



张采芹画集



广西美术出版社



張采芹畫集

仁就題

A COLLECTION OF ZHANG CAIQIN'S PAINTINGS

广西美术出版社





张采芹艺术简历

- 1969年 生于四川·达州
- 1991年 毕业于四川美术学院国画系
- 1994年 结业于中央美术学院国画系进修班
- 1999年 结业于文化部重彩画高级研究班
现为四川省美术家协会会员、四川省达州市
创作办公室专业画家
- 1993年 作品《雨霖铃词意》获“全国群星美术展”四
川省优秀作品奖(北京)
- 1994年 作品《玉蝴蝶词意》入选“第三届中国当
代工笔画展”(南京)
- 1996年 作品《胭脂扣》入选“全国首届中国画人
物画展·四川省美展”(成都)
- 1997年 编写并出版教材《小学生毛笔钢笔书法字
帖》
- 1998年 作品《镜花·之二》入选“第四届中国当
代工笔画展”(北京)
- 1999年 作品《静物之一、之二》、《梦笔生花四条
屏》入选“文化部重彩画高级研究班师生作
品展”(北京)
- 1999年 获全国省市级优秀园丁奖
- 1999年 被选派参加中国青年代表团出访日本
- 2000年 被聘为文化部第四届重彩画高级研究班特
聘教师
- 2000年 作品《花落花开》入选“迎接新世纪中国
工笔画大展”(北京)
- 2000年 作品《霜夜里的惊醒》获“首届中国重彩
画展”优秀作品奖(北京)
- 2001年 作品《花落花开》获“爱我中华·中国画
油画大展”优秀作品奖(北京)
- 2001年 作品《梦笔生花四条屏》获“首届中国岩
彩画展”铜奖(北京)
- 2002年 作品《花落花开》获“多伦多国际艺术双
年展”银奖并被加拿大多伦多美术馆收藏
- 2003年 被聘为第十一届中国岩彩画高级研究班特
聘教师
- 2003年 应邀赴加拿大多伦多安大略省美术馆举办
画展
- 作品曾发表于《美术》、《美术报》、《美术大观》、
《中国西部》、《迎接新世纪中国工笔画集》、《中国画
肌理技法特技》、《爱我中华·中国画油画》、《首届中
国重彩画作品选萃》、《首届中国岩彩画作品集》、《丽
人图——中外仕女画/人物女性形象研究》、《中国画
报》、《中国岩彩画》等画册、刊物。

Resume

1969: Born in Dazhou of Sichuan Province

1991: Graduated from Traditional Chinese Painting Dept. of Sichuan Fine Arts Institute

1994: Completed extension course for traditional Chinese painting in the Central Institute of Fine Arts

1999: Attended the senior seminar of heavy color painting of the Ministry of Culture

Present: Member of Sichuan Artists Association Artist of Dazhou Artistic Creation Office of Sichuan Province

1993: *Separation - Meaning of Ci Poem* being awarded Excellent Works of Sichuan Province in China Star Exhibition of Fine Arts (Beijing)

1994: *A Memory of Old Friends - Meaning of Ci Poem* being exhibited in The 3rd Contemporary Traditional Chinese Realistic Painting Exhibition (Nanjing)

1996: *The Rouge Feeling* being exhibited in The 1st Exhibition of Figure Painting of Chinese Paintings of China - Exhibition of Fine Arts of Sichuan Province (Chengdu)

1997: Published *Calligraphy Copybook of Brush and Pen Writing for Primary School Students*

1998: *The Maid of Honor* being exhibited in The 4th Contemporary Traditional Chinese Realistic Painting Exhibition (Beijing)

1999: *Still Life* series and *A Suit of Four Paintings* being exhibited in Exhibition of Teachers' and Students' Works of Senior Heavy-color Painting Postgraduate Class of the Ministry of Culture (Beijing)

1999: Being awarded the title of Excellent Teacher of Provincial Level of China

1999: Being selected as visiting scholar to Japan in Chinese Youth Delegation

2000: Special teacher engaged by the Ministry of Culture in the 4th Heavy-color Painting Postgraduate Class.

2000: *Blossom Fall and Blossom Out* being exhibited in Century Exhibition of Traditional Chinese Realistic Painting (Beijing)

2000: *A Start Wake-up in the Frost Night* being awarded Excellent Works in The First Exhibition of Heavy-color Painting of China (Beijing)

2001: *Blossom Fall and Blossom Out* being awarded Excellent Works in Love China - Exhibition of Chinese Oil Paintings (Beijing)

2001: *A Suit of Four Paintings* being awarded copper prize in the First Exhibition of Heavy Painting of China

2002: *Blossom Fall and Blossom Out* being awarded excellence in Toronto International Biennial Fine Art Exhibition

2003: Special teacher engaged by the 11th Heavy-color Painting Senior Postgraduate Class.

2003: Being invited to hold exhibition in Toronto Ontario Art Museum of Canada

Works were published in: Fine Arts; China Art Weekly; *Fine Arts Panorama*; *Western China*; *A Collection of Traditional Chinese Paintings - New Century China*; *Special Painting Skills of Chinese Paintings*; *Chinese Oil Paintings - Love China*; *The First Collection of Chinese Heavy-color Paintings*; *The First Collection of Chinese Heavy Paintings*; *Beauties - Home and Abroad Paintings of Maids*; *Study of Female Image in Figure Painting*; *China Pictorial*; *China Heavy-color Painting* etc.

凡做学问，要成就一番事业，须具备胸怀、才气、学养、功夫和胆识。无胸怀不能立志，无才气不能感物，无学养不能取舍，无功夫笔墨无力，无胆识不敢求险。就艺术而言，情感和才气是第一位的。因为艺术始于情感，缘于才气。

女画家张采芹天生就具备了一个优秀艺术家的性格和气质，她有着敏锐的感悟能力和丰富的情感世界。她的作品最大的特点是以情感人，以才思动人。才思和情感本为一体，情感丰富才思必然敏捷。作为艺术创作，情感和才思须转化成艺术语言，这是一件作品成败的关键。常见一些画家感情激动得眉飞色舞，要死要活的，其作品却感动不了别人，究其原因，是激动之点没有转化成有效的艺术语言。也有不少画家，感情归感情，形式归形式，一动笔就是别人的语言技巧。更有许多人甚至是画了一辈子的老画家，功夫技巧都不错，但其作品总是与观众的感受隔了一层。这个问题，王国维在《人间词话》中用“隔”与“不隔”说得最清楚。他认为格调虽高，技术虽巧，用词虽妙，但表达的情感不真切，不能做到语语都在目前，那样如雾里看花，终隔一层。

张采芹的画最可贵之处是“不隔”。她将艺术技巧和自己的思想情感如盐着水一般地融为一体，她的画不卖弄技巧，不堆砌技术，也不满足已掌握的前人的形式语言，更不局限当今画坛各种新潮流的表面光环。她是拿来主义者，一切有用的技法手段拿来为她作品

的情感内容服务。她相信中国传统文化精神本质的永恒性，她广泛吸引外来文化的新血液。她以自己的方式，非常巧妙地涉猎中外，吞吐古今，最终化为已有，以抒发自己的情怀。这种创造的个性是在院校里学不到的，也是老师教不出来的，这是她个性中充盈的才情所致。

中国文化艺术除了与西方同样具有崇高、优美的美学品格外，还多了一层“古雅”的审美特性。“古雅”即文化积淀之美，作者除了反映主观情感和客观事物外，还在艺术语言上具有本民族的文化品位，如秦砖汉瓦的浑朴，魏晋风度的飘逸，唐代工笔重彩的绚丽，宋元山水画的悠远，明清文人画的意趣。是否具有这种文化积淀的审美修养，是衡量一个画家的作品格调高下的重要因素。张采芹似乎从小就很注意积累这些“古雅”的文化修养，所以在她的作品中流露出很鲜明的中国文化气息。不论是她的早期的毕业创作《红色的寂静》及《胭脂扣》、《镜花》等作品，还是她近几年的重彩静物系列和油画风景，都可以看出中国文化中的那种典雅清新的格调。

尤为难得的是，她的工笔画工而不板，她的重彩画如同水墨写意画一般的轻快随意，她作品的内涵中蕴藏着中国文化的血脉，而表露出的形式感却是现代的，而且是超前的。这些看似矛盾的东西，在她的笔下解决得那么轻松自然，究其原委，还是缘自她那过人的才情。

许仁就

2003年8月于北京

GIFT, EMOTION AND ART

— Impression on Zhang Caiqin's Paintings

Any persons employing themselves on learning and striving for success must be first provided with ambition, gift, artistic cultivation, practice and courage. Determination comes from ambition while cognition comes from gift. Without artistic cultivation, dross and essential cannot be distinguished, nor perfection be achieved without practice, nor venture be explored without courage. As for art, emotion and gift are the premier because art originates from emotion and ties to gift.

Zhang Caiqin, the paintress, was born with the characters and temperament of an excellent artist. She has sharp cognition and rich emotional world. The most outstanding features of her works are combined with emotional touch and creativeness that have been merged as a whole. Rich emotion results in sharp thought. In artistic creation, emotion and creativeness must be converted into artistic presentation, which is a crucial factor to judge the success or failure of an artistic works. Some painters are extraordinarily over-emotional in their works but fail to touch their readers, for which, the reason is that such emotion cannot be converted into effective artistic presentation. Some other painters have been sticking to the patterns where emotion is emotion while style is style, imitating the styles and skills of other painters. The works by some more painters, even by some known old painters who have good skills and engage in this cause for the whole life, seem to have some separation between their works and the feelings of the readers. In this connection,

Notes and Comments written by Wang Guowei had made distinct clarification of the "separation" and "non-separation". In his opinion, elaborate style, crafty skill and well-chosen words, if failing to express and present the real emotion, will still have such a separation like admiring the flowers in a foggy day.

The most valuable thing in Zhang Caiqin's paintings lies in the element of "non-separation". She dissolves the artistic skills in her personal emotions like salt in water, without showing off skills and loading fancy words. She doesn't rest satisfied with the patterns of any predecessors, nor be confined to the surface glory of the various new trends in the current art circles. She borrows all useful skills to serve for the emotion of her works and believes in the eternity of Chinese traditional cultural spirits. In her own way, Zhang Caiqin extensively absorbs new blood of exotic culture, smartly browses the ancient and the contemporary and finally digests as own belongings to express her feelings. Such creativeness cannot be taught by teachers or learnt in

schools and, on the contrary, are rightly the rich embodiment of her gift and emotion.

Other than the lofty and graceful aesthetic features like western art, Chinese art and culture are naturally bestowed with additional "elegant taste" that reflects the sedimentation of cultural classic beauties. In addition to the subjective emotion and the objective reality, an artist has to vivify the self-ethnological tastes through certain artistic presentation, such as the simplicity and honesty of bricks of Qin Dynasty and tiles of Han Dynasty, the elegance of Wei and Jin Dynasties, the floweriness of realistic painting of Tang Dynasty, the far-reachingness of landscape paintings of Song and Yuan Dynasties and the charm of scholar's paintings of Ming and Qing Dynasties. Such aesthetic appreciation of cultural sedimentation serves as an important factor to measure the levels of the artistic styles of an artist. Zhang Caiqin seems to have accumulated these classic beauties from childhood and can outpour

lively Chinese cultural style in her works. No matter in her early graduating works like *The Red Quietness*, *The Rouge Feeling* and *The Maid of Honor*, or in recent years of heavy-color paintings and still-life series as well landscape paintings, the elegance and freshness of Chinese culture can be found.

The more uncommon characteristics in Zhang Caiqin's paintings are the delicate but not stiff realistic painting and the brisk heavy-color painting that seems like the handsome wash. Her paintings contain the essence of Chinese culture whilst the emotion revealed is stylish and advancing. These seemingly incompatible elements coexist so naturally and harmoniously under her hands that, in all details, originate from her astounding gift and emotion.

Xu Renlong
August, 2003, Beijing

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1994年在中央美院国画系画室制作自画像



自画像 90cm × 65cm
绢本设色 1994
Self-portrait



寒蟾清切对长亭晚驟雨初歇都門幅紙無緒方田應此
 三舟催發執手相看泪竟無語凝噎念去一千一里
 煙波暮靄沉楚天闊多情自古傷離別更那堪冷落
 清秋節今宵酒醒何處楊柳

岸曉風殘月此去經年應是良

辰好景虛設便縱有千種風

情更有何人說

心灵感怀通融表里溶天地之

大美合萬物之深厚古外中

今凡有識者藝海窮究上下求索唯以情真頌山河

悲怀天地悠吟众生离合歲月匆一概莫能外是

為座佑辛未初夏臨別寒窗於重慶西隅寫柳

采霖鈴詞意記

采芹



雨霖鈴詞意 87cm x 75cm
 絹本設色 1991
 Separation - Meaning of Ci Poem



玉楼春词意 87cm × 75cm

绢本设色 1991

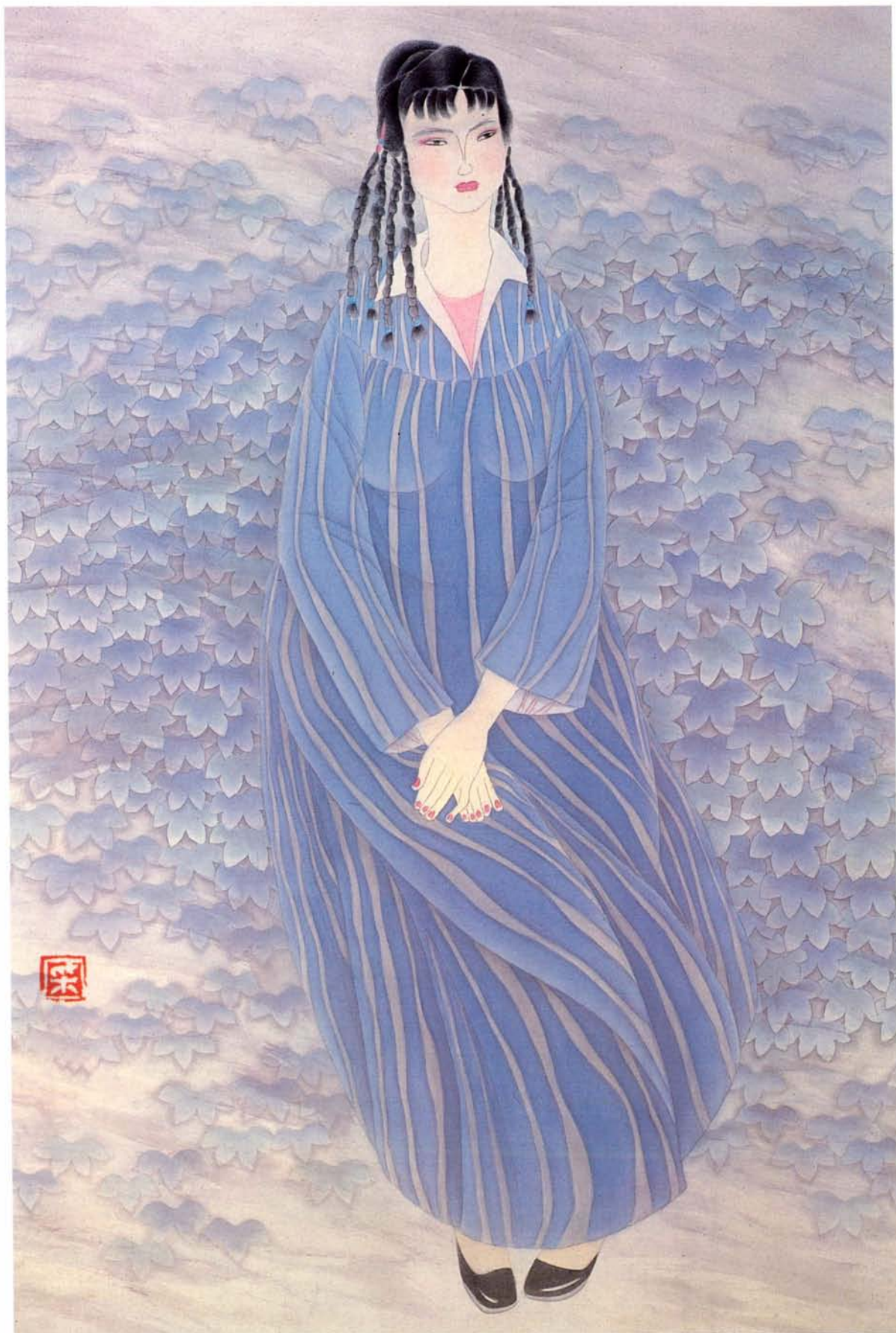
Lovesickness—Meaning of Ci Poem



玉蝴蝶词意 87cm × 75cm

绢本设色 1991

A Memory of Old Friends—Meaning of Ci Poem



花祭 60cm × 50cm
绢本设色 1990
A Memory of Flower