



張凭山水畫集

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李可染



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简介

张凭, 著名中国画家, 1934年生, 河南新乡市人, 1956年入中央美术学院中国画系学习, 师承李可染先生, 1961年毕业留校任教, 现为中央美术学院教授, 中国画系山水画室主任。

1961年毕业创作《山河咏》; 1964年创作《忽报人间曾伏虎》被中国美术馆收藏; 1979年创作《烟霞天都》为人民大会堂陈列、收藏; 1984年创作《漓江胜境图》由国家领导人作为国礼赠送丹麦首相; 1985年创作《江峡帆影》由国家领导人作为国礼赠送巴西总统。

80年代以来, 陆续创作了反映时代风貌和民族精神的巨幅《黄河》、《太行赞》、《龙羊峡之夜》、《燕山雪霁》、《砥柱》、《屹立》、《海》等。

《屹立》获1992年全国美展金奖。

《海》为1994年全国第八届美展优秀作品展获奖作品。

1988年至1992年三次在日本东京等地举行个人画展并讲学。作品多次在日本、美国、新加坡、香港、澳门、台湾等国家、地区展出和出版。

出版画集:

中文版《张凭山水画集》(1984年)

英文版《水墨天地——张凭山水画集》(1986年)

日文版《张凭山水画集》(1992年)

出版艺术理论《山水画创作》(1991年)等专著。

Résumé of the Painter

Zhang Ping, born 1934 in Xinxiang, Henan Province, China, is a well-known Chinese painter. He began his artistic study at the Chinese Painting Department of the Central Institute of Fine Arts (CIFA), Beijing, in 1961, under the direction of Li Keran, one of the foremost masters of Chinese painting of his time. Since graduation in 1961, Zhang Ping has been teaching at CIFA, and is currently professor and director of the Institute's Landscape Section.

Among Professor Zhang's representative works are (the years in the brackets denote the years when the works were painted):

Ode to Mountains and Rivers (graduation work, done in 1961); *The Tiger is Overpowered* (collection of China Art Gallery, 1964); *Mist and Clouds on Peak Tiandu* (collection of Great Hall of the People, Beijing, 1979); *Wonderful Lijiang River* (state gift to the Premier of Denmark by Chinese Government, 1984); *Sails, River, Gorge* (state gift to the President of Brazil by Chinese Government, 1985).

Since the 1980s, Professor Zhang Ping has done a number of giant paintings depicting the style of the time and the spirit of the Chinese nation, such as *Yellow River*, *Praise of Taihang Mountains*, *Night of Longyangxia Gorge*, *Azure Skies Over Snows on Yanshan Mount*, *Mainstay*, *The Rock*, and *Sea*. Among them, *The Rock* received the gold award in the National Art Exhibition, 1992, and *Sea* the outstanding work award in the Eighth National Art Exhibition, 1994.

From 1988 to 1992, Professor Zhang Ping had three exhibitions, including one held in Tokyo. He also gave three lectures on that occasion. His paintings are widely exhibited and published in Japan, the U.S., Singapore, Hong Kong, Macao and Taiwan.

Professor Zhang Ping's own paintings collections:

Zhang Ping's Landscape Paintings (Chinese edition, 1984);

World of Ink and Wash — Zhang Ping's Landscape Paintings (English edition, 1986);

Zhang Ping's Landscape Paintings (Japanese edition, 1992);

His book on art:

On Landscape Paintings (1991)



向李可染老师请教

The painter with Master Li Keran in consultation

张凭山水画集

A COLLECTION OF LANDSCAPES BY ZHANG PING

脱开写生 追求神韵

◎ 张凭的山水画创作

◎ 李 松

1988年4月,张凭与黄润华、李行简在日本东京举办联合画展时,老师李可染为他们写了《苦学派画展前言》,称他们是自己的门生中最有代表性的三个人。“他们共同的特点是汲取大自然的精华进行创造;治学态度严肃、认真、刻苦、顽强;画风严谨、深厚、饱满、凝重,气势博大雄浑;基本功扎实过硬,这也可说就是‘苦学派’的一些特征、个性。”就“苦学派”的特征、个性而言,张凭的个性是很强的。他是“苦学派”传人,也是李可染山水画教学工作的得力助手。“前言”基本上概括了他的艺术道路和山水画创作的审美特征。

他的师弟也是学生的万青力在一篇追怀李可染的文章中讲到,1979年他在中央美术学院中国画系做山水画专业研究生时,李可染为指导教授,张凭担任班主任工作。“张凭先生写生十分严谨认真,一幅写生要画一整天,晚上回来还要再加工,有时到深夜。他带我们去香山、桂林写生前后三个多月。……”^①张凭严谨认真的苦学精神在朋辈中是出了名的,然而,最终导致他在山水画领域获得成就的是对生活深挚的热情和强烈的创作个性。而这一切又都统一于由对社会、历史、人生的深刻思考而深化了的爱国情怀。

张凭的山水画具有英雄主义色彩。从60年代的《忽报人间曾伏虎》,到80年代的《黄河》,90年代的《屹立》、《海》,构成一组深沉、高亢的英雄乐章。

张凭创作历程中有两个特别闪光的时期:一是60年代初,他别创一格的历史题材山水画曾为当时的中国画创作带来新机;一是80年代中期到90年代,在自己的艺术进入成熟期以后又进行勇敢的开拓。正如他自己所说:“不停地探索新规律进行艺术创造是艺术家的根本使命。”^②

张凭正是带着强烈的使命感,在对传统绘画观念、绘画语言的革新中,也实现着对自我的超越。

一

张凭在美院中国画系学习的那几年,有幸直接受教于李可染、叶浅予、蒋兆和、李苦禅等先生,奠定了坚实的专业根基,特

别在山水画方面显露出才华。中国美术馆收藏的一幅《百花山》是他1959年大学三年级时的作品,那是一幅画格清新的小青绿山水。1961年画毕业创作,当时都要画人物,他拿出在京郊画的写生,得到老师的支持,据此创作了十三幅一套的《山河咏》组画。画家潘絮兹在展览会上看到后,情不自禁地写下一篇《山河咏赞》,称它“是新时代的田园诗”,“运用了多种传统手法而不落陈套,富有创造,体现出不同的地貌和时序”。张凭转益多师,1959年曾从李可染在丰沙铁路一带学习对景创作;毕业后,1962年到江苏国画院在钱松喦画室学画;嗣后又与宗其香、陶一清一道带学生赴桂林写生。那个时期,张凭的画风清秀,在作品中可以明显看出这几位先生绘画风格对他的影响。

1964年前后,他的绘画风貌出现很大变化,画风转向沉着、雄秀。作于1964年的《忽报人间曾伏虎》写毛泽东《蝶恋花》词意,画面雄奇、壮阔,皓月如轮,礼花缤纷,人民英雄纪念碑前,红旗似人潮涌动,所画的既有眼前所见之景,又是心中激荡之情。时空交汇,情景相融,浪漫主义的理想性与现实主义的表现手法达到了和谐统一。在画面处理上,以胶矾和水墨、重彩相结合,分寸适度,很好地表现了作品的意境,也发展了传统的绘画语言。在构图上取俯视角度的,感觉空间极大。画面空白的安排、虚实关系和色彩的配置都费尽心思,作品的历史分量很重,而画得很空灵、很自如。此画后来被作为60年代初中国画创作的代表性作品之一收入《中国美术50年》一书。

同年所作的《苍山如海残阳如血》,以山水画形式表现历史题材,画面磅礴、悲壮,构思创意也富于创造性,在画风上舍以往的清丽而靠近李可染深厚、凝重的风格,从此,确定了他后来艺术发展的基本走向。

二

张凭在中国画系毕业后留校任山水画科助教,李可染为他书写了“胸怀远志,不畏近难”作为座右铭。告诫他要从现在起,立大志向,潜下心来搞基本功,要有一股傻劲,不怕走“夜路”,要有如齐白石所说的,有经历“寂寞之道”的心理准备。

张凭还记住了老师说的另一番话：“要做参天大树，不要做豆芽菜”。怀抱市侩心理，图浮名浮利，投机取巧的人成不了大艺术家。从事中国画要“大器晚成”。

张凭虽然早先直接受教于李可染的机会并不比其他同学更多，但后来通过在教学、创作实践中不断向老师请教，使他对李可染的艺术观和创作方法有了很深的领悟。他不为己取得的成就而陶醉，沉潜下来，从反复深入生活、研究理论、探索技巧几个方面，充实、提高自己。然而，挫折也接踵而来，先是美院的社教运动，随后是下放部队农场劳动。从1964年起，正当走向不惑之年的10年间，他只有半年时间拿起画笔，是奉调回京为北京饭店画了几十幅山水小品陈列画。事隔一年多，这些画和李可染、黄润华等人的作品一起在批“黑画”恶浪中受到无端批判。就这样，在动乱中错过了有可能出大量创作成果的宝贵年华，但却不曾挫伤他在艺术上锐意探索的勇气。就在粉碎“四人帮”前后那一年，他和黄润华合作，创作出巨幅的《红旗渠颂》，那是他俩深入太行山辉县、林县等地，拄着木棍，顶着北风，艰难跋涉在红旗渠几十里陡峭渠埂上所得到的创作灵感。

70年代末到80年代初，张凭进入创作的旺盛时期。那几年，他连续下去，1977年赴湘潭、韶山；1978年沿长江写生；1979年去黄山；1980年到桂林，每次都有可观的创作收获。这些地方正是二、三十年前李可染万里写生足迹所经之处。张凭沿老师走过的路，对景创作，是对李可染创作经验的深入研究与验证过程，也是积累对生活认识与感受的重要过程。也正是由于这样的原因，使得他这一时期的绘画面貌更接近李可染的画风，并因此而招致不少非议。张凭心中感到压抑，但始终有自己很执拗的想法，他说：“老师健在的时候不学更待何时，我走的实际是一条近路。”他把这个阶段作为“用最大功力打进去”的时期，到一定火候，自然会“用最大勇气打出来”。他这个时期的作品大都收入《张凭山水画集》（河南美术出版社，1984年版），其中包括那个时期一些代表性作品，如《夔峡》、《烟霞天都》、《响雪》、《桂林甲山》等。他的作品有自己的艺术个性，并未刻意摹仿老师画风。张

凭在那些作品中表现出对于阳光与色彩的特殊敏感。有些对景写生、创作的小品如《阳朔古渡》、《碧潭》，光色交织，闪烁着如宝石般的晶莹辉光。在那个时期的作品中具有特殊分量的是1982年所作的巨幅《黄河》。

张凭选择了九曲黄河最为壮观的壶口瀑布表现这一民族的摇篮。画面在364厘米的长幅上横向展开，浊浪排空，撼天动地，画出了“黄河之水天上来”的气势，那奔腾咆哮的轰鸣，响着经历动乱之后的改革开放、亟图民族复兴的时代心声。画家为了创作这幅作品，曾在山西吉县，坐对大瀑布，抱病连画四天写生，作品的腹稿也就在切身感受中蕴酿成熟。

大画完成，他押下“华夏魂魄”、“自强不息”两方印章。丹青无言，却是和万千观众肝胆相照。

三

李可染肯定和鼓励了《黄河》一画在意境和技法上的独创精神。看到自己的老学生们在艺术上已臻成熟，及时地点拨他们：

“要脱开写生，追求神韵”

它成为张凭新的奋斗目标。

80年代中期，张凭又开始新的探索，在一批表现雪景、夜景的作品中更鲜明地显示着画家的艺术个性和绘画语言的创造性。

夜景、雪景能够涤除尘器，把复杂的物象单纯化，有助于更集中的表达意境，创造一个特定的情景交融的艺术氛围。作于此一时期的《太行赞》、《千秋》、《龙羊峡之夜》等，各有不同的境界。

《太行赞》画峭壁千仞的巍巍太行山脚下深冬雪夜的山村。“欲渡黄河冰塞川，将登太行雪满山”（李白），向来是“行路难”的太行雪，在张凭笔下，它是作为对比，衬托有了盘山公路，有了水渠，有了电之后的山乡巨变。

《千秋》表现月光如水的夏夜，万里长城沉浸在静谧、深湛的青蓝色调之中，令人兴起岁月悠悠，苍凉悲壮的历史感。

作为姊妹篇的《龙羊峡的早晨》和《龙羊峡之夜》得自1986年赴青海龙羊峡水电站工地写生的感受。是以传统笔墨表现现代

大工业题材的成功之作,那景象至为豪迈与壮丽。

在这些作品中,张凭早先在《忽报人间曾伏虎》一画中成功运用过的胶矾与墨、彩结合的手法又有了新的发挥。胶矾是墨和颜色之外,形成中国画绘画效果的一个非常重要的因素。它决定着宣纸的生熟性能,胶矾与水、墨、色、纸、笔相互作用,能产生丰富的表现效果,而在具体运用中又是难度很大的。

张凭运用胶矾画法绘雪景寒林,成功地创作了《冬猎图》、《冬巡图》、《燕山雪霁》等作品。创作契机缘于1986年元旦,去哈尔滨参加冰雪节,第一次见到银装玉砌的北国冰雪世界,使他兴奋不已,于是集中一段时间专画雪景,并由此而发展了笔墨表现技巧。他表现大雪覆盖的丛树使用胶矾不追求随机性效果,而是主动控制,处处见笔的,画过之后,在背面托色,使画面获得深厚的层次和统一的色调。

《燕山雪霁》是“忆写昔游怀柔山村之印象”,燕山飞雪曾激动过无数诗人、画家,李白的《北风行》中说“燕山雪花大如席,片片吹落轩辕台”为千古传诵,张凭画雪霁,也是深为燕山大雪之雄奇与莹洁所动情的。大地景象在画中被归纳为黑、白、灰三个调子,单纯而又无限丰富。天地极静,山极高极深邃,万籁无声中出现一个荷柴人,踩着河流中的石头走上陂岸,使莽苍世界顿时现出生机。

进入90年代,张凭的艺术面貌出现巨大变化,接连推出一批很有分量的新作,包括作于1990年的《摇篮》;作于1991年的《磐石》、《砥柱》;作于1992年的《屹立》;作于1993年至1994年的《潮》、《欲曙》、《海》等一组海景画和手法一新的山水画《霜天》、《野渡》。这些作品题材、构思各不相同,但有共同的艺术特色,就是象征性的精神内涵与精微具体表现手法的结合。作品多取局部构图,而凌厉、宏阔,气势不减于一幅全景画。在创作观念和绘画技法上,结合中与西、工与写,有不少新的突破。

《摇篮》画黄河波涛,《砥柱》写三门峡砥柱山,皆是取其一隅概括那孕育了中华民族文明的巨浸。《屹立》由珠穆朗玛峰的构思进一步概括、升华而来,借景抒情,歌颂民族不屈与奋进的精

神。后来又由写江发展为写海。

“仁者乐山,智者乐水”,张凭却从山与海的参照对比中体悟到“海即山也,山即海也”,它们都是大自然中的灵物,各有自己的性情。他在画海时,加入了对山的理解,同样以崇敬、赞叹、沉醉痴迷之情,表现大海的激扬、震怒、昂藏、宽博。

张凭在他的海景画中努力追求笔墨的最大表现力和丰富性,它将给中国画注入前所不曾有过的力度。他耐心地反复试验,摸索胶矾的最佳比例和托色的火候、方法,以求保持水墨的光彩和海水的层次、深度与动人的“表情”。其难度很大,有时会产生过腻的感觉。但是从总的方面看,这是一位画家走向艺术高峰期的微观深入过程,是把一个时期内的艺术追求推向极致的表现,为了实现主要目标,有时不得不在某些方面有所舍弃。

超越这个阶段之后,会获得更大的表现自由,进入艺术创造的另一番天地。

1995年3月于北京

李松 1932年生,天津杨柳青人,中国美术家协会理事、理论委员会委员。

注:①万青力《艺以德成,德高艺厚——缅怀恩师可染先生》(《美术家》总第73期1990年)

②张凭《探索不止》(〔日〕《张凭山水画集》1992年)

In Search of Spiritual Essence

◎ The Art of Zhang Ping's Landscape Paintings

◎ By Li Song

Li Keran, a master artist, once commended Zhang Ping, Huang Renhua and Li Xingjian as the most outstanding of his students in an introduction to a joint show of their paintings held in Tokyo in April, 1988. In this introduction entitled "Paintings of the Conscientious School" he wrote that "the characteristics the three painters share in common are their creative work being based on images of nature, a serious, persistent and conscientious approach, a disciplined, substantial, vigorous and sweeping style, and a technique based on solid training. These characteristics form the basis of what is called the 'Conscientious School'".

Zhang Ping's art shows strong characteristics of the "Conscientious School". Indeed he is also its true exponent and a dependable assistant to Li Keran in his teaching on landscape paintings. The introduction was a balanced comment on Zhang Ping's artistic career, approach and aesthetic judgment.

Wan Qingli, a student of Li Keran as well as his, wrote in a reminiscent article on the master artist about his experience with Zhang Ping who was an instructor while Li Keran was a professor for his graduate studies at the Central Academy of Fine Art in 1979. "Master Zhang Ping", he wrote, "was very meticulous about his sketching. He would spend a whole day doing one sketch outdoors and work on it during the night afterwards. He took us on sketching trips to the Fragrant Hill and Guilin lasting for three months. (1) "Zhang Ping's conscientious attitude is well-known to his friends. However, it was his passion for life and intense individuality that has given him achievement in landscape art, which is driven by a patriotic sentiment refined by pondering on human societies, history and life.

Therefore Zhang Ping's landscape paintings have a heroic element. His paintings such as "Triumph over Evil" of the 1960s, "The Yellow River" of the 1980s and "Towering Mountain" and "The Ocean" of the 1990s all share a deep-seated and uplifting heroism.

There are two remarkable phases in Zhang Ping's artistic career. The first is the 1960s when his epic paintings brought much vitality to the Chinese art scene; the second spans from the mid-1980s to 1990s which saw his innovative attempts at a stage of growing artistic maturity. He once explained, "To explore ceaselessly in artistic creation is the destiny of the artist". (2)

Urged by this calling, he has experimented with reforming traditional art concepts and medium and ultimately he aims to transcend the limitations of himself.

I

While at the department of Chinese art of the Central Academy of Fine Art, Zhang Ping was fortunate to have studied with Li Keran, Ye Qianyu, Jiang Zhaohe and Li Kucan. This experience gave him a solid background of training which enabled his talent to shine in landscape art. A painting entitled "Baihua Mountain", a refreshing landscape with greenish tones and now in the collection of the National Art Gallery, was created by him while in his third year at the academy. With encouragement from his instructor, he created a series of 13 landscape paintings based on his sketches in the countryside outside Beijing for his graduation work in 1961 while others were following the fad of doing portrait paintings. The series entitled "Ode to Mountains and Rivers" drew the attention of artist Pan Jiezi at an exhibition who later wrote an enthusiastic article commending its "pastoral images of the new era" and "innovative richness in landscape and time dimensions by fresh use of traditional techniques". Later on, Zhang Ping studied with a number of master artists. In 1959 he followed Li Keran on sketching trips along the Fengsha railway. After graduation in 1962, he studied at the studio of Qian Songyan in the Jiangsu Academy of Chinese Art, after which he took sketching trips with Zong Qixiang and Tao Yiqing, both well-established artists, and his students. During that period, his paintings were elegant and showed influence of the master artists whom he studied with.

His art took a major turn at about 1964 and he gained a style of force, weightiness and masculinity. "Triumph over Evil" created in 1964, taking the theme from a poem by Mao Tzetung entitled "Dielianhua (Butterfly Passion)", is vigorous and sweeping with a shining moon, a fireworks display and a sea of red flags. This impassioned painting is a fine example of romanticism rendered through realistic techniques, utilizing the traditional medium with balanced blending of ink and colors. The aerial angle that the painting takes creates greater spacial dimensions. The use of spaces and variance of color are all to good effect. This weighty historical painting is nonetheless very graceful. It was acclaimed as one of the masterpieces of Chinese art from the 1960s and included in the book "Half Century of Chinese Art".

"Undulating Mountains against a Fiery Sunset Sky" done in the same year was again a landscape painting drawing upon a historical theme with an image of broad sweep and pathos. The composition is innovative and style no longer light and elegant. It is closer than before to the profound and weighty quality of Li Keran, which in a way marked the direction for his later development.

II

After graduation from the department of Chinese art of the academy, Zhang Ping joined the faculty as an assistant professor. Li Keran wrote a couplet for him to the effect of "with far reaching aspirations; with no fear for immediate difficulties." This became a personal motto of his, urging him to aspire for higher goals and settle down for necessary ground work. According to Li, artists must be persistent and should not be afraid of "solitude", as Qi Baishi once said, in their endeavors to achieve perfection.

Li Keran also told Zhang Ping, "You should aspire to be a towering tree, not a weakling bean sprout"; discard the opportunist attitude and the yearning for fame and profit. An opportunist will never be an artist of substance and a practitioner of Chinese art should be prepared to shine only

after many years of hard work.

Although Zhang Ping did not receive more instruction from Li Keran than his other students, he did have more opportunities later for learning from him and arrived at a deeper understanding of his artistic outlook and creative approach while teaching and working at the academy. He was never content with what he had achieved. He sought improvement by trying to expose himself more to nature and the real world, studying art theories and experimenting with new techniques. However, he was yet to encounter hardship and trouble. political education and compulsory labor followed one other. In the decade after 1964, a period in his life which should have been most productive, he only had six months all together to paint when he was commissioned by the Beijing Hotel to do a few dozens of small-sized landscapes for interior decoration. Yet just over a year later he was purged together with Li Keran, Huang Renhua and others for his allegedly ill-intentioned paintings. The decade saw his precious time gone to waste but did not blunt his cherished spirit for art. In the year when the notorious "Gang of Four" was ousted from power, he cooperated with Huang Renhua on a large — sized painting entitled "Ode to the Red Flag Canal" after many trips on foot in wintry weather in the mountainous region of Hui and Lin counties.

The late 1970s and early 1980s saw the prolific years of his art work. He went on many sketching trips, to Xiangtan and Shaoshan in 1977, along the Yangtze River in 1978, to Huangshan Mountain in 1979 and Guilin in 1980, creating many paintings as a result. These trips followed the route of Li Keran's trips some 20 to 30 years ago. Retracing the path of his mentor, Zhang Ping was able to study and experience his art in a more profound way and gain for himself a deeper understanding and passion for life. His paintings done during this period show an affinity to the art of Li Keran and were therefore criticized. Zhang Ping felt depressed but was not prepared to change. He retorted, "I must learn from my

teacher while he is still alive. I have chosen a shortcut." During this period he was clear that he should try his best to get into the world of his mentor's art only to be able to get out later. Paintings created during this period were mostly included in "A Selection of Landscape Paintings by Zhang Ping" (Henan Art Publications, 1984), some of which are representative of his style then, such as "Kui Gorge", "The Misty Tiandu", "White Snow", and "Guilin Landscape". His paintings are original and are not clever imitations of his mentor's art. He showed a unique sensitivity to light and color. Some of his sketches and small-sized landscapes, such as "An Ancient Ferry Station at Yangshuo" and "A Green Pond", show an interesting play of light and color. An outstanding work from this period is "The Yellow River" created in 1982.

Zhang Ping depicted in this painting the Hukou Falls, the most spectacular section of the Yellow River. This is a scroll of 360 cm in length, showing the gritty waves surging forth in an overwhelming sweep with heavenly force. It is also thought to be a reflection of the national revival sentiment brought on by the nationwide reform after the decade-long civil turmoil. Zhang who was weakened by an illness then spent four days doing sketches of the falls in Ji County of Shanxi Province, which was to become the beginning of the later painting.

After he completed the painting, he put down two seal marks to the effect of "the spirit of China" and "Persevere and Prevail" which were to speak directly to all its viewers.

III

Li Keran commended the distinct emotional content and innovative approach of "The Yellow River" and urged his former pupil to move beyond "imitation of nature to achieve a spiritual essence." This became a new goal Zhang Ping set for himself.

The mid-1980s witnessed new explorations of his, showing a more distinct artistic personality and innovative

vocabulary in paintings of snow and night scenes.

Night and snow have a cleansing effect and can reduce images of complexity to those of simplicity. The evocative and emotional elements will become more intense as a result. "The Ode to Taihang Mountain", "Eternity" and "Night at Longyangxia Canyon" are cases in point.

"Ode to Taihang Mountain" depicts a sleepy village at the foot of the towering Taihang on a snowy night. The historic imagery of the treacherous Taihang as the archetype cause of wayfarer's woes is used by Zhang Ping as a background for the changes brought about by paved roads, water supplies and electricity.

In "Eternity" the viewer sees the Great Wall sleep as if in a slumber of millennia in a summer night washed clear blue by moonlight. It is a painting of historical pathos with a weighty sense of eternity.

"The Morning at Longyangxia Canyon" and "Night at Longyangxia Canyon" were created as a result of a sketching trip to the construction site of Longyangxia hydro-power station in 1986. The paintings created powerful images of human construction and landscape by using traditional techniques.

In these paintings he further developed the technique of an innovative use of bauxite glue, ink and colors. Bauxite glue is an important element beside ink and colors in achieving desired effects in Chinese painting by changing paper absorbency and mixing the effects of water, ink, colors and brush work. Yet it is also extremely difficult to use to good effect.

Zhang Ping was successful in using bauxite glue to create images of snowy and wintry scenes such as "Winter Hunting", "An Outing on a Wintry Day" and "Yanshan Mountain after Snowfall". These paintings were done after a visit to the Harbin Ice Lantern Festival around the New Year of 1986. The icy world of the great North gave him immense excitement and prompted his paintings of snowy scenes. His

experiments with bauxite technique show a degree of control without random effects. The colors were also allowed to permeate from the back of the paper achieving greater depth and unified color tone.

"Yanshan Mountain after Snowfall" was painted from memories of a visit to a mountain village and is an example of "achieving spiritual likeness but not mere imitation of nature." The snowy scenes of Yanshan Mountain have been a source of inspiration for many artistically inclined. Li Bo's exaggerated reflection of a heavy snowfall on Yanshan Mountain has been passed down through centuries. Zhang Ping's imagery of Yanshan after snowfall was touched off with sparing colors of black, white and grey, though simple yet nonetheless potent with passion for the majestic force and purity of the snow and mountain. In the ultimate quietness and expansiveness, a man with a bundle of firewood was going up a river bank and all of a sudden it is full of life.

During the 1990s, Zhang Ping's art underwent a major turn with a series of substantial new paintings such as "Cradle" (1990), "Rocky Foundation" (1991), "Dizhu Mountain" (1991), "Towering Mountain" (1992) and the series of "Tidal Waves", "Daybreak" and "Ocean", and "Frosty Skies" and "Desolate Ferry Station" (1993-1994). Although these paintings vary in subject-matter and composition, they share a common metaphorical approach with meticulous depictions giving expression to rich meaning. Most paintings are a detail part of a scene but with a force and magnitude of full scale landscape. Breakthroughs were made in blending Chinese and western, meticulous and expressive approaches and techniques.

"Cradle" depicts the surging Yellow River and "Dizhu Mountain" a towering mountain by the Yellow River at Sanmen Canyon, both with connotations of birthplace and cornerstone of Chinese civilization. "Towering Mountain" draws its inspiration from the Zhumulongma Mountain and reflects the unyielding and vigorous spirit of the Chinese

nation. Later he moved from painting rivers to ocean.

As the ancients said, "the virtuous indulge in mountains and the wise in rivers." Zhang Ping found a likeness between the ocean and mountains both of which are expressions of nature and each of which has unique character. In his paintings of the ocean, the viewer may find his passion for mountains, a passion stirred by the vigor, force, nobleness and accommodating depth of the ocean.

In his maritime paintings, Zhang Ping attempts to achieve the maximum effects of force and richness, unseen in Chinese art prior to his. He was a patient and persistent innovator, trying to achieve the perfect mix of bauxite and color in rendering the varying light, color, depth and temperament of the ocean. Sometimes, the color nuances may seem too rich, which in a larger context may be necessary for meticulous perfection and an unavoidable sacrifice for his larger goal in art.

Once he has moved beyond this stage of exploration, Zhang Ping will gain a greater freedom in a higher realm of art.

(Written in Beijing in March of 1995)

(Li Song, from Yangliuqing of Tianjin, is a council member of the National Artists Association of China and a member of its theoretical committee.)

Notes:

(1) Wan Qingli, "Art Based on Virtue-Reminiscences of My Mentor Li Keran", *Journal of "Fine Artists"*, No. 73, 1990.

(2) Zhang Ping, "Ceaseless Exploration", Japanese edition of "A Selection of Zhang Ping's Landscape Paintings", 1992.

质如铁壁 气若天风

◎ 序《张凭山水画集》

◎ 邓福星

一个艺术家如果能投到大师门下研习艺术,是幸运的。他可以得天独厚地目睹大师的风范,亲聆大师的教诲,可能从中领悟到艺术的玄机妙道,会少走些弯路。但是,这里也潜伏着危险。假如他跳不出老师的窠臼,不敢越出雷池,或者虽想却又不能,那么,他的艺术个性就难以显露,如同罩在烛光周围的影子里,放不出自己的光来,岂不危险?张凭作为可染先生的高足,自然也不免既有幸运的一面,又有他在艺术发展中的特殊难度。

受教于可染先生多年,张凭的确学得了其师艺术的神韵。如一些论者所说,张凭是“李家山水”画家群中重要的成员。然而,更重要的是,张凭的艺术成就,在于如可染先生说的既能打进去,又能打出来,他没有为大师的烛影所囿,一步一步地又踏出了自己的艺术之路。

张凭画风的转变始于80年代中期。这里所要论析的主要是他近十年来的作品,从中可以看出他的绘画艺术发展的轨迹。在画于1984年的《朝渡图》和《月光》中,画家以浓淡不同的墨色,描绘了朝雾中的水上渔舟和月下天水一色、氤氲迷濛的景象。同年所作的《雪夜》则是密密的雪树,簇拥着一片房舍,清冷而静谧。此处列举的三件作品明显地标示了张凭绘画风貌的转变:画中没有使用以前习惯使用的线条,而主要靠墨色的浓淡或胶矾的特殊效果来表现。翌年,画家又创作了一大批雪树山水作品,如《朗月》、《冬趣》、《寂》、《霜晨》和《寒江孤舟》等。在这批作品中,画家集中地以墨和胶矾去表现一种新的视象。早在80年代初,画家曾画过《渔歌》、《山村冬暮图》,已经有了这种倾向,但那时还有其它方向的探索,尚未定型,只不过是透露了将要变法的信息。80年代中期,这种变法才比较明显、比较全面的展开。只要把上述的作品与1984年由河南美术出版社出版的《张凭山水画集》中的作品加以比较,就会看得十分清楚。

在80年代的前五年里,画家的创作思想处在一个活跃的时期。经过十年动乱,美术界出现过反拨性的创作高潮,随之呈现了十分活跃的局面。一部分青年美术家热衷于前卫艺术,翻新着西方现代派美术的花样。对于中国画,也有人作过不乐观的预

言。这种纷乱和活跃促使当时每一个艺术家都在认真地思考,努力地探索。张凭在这一时期画风的转变,当是他思考和探索的结果。

在随后的几年里,张凭在这条探索的道路上迈着坚实的脚步。到80年代末,画家的霜林山水作品渐渐地趋于完美。也许因为在1986年初画家赴哈尔滨参加了冰雪节获得了丰富的感受,这一年他创作的霜林山水作品特别多。有两幅《月夜》图,分别用水墨和施加淡彩绘出,一粗一细,但都画出了月照江河的光亮感和总体的深邃意境,颇有异曲同工之妙。《山村秋暮》、《绿原》以及《静谧》等作品,因使用色彩,画面呈现了桔红色的暮秋和浓郁的绿原色调,这是在霜林山水画的基础上发展起来的。接着,1988年创作的《芦荡月色》,1990年的《冬旅图》、《秋收时节》和《寒山霜林图》等,可以说已经形成了一种特有的山水画风格。

这类作品大都以林木、远山为主体,层层远去,具有较强的纵深感。画中虽或配置点景人物、驮驴、房舍、渔船等,但都是对风景的点缀。这类作品集中于对自然风光的表现,是对一种抒情意境的创造。画家在五、六年的时间里,在大胆探索的同时,又使原有的刻画细致深入的功力不断对新的画境加以充实、完善,从而使作品更加丰富、精细、含蓄而耐看。这为他90年代艺术的再次升华奠定了条件。

进入90年代以后,张凭的山水画又发展到一个新的阶段。如果说80年代中期第一次转变主要体现为画家侧重于绘画语言的探索,表现为对某种自然景象的描绘,那么,90年代初的第二次转变,则体现为作者在创作构思上的深化,即对山水画社会性主题的发掘,在表现手法上,更加严谨、细致和深入。

艺术家的探索往往不是呈单线进行的。张凭在80年代中期开始描绘霜林山水画的同时,还有另一方向的探索——或者说,延续着60年代中期《忽报人间曾伏虎》一类社会性主题较强的创作。这方面努力的成果是在90年代初集中显示出来的。画家在1986年赴青海龙羊峡工地写生归来,创作了《龙羊峡的早晨》和《龙羊峡之夜》,他调动了各种表现手法,刻意描绘了工地