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修其可见致其幽 ——《沈卓作品》序

方家驊

沈卓是一位有成就的舞台美术设计师，作品曾获得过国际大奖。他的油画也十分精妙，细看这些戏曲人物，飞扬的裙采，飘逸的裙裾，无不透着昆曲的雅致气息，富有动感美。这是他身处剧团氛围，经过长期观察积累，对气、眼、身、法、步深入揣摩的结果。古典造型转化成一幅幅画面，或精微局部刻画夸张，神韵凸显在强烈对比的色彩中，或追踪全景随手勾勒，激情洒落在磅礴战战的气氛里。他的油画技巧得名家都文程教授，定格戏曲人物表演而追求升华。古典与现代碰撞，写实与荒诞并存，戏曲的妆容服饰舞姿身姿与油画的斑斓色彩浑然一体。这是一种艺术的创造——美的叠加。

剧团巡回演出则为他提供了走南闯北、野外写生的机会。每次，尽管日程紧张，舞台工作繁忙，他也总不忘寻寻觅觅。思索所到之处能给予布置下些什么，甚至不赶戏幸，背着画夹，提着画笔，突击写生。于是，就有了这些春夏秋冬，有了这些北国的古寺，南疆的椰树，八大关的消魂悠游，九寨沟的群泉涌流。这些画作的构图是自然的，色彩是浓烈的，忠实记录了画者对无限苍穹千变万化瞬间感受而得的灵感，却反变成成了永恒。其中有一部分创作于80年代后期至70年代初期，在那个喧闹的年代里，他依然独坐一隅，静静地面对自然，和山光水色对话。在一个个人的角落裏徜徉。三四十年的时间过去了，今天，我们看看画框里这些美丽的画面，回忆起在脑海里变得模糊的风景。

听沈卓说，有一次他在黄山等待日出，偏逢雨雪交加，苦候半日，最终只能给雪景，零下数度的天气，苦寒难耐，高空雪珠洒落下来，与冻结的水粉一起，交融成万山皆白的壮美。这可是天真的“化境”。

苏轼诗有云：道大如天不可求，修其可见致其幽。文擅画趣，其实一也。看了沈卓的画，你会相信，这是一个持于志心，劳于心力，乐于心智的人。

Fang Jiaju

Shen Zuo is a successful stage art designer whose designing works gained several international prizes. Shen's oil paintings, mostly traditional Chinese opera images, are also graceful and wonderful. These paintings, with radiant looks and swaying skirts, fully reveal Kun Opera's grace and motion. Shen's paintings owe a great deal to his profession as a stage designer, which puts him in a theatre atmosphere. His paintings convert those classic images into true pictures, partly exaggerating to form a strong comparison, or portraying a complete scene to give his audiences a film artistic conception.

Shen learns painting from Yan Wenzhang, a well-known artist, and specialises in opera images. His paintings, with a co-existence of modern and classic, of real and fantastic, and with a merge of opera costumes and make-ups and colorful paintings, are a renovation of arts.

The Kun Opera Company's tour performances offer Shen opportunities to paint outside. Despite his busy work as a stage designer, he would save time to go out to see what might be added to his drawing paper. To get different pictures, he would like to travel around. In his paintings, there are four seasons of spring, summer, autumn, winter and are north China's ancient temples, south China's coconut trees, the Yangtze River and the mountain springs in Jiuzhaigou. These paintings are from nature and are natural. They are a true record to the author's sense when he puts himself in a remote and changing world. Thus, these paintings become an identity. Some of his paintings are made during the mid 1960s to the early 1970s. In that revolutionary era, he could shed himself silently in mountains and waters and do his paintings. Some 40 years passed. Today, when we stand before these albums and enjoy those natural scenes, we think of that era.

Shen Gao told me one of his painting experiences in Huangshan. Once he went to Huangshan to paint the scenic sunrise. Unfortunately it rained and snowed, he had nothing to draw but snow. At the freezing top of whitening Huangshan, he painted the fairland. Ancient Chinese scholar Su Shi once said, morality is as big as the universe and you'll never really reach, but you can just make those you know perfect. Read Shen Gao's works and you will believe he is a loving, persisting and hardworking artist.

独是海味最特色 ——略论沈皋的油画中国戏曲人物画

上海市群众艺术馆研究馆员 杨志华

沪滨开埠屈指不过百五十有年，然人文荟萃，若以美术领域而论，即吴昌硕之后，海上画派中决非无大家者层出不穷，何也？皆能吸收中西两元之文化精髓，包容兼蓄，融汇传统而研究探索而能创新也。举友沈皋，即为有志于此之后继者也。他始起于舞台美术设计而旁及风景人物，瞻前而顾后者，法其法，四十年来日积月累之全貌卓然有成，今观其之作品，其风景山水，特别是其中国戏曲人物画，观之令人时有其自成一格之感。

中国戏曲的艺术特征以写意著称，画者多用国画来画其人物，以其两者神韵相通，但在沈皋，或许由于上一世纪60年代曾师从海上油画大师颜文伧这个常人难得的幸运机遇，他在原上海市戏曲舞台美术专业班初始学画时就兼画国画也画油画，两种画法同时习之，今天我们看到他笔下的戏曲人物油画，其色彩奇异深沉又绚丽斑斓则显然西洋油画无疑，但是线条勾勒，空间明暗的处理却又又属国画的手法，如此次展出的新编油画《牡丹亭》人物系列的《游园》和《惊梦》，画中人物的脸部及装饰服装明显具有中国画的韵味，再如《司梦》，在保持上述艺术特征的同时，更采用类似中国画的小写意般的笔法来画背景，其色彩光陆陆离而又层次丰富，把杜丽娘的梦魂表现得十分精妙，前所谓其自成一格者，正在于此。

中国画吸收西洋油画的技法，越老者不可谓不多，且名家辈出，佼佼者如徐悲鸿，能创造性的吸收西洋画派对结构和特征的理解方式，在他的人物画作品中往往不是用线条而是以块体的色彩勾勒那家轮廓，并且通过颜料的层次厚薄来塑造人物的形体，既避免了写实的中国人物画中人物流造型常需与笔墨打架的难题，又保持了地道的中国笔墨的特色，而沈皋的作品则反其道而行之，以油画为本体，反过来融入中国画技法，不啻而成其海味特色，至少在画法上其甚在创新，而在中外艺术史上，凡成功者必属创新之举。

2005年11月8日

Researcher of Shanghai Mass Art Museum, Yang Zhihua

It is only about 150 years since Shanghai opened. Why are there so many masters appeared after Wu Changshuo in the field of fine arts? The reason refers to the absorption of western and eastern culture essence and the creation after deep research and exploration. My friend Shen Gao is willing to inherit the spirit of this tradition. He began his career as a stage art designer, and then enlarged his scope into scenery and portrait. This exhibition of his works created in the past 40 years is fruitful and stylish, especially for the oil painting on Chinese opera portrait.

The characteristic of Chinese opera is the subtle feeling. Generally Chinese Opera portrait is conducted by Chinese traditional painting for they are common in sense. While Shen Gao, with the background of the unique cultivation by Shanghai oil painting master Mr. Yan Wenling and the combination education of Chinese traditional painting and oil painting in the major of stage art design in the Shanghai Opera School, he prefers to express his Chinese opera image in western colors and eastern lines. As for the portraits exhibited this time, *Walking In The Garden* and *The Interrupted Dream in The Peony Pavilion*, there are quite some Chinese painting flavors in the details of the face and cloth, while as for *Seeking Dream*, there are Chinese traditional painting ways in the background of portrait, with fondness of colors, so that the dream of Du Liniang is successfully revealed. The style erect on it.

There are many great painters who absorb western painting techniques into Chinese traditional painting. The most predominant one is Mr. Ren Bonian. He creatively absorbed the way of comprehension on structure and feature, used large area of colors instead of lines to paint the outline of people, and produced the figure by the level of colors. This solved the difficulties between image and painting, and maintained the characteristic of Chinese traditional painting. While Shen Gao goes in the opposite way. He focuses on oil painting and uses Chinese traditional painting techniques, which results in Shanghai-styled characteristics. The innovation in the painting techniques owns to the pioneer in the art history all over the world.

2005/11/8



沈卓 汉族。1947年7月22日生，上海市人。1966年毕业于上海戏曲学校舞台美术专业，现在上海昆剧团任职。国家一级舞美设计师，中国戏剧家协会会员，中国舞台美术学会会员，上海市艺术系列高级专业技术职务资格审定委员会成员，香梅画苑特聘高级书画师。

主要舞美设计有昆剧《牡丹亭》、《渔光曲》、《上皇山》、京剧《范仲淹》、戏曲电视剧《聊斋》等几十出戏曲舞台剧及上海首届中国国际艺术节大型舞剧《金舞银饰》舞美设计。其中《牡丹亭》设计作品入选1984年日本东京国际舞台美术展览。1987年入选第六届布拉格国际舞台美术展览，并获“传统与现代舞台美术结合荣誉奖”。入编中国艺术教育大家戏曲卷。《潘金莲》1991年入选第七届布拉格国际舞台美术展览。《范仲淹》获1995年第四届国际戏剧节“优秀舞台美术奖”。2000年获第九届中央文化部“文华舞台美术奖”。

绘画师承油画大师颜文樑，擅长风景画，戏曲人物画。曾赴长江三峡、九寨沟、北京、华山、泰山、黄山、肇庆、青岛、武汉、龙门石窟、富春江桐庐等地写生。油画作品《长城》1985年在巴西首都巴西利亚展出。《骑马》、《桃花流水》2001年在上海美术馆展出，获得好评。2005年11月举办个人油画作品展。

Shen Gao, born in Shanghai on July 22, 1947, graduated from Shanghai Opera School at specialty of stage art design in 1966, now is a national senior stage art designer and a member of Chinese drama workers society and Chinese stage art association, Senior painter engaged by Xiang Mei Gallery.

As the stage art designer in Shanghai Kun Opera Company, Shen Gao designed for the Kun opera *The Peony Pavilion*, *Pan Jinhuan* and *Sheng Lingshan*. He also designed for Peking opera *Fan Zhongyan*, TV opera *Qing Wen*, and drama *Golden Dances And Silver Decorations* in the First Chinese International Art Festival in Shanghai. *The Peony Pavilion* was selected in Tokyo International Stage Art Exhibition in 1984, the 6th International Stage Art Exhibition of Prague in 1987 and got the prize for combination of modern and tradition. *Pan Jinhuan* was selected in the 7th International Stage Art Exhibition of Prague in 1991. *Fan Zhongyan* got the Stage Art Excellent Prize at the 4th Chinese Drama Festival in 1985 and the 9th World Stage Art Prize of the Center Culture Ministry in 2000.

As a painter taught by the oil painting master Yan Wenliang, Shen Gao is good at sight drawing and opera portrait. He traveled through the Yangtze Gorges, Jiuzhaigou, Peking, Mount Hua, Mount Huang, Tsingting, Dragon Gate Hole, Fuchun River and Tonglu, etc. His work *The Great Wall* was exhibited in Brasilia in 1985, and *Waiting the Horse and Peach Blossom and Winter* were exhibited in Shanghai Gallery in 2001. His own exhibition of oil painting was held in Dec. 2006.

沈皋作品展

沈皋



沈泰先生法正

虹之舞

朱達人



二〇〇五年
九月

沈舉作品展

得心應手

神形兼備

乙酉十月九十七
史愧付絨



賀沈岸先生畫展

瑰惡殞
美不勝收

蔡子仁題



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戏曲人物
油画



昆剧《牡丹亭》系列1,《游园》 (80cmx80cm)

Kun Opera *The Peony Pavilion* 1 *Walking In The Garden* (80cmx80cm)



昆剧《牡丹亭》系列2,《游园》 (45cmx45cm)

Kun Opera *The Peony Pavilion* 2 *Walking In The Garden* (45cmx45cm)



昆剧《牡丹亭》系列3,《游园》 (80cmx80cm)

Kun Opera The Peony Pavilion 3. Walking In The Garden (80cmx80cm)