

中国艺术家

张新权

CHINESE ARTISTS ZHANG XINQUAN

江苏美术出版社

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Self-Narration

I was turning 40, the age to have no more doubt about life in Chinese culture, when I was painting “The Metropolis Old Shanghai” in the spring of 2002. After its appearance, the few works based on a theme, rural or watery places seemed to go abruptly away from me, just to be a dust-laden vague impression. In the following ten years, the symbols of last century’s civilization, such as cities, wharves and vessels, repeatedly appeared in my paintings although they are just fleeting clouds now.

It is a frequent question from others – why are you so interested in, or even obsessed with these scenes and images? I often meditate for an answer, but I’m still unable to express it with accurate words. Actually, when facing history or the past, every one may have his or her own sigh and understanding, or keenness and complex on the same scene, people and event. I remember I happened to see a sketch of the Bund in my childhood. The unique buildings and fancy sights left me quite a deep impression. I didn’t know there was such a wonderful place in the world, which was entirely distinguished from my surroundings. The concise image was imprinted in my memory there after. Later on, when I had more idea about

history, I learned that Chinese people had gone through the sort of cultural test last century. How did the industrial civilization, which was endowed with the qualities of the time and turned into an unfailing national memory in the form of materialization and spiritual change, come into being in the communication of eastern and western cultures? The depiction of it endowed my paintings with a sense of historical sediment and intensity.

Apperceiving the seemingly gone but actually inerasable sceneries with a current mind, I am gradually accustomed to gaining power from those ordinary images that might be easily ignored, the power to affect my feelings and touch my nerves. As it was stated in “On Cricket”, “Among all things, as long as you are fond of something, you don’t have to give it up. Why? There are varieties of creatures in the world, and the favors of people vary as well.” I’ve never experienced that era, nor did those ups and downs in that world. There is a wide gap of time and space. But I consider the gap my preference, which leaves me valuable space and my desire to express.

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自述

2002年春，当我画《十里洋场》时，自己恰好步入了不惑之年，先前所画的为数不多的主题创作以及乡村、水乡等题材的油画，也因为这张画的出现，仿佛骤然间离我远去，成为尘封久远的模糊印象。后来的近十年时间里，都市、码头、船舰等上世纪初的文明“符号”虽已是过眼的烟云，却一直复现在我的画面中。

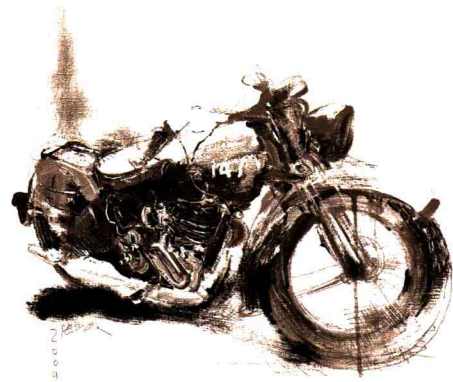
时常被人问及，为什么会对这些景致和物象产生如此的兴趣，甚而情有独钟，顺着这样的问题，我也时常陷入思索中，但却难以用准确的语言解释清晰。其实，当你面对历史或者过去，每个人都或多或少有着自己的感喟和理解，即便是对相同的景物和人、事，也会有各自的敏感与情结。记得儿时，我曾偶然看到一张描绘上海外滩的类似图案的绘画，画中别致的建筑和异样的景观，给我留下了深刻的印象。我不知道世上还会有如此好看的地方，它完全区别于我周围所见的一切，而这个简单的画面也因此长久地印在了我的记忆里。后来，

随着对历史的了解，使我知道了上个世纪的中国人曾经历的那种文化洗礼，在中西交汇的语境中，中国的工业文明怎样悄然而生，并以特有的时代气质，以物化的形式和心理的变革成为民族永不消失的记忆，而描绘这样的记忆，也赋予我绘画的心理追索具有了一种历史的沉淀和激越。

用今天的心灵去感悟那些看似已远却难以抹去的风景，使我逐渐习惯了从那些并不称奇，但稍有不慎便会让人擦肩而过的信息图示中，获取一种能牵动我情感、触动我神经的力量。《促织论》云：“天下之物，又爱与人者，君子必不弃焉。何也？天下之生物不齐，而人之所好亦异也”。我没有经历过那个时代，更没有亲身体验过那个世界和那些风雨，也与那个时代有着不小的时空距离，我想，这个距离或许就是我的偏爱，正是由于这种距离，才给了我所需要的宝贵空间和表达欲望吧。

独特视角和个性化语言——张新权的油画艺术

邵大箴



阵风系列 50x60cm 2009

当今我国的绘画创作，不论题材内容还是形式语言，均愈来愈显示出多元和多样的面貌。题材内容的不断扩大和形式语言的不断拓展，都基于艺术家对自己独立人格的自觉和对自我艺术个性的自信，表明他们艺术视野的开阔和修养的提高。从另一个角度看，也反映社会的开放和进步，人们的审美需求的宽度与深度在增长，艺术家们的视觉经验和表现手段也相应地日益丰富。例如，在近十多年的中国画山水画和油画风景画的创作中，除了表现祖国美好山河和田园风光外，出现了不少新的题材内容，突出的有中国画领域的“城市山水”和油画创作中的“城市风景”、“工业风景”等。我们这里讨论的张新权君，便是在“城市风景”和“工业风景”的创作中有着杰出成就的油画家。

张新权1983年毕业于曲阜师范大学美术系，后深造于中国美术学院油画研究班。他最初以表现自然风景、追求田园诗意的作品步入画坛，但在这些农村的写生作品中，却不时出现一些工业产品如摩托车、油桶和氧气瓶等，传达出画家内心对现代工业文明关注的信息。稍后，他这方面的视野又有所扩大，渔船码头、工厂的一角、拖拉机等图像，陆续出现在他的风景画中。假如，这一切还是出于他潜意识偏好的话，那么，2002年他的一幅上海外滩风景油画《十里洋场》，于翌年参加在中国美术馆举办的“第三届中国油画展精选作品展”获得成功后，他对表现与工业发展有关的城市景观题材的兴趣，便日益浓厚了。颇有意思的是，早在二十年前，即20世纪80年代初，张新权

便创作了一批描写上海万国建筑群的钢笔速写。《十里洋场》的创作，算是一种偶然的機會，但是却成了他艺术历程的转折点。他曾说：“对我而言，《十里洋场》的出现或许是一个里程碑，它分割了我的过去和未来，修正了我的探寻和格局；对城市景观，尤其是工业化对人的生活和情感带来的变化，我更感兴趣。”

张新权的另一幅以旧上海城市风景为题材的《信号台》2004年获得“第十届全国美术作品展”铜奖并被中国美术馆收藏之后，他再一次受到鼓舞，也巩固了他对未来艺术走向的自觉性。描写旧上海景观的《河道》、《海滩》、《风云十六铺》、《码头》、《有轨电车》、《十字街头》和《黄浦江畔》等作品在2005至2006年的出现，便充分说明这一点。久违了的上海街道上的有轨电车、早已停用的蒸汽轮船……这些中国开始走向工业化的象征，出现在他的作品中。工业化伴随着列强对中国的欺凌和压迫来到华夏大地，打乱了这里农业文明的“安定”与“平静”，也催动了国人的觉醒和振奋了国人的精神。这是中国近现代史上兼有悲伤、心酸与兴奋、欣喜的一个片断，也是中国社会前进中无法绕开的一段路程。用艺术形象语言呈现这段历史，绝不是为了满足人们对它的好奇心，而是让人们感受中国开始走向现代的社会图像，引发人们对中国历史的思考 and 从中获得应有的思想启迪。

对艺术创作来说，山水画或风景画的创作当然以表现祖国山河的力与美为主旨，但题材应该不断拓展，形式语言也应该不断地变化。

把那些繁动着人们思想感情的历史和现实景观纳入在艺术表现的范围之中，并选用与其相适应的绘画语言，从而赋予现代风景创作以多样的面貌，这也是山水、风景画创新的应有之义。在艺术领域，人们的视觉经验和欣赏心理既有相对的恒定性，又有不断求新求异的驱动力。艺术家的创造需要在恒定性与求异两者之间寻找适度的平衡，做出创新的努力。而艺术家在求异求新中如何找到恰当的切入点，则需要艺术家对自己的个性、气质有清晰的认识。正如前文所述，张新权之所以对工业风景、城市风景产生热情并经久不衰，固然与他的作品受到绘画界与社会大众的赞赏有关，同时也与他从青年时代起，就对工业文明图像产生浓厚兴趣有密切的联系。

张新权的创作重点转向工业化题材后，他原有的明快鲜丽的色彩便发生了变化。他用较平和、沉着的色调表现旧上海城市景观的历史沧桑感，用鲜亮的色点、色块调节画面，但保持了早期笔触的潇洒与爽利。虽然“为工业文明造像”可能是张新权的创作初衷，但实际上他越来越不拘泥于真实景观的再现，而是在原型的基础上放笔自由发挥，大胆利用线、形与色组合的虚实关系，营造气氛，表达某种境界。这种带有相当主观色彩的图式，也强化了他作品的陌生感即新鲜感，这也是他的作品受到人们肯定，屡屡入选全国性油画展并获奖的原因。

2008年以来，张新权的油画创作又转向了反映姑苏古城和我国早期的战舰题材，代表性的作品有《苏州河》、《陆巷码头》、《巡洋

舰》、《海魂系列》、《致远舰》和苏州园林系列等。其作品的语言图式也随之变化，画面早期的满构图往往被特写的“镜头”所取代，色彩也更趋向单纯，多用原色，空白的面积加大，在看似随意性的动静、虚实组合中，掺入了构成因素。不用说，这些作品充分表明，张新权在看似自由、随性随兴的涂抹中，善于呈现他匠心独运的构思，展示出他对油画艺术的当代性敏锐而独到的理解和认知。

用何种名称来概括张新权的油画风格，意象性，还是写意性？看来，这些都不够确切。虽然无可置疑，中国传统艺术的意象性或者写意性，都有形无形地对他的油画产生了影响，但他在运用这些技巧时，即使在平面性的描写中，也始终没有忘记油画语言的特性：形的结构、色彩的美感和“调性”以及空间形态等。这是油画语言的魅力所在。油画在中国这块土壤中茁壮成长，不可避免地要承载中国文化的精神和渗入中国画的表现技巧，可是它不会也不应该被中国民族绘画的形式语言所同化和取代，而要保持和发挥它自身的基本特色。这样说来，张新权油画创作的价值，远不在“为工业文明造像”，而是用自己的智慧和才能赋予油画语言以具有独立个性的表达方式。艺术之所以为人们所需要，正是因为它运用具有独特品格的形象语言在提供人们审美享受、唤醒人们对真善美追求的同时，加强对自我个性的自信。

Unique Perspective and Individual Artistic Language

——On Zhang Xinquan's Art

By Shao Dazhen



邮递马车 60x50cm 2008

The contemporary paintings in our country appear to be with diversity and variety both in the sense of subjects and forms. The expansion of artistic territory and the improvement of artistic forms are all based on artists' independent consciousness and their assuredness of artistic individuality, as well as their broadened horizon and improved personality. Seen from another angle, it also reflects the openness and development of the society, people's widened and deepened aesthetic desire, as well as artists' enriched visual experience and expression. For instance, in the traditional Chinese paintings or oil paintings of landscape in the past ten years, new themes emerged apart from those praising the beauty of the land and rurality, such as the outstanding "city landscape" in traditional Chinese painting and "cityscape" and "industrial sight" in oil painting and so on. Zhang Xinquan, the artist we will talk about, is an excellent painter in "cityscape" and "industrial sight".

Zhang graduated from the Department of Fine Arts in Qufu Normal University, and then attended the post-graduates class in China Academy of Art. He sets out painting natural landscapes and pastoral prospect, but in his stretches to display rural life, industrial products like motorbikes and jerricans often appear, passing on the message that the artist is concerned about modern industrial civilization. Later on, his horizon is broadened to the images of fishing wharf, a corner of a factory and tractors and so on. If those are just out of his subconsciousness, his work "The Metropolis Old Shanghai" about the Bund painted in 2002, which won him a great success after its appearance in the 3rd "Selected Artworks Chinese Paintings" Exhibition held in the National Art Museum of China in 2003, showed his great interest in the themes concerning cityscapes of industrial development. It's quite interesting that 20 years ago, that is in the 1980s, Zhang has already sketched the Worldwide Building Complex in Shanghai with a pen. The painting of "The Metropolis Old Shanghai" seems hazardous, but actually it's the turning point

of his art course. Once he said, "The Metropolis Old Shanghai might be a milestone in my art course, which divided my past and future, to revise my exploration course and pattern. I'm more appealed to cityscape, especially the changes brought to people's life and emotions by industrialization."

Zhang was once again inspired after his another painting "The Signal Tower" produced in 2004 won the Bronze Prize of "the 10th National Exhibition of Artworks" and was collected by the National Art Museum of China, which also strengthened his confidence of his art in the future. The paintings that depict the old Shanghai, such as "The Watercourse", "The Beach", "The Shiliupu Wharf", "The Wharf", "The Tram", "The Crossroad" and "Beside the Huangpu River", appeared one after another in 2005 and 2006 in that context. The long deserted tram in the street of Shanghai, and the disused steamship ..., which symbolize the industrialization of China, were seen in his paintings. Industrialization comes together with the repression of western powers to China, harassing the stability and tranquility of the agricultural civilization, and waking up and inspiring the Chinese nation as well. It's a chapter of interlaced sorrow, grief, inspiration and delight in modern Chinese history, as well as a course that can't be detoured. His artistic depiction of this period, never aims to satisfy people's curiosity, but to present the images demonstrating the modernization of china, so as to guide people to ponder Chinese history.

Landscape is definitely the best art form to portray the beauty and strength of our great land, but the themes should be expanded and the language should be updated. It's the task of landscapes to express the history and reality filled with human emotions in an appropriate way. Therefore contemporary landscape could be endowed with variety. In the realm of art, people's visual experience and appreciation are relatively immutable while there is still a desire for novelty and

difference. How to find the proper breakthrough point in the process of innovation relies on the artist's knowledge of his own individuality and personality. As it is mentioned above, Zhang's lingering enthusiasm of industrial sight and cityscape, partly results from the praise he received from the art circles and the audience, and partly from his interest in the images of industrial civilization since his youthhood.

After his conversion to the industrial topics, his use of bright color changes accordingly. He uses mild and placid tone to present the weathered cityscape of Shanghai, and then embellishes it with shining color spots and lumps, together with his earlier free and neat strokes. It's his original intention to create images for the industrial civilization, but actually he is increasingly less confined to the representation of real sights. Instead, he creates the atmosphere and conveys the artistic conception with the true and false relationship between the lines, shapes and colors, on the basis of prototype. The subjective schemas strengthen the strangeness or the novelty of his works, which might be the reason why his works are widely accepted and constantly win national prizes.

Since 2008, Zhang has turned to the topics on the old town of Gusu and the vessels in the earlier times, with "The Suzhou River", "The Luxiang Wharf", "The Patrol Vessel", "Sea Soul" series, "Zhiyuan Vessel" and "The Traditional Gardens in Suzhou" series as the representatives. His artistic language changes accordingly – the full layout is replaced by featured "scenes", the colors become purer or even primitive, more blankness appears and structure is added to the dilemma of true and false. These works fully prove, without any doubt, that between his seemingly free and random strokes, Zhang has his own original conceptive to demonstrate his keen and unique knowledge and cognition of the contemporaneity of oil painting.

Which name should we use to describe Zhang's painting style? Expressionism? Or impressionism? None of these seem to be precise enough. But obviously, both

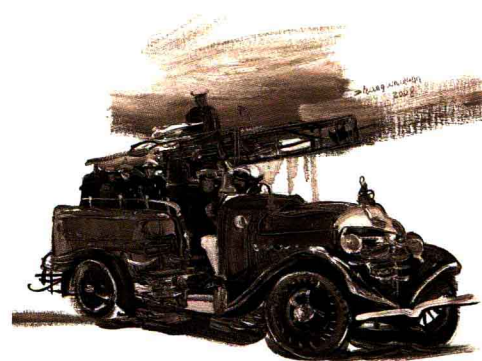
impressionism and expressionism in traditional Chinese painting have an influence on his works. When he uses these techniques, he never ignores the characteristics, spell as well, of oil painting – the structure, the aesthetics and tones of colors, and dimensional relationship – even in planar portrayal. When oil painting thrives in the soil of Chinese culture, it inevitably bears the spirit of Chinese culture and influenced by the Chinese painting techniques, but it should keep its own characteristics instead of being assimilated and replaced by Chinese painting. In this sense, the value of Zhang's works is anything but "creating images for industrial civilization". It lies in the unique expression with his wisdom and talent for oil painting. Art is strongly desired because it has the unique visual language to satisfy people's aesthetic needs, to provoke people's pursuit of the goodness, and to gain more self confidence in personality as well.



石膏素描
80x50cm
1988

在历史的经纬线上穿行——张新权作品解析

贾方舟



消防车 50x60cm 2008

风景画是多数画家都喜欢的题材，以致有不少画家专以画风景著称。正是人与自然所具有的天然亲和的关系，才使中国山水画能有那么高度的发展。西方的油画风景画从人物画中独立出来的时间虽然较晚，但到印象派已经是无可置疑地在美术史中居于极重要的地位。

但风景画也有其局限，它尽可以表现自然之美，表现阳光、空气、表现空间的深度和色彩的丰富，表现人对自然的挚爱和感叹，但却难以具有历史的深度和人生的内涵。这是为题材本身的局限所决定的。

但这种局限也仅指自然风景，当画家把笔锋转向与社会历史相关的另一种“风景”，并且是已经消逝的“风景”时，情况就全然不同了，张新权的艺术实践完全证明了这一点。2002年以前，当他还是在一般的意义上处理风景题材时，还没有特别引起画界的注意。当他将视线转向历史，转向已逝的都市景观，画出《十里洋场》的时候，他的风景作品才显示出自己的独特视角。对已逝场景的追忆，不止把观众唤回到那个嘈杂喧嚣、车水马龙的“旧上海”时代，而且把我们带回到一种还不仅仅是怀旧的复杂的情感世界里。站在这幅画前，许多记忆复活了，这座新兴的远东城市，这座冒险家的乐园，曾经是怎样的极尽繁华，又是怎样在停滞了半个世纪之后重新崛起。一幅风景作品，如何能承载这样丰厚的社会历史内涵？张新权的《十里洋场》让

我们感受到风景作品可能具有的含量。

在接下来的时间（2003–2006）里，张新权连续创作了《信号台》、《有轨电车》、《苏州河》、《码头》、《河道》、《风云铺》等，这些作品均以其丰富的历史内涵和特有的时代感，表现了20世纪30年代老上海的都市风貌，给人留下深刻印象。30年代的上海，作为远东最大最繁华的都市，成为一个农业大国走向工业文明的象征。当时中国的这个大都会所展现的完全是一种不同于乡村的生存方式，它像是一部打开的史书，记载着一代又一代人的追逐与幻灭，光荣和梦想。在这座城市中，集中了众多的人口、众多的财富和众多的文化精英，从事着巨大的经济活动、社会活动、知识和文化创造活动，进行着最频繁的信息交流和人际交往，以及灯红酒绿、纸醉金迷的奢靡生活。恩格斯当年曾对巴黎这样评价：“在这个城市里，欧洲的文明达到了登峰造极的地步，在这里汇集了整个欧洲历史的神经纤维，每隔一定的时间，就从这里发出震动世界的电击。”在亚洲，当时的上海何尝不是如此。而张新权的这些作品，正是在这样丰厚的社会历史背景中展开。虽然作为都市景观其外在含量有限，但画家却通过那些有代表性的画面成功地把他的观众带到了这样的历史氛围之中，带到了那个特定时代的情境之中。

从此，张新权穿行在历史的经纬线上，从都市的历史中寻找那

些可能再现的已逝的风景。从而在他的艺术道路上出现重要转折。从《十里洋场》始，他为自己打开了一扇通往历史的怀旧之窗。透过这扇窗，我们看到的是一个远去的世界。但它的重新显现，却牵动着我们的情感、触动着我们的神经。张新权发现，这些已逝的都市景观，不仅可以通向历史，还可以通向观众的心灵。因为每个人的心中都会有一些与生存相关的东西残存下来。不管外界发生了多大的变化，残留在心中的记忆却挥之不去。久而久之，便转化成一种怀旧的情结和执拗的趣味，正是这种怀旧的情结和执拗的趣味，使观众在张新权的作品中获得共鸣。因为他画的是“历史”，而不是现实，是“过去时”，而不是“现在时”。画中没有人物的活动，却画出了那个时代的都市人的生存感觉。现实中的“历史”越来越少，越来越难以寻觅。看着这些画，我们好像是在翻阅一本尘封已久的手记，观众把它慢慢打开，又慢慢走了进去……

如果说，张新权的这些作品是以深厚凝重的笔触再现一个特定时代的历史情境，从而感动了他的观众，那么，在近两年的一些作品中，他的主要手法不再是极力渲染一种时代氛围，而是通过选择一些富有时代特征的工具符号，重新唤起对那个时代的记忆。当他在表现各种船只——《商船》、《游船》、《巡逻艇》、《泊》等系列作品时，已经从一种宏大叙事的历史氛围中摆脱出来，以一种“特写”的

方式，轻松的笔调再现这些“过去时”的水上交通工具。待到画《海魂系列》时，画面不仅轻松，而且明快。画家仿佛再忍受不了前期作品中那种历史的沉重感，想从中逃离出来，因此而采用一些单纯鲜亮的色彩来画这些历史符号，让怀旧的情绪变得不那么压抑，让这些历史符号只带着一种美学特质走进观众的视野，以便观众欣赏这些作品时，不必再走进历史的沉思之中，只需拉开距离，以一种轻松的心态“欣赏”历史。画家的这种变化还特别体现在他的另一组作品《爱玛仕系列》中。这些信手拈来的速写式的作品（如邮车、邮递马车、马车、长途大巴等），更加突出了作为一个当代人的视角，更加让我们意识到一个当代人与历史应有的关系以及对待历史的态度。在此，值得一提的还有张新权从这些轻松的作品中发展出来的那种写意式的油画技巧。他画得愈来愈轻松，愈来愈灵动。他用稀释的方式使那些黏稠的油画颜料变得更符合东方人的审美趣味，更具有中国本土艺术的书写特征。

张新权不仅是一个写实能力很强的画家，也是一个感悟力和理解力很强的画家。他本人并没有亲历过那个时代，他所以能在他的作品中成功地再现出那个时代的氛围，表现出一种历史的深度，完全在于他通过图像和文献资料对那个特定时代的理解和整体把握。因此，在这条历史的经纬线上，我们一定能看到他的新作不断问世。

Crossing the Meridian and Parallel of History ——On Zhang Xinquan's Works

By Jia Fangzhou

Landscape is the theme favored by many artists, and some of them are even noted for that. It's the natural harmony between human and nature that accelerates the development of Chinese landscape. The western landscape was distinguished from portrait a bit late, but impressionism has undoubtedly dominated the art history.

Landscape can represent the charms of nature, the dimensions of space, the richness of colors, and people's affection and plaint for nature, but its limitation lies in inability to illustrate the profundity of history and life, which is determined by the subject of natural scenery itself. Things are different, however, when it turns to another vanished "landscape" that is society and history related. That has already been proved by Zhang's artistic practice. He was neglected in the art circles before 2002 when he handled the landscape in an ordinary way. But when he turned to history and the vanished cityscapes, with "The Metropolis Old Shanghai" as the representative, his unique perspective of landscape showed up. The retrospect of the bygone scenes remind audiences of the uproarious and buzzing old Shanghai with heavy traffic, as well as an complicated emotions more than nostalgia. Memories of the rising city in the Far East revive in the painting. The paradise city for adventurers, once extremely prosperous, rose again after half a century's stagnation. How can a landscape take on such a rich connotation of social history? Zhang's "The Metropolis Old Shanghai" reveals the depth of a landscape.

In the following years of 2003 to 2006, Zhang produced "The Signal Tower", "The Tram", "The Suzhou River", "The Wharf", "The Watercourse" and "The Shiliupu

Wharf" continuously, all of which are characterized by the historical connotation and the sense of contemporaneity. The cityscape of Shanghai in the late 30s left a deep impression on audiences. As the largest metropolis in the Far East of that age, Shanghai was a symbol of the country's transformation to an industrialized country from an agricultural one. Life in this metropolis, totally different from a rural style, seems to be an opened history book, recording the pursuit and disillusion, glory and fantasies of generations. In this populous and prosperous city, numerous cultural elites attended the economic, social, and cultural activities, communicated information with others frequently, and indulged themselves in the extravagant life. As Engels commented on Paris, "European civilization peaked in the city, where the nerve fibers of the whole Europe assembled and the electric shock shaking the whole world was dispatched regularly." So was Shanghai in Asia in that period. Zhang's works are based on that profound social historical background. Despite a taste of the cityscape, the artist skillfully guided his audiences to the specific atmosphere of that era with his representative works.

There from, Zhang crossed the meridian and parallel of history, to search for the lost cityscapes that might be revived. That's the turning point of his art. Starting from the "The Metropolis Old Shanghai", he opened a window for the nostalgia of history, through which we could sense the missing world. The revival of the world could still affect our emotions and touch our nerves. Zhang senses that those lost cityscapes could lead to the souls of the audiences, as well as the history, as things related to existence may survive and haunt everyone's mind no matter what takes

place in the world. In time, they develop into nostalgia and penchant, and eventually echo with Zhang's paintings. What he portrays is history instead of reality, the "past tense" rather than the "present tense". The existence of the urbanites at that time is depicted without the existence of figures and the "history" in reality is fading. Through his works, audiences seem to open a dust-laden notebook, and walk into ...

Zhang used to represent a specific historical circumstance in a profound and dignified style in his works to touch his audiences, but in the last two years, instead of heightening the historical atmosphere, he chooses some symbols with time characteristics to recall the memory of that era. When he is producing vessels, including "The Merchant Ship", "The Yacht", "The Patrol Vessel" and "Lying at Anchor", he has escaped from the magnificent historical atmosphere, portraying these "bygone" vehicles in a featured and easy tone. When he is producing "Sea Soul" series, which are lucid and lively in style, he endeavors to escape from the unbearable heaviness of the history that appeared in his previous works. Therefore, he uses some pure and bright colors to depict these historical symbols, so as to remove the heavy burden of nostalgia. Hence, when audiences meet the aesthetic symbols, they can appreciate, rather than meditating, the historical sense in the painting from the distance. His new series "Hermes" also illustrates his transformation in style. Those sketch style images (such as mail cart, carriage, and long distance bus), inform us of the contemporary perspective, and the attitude we should hold toward history. Moreover, his impressionistic techniques derived from relaxing works should be noted especially. He paints in a more relaxed and

refreshing way gradually. He dilutes the oil paints to meet the aesthetic criteria of the oriental, and the calligraphic characteristics of local Chinese art.

Zhang is a gifted painter for realistic painting, as well as for the ability of perception and comprehension. He hasn't experienced the era himself, but recreates the historical atmosphere and demonstrates the depth of history merely on the basis of his comprehension of the era after his investigation of the images and documents. Therefore, much is expected in his historical connotation.



自画像 30x30cm 1986



张新权

南京艺术学院油画系主任
教授 硕士研究生导师

Zhang Xinquan
Dean of the Department of Oil Painting in
Nanjing University of the Arts
Professor, advisor of master candidates



创 作
Creation



信号台 140x180cm 2004年
The Signal Tower

