

成都博物馆 编

倥偬的乡愁

倥偬年 艺术

Chang Dai-Chien
Nostalgia For the Motherland

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张大千艺术

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装帧设计	冯 亮 邵晓锋
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万里故乡频入梦，
挂帆何日是归年？

青城老人村之二

華如五上集
雲生仁弟道之

辛巳歲時客八龍城







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序

先父孙云生弥留之际，取出他毕生珍藏的太老师张大千先生粉本画近千幅，期冀我能为大风堂的传承多尽一份绵薄之力，把一代大师的艺术典范更深、更广地推介给国人。经过十多年的努力，我的工作获得国内学术界及文化界贤能人士的青睐与广泛支持，得以陆续出版张大千粉本画册数种，举办展览数次，在此致以万分谢忱。

太老师的“乡愁”正是他创作的源泉和心灵的归宿。他不止一次告诉我，他走过很多地方，见过很多山水，但还是四川老家的山水最好。在跟随太老师的时间里，我深深体会到他对中国传统文化真挚的热爱和对故乡深切的怀念。记忆中的太老师，即便身在异国他乡，也永远穿着一袭长衫，讲着一口川话，这是他眷恋祖国、眷恋家乡最自然最质朴的情感流露。今日，我能有幸带太老师“回来”，希望太老师的灵魂能再回到他魂牵梦萦的故乡，以慰他心中永远的乡愁，并通过他留给我父亲的这些珍贵的遗产，践行他对中国文化的承诺，将中华文化发扬光大，并让世界认识。我亦将谨记太老师和父亲的谆谆教诲，“七分人事三分天”，继续为弘扬中华文化尽自己的一份努力。

此次《恹恹的乡愁·张大千》展览，是继成都博物馆六年前《大千世界·云生胜境》展后，太老师的粉本和作品再次回归他的故乡——四川进行的展出。历经三年，我整理出了太老师临摹古人的重要粉本及他赠我父亲学习和临摹的古画长卷复制品数十卷，其中一些粉本可与原作进行对比，其艺术价值当为独一无二。此外，我还带来一些太老师生前的爱物，如盆景、雅石、藏印，以及书信、照片等，让大家能够了解张大千多面的世界。此次展览通过“大千张爱”“领略古法”“我与敦煌”“行走东西”“心归何处”五部分向大家展示太老师大千先生丰富的一生。展览的中心和灵魂应当是太老师艺术人生中的拼搏和努力，从他开始学画直到他成为一位闻名中外的大家，这个过程种种，其艰辛，其乐趣，应为我们敬仰和学习。

六年前的第一次展览，成都博物馆新馆还在建设。今天，成都博物馆新馆即将正式对外开放，可更完善地发挥博物馆的教育功能，并通过《恹恹的乡愁·张大千》展览的呈现，将太老师大千先生的“大风堂精神”得以发扬，同时也祝愿新的成都博物馆能够将更多更好的文化向大众普及，影响和激励更多的人。

孫凱

Preface

On the last days of his life, my father, Sun Yunsheng, entrusted me with nearly 1000 rough sketches, which he had treasured for all his lifetime, of his master Chang Dai-chien. My father wished that I would promote the spirit of Dafeng Hall, letting as many people as possible know about the Master's apotheosis in Chinese art. For more than one decade I've been working towards his wishes, and fortunately got a lot of praises and supports from both domestic academic and cultural circles. Several volumes of the Master's rough sketches have been published, with a number of exhibitions hosted. I would like to extend my profound gratitude to all those who supported my endeavor along the journey.

"Nostalgia" is the source of the Master's creation and also the root of his soul. For many times he had told me that although he had been to a lot of places, seen many different sceneries, none was comparable to those in Sichuan, his hometown. In the days with the Master, his deep love for traditional Chinese cultures and remembrance of the hometown impressed me the most. I can clearly recall him in a long Chinese gown, speaking Sichuan dialect wherever and whenever. That is a true testimony of his sentimental attachment to the homeland. Today, honored to be able to bring some of the Master's masterpieces back to Sichuan, I wish that his soul could also "return to the motherland" which had been the Master's dream for all his life. I also wish these cherished legacies he left to my father will contribute to the spreading and flourish of Chinese culture around the world, which is also the Master's promise to the country. I myself, following the teaching of the Master and my father— "Only a small part of everything is destined by fate; the majority is the result of hard work," will also make every effort to the promotion of Chinese cultures.

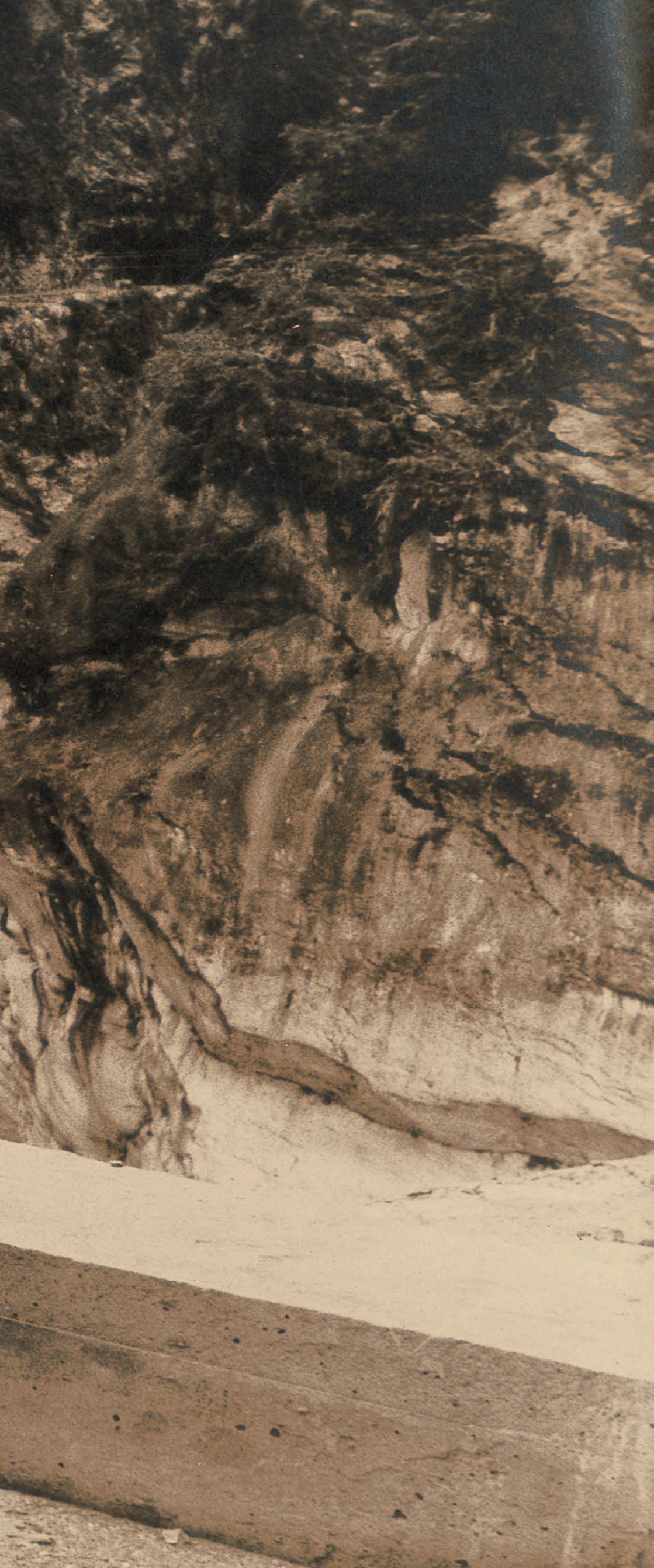
The "Nostalgia for the Motherland" exhibition will be the second time for the Master's important sketches and works to be presented to the public in his hometown. The very first one was the "Big World of Chang Dai-chien, Paradise of Yunsheng" exhibition, which was held six years ago in Chengdu Museum. This exhibition is the result of three years of sorting out the Master's important rough sketches, as well as dozens of ancient painting scrolls given to my father for learning. Some of the sketches are comparable to the originals with unique artistic value; some of the Master's favorite articles will also be exhibited, such as bonsai, pet-rocks, seals collected, as well as letters and photos. They represent different aspects of the Master's interests. In five parts named respectively "Chang Dai-chien Favorites", "Appreciating Traditional Style", "Dunhuang and Me", "Wandering East and West" and "Where the Soul Belongs", you will see the colorful lifetime work of the Master. His endeavors and struggling efforts paved the way from a beginner to a great artist shall be the focus of the entire exhibition. The hardships, the fun and every bit in the process deserves our admiration and much can be learned from it.

At the time of the last exhibition six years ago, the new Chengdu Museum was under construction; now it is soon to open to the public to fulfill its duty in public education, I wish the success of "Nostalgia for the Motherland" exhibition will carry forward the "Dafeng Hall Spirit" of Master Chang Dai-chien. I also wish the new Museum, by bringing more and better culture exhibition to the public, will influence and inspire more and more people!



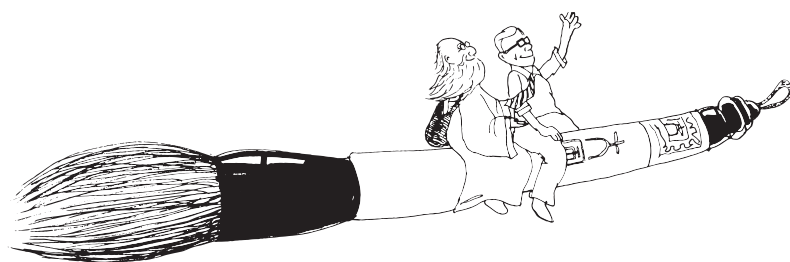
Edward Sun





张大千游览台湾横贯公路

張愛玲



张大千一生曾画过多幅以猿为主题的画作，一方面他认为自己是黑猿转世，另一方面也心中有猿。据说，张大千的母亲曾友贞在即将临盆时，梦见有一长髯老者持一大铜盘，盘中蜷伏着一小黑猿送给她，而后其母惊醒。不久后张大千出生，故有“黑猿转世”之说。张大千21岁赴上海拜曾熙（农髯）为师学习书法，曾熙根据黑猿转世之说，为他取名为“爰”（“爰”为“猿”的古字），后来改为“爱”。在20世纪30年代后的作品中，他常常以“张爱”署名。



烂红灿白尽天斜，
皂帽辽东漫自嗟。
不是野芳解留客，
故山归梦已无家。

辛卯九月客江户见芙蓉有作



猿猴图

张大千

纸本 册页

17cm × 26cm

款识：己丑十月观素石山房所藏易元吉卷为斫章仁兄法家写此 大千张爱

铃印：张爱（白文）

张大千曾说：“猿是世界上最具有灵性、最有感情，但也最怕伤感情的动物。”传说张大千降生之前，其母夜里梦见一老翁送小猿入怀，所以大千自称黑猿转世，于是他爱猿、养猿，还创作了许多的猿画。



猿猴图

张大千

纸本 粉本

77.5cm x 46.2cm

款识：六十五年丙辰元月写颂新衡吾兄六十九岁华诞 大千弟张爱再拜



猿猴图

张大千
 纸本 粉本
 129.4cm x 73cm
 款识：代永世仁兄生年属猴五十七年岁在戊申年四十有九，因写此为祝，目翳不能细笔，幸恕幸谅 大千张爱五亭湖上拜寄