

沈钢

畫集

SHEN GANG'S PAINTINGS

上海人民美術出版社

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沈鋼畫集

著 者: 沈 鋼

責任編輯: 張 燕

英文翻譯: 沈 黎

作品攝影: 丁國興

人物攝影: 劉樹春

策 劃: 陳鵬舉 蘇劍秋 吳偉慶

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藝術簡歷

沈鋼，1958年9月出生於上海，現為上海大學美術學院教師、上海美術家協會會員。自幼受父親——著名畫家沈柔堅的藝術熏陶而酷愛繪畫。1979年於上海美術專科學校學習油畫和版畫。1981年在上海交通大學文學藝術研究所工作，1985年調至上海大學美術學院油畫系工作和進修，並從事油畫和版畫創作。1987年赴美留學，1990年就讀於紐約州立大學服裝設計藝術學院，學成後從事繪畫創作。1998年回國後，在上海大學美術學院擔任教師。近年來作品多次參加國內外展覽，並在各大報刊上發表。先後有《北美華裔藝術家名人錄》（1994年）、《上海油畫22家作品集》（1999年）、《上海美術家畫庫》（2005年）。作品多次在京、滬等地藝術品拍賣行拍賣。

Shen Gang, born in September, 1958 in Shanghai, is on the faculty of Fine Arts School, Shanghai University, and a member of Shanghai Artists Association. Under the guidance of his father Shen Roujian, a renowned painter, he began to learn painting in his childhood. He started his training in oil painting and print-making at Shanghai Fine Arts Academy in 1979. He worked at the Institute of Art and Culture, Shanghai Jiaotong University between 1981 and 1985 and later at the Department of Oil Painting, Fine Arts College of Shanghai University, between 1985-1987. He studied at FIT, New York State University between 1990 and 1993. In recent years, a good number of his works went on display in shows held at home and abroad, and some of them came out in various publications, including *The Collection of Northern-American Chinese Artists* (1994), *The Collection of 22 Shanghai Artists' Works* (1999), and *The Collection of Shanghai Artists' Works* (2005). A number of his works were sold at auctions in Shanghai and Beijing.

Shen Gang



沈鋼畫集序

陳鵬舉

沈鋼是一個落寞的人，也是一個落寞的畫家。我到他的畫室，看他的畫。感覺他的畫室，他的畫，還有他這個人，離開這個世俗的世界很遠。人在這個世界上，可能高貴的狀態就是落寞。人心無法訴說，因為所有的語言都不能坦蕩人心。語言化而為文字，更是和人心隔閡了。而人心到底是什么，從來沒人說清過。人不能理解自己。人總會在這個世界上迷失自己之前，迷失在了自己的心裏。

然而落寞的人很難迷失，因為他一開始就讓在了衆生的邊緣，他習慣自己和世界的隔閡。他以這種別人以為最沉重的代價，換取了自己高貴的人生狀態。落寞的沈鋼把自己的生命意義，托付給了繪畫。繪畫是一個人的私事，一個人的心力就可以完成。這就避免了世間的言語，只須用無聲的畫面就能和人交流。繪畫也用筆，可這筆不必糾纏文字，只是畫出自己的所見和夢境。沈鋼的人生表明，一個落寞的人的最好狀態，很可能就是做一個落寞的畫家。

沈鋼是沈柔堅先生的公子。這讓他從出生的那天起，就經典地走上了一條通向高貴狀態的路。沈柔堅是一個杰出的人。他是新四軍戰士，又是優雅的文化人。他是締造新中國的先鋒，又是出色的畫家。他的內心永遠洋溢着激情，他的目光和胸懷能包涵世界繪畫的歷史和成果。這讓他在生活的年代與衆不同。沈鋼就是在這樣的父愛的庇佑下，一開始就沉浸在世俗之外的繪畫裏。他畫油畫。青年時代去了大洋彼岸，在那裏他除了畫畫，什麼都不在意。世俗的眼光以為他很失敗。可人要的是什麼，高貴還有內心的快樂和成敗有沒有關係？世俗的人都不明白。沈鋼為了繪畫離鄉背井，數年後也僅僅是背着畫夾回到故鄉。這就是沈鋼所要的全部。這應該也是他心愛的父親對他希望的全部。

繪畫是一種自己和自己對話的方式，是落寞和高貴的人一種經歷生命的方式。畢加索就是這樣，他所有的繪畫經典，無非是讓自己心裏的話，對着自己說出來，他所有的繪畫經典，其實都和別人無關，人家覺得他的畫好，大都是因為繪畫的技術，他的繪畫內中的東西，甚至連他自己也不能全說明白。畢加索最後畫出了他的立體主義，這是玩笑也是盼望，人多長了些眼睛，或許能把他的畫看明白。凡高也是這樣，他哪裏想把他的畫給人看，他去世后，人家說被他的畫感動了，我想凡高如果活着恐怕不會相信。沈鋼需要也習慣這樣的方式，他繪畫的開始和終極的意義，就是他高貴地落寞地活着的一種方式，他的畫的底色就是高貴和落寞。因為這，他的畫永遠安寧靜謐。無論是親人無論是老家，無論是客地無論是故鄉，在沈鋼的畫裏，瀰漫着的總是不變的大愛的光芒，這是畫的境界，也是人的境界。沈鋼不是內心叵測的畢加索，也不是把花葉甚至山谷都看成了火炬的凡高，沈鋼只是忽然發現自己50歲了，那些繪畫竟然讓他那么多的時光過得很快樂。

沈鋼想把他的畫藏在一起，于是就有了這麼好的一本畫集。感謝沈鋼讓我寫序，讀它的人盡可匆匆翻過，去慢慢品味沈鋼的畫。

FOREWORD

CHEN PENGJU

Shen Gang is a solitary man living in seclusion. He is also a solitary painter working in seclusion. On my visit to his studio to view his works, I felt strongly that his studio, his paintings, and he himself stayed far away from the mundane world. To a certain extent, being noble demands seclusion. Communication often slips into inarticulation because language can hardly encode the innermost heart. Once it gets encoded into language, it becomes helplessly alienated. What is the innermost heart after all? It simply defies definition. If one is unable to go into the depths of his own heart, the innermost heart might be seen as the place where one usually gets lost before getting lost in the world.

The artist living in solitude nonetheless rarely goes astray in that he chooses to stay marginalized for protection from the sound and fury. He gains the noble lifestyle with the price thought to be the heaviest by conventional measurement. In such solitude, Shen Gang hands over his own life to the commitment of painting. Painting is an activity the artist does in private behind the closed door. It allows him to get around the use of language. The silent canvas enables him to communicate with it on his own wavelength. Although he uses brushes as medium, there is no worry about getting bogged down in the maze of language. The only concern he has on mind is to represent what he sees in his dreamland. Shen Gang's life indicates in a way that the best lifestyle for a solitary man like him seems to be a painter shut in solitude.

Shen Gang is the son of Shen Roujian, a highly celebrated artist. From the day he was born, he was oriented towards the classical path leading to a noble life. His father, Shen Roujian, was outstanding in every measure. He once served as an officer in the New-Fourth Army, and at the same time he was elegantly cultivated. A pioneering contributor to the establishment of the new China, he was also an artist of great eminence. Passionately committed to painting and keen on art history, he was open-minded and insightful in his absorption of art coming from all parts of the world. This particular openness made him incongruent with the turbulent age he lived in. Under the wing of his father, Shen Gang's childhood was largely confined to the world of painting. He picked up oil painting in his early teens. Later, he went to study painting in the United States. He was truly committed to painting, dismissing all other things as irrelevant. To most people, he looked nothing less than a disappointment. What did he want for himself then? Fortified with a peaceful heart, his noble soul simply dismissed either success or failure as irrelevant. Surely, it sounded inscrutable, but the transcendental sublimation constituted all that Shen Gang aspired for and what his beloved father might have expected of him.

Painting is the artist's approach of self-communication, or rather a style for the solitary and noble artist to experience life. Picasso, for instance, uttered to himself in his classical paintings what he wanted to utter. These paintings actually had little to convey to other people. Viewers admired his paintings not because the real meaning sank in but because his creative techniques captivated them. To a certain extent, the true meaning might remain inaccessible to the artist himself. Picasso's establishment of cubism seems to be a humorous device or wishful thinking, as if the design and equipment of more eyes could help with a magic penetration into his work.

Van Gogh is another example. When alive, he did not intend to show his paintings to others. After his death, viewers started to say his artwork was moving. Van Gogh might not have believed in all this if he had relived his life. This kind of lifestyle followed by Picasso and Van Gogh is what Shen Gang is going after and trying to get used to. Likewise, the ultimate meaning of his painting, intentional or not, resides in a noble yet solitary lifestyle. These qualities are the primary tones set for the background of his painting. Seen in this light, his works always look peaceful and serene, with a warm glow of love defined in its broadest sense, be it about his family or hometown, local or exotic. This is the culmination desirable not only for art, but for the artist as well. Shen Gang is of course not the impenetrable Picasso, nor the insane Van Gogh who confused tree leaves and valleys with burning torches. A couple of months shy of 50, Shen Gang comes into a grip of reflection on the years he has been through. Much to his relief, his years were pleasantly spent in the solitary world of painting.

The present album has evolved from Shen's attempt to sum up his artwork. He does me the honor of the assignment to write the foreword, which the reader can afford to flip through so as to reach the main part of the book—the delightful paintings by Shen Gang.

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油畫

OIL PAINTINGS



海濱，1997

*Seashore, 1997*油畫 *Oil on canvas*

70 × 95 cm



2.

斜陽下的山谷, 1996

Valley in Sunset, 1996

油畫 *Oil on canvas*

85 × 115 cm

