

讀尚濤畫

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在上世紀 30 年代後期至 40 年代出生的花鳥畫家中，尚濤是極富個性的。這一代畫家接受的是解放後的學院教育，深受“現實主義”思想和風格的影響，對各種新形式缺乏敏感。改革開放後，他們都在不同程度地求變，但求變的過程相對沈重，不像年輕一代那麼有可塑性，“變”得那麼快，那麼輕鬆。

花鳥畫的變革是最難的，迄今也沒有多少以新變產生大影響的人。這與花鳥畫本身具有形神規定性（蘇東坡所謂“有常形”）有關，也與花鳥畫的傳統有關。在我的印象中，尚濤是一個執著的探索者：他認定方向，不輕易改變主意，能夠以“咬定青山不放鬆”的精神堅持，他多年來的穩定的畫風是這種堅持的最好證明。

或許可以用“凝重”“拙厚”來形容尚濤作品的基本特點，但這不是一般的“凝重”“拙厚”，而是尚濤所獨有的以墨色為主，強調平面構成、形象結構化，並帶有裝飾意味的“凝重”“拙厚”。這種風格在很大程度上，改變了傳統寫意花鳥的書寫性和抒情性，賦予了花鳥、靜物近乎建築與雕塑的體量感和力度。如果用書法來形容，這不是行草書，而是楷書，不是法帖，而是碑版。

當代中國畫演變的基本特點是趨於多元，追求個性，競尚奇巧，迎合世俗。而尚濤追求個性而不迎合世俗，以靜態、素雅、樸拙、大壯為終，品格和境界自是不同。👍

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On Shang Tao's Paintings

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Of the bird-and-flower painters born in the late 1930s and the 1940s, Shang Tao is one with personality. This generation of painters received a post-liberation academic education and were heavily influenced by the thought and style of realism, lacking sensitivity to many new forms. After the reform era, they have all sought change in various ways, but this process is freighted, wanting the plasticity of the young generation and its rapid and easy changes.

Change in bird-and-flower painting is hardest of all, and of these painters there are few even today who have left a lasting influence based on change. This has to do with the regularity in form and essence of bird-and-flower painting, what Su Shi called its “fixed form,” as well as its tradition. In my view, Shang Tao is a persevering explorer who, once he has found his direction, seldom changes his mind, and who persists with a dogged spirit. His many years of consistent painting style are a testimony to his persistence.

Perhaps the traits of Shang Tao's paintings can be described as condensed and simple, but these are not your ordinary condensation and simplicity, but rather the condensation and simplicity of Shang Tao's unique prominence of ink and color, emphasis on planar design and structural images, and a hint of decoration. This style has had a major transformative effect on the depiction and emotion of traditional freehand style bird-and-flower painting, granting and almost architectural or sculptural volume and power to flowers, birds, and still life objects. In the language of calligraphy, this is not cursive script but regular script, not works on paper but works on stone.

The feature of the evolution of contemporary Chinese painting is its multiplicity: its pursuit of personality, showcasing of novelty, embrace of the popular. Yet Shang Tao pursues personality without embracing the popular, seeking the ends of stillness, grace, unadornedness, and grandness. His character and achievement are of course distinguished.



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