

张惠斌中国书画集



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作者簡介

張惠斌，山東濟南人。1942年生。十二歲時因摔傷下肢致殘。開始自學繪畫。十七歲開始在報刊上發表作品。多年來，在《美術》、《中國書畫》、《人民畫報》、《人民日報》以及人民美術出版社等發表了大量的美術作品。並多次參加全國和遼寧省美展。

有些作品由中國美術館、中國畫研究院以及香港、臺灣、新加坡、美國、瑞典等國際友人收藏。生平先後被編入《中國現代美術家大辭典》、《中國當代國畫家辭典》、《當代書畫篆刻家辭典》等國家藝術文獻。

現為中國美術家協會會員，錦州市中國畫研究會會長，副研究館員。

Mr. Zhang Huibin, a native of Jinan, Shandong province, was born in 1942. His legs were crippled because of a fall at the age of 12. Since then he started to learn painting. He began to contribute works in the newspapers and magazines at 17. Many of his works were published in the magazines and newspapers of "Arts", "Chinese Painting and Calligraphy", "The People's Pictorial", "People's Daily" and others, and were collected and published by the People's Fine Arts Publishing House. He has taken part with his works in the provincial and national art exhibitions many times.

Many of his works have been collected by the Chinese Art Gallery, Academy of Chinese Painting and collectors from Hongkong, Taiwan, Singapore, the United States and Sweden.

Zhang Huibin's life and works have been introduced in the "Biographical Dictionary of Modern Chinese Artists", "Who's Who in Traditional Chinese Painting of Modern Time", and "Who's Who in Modern Chinese Calligraphy, Painting and Seal Cutting".

Mr. Zhang is a member of the Chinese Artist Association, director of the Traditional Chinese Painting Research Society of Jinzhou, Liaoning province, and an associate research fellow.

題 記

阿佛羅狄忒是希臘神話中專司愛與美的女神，羅馬人叫她維納斯。梅羅島發現的維納斯雕像以“斷臂美神”著稱于世。屠格涅夫說：在保衛“人性的尊嚴”方面，《梅羅的維納斯》比法國大革命的《人權宣言》也許更有力量……

——編者

Inscription

Aphrodite, the Goddess of love and beauty in Greek myth, was named Venus by Roman. The status of Venus, found on the islands of Milos, was better known as *broken-arm Goddess*. To defend the Dignity of human being, Turgenev said, *Venus de Milo* might be more powerful than *the Declaration of the Man and the Citizen* of French Great Revolution...

——Editor

充實爲美

兩年前在中國美術館的大廳裏看過張惠斌畫展，面對觀眾嘖嘖驚嘆聲和激動的眼神，我應邀寫下了“充實之爲美”幾個大字。

一個12歲致殘，身高不足一米三的畫家，沒有進過美術院校，沒有名師傳授，純靠勤奮加上悟性，三十多年來畫過油畫、連環畫、年畫、版畫、水彩畫，還有大量速寫，終于在中國畫領域裏得到最充分的發揮。張惠斌他在這個領域裏追求多種題材與風格，拓展着自己的生命，用心血灌溉一個色彩斑斕、瑰麗多姿的世界，這世界屬於他本人，又充實了他本人，他的生命因此得到延伸，他和他的作品奉獻給廣大人們以愛，以美。

論文藝及于全人，是我國的傳統。藝品與人品的對應、統一，可以從多種角度與層次進行理解分析。當我們欣賞貝多芬的第九交響樂，我們會聯想到這位偉大藝術家在創造震驚全人類的樂章時已經雙耳全聾。當我們欣賞米開朗基羅爲教堂拱頂所畫的聖經故事，我們不會忘記由于長期勞作使這位曠代大師身體佝僂。而我們在閱讀高士其、張海迪等躺在病床上、坐在輪椅上寫作的文藝作品時，我們與作者心靈的交流決不止于書本上的字字句句。

我感悟到，“充實之爲美”——古代哲人簡煉的語言中有着多麼博大精深內涵！誰能說身負殘疾的張惠斌不是充實的？誰能說身材有異常的張惠斌不是美的？他的全部藝術與人格難道不足以表明他的充實與完美嗎？

說到完善，我以爲應當包括張惠斌繪畫所達到的高度。正如有的評論者所說，他的作品足以與受過正規學校教育的健康人中的佼佼者一論高下。長期的勤奮加上悟性，使他有了一雙善于發現美的眼睛。他的作品除了題材的廣泛性（人物、山水、花鳥），一直沒有停止多種技巧的探索，他慣從輕重、虛實、對比中創造詩一般的意境，綫描與潑墨的交互使用，使他的一些作品（如“踏雪尋梅”）別具韻致，空靈和朦朧（如“春江水暖”），有較好的造型基礎而不失內在的豐富性。張惠斌還常常從不同的角度反覆畫一種題材（如陶潛、李白、陸游、林逋、林黛玉、山鬼……），這也表明了作者心靈的充實，對筆下人物有着豐富的理解，而他的筆墨技巧確實也沒有停留在一個固定的框架中。

張惠斌畫的人物，并非沒有變形。我以爲從嚴格意義上說，完全不變形的藝術品是不存在的。從生活中的客觀存在到創造出藝術作品，就不能沒有變形。但是張惠斌有他自己的見解，他“尋求和人民大眾相貼近的欣賞習慣和審美觀點”，不喜歡超出常理的醜與怪，認爲這才符合大眾的審美要求。以我的體會，這裏面也包含着一份屬於張惠斌自身特殊的對人生、對人類世界的善良的心，他追求完美，再現和表現完美的事物。

自學成功的張惠斌，走着一條艱難的然而卓有成效的路。他沒有上過藝術學校的“非正規”性質，促使他能夠擺脫束縛思路的框架，但是他以大量素描、速寫入手使他的創造立足于堅實的寫實能力。但張惠斌不拘泥于從速寫獲得的“真實性”，他繼承傳統的默寫方法，在靜觀默察中啓迪悟性。加之他善于將長期實踐的多種繪畫技法融匯吸收，形成筆墨技巧的特色。我們從他的一些中國畫中不難看到版畫、水彩畫、水粉畫的影響。

張惠斌同志嚮我徵求對他作品的意見，實在說，我却更注意于聽他談論他自己。他說，有許多多設想鼓舞他奮進，但又說到時常失眠以及由此帶來的痛楚，聽着聽着，我的眼睛濕潤了。我一嚮深有體會，以病弱之軀要做出些微成績多麼不易！他首先得同自身的病痛做鬥爭，才能把剩餘下的一點氣力用在專業上。

設想一下，張惠斌同志如果是一位體格健壯的漢子，是不是會畫得更好？按常理應是可能的，但是他現今對人生哲理的領悟，却有常人不及之處，他的奉獻精神，也有自身的特點。他畫的《黛玉葬花》不一定是他的最佳之作，但是我感到其中滲透着一份特殊的愛心，一種對不幸命運的同情。

沈鵬 1991年 6月

Sense of Beauty Lies in Substantial Content

Noticing the expression of excitement in the eyes of the audience, and hearing a great deal of favorable comments at the exhibition of Zhang Huibin's paintings in China Art Gallery two years ago, I wrote the sentence "sense of beauty lies in substantial content" quoted from Mencius' writings on invitation for my comment.

The painter, who was disabled when he went to somebody's rescue at the age of 12 and is now less than 130 cm in height, has never enrolled in any academy of fine arts and has never got any great teacher to pass on the knowledge and skill on painting. Due to his assiduousness and power of understanding, he has kept on drawing unremittingly over the past 30 years and more. He has practised oil paintings, picture-story books, paintings for the Chinese New Year, woodcuttings, watercolor paintings as well as lots of sketches. Finally, his artistic talent was brought into full play in the field of traditional Chinese paintings.

In this field, Zhang Huibin has pursued various subjects and styles, enriched painstakingly a bright-colored and magnificent world that belongs to him and in turn has made his life more substantial and colorful. Both he and his paintings offer people love and sense of beauty.

It is the tradition in China that when we talk about literary and artistic works we come up to the writers and painters. The correspondence and unison between the literary and artistic quality and style and the personality of their writers and painters can be understood and analysed from various angles and levels. When we appreciate Ludwig Van Beethoven's Ninth Symphony, we would be tempted to think that the great composer was unable to hear anything when he was producing this world-shaking work. When we admire Buonarroto Michelangelo's church vault paintings of Bible stories, we would not forget that long time hard work made the outstanding artist a rickety man. And when we read books written by Gao Shiqi, a Chinese scientist who lay bed-ridden and Zhang Haidi, who is paralyzed and stricken on a wheelchair, the communications in heart and soul between us and the authors are far beyond the words and expressions in their works.

I've come to realize how profound connotation of the simple sentence "sense of beauty lies in substantial content" by the famous sage of ancient times was. Who could say Zhang Huibin's life is not substantial? Who could say Zhang Huibin, much shorter than the ordinary people, is not offering you with sense of beauty? Are his paintings and his personality not adequate enough to show his substantialness and perfection?

As for perfection, I think the high level Zhang Huibin has reached in painting should be taken

into account. Just as some commentators say, Mr. Zhang's works can be compared with the paintings of those excellent painters who are able-bodied and have received regular school education. Power of comprehension and long-time assiduousness have given Mr. Zhang a pair of eyes sensitive to beauty. His works have showed us that he has ceaselessly explored various kinds of painting techniques apart from the wide range of themes (eg. figure painting, landscape and flower-bird paintings). Mr. Zhang is good at creating a poetic and artistic conception by using light and heavy, empty and solid techniques in contrast. His alternative use of lines and ink-splash produces in some of his works (eg. "visiting blossoming plum in heavy snow") a lingering charm, while in his other works (eg. "warm water in spring river"), an intriguing and vague effects. Thanks to his better modelling knowledge, Mr. Zhang's works also have a concealed richness. Mr. Zhang has often dealt with the same theme but from different angles, such as figure paintings of Tao Yuanming, Li Bai, Lu You, Lin Bu, Lin Daiyu and mountain spirits. This fully illustrates the richness of his mind and his comprehensive understanding of the figures. At the same time, his painting technique is never stereotyped.

It is not that the figure paintings by Mr. Zhang are kept to the original without any change. I presume that, in a strict sense, works without any change to the original do not exist. In the process of making an art work out of the objective existence of life, there can hardly be no changes. However, Mr. Zhang has his own view on this issue. He "seeks an appreciation habit and viewpoint close to that of the broad masses of the people", and dislikes the unreasonable ugliness and absurdity, believing that would not meet the popular appreciation demand. According to my understanding, such an attitude of Mr. Zhang has showed his specific kindness towards life and the human world. He is pursuing perfection, reproducing and displaying perfect things.

Mr. Zhang, who has passed an arduous but successful way, has made the achievements through self-study. He did not receive regular education in any art school, but it is just the "irregular" nature of his painting knowledge that made it possible for him to shake off the restrictive mould confining his creative thoughts. At the beginning Mr. Zhang did lots of sketches which put his creativeness on a solid and realistic foundation. However, Mr. Zhang did not allow himself to be tied down to the "authenticity" acquired from his sketch-drawing experiences. He has inherited the traditional method of drawing from memory and enlightened his comprehension in meditation and quiet observation. Besides, he is capable to combine many different painting techniques he has learned from his painting activities, thus developing a particular painting style of his own. We can easily see the influence of woodcut, water color and gouache in some of his traditional Chinese paintings.

Mr. Zhang once asked me about my opinion on his works, but, to be frank, I was more inclined to listen to him talking about himself. Mr. Zhang said that he kept forging ahead under the inspiration of his many plans. At the same time, he also complained about his sufferings from insomnia. As I listened, my eyes became moistened. I know clearly from my experience that it is very hard for a feeble person suffering from illness to achieve a little progress. First of all he has to fight against his illness. Only after that can he concentrate his remainder energy on his profession.

Just imagine, can Mr. Zhang do it better if he is a man with a good health? According to the common sense, it can possibly be so. At present, however, he has a much deeper understanding of the philosophy of life than those able-bodied people, and his spirit of devotion also has his characteristics. I think that his painting "Miss Lin Daiyu burying the fallen flowers", though may not be his best work, is permeated with a particular love and sympathy with the unfortunate people.

Shen Peng

June, 1991

冰霜雖虐 梅香猶純

傷殘的身軀，頑強的毅力，艱苦的磨練，輝煌的成就，崇高的人品——這是惠斌給我的總體印象。

1989年初冬，惠斌來北京于中國美術館舉辦個展，我結識了惠斌并欣賞了他題材極為廣泛的創作。從那時起，惠斌的形象和他的作品便深深地留在我的記憶中。

惠斌兒時因摔傷下肢致殘。傷殘以後，他以驚人的意志在繪畫藝術創作的道路上，艱苦自學，艱苦體驗，艱苦創作，以百倍於常人的氣力，拖着一雙殘肢，走遍了大半個中國。他畫人物，寫山水，繪花鳥，治篆刻，其題材之廣泛，風格之多樣，形象之準確，功底之深厚，贏得了藝術界廣泛的贊譽。這些成就，即使是健康的畫家也難以臻善，如今却由一位重殘的畫家躬行實踐了，這不能不說是藝術領域裏的奇蹟。

三十年來，惠斌碩果纍纍。他從17歲開始，在全國各級報刊雜誌出版社出版、發表了大量的美術作品，並多次參加全國性美展。他是一步一滴汗水，一步一個腳印走過來的。

惠斌很謙虛。成名以後，他不僅對老一輩藝術家謙恭至禮，而且樂于聽取并採納人們對於他的作品批評和建議。

勤奮、熱情、謙虛，是一個人事業成功的保證。惠斌具備了這些條件，所以取得了今天的成就；惠斌葆存這些品德，必將取得更為輝煌的成就。

像經歷風霜冰雪的寒梅，終于揮發出沁人的純香。

惠斌即將赴港舉辦個展，《張惠斌畫選》也即將付梓，我遠在津門聽到這個消息，很高興，於是寫下這篇短文，嚮惠斌——我的中年朋友表示衷心的賀忱，也作為“畫選”的序文。

王學仲 1991年6月

Plums Emitting More Fragrance in Severe Cold

Disabled but with indomitable willpower, arduous efforts have brought forth splendid achievements, a man with noble personality—this is the overall impression left on me by Mr Zhang Huibin.

In the early winter of 1989, Mr Zhang held a personal exhibition at China Art Gallery in Beijing, where I met him and enjoyed his wide-ranging paintings. Ever since then, his image and paintings have deeply rooted in my memory.

When he was young, Mr. Zhang was crippled in a tumble. With astonishing willpower, he has been travelling on the road of painting through arduous self-teaching, experiencing and creation. Though his limbs were crippled, he has travelled throughout the country, paying out hundred times of efforts than normal people. He is skilled in painting figures, landscapes, flowers-and-birds, as well as in seal-engraving. His wide-ranging subjects, varying styles, accuracy of images and solid foundation in painting have won extensive praise in the artistic circle. I cannot but say that it is truly a miracle in the field of art that a crippled man has made such achievements, which are even difficult for a painter with good health to accomplish.

Mr. Zhang has reaped rich fruits in the past 30 years. Since the age of 17, he has published a great deal of artistic works in various newspapers, magazines and publishing houses, and on many occasions participated in national arts exhibitions. His foot-steps are full of sweat.

Mr. Zhang is modest. Even after he became famous, he not only still shows respects to the veteran painters, but also takes delight in accepting criticism and suggestions to his works.

Assiduousness, enthusiasm and modesty are the basic conditions to guarantee the success of one's cause. Mr Zhang has possessed all these requirements, thus having accomplished the current achievements. Maintaining these virtues, he is sure to achieve more brilliant results.

He is like the plums which blossom braving the bitter cold.

Mr. Zhang is going to give a personal exhibition in Hong Kong, and "the Selected Paintings of Zhang Huibin" is about to be published. When I heard the exciting news far away in Tianjing, I write down these lines to express my cordial congratulations to Mr. Zhang. It also serves as a preface to the "Selected Paintings of Zhang Huibin".

Wang Xuezhong
June, 1991

陶淵明詩意圖

176×57 厘米

A painting inspired by
Tao Yuanming's poem



兵車行

178 × 72 厘米

Song of the conscripts



山鬼
145×86厘米
Mountain spirit





神農嘗百草圖

240×120厘米

Shen Nong tastes herbs



畫僧虛穀

110×70厘米

Monk painter Xu Gu



仕女梅花

60 × 45厘米

Lady and blossoming plum



山鬼

90 × 45厘米

Mountain spirit