

当代实力派画家

张继宗画集

ZHANG JI ZONG HUA JI



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张继宗（画者一品），浙江湖州人，求学于中国美术学院，1989 年毕业，主工油画，兼国画（新仕女画、动物画）。作品健康、自然、阳光，多次参加各种美展，获广大美术爱好者和收藏机构喜爱。现为上海清墨礁书画院特聘画师，职业画家。

序

张继宗。

画家？

歌唱家？

舞蹈家？

是，也不是。

他，是一个能歌、善舞、会画的多才多艺的难得人才！

小时候，小继宗就表现出画画的天赋，不仅喜欢画，而且画得什么像什么。其父出身书香世家，见儿子有几分绘画才气，也非常开心，于是为其取名继宗，望他光宗耀祖，传承发扬……

小学那几年，又有几个少男少女，在一起成立了一个画画兴趣小组，头，当然是继宗。几十年过去了，直到今天，这几个当年的画画爱好者，而今或专业，或业余，都从事着与绘画相关的职业。

在菱湖这个当年无船路不通的水乡小镇，却孕育着一群未来的画家，代表者肯定是继宗！

又是那个继宗，长大后进了家乡一家印刷厂，那年他才18。进厂两年，他很快成了厂里设计室的台柱！

几多成绩，见证了小张的才气；

初试锋芒，显示了继宗的非凡！

——当年风靡江南的“大白兔糖”的包装设计人。

——那年在北京一次全国包装展示会上，唯一一个让陈慕华副总理停下脚步，仔细观看并和他亲切交谈的年轻厂方代表。

——一个能单独外出，并当场交出设

计稿，并为厂里拿回订单的年轻人……

他的成绩和贡献，使全厂上下都非常敬重他，厂领导让他自选一个中层领导的岗位。

但，从小酷爱画画的继宗，只向厂里提出了继续深造的请求。开明的领导答应了。于是，他通过努力成功地进入了中国美院。

这一决定，成了他生命的转折点，更为他今天的腾飞插上了理想的翅膀！

20多年前的一张年轻的自画像：眼光犀利，神态肃然，气宇轩昂！无论怎样都无法想象他今天那种宁静、儒雅和淡定。

张继宗变了，是生活的历练，让他日臻成熟，还是……

其实，变的是表面。在他性格的骨子里，那股不服气、不服输、不停息的牛劲时时在心中涌动。而越富有挑战的事，越是强劲的对手，他就会越冲动，他越有劲。绘画，自然也就给了他一个挑战自我的更大、更高、更好的舞台。

从油画到水墨画，他撷取两种画法之精华，也成就了他独特风格的华丽转身！

天才加勤奋，是一个成功人的必然，张继宗也就是必然中的一个，他必然成为江南水乡，笔墨湖州，书画之乡大地上冉冉升起的一颗新星！

湖州市赵孟頫研究会会长 鲍宗盛

Preface

Zhang Jizong.

A painter?

A singer?

A dancer?

Yes, maybe no.

He is a versatile talent who can sing, dance and paint.

Born in a scholarly family, he always drew something like leaves, flowers and people with the crayon, sitting on a wooden bench, when he was 3 years old. At the sight of this habit, his father was so gratified that named him "Jizong", with the meaning of inheritance of predecessors' painting aura.

When he was in primary school, he was the leader of a painting hobby group. A few decades past and now, the members of that group all devote themselves to the professions related to painting professionally or unprofessionally.

The small riverside town Linghu where boat was the only vehicle a few decades ago, was the hometown of several painters of whom Zhang Jizong undoubtedly was the representative.

Zhang Jizong entered into a printing house when he was 18 years old, and only two years later, he was already become the core member of design department.

Some achievements witnessed his talent; and several accomplishments showed his gift!

That was Zhang Jizong who was the designer of the candy wrapper named "Big Rabbit" which was once popular in the regions south of the Yangtze River.

On one occasion of a national wrapper exhibition in Beijing, Zhang Jizong was the only person who attracted the attention of vice premier Chen Muhua who talked with Jizong for a long while.

He was also the only staff who could

successfully create a design then and there and won the orders for the printing house by himself.

Because of his achievements, he was regarded highly and the leader of the printing house promised him a promotion.

But Zhang Jizong made a request for the further education. With his own effort, he successfully entered into China Academy of Art.

The further education made a turning point in his life and also provided him a sound ground for his takeoff.

Twenty years ago, he drew a self-portrait with sharp eyes, solemn expression and impressive appearance, which was totally different with today's Zhang Jizong who are gentle, elegant and peaceful.

Zhang Jizong was becoming mature by life experience of some other things.

While actually this kind of change was only related to his appearance, for his personality, he always refused to obey, to concede and to stop. The more challengeable the matter was, and the more powerful the opponents were, the more interest he had and the more powerful motive force he owned. Painting, to some extent, provided him a wonderful and challengeable stage.

He extracts the essence from both oil painting and traditional Chinese painting and reconciles and forms his own distinguishing style.

Gift and diligence are two necessary conditions for success. Zhang Jizong owns these conditions and definitely he will become a new star in the city of art, the riverside town Huzhou.

President of Huzhou Zhao Mengfu Seminar
Bao Zong Sheng

风声如曲，烛听美人

——浅析张继宗兼工带写水墨人物

中国传统花鸟人物画在近代发展中形成了丰富而独特的笔墨语言，而写意传统积淀相对较薄弱，到了近代写意人物在融入西方造型之后，又借鉴吸收花鸟画的点染、点厾、泼墨等现代技法，丰富和发展了现代写意人物画，且推动了现代写意人物画朝着多元的方向发展，同时也让我看到令人堪忧的一面。当今画风普遍存在着无意义的变型，大部分作品走向装饰性的陷阱，存在着一种集群性的风格化，摹仿追风不少，画家程度不等地带有惰性、想象力贫弱、精神缺失。波瓦罗说：“只有真，才有美”。

张继宗是位非常有思想的画家，他以自己灵性思维的跃动，顺畅地吸收新时代的基因，他的作品无论在形象的正确生动、线描的韵律节奏及构图形成已不再为传统的阵法旧样所束缚，作品如同他本人一样，呈现以开放的包容性充实自身。继宗笔下的人物画、或一些小品猫、狗、花卉，无不充满着无穷的艺术魅力。哪怕是画一条不起眼的枯条柳叶，也能让人惹眼。

作品《松下河童子》，画面松树树干粗大，稀疏的树冠，给人一种沧桑之感。继宗以粗旷的线条构成细腻丰富的画面，以逆光、侧光、墨色浓淡表现出疏密相间，孩童画得调皮可爱，一幅千年的题材，在他笔还能让我感觉到”低头见童子，抬头遇谪仙实属不易。

张继宗 1989 年毕业于中国美院，曾得到何志声、冯远、周钢等老师授艺，十多年来一直从事油画创作。他是一位极具天赋的艺术家，《放飞》这幅油画作品让我看到继宗在作品中力图逼真地在平面上再造幻觉艺术，作品受抽象理论的鼓舞，一个

天使般的女孩如同精灵，让人体会到直接描写潜意识的梦呓的超现实主义。在油画创作中他追求的是夸张的色彩和简约化的形式。

艺术天地是每位艺术家的自由王国，近年来张继宗以一个华丽的转身，创作了大量的中国水墨画作品。除了人物画，还酷爱画一些猫狗小品。在《天趣》这幅作品中，有着强势油画功底的张继宗，水墨画给了他更多的笔墨发挥空间。他画的猫狗在技法上主要的表现是：点垛法、泼墨法、没骨法交错运用。因此变化丰富，尤其是没骨法，他不追求过多的层次变化，直抓没骨内核，画面明快显豁，以色主、墨辅，粗笔渍染而成，不用墨线，而以墨笔勾勒，而后赋色，在一气呵成中注重笔法与气势的衔接。继宗画猫狗表现不一，因猫狗情绪变化丰富，高兴时，耳朵扬起，胡须放松，尾尖抽动；发怒时，两耳直立，向后摆，耳尖向里弯，瞳孔缩成一线；争斗时，瞳孔放大，前肢伏地，作跃起之势，动态栩栩如生，惹人可爱。

在《仕女图》这幅作品中，张继宗以吴门画派的风格，随意点抹的方式，以啄、以厾两种笔法，前者是急速有力，后者是轻快随意，用墨随浓随淡，仕女的衣纹描画疏密得当，曲尽其态，结合着骨骼的结构与透视变化，作品足现秀劲古逸。继宗画的《高士图》给人一种见则肃恭，归仰之心，他的仕女则其姘丽之容，取悦众目。今天张继宗这本画集付梓之际，我非常高兴为他写这几句浅评，来日出第二本画集时，我深信张继宗会给我们带来更大的惊喜。

浙江省美术评论协会理事 冯建中

As Wind with Melody, as Beauty in the Candlelight

—A brief comment of Zhang Jizong's works —ink portraits with fine brushwork and freehand brushwork

The traditional Chinese bird-and-flower painting and figure painting have already formed a rich and special language of pen and ink in the contemporary development. But the traditional accumulation of freehand brushwork tends to be relatively weak until the freehand brushwork of figure blended in the western style and soaked the bird-and-flower painting's modern techniques—adding details to a painting, adding casual touches to a painting, splash-ink and so on, which has enriched and developed the freestyle brushwork of modern figure painting and promoted it towards diverse development which brings the worries to its future development. The style of modern painting is pervaded with meaningless changes and most of the works fall into the decorative trap, which holds a cluster of collective style and attracts a number of followers and also shows painters of this time are characterized at different levels with laziness, ebbing imagination and spiritual loss. Bovaro once said: "Beauty only attends with reality."

Zhang Jizong is a painter full of thoughts and ideas, who smoothly absorbs the gene of the new age through his active spiritual mind. Whatever in the accurate and lively figures, in melodious line drawing or in composition of a picture, his work is not shackled by the conventional old forms any more, like himself, that presents the openness and inclusiveness to enrich the painting itself. The figure paintings by Zhang Jizong, such as cats, dogs and flowers, are suffused with artistic glamour. Even the most ordinary withered branches or willow leaves can catch the audience's eyes.

In his work, *River Child under the Pine*, the large trunk and sparse tree crown of the pine tree tells a sense of vicissitude. But Zhang Jizong creates the delicate and rich picture with rough lines, he uses backlighting, sidelighting and ink shades to demonstrate the sparseness and density, which makes a vivid naughty and cute child onto the paper. It is rare to feel the sense of "seeing the kid when lowering head, while the banished god when raising it" in this one-thousand-year theme picture by Zhang's artistic hand.

Zhang Jizong graduated from China Academy of Art in 1989 and learned artistic skills from He Zhisheng, Feng Yuan, Zhou Gang and other teachers. He's been dedicated to oil painting for over a decade. Zhang is also a very talented artist, in his oil painting, *Flying*, inspired by the abstract theory, he seeks for a kind of

verisimilitude and creates illusionary art in the painting. From an angel-like girl he depicts an elf to surrealism of awareness, questing for exaggerating hues and simplified forms.

Art domain is the free land of every artist. In the recent years, Zhang Jizong has created a number of Chinese ink paintings by a magnificent change. Apart from figure paintings, he is keen on drawing some cats, dogs and small objects. Thanks to his excellent oil painting skills, the ink painting provides him with more room to create his great work, *Natural Pleasure*. The techniques he employs in drawing cats and dogs are the mixed styles of non-outing, splash-ink and Mogu manner which makes the painting full of changes. Especially when using the Mogu manner, he doesn't pursue too many layer changes, but goes to the core directly with main colors and ink and thick pen and stains to decorate them. In addition, Zhang Jizong employs ink pen rather than ink lines and adds colors to the picture. He attaches more attention to the connection between brushwork and momentum so we can see the cats and dogs have different demonstration in his paintings for they are so emotional. He renders happy animals with perked ears, relaxed whiskers and twitching tail top and angry ones with straight ears pointing backwards, ear tops bending and pupils narrowing in a line; he also depicts the fighting animals with big pupils and forelimbs prostrating on the ground in a gesture to jump, which makes the pictures exceptionally vivid and adorable.

In his another work, *The Beauty*, Zhang employs the style of Wu Painting Faction by pointing and touching, the former being fast and powerful and the latter light and random. The grains of the beauty's clothes in the work are in such harmonious sparseness and density that shows the whole body figure perfectly. The thick and light ink, combined with bone structure and perspective changes, presents a charming and quaint picture. His another work, *The Hermit*, lends us an aura of solemnity and reverence in which the beauty, however, is strikingly beautiful and pleasing. On the occasion of collective essences for Zhang Jizong's painting anthology, I'm very pleased to write this brief comment and convinced that Zhang Jizong will bring more prominent surprise in his second anthology.

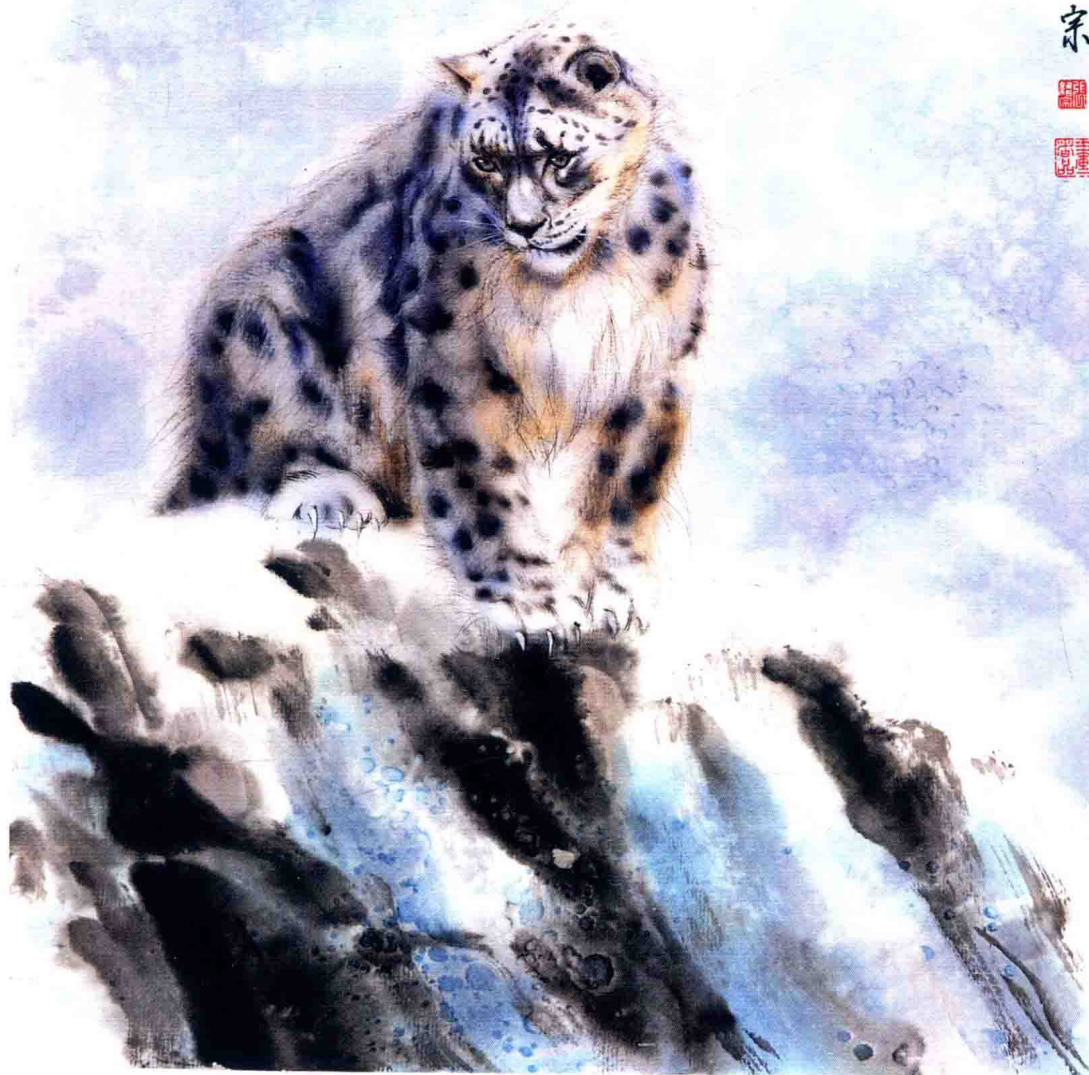
Direntor of Zhejiang Art Critics Association
Feng Jing Zhong

歲次甲午，張繼宗



伙伴 2014 年作 40x58cm

歲次甲午張維宗



雪豹 2014 年作 58x120cm



凝 2014 年作 40x58cm

明日幽王 甲午年 继宗



明日幽王 2014 年作 40x58cm

甲午夏月一品於湖州



交流 2014 年作 50x70cm

歲次甲午張繼宗



望 2014 年作 40x58cm

歲次甲午 張繼宗



逗 2014 年作 40x58cm

继宗



专注 2014 年作 40x58cm

歲次甲午張維宗



萌 2014 作 40x58cm