

张敏杰作品集

THE WORKS
OF ZHANG MINJIE



人民美術出版社

PEOPLE'S FINE ARTS PUBLISHING HOUSE

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写在前面

王琦

中国美术家协会副主席

中国版画家协会主席

张敏杰是我国出色的青年版画家。他今年才 36 岁,可是却有过难以令人想象的惊险经历。1976 年的唐山大地震,把他埋在瓦砾中达四小时之久,经抢救脱险。1989 年在云南高原考察时,只身在杳无人烟的地区艰苦跋涉,穿越海拔 4200 米的大雪山,脱险返回。张敏杰的这种艰苦卓绝、顽强奋斗的精神,体现在他后来的艺术创作上,形成他独树一帜的艺术风范,使他的作品予人以别开生面、新颖夺目的印象。近几年来,他的作品在国内外的版画展览中屡获奖,其中特别是 1994 年,他的木版画《平原上的舞蹈之二》荣获日本《第五届大阪国际造型艺术(版画)三年展》金奖,为我国版画界争得这样的荣誉,尤属难得可贵。

我从张敏杰的作品上,看到他如何善于运用自己擅长的精到完熟的版画技巧,成功地表现了人与自然的统一,精神与物质的统一,艺术家主观世界与现实的客观世界的统一。他笔下创造的“人”和“物”,都是异常高大、坚强、稳固的实体,使人们感受到这样的“人”和“物”所具有不可征服和不可摧毁的强大力量,从画面上呼吸到一种生命不息、运动不止的奔腾浩荡的英雄气魄。我想,也许是他的作品具有这如此强大吸引力的原因所在。

我深深为他已获得的成就表示由衷地高兴与祝贺,同时,也翘首企盼着他今后将会迎来更为光辉灿烂的前途。

1995. 8. 8. 中国 北京

1 与 2 One to two 1995



PREFACE

By Wang Qi

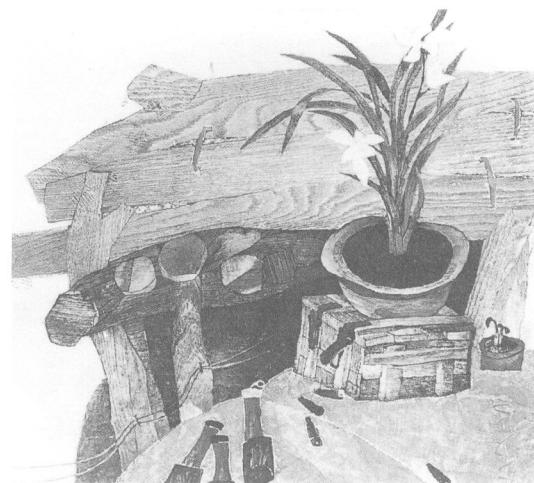
Vice—Chairman of the Artists’
Association of China
Chairman of the Print Artists’
Association of China

ZHANG MINJIE is an outstanding print artist of China. He is only 36 years old, but has gone through unimaginable and dangerous experiences. In 1976, he survived the terrible Tangshan Earthquake though he was buried in the rubble. It was four hours later that he was rescued and out of danger after emergency treatment. In 1969, he went to Yunnan highland to make observations and studies. On his way back, he was blocked by a mud—rock flow. He had to tramp alone on the solitary plateau and cross the snowy mountain 4,200 meters above sea—level and returned safely. This tough and indomitable spirit of his was reflected in his later art works. It formed his unique art style, which makes his works greatly different from that of his contemporaries, giving people a fresh and novel impression. In recent years, his works have won prizes time and again at important print exhibitions at home and abroad. Especially in 1994, his xylograph “A Running Crowd No.2” won the Grand Prize at the 5th Osaka International Triennale, Japan, which brought honour to the print field of China and is extremely praiseworthy.

From Zhang’s works, I perceive how he, by using his skilled and perfect print techniques, expressed successfully the unity of Man and Nature, spirit and material, the artist’s subjective world and the actual objective world. The characters and objects he created are all huge, strong and firm bodies, which make people feel that such characters and objects have the great power that cannot be conquered or destroyed. We can see in his works man’s life—long struggles against nature and mighty mettle. I think this, perhaps, is the reason why his works have such a great attraction.

I am very pleased to see his achievements and extend my heartfelt congratulations. Meanwhile, I expect him to great a more promising future.

老山兰 The flower of Laoshan Mountain 1985



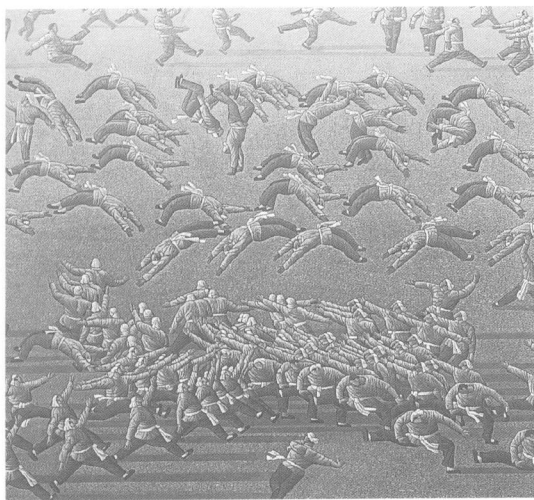
张敏杰的版画与绘画

木村重信

日本国立国际美术馆馆长

张敏杰在第五届日本国际现代造型艺术展览 1994 年版画展览中获得大奖。大阪府每三年分别举办一次绘画、版画、雕塑展览,简称大阪国际艺术展。展览规模是世界上最大的。第一次评选在来自 94 年国家的 7421 件作品中选出 155 件作品入选,第二次评选出获举办者奖 8 件,特别奖 14 件,这是在严格的反复评选中产生的,因此,张敏杰获得大奖使他获得很大的荣誉。

他的展出作品《平原上的舞蹈之二》,以中国传统民族舞蹈形式,将各种动作模式化并重复于画面,将人群动态运用娴熟的技艺给人独特的审美感受。张敏杰说:“作品通过对具体舞蹈场面的描写,象征人类的团结与自然的抗争精神。”画家将世界是建立在物质相互间的“循环”交替中而组成这一事实,运用中国传统舞蹈动作的重复排列、重叠、隐寓出人类在不断的抗争中走向进步的艺术效果。



这件作品是一件雕刻精致,令人称绝的凸版作品。在他的平面作品中,除木版画外,还有石版和油画,技法虽然不同,但常以表现人

物为主题,而且以动、静独立和动静结合的独特追求来表现。

属于动的系列作品《远山前奔跑的马群》(1991 年),《黄色的土地》(1990 年),《人群与龙》(1994 年),动态地表现了跃动的人群和骑马的人。《跳跃》(1993 年),《平原上的舞蹈之一》(1993 年)和谐地刻画了以强烈姿态跳动着的人群。

属于静的系列作品《跑马坡》(1990 年),《树》(1990 年)则展现出瞬间冻结的人群和骑马的人。

另外,动与静形式鲜明对照的作品中,有石堡前奏乐的作品《石头寨之二》、《石头寨之四》(1990 年);描写在静止的城墙前和城墙上强烈跃动着的人群,有作品《城墙上下的舞蹈之一》、《城墙上下的舞蹈之二》(均为 1992 年),《建筑物》(1993 年),《鸽子》(1993 年);以荡秋千游戏取材来表现的《秋千》(1990 年)等。

在张敏杰的作品中,有动、静,动静的变化,每一个人物、动物、建筑物都相当意象化、模式化,且反复出现,因此,在整个画面中有一种一贯的韵律。特别是《远山前奔跑的马群》和《人群与龙》,表现以集群的骑马人和人物组成一种宛如波涛翻滚象海浪前锋跃过来的感觉。它们的空间则形成浪谷,而有着音乐般的韵律。

纵观张敏杰作品的风格,可以看出其空间是离心性的。所谓离心性是相对向心性而言的概念。用沃尔夫林的话说就是“开放的形式”。例如,他的每一幅作品,被描写的对象都是沿画面的一端切断。因此,表现人物的作品,有时头部,有时身体,还有时四肢都按画面边线切断。就是说,在普通封闭式的向心作品中,画面的成功与画面填充密切相关。不过,张敏杰的开放式的画面,两者关系则是偶然的。因此,他的作品超出框框,向外扩展,显示出离心的空间,也就是说其作品并不是封闭在画面内完成,而是通过向画面外扩展而成立。

曾经有人进行这样的实验,就是在纽约的古根海姆美术馆,将 19 至 20 世纪的绘画作品从画框中取出,只露内框的画面展出,这样

才知道,有的作品没有框看起来很不理想,有的作品没有画框反而更好看,这来源于绘画空间性的不同。由此空间是向心性的绘画,如果撤掉画框,支撑其微观世界的基础就消失了,效果不尽理想。相反,向外空间扩展的离心性绘画作品,如果撤掉画框,则消减了束缚作品的框框,反而给人们一种舒畅之感。

张敏杰的作品也是同样,通过切断画面一端的形象,显示出离心的空间,因而呈现出其动态的感觉,他之所以不给作品安上精心制做的厚框,而只置薄而单纯的画框,正是如此。

张敏杰平面作品的特性,是以线为主要素。用以扎实而卓越的素描功力,精确地塑造每一个形象,并使之相互关联。这一工序缘于相当理智的专致作业和严密地计算。

布拉克曾经说过:“感觉破坏原形,理智创造原形。”来源于感觉的东西不断变化,但理智是不变的,因此,真正的美不存在于感觉之中,而是存在于理智之中。由此,艺术家实施了立体革命,这种立体派比起印象派,更注重理智,专致于形式的追求。色彩属于感觉范畴,由于它不断变化,因此立体派画家在色彩处理上亚于形式的重视,常用褐色、黄色、少量的绿色和蓝色,将色彩作为单色使用。

和立体派艺术家一样,张敏杰基于对感觉偶然性的排斥,极力推进线描的可能性,而不断追求理智的造形。因此,他的作品几乎不考虑色彩的干预。版画运用色彩只是色度的变化,油画作品将黄色、红色等少量的色彩涂于画布上,完整而深刻地与表现的主题相吻合。

张敏杰离开中学校园,曾落户在农村,自学美术,后从事舞台艺术。考入北京中央美术学院版画系得以全面系统地学习,他游历云南、四川数省作艺术考察,曾在海拔 4200 米的雪山遇险逃生。经过长期不断地探索,他强烈地意识到作品民族性的轮廓。他笔下的人物是寄予古今服饰的中国农民和牧民,其背景是中国的自然景观和建筑物。这样,他的作品在科学而理智的追求深处,强烈地体现出中国人的独特风格。

世界现代艺术一般都过于中性化,纯粹化。容易失去与现实的,乃至与大众的接触点,在这种现状下,张敏杰则回归绘画与现实间的有机关系中去,有意识地提出了民族的主题。其中部分作品并不是通过绘画这一形态,而是根据版画这一亲密的手段。

版画这一形式,历史上并不是在公共场所展示。而是在私有空



间自己欣赏。也就是说,版画是一个人一个人地呼唤欣赏者,使欣赏者呈现出种种反应,属纯个体艺术。这样,它一心一意地给予人间许多纯粹的美感。如果在一对一来对话这点上版画是很有特色的话,那么,民族的舞蹈和奏乐这一主题,版画比起绘画更能发挥其效果。

版画的功能,乃至版画与绘画的功能不同,张敏杰清楚地意识着。为什么呢?是他明显地将版画与绘画的表现区别开来。例如,在《黄色的土地》,《人群与龙》等油画作品中,以大地为背景,众多的人群分成几组舞动,有一种全景式的扩展和律动的兴奋。蕴藏着对民众的鼓舞要素。

福楼拜写过《巴法利夫人》这本小说。他在写巴法利夫人喝毒药的情景时,自己亲自用舌头尝了砒的味道。喝毒的是小说中的巴法利夫人,并不是作者福楼拜。但是,他吐出了食物——作品。这里,作者福楼拜和小说中的巴法利夫人重叠为一个人物。

画家张敏杰和福楼拜一样,其作品并不拘泥于简单的表象,他将希望、精神等现实感情密切关联渗入其作品中。他在刻画这些舞动的人群时,常常伴有通过舞蹈的人,而唤起的感情和联想,正是因为如此,他才能相当出色地完成那些作品。

张敏杰确实是一位民族性的画家。

1995 年 8 月,日本,大阪

Zhang Minjie's Print—works and Paintings

By Shigenobu Kimura
Director of National Museum of Art,
Japan

ZHANG MINJIE won the Grand Prize at the Osaka Triennale 1994 Print of the 5th International Contemporary Art Competition/Exhibition, which, held by Osaka Prefectural Government, consists of three triennial exhibitions in three consecutive years, focusing upon painting, print, and sculpture. It is called Osaka International Art Exhibition for short. The exhibition is the biggest of its kind in the world. At this competition, the first screening selected 155 pieces of works from among 7,421 entries from 94 countries and areas. As a result of the second screening, organizers' prizes were awarded to eight works and special prizes to 14 works. All the award-winning works were chosen under serious and repeated discussions and elections. Thus, as the Grand Prize winner, Zhang Minjie won great honour.

His award-winning work was "A Running Crowd No. 2", which shows, in the form of a Chinese traditional folk dancing, various patterns of movements repetitiously, representing the dynamic state of the crowd by means of his excellent engraving techniques, producing unique and aesthetic effects. Zhang says, "My work symbolized Man's unity and his struggles against the Nature through a dancing scene." He depicts a world based on the alternation of matters in turns, suggestion Man's development in his continuous struggles through the repetition and overlap in lines of a Chinese traditional folk dancing, thus producing sharp artistic charms.

This work is a perfect relief woodcut by excellent engraving techniques. Among his plane works, besides xylographs, his lithographs and oil paintings, though using different techniques, always represent characters as a motif, pursuing the special expressions of motion and motionlessness separately and the combination of the two.

Among his works of motion are "Gallopers in Front of the Distant Mountains" (1991), "Yellow Soil" (1990), "Crowds and Dragons" (1994), which show the running crowds and riders in dynamic state, "Spring" (1993), "A Running Crowd No. 1" (1993), which depict the violent dancing people in harmony.

Among his works of statics are "The Racing Hill" (1990), "Trees" (1990), which show the crowds and riders in an instantaneously frozen state.

Among his works that show the sharp contrast between dynamics and statics are "Stone Fortress No. 2" and "Stone Fortress No. 4" (1990), which depict the people playing music in front of a stone fortress, "Dancing on and Below Walls No. 1" and "No. 2" (1992), "Building" (1993), "Pigeon" (1993), which depict the violent dancing people dancing on and below the still walls, "Swing" (1990), which is true to the game.

In Zhang's works, we can see a sensation of motion, standstill and alternations of the two. Each character, animal and building has its own imagery and pattern and is repeated, thus composing a consistent melody for the whole picture. Especially in "Gallopers in Front of the Distant Mountains" and "Crowds and Dragons", which depict crowds of people and riders, there is a sensation of rolling waves—a surge of crowds of people and riders. The space between the crowds is just like ebbing tide, forming an symphonic charm.

Reviewing the style of Zhang's works, I think the space is centrifugal. What is centrifugal is the concept opposite to what is centripetal. In Wolfelin's words, it is the open pattern. For instance, in every piece of Zhang's works, each object depicted is cut off along the edges of the scene. Therefore, in his works which depict



people, sometimes the heads, sometimes the bodies or limbs are cut off along the edges of the picture. That is to say, in conventional closed centripetal works, the success of the picture lies closely in the fillings. But, in Zhang's "open" pictures, the relationship of the two is just accidental. So, his works go beyond the frames, extending outward, demonstrating the centrifugal space. In other words, his works are not completed within the confined frames, but are done by extending beyond the scene.

Someone once made such an experience in New York's Googeham Gallery, all the paintings of the 19th and 20th centuries were exhibited after their frames had been removed. By this, it was noticed that without frames, some paintings looked terrible, some, on the contrary, looked better. This lay in the difference between the spaces of paintings. Therefore, as for the paintings whose space is centripetal, if their frames are removed, their supporting basis of the microcosmos will disappear, and the effects will be poor. On the contrary, as for the paintings whose space is centrifugal, if their frames are removed, there will be no confinement to the scene, which will produce pleasing effects.

It is true of Zhang's works, which have dynamic feelings by images cut off along the edges of the pictures, showing the centrifugal space. That accounts for the fact that he did not have elaborate thick frames made for his works, but gave them only small and simple ones.

Zhang uses lines as the features of his plane works. He portrays each image precisely by his solid and excellent sketch skill, and combines with them each other. The process lies in reasonable work and accurate calculations.

Blake once said, "Sensation spoils the original. Reason creates the original." Our sensation is constantly changing, but our reason is consistent. Therefore, the real beauty does not exist in sensation, but in reason. So artists carried out a stereoscopic revolution. In comparison with impressionists, cubists pay attention to reason, concentrating on forms. Colours belong to sensation, as they are always changing. So cubists pay more attention to forms than to colours. They often use brown yellow, little green and blue as monochrome.

Like other cubists, Zhang, rejecting the accidental sensation, spares no effort to depict in lines, creating reasonable forms. In his works, there is almost no colour limitation. In his print works, there is only the change of the tints. In his oil paintings, little yellow, red on canvas agree with the motif.

After he left middle school, Zhang Minjie settled down in the countryside. He studied art privately in his spare time. Later, he worked on stage art. It was after he was admitted to the Print Department of the National Central Art Academy that he

began to have an overall study of art systematically. He once travelled in Yunnan and Sichuan, making art observations and studies. He made a narrow escape after he was blocked by the mud-rock flow on the snowy mountains 4,200 meters above sea-level. During the long and persevering search, he came to be fully aware of the outline of national form in his works. The characters he depicted are farmers and herdsmen in ancient and modern Chinese costume with the background of the Chinese natural landscape and buildings. Thus, in the scientific and reasonable search, his works, reflect the unique characteristics of the Chinese people forcefully.

The world modern art tends to be neutral and pure, which easily loses the contact with the reality and the broad masses of the people. Under this circumstance, Zhang returns to the actual contact between painting and the reality. He consciously set the nationality as a motif. Some of his works reflect it not through painting, but through print — the close means.

In history, prints were not to be shown in public, but to be appreciated in private. Namely, print is a pure individual form of art, which calls viewers one by one, causing them to have different responses. So print offers the world many senses of pure beauty. In terms of a dialogue between a pair, print has special features of its own. As for the motif of national folk dance and music, print gives fuller play to its effects than painting.

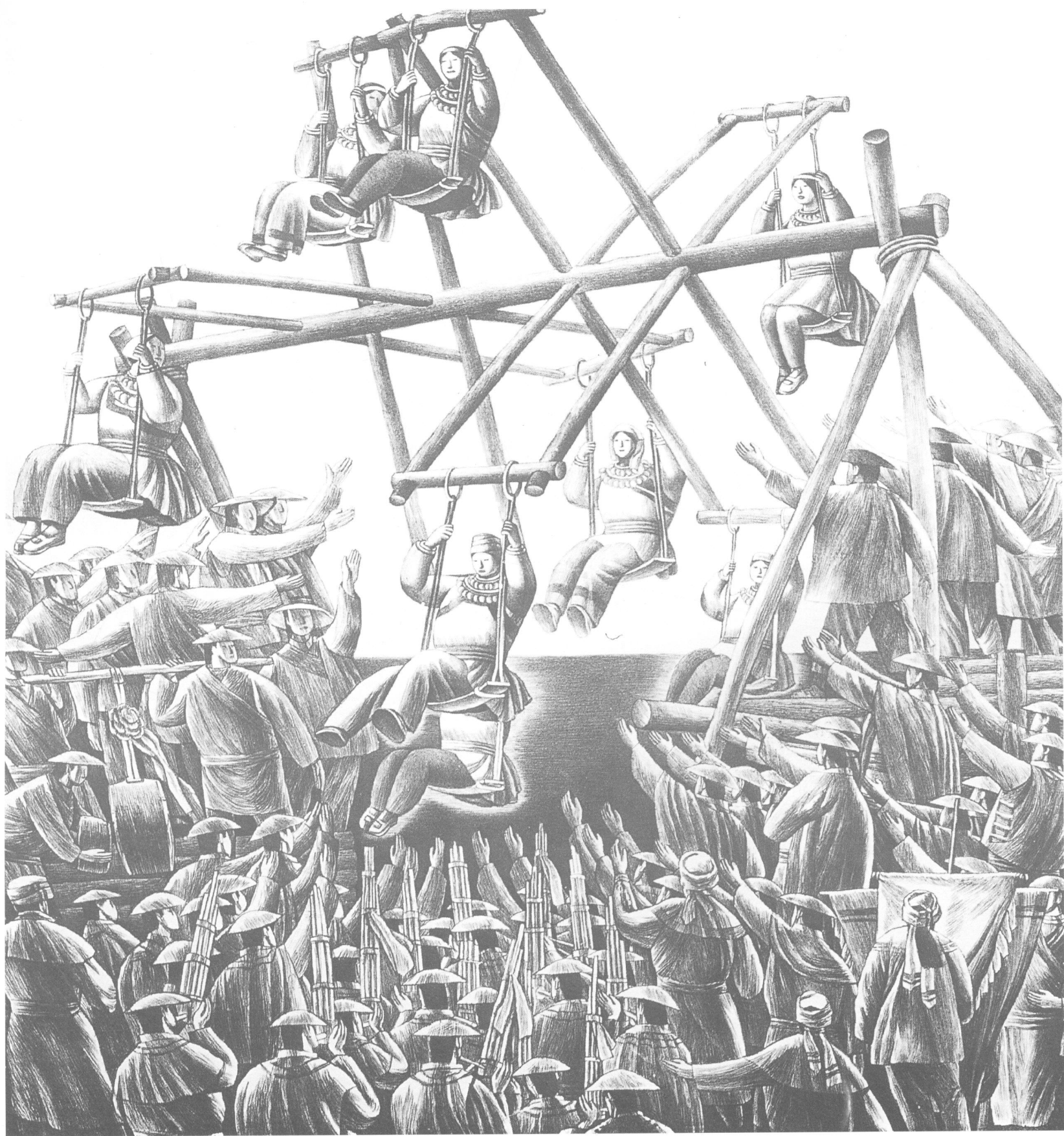
Zhang Minjie is fully aware of the function of print, and even the difference between the function of print and that of painting. That is why he clearly separates the expressions of print from those of painting. For example, in his oil paintings of "Yellow Soil" and "Crowds and Dragons", dancing people were divided into several crowds with the background of the earth, provoking excitement of panoramic expansion and regular movement, which contains stimulations to the people.

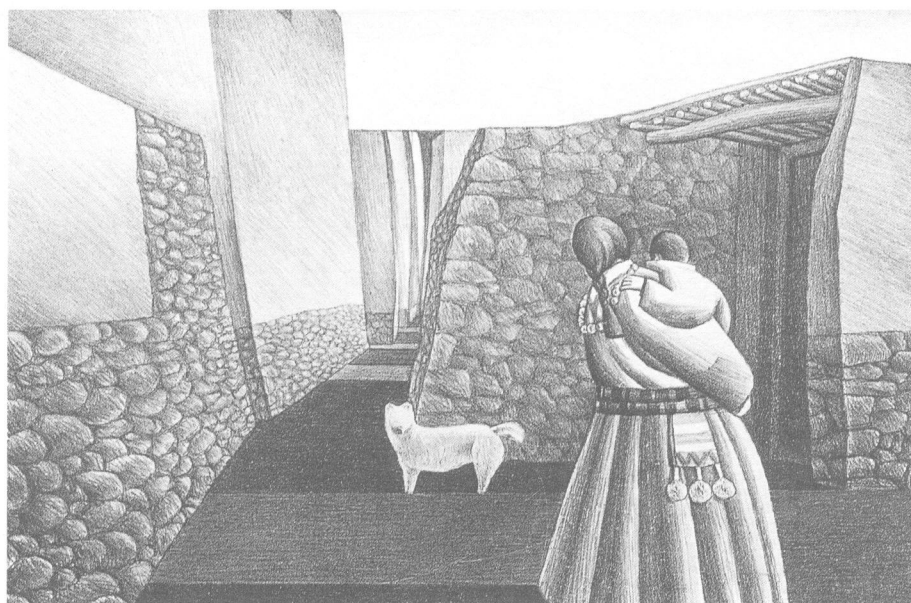
When Flaubert was writing "Madame Bovary", he himself tasted arsenic while writing of Madame Bovary's drinking of poisonous wine. It was Madame Bovary, the heroine who drank the wine, the wine, not Flaubert, the writer. But he brought back what he took in — the book. So the writer Flaubert and heroine Madame Bovary were superimposed as one character.

Like Flaubert, Zhang does not stick to simple superficial phenomenon in his works. He has hopes, spirits and the actual emotions permeate his works. In depicting those dancing crowds, he, often through them, arouses people's emotions and imaginations. It was through this that he completed his works successfully.

Zhang Minjie is indeed a national artist of China.

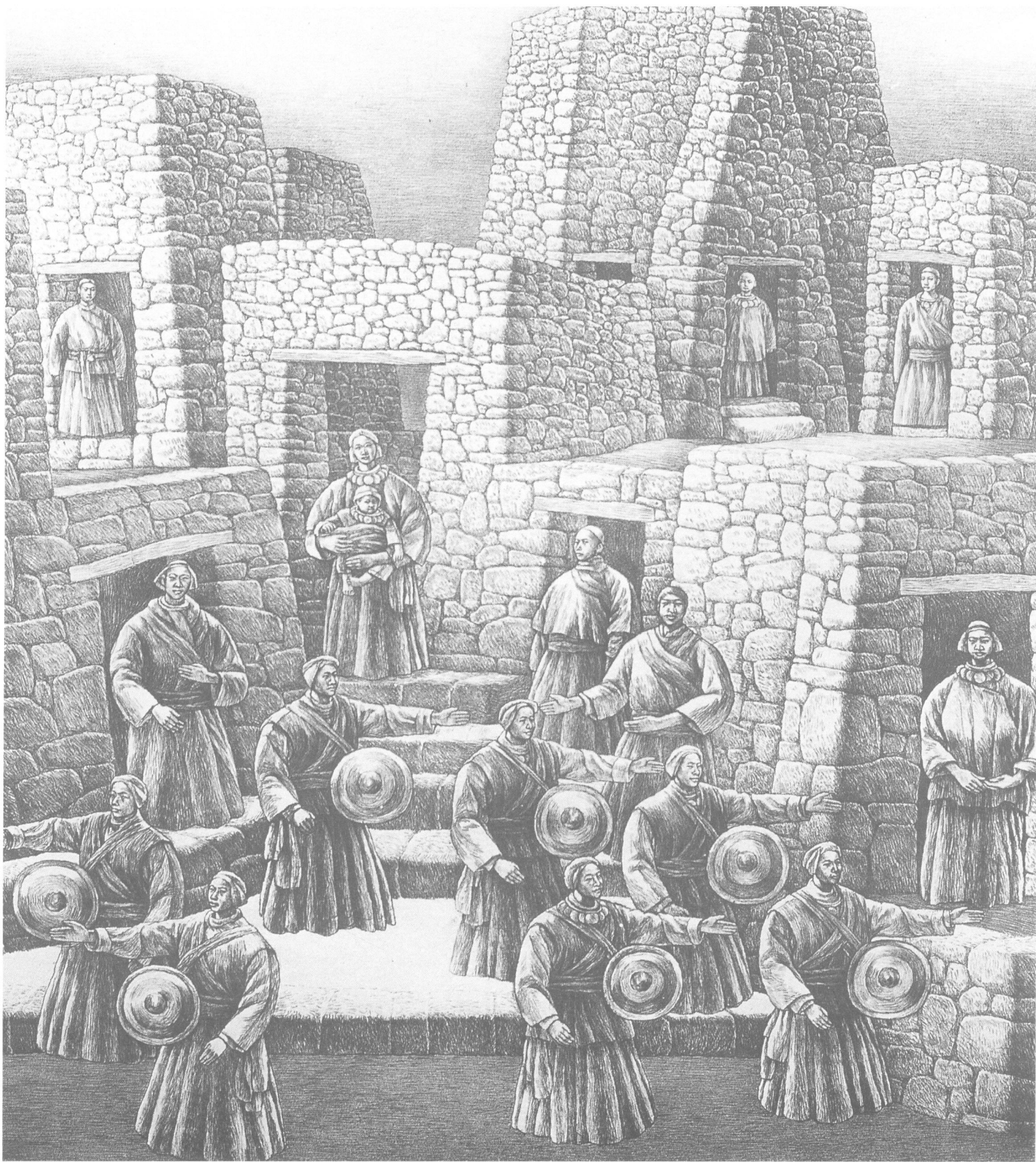
Aug. 1995. Osaka, Japan



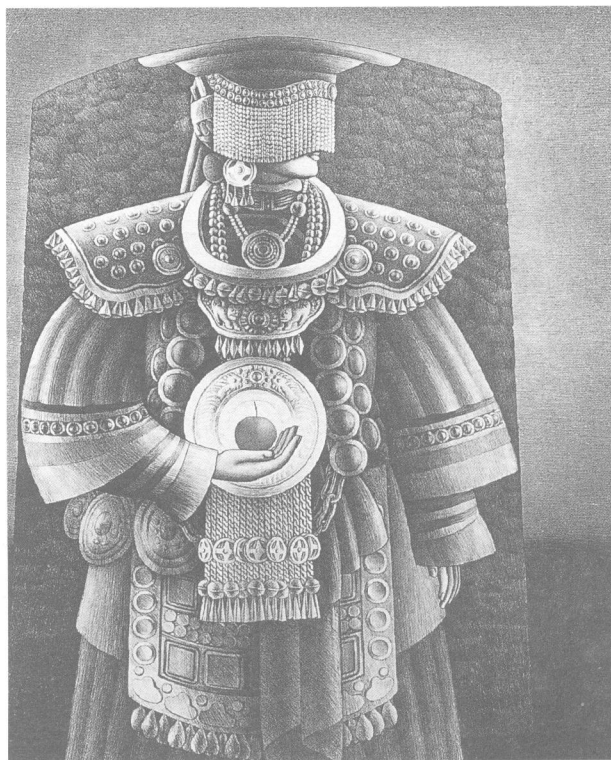




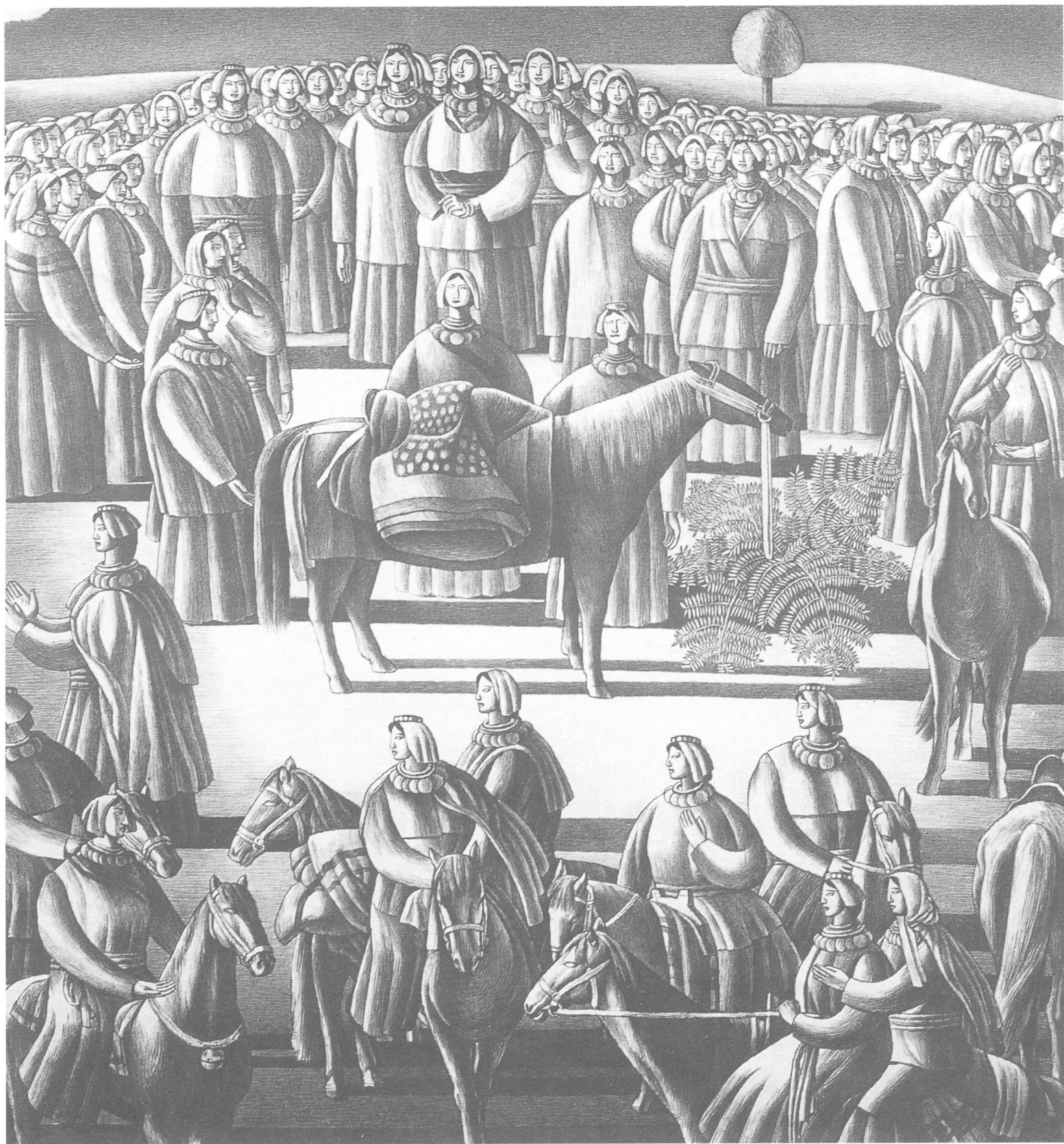
石头寨之一 石版 Stone Fortress No. 1·Lithograph 53×46cm 1990



石头寨之二 石版 Stone Fortress No. 2·Lithograph 53×46cm 1990



遮面的人之一 石版 A veiled Person No. 1·Lithograph 58×52cm 1989



跑马坡 石版 The Racing Hill·Lithograph 52 X 47cm 1990



石头寨之三 石版 Stone Fortress No. 3·Lithograph 53×46cm 1990

