

The background is an abstract painting with a complex, layered texture. It features a mix of dark, muted colors like grey, black, and brown, interspersed with vibrant, warm tones of yellow, orange, and red. The brushstrokes are visible and expressive, creating a sense of movement and depth. In the lower-left corner, there are dark, angular shapes that suggest the structure of a traditional Chinese building or a boat. The overall composition is dynamic and evocative.

# 张复兴画集

Album by Zhang Fu Xing



# 从江南水乡到西部山川

From Water Town to Mountain: A Journey from China's South to West

上海书画出版社

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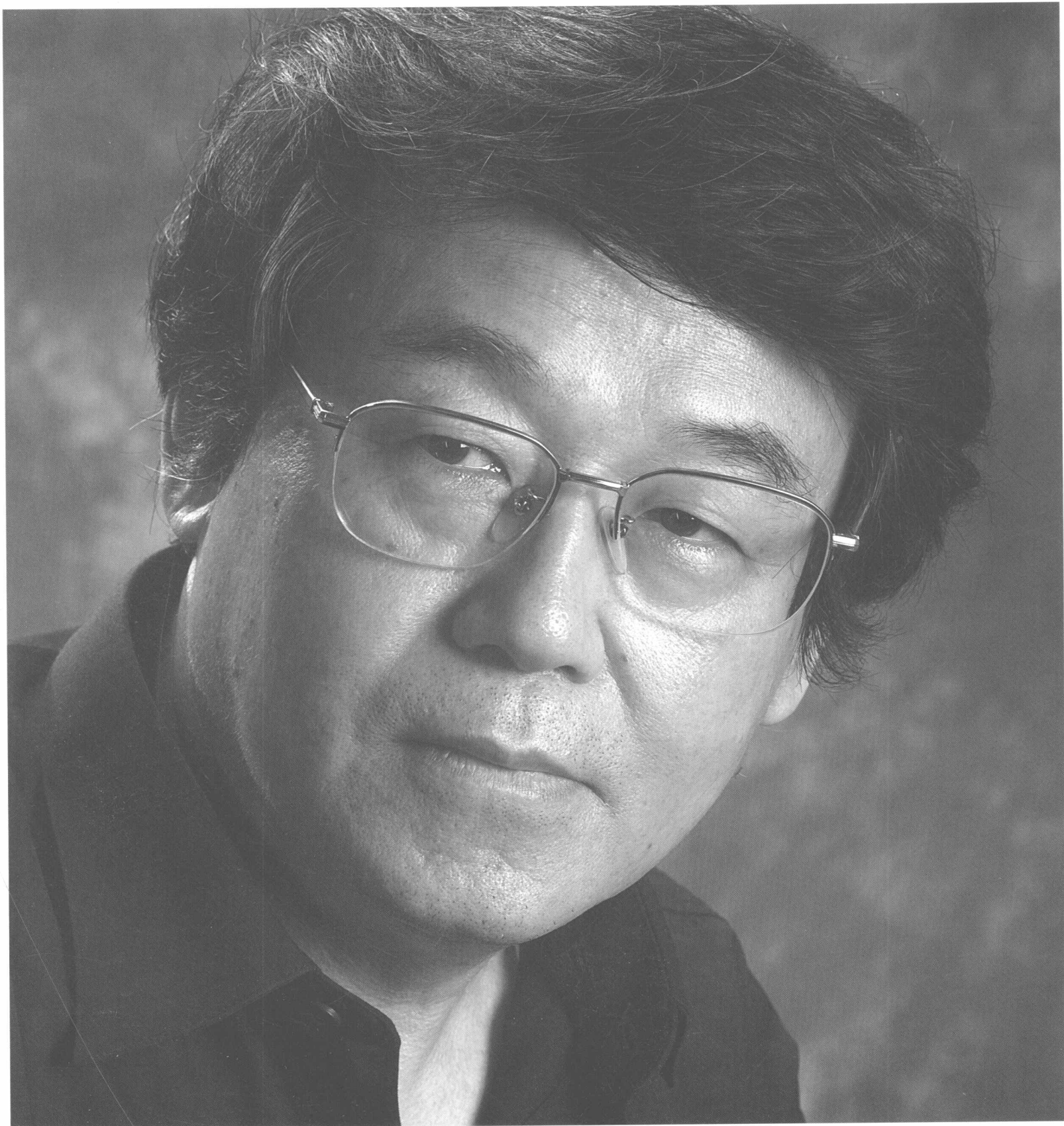
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画家 张复兴 Artist Zhang Fuxing

Photograph by Xia Bing 夏冰 摄



# 自序

当绘画不再具象，超脱技巧，而直指心灵的时候，精神自由就成为第一需要。当艺术真情无法和世俗纷扰共存时，我们只能躲进小楼成一统。2002年正是在这种情景下，我辞去了单位的行政职务，去从事原先的美编工作，两年后索性去职，心无旁骛地做了一名山水画家。

多元化的时代，促成了我的选择。精神自由、创作自由和生活方式的自由，使我的绘画进入了一个非常专注，无所阻碍的状态。每天在画室尝试摆脱程式，探索新法，表达内心，而无需顾及别人的意见。这样，就产生了这本画册的大部分作品。

“从江南水乡到西部山川”概括了作品的内容和我的绘画心路：江南水乡委婉、依约、迷离，在朦胧中透露出氤氲的书卷气；西部山川壮阔、逶迤，在寂寥中释放出久藏于胸的豪情。它展示了人之情感的多层次以及表达方法的多样性。

尽管如此，我创作这两类作品还是有着一些共同想法：作品描绘的对象已不是现实的景观，而是内心的情绪，现实的景观只是情绪的载体和媒介。笔墨听从内心的指导，在似与不似之间任意所至。

不再以笔墨的小情趣而沾沾自喜，也不为刻意制作的怪异效果而动心。我始终认为，书法入画是传统笔墨的精髓，我梦寐以求的是那种带有个人精神和时代特质的书写性以及画面中所产生的生动与整体。

有位大师曾说：画家是在创作空间。中国画空间感的独到之处就是留白。随意而又精心处置的留白，是我作品中重要的绘画语言，它或意味着天空、雾气、粉墙、湖水，或意味着雪山、冰川、云层、高光。结合虚实的描绘，我想让这种恰当的留白，给绘画带来明亮和灵动，让观者感受到大自然的呼吸。

东西方文化是全人类的财富，任何人为的割裂只能是自我封闭，对艺术尤其有害。关键在于为我所用。我喜欢运用色彩来表达情感，塑造意境，以色破墨，以墨破色，色墨交触，呈现出一种绚丽的生命力的绽放。

从艺几十年，一直孜孜以求一种完美的形式感，这种艺术形式感能承载前人成果，融汇生活感悟，印记时代的某种特征；重要的是它既不重复古人，更不重复今人，完全是自己的样式。我理解这才是创造，才是艺术的魅力所在。

完美总被向往，却难以抵达，诱惑我们永不停顿。

# Preface

When painting ceases to be concrete, going beyond the boundaries of technique and directly connecting to the soul, the freedom of the spirit becomes the principal endeavor. When the creation of art conflicts with the noise of the outside world, one can only stay in his own space to escape from the endless distraction. It is under such circumstances that I resigned in 2002 from my position as a newspaper editor to devote myself to painting with a single-minded focus. This newfound freedom led me into a period of unbound creativity during which my artmaking flourished. Every day, I can express myself freely, explore new avenues, and experiment with new techniques without constraints or worry. It is during this period and under these circumstances that most of the works in this album were created.

"From Water Town to Mountain: A Journey from China's South to West" summarizes the content and motions of the paintings within. While China's southern water towns are placid, dreamy, and idyllic, its western mountains are severe, grand, and majestic. These two opposite settings reveal the boundaries and extremes of human personality and emotion. Despite these differing settings, my approach and intention in painting them is one and the same – what the paintings depict is not the concrete image, but the internal emotion. The setting is just the container for this emotion. The brush and ink follow the heart rather than the eye and flow spontaneously from resemblance to impression.

There is now no pleasure in tricks of the brush, no satisfaction taken from whimsical fancies. I have always held that calligraphy is the essence of Chinese painting. The artist, his time, and subject shall all find themselves within the calligraphic stroke that binds the work.

A master once said, "An artist's job is to create space." In Chinese painting, this translates to leaving a void, spontaneous yet deliberate. It is an essential element in my painting. It can represent sky, fog, a wall, water, snow-covered mountains, glaciers, clouds, or light. An appropriate void can lend a painting brightness and life and provoke a feeling of the breath of nature.

Both Western and Eastern cultures are treasures of humankind. Any artificial division can only lead to isolation and limitation, especially in the creation of art. I enjoy using color to express emotion and create atmosphere, placing color within ink, and ink within color. The juxtaposition of ink and color displays the blossoming of life.

Having painted for decades, I have always sought a perfect form of expression that will incorporate the fruits of tradition, the characteristics of our time, and a comprehension of life. More importantly, it shall not repeat the old or the new – it is completely individual. This is my understanding of art. This is the allure of art. Perfection, although elusive, is always dreamed of and pursued – a pursuit that entices us to keep after.



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Houses on the Lake  
湖上人家  
48x45cm







秋水依依  
Autumn Water  
70x140cm









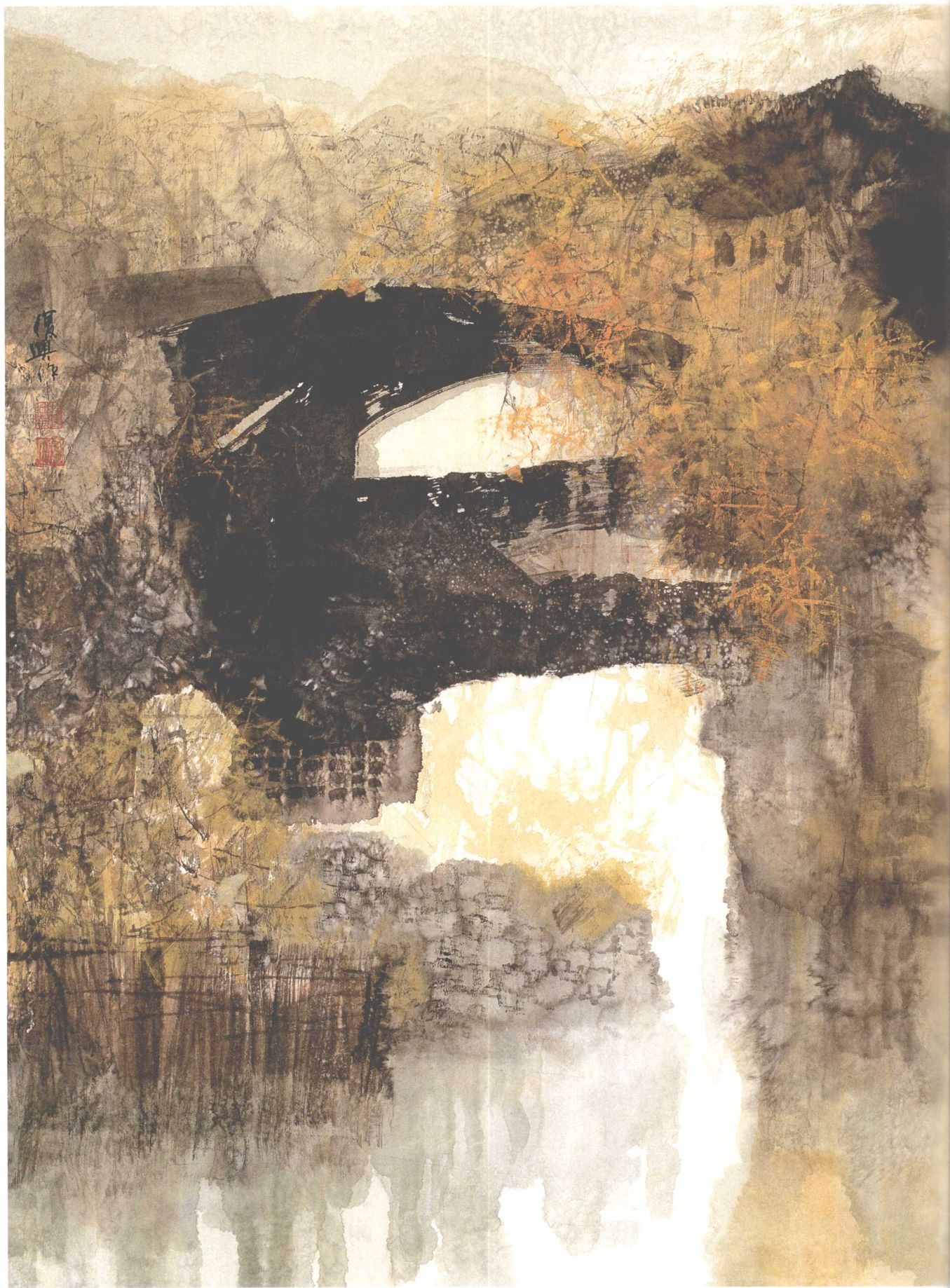
忆江南  
South Memory  
70x80cm





绿阴  
Shadow of Green  
60x90cm





金色渔村  
Golden Village  
120x220cm









秋意 Autumn Impression 70x70cm





湖畔 Lake Bank 70x70cm