



张 顺 川

Zhang Shunchuan



CRITIC to Zhang Shunchuan's Collection

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Admiring Zhang Shunchuan's Collection, a leitmotiv among the paintings immediately comes to evidence. The artist embodies and represents with his work of art the theme of "Passage", symbolic represented by sea shells, beaches and rocks.

Recurrent theme is in all artistic experiences, not only in paintings but also in literature since the most ancient times.

Unforgettable the interpretation given by Dante, metaphorically represented in his "Commedia" by the journey through the three kingdoms of the spirit. For the poet from Florence the journey has a double meaning, personal and universal, and describes different steps of a passage: how to overcome the struggles of every day's life to reach the eternal living. In his allegoric interpretation the journey has no limits related to time nor space; therefore it is potentially applicable to any soul who wants to reach the redemption of his spirit from any past sin (from the "dark forest" to the fullness of Paradise), at any time.

After more than 7 centuries since Dante's work of art, Zhang's artistic inspiration realizes the same journey again, driving it back to the essential through the recalling of primary elements. The subjects represented, the range of colors and even the titles given to the single paintings, demonstrate how the research of a meaning to give to every day's struggles is constant in the life of each man.

Strong is the reference to absolute and primitive concepts, represented especially with cold colors, only rarely softened with rays of light, symbols of life, the only warm nuances on dead landscapes.

On one hand, he paints silent places, lonely and lacking in life. On the other hand, as if searching for the true meaning of life and death, it is possible to notice pathways, passes, sunbeams representing energy, life and its different possible ways.

The perceivable stillness and immobility of the painted landscapes, similar to lunar scenes, it is thus broken by the noise of waves crashing on to the cliffs or by the presence of rare symbols of human intervention.

The artist's paintings seem to recall those by Morandi and his "Paesaggi", quiet representations of still life, which because of their crude realism actually recall many concepts that fall far beyond the reality they reproduce.

Thanks to the masterly use of colors and techniques, the work of the author recalls those of the "trompe l'oeil" traditional painting, managing to pass on to the observer the perception of a depth and wideness, both visual and spatial, which brings a lot farther than the narrow borders of a canvas.

On the same way, every image painted by Zhang spreads a sense of emptiness, of loneliness, not only in a physical way but even with a more spiritual-religious implication to it.

By interpreting the paintings according to the Buddhist tradition and to the Chinese Taoist philosophy, it is easy to see in these nude landscapes the essential element to any form of life, guide to any route and founding element of any passage.

The “Qi” or “vital energy” re-proposes with an oriental key that transition from the individual dimension to the universal one, proposed by a lot of occidental works of art especially in the middle ages (as for example in Dante’s poetry and his reference to the personal and artistic experience of Pier delle Vigne, author of the Sicilian School, “met” by Dante in his journey through the circles of hell).

The landscapes, interchanging from life to death, make reference to the Taoist thought for which only through loneliness and quietness the single one might reach the top of his essence and actually reach the universal. Reinterpreted in a modern key, though, these concepts are for Zhang Shunchuan extremely rarefied in representation and reported to the essential and barely needed.

The colours used by the author only belong to a limited chromatic range and the subjects of the paintings are recurrent. Through the mastery of his art, the journey of life is skilfully pictured by the author in all its diversity and vastness.

Oct. 28th, 2008

张顺川的绘画

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张顺川是令人钦佩的，那蕴涵于他作品中的意旨会在一瞬间跃出画面呈现在观众眼前。画家借由贝壳、海滩、山岩等象征符号，把“旅程”这样一个主题化作了视觉形象。

自古以来，“旅程”这个主题被很多艺术反复演绎，不仅有绘画，而且有文学。

我们无法忘记但丁在他的《神曲》中即以此隐喻灵魂在地狱、炼狱和天堂的穿梭。对于这位佛罗伦萨的诗人而言，旅程一词兼具双重意味，即个体之经历和世事之变迁，诗人并以此阐释人如何经由每日的挣扎通往永生之彼岸。通过诗人寓言式的描写，我们知道这个旅程既无时间之始终，亦无空间之范围，因而它适合任何希望获得拯救的灵魂，无论何时，无论背负何罪，只要你誓愿根除前衍，走出黑暗的森林，迈向光明的天堂。

在但丁写出巨作7个多世纪以后，艺术家张顺川再次从旅程获取灵感，以绘画方式再现这个主题的本原意义。

从张顺川的色调、甚至某一件作品的标题，都不难发现贯穿于所有人日常生活之中的每日的挣扎。

他绘画的有力之处，在于以冷色调呈现出的原始和单纯，只有那微弱的光线，那偶尔出现的生命，从一派死寂中掀起一丝柔和的气息。

画家描绘的场景，空寂、孤零、生机微茫。但在另一方面，如果探究生死之真谛，正是那山道、那关隘、那日光，预示着气息、生活，预示着生命不同的可能性。

撞击岩石的浪涛声和零星出现的人类活动，打破了画布上那自然的寂静，还有那月色空朦。

张顺川的绘画让人联想起莫兰迪表现生命之静谧的“风景”画，他们质朴的写实会唤起观众无限的思绪，远远超出画面本身。

由于色彩和技法的精妙，作者还让人联想起错视画派(trompe l'oeil)的绘画，画家设法让观众获得广延和深邃的空间感，让他们进入远比画布的四边所限定的更宏大的天地。

同样，张顺川的每件作品都展现出一种空旷、一种孤寂，而那不仅停留于物质形态，更蕴涵着某种精神性和宗教性的意味。

如果援用佛教和道家哲学思想，就很容易在这些空旷的风景中，窥见生命的本质，获得关于“道”的启示。

在阐释人与自然的机制方面，东方使用的概念是“气”，而西方是“生命的能量”，尤其是在

中世纪的时代（例如在但丁的诗歌中，在描述 Pier delle Vigne 的人生和艺术创作过程时，他就用了这样的概念。Pier delle Vigne 是西西里流派创始人，但丁和他 “相遇” 在地狱的旅程中。）

在这里，从生命到死亡的风景意指这样一种道家思想，只有在独处和宁静中，个体才能洞见生命的本质，才能到达天人合一的境界。

张顺川以其微妙的笔触，纯净而含蓄地揭示出了那层哲理。

画家运用的色谱与演绎的内容并不繁杂，他的画调子和谐一致，主题互相呼应。作者运用高超的艺术手法，淋漓尽致地表达出生命的旅程，可谓包罗万象，气势宏阔。

2008 年 9 月 28 日

徘徊天地间

——张顺川油画赏析

作者：尹荣 艺术评论家

认识张顺川，是在上海万豪虹桥大酒店的大堂咖啡吧，朋友带来的这位艺术家，看上去很普通。闲谈中只是知道张顺川正打算推出一场个展，其他就没有什么印象了。过几天如约走进张顺川的画室，笔者不由得感叹，外表看似普通的这位艺术家不同寻常。

张顺川为人低调，定居上海的这些年一直深居简出。其实他早就是浙江美术界的名家，中国美术家协会会员。他的作品多次入选全国美展，获奖和被国内外重要机构收藏的记录，写出来可以占据杂

志的一整个版面。

如果要寻找合适的词汇形容张顺川的绘画，笔者以为同时用浩瀚和精致这两个看似相反的短语是再恰当不过了。这两个短语在别的地方可以分开使用，但到了张顺川的绘画王国，只能像氢原子和氧原子一样紧密结合在一起。在很多画展上，他的作品凭借浩瀚与精致的有机结合，瞬间吸引住观众的眼睛，震慑住观众心灵。很多在画展观赏他作品的人，都会在一瞬间忘却自己处身其间的是一个封闭的美术馆，而会觉得仿佛被画家带进了一片苍茫和辽阔。无论海滩与沙漠、丛林与山坡，无论贝壳与古陶、人物与鸟兽，经过张顺川画笔的演绎，就是一场空间辽阔、时间绵延的宏大安排。那些画并不张扬，但贴近了，你一定能听见天地的大呼大吸，阴阳的大开大合。

张顺川从来没有将眼光停留在近前的物体上，尽管他常常以惊人的耐心和工夫将天地间最细微的物体，逼真地描摹出来。许多画家都佩服他的写实功底和科学图录式的准确与精细。但是，张顺川没有止步于一个照相主义的工笔画家的水准，他呈现给人们的是一种关注生命和世界根本性问题的哲学思考。所以，对他作品的评价，在浩瀚和精致之外，还应该加上深邃和大气两个词语。

世界真正作弄人的地方，是将其发展机制隐藏在苍茫的自然现象和芜杂的人际关系中，它会让你看到一些迹象引起你的反思，但它不会将所有的谜底和盘托出。艺术家的任务，是以非常个人化的方式去叩问世界，进而以独创的手法向更深更广的维度上展开美学形式的各种可能性。今天，开放的时代正等待着张顺川这样的艺术家充满兴致地去探索。

张顺川会将自己喜爱的题材反复描绘，恰如法兰西的大师塞尚那样。塞尚发现，眼睛是同时而又连续地观看一个景色的，这个观点经过塞尚画笔的诠释，人们发现绘画的结构从此有了更深的含意。塞尚认为，“感觉的实现”很困难，他奋斗不懈的目标，就是要把眼睛所见的立体世界表现在平面的画布上。塞尚在画布上表现的深邃感和稳定感，几乎无人企及，他因此深深地影响了后继的画家。张顺川将他的岩石、灌木丛、海滩、贝壳、树林反复地涂抹在画布上，就是要以自我的风格来完成“感觉的实现”。也许有人觉得张顺川的绘画展露的是他个人的梦境，与实际的客观世界并不相符。英国的艺术史学家贡布里希说：“世界决不会向我们呈现中性的画面；意识到世界就是意识到我们能够试验并检验其有效性的那些可能情境。艺术的奇迹之一，就是它能迫使我们把这种态度、这种检验应用于一件大自然的模仿之作，一个静止的物像。这样一件模仿之作的的确确激励着我们进行探查和预期，投射我们的预测，从而建立起一个想象中的幻觉世界。”

真正的艺术家不是在美术史边上做记录，而是以创作成为他所处的这段美术史的一部分，并以他

独创的方式干预美术史今后的走向。当然，张顺川的探索还刚刚开始，他的探索是不是能够成为美术史的一个片段，要等时间这位终极大师去评判。笔者想强调的只是，张顺川对于绘画满怀敬意，他正沿着自创的艺术路径，从一个站点迈向另一个站点。

深居简出的画家，徜徉在自己营造的氛围里，但那不是一个狭小的个人空间。当画笔游走在有限的画布上的时候，艺术家的灵魂正徘徊在天地间。从作品透露出来的气息，你一定能够推断张顺川是一个内心世界宏大的艺术家，如果你真正懂得艺术的话。

2008年10月12日



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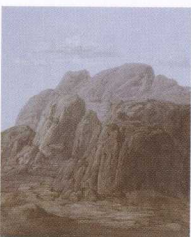
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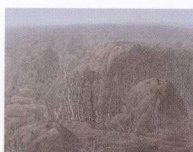
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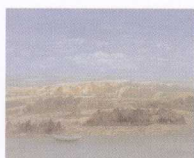
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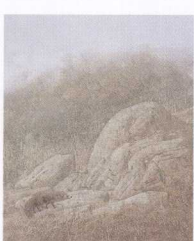
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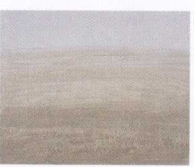
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61 2008
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62 2008
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63 2008
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Oil on canvas



64 2008
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Oil on canvas



65 2008
73 x 60 cm
Oil on canvas



66 2008
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Oil on canvas



67 2008
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