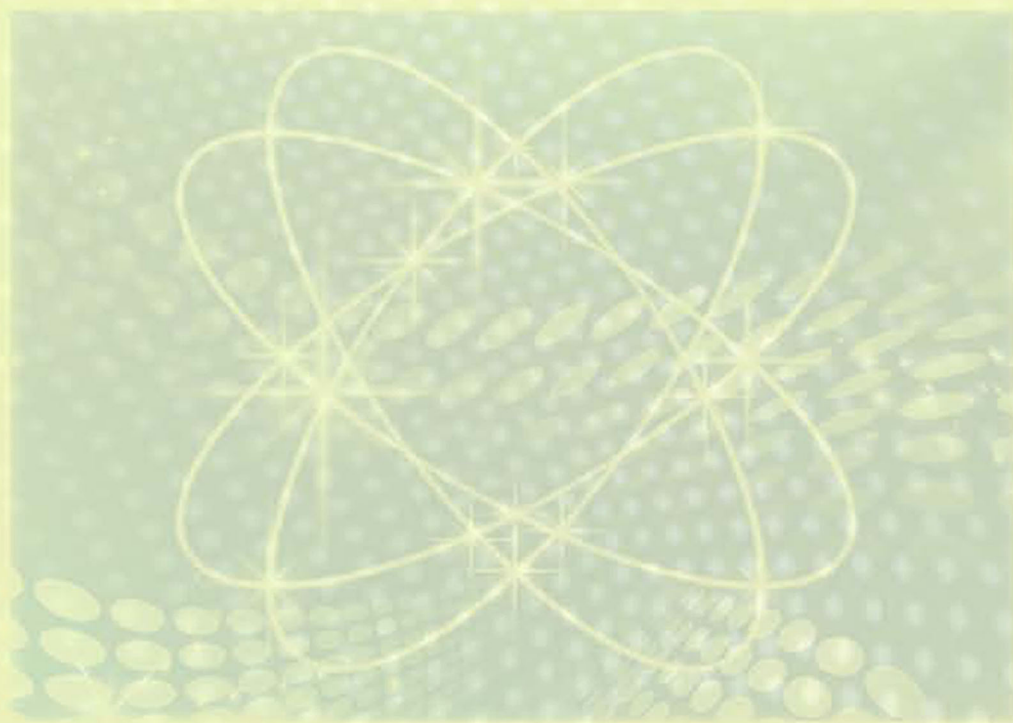


# 意象时空：意象画国际 巡展北京首展作品集

张尚明 绘



人民美术出版社



# 意象时空

Time and Space of Imagism

## 意象画国际巡展北京首展作品集

International Tour Exhibition of Imagist Paintings Beijing First Show Collection of Imagist Paintings

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# 意象画派

张曙光

以中国文化元素为特征，以油画为载体，以色彩结构形成的立体画面及三维时空的视觉效果，全面阐释东方文化大美术观的艺术绘画种类。

Imagism is the school of oil painting that characterizes the elements of Chinese culture, illustrates comprehensively the oriental art value by way of picturizing the visual effect of three dimensional space and time composed of structures of color.

张曙光  
Zhang Shuguang

# 前言

意象主义画派是一个新生的画派，对这一新生事物应引起社会各界的关注和支持。

2010年，上海世博会上最有价值的两大展馆——城市足迹馆和世博会博物馆中首推中国文化元素——“意象派”系列展项。意象画派就此得名。

时势造英雄。意象主义画派的形成是当今大时代的产物。近年来，无论是中国传统绘画，还是西方现代绘画似乎都徘徊在艺术终极的困境中，很难有大的突破，而意象画派的诞生无疑给东西方两大画坛带来一派生机和新气象，令人耳目一新，为之一振，给人一种全新的视觉冲击力，给人一种震撼心灵的美，是对东西方两大绘画思维方式及体系的一次探索性超越，这种超越是以大美术的全球视角，站在东西方两位巨人肩膀上的一次飞跃。

意象主义绘画作品诞生及画派的形成开创了一种全新的绘画表现技法和构成模式，无疑是一次让中国传统绘画精神走向世界画坛的大胆尝试，具有着划时代的美学价值和学术价值。

十八届六中全会提出：开创文化大发展大繁荣的新局面。中国文化事业正迎来一个难得的黄金发展期。增强文化创新能力，激发全社会的创造活动，鼓励各种形式的探索和试验。一个文化大发展大繁荣的时代必定要是文化巨人辈出的时代。

为实现文化强国，文化大繁荣大发展的战略方针，中国书画杂志社，上海中元意象画院、北京阳光正信投资有限公司、上海梦创文化投资有限公司特举办《意象画派国际巡展·北京首展》，并将本次意象画派四位代表人物上海中元意象画院院长张尚明、副院长孙旭芳及上海博物馆馆长陈燮君，中国美协漆画专业委员会委员、福建闽江大学美术学院院长王天亮参展的164幅绘画作品编辑成册，由人民美术出版社出版发行，旨在引起世界各界人士的广泛关注。

# Preface

The Imagist Painting, as a brand new sort of painting school, should draw attention and support from the public.

A series of Imagism exhibition items, bearing extraordinary Chinese traditional characteristics, made its debut in the Pavilion of Footprint and World EXPO Museum, two most valuable exhibition halls in 2010 Shanghai World Expo. And thus the Imagist Painting got its name.

Circumstance creates heroes. The Imagist Painting is entailed by current time. These years, no matter the Chinese traditional paintings, or the Western modern paintings have encountered a predicament relating to the ultimate of art, struggling for a breakthrough. However, the emergence of the Imagist Painting has brought the vitality and a fresh outlook to both the oriental and western paintings, giving us a completely new visual impact and astonishing beauty. It is an exploration beyond the way of current thinking method and the system of the oriental and western paintings, which is a leap based on the art of the global perspective, standing on the shoulders of two giants of the east and the west.

The Imagist Painting initiated a new expression technique of painting and formation. It is no doubt that Imagism is a courageous attempt to introduce the spirit of Chinese traditional paintings to the world, which has epoch-making aesthetic and academic values.

The 17th Sessions of Six CCP Plenary Conferences have proposed to create a new situation of great development and prosperity of cultural. Chinese culture is entering into a golden period of development. We should enhance the ability of cultural innovation, and stimulate the creative activities of the society as a whole, and encourage various forms of exploration and experiment. A great time of cultural development and prosperity should witness a great number of culturalati.

In order to achieve the strategic policy of the cultural prosperity and development, and to make a country with huge cultural power, the "International Tour Exhibition of Imagist Painting • First Show in Beijing" is organized by Magazine of Chinese Painting and Calligraphy, Shanghai Zhongyuan Imagist Painting Institute, Beijing Sunshine Zhengxin Investment Co., Ltd. 150 paintings on this exhibition from three representatives of Imagist Paintings have been edited as a album and published by People's Arts Publishing House, intended to arouse widespread attention of the world's people from various circles.

# 意象派与大美术观

解析张尚明意象派绘画作品的美学价值 / 严望庭

张尚明是意象画派创始人之一，他的意象主义绘画作品给人一种全新的视觉冲击力，能给人一种震撼心灵的美，是对东西方绘画思维方式及体系的一次探索性超越，这种超越是以大美术的全球视角，站在东西方两位绘画巨人肩膀上的一次飞跃。

意象主义绘画作品的诞生及画派的形成开创了一种全新的绘画表现技法和构成模式，折射出东西方两种艺术的光彩，蕴含着东方美学特质和西方形式表现的双重意蕴，具有划时代的美学价值和学术价值。

时势造英雄。意象主义画派的形成是当今大时代的产物。

张尚明 1967 年生于安徽南陵，家境贫寒，5 岁学画，7 岁拜师，9 岁乡里称道，12 岁卖画，18 岁参军，26 岁历时 8 年精心绘制的 244.2 米长的巨幅长卷《千古黄山》轰动画坛。1993 年考入解放军艺术学院，同时埋头于北京图书馆，饱读中外美术史论，对中国传统绘画和西方绘画进行了系统深入的研究和实践探索。

艺术的生命在于创新，这种创新应该是真正意义上划时代的艺术创新。

十几年来，张尚明游历在东西方两大绘画体系之间，不断思考探索，在肯定和否定间反复摸索实践，他的绘画历程充满艰辛、苦涩、寂寞、痛苦；同时也在渴望中不断体验着快感与冲动，在一些人的不理解 and 嘲讽中更加执著和坚定着自己的艺术追求和信念，苍天不负有心人，在 2010 年上海世博会上张尚明等人的意象派画作终于引起了中外人士的高度关注和认可。

多年来，无论是中国传统绘画，还是西方现代绘画似乎都徘徊在艺术终极的困境之中，很难有新的突破。而意象画派的诞生无疑给东西方两大画坛带来一派生机和新气象。令人耳目一新，为之一振。具有划时代的深远意义。

意象画派的形成和诞生，一方面是画家个人探索努力和绘画天份所至；一方面则是大时代的产物，这一点尤为重要，新世纪东西方美术艺术的大繁荣，经济、文化、艺术的相互交流碰撞，世界发展趋势的相互影响，相互渗透，现代科技、交通、信息的飞速发展，广阔的国际视野等等，为意象画派的形成提供了最重要的基本要素。

正如中国北京大学哲学系教授、美学家彭锋所说：“从中国文化的传承角度来看，意象派绘画是当今全球化的时代条

件下对中国传统文化的一次新的阐释，让中国传统文化进入世界的一次可贵尝试。从欣赏的角度来看，它能让任何不熟悉艺术史不熟悉中国文化的人都能获得极大的享受，回归文化、回归未来是艺术摆脱终结命运的必由之路。”

西方绘画主要是以写实为主，通过色彩和光的变化表现物象的本貌；中国传统绘画则是以意象为主，通过人们对自然万物的心灵感受来表现物象。更多的是用笔墨表现心中之意象。这应该是因东西方文化背景的不同和思维方式的不同所致。

张尚明的意象派绘画作品则是以大美术的视角，融合了现代各种美术表现手法，通过色彩结构、空间结构、影像结构、浮雕与雕刻结构、中国画笔墨意象结构等诸多表现手法，开创了一种全新的绘画构成模式。是西方油画表现形式和中国传统绘画思维模式及多种艺术表现手法的结合体，既体现了强烈的油画语言，又不同于西方油画的画面形式感。从而，呈现出赋予东方神韵的人与人的对话、人与自然的对话。师法自然，因心造境。这种亦真亦幻，时而让你身临其境，时而让你进入梦境，艺术从追求外在真实，过渡到在个人选择下的真实，这就为走向内在真实提供了可能性。通过真实物象色彩的视觉冲击，在真实直觉中走入意象梦境，主题的意象感受就自然而然地产生了。

正如中央美院教授，美术理论家、批评家邵大箴先生所说：“面对这样的画作，我们已经无法为其归类。从创作手段方面说，这些画当归属于西方的油画；但是，通过画面，郁郁勃发的却分明是一般延绵千年的中华精神。”

我们来看张尚明先生近年创作的一幅意象派画作《执著与信仰》，画面中一位手握竹杖年近七旬的藏族老婆婆，粉红色的头巾，雪白的羊皮袄翻领和苍白的头发，古铜色的脸庞和粗糙的手，整个画面色彩绚丽饱满，形成一种强大的色彩视觉冲击力，给观者的是一种心灵震撼的色彩美感！画面中人物的造型有如石雕刀刻，从而展现出人物坚毅的性格，满是皱纹的脸庞和紧握竹杖的手预示着画中人物沧桑的人生历程，老婆婆深邃的眼睛及凝视远方的目光则体现出画中人物一往无前终生无悔的执著精神。观者看到的是一个真实的人物具象，但画者并未仅仅停留在色彩美和人物真实的艺术直观表层上，张尚明通过强烈的色彩视觉和人物的真实刻画在更深层面上表达着一种绘画的意象，使观者在潜意识中产生一种心灵意象的碰撞，画中人物那种坚毅的性格，那种对信仰的执著追求也许正是画者本人心迹意象的自然流露。正如张尚明坦言：“我想在景物的亦真亦幻效果之间表达我的意象”。当然，不同的观者面对此画会有不同的感受和意象的联想。

我们再来看张尚明的另一幅意象派画作《最后一抹晚霞》，覆盖着积雪广袤无垠色彩斑斓的大地，辽阔天际间一抹粉红色的晚霞耀眼夺目，那种清纯，柔美、鲜嫩、自然的色彩语言令人心灵震撼而激动不已，触发观者无限联想和回忆。眼睛看到的是美丽鲜活的色彩，而心灵却超越了现实的画面和时空，或是对童年美好的追忆，或是对初恋最美好的回味，或引发你对美好人生的向往，或是对人生辉煌瞬间的感慨。

从张尚明先生的《执著与信仰》、《最后一抹晚霞》两幅意象派画作中，我们似乎已看到了意象主义画派的美学价值和学术价值所在，这无疑是一次让中国传统绘画精神走向世界画坛的大胆尝试。

当然，意象主义画派的形成和成熟还有待进一步的努力和完善，能否最终得到中外广大人士的认同还有待一段时间的验证。

但，可喜的是他们敢于从大美术、大时代的视角，站在东西方两大绘画巨人的肩膀上高高竖起一面崭新的旗帜。或许意象画派的形成能够在美术史上留下浓重的一笔，但愿他们能在美术发展史上竖起一块新的里程碑。

# Imagism and the Great View of Art

## —Imagism and the Great View of Art

/ Yan Wangting

Mr. Zhang Shangming is one of the founders of Imagist Paintings. His Imagist Painting works bring about a new visual impact and stunning beauty. It is an explorative breakthrough of the thinking mode of eastern and western paintings. Such breakthrough is a leap based on the shoulders of two painting giants of the east and the west from a global prospect of the great view of art.

The new born Imagist Paintings and the Imagist School have initiated new painting skills and structures. It conveys the magnificent fusion of eastern and western art, and contains the specialty of Chinese aesthetics but expressed in the western manifestation, which possess epochal aesthetic and academic values.

The times produce their heroes. The Imagist Painting is a product of the current age.

Mr. Zhang Shangming is born from a poor family in Nanling, Anhui Province in 1967. He began to learn painting when he was only 5. At the age of 7, he followed his professional teacher for art. Two years later, he became famous round the village. When he was 12, his works began to be sold. He attended to the army when he was 18. Eight years later, his magnificent, 244.2 meters scroll painting "Through the Ages of Mont. Huangshan" caused a sensation in Chinese painting circle. In 1993, he began to study in the PLA Art Academy. During that time, he often went to Beijing Library, learning Chinese and foreign art history, and profoundly studied and practiced the traditional Chinese paintings and western paintings.

Art treasures creativity. Yet such creativity must be a truly epochal creativity of art.

For more than ten years, Mr. Zhang Shangming has been thinking and exploring between the two systems of eastern paintings and western paintings. He practiced and sought repeatedly between affirmation and negation on the road of art. His pursuit of art is filled with difficulties, bitter, loneliness and pain. He desired, at the same time, experienced pleasure and impulse again and again. However, he never gave up but kept pursuing his own faith and belief of art in spite of all misunderstanding and sneering. Finally, he earned his rewards as the Imagist Paintings received highly attention and admiration from Chinese and foreigners in 2010 Shanghai World Expo.

For years, no matter traditional Chinese paintings, or modern western paintings have encountered a predicament as to the ultimate of art, struggling for a breakthrough. However, the emergence of Imagist Paintings has brought vitality and a fresh outlook to both the eastern and western art circles, as refreshing, heartening and epoch-making.



The formation and emergence of Imagist Paintings, on one hand, attributes to the hard-working and gift of painters themselves; on the other hand, which is much important, is the products of the age. The prosperous of the eastern and western paintings in the new age, the communication of economies, cultures, arts and the globalization, the fast development of technology, traffic, information, and the wide international prospect, all of them, are the most important and fundamental elements for the emergence of Imagist Paintings.

As is said by Mr. Peng Feng, the Philosophy Professor and Esthetician from Beijing University, "In the viwe of transmission of the Chinese culture, Imagist Painting is a new interpretation of traditional Chinese culture under the current globalization, and a valuable attempt to introduce traditional Chinese culture into the world. To the aspect of art appreciation, any person even unfamiliar with the history of art and Chinese culture may also enjoy himself or herself from the paintings. Therefore, the most effective way to keep art alive is to revert to culture and to the future.

Western paintings are mainly about realism, through the change of colors and light to display the appearance of objects. While traditional Chinese paintings are mainly about imagery, through people's feelings of the nature world to display objects, using paintings to express the imagery in heart. Such differences may attribute to the different culture backgrounds and thinking systems of East and West.

Mr. Zhang Shangming's Imagist Paintings are based on the great view of art. By harmonizing various expression means, through color structures, spatial structures, image structures, reliefs and carvings structures, Chinese painting image structures and many other expression practices, he created a new form of painting. It is the combination of manifestations of western oil paintings and thinking modes of traditional Chinese paintings, and embody the strong language of oil paintings, but different from the sense of screen form of western oil paintings. Therefore, it has showed the dialogue between human beings and the dialogue between man and nature full of eastern charm. Learning form natural, and creating from heart. Such combination of realism and fantasy sometimes makes you feel as if being in the world of the paintings, and sometimes let you go into the dream. In this way, art evolves from pursuing external realistic to the truth of individual-chosen, and thus offers a possibility to the path of internal truth. By the visual impact of colors of real objects, one may feel an imagery dream from a real feeling, then, the theme imagery naturally occurs.

As Mr. Shao Taizhen, professor of the Central Academy of Fine Arts and art theorists, critics, said, "We cannot make a classification for such paintings. Concerning the creation technic, those paintings shall be classified to western oil paintings;