

新锐工笔画家系列
The New Talents In Gongbi Painting Series

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张 绘

Jamie
Zhang

福建美术出版社
Fujian Art Publishing House



Jamie Zhang 张绘

新锐工笔画家丛书

工笔人物创作·解析

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The New Talents In Gongbi Painting Series

The Art Of Painting People In Chinese Gongbi Style

Fujian Art Publishing House

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张绘 绘

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张绘

Jamie Zhang

一九七五年生于安徽，一九九一年考入中央美术学院附中，一九九五年以专业第一名的成绩考入中央美术学院中国画系，主修工笔人物。毕业后曾任新加坡南洋艺术学院讲师，现居美国休斯顿，专职绘画。曾在中国、新加坡参加各种展览并获奖，赴美后在路易斯安那州、得州休斯顿莱斯大学、望梦画廊等处举办多次个展，作品被各界人士收藏。还曾多次在莱斯大学客座讲授并示范中国画及书法艺术。出版物有《线描新概念——张绘速写选》、《素描教学范画》丛书四册等。



黄衣少女 Waiting 1979年 19"×19"

About the Artist

Jamie Zhang was born in China's Anhui province into a family of artists. Both of her parents are artists and she began learning to draw and paint as soon as she could hold a brush. In 1999, having made a formal study of Chinese and Western Art for nearly ten years, she graduated with distinction from China's Central Academy of Fine Art in Beijing, China's most prestigious art institution. She has won several awards for her paintings and her artwork has been featured in various publications in China and Singapore.

Upon graduation she moved to Singapore where she taught at Nanyang Academy of Fine Arts and became a sought-after portrait artist. Her work has been exhibited in China, Singapore and America. After moving to America in 2001 Jamie's art has been exhibited in solo exhibitions in Louisiana and Houston including exhibitions at the Louisiana Art Associates Gallery, Lake Charles (2002); Rice University (2003) and Momu Galleries, Houston (2004). She will exhibit more than ten works at an exhibition featuring paintings by her and her parents (Zhang Huailin and Yang Hongwei) in Fuzhou in China's Fujian province in June, 2005. She currently lives and works in Houston as a full time artist.

马六甲的回忆 Melakan Mirage 2001年 20"×30" 绢 on silk



这张画是为新加坡“娘惹”文化艺术展而创作的，“娘惹”文化是新加坡、马来西亚一带的华人移民和当地马来人以及英国殖民的多种文化的混合体。

Melaka is a port town in Malaysia just across from Sumatra. Now a rustic backwater it was once a wealthy entrepot.

捕来夷夏竹林风 Catching the Bamboo Grove Aura, Chinese and Western

初识张绘，是在2003年春。其时我正是心怀愤懑，因着某些所谓中国艺术家在西方的欺世盗名。

上世纪末叶以来，对传统文化的颠覆，成为西方文学艺术的主要关注，在美国尤其如此。这与今日美国社会的日趋多元化、国际社会的日趋全球化密切相关。弱小民族与妇女为争取自身权益，必然要挑战长期以来占主导地位的（男性）西方主流价值系统，殊可理解。而中国某些所谓艺术家，遂将对中国传统文化的调侃与颠覆，加以观念艺术的包装，以迎合西方知识界这一总体趋势。殊不知，早在20世纪初叶，传统文化便被误作为中国落后挨打的肇因，尚未及其真实面目昭示世界，便受到来自内部的冲击破坏，无休止的毁灭，在所谓文化大革命时期臻于极至。如果对今日西方后现代理论有正确认识，正应以其解构中心的精神，重行审视、深入研究与介绍中国传统，以改变其作为西方主流文化弱势他者的地位，使中华瑰宝成为世界文化的丰厚资源。决非是又一次搬用洋时髦（这种时髦我们跟得还少吗？），对中国传统继续进行无情的践踏、歪曲与否定，以耸人听闻，为某些所谓艺术家争得虚名。

因如是，我在看到张绘作品时，便受到震撼。震撼并非来自对作品的直接观感——张绘其画如其人，是一派典雅柔和，有宜人之美，无跋扈之气，意不在慑人心目——震撼来自她笔下对中国绘画传统的执着。张绘主攻工笔，工笔是中国传统绘画中最费心力也是最难讨好的画种，一笔一画、勾描设色，容不得半点马虎浮躁。我看她临摹的唐宋大画，如《簪花仕女图》、《纨扇仕女图》、《虢国夫人游春图》、《韩熙载夜宴图》、《送子天王图》等，纤毫毕肖、古意盎然，不意《广陵》绝响，竟重现这位小姑娘之手！其人年轻，其画古雅；外部柔和，内在坚毅。张绘作品的震撼力，正出自这相反相成的张力。

张绘述古是为创新。她在中央美院附中四年，本攻油画；进入中央美院本科后改为工笔，这便为她以工笔表现人物打下了坚实功底。试看她的《渔女的歌》红、黄、蓝

I first met Jamie Zhang in the spring of 2003 at a time when I was upset by some so-called Chinese artists who had intentionally twisted the Chinese tradition in order to fit postmodern discourse. To be sure, the later part of the twentieth century witnessed postmodern subversion of tradition as the high fashion in Western art and literature, especially in America. Following this trend so as to fit their works into the Western intellectual mainstream, some Chinese artists have wrapped their ridicule of the Chinese tradition in the form of conceptual art and thus indeed obtained accolades from certain American "leftist" art historians. Ironically, however, traditional Chinese culture has never occupied the center of the modern intellectual life in China, much less in the world. As early as at the beginning of the twentieth century, classical Chinese art and literature were mistaken for the causes of China's backwardness and has since received harsh attacks from the Chinese themselves before the world got to know its real features and values. The ongoing destruction of China's cultural treasures reached its high peak during the Cultural Revolution.

With a correct understanding of post-modern theories one should realize that the Chinese tradition has long served as a mute and much maligned "other" to Eurocentric values. Chinese artists may be seen to have a duty to deconstruct this cultural imbalance, reinstalling the Chinese tradition as a rich resource for world culture, rather than following the Western fashion to destroy, twist and negate our cultural heritage to obtain sensational fame.

Hence, I felt a strong impact when I saw Jamie Zhang's paintings. Jamie Zhang's style is graceful and gentle, radiant with a beauty that touches the very tender part of one's mind. She never meant to shock anyone's eyes, yet her loyalty to the traditional Chinese painting style—to the extent of stubbornness—emits such strength that will instantly catch the audience's breath. Jamie Zhang specializes in Gongbi,



作者在美国个展现场
Solo retrospective exhibition,
Studio East, Lake Charles, LA, 2002



作者正在创作
Jamie's Houston Studio, 2003



作者在美国展示中国画技法
Jamie's first Gongbi demonstration
in America, Lake Charles, LA, 2001



送子天王图 局部(临摹 copy) God for Bearing Sons
1996年 25"×25"

组画，人物的穿梭律动，分明受到《虢国夫人游春图》的影响；背景是显然的民间装饰画风；三原色汲取了西方的色彩原理；总体则是张绘的：三位小女子，挑担、骑车、拜佛，羊毫笔捕捉的是渔家女略带野性的娇憨，满蕴着泼辣的生命。又如《黄衣少女》，暗绿底色，衬出衣服上一片娇黄，令有想起维米尔的经典亮色；颈部的夸张，则有波提切利的韵味。然而那总体仍是张绘的：人物外部的柔弱掩不住眼神的执着，又好似有丝儿愁苦。

张绘最意味的作品是她以工笔形式描绘的异族风情。

《狂欢节》一组三张，以湿墨敷陈夜色，再以矿物质颜料点出青年男女的笑靥和珠宝面具的明艳。一派无拘无束的快乐，在墨色的反衬下更其张扬。《爵士节》之一写一对非裔美国姐妹，衣服的颜色酷似高更，却是中国的朱砂堆出来的，与女人褐色的皮肤形成和谐的庄重。这类画里我最爱《蓝衣出行》。画中四个人物的排列，好似一首绝句，起承转合，参差有序。蓝分五色，间以白粉；赭石和墨描绘皮肤的滋润，透出健康的红色。非裔女人的美，因了中国画法，而凭添了他种写照中未曾见过的清雅，但依然保持着那民族原有的活泼俏皮。

我每慨叹张绘如此年青，却饱蕴儒雅。待得见到其母夫人杨宏伟先生，才悟出张绘的风度才能，关乎家世。宏伟先生与我为同龄人，是成长于文革中的苦难一代，凭自学成为今日中国女画家中的翘楚。她自学的动力，是浸润在血液中的世代书香，不容自弃。她抚育独女，生活上无微不至，学业上却是一丝不苟。中国自古强调母训在儿女成长中的作用。而知识女性抚育女儿所期待的最高境界，则是标志中国才女传统的竹林之风，集才学修养、独立人格于一身。宏伟训女，想来亦以此为圭臬。这又使人慨叹

the most difficult style of Chinese painting. Every stroke, every line, and every color deployment should be executed with such great care that even the slightest inattention would ruin an entire work. Jamie Zhang demonstrates her solid training by her imitations of masterpieces of the Tang and Song dynasties such as "God for Bearing Sons" (Songzi Tianwang tu), and "Han Xizai's Night Banquet" (Han Xizai yeye tu). Who would imagine that these long lost old styles would be restored skillfully by her young, tender hands! The impact of Jamie Zhang's works results precisely from the long history preserved by one so young.

Jamie Zhang depicts the old in order to create the new. Before enrolling in the Gongbi major at the China Central Academy of Fine Art, she had studied oil painting for four years at the high school affiliated with this academy. The Western-style training she thus received greatly enriched her Gongbi skill, especially in depicting human images. Take the "Songs of the Fisherwomen" for instance. This three-piece serial, which features three young fisherwomen's daily chores—carrying goods, riding bicycles, and worshipping Buddhist deities, presents a wondrous combination of styles, Western and Chinese, elite and pop. The three color tones, red, yellow, and blue, are clearly adopted from the Western palette; the movement of the figures echoes the sophisticated rhythms of the "Spring Outing of Lady Guo"; the background design displays influence from Southern Chinese woodcuts. Yet on the whole it is Jamie Zhang's own: her brush catches fisherwomen's natural, innocent charm, full of spice and vitality. Similarly, in her "Girl in a Chair," the dark green background sets



爵士节-姐妹 Jazz Fest - Sisters

2003年 20"×24"

中国文化的生命力：虽是历经劫难，仍能自我救赎、绵亘不断，其间女性的作用不容忽视。如此看来，张绘今日能广续传统，熔中西绘画于一炉，当非偶然，正是中国的才女传统在今日世界的复活。

张绘善画人物，尤以妇女见长，无论古今中外，知识女性或村姑渔妇，沐浴了画家本人的“竹林之风”，均各具个性，透出强烈的生命力与丰富的情感内蕴。2003年秋末莱斯大学为张绘举办画展，我曾即兴赋诗一首为贺。录于此以为结语：

丹青自有拏云手，意态谁云画不成。
借取澄心堂上纸，捕来夷夏竹林风。

钱南秀

美国耶鲁大学文学博士，现为美国莱斯大学中国文学教授

off the girl's light clothes, reminding us of Vermeer's yellow; her swanlike neck stretches Botticelli's grace. Yet the work as a whole remains Jamie Zhang's own: the girl's tender appearance reveals even more her inner strength from her eyes, with a slight look of sorrow.

Jamie Zhang's most remarkable works are those about non-Chinese peoples and customs. The three-piece "Mardi Gras" portrays this youthful festival in the American South. The artist spills out black ink to depict the nightfall, catches people's laughter with translucent water colors, and dots their masks and jewelry with bright pigments. The untrammelled happiness of Mardi Gras looks even more relentless against the dark background. The "Jazz Fest - Sisters" portrays two African-American women. One woman's red clothes evokes Gauguin. Yet, unlike the eroticism of Gauguin's canvas, the Chinese color forms a



渔女的歌之二 Song of the Fisherwomen in Yellow

1999年 37"×37"



美国休斯顿莱斯大学展厅 “Gongbi by Jamie Zhang” solo exhibition, Rice University, Houston, TX, November, 2003

dignified aura in conjunction with women's brown skin.

In this group of works I especially like “Out in Blue.” Zhang Hui seems to have arranged the four African-Americans in this painting according to the Chinese poetic rhythm of “qi, cheng, zhuan, he,” or “beginning, transmitting, turning, and concluding.” The one who leads this outing is the mother; she has her back towards the viewer. This broad back however serves as a comfortable cradle for her baby boy and hence sets up the tone of the entire painting: it is about the mother's care for the family, the strongest foundation for world harmony. The boy, stretching his little hand to the young girl following them, further transmits the mother's care to his sister. This young girl covers her face under a hat, so all we can see are her full, flowery lips. She looks like a shy pre-teen, living under the mother-hen's wings. The last girl, possibly an elder sister, or a young aunt, turns most of her smiling face towards the viewer thus providing a high-spirited conclusion to this outing. Her cell phone call further links these four to a broader world. All four wear blue jeans, applied in five different hues and separated by white paint. Brown color mixed with black ink depicts the softness of the female skin, with a flush of healthy pink. The Chinese style adds elegance to the beauty of these African-American women and children, while maintaining that nation's original vital and cute features.

I have been equally mystified by Jamie Zhang's manner as by her artistic achievements: how could a young, girlish face be whirling with such mature intellectual aura? Only after having met with her mother, Hongwei Yang, could I understand the origin of Jamie Zhang's elegant appearance. Hongwei is of my generation, having grown up during the miserable Cultural Revolution. She became an outstanding artist in today's China through self-education. What has motivated Hongwei to undertake this extremely difficult life path is a long family

tradition of learning, so deeply imbued in her blood that she has no way to abandon it! Hongwei has in turn passed down this family legacy to her only child Jamie Zhang. In the old days, China used to emphasize a mother's function in teaching her children, and the highest ideal of teaching a daughter is what was known as the Bamboo Grove aura (Zhulin zhi feng). Rooted in the free-spirited Wei-Jin era (220-420), the Bamboo Grove aura represented the earliest example of cainü—women of talent, knowledge, and intellectual independence. Hongwei must have followed this standard in teaching her daughter. Seen in this light, Jamie Zhang's art, which continued the Chinese tradition and amalgamated Chinese and Western styles, is by no means an incidental, isolated case. Hongwei and Jamie Zhang, this mother and daughter team has restored and updated the Chinese cainü tradition in its best sense.

Zhang Hui excels at depicting human figures, particularly women. Engendered from the artist's Bamboo Grove aura, each woman under her brush glows with personal charm and abundant inner strength. In the fall of 2003, Rice University hosted a solo exhibition for Jamie Zhang, and I presented her an impromptu poem in classical Chinese style, inscribed below as the conclusion of this preface.

Who says impossible to depict human spirit?
An artistic hand can catch clouds.
Borrowing the paper from Pure-mind Hall,
She paints the Bamboo Grove aura, Chinese and Western.

Nanxiu Zian, Ph.D.

Associate Professor of Chinese Literature, Rice University

让中国工笔画走入世界 An Introduction to Gongbi Painting and its Place in Chinese Art History

在国内的时候，总是生活在艺术圈子里，周围的人，包括我的父母、舅舅，全都是画画的，从来没有想过有人会不知道工笔画是怎么回事。

到了国外，发现不论是中国人还是外国人，见了我的画，第一个问题就是，你画的是什么画？当我回答：“是中国画啊。”对方总是给我一个惊异的表情。我向他们出示一些古代名家的画册来解释，说这是中国画自古就有的一种形式。他们在赞叹不已的同时，毫不掩饰自己对此一无所知。

在美国一次我个人画展的开幕式上，我翻开画册中五代的《韩熙载夜宴图》和清朝八大的一幅花鸟，问在场的人哪一幅年代更古老？大家都指着后者，因为那寥寥数笔的水墨，才是人们概念中的传统中国画。

在美国大学的历史课上，讲到中国画时，谈的只是笔墨的书画合一，画一片叶子就像写了三笔字。甚至有在海外读了博士的中国朋友也问我：“中国画不都是些竹子呀，山水呀，你这也是中国画吗？”在中国美术史上曾占主体地位两千年之久的工笔画，在海外和非艺术界为何如此鲜为人知呢？

要了解一个国家的传统美术，最直接的途径是参观美术馆。在美国，稍具规模的美术馆，作品差不多都是从早期文艺复兴到后现代按顺序排着，常年地挂在那里，参观一次就复习了一遍西方美术史。

在中国美术史中，工笔画是最先发展成熟起来的画种，始于先秦，魏晋面貌一新，唐宋高峰迭起，元以后随着水墨画的兴起才逐渐衰微了。由于年代的久远、历史的动荡、艺术精品随葬等原因，虽曾有千年的辉煌，真正保留下来的作品却不多，现存唐以前的工笔画，大都是宋代的摹本。由于宝贵，大多被美术馆、博物馆卷起来藏在地下室里，展出的次数极少。我在北京十年，只在故宫晾画的时候（据说画卷久了，是要打开来晾一晾的）看到过一次古代工笔画展，还是远远地隔着玻璃，在幽暗的灯光里把鼻子压扁了，却又让自己的呼气模糊了视线。虽然近年来随着工笔画的复兴开始有大型的现代工笔画展出现，但也只是短期的展览，常年陈列



韩熙载夜宴图 局部(临摹 copy) Han Xi Zai's Banquet
1997年 10"×10" 绢 on silk

When I was in China I was surrounded by artists and artwork. Everyone around me, my friends, classmates, parents and one of my uncles, were artists. Growing up in this milieu of Chinese artists, I never knew that there were people who did not know what Chinese Gongbi or "detailed brushwork" painting was. After leaving China in 1999, I soon learned otherwise. Living abroad for more than five years, I have found that Chinese and foreigners alike, when viewing my Gongbi paintings, inevitably ask, "What kind of paintings are these?" When I answer, "These are Chinese paintings," they always look surprised. Although people like the style of painting, they are completely unfamiliar with it. It is my hope that this book will serve to introduce more Chinese and non-Chinese alike to this ancient and little known art form.

At one of my exhibitions in America I showed the guests a Gongbi painting from the Tang Dynasty



山水写生杂画册之五(清)八大山人 作
Ink and Wash painting by Bada Shanren (1626-1705)

着，可供人们随时观摩的工笔画作品，在中国几乎是罕见的。

而水墨画则是铺天盖地的。水墨画最兴盛的时期是距今不过几百年的明清，直至近代还一直蓬蓬勃勃地发展着，几乎到了是读书人便可挥毫泼墨的流行程度。由于作画多为一气呵成，每位画家又是高产的。因此，美术馆里陈列着，文人雅士们家里悬挂着，宾馆、饭店到处张贴着……水墨画在中国是随处可见的，自然也大量地流入海外。在纽约大都会美术馆的中国画展室里，几乎清一色的水墨画，还有大量的书法。因此，在大部分人的印象里，典型的中国画，是没有什么色彩的，近乎黑白的，造型是写意的近乎抽象的。难怪当人们看到色彩丰富、造型写实的工笔画，反而误认为非传统的中国画了。那么，为什么工笔画会落到如此不为人知的窘境呢？其实，不要说是海外和非艺术界，即使是美术圈内的人们，这些年来喋喋不休地争论着中国画的出路问题时，无论是“笔墨等于零”还是“笔墨当随时代，”探讨的都是水墨画的问题，似乎中国画指的就是水墨画，而工笔画是被排斥在中国画之外的。那沉甸甸的两千多年的历史，怎么竟被如此轻飘飘的忽略掉了呢？

任何形式的艺术作品，都不仅表现作者的思想感情，也表现出一个民族，一个时代，一个社会共同的心理氛围和一种文化共同的价值取向。

中国绘画的发展与演变，是和中国特定的历史文化背景密不可分的。元代是中国绘画史的分水岭。在此之前，也就是工笔画的时代，绘画是作为独立的艺术形式而存在的，尽管也有文人参与，但它作为一个特定的专业，与文学、书法是分离的。题材与西方古典绘画相似，由为统治阶级和宗教服务开始，逐渐走向现实生活，如肖像画、仕女画、历史画、风俗画等等，是多种多样的；形式是以写实为基础的。随着中国封建社会的发展，工笔画的技巧也日趋成熟和完善。唐代是中国经济文化的鼎盛时代，也是工笔画成就最辉煌的时期。物质的丰富、社会的繁荣，反映在绘画上是璀璨绚丽的色彩和精湛绝伦的细节描绘。无



宋花鸟(临摹 copy) Bird on Lotus

1997年, 10"×10" 绢 on silk

(618-907), and one Ink and Wash (shui mo) painting from China's last dynasty, the Qing Dynasty (1644-1912). I asked the audience which one they thought was more ancient? Without exception, everyone chose the Ink and Wash painting from the Qing Dynasty. I have found that most people consider black and white quick brushstroke painting to be the most representative if not the only form of Chinese painting. In art history classes in American Universities when professors introduce Chinese painting, the first thing likely to be mentioned is the calligraphy-like brush strokes of ink and water paintings. Even Chinese people who have earned their Ph.D. in America also ask me, "Aren't Chinese paintings always bamboo and mountain scenes?" On the contrary, Gongbi was the dominant form of Chinese painting for centuries and has been a constant in Chinese art history for more than two thousand years. What then is the reason that so few people are familiar with it?

One reason may be the lack of institutional support from museums. If one wants to learn more about the art of any country the best way is to visit an art museum. Art museums in America and Europe often display their permanent collections in chronological order from the earliest forms of art to the most modern. While this is an effective way to display art historical forces have made this difficult in China. Gongbi is one of the earliest forms of art found in China; its origins can be traced to around 400 B.C.E. before the Qin Dynasty (which ruled the first united China). During the Tang and Song (960-1279) dynasties Gongbi painting reached a peak in development and began to decline during the Yuan dynasty (1269 - 1368) when water and ink painting became popular.

Although Gongbi painting has enjoyed a vibrant history of more than 1000 years, today there are not many ancient Gongbi paintings remaining due to their destruction in conflicts throughout history and the custom of burying art with deceased emperors. Many masterpieces from the Tang dynasty and before that are seen today are actually copies dating from the Song dynasty (not unlike Roman copies of ancient Greek masterpieces). Because they are so precious and rare most museums keep these paintings stored away in basements to preserve them, seldom displaying them to the public. In fact, in my ten years of



圣母子-仿波提切利 Madonna with Child 2004年 15"×21"

论是庄严肃穆的佛像，还是雍容华贵的仕女，在那时的绘画作品中，观众可以显而易见地感受到画家对生活的激情与热爱。工笔画中对社会风情、服装、饰物、家居及建筑的细致描绘，也为后人研究、了解古代历史和文化作出了不可磨灭的贡献。两宋时期的工笔花鸟，造型逼真、用色典雅，画面栩栩如生，是以形写神的典范。以工笔为表现形式的佛道壁画，如敦煌莫高窟壁画，更使中国绘画在世界艺术史上闪烁着灿烂夺目的光芒。

宋代末年，民族矛盾和阶级矛盾日益深化，随着外族的侵略，经济、政体每况愈下，中国画也在这个时期逐渐褪去了色彩，转向黑白的水墨画时代。

水墨画也叫文人画，兴起于宋代，但当时作为院体绘画的工笔仍占主流，专业画师依然存在。到了元代以后，画画便几乎成了文人的专利。在元、清外族统治，明朝官僚腐败的情况下，以儒家忠义思想为价值标准的中国文人，或因亡国而含恨终身，或因仕途不得志而归隐山林，更有些前朝遗民为避追杀而削发侍佛。绘画对他们来说不再只是怡情雅兴的修养，而是和诗歌一样，成为抒情言志的手段。事实上，在画上题诗也是自此开始的。因为只是画面还不足以完全表达作者心中要说的话，还要辅以文字，才

studying art in Beijing I only saw one "exhibition" of ancient Chinese Gongbi paintings, that was when the Forbidden City was "airing out" one of its collections of old scroll paintings. The paintings were some distance away behind glass and in low light; my classmates and I fogged up the glass, trying to inspect them.

In recent years Gongbi painting has begun to make a comeback in which I consider myself a participant. There are now exhibitions of contemporary Gongbi in China but they are only for limited engagements. Ink and Wash painting, on the other hand, can be seen everywhere in China. Ink and Wash style was most popular during China's last two dynasties, the Ming(1368-1644) and Qing and remains very popular to this day. Almost everyone literate person in China is able to do some brushstrokes, which form the basis of Ink and Wash painting. Because Ink and Wash paintings can be painted quickly, great quantities can be produced in a short amount of time. Therefore, in China, Ink and Wash paintings can be seen not only in art museums, but also people's homes, hotels, restaurants, souvenir shops and so on. They are also exported to many countries giving them a ubiquity that helps account for why most people have the impression that typical Chinese painting is not so colorful but mostly black and white, and not realistic but abstract. For this reason when people see the very colorful and realistic paintings of Gongbi they typically do not believe that it is traditional Chinese painting.

So why has Gongbi painting fallen into obscurity? Art not only expresses the thoughts and emotions of the artist but is also reflects the social and cultural atmosphere of the time which is in turn influenced by political dynamics. The development and evolution of Chinese painting is interwoven with Chinese history and culture. The earliest Gongbi paintings depict religious themes such as Buddhas, bodhisattvas, and gods as well as portraits of emperors. Subjects of Gongbi painting came to include realistic depictions of life such as, elite social life, historical events, nature scenes, and folk scenes. During the Tang dynasty when China reached a cultural and economic golden age, Gongbi painting also flourished. The abundance of material goods and the general prosperity of the times was reflected in paintings by vibrant

能点明作者的思想情感。绘画题材也局限在对中国文人而言代表做人品德的梅兰竹菊和失意文人隐身其中聊以寄情的山水。元初郑思肖画兰不画土，曰：“土为番人夺，忍着焉？”可见，对实物的描绘已不再是绘画的目的，写实便失去了必要。以发愤抒情为动力，不求形似为方法的写意风格成为美学的主流。书法入画及道家禅宗思想的影响使水墨画在视觉效果上形成具有程式化的笔墨语言和留有大量空白的构图形式，成为后人定义中国画的概念模式。而写实费工的工笔画则因不符合士大夫的论画标准逐渐流落为民间艺术，一些非文人画工由于自身艺术素质的欠缺，制造出一些匠气十足的作品，更使一些醉心于文人画的文人雅士们对工笔画作出“画之下者”的偏激评价。其实元代的道释壁画，明清的工笔肖像仍具有极高的艺术水平，却因上述种种原因而未能在画史上得到应有的重视。这对于有着悠久的历史、宝贵的技法，可以说是真正意义上的纯绘画的工笔艺术，无疑是不公平的。

当中国摆脱了封建社会的桎梏、外国强权的侵略，开始进入国泰民安、欣欣向荣的新社会时，中国画也自然随着人们多姿多彩的生活重新恢复了色彩，工笔画也逐渐走向必然的复兴。工笔画在题材和表现形式上都具有很大的包容性和广泛性。我们智慧的祖先所创造的工具和技法有着极强的表现力。作为写实绘画和西画相比较，工笔画既



新奥尔良少女 Kara 2002年 20"×16"

colors and magnificent details. One can easily see a passion for life in the paintings of this period. The detailed depictions of clothing, furniture, architecture, material goods and customs in Gongbi paintings contribute to our understanding of this historical epoch. During the Song dynasty Gongbi flower and bird paintings flourished and are unsurpassed for their delicacy and sensitivity. The most well known representatives of ancient Chinese art are perhaps the Buddhist murals in caves such as those at Dunhuang which are also done in Gongbi style and use some of the same materials and techniques that I use today.



丁珏 Lady Ding 2000年

By the end of the Song Dynasty China's political situation had degenerated into violence and turmoil and the colorful painting of Tang and Song began to fade into what became the black and white paintings of Ink and Wash. Ink and Wash paintings were also called "wenren" or scholar paintings. Scholars were products of the ancient Chinese Confucian exam system whose highest aim was to have a position in the Chinese bureaucracy. These scholars not only received the best literary education available in the Confucian curriculum but were also required to cultivate themselves through four pursuits: music, chess, calligraphy and painting. When the Mongolians overthrew the Song dynasty to established the Yuan dynasty many of the scholar bureaucrats of the Song rejected service to the invaders and put their energy into art. The disaffection of scholar bureaucrats continued during subsequent dynasties, including the corrupt Ming and the Qing which was established by Manchurians.

If you look carefully through Chinese art history you will discover most scholar artists became hermits

具有水彩画的淡雅灵动，也可表现出油画的层次感与厚重。而宣纸和毛笔的完美结合又使工笔画产生出与西画完全不同的独特韵味。天然矿物颜色具有宝石般的色泽和永不褪色的性能，精工细致的狼毫小笔可以轻易地勾勒出西画很难达到的毫发尽现的细节刻画……看到过工笔画的西方人都惊叹不已，为画面本身的独特魅力，为画家惊人的表现能力，为这完美材料和技法的年代久远……最后总是表示出对中国博大精深的文化艺术的深深敬佩。工笔画是绝对有资格作为中国绘画典型形式之一，而屹立在世界艺术之林的。

现在的国内画坛，工笔画正是人才辈出、百花争艳。有热爱传统题材，专攻仕女、花鸟的仿古派；也有更新技法，表现现代生活的创新者；还有致力研究材料、追求形式感的岩彩画家……工笔画的表现力得到了最大限度的发挥与扩展。相信它的被认知只是时间的问题，希望无论是国内还是国外的人们，可以看到越来越多的工笔画，让这个古老而又珍贵的画种得到应有的传播。

张 绘

2005年4月于休斯顿

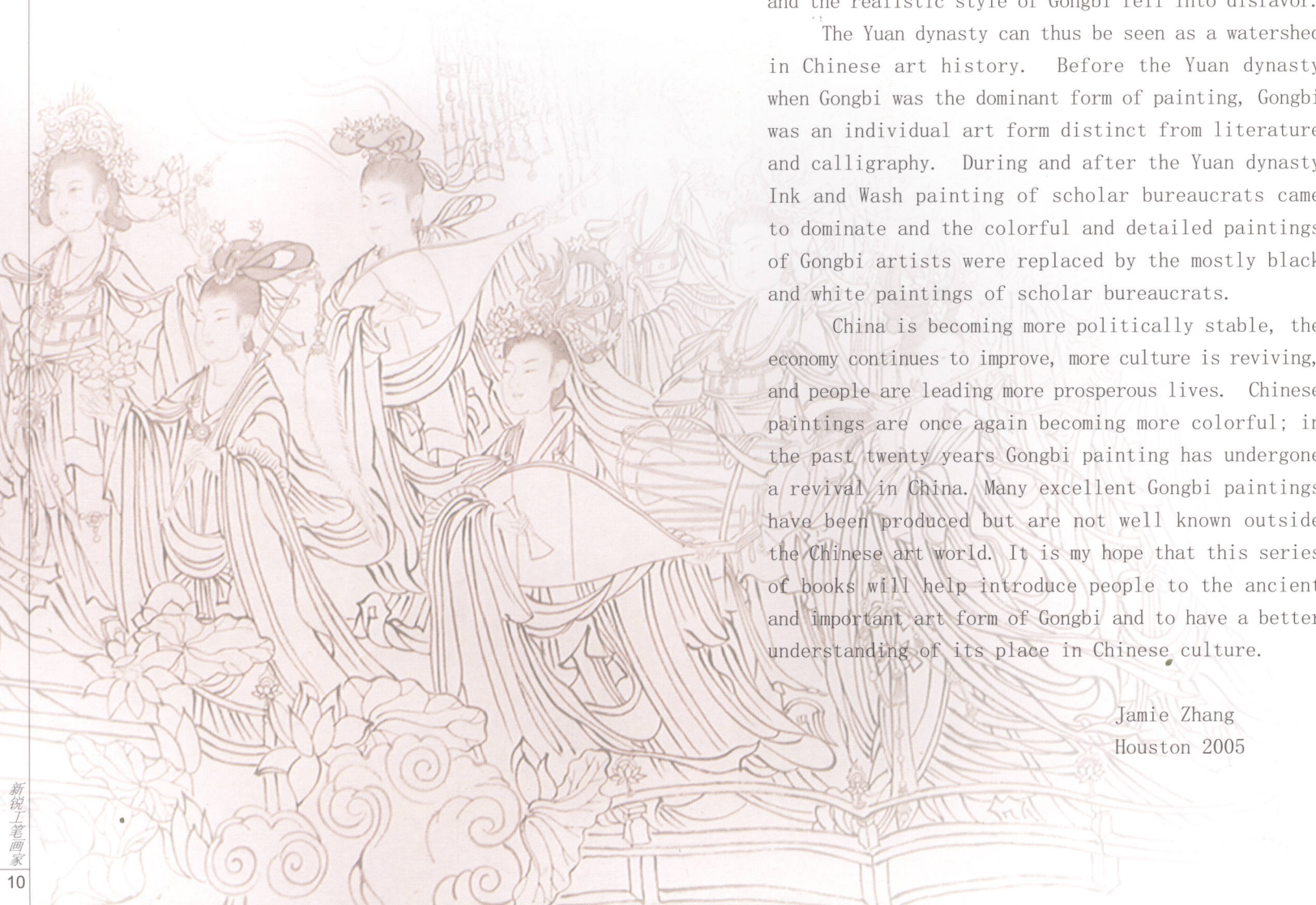
or monks because they were disappointed with the government or they were refugees from conquerors. One of the most famous of these artists was Bada Shanren who painted exemplary black and white quick brush paintings- a prince during the Ming dynasty, he became a monk when Manchuria conquered China. During these dynasties paintings served not only an aesthetic purpose but also expressed political views.

Artists also began to write poems on the paintings to express their aspirations and disappointments because paintings alone could not articulate their inner thoughts. Their subject matter was limited to flowers, plants and mountains which had specific symbolic meanings in Chinese culture. For example, bamboo represents moral integrity, pine trees represent perseverance, and the lotus grows in the mud but blooms pure, and the mountains symbolize the Chinese homeland. A famous artist of the Yuan dynasty painted orchids with bare roots with no soil because the soil was no longer Chinese. The realistic depiction of subjects was no longer the purpose of painting and the realistic style of Gongbi fell into disfavor.

The Yuan dynasty can thus be seen as a watershed in Chinese art history. Before the Yuan dynasty when Gongbi was the dominant form of painting, Gongbi was an individual art form distinct from literature and calligraphy. During and after the Yuan dynasty Ink and Wash painting of scholar bureaucrats came to dominate and the colorful and detailed paintings of Gongbi artists were replaced by the mostly black and white paintings of scholar bureaucrats.

China is becoming more politically stable, the economy continues to improve, more culture is reviving, and people are leading more prosperous lives. Chinese paintings are once again becoming more colorful; in the past twenty years Gongbi painting has undergone a revival in China. Many excellent Gongbi paintings have been produced but are not well known outside the Chinese art world. It is my hope that this series of books will help introduce people to the ancient and important art form of Gongbi and to have a better understanding of its place in Chinese culture.

Jamie Zhang
Houston 2005





妆 Making Up
1998年 24"×26"



渔女的歌之一 Song of the Fisherwomen in Blue 1999年 37"×37"

在福建南部惠安崇武一带沿海的妇女，虽是汉族，却服装独特，俗称惠安女。她们长期在海边劳作，海风强劲、天气炎热，竹笠与头巾可以挡风蔽日，短小的上衣和宽大的裤脚多少可以带来一些凉意。惠安女勤劳善良纯朴动人，日出而作，日落而息，如同一首优美的歌。



渔女的歌之三 Song of the Fisherwomen in Red 1999年 37"×37"

This series of paintings depicts the daily life of the women who are part of a unique culture which still survives along the coast of Fujian province in China. Their clothing has inspired a jingle in China which goes—Feudal head, libertine belly, frugal shirt and wasteful pants. This jingle refers to their covered heads, their exposed midriffs, short tops and extra long pants respectively. Another feature of their dress are the silver belts that all married women wear; these are made of silver and are given with a woman as part of her dowry in marriage.