

張懷江

ZHANG HUIJIANG'S WOODCUTS

畫集





張懷江簡歷

- 1922年生於中國浙江省樂清縣
 - 1938年開始學習木刻
 - 1943年考入國立東南聯合大學（後併入國立英士大學）藝術專修科攻讀西畫專業
 - 1946年畢業於上海美專，參與學生運動並參加中華全國木刻協會為會員
 - 1947年冬進入浙南遊擊區從事美術宣傳和創作工作，並先後在浙南特委宣傳部、浙南遊擊縱隊政治部和解放後在溫州地委宣傳部負責藝術、宣傳、教育、文藝等科工作
 - 1950年調浙江美術學院，在繪畫系、版畫系任教至今。曾任該院教務處長等職
- 曾為：
- 中國浙江美術學院教授
 - 中國美術家協會會員
 - 中國版畫家協會理事
 - 浙江省文學藝術聯合會委員
 - 中國美術家協會浙江分會理事
 - 杭州市科普美協名譽理事長
 - 1989年6月12日逝世

- 1947 In winter he went to the guerilla area in the south of Zhejiang Province, where he was engaged in revolutionary propaganda and artistic creation, successively taking charge of the sections of art, propaganda, education and literature of the Propaganda Department of the South Zhejiang Special Committee of the CPC, the Political Department of the South Zhejiang Guerilla Detachment and, after Liberation, the Propaganda Department of Wenzhou District.
- 1950 He was transferred into Zhejiang Academy of Fine Arts, where he taught in the Graphic Painting Department ever since and once was appointed as the head of the Teaching Affair Section.
- 1989 Professor of Zhejiang Academy of Fine Arts, Member of the All-China Artists' Association, Director of the All-China Printmakers' Association, Committee Member of Zhejiang Provincial Literary and Art Union, Director of Zhejiang Branch of the All-China Artists' Association and Honorary President of Hangzhou Municipal Science Popularization Fine Arts Association, Zhang Huaijiang died in June.

序

王 琦

“木刻當以黑白為正宗”是魯迅先生當年給一位青年木刻家的信裏一句話，多年來一直被許多木刻家奉為圭臬。時至今日，當版畫運用的工具材料，表現形式、手法、風格已呈現出五色繽紛、華彩悅目的時候，在國內外版畫界，已鮮有人涉足於黑白木刻的領域。曾經有一位朋友一向是搞黑白木刻的，後來去國外便改了行。他曾對我說起這原因，由於畫商的忠告，沒有色彩的作品很難找到僱主，能欣賞較高層次的單純的黑白藝術之美的祇有少數的專門家。同時，製作黑白木刻更需要作者具有堅實的基本功，能掌握以少勝多的藝術表現力，遠不若多彩版畫之易於着手。因此，至今猶能堅持黑白木刻的作家就更令人感到難能可貴。他不僅需要有更深厚的藝術功底和修養，還要有堅定不移的美學理想和排除商品市場法則幹擾、為藝術事業而獻身的信心與勇氣。

張懷江同志是數十年如一日為黑白木刻而奮鬥不懈並取得出色成就的版畫家。從他開始手握刻刀的時候起，便在黑白藝術的道路上辛勤探索，運用極為簡潔、樸素、明朗、有力的形式，表現人和自然給予作者的強烈感受。在他那強有力的腕底，飽含着藝術家對勞動人民命運的深切關懷的拳拳之心和對祖國大自然的無限熱愛的赤子之情。藝術家這種誠摯的感情和他獻身於藝術事業的虔誠一經契合，便使他在精神上獲得無窮的力量，而能在坎坷的人生道路上，披荆斬棘，戰勝困難，以強韌而又艱辛的步履奔向成功之路。綜觀這本畫集裏展示的屬於作者在各個時期的具有代表性的作品，我們不僅可以發現一個藝術家的不平凡的歷史足印，同時也可看到我們所處時代風雲變幻的部分側影。

張懷江的藝術起步於四十年代初，藝術家面對着祖國人民在反抗日本帝國主義而進行生死鬥爭的時刻，便決定以木刻為武器，為當時的民族解放鬥爭盡一分應盡的職責。他的早期作品便顯示了作者對於光耀的黑白對比的感悟力，他那強勁潑辣的刻風，顯然是來自凱綏·珂勒惠支的熏陶。後來當他去浙南游擊區工作時，又接受了延安木刻的影響，以明朗、簡潔的風格表達對游擊區新生氣象的贊頌之情，解放初期，張懷江的創作視野從黑白木刻擴展到新年畫、宣傳畫和生活速寫，多方面的藝術實踐更充實了他的藝術表現技巧，當然也會在他的主攻方向黑白木刻上產生積極的作用。這時期是他在木刻創作上的創新年代，先後出現了像《魯迅與方志敏》（組畫）、《同心合力》、《一針一線》那樣結構嚴謹、形象生動、刀法完熟、富於金石味和裝飾風的作品。這種刮刻法既保持了古樸、蒼勁的力度，又發揮了刀尖上深入細膩的表現力。張懷江以獨到的技巧步入了黑白藝術的新的領域。值得注意的是作者始終重視於畫面上人物形象的表現，他的許多出色畫幅都是以人物為表現中心。在我們的版畫創作上，對人物的表現是薄弱環節，張懷江是重視並擅長表現人物的罕有的作家之一。他後來以魯迅為題材的作品和一系列刻劃文化藝術界名人的肖像，為我們的版畫人物畫廊增添了新的

光彩。

五七年的政治風暴使張懷江蒙受不白之冤，他被剝奪了發表作品的權利。可是蘊含在藝術家內心的創作激情的火燄卻並未熄滅；相反，他卻利用這樣的特定環境和條件閉門求索，更深入地去領悟黑白木刻的內在規律，並以頑強的實踐去探索黑白藝術語言的廣闊天地，理解黑白木刻不同於其它藝術門類的獨特的審美效應。黑白並非如某些人所認為的那樣簡單、平淡而無秘奧可尋，甚至連某些教師也誤認為黑白木刻的教材是一紙空白！其實，祇有真正步入黑白藝術堂奧的人，纔會發現其中有無限豐富的寶藏，可供版畫家盡畢生之力為之開掘。張懷江在反復思攻與實踐中，深悟黑白木刻的高度概括力必須賦予形象特徵以完美的表現力，單純、樸實的黑白構成必須顯示其強烈、鮮明而又保持其豐富感，非木刻不能達到的刀痕木蹟必須具有獨特的力度感。他深感這些技巧因素又必須與作者獨特的生活感受溶為藝術家個性的獨特表現，方能進入藝術勝境。張懷江在極端不利的政治環境和癌症威脅的情況下，進行艱苦卓絕的創作實踐，在黑白藝術的征途上踏步前進，產生了一系列在技巧上日益成熟、格調上更趨高雅的作品，如《江南水鎮》、《漁歌十二唱》、《長明燈》插畫、《話豐年》等，無論在主題思想的深刻性、藝術形象的生動性，以及表現手法的多樣性，都標示了他在創作上的新的里程。

在文藝界解除了“左”的禁錮，迎來了新的春天的時刻，張懷江雖然已進入暮年，但卻煥發了前所未有的藝術青春。他伴隨着自己摯愛的刻刀與木板，勇攀黑白木刻藝術的製高點，以更強烈的主體意識，探究物象的形、神、意三者相互依存與相得益彰的關係。他特別講求黑白的構成美和韻律感，注重運刀的力度及其藝術魅力，並在一部分帶有哲理性、寓意性的構圖中，滲透着藝術家對人生的嚴肅思考而發人深省。不妨舉出像《支柱》、《陽光下的系列》、《歷盡風雲》、《過客》等那樣成功之作，都應看作是藝術家一生在藝術上不斷求索、追求主體意識逐步深化的成果。張懷江在藝術上是主客觀的辯證統一論者，他十分強調藝術家主觀意識對創作的能動作用。祇是他追求的是“此我”，而拋“他我”；是“今我”，而非“昔我”。因而，他能在洶湧澎湃的藝術新潮之前持審慎態度，既不抱殘守缺，也不隨波逐流，矢志以自我的獨特意識和創新意念去探究藝術的真諦。他認為，祇有在藝術家的社會屬性中去發現、發展和更新其自我性，才能真正確立起自身的藝術價值。張懷江又是一位勤奮的實幹家，在藝術上不尚空談而務實際。他很少發表有關藝術創作或理論的宏論，但卻孜孜不倦地用作品構成他不平凡的人生歷史，也是以作品構成他那簡樸、高雅、別緻、充滿力度和抒情詩意的黑白世界。張懷江從事革命工作和藝術創作的經歷，形成他獨特的人格和畫品。他的剛正不阿、老誠持重的性格和他的樸實無華、雄厚篤實的藝術是渾然一體的。他在藝術上的卓越成就，將在我國新興版畫史上佔居應有的位置。

我相信，本畫集的問世，將不僅為版畫史家提供一個難得的研究資料，在廣大讀者層中也會找到更多的藝術知音。

1989年1月18日於北京

思 痕

張懷江

■我的版畫主調是尚實、黑白、江南。

尚實是一種藝術風貌，真誠才是我崇尚的藝術良心；

黑白語言是單純的。我如能言微旨遠而驚人，當可奏出藝術強音；

江南祇是一個生活視角、藝術載體；我尋求的乃是它的藝術涵量。

■歷史與現實，常被人們粉飾過了。我在解脫種種困擾中，開始直面人生的思致，想以自己的手腦所能，去確立自身的藝術價值。盡管我的主體意識有其社會性一面。

■在我創作的風風雨雨中，我尊重具有審美屬性的客觀現實，又求有別於他人的藝術表現。總想讓思想感受的形象化，形象的深刻生動及其獨特性，成為我創作的主體工程，去構築一個屬於生活又屬於自己的黑白世界！

■我手下的藝術形象，是我的意識化身，也是我社會性的一個表現。我力求在我的創作實踐中，不存在無生活的虛構活動、無意念的形象概括、無自我的藝術表現。

■我感到：以我的所見、所思、所能，去體現和深化我對生活的形象感受和特有思致，從而逐漸出現“思想形象”或“形象思想”，應是藝術的昇華過程。

■我一生思痕斑駁。其主痕是祈望以黑白求異彩、以簡言見深思，以自己的藝術偏愛去人化自然，刀傳心聲；去揭示生活的美和自我的藝術特性。然而我為此而留下幾多黑白可鑒的刀痕，又有幾多是我思痕的印證？殊感藝海無邊！

■實踐使我悟及黑白木刻的藝術奧妙：奧在黑白的高度概括功能，妙在刀木的特有刻作藝味。有概括，才可能有藝術創作；無刀木味，就難賦予黑白木刻以藝術屬性。

■我的藝術偏愛，使我確認木刻的黑白及其黑白構成：黑白不祇是兩個色，更至要的是兩個思維概念，兩個形式美的構成基因。如在運用種種黑白規律時尤善於顛倒黑白，就更能求得美的韻律。誠然，高度概括了的黑白觀念是製約着千變萬化的黑白處理的。

■刀木刻味，是黑白木刻所特有，其他畫種所絕無。我苛求刀木的拙、辣、方味，能在充

分表現對象的特性時呈顯其藝術魔力！我以為：木刻要求以刀代筆，還需有別於筆、勝於筆，勝在刀木之味上。

■我很珍視黑白木刻的概括功能；並在概括生活和概括處理時，總是力求與形象的特徵捕捉，特徵的內涵含量、內涵的完美表達、完美的獨特語言等相化合。不如此，就難發揮黑白木刻的藝術功能和審美價值。至於他人作如何想，我是很少計較的。

■藝術規律是科學的客觀存在，藝術表現是感性的主體反映。我的規律運用是爲了藝術表現；又探索着在法度的走線上去圖新求變。純規律，我不取；純表現，也非我所求。我所求的是在落筆成章中去致力於自我的藝術表現。

■“意在筆先、刀貴偶成”，是我用以自勉的一句畫語。說的是：思想先於技巧、高於處理；刻作重在激情，功在應變。

■構思是無形的構圖，構圖是有形的構思。我的創作總是從這一相化合着的關係中，或幾經易稿、或一悟即得地跨出第一步，並決定着每一作品的基本走向。思維與形象，在創作實踐中，乃是一體的兩面。

■技法和技法創新，不是藝術的全部。技法的藝術價值，是在充分表現對象的藝術深度時呈顯着的。純技法之新，他人可以代替和借用。我就在想借他人技法之新爲我的藝術表現所用，而不是來取代我的藝術全部。

■時代與藝術、自然與自我、思想與形象、規律與表現、概括與特徵、技巧與達意、基調與韻律等關係的化合程度，常是我創作實踐中所深究和調整着的課題，也是自我檢驗成品得失的準繩。

■創作、在我面前始終是又一探索的開始。探索，意味着失敗。我的敗品固然多於合意之作，但在敗刀之餘的思索和思進，又常是我作品有所變異的又一開始。創作、我是想的比刻的多，苦味比甘樂濃。

■我所苦的焦點，在於悟及唯有創造，才賦予人生以意義，賦予藝術家以生命。我將如何以創造性的黑白語言去表白自己的生存意義？乃是我思之所及、求之難能的渴望！

■我的主要年華是在“左”的困擾、癌的磨折中度過。幾多歲月了，我在坎坷的藝途上企求以黑白刀木之簡，臻至達意、賦情、尚美、求新之境，這是否已悟涉到藝術的真諦所在？今天，我暮年出此畫集，是我昨天的思痕木蹟。我應褒辱不驚，爲深究藝術真諦而走向明天！

FOREWORD

Wang Qi

"Of all the woodcuts the black and white is considered the orthodoxy" was what once Lu Xun wrote in a letter to a young woodcut artist. Many woodcut artists looked upon this remark as their standard for many years. Nowadays, however, when the tools, materials, forms, techniques and styles applied to the graphic art appear so resplendent with variegated coloration and eye-puzzling, there are but very few artists, at home and abroad, who set foot on this black and white field. A friend of mine, who had always been working at the black and white woodcut, changed his speciality as soon as he went abroad. He explained that he did it at an art dealer's advice, that art works without colour could hardly find any patronage, and that nobody except a small number of connoisseurs could appreciate the pure beauty of this high-level black and white art. Moreover, the execution of the black and white woodcut requires that the artist possess solid basic skills and master expressions to excel multitude with modicum, in terms of which the multi-chromatic print is comparatively easy to cope with. Therefore, any artist who adheres to the black and white art up to now is especially worthy of praise and esteem. For not only must he have solid foundation and long practice and other artistic accomplishments, but keep a firm and unshakable aesthetic ideal, confidence and courage to devote himself to his art in despite of the interference of commodity economic law as well.

Zhang Huaijiang is one of those few graphic artists who dedicate themselves to the black and white art with perseverance and consistency and have achieved remarkable success. It was on the road of the black and white art that he started his probing when he for the first time took up his gouge, expressing his strong feeling aroused by people and nature in an extremely simple, clear-cut and forceful form. The plank under his powerful wrist began to be permeated with the artist's deep sympathy for the fate of the working people and boundless love for nature of the motherland. As soon as this sincere emotion was converged with his devoutness to the art, he acquired an inexhaustible spiritual strength which enabled him to hack his way through brambles and thorns to success. Seeing from this album, not only can one find the uncommon footprints the artist left in the history, but also catch a glimpse of the silhouette of our epoch which keeps changing like clouds in the stormy sky.

Zhang Huaijiang's career began in the early 40s. being Faced with the life-or-death

struggle of the Chinese people against the aggression of the Japanese imperialists, he decided to do his own share for the national liberation of the time and took up gouges as his weapon. Even his early works, the bold and vigorous style of which was obviously inspired by Kathe Kollwitz, demonstrated his comprehension of brilliant and sharp contrast between black and white. Later when working in the guerrilla area in the South of Zhejiang Province, influenced by the woodcuts from Yan'an, he expressed his admiration and praise for the newly emerging atmosphere in the guerrilla areas in a bright and succinct style. During the first years after the liberation the scope of Zhang Huaijiang's creation expanded from the black and white woodcut to the new type of spring festival painting, political poster and sketch from life. Abundant and various artistic practices further enriched his expressive techniques which naturally exercised positive influence upon his main direction of attack—the black and white woodcut. This period witnessed his innovation in the woodcut creation. Works with compact composition, vivid imagery and skilful knifework such as "Lu Xun and Fang Zhiming (group)", "With One Heart" and "Doing Embroidery" successively emerged. They were fairly decorative and full of traditional metal and stone seal-engraving flavour. Particularly, he developed a scrape technique by which not only did he successfully maintained the intensity of primitive simplicity and vigour, but also brought into full play the subtle and meticulous modulation with the tip of knife. With this unique technique Zhang Huaijiang advanced into a new field of the black and white art. It is noticeable that in his art the artist never failed to attach a great importance to the representation of figures which was the focus of many of his works. Zhang Huaijiang became one of those rare artists who were both interested in and expert at portraying people, which used to be the weak link in our graphic art creation. Then he produced a series of works with Lu Xun as their subject-matter and portraits of cultural celebrities which added new credit to our gallery of graphic portraits.

The political storm in 1957 made him suffer from an unredressed injustice and deprived him of the right of sending his works to press. But the flame of creative emotion didn't extinguish. On the contrary, making use of the unusual circumstances and conditions, he shut himself in artistic contemplation in order to deepen the understanding of the inherent law of the black and white art, to explore the vast field of its language and idioms and to grasp its unique aesthetic effect which is quite different from any other art categories. Black and white, it seemed to him, was not as monotonous, insipid or wonderless as some people thought, though a few art teachers believed the teaching material for the black and white woodcut was but a blank sheet. Indeed, only those who had actually reached the innermost recess of the black and white art temple could find there an inexhaustible treasure which it would take an artist's whole life to dig out. Pondering and practising over and over, Zhang

Huaijiang profoundly realized that the capacity of compact summerization of the black and white woodcut should grant perfect expressions to the characteristics of the imagery, and the simple and plain black-white configuration should demonstrate strength and clarity while keeping hold of its richness and intensity of the cutting and the texture of wood, which were quite unique to the woodcut. He was convinced that he could enter the wonderful realm of the art only when all those technical elements were fused with his own life experience into a unique manifestation of his artistic individuality. In the extremely unfavorable political environment and threatened by the cancer Zhang Huaijiang arduously marched on up the road of the black and white art, experiencing countless hardships and difficulties in his artistic practice. A series of works such as "The Waterside Town South of the Yangtze River", "Fishermen's Twelve Songs", "The Ever-lighting Lantern" and "Talking About Bumper Harvest" were produced in this period. Technically mature and aesthetically refined, they marked a new journey in his career with their profound ideological content, vivid artistic imagery and rich variety of expressive devices.

When spring finally came and the ice of the "left" began to melt in the literature and art world, Zhang Huaijiang radiated an unprecedented youthful vigour of an artist though he was old by age now. Accompanied by his favourite gouges and plankwood, with quite an intense subjective consciousness, he bravely climbed up a commanding point in exploring the interdependent and intercomplemental relationship among the form, spirit and meaning. He paid special attention to the black-white structural aesthetics and the sense of rhythm, emphasizing the intensity of knife or gouge manipulation and its charm. In addition the artist's serious meditation of man's life permeated some compositions which thus implied allegories and philosophic wisdom to call for deep thought. His successful works such as "Pollar", "Series in the Sunlight", "Standing Lofty and Firm" and "The Passer-by" can be exemplified as the fruit of his uninterrupted artistic probe in pursuit of gradual deepening of the subjective consciousness. In terms of art Zhang Huaijiang believe in the theory of dialectic unity. He puts much stress on the dynamic role of the artistic subjective consciousness in art work creation, but what he seek is not "the other self" or "the past self" but "this self" and "the present self". Therefore, when facing with the modern trend of art he adopts a cautious policy. Neither cherishing broken and worn-out things nor drifting along with the trend, he is determined to seek the essence of art with his own interpretation of uniqueness and concept of originality. He believes that one can actually establish his own artistic value only when he finds, develops and renews himself in his social attributes. As a man of action and diligence, Zhang Huaijiang would deal with concrete matters rather than empty talks. He seldom preaches any high-sounding theories about art, instead, with his works he keeps assiduously composing his extraordinary autobiography as well as visualizing his

black and white world of simplicity, elegance and uniqueness, which is full of intensity and lyric flavour. Zhang Huaijiang's unique personality and art style are formed by his revolutionary and artistic career. His character of uprightness, honesty and sincerity and his plain, bold and vigorous art have made an integral whole. His distinguished accomplishment in this field will certainly deserve a graceful position in the history of the newly rising graphic art in China.

I'm sure this album will not only supply graphic art historians with precious materials for their research, but also find among its readers still more friends who are appreciative of the artist's talents.

(Translated by Laoch Englie)

TRACES OF THINKING

Zhang Huaijiang

The leitmotiv of my printmaking is the South of the Yangtze River, representational, and in black and white.

Representationality is a kind of artistic style. It is only sincerity that is the conscience of an artist which I uphold most;

Black-white language is simple and pure. If I could use plain words with deep meaning to amaze the world, I might have struck up the most sonorous tune of art;

The South of the Yangtze River is a visual angle of life, or a carrier of art; what I seek is its artistic capacity.

History and reality, are often whitewashed or falsified. In freeing myself from various perplexities, I begin my pondering in face of life. I'm trying to establish my own artistic value with what my hand and head can offer, though there is an aspect of social character in my subjective consciousness.

Through the thick and the thin of my career, I respect the objective reality which possesses aesthetic attributes, and seek artistic expressions distinct from that of others. I always want the visualization of my thought and feeling with its profundity, vividness and uniqueness to be the principal part of the project of my creation, with which I'm going to build up a black and white world which belongs to both life and myself!

The artistic imagery I created is an incarnation of my mind and a visualization of my social attributes as well. I try hard to rid my creation of any invention lacking observation of life, any image generalization lacking conception and any artistic expression lacking my own.

I realize that with what I see, think of and can do to embody and deepen my impressions and particular thoughts from observations of life so that "the image of thought" or "the thought in image" could gradually emerge must be a process of artistic distillation.

My whole life is mottled with traces of thinking. The main trace is the desire to gain a radiant splendor in black and white, to express deep thoughts with succinct words, to personify nature through my artistic favouritism and to transmit my heart's voice by my gouge, in order to reveal the beauty of life and the artistic characteristics of myself. But how many visible furrows and ridges I left on the black and white plank are in confirm of the traces of my thinking? Alas, the sea of art is boundless!

Artistic practice reveals to me the mystery of the black and white woodcut: the function of a high degree of condensation into black and white and the flavour of cutting or gouging and wood texture which is unique to the woodcut. Without the condensation no art creation is possible; without the flavour of cutting and wood texture artistic qualities can hardly be attributed to the black and white woodcut.

From my art favouritism I get a clear understanding of black, white and their construction in the woodcut: Black and white are not just two colours, more essentially, they are two concepts in thinking, two component elements of formal beauty. If one is especially skilful at transposing black and white in making use of various laws in the black and white world, he will get closer to the rhyme and rhythm of beauty. It is true, however, that all the rich and varied black and white treatments are conditioned by the highly condensed black-white conception.

The flavour of cutting or gouging and wood texture is something quite unique to the black and white woodcut and possessed by no other art categories. I'm particular about the unsophisticatedness, pungency and squarishness in cutting or gouging of the plank, which will present their aesthetic appeal in full display of the characteristics of the object! I believe the gouge should be used as a writing-brush in woodcutting, but its manipulation should differ from and excel that of writing-brush. It is in the flavour of gouge-work and wood-texture that it excels.

I highly treasure the condensation function of the black and white woodcut; when condensing the life observation and pictorial treatment I always try hard to combine the function with the capture of the characteristics of images, their connotative capacity and full expression, and perfect and unique language. Otherwise, the artistic function and the aesthetic value of the black and white woodcut can hardly be brought into play. As to what other people would think about it, I seldom give any thought to.

The artistic law is scientific objective existence; the artistic expression is perceptual subjective reflection. For the sake of expression I apply the law to my art. At

the same time I'm probing my way of innovation and variation along the line of the law. What I pursue is neither the pure law nor the pure expression but the way of "laying the pen casually and the article being well organized" in which my own artistic expression is made.

"The idea runs ahead of the brush, and the casual effect is valued in cutting", which is an artist's motto I often quote to exert myself, means that the ideological content is prior to the technique and treatment; and the emotion and the ability to cope with accidentals is emphasized in the execution.

The conception is an invisible composition and the composition an visible conception. My creation, either after a number of esquisses or at a fleeting thought, usually takes the first step from this interpenetrative relationship which determines the basic trend of every my work. The idea and the image are the two sides of the one and same body in the practice of creation.

The technique and its innovation can not be identified with the whole art. The artistic value of a technique emerges only when the artistic depth of the object is fully revealed. The new technique alone can be replaced or transplanted by any one. But what I want is by no means to replace all of my art with others' new techniques but to make use of them to serve my own artistic expressions.

Time and art, nature and ego, idea and image, law and expression, generalization and characterization, technique and conception, melody and rhythm etc., to what extent do they penetrate into each other? It is often a problem for me to examine and adjust the relations of them in my artistic creation, and a criterion upon which I judge the gain and loss of my products as well.

Whenever I create an art work, it seems to me that another exploration begins which means the possibility of failure. Though my faulty works are more than satisfactory ones, the reflection after faulty cutting and the intention of improvement usually becomes a fresh start of my variant works. In creation, it seems to me, my brain works much more than my hand and bitterness is much more than sweetness and joy.

I suffer most from understanding that only creation gives life its meaning and an artist his life. How shall I explain the meaning of my existence in a creative black-white language? That is just the anxious desire which I can conceive in my thinking but is hard for me to carry out!

The best part of my life has passed off under the persecution of the "left" and

the torture of cancer. For many years in my frustrated career, with my gouge, plank wood and black ink, I have been attempting to reach the realm where the conception, emotion, beauty and novalty can be fully presented. Does that come to the understanding of the essence of art? Today, When I'm in my late years, this album, which contains the traces of my thinking and prints of my woodcut, is being published. I should remain indifferent whether granted honour or subjected to humiliation and march on up the future in order to realize the essence of art!

(Translated by Laoch Englie)

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魯迅



魯迅刻像

43×31cm 1956

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