



张正钢书画作品集

A COLLECTION OF ZHANG ZHENGMO'S WORKS

人民美術出版社

People's Fine Arts Publishing House

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张正墨先生生于1933年，山东省即墨市人。童年从祖父攻读私塾。幼承家教，酷爱书画，曾以画童名噪乡里。

早年曾任青岛国棉二厂子弟小学美术教师，1963年至1980年先后任青岛印染厂、青岛装饰布总厂图案设计室工程师、高级工艺美术师。期间设计的图案多次获省市优秀作品奖，并以大花图案获中纺部颁发的全国图案设计二等奖。

60年代初，赴潍坊拜徐培基先生为师学习山水花鸟，赴上海拜钱君匋先生为师得览明清诸大家真迹。进而，又赴北京拜董寿平先生为师，求教写意花鸟与书法，同时董老为张正墨题写了赴香港举办“张正墨书画展”的题字。

1985年，中国美术家协会在青岛举办画展，张正墨选送的《鸡与菊花》《荷花》等4幅作品入选。

1986年，青岛市文化局为他举办了“张正墨国画作品展”。

1988年5月再次于青岛举办个人书画作品展。同年，应香港名家艺术中心特邀赴港举办个人书画作品展和讲学，同时应香港无线电视台、亚洲电视台邀请，作了《中国书画艺术欣赏》的演讲及书画示范。

1993年应新加坡邀请赴新旅行写生采风，期间创作的南国风光的作品多在各家报刊发表。

1997年应西班牙国家加纳利群岛圣克鲁斯省德纳勒费市政府和拉拉古纳大学及国立艺术中心的邀请，前往主讲《东方艺术》并举办“张正墨书画作品展”，并在西班牙国家艺术中心举办了“张正墨中国画作品展览”。

现为青岛市水墨画研究会副会长、民建青岛市委艺术委员会艺术顾问、齐鲁书画院青岛分院艺术顾问、山东省美术家协会会员、山东画院高级画师、青岛市书画研究院艺术顾问等。曾为青岛市四方区五、六届政协委员，青岛市第十届人大代表。

作品先后被入编：

1990年《中国当代书画家大辞典》（黄河出版社）

1992年《中国当代工艺美术名人辞典》（浙江美术学院出版社）

1995年《中国当代艺术界名人录》（中国人事出版社）

1999年《山东美术家大辞典》（山东美术出版社）

2000年《中国专家大辞典》（中国人事出版社）

Zhang Zhengmo, born in 1933 in Jimo, Shandong Province, started primary education in a private school run by his grandfather; influenced by the family, Zhang was very fond of calligraphy and widely known for his genius in painting.

Zhang once taught fine art in a primary school run by Qingdao No. 2 Textile Mill. During 1963 and 1980, he worked for Qingdao Textile Printing Mill and Qingdao Decoration Fabrics Plant as a design engineer and senior technical art engineer, respectively. During this period, he won design awards of Shandong and Qingdao Administrations; and Second Place Award of the Ministry of Textile for design pattern of flowers.

In early 60s, Zhang became a student of Xu Peiji in Weifang to learn painting landscape, flowers and birds; and Qian Juntao in Shanghai where he was fortunate enough to view some authentic works of master painters in Ming and Qing Dynasties; later, he went to Beijing to learn from Dong Shouping for freehand painting of flowers and birds and calligraphy. Master Dong wrote the inscription, Zhang Zhengmo Solo Exhibition of Calligraphy and Paintings, for the event to be held in Hong Kong.

In 1985, Zhang displayed four painting works, including Roaster and Chrysanthemum; and Lotus Flower, at the Art Show sponsored by Chinese Artists Association.

In 1986, Qingdao Bureau of Culture held Zhang Zhengmo Solo Exhibition of Chinese Painting.

In May 1988, Zhang held a solo exhibition of calligraphy and paintings; later, he was invited to hold an individual exhibition of calligraphy and paintings by Hong Kong Art Center and delivery a speech and demonstration of calligraphy and paintings by Television Broadcasts Limited (TVB) and Asia Television Limited (ATV). --

In 1993, Zhang paid a visit to Singapore. Some of his painting works about natural scenery in Southeast Asian countries accomplished during his stay were published by all local newspapers.

In 1997, Zhang was invited by Tenerife Municipality, Santa Cruz, Islas Canarias, Universidad de La Laguna and Museo Nacional Centro de Arte Reina Sofia of Spain, to deliver a speech at the Seminar for Oriental Art and hold Zhang Zhengmo Solo Exhibition of Calligraphy and Paintings. At the event, Zhang Zhengmo Solo Exhibition of Chinese Painting was also held in Spain National Art Center.

Currently, Zhang Zhengmo is deputy director of Qingdao Brush Painting Society, artistic consultant of the Art Commission of The China Democratic National Construction Association (CDNCA) and JILU Art Gallery Qingdao Branch; member of Shandong Artists Association; senior painter of Shandong Painting Academy, consultant of Qingdao Calligraphy and Painting Institute; formerly member of the 5th and 6th Sessions of the CPPCC Qingdao (Sifang) Committee and delegate of the Qingdao People' s Congress.

Zhang' s paintings collected by:Zhang' s paintings collected by:

Dictionary Chinese Contemporary Calligraphers and Painters, 1990, Huanghe Publishing House

Dictionary of Chinese Contemporary Celebrities of Arts and Crafts, 1992, Publishing House of Zhejiang Academy of Fine Arts

Chinese Contemporary Celebrities of Arts, 1995, China Publishing House of Human Resources

Dictionary of Shandong Artists, 1999, Shandong Fine Arts Publishing House

Dictionary of Chinese Experts, 2000, China Publishing House of Human Resources

花鸟画作品

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自序

坐在画案前，思考着该为这本书画集写点什么。

读着这些画作，仿佛是在读我从艺的漫漫路程。从我十岁拿笔画画，成为名噪乡里的画童始，至今已七十载。

这本画集里有我第一次入选中国美术家协会在青岛举办的花鸟画展的作品及多次个人画展与获奖的作品，是跨越近五十年的一些精品佳作。其中有不同风貌、不同形式、不同技法及不同境界的作品。

在这些画作里，记录着我对艺术的学习、研究、思考的印迹，蕴含着我对创新之路的思想内蕴。我想，如果这些作品能给我的同道及后来的画家们一些启示；能为喜欢绘画艺术的人们增添一些美的享受和乐趣的话，便是我极大的喜悦和最大的安慰了。

作为一个当代的中国画画家，其不仅应在中国传统绘画方面狠下功夫，而且还应是一位善于向西方绘画艺术学习的画家，无论是中国人物、山水，亦或工笔、书法，还是西方素描、水彩、水粉乃至油画都应有所涉及，至少要有理论方面的学习与研究，这样才会使自己的艺术视野开阔、艺术思想活跃、充满创作的激情，以至于可以形成自己的面貌，走出一条属于自己的创新之路。

如果一个中国画画家，仅在传统里或跟着别人的后头打转转是没有出息也是没有出路的。大家知道，艺术的生命在于创新，但是创新不是玩弄新花样，而是在继承传统精华、经典、有用东西的基础上的学贯中西，并从更加广泛的姊妹艺术里吸取营养的一种持续发展和在艺术思想上的拓展与飞跃，故而才能够使得作品新颖、洒脱、超凡、大气、美！

在我的这些作品中可以看到既有写实的语言，又有写意的语言，还有表现的语言，语汇丰富多彩而变化统一，形式美与笔墨美相得益彰，内容与形式有机的统一。我想这样的东西才会给人以新视觉，给人以艺术的美感，并可产生妙不可言和令人叹为观止的艺术感染力！

为使大家更好地解读我的作品，我着重将我的绘画特点与读者一叙如下。

其一，题材多样，表现手法亦多样，且皆有新意。

大凡成功的中国画画家有两种常见的情形，一是单画一两个题材画得很精到而且一直画到老的；一是取材广泛，而且每一题材都画精到而至妙的。我在中国画的选材上题材较广，山水、花鸟、人物都有涉猎，并在对同一题材的表现上使用多样的手法去表现，且达到理想的艺术美之效果。如同一题材的作品有的近乎于写实手法，有的是小写意，有的是大写意，有的夸张和变形，甚至有的极富装饰美、形式美和构成，使读者总会有新感觉和新意象。如我画的大鸡、天鹅多用“表现”的夸张、变形及装饰手法来表现，给人以视觉的冲击力和美的震撼感。

再如人物，我画的《聊斋志异》香玉和桃园三结义刘关张，一个用的是线描加点染的小写意手法，一个用的是抽象变形的手段；前者多一些传统手法，后者则是写意与表现手法的巧妙结合，使得作品妙趣横生。

我画的鹭鹭，又是别开生面的画法，不画眼睛，没骨写头部，却有惟妙惟肖、神采飞扬之感，它们或是仰首长鸣，或是远瞻沉思，或是低首私语，让人感觉不仅穷尽生活之情趣，更富诗情画意，意境高远，令人心旷神怡。

我画牡丹用点垛法画花瓣，用泼写法写叶子，技法新颖，尚有似与不似之妙，不与他人相同。我画的松鹤图，其松树的表现加进了油画感觉的东西，形成厚重的及透视焦点的效果，而仙鹤则是没骨法，两者结合得自然、默契。这种在技法上的、构图上的、构成上的中西结合的例子很多，在手法上不拘一格，求新、另辟蹊径是我作画的特征之一。

其二，有较为深厚、扎实的传统功底，且能博学广采，吸纳传统之精华神髓为我用。

中国写意花鸟画自宋文人画的兴起始，其标志是水墨梅兰竹菊成为独立的画科，其代表人物是文人画理论的倡导者文同、苏轼等。他们主张“不专与形似，而独得于象外”，崇尚笔墨、形式的意趣，强调寓意抒情。之后的元、明、清写意花鸟大家辈出，使写意花鸟在艺术形式、技法手段、理论体系上皆趋于完善和得以全面发展。

我的早期作品中可以略见宋、元以及青藤、石涛、八大、老缶笔意，以及坚持师承诸家，在后期的作品创作中精心研习并吸收岭南、金陵、长安各派之精华。我在对花鸟、山水、人物画刻苦钻研学习的基础上，大胆探寻中国书画艺术的真谛，注重从中外的文化艺术中汲取丰富的养分，从生活与自然中发现与感悟艺术深邃的法则与真谛，自立的水墨画风，能够突出地表现出时代精神。作品中既能保持传统精髓，又不因袭古人之成法格套，立意新颖深邃，用笔苍劲大方，笔墨潇洒自如，格调写意传神，风韵独特，造型生动，形神兼备，着色幽艳不滞，淡雅不薄，耐人寻味。

其三：以书入画，以画入书，笔墨酣畅，神采飞扬。

以书入画是我的笔墨特点之一，在作品中无论是点、线、面皆可感受到六法中的“骨法用笔”之神韵所在，书法的力度美、流畅美、书写美和苍劲美在点与面之间的流动与倾诉，从而增添了画面的形式美感。

最早提出以书入画的是元赵孟頫，其标新立异，主张以书入画，他的“石如飞白木如籀，写竹还须八法通”的“书画同源”理论，为其后以水墨变化为主的写意花鸟画的发展注入了新鲜的血液。

我在继承古人这一传统理论的基础上又使之添加了新的内容，使中国画的“以书入画”之技与更多的元素结合，呈现出了崭新的面貌。在书法方面，我曾潜心欧柳颜赵、苏黄米蔡诸体的研究，并融画理于书，逐渐形成自己的书风。

我的画可用一个“写”字概之，这种“写”的元素渗入到写意作品中不仅是骨法用笔的线描勾勒，既是泼墨、破墨、点、皴、擦等技法皆可用之，更添作品之神采和十足的艺术个性，故而会产生笔墨酣畅、神采飞扬之神韵、气韵。

其四：妙用水法、潇洒淋漓，气韵生动。

中国写意画中的水墨之“水”是五墨六彩的调节剂，中国历代写意大家都在用水上有所探索，但将水作为一种特殊技法使用，我却独有一些发现和尝试，并形成我的另一笔墨特色。如在画荷花、芭蕉以及画鹭鸶的背景等处理上，“水”已不仅仅是将其作为调节浓淡的手段，更将其运用的神韵独显，表现出氤氲幻境和雨珠欲滴之境，如真如幻尤达“妙”境。这也是中国宣纸与中国书画用的墨这种作书画材料的特殊功效，这种效果是任何其他画种的材料所无法达到的。我们不仅要知中国绘画用的纸性、墨性、“水性”，更要用好这些特性，发挥好它们的长处以为我用，使之更具艺术的表现力和独有的美感之魅力。

其五：写实为源，写意为本，表现为辅。

这也是我想重点说的。其实我的作品与众不同的地方有许多，但我以为最主要的还是我的艺术思想、美学追求的与众不同。我想这也是区别于一个“画家”与一个“艺术大家”的分界岭。所有的技法、形式、手段都是为艺术目标的追求服务的，换句话说，所有的新技法、新思路都是产生于艺术思想和美学追求的结果。我之所以在创作中有那么多的“新想法”和“创新技法”，完全来自于对艺术的不断反思、不断探索、不断学习和不断追求，以及从中外艺术大师那里启悟到的艺术真谛和在生活中的美的发现，使我在艺术成长的道路上不断地蜕变、变革、创新，从而走出了一条属于自己的艺术之路，即以写实为源、以写意为本、以表现为辅的特色之路。艺术没有顶点，只有创新，停止创新艺术就会枯竭。我的绘画就是在这条创新之路上不断探索的必然结果。

艺术之路是漫长的，是艰辛的，也是受尽折磨的，但最终她是辉煌的。

我坚信我的艺术创新、艺术探索之路是不会终止的，我会为此努力至永远。

最后，向为我的《张正墨书画作品集》成功出版而付出辛勤努力的各位朋友表示衷心的感谢！

Foreword

Sitting in my atelier, the paper, ink and brushes that have been my life at my side, I ponder what to tell you of this collection of calligraphy and paintings .

These works are shaped by my experiences in the past 7 decades, or said another way, are the experiences that have shaped me. I began my study of art when I was only 10, and soon many people in my hometown came to know of my talent.

This collection is a sampling of works accomplished over the past half century, including some that were displayed the first time at the Exhibition of Flower–Bird Paintings hosted by Chinese Artists Association in Qingdao, some from solo exhibitions; and a number that have won prizes. These paintings demonstrate various styles, modalities, techniques and states of enlightenment.

They reflect my experiences, research upon and thoughts as I pursued understanding of my work and striving for innovative ways of rendering them. It would be a joy and satisfaction to me if these paintings were to inspire artists painters of all ages; if they were to bring others the excitement and delight painting has brought me.

A contemporary Chinese painter, I feel, must look beyond the rich traditions of Chinese figures, landscape and fine brushwork as well as calligraphy. We must seek inspiration and understanding from Western pencil sketch, watercolor, gouache and even oil paintings; to, at least, gain insight into pertinent theory and muse of Western painting, thus to widen our view of art, stimulate our muse, inspire of creative ideas and finally achieve a unique style of painting.

It is certain that we Chinese artists cannot have a bright future if we are cosseted by chains of tradition and the shadow of other's work. It is clear that the individual's inspiration is the source of artistic thought and performance. But this process must not be aimed at merely changing the style, but to inherit the spirit and excellence of traditional art even as feed creativity by introducing wholesome, enlightening elements of Western painting and other modalities of art to begin an ongoing dialogue leading to development and upgrading of art that is made meaningful new characteristics of novelty, simplicity, uniqueness, significance and gracefulness!

In my paintings I try to demonstrate an artistic conception by combining realistic, liberal and expressional vocabularies and skills of ever changing and integrating languages to achieve an effect of complement of varied formats, painting ink and contents. I am confident that only these techniques and concepts could the paintings be releasing a sense of freshness and aesthetic perception.

To help understand and enjoy my paintings, I would like to explain characteristics of my works as follows:

Firstly, diversified and fresh themes and expressive techniques

Successful painters of Chinese painting can be divided into two groups in terms of painting theme: some painters choose one or two themes to draw in their whole life; the other people never restrict, but diversify themes for their paintings. I am among the later. My paintings involve landscape, flowers, birds and figures; and in addition I incorporate various expressive techniques for the same theme to achieve extremity of outcome excellence, such as relative realistic, fine freehand style, vigorous and bold freehand style, exaggeration and deformation as decorative, modal and structural aesthetic elements, to give viewers an impression of freshness. For instance, I use exaggeration and deformation techniques in paintings of Rooster and Swans for concise power and impulsive force of view.

As for figure painting, Xiang Yu, a character in The Strange Stories, written by Pu Songling in Qing Dynasty; Liu Bei, Guan Yu and Zhang Fei, characters and sworn brothers in The Romance of Three Kingdoms, written by Luo Guanzhong, I used technique of slight freehand style with lines and dots; and technique of exaggeration and deformation. The former is more traditional and the later relatively freehand and realistic, adding wit and humor to these painting works.

When I worked on the painting, Egret, I did not draw eyes but only the head using Mogu technique, or known as outline–free style, and these paintings are on the contrary remarkably true to live birds, chirping with head upward, pondering with eyes looking forward or whispering with head downward, demonstrating a great fun of life and essence of artistic conception.

When I draw peony, I used different skills, dense dots for petals and splash–ink for leafs. These techniques seem similar but actually different from that of many other painters. I also draw pine tree and cranes, using oil painting skill for pine tree to achieve a result of dignity and perspective focus; and Mogu technique for cranes. There are many examples of combing Chinese and Western painting skills in terms of composition as one of characteristics of my paintings that is always differential from others.

Secondly, profound and sturdy accomplishment in Chinese painting and drawing on strengths of others

The freehand brushworks of flowers and birds of Chinese painting became popular in Song Dynasty in terms of Southern School, symbolized by Chinese monochromes of plum blossom and bamboo and represented by Wen Tong and Su Shi, initiators of scholar painting theory. They stood for the concept, “To resemble not only in but also outside shape” , upheld interest and charm of brush and ink; and emphasized expression of implied meaning and emotion. Later in Yuan, Ming and Qing Dynasties, there were many master painters of freehand brushworks for flowers and birds, symbolizing the trend and development of this painting method in terms of artistic form, technique and theory.

My paintings in early stage reflect the painting style popular in Song and Yuan Dynasties and techniques of Qing Teng, Shi Tao, Ba Da, Lao Fou as well as many other master painters; in late stage of my painting practice, I incorporated excellence of skills of other schools of painting, including Ling Nan, Jin Ling and Chang An. Beside flower, bird, landscape and figure that I made painstaking efforts in research and practice, I tried to seek true essence of the art of Chinese painting and absorbed nutrient elements of both Chinese and foreign cultures and other arts, especially the principles and significance of art from life and nature to establish my own painting style and highlight the spirit of times. These paintings, maintaining essence of the tradition without indiscriminately imitating ancient painters, are highly evaluated by professionals and ordinary viewers for their profound significance, elegant strokes, natural application of ink, enjoyable conception, unique charm, vivid style, likeness in shape and spirit, brilliant color, simple elegance and affordability for thought.

Thirdly, natural inter-infiltration of calligraphy and painting

One of the characteristics of my paintings is incorporation of Chinese calligraphic skills. In these paintings, the Bone-like Style, one of the Six Calligraphic Techniques, is incorporated in and reflected by dots, lines and surfaces, to enhance aesthetic sensibility of the paintings by the power, fluency, elegance and strength of calligraphy.

It is Zhao Mengfu in Yuan Dynasty who initiated application of calligraphic skills in painting. He once wrote that, ‘stone is drawn by hollow strokes, wood is by Zhou fond, bamboo is drawn with the skill of writing regular script’, stating that calligraphy and painting share the same skills. His theory played a significant role in accelerating development of freehand brushwork in Chinese painting of flowers and birds in later times.

To carry forward the theory of ancient tradition, I added new thought to the philosophy in diversifying and combining techniques and elements of Chinese calligraphy and painting. As for calligraphy, I paid special attention to research on writing skills of all master calligraphers, including Ou Yangxun, Liu Gongquan and Yan Zhenqing in Tang Dynasty, Zhao Mengfu in Yuan Dynasty; Su Dongpo, Huang Tingjian, Mi Fu and Cai Jing in Song Dynasty, and tried to incorporate their writing skills with painting to develop my own writing style.

My paintings can be understood as being written, not drawn, as all elements and skills of calligraphy, not only the profile line style, but also splash ink, Pomo (literally break ink), dotting, ruffling and rubbing styles, are introduced to my freehand abstract paintings to highlight artistic personality, elegant smoothness and fluency of brushing ink on paintings.

Fourthly, skillful use of water in painting

Water is used in Chinese freehand brushwork as an intermediate to adjust thickness of ink with 5 degrees and color with 6 degrees. In the history of Chinese painting, all master painters of freehand brushwork researched on utilization of water in drawing. However, I have been trying to use water as a special technique and discovered something unique to be introduced to my painting. For example, I do not only use water to adjust thickness of color as background in my paintings of lotus flower, banana plantain and egret, but also to display the scene of foggy dreamland and crystal dew on the edge of leaf. This is because of such special and unique function and feature of Chinese rice paper and ink widely used in Chinese painting that any other painting materials never have. We do not only need to know property of paper, ink and water, but also to know how to make use of their properties to improve artistic expressive force and charm.

Fifthly, combination of realism, freehand and representation

This is what I would like to emphasize. In fact, my painting is different from that of other painters in many aspects, but I think the main difference lies in artistic ideology and aesthetic pursuit, which is watershed of painters and master painters. To my understanding, any technique, form and means are used as support of art. In other words, any new technique and thinking are resulted from artistic ideology and aesthetic pursuit. The reason why I enjoy so many new ideas and innovative techniques is my continuous consideration, exploration, research and pursuit, as well as understanding of true essence from Chinese and foreign master artists and findings of aesthetics in everyday life. All of these drive me to move forward on the road of change, reform and innovation to a destination of art creation in combination of realism, freehand and representation. For art creation, there is no end but innovation! Art will die without innovation. Paintings are the result of continuous approach on the road of innovation.

The road of art is long, difficult and tough, but eventually glorious and brilliant.

I am full of confidence that my approach on the road of artistic innovation and exploration will never stop and I will contribute my efforts to it in my whole life.

At last, I hereby convey my wholeheartedly appreciations to those who made contributions to publication of The Collection of Zhang Zhengmo’s Paintings.

Qingdao

August, 2013



王维诗意图 Metaphorical significance of a poem written by Wang Wei, a master poet in Tang Dynasty

1965年 135cm x 69cm





橘颂图 Oranges on A Branch 1979年 63cm x 46cm

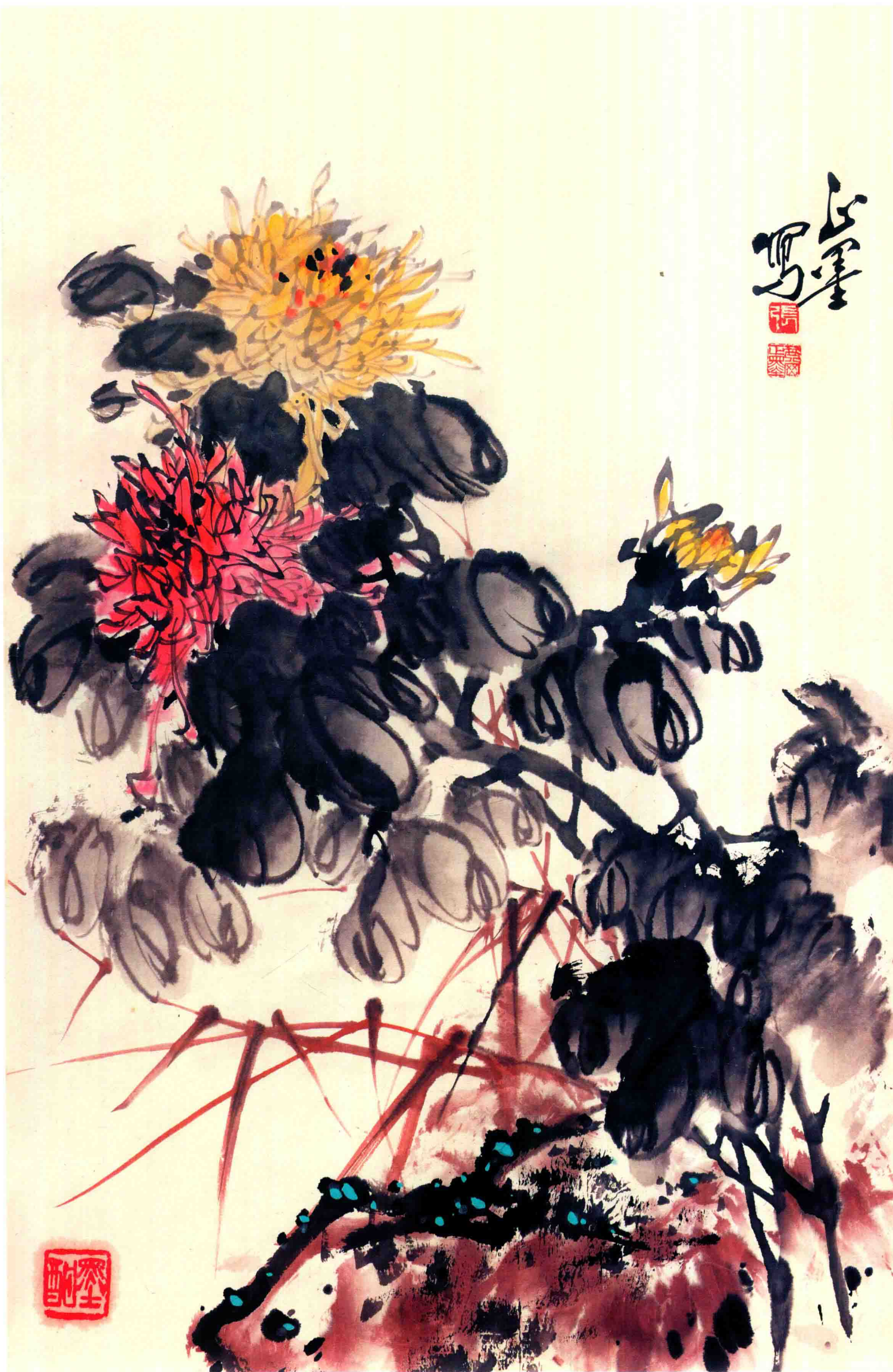


秋色 In Autumn 1979年 64cm x 50cm



翠柳小鸟 Bird on Willow 1980年 67cm x 43cm





菊 Chrysanthemum 1980年 67cm x 43cm