

# 張桂銘

## 畫集

COLLECTION OF PAINTINGS BY ZHANG GUI MING



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## 張桂銘畫集

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# 序 一

藝術本於創造，沒有創造便談不上“藝術”，藝術通過形式表現，作為視覺藝術的繪畫更是如此。藝術的形式原是情思的形式，物經心化而通過手筆表現出來。畫家對物如何感受、如何發現、如何悟得、如何表現，就看他怎樣駕馭形式，用他自己的藝術語言表現他自己所感悟的景色和心靈的境界。不如法泡製，不重複前人之言吐與模式，我以為這就是藝術的生命之所在。一個藝術家創作起點的高低，原創力的大小，也是看“化”(吸收)和“變”(創造)的素養與能耐如何。

畫家張桂銘於六十年代初從浙江美術學院國畫系畢業到上海從藝。六十至七十年代間囿於環境，他還難以擺脫時尚的模式之束縛，但是他對藝術有自己的見地與追求。八十年代初，他出訪聯邦德國接觸到歐洲藝術和現代文化藝術思潮，受到很大的啟發和感觸，促使他對中國傳統繪畫和美學問題進行深入的反思和比較。西方近現代藝術強調個性和獨創，豈不與中國先哲的“獨詣”、“存我”等美學精粹相一致麼？為什麼要因循着既定的模式兜圈子，才叫合乎“傳統”而陳陳相因，給人以“差不多”的感覺呢……許多新的問題在他的頭腦裏迴旋激蕩。多年的困惑和疑慮逐步豁然開朗，終於使他在藝術實踐中生發新的膽識去突破自己受消極的舊傳統觀念和習尚所束縛的藩籬，而探求新變。變出在現代意識和民族氣息之中更能體現自己個性的視覺語言。桂銘在新的觀念指引下，憑藉着功底、學養為基礎，廣為吸收各家所長。八大、老蓮為他所愛，但他不追蹤何家何法，從文人畫傳統到民俗美術以及外國的藝術，他都能根據自己的需要而像海綿似地去吸取營養。他借鑒吸收是師其神髓，各種養分經過總和、過濾而化入他自己的藝術語言之中。他創作的《畫家齊白石》、《八大山人造像》一再有新的突破，大膽地捨形以悅影，採用減筆誇張的手法使人物顯得更有神彩，畫面簡潔清疏。他崇尚八大畫風但筆法却不因襲八大而出自家面目。這面目不是輕易得來，其中經過多少磨礪和失敗，才脫穎而出，這也說明“變”不是隨意性地想變便能變出來，創造性的藝術勞動，不是經過十月懷胎，新生嬰兒是不可能呱呱墮地的，此後，他所作的《春》、《夏》、《秋》、《冬》、《紅了櫻桃，綠了芭蕉》以及一些花鳥題材的創作也沿着他這簡括、恬淡、夸飾、超脫而饒有童心之趣的畫風發展。他不把自己固定在同一模式裏，力求多樣性，他的創作很少雷同，這對一個畫家來說，是很重要的。他每當創作一幅作品時都經過深思熟慮、反複推敲而後動筆。有的作品似不經意實乃十分經意而得。他在畫上用的印章是“桂銘創作”，字面平常，含意深長，通常搞藝術稱“創作”，搞科學稱“發明”，領域不同，意義相通，都是創造。

著名畫家張桂銘生於一九三九年，是海上畫壇中年畫家中的佼佼者之一。現為中國美術家協會會員、上海中國畫院一級美術師、副院長，他的作品曾多次參加國內外展出受到好評，並屢次得獎。桂銘將近作匯集成冊，付梓之前，囑余為文，讀其作品之後，略述管見，以此為序，並以亨利·馬蒂斯的一句名言作為結束語，那就是：“既是藝術家，他就是創造者”。

## 序 二

貢布里希在《藝術與錯覺》一書中說：“風格跟手段一樣，也創造了一種心理定向，使得藝術家在四周的景色中尋找一些他能够描繪的方面。繪畫是一種活動，所以藝術家的傾向是看到他會畫的東西，而不是畫他看到的東西。”用這段話來注解張桂銘富於獨特個性的繪畫風格，是十分貼切的。在他那裏，幾乎所有的一切都經過了主觀能動的變格，樹枝、草莖、衣褶、鳥嘴，是同樣騰挪宛轉的漲墨線；花果、蓮葉、瓶插、佩飾，是同樣明麗古艷的嵌實色，空間縱深感已經沒有多大的存在意義，而形與形、色與色、形與色所構成的節奏感，却占據了顯赫的地位。這是一種高度純化或曰程式化的繪畫語言。相對於彼落此起的新潮運動，它強調沉靜和穩定；相對於強烈的政治、哲學色彩，它強調作品自身的完整性；相對於激情發抒和審美需求，它強調中國畫的藝術自律性。與其說，這種繪畫的題材表現為極端的單純乃至單調，毋寧說，是這種繪畫語言的純化使題材變得無足輕重。與其說，這種繪畫的個性風格是主觀意志和生命激情的外化結果，毋寧說，是為傳統圖式所建構的心理定向賦予繪畫主體以獨特的繪畫性視角。當然，所謂傳統圖式，並非一個封閉的概念，而指那種既從習得性上影響着主體，又經由主體對多種圖式的主觀選擇、分解和組合，從而形成具體整合形式的動態系統。唯其如是，對於這種繪畫來說，重內容與重形式的差別，師造化與師古人的對立，便被降低到了微不足道的程度，保證其成就的的關鍵，也就集中到了繪畫自律性的修養和靈性。隨之而來的客觀困難，是必須把自己置身於整個以大師成就為標志的藝術史面前，同時使那些能够發生共鳴的觀眾，雖不必具有同等的水平，却非得持有同類的取向不可。也許，這正是張桂銘的畫知音不多而知之者則愛之甚切的原因所在吧。

自從繪畫作為人類的自覺活動以來，就伴隨着一對矛盾的追求：一方面，人們畫着“形象的繪畫”，另一方面，又畫着“繪畫的形象”。當着眼於後者之時，並不是繪畫性意義與繪畫形式的直接轉換；着眼於前者之時，又是以犧牲人的許多可能性和欲求作為代價的。這對矛盾，在草創期繪畫的懵懂無知中，得到了主體化自由的超越；在成熟期與升華期繪畫的諧和之旨中，達成了主體化自由與客體化自由的相對平衡；在近現代繪畫的高度自治意識中，取得了客體化自由的反向超越。時至今日，對立的價值觀，多元的方法論，交織成莫衷一是的視線和選擇，在中西交匯、古今雜陳的時空場裏分化更迭，畫家們迅速地造就具有新口味的觀眾，觀眾口味的變換又迫使畫家不斷地改變自己的形象和追求。這種崇尚創新，推重個性的藝術氛圍，比以往的任何時候都更易促成兩個極端的偏向。注重“形象的繪畫”者，用繪畫的內在體認方式去反省作品的價值，成功與否取決於它是否找到一種獨特的形

式語言，而這種形式語言，又必須應合着繪畫自身的存在原則和發展規律。注重“繪畫的形象”者，通過對現時價值原則的體認，以達到對繪畫作品的反省，作品在何種程度上體現了某種新價值標準，也就在何等程度上具備了獲得新價值的前提。簡言之，前者關心怎樣畫，後者關心畫什麼；前者以畫為目的，後者以畫為手段；前者強調作品的藝術品格，後者強調作品的人生價值。雖然彼此都無法脫離對方而孤立存在，却在空前的意義上，造成了畫家和觀眾自我抉擇、自我設計過程中的自覺自願的分裂行爲。

將張桂銘的畫放進這個具體的時代背景來考察，就不難找到一個較為合理的基準。可以說，畫家是真誠、執着而有才情的。所謂真誠，主要體現在心無旁騖的藝術本體追求上。如果說八十年代的批判寫實之風大膽地面對了社會現狀的真實，八五、八六年的美術新潮大膽地面對了民族心靈的真實，那麼，張桂銘以及同類取向的大批畫家的真誠，則大膽地面對了繪畫本體性的真實。彼此之間只有橫向上致力方位的不同，而不存在是與非、進步與落後之類的縱向區分。所謂執着，主要體現在始終如一的個性風格追求上。無論是早期的簡朴，還是近年的詭譎，盡管旨趣有別，成就各異，却從未隨時流而轉移。所謂才情，主要體現在熔鑄多方的高難度追求上。一般同類項相加難成而易工，異類項相合則易成而難工。而作為高層次的美，却是對立雙方無限度的相摩相蕩，相生相剋，相反相成。中國古代文藝批評中經常用逆向復合詞來指稱高層次的美，如“道媚”、“雄秀”、“俊偉”、“剛健婀娜”、“博大精深”、“重若崩雲、輕若蟬翼”之類，是深諳箇中三昧的。張桂銘將文人畫的寫意墨線和民間畫的工整填色組合在一起，並捨棄了線和色之間的中性過渡層，從恬淡中求濃烈，從靜謐中求飛動，從不經意和不完備處求意趣和完整，其志固不在小。他喜歡用平淡而醇厚的紹興酒來比喻自己的作品，不是沒有道理的。

不言而喻，筆者喜愛他近年來體現了上述追求的作品，肯定的也是這類作品的追求傾向，同時並不妨礙對其他與此相異或相反的作品及其追求傾向的喜愛和肯定。在多元化的世界裏，不僅不同人的去取是多元的，同一人的取向在不同情境中也會是多元的。我的闡釋祇能作為諸多闡釋中的一種，而區區本文，又祇能就我的闡釋中的一部分而展開，其局限性可想而知。但願它不至於束縛讀者的自我感受和自我判斷，也不至於影響張桂銘先生的自我認識和自我發現。實際上，正是在這種闡釋與再闡釋、發現與再發現的無限可能性之中，才不斷生發出創造新藝術的契機。繪畫的真正生命力，其在茲，惟在茲！

## Preface I

Art originates from creativity, without creativity there will be no art. Art expresses itself through forms and painting, as a visual art is especially so. Forms of art are in fact forms of feelings and thought. Artists express their understanding of the things of the world through their individual work. How they find, grasp and feel toward them and how then express them, all depend on how they master the forms of art and how then express the scenery and spiritual world they experience and understand in their own language of art. To do without following a set pattern, to do without repeating the used languages and models, this is where the life of art lies. An artist's capacity for *hua* (absorbing) and *bian* (creating) decides his level of starting point and the original abilities of creation.

Painter Zhang Guiming engaged in art profession in Shanghai after his graduation from the Department of Traditional Chinese Painting, Zhejiang School of Art in early 1960s. Because of the atmosphere of 1960s and 1970s, he was unable to free himself from the influence of the set models of that time, yet he did have his own opinions and seekings. At the beginning of 1980s, he visited the Federal Republic of Germany, where the trends of European and modern art gave him much inspiration. He had deep thoughts and reflections upon Chinese traditional painting and aesthetic problems and made comparisons between them: Western modern art stresses individuality and originality, aren't they in the same line with the ancient Chinese sages' aesthetic principles such as "singularity" and "personality"? Why should we always follow the stereotyped patterns, giving people the impression of similarity? One follows another who followed the other, can this really be recognized to be in accordance with the "tradition"? These new questions caused vibrations in his mind. Perplexity and hesitation of many years gradually dispersed and this eventually enlightened him to break new ground in art, to shake off the self-confinement imposed upon him by the passive old traditions and to seek for new creation, that is, to create language of sight more characteristic of his own in modern sense and national atmosphere. Guided by these new conceptions, Guiming widely absorbed the cream of various schools with his skill and training. Ba Da and Lao Lian are his favorites, but he does not follow any school absolutely, instead, he draws nourishment from professional painting tradition to folk art and foreign art according to his own needs. This absorbing of his is none other than getting the pith and the spirit and then integrates them into his own language of art. He made one break after another in the field of art with his works the "Portrait of Qi Baishi" and the "Portrait of Zhu Da", in which he put more stress on spirit than on figure by applying the technique of exaggeration through simplification and made the men in the painting more vivid and the painting more clean. He admires the Ba Da style, yet the technique is truly his own, which does not come easily but through countless tempering and frustrations. This is also an evidence that creation is not something which easily comes at one's discretion, but like a newly born baby which may come only after nine months' pregnancy. His later works "Spring", "Summer", "Autumn", "Winter", "Reddening Cherry", "Greening Banana" and some flower-and-bird paintings all followed his style of simplicity, plainness and unconventionality with some childlike innocence. He does not confine himself to one model, but tries hard to pursue more variety. His works are rarely similar to each other, this is of great importance to a painter. He always engages in deep thought and deliberation before painting. Some works seem easy-come, but are in fact elaborately done. He uses the seal of "Guiming's Creation", which is both plain and meaningful. Generally speaking, work in art is called creation and that in science called invention, though in different realms, they are similar in the meaning that both create.

Guiming, the well-known painter, was born in 1939. He is an outstanding one among the middle-aged painters in Shanghai's artistic circles and now a member of the China Artists Association and the First-grade Artist, Vice-President of the Shanghai Institute of Chinese Painting. His works of art have been sent to exhibitions both at home and abroad and won praises and prizes for many times. Here he collects his recent works into this volume and asked me to write an essay. I present my opinion as an introduction to this collection and quote as a concluding remark the famous saying of Henri Matisse: "As an artist, he must be a creator."



## Preface II

E. H. Gombrich says in his book *Art and illusion* "Style, like the medium, forms also a psychological orientation, prompting the artist to seek from the surrounding scene some of the aspects that he can portray. Painting being an activity, the artist's inclination is to see what he can paint, and not to paint what he sees." Using these words to annotate the unique style of Zhang Guiming's painting is certainly most appropriate. Everything for him goes through a subjective kinetic transposition: twigs, straws, dress folds, and bird beaks all alike come out in bold yet mild strokes; flowers, fruits, lotus leaves, flower vases, personal adornments all alike are in bright, quaint colours of set jewels. The sense of spatial depth has lost much of its significance, while the feeling of rhythm created by the couplings of form and form, colour and colour, form and colour takes up a prominent place.

This is a highly purified or, as we say, a programized language of painting. In contrast to the New Wave Movement characterized by the rapid rise of one and the quick fall of another, it stresses quietism and stability; in contrast to strong political and philosophical colouration, it stresses the integrity of the work itself; in contrast to giving full expression to fervour and the needs of aesthetics, it stresses the artistic self-restraint of the traditional Chinese painting. Rather than say that the theme of such paintings has been made extremely simple and even monotonous, say that the purification of the language of painting has deprived the theme of its significance. Rather than say that the individual style of the painting is the outward manifestation of subjective will and vital fervour, say that it is the unique artistic visual angle given the subject of the painting by the psychological orientation formed by the traditional pictorial pattern. Of course, the so-called traditional pictorial pattern is not a closed concept, but that it is a kinetic system that not only affects the subject by habitual force but is also built into an integrated form by the subjective choice, dissociation and association in respect of a multitude of pictorial patterns. Verily for this reason, in respect of such paintings, the differences between laying emphasis on content and stressing form, as well as the contrast between modeling after Nature and learning from the ancients, have been relegated to utter insignificance, and the key link for ensuring an achievement centres thus in the cultivation of artistic self-restraint and intuition. The ensuing objective difficulties are that the painter has to place himself for assessment before the history of art embellished by the grand achievements of the great masters and withal have those viewers of his capable of echoing a response, though not on the same artistic level, adopt the same orientation. That probably accounts for why Zhang Guiming has but a few friends appreciative of his art and gift in some way, while those who do know him feel a keen love for him.

Ever since painting became mankind's conscious activity, it has had the accompaniment of two contradictory pursuits: on the one hand, people are after the "painting of an image," and on the other, people are after the "image of painting." When you have your eyes on the latter, what you achieve is not the direct conversion between the significance of the painting and the form of the painting; when you have your eyes on the former, you do it at the cost of having to sacrifice a man's many possibilities and desires. These twin contradictions achieved a transcendence to subjective freedom in the somnolence of the rudimentary paintings; a relative equilibrium of subjective freedom and objective freedom in the harmony and concordance characterizing the paintings during the periods of maturity and sublimation; and a counter-transcendence of objectivist freedom in the highly autonomous ideology of the modern and contemporary paintings. At this late hour, contrasting outlooks on values and pluralized methodology have intertwined to produce so many varied lines of views and options that it is difficult to single out which is the right one. In the midst of the disintegration and changes in the spatial fields caused by the interflows between China and the West, and the conglomerations of the ancient and the modern, the painters quickly create viewers with new tastes, and the changes in the tastes of the viewers in turn compel the painters to modify their own images and pursuits. An artistic environment like this that goes in for the worship of novelty and holding individuality in esteem more easily than any time in the past gives rise to two extreme biases. Those who uphold "the painting of an image" reflect on the value of a work by its innate form, its success or otherwise to depend on whether it has found a unique language of form and the language of form has to respond to the principle of existence and the law of development of the painting itself. Those who uphold "the image of a painting" reach the reflection on a painting through their appreciation of the existing principles of values; i. e. to the extent the work embodies



a new standard of values, it acquires the prerequisite of the new values. To put it in simple terms, the former concern themselves with *how* one paints and latter concern themselves with *what* one paints; the former have the painting for their object, whereas the latter have the painting for their medium. The former stress the artistic quality of the work whereas the latter, the value of the work to humanity. Though neither side has the means to dissociate itself from the other side so as to stand by itself, it has in an unprecedented way given rise to a voluntary parting of ways between the painters and viewers in the process of self-opting and self-projecting.

Examining Zhang Guiming's paintings by putting them against the actual spatial background, it would not be difficult to find a relatively rational criterion. One certainly can concede that the painter is sincere, tenacious, and gifted. His sincerity is, in the main, manifested in his single-minded pursuit after the nonmenon of art. If it can be said that the critical and realistic trends of the '80s have faced the social reality with candour and courage, one can claim with equal veracity that the sincerity of Zhang Guiming's and that of a contingent of other painters of like propensity has faced the reality of the noumenon of the painting art itself with candour and courage. The difference between the one and the other lies only in the horizontal bearings directing one's efforts and certainly not a longitudinal difference of right and wrong, progress and backwardness. His tenacity manifests itself in the main in his unswerving pursuit after his individual style. Be it his early simplicity and plainness or his artifice of recent years, different in aims and varied in results, it has never drifted with the times. His gift manifests itself in his rather difficult feat of amalgamating and casting of a great many different elements. Generally speaking, the commingling of homogenous elements is difficult to achieve but easy to reach perfection, while the commingling of heterogenous elements is easy to achieve but difficult to reach perfection. While beauty in a high stratum represents the state of rubbing and swaying on each other to the maximum limit, with the effect of mutual promotion and restraint, while supplementing and complementing each other. In ancient Chinese art and literary criticisms, such antithetical word-compounds often appear as (in Chinese renderings) "vigorous-charming," "robust-lovely," "handsome-stalwart," "firm-graceful," "extensive-deep," "heavy as a crumbling cloud, light as a cicada's wing," --which, indeed, exhibit a mastery of the secrets of art. Zhang Guiming, as an artist of high calibre, combines a literary man's free hand, bold brushwork and the careful and neat colouring characteristic of folk art and he discards even the neutral transition between the two, seeking intensity from tranquillity; seeking fleeting movements from still life; seeking interest, charm, and integrity from casualness and imperfections. In short, he aims high. Not without reason, he is wont to compare his artistic work to the plain but mellow Shaoxing rice wine.

It goes without saying that the author (of this article) has a great liking for his works that embody the above-mentioned pursuits of his. What he approves especially are just the predispositions of such works, not ruling out, of course, his liking and approval for other works differing from, or even contradictory to them either in themselves or in the dispositions of their pursuits. In a pluralized world, not only different people's options are pluralized, but even those of the same person under different circumstances are pluralized. My elucidation of his works is only one of the many, and as regards this trifling article, it is only an extension of a part of my elucidation, evidently labouring under a limitation. My only hope is that it will not go to fetter the reader's own appreciation and judgement, nor even the self-cognizance and self-discovery of Comrade Zhang Guiming's. In fact it is my view that only with the provision of an unlimited multitude of possibilities unearthed in the course of elucidation and reelucidations, discovery and re-discoveries will the hoped-for chances making for the creation of a new art present themselves. Here you'd find the life force of the painting art, and here only!

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取經圖



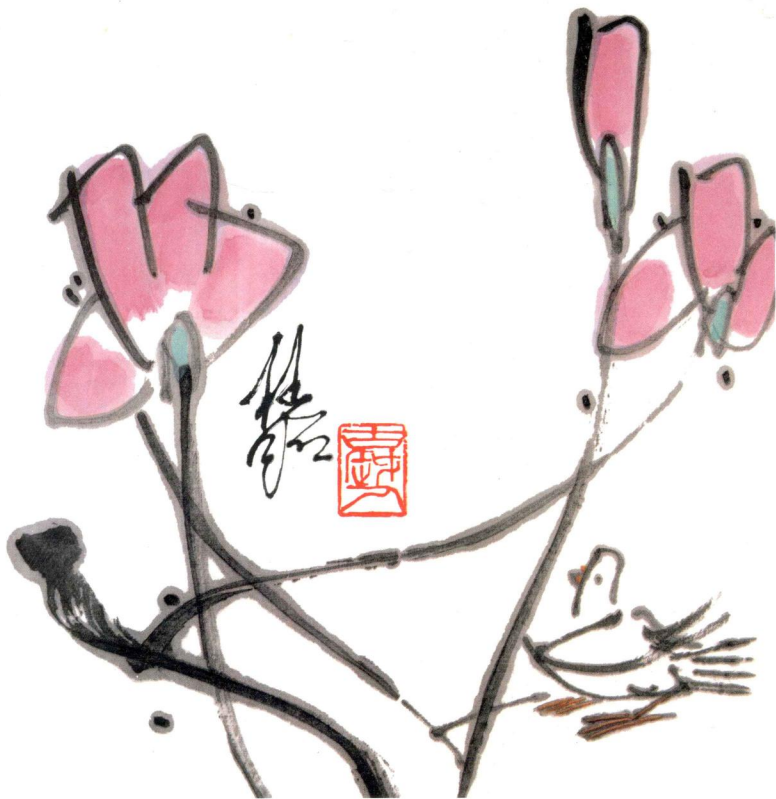


蘆蕩飛鳴  
畫堂清夏

七月

畫堂清夏  
七月





春暖





醉  
酒



還家圖

還家圖

丁巳仲夏  
畫於京

