

# 張嵐軍

ZHANG LANJUN



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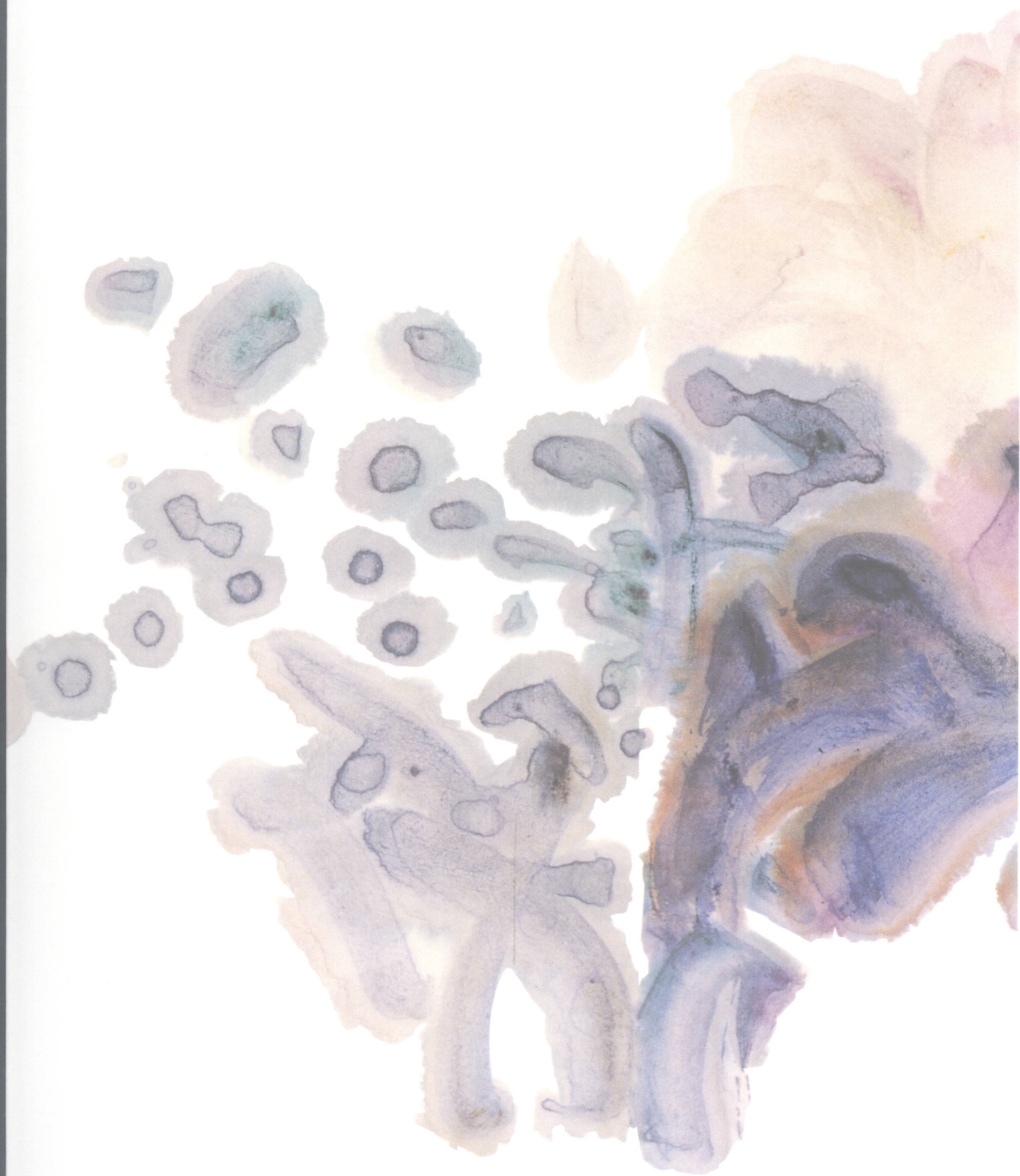
























# 序



中國美術家協會常務副主席 黨組書記

中國文化，思接千載，歷來不乏先驅者和開拓者。作為文化的表現形態之一，繪畫在中國文化的弘揚與發展中更是橫跨文學與藝術兩大領域，擔負起了非凡的歷史重任。古往今來，繪畫者從藝術的諸多種類中汲取養分反哺文化，激揚起了一次又一次的文化浪潮。今天，又一位年輕的藝術家加入到了文化創造的行列中，用他的作品向世人展現着他對中國古文化的探尋、認識、提煉與升華，為藝術的繁榮與發展貢獻着自己的智慧與才華。

張嵐軍的作品總有些出人意料之處，他的每一個系列的作品都有一個明顯的變化，大到意境，小到技巧。但正如許多人都能感受到的，他的許多畫作都蘊含了中國古文化的韻味，或清新雅致、或氣勢雄渾，或清風俠骨、或溫潤飄逸，筆端畫間總能讀出古意與古風。

張嵐軍以風景入畫，所畫山水都在西部，樹、山、水，多顯現出特定的地域風貌。與東部一平如鏡相比，他似乎更喜歡西部的大起大落，他畫大山大水，也有剪裁得當的邊角之景。幾個系列畫下來，畫得越多，也就畫得越深入，雖然沒有長期停留在西部的經歷，但是敏銳與善思却幫助他很快從風景表象進入精神內涵。他找到了自然風景的真實，也找到了自己獨特的表現途徑，他的畫風逐漸變得簡約而內斂，內心變得平和與淡定，可是在看似輕鬆的表象下，內在的份量却在增加。

劉勰在《文心雕龍》裏說到“神思”，謂“登山則情滿于山，觀海則意溢于海”。古人一向有畫必須透出內在精神與情操的主張。張嵐軍專注于他在自然景物間找到的精神載體，一再地凝練事物的外形，淡化繁復的細節，讓色彩變得純粹與透明。而同時宋元文化的精神氣質被不斷地注入進來，畫家更強調對景物神韻的提煉與幻化，最終在摒棄了一切具像實物參照之後，轉向用簡潔透明、渾然天成的符號形式直抒胸臆，明目清心，身心化入自然。這可能就是張嵐軍想要的一種意境、一種文化、一種精神。

古文化的內在本質——真與情，被張嵐軍以一種他獨有的角度切入進去。在他前期的作品中，中國山水畫的影子尚未完全脫盡，但這絲毫沒有影響張嵐軍的前行，反倒成了他不斷突破的階梯，在經歷了比較與選擇、吸收與更新，張嵐軍不斷地超越着自己，不斷地感悟着人生，將情感與表現的兩個極端：冷峻與熱烈、古樸與現代交替重疊，讓個人的“意”與大自然的“境”相合相生，突顯了獨立的精神與風格。

“能用古人而不為古人所惑”，張嵐軍的繪畫是他從深厚的古文化體系中嬗變出的個性的認識與體現，有其獨有的魅力。

# PREFACE

Wu Changjiang

Executive Vice Chairman, Leading Party Secretary, Chinese Artists' Association

The Chinese culture, in its course of thousands of years, has never been in lack of pioneers and initiators. As a vehicle for the expression of culture, painting has been playing a historically important role in promoting and developing the Chinese culture with its dual presence in literature and art. Throughout the ages, painters have taken nourishment from different types of art for the nurture of culture, splashing cultural waves one after another. Today, a young artist, taking his share in the cultural creation, shows the world, through his works, his own search, understanding, refinement and sublimation of the traditional Chinese culture, thus making contributions to the bloom and development of art with his wisdom and talent.

The works of Zhang Lanjun are always beyond expectations: each of his series shows a striking change in artistic mood or technique. However, as is commonly felt, many of his works are invariably permeated with the flavor of traditional Chinese culture: some are fresh and chaste, some bold and vigorous, some gentle and graceful. The scenes Zhang Lanjun paints, such as trees, mountains and rivers, are in the west, taking on specific geographical features. Compared with the flatness of the east, he seems more inclined to the roughness of the west; he depicts the boundless landscapes together with well-composed isolated side scenes. The more he paints, the more he paints in depth. Though his stay in the west is not long, he penetrates into the spiritual aspects of the scenes with keen and insightful perspective. He has found the truth of natural scenery in his unique way of expression: his style is more reduced and unassertive; his inner self is more tranquil and restful. Yet underneath the seeming ease is found ever intensifying force.

Liu Xie in his *The Literary Mind and the Carving of the Dragon* speaking of "mental state" said "he who climbs the mountain is filled with attachment for the mountain, and he who watches the sea is filled with affection for the sea". The ancient men held that a painting should show the inner sentiment of a painter. Preoccupied with the emotional vehicle for the expression of natural landscape, Zhang Lanjun time and again reduces the outer shape, simplifies the details to produce pure and transparent color. Meanwhile the temperament of Song and Yuan painters finds its way in his works with the emphasis on the refinement and dematerialization of the scenes. Ultimately, with all the figurative patterns dispensed, the artist turns to simple, transparent and natural signals for the direct expression of emotions. Such a style with which the artist merges himself into the nature itself is perhaps what Zhang Lanjun desires: a style which reflects the artistic mood, the culture, the mental state.

The essence of the traditional Chinese culture, true emotion, is merged into his paintings in a unique way. His earlier works are tinged with flavor of traditional Chinese landscape paintings; however, such a fact is not so much an impediment as an opportunity for breakthrough. By means of comparison and choice, absorption and renovation, Zhang Lanjun has repeatedly transcended himself with an increased understanding of life to produce harmony between coldness and warmth (the two extremes of emotions), between tradition and modernity (the two extremes of expression), and between individual mood and natural ambiance. Such is the uniqueness of Zhang Lanjun.

Zhang Lanjun draws nutrition from the profound traditional Chinese culture for the creation of a style and technique with unique appeal.







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