadness"—

the particular mood and scene which moved the traveller into tears. Just because of the deep impression, Xiaochang wants to make "still reflection". The cityscape of San Francisco, The Romance and Those Flowers are nothing but the "ego-involved realm" which is full of affection, memory, pleasure, sadness and various mixing emotions.

Written in Juzhu Room, East Mountain, Chenedu
March 27, 2007

Preface

March 25, 2005 marked the tenth anniversary of my arrival to San Francisco. For several days, rain does not stop. Murky sky and gloomy earth left me a dismal heart.

The dusk comes, I leave the Chinese school where I have taught for many years. On my way home, a red light halts me at the intersection. Waiting for light turning green, I cast my eyes outside the window indeliberately and suddenly find a line of broad-leaved poplar. Its fresh boughs swaying in the wind, its tender green shoots shot with sunlight, and its strong trunk black as cast iron. This wonderful view thrust my heart like a sharp arrow. Feeling giddy, I stop the car on the roadside and sway down the window. In a wisp of smoke of my cigarette, grievance attacks me as my tears roll down. I feel an invisible hand seizing my heart and whispering tenderly, "It's time to draw something, traveler."

In the rain, the stubborn burgeons struggle hard to show their splendid life. Elegant, solitary and gorgeous—the leaves are exhibiting their unique gloss and charm in the rain.

It was after forty years that I was finally moved to draw something; it was after forty years that I finally regained my enthusiasm. Shivering with piety, I remind myself: Calm down, calm down, discard all the hustle and bustle, you want to draw with a pure mind.

In the following days, I resigned from my work that may disturb me, and said sorry to all the caring friends. From Lake Tahoe to Carmel and to the downtown of San Francisco, I searched carefully every trace that has ever moved me; every corner where I have hastily passed by; every shadow that has shrouded between high-rise mansions; and every stream of sunlight that has left on a blooming flower. Like a madman, like a blockhead, in heavy snowstorm or howling wind, I wrapped myself in shabby clothes but with eyes widely opened. From time to time, the hazy vision became clear in my brain. I held my paintbrush and focus on every thing precisely.

The subject is Image Focus Series; I do not use the word "impression" because it is a little obscure while "image" is more vivid. Along with the paintings, I present the name of the work, of the original place and also the precise year, month, date, time, even second. It seemed that every painting is a loyal focus of the time which preserves the most natural moment of the nature.

Image Focus Series has three sections as follows:

1. Oh, San Francisco, San Francisco.

This is a romantic and tolerant city, where I have spent ten laborious years that only I know. I spent my golden age in this city, which have given me all the tolerance and acceptance during these ten years. A kind of complex feeling crowded into my heart, and arose my heartfelt appreciation in this city, all class of architectures, classical or modern, exist harmoniously, all the vague advertisement, fashionable posters, fancy shops, crowded people and busy traffics form an exquisite "Yanato-e". I will not change all the things presented to me. I even keep the small doodle,

Italian restaurant, product brand of the camera shop and the signs of traffic light with intention, because all the details are "Image Focus" of the most natural, most precise and most perfect entity.

2. Those Flowers

Strings of the guitar brings a Chinese song;
That laughter reminds me my dearest flowers
Bloom silently in my life in all the small corners
I thought I would always guard her with my own shoulders
But today everything vanished in the stream of travelers

Are they growing old, where are they being?

Perhaps like everyone, leave and seek their own dreams

La... miss her, la... is she still blooming? La... let's go and find her

But she has already brought away by the blowing wind

Some story has no end then let's keep it like that

Truth or False of those old moods become vague as it belong to the past

Now that the land covered with grass and flowers no longer last
I will remember your company as part of my past

La... miss her, la... is she still blooming? La... let's go and find her

But she has already brought away by the blowing wind

Are they growing old, where are they being?

Perhaps like everyone, leave and seek their own dreams

3. Those Romantic Times

We all experienced an age of simple, natural and impulsive romance.

The first time that we touch a girl's hand, the soulful embrace and the sweet whisper, the sunset boulevard and the cozy teahouse; the fancy date and the devoted vow, all these memories have carved on our hearts and swirled in our dreams. Today, we grow up and become strong enough to face a complicated world full of desire. But under the stiff shell, we are absent and hasty. Finally there is one day, when we suddenly wake up at night, feeling lonely, we discover that we have already grown old and our bodies covered with scars. Looking back to those years, those passing sentiment that will never come back, I whisper to myself, "Don't leave, my dream, don't leave, my year." Looking at those romantic times, I tell myself, "It is wonderful to be alive, really, wonderful"

It is estimated that the whole process will take two years to finish three series. Every series may contain 12 paintings, totaling 36. It is a review and also an appreciation of the past ten years.

Before start, I thought for a long time and finally decide to use watercolour painting.

There are two reasons. First, I love the limpidity and clearness of watercolour painting. It gives me a feeling of pure and peaceful, which fits the contents of what I want to express. I am not interested in popular taste. Art creates life and life follows art. The other paintings which bring profits violate my standard so that I abandoned them. I just want to draw pictures, clean pictures.

Second, for quite a long time, watercolour painting only stands as opusculum. It is a kind of improvisational sketch and willful dissipation. Using a strong tool function technique to realize the realistic style is full of challenge. I can try without anxious and exert freely. This caters for my traitorous drawing habit. Holding the sword, I hope to face the challenges. You will see my sword fluttering with nimbus, precisely and spiffily.

Regarding the technique, I choose realism means to accord with

"Image Focus". I respect every detail of the nature, including the wall corroded by the sea breeze, the inverted image reflected by the water on the ground after rain, and the advertising and poster rolling in the wind. I will neglect various techniques of watercolor painting, hiding my habit of using colors and brush. I wish to neglect artists and self, to move people by affection and memory.

Hundreds of years later, maybe the paintings are lucky enough to be seen by others. There will be someone sigh that, "Oh, it was a good time with elegance, and it was a time full of hurly-burly". As for me, I am only a recorder, a faithful recorder. That's enough! Lucky enough!

Looking at these paintings, reading carefully those affections, those memories and those sorrows, I tell myself silently, life is good, really good!



咖啡座 午后

Snapshot Image Series 1: Romantic Sentiments
Coffee Table in the Afternoon 3:25 PM Apr 8, 2005
Watercolor on Paper
53cm x 72cm
Completed May 2005 San Francisco



2. 空庭 卡梅尔

Snapshot Image Series 1; Romantic Sentiments

Empty Courtyard, Camel 2:30 PM Jul 4, 2002

Watercolor on Paper

72cm x 53cm

Completed Jun 2005 San Francisco



3. 窗台 卡梅尔
Snapshot Image Series 1: Romantic Sentiments
Window, Camel 2:40 PM Jul 4, 2002
Watercolor on Paper
72cm x 53cm
Completed Jul 2005 San Francisco



4. 秘密花园 卡梅尔
Snapshot Image Series 1; Romantic Sentiments
Secret Garden, Camel 2:30 PM May 30, 2005
Watercolor on Paper
72cm x 53cm
Completed Nov 2005 San Francisco



5. 斜阳 卡梅尔
Snapshot Image Series 1: Romantic Sentiments
Sunset, Camel 6:49 PM Jun 4, 2005
Watercolor on Paper
72cm x 53cm
Completed Aug 2006 San Francisco



6. 虚位 卡梅尔
Snapshot Image Series 1; Romantic Sentiments
Empty Tables, Camel 4:30 PM May 10, 2006
Watercolor on Paper
72cm x 53cm
Completed Sep 2006 San Francisco



7. 冈·卡梅尔

Snapshot Image Series 1: Romantic Sentiments

Idle, Camel 4:15 PM May 8, 2006

Watercolor on Paper

73cm x 54cm

Completed Sep 2006 San Francisco



8. 约会等待 渔人码头

Snapshot Image Series 1; Romantic Sentiments
Waiting, Fisherman's Wharf 3:40 PM Apr 8, 2005
Watercolor on Paper
73cm x 54cm
Completed Sep 2006 San Francisco



9. 等待 渔人码头

Snapshot Image Series 1; Romantic Sentiments
Reflection, Fisherman's Wharf 2:45 PM Apr 8, 2005
Watercolor on Paper
63cm x 63cm
Completed Sep 2006 San Francisco

10. 人约黄昏后 卡梅尔

Snapshot Image Series 1; Romantic Sentiments
Twilight Rendezvous, Camel 5:16 PM May 30, 2006
Watercolor on Paper
98cm x 61cm
Completed Oct 2006 San Francisco