

尚連璧畫集

AN ALBUM OF CHINESE
BRUSH PAINTINGS
ABOUT SHANG LIANBI



江蘇美術出版社

尚連璧書集

劉中題



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作者簡介



作者近影

尚連璧，1933年生，江蘇豐縣人，曾畢業于江蘇省立藝術師範美專、南京師範學院（現南京師範大學）美術系，現為高級美術師、中華人民共和國農業部藝術顧問、中國版畫家協會會員、江蘇省美術家協會會員。曾在北京、南京等地舉辦過個人畫展，作品多次在國內外展出，并被博物館及美術館收藏。近年來，其作品多次作為國家禮品贈送國際友人，是一位在國內外均有影響的畫家，被編入大型辭書《中國現代美術家人名大辭典》和《當代中國美術家人名錄》。

Shang Lianbi, born in Feng county of Jiangsu Province in 1933, graduated from the Fine Arts Department of Nanjing Normal College (now Nanjing Normal University), is now a famous painter, professor of Chinese brush painting, member of Chinese Specialists' Association of Prints, member of Jiangsu Specialists' Association of Fine Arts and artistic consultant of Agricultural Department, People's Republic of China. His works have been put on show many times both at home and abroad, and some of them have been collected by museums and collectors. In recent years, some of his works are presented as national gifts to international friends. His name, as an item, has been compiled into great dictionaries "Contemporary Chinese Fine Artists Dictionary" and "Modern Chinese Fine Artists".

序

中國畫的美學情趣奇譎多變，繪畫語言各各不同。以筆法論，細筆的若春蠶吐絲，厚重的力能扛鼎；其實，細也好，粗也好，輕淡也好，濃重也好，只要符合藝術辯證法，都是美的。一個畫家可以終生是一種面貌，也可以有多種風格，所謂“粗沈”、“細沈”（沈石田），所謂“粗文”、“細文”（文徵明），便表現着畫家的多變，畢加索一生有五個時期，張大千也沒有一種固定面貌，林風眠硬是把極輕淡的青花磁般的綫描和濃重無比激情奔放的西洋色彩一起融入自己的創作生涯。聰明人從不困死在一種面貌上。尚連璧先生就是位聰明人，他因對象而用“法”，不拘泥于一種風格，而為適之者從。

尚連璧先生受過嚴格的西洋繪畫的訓練，又從事版畫創作多年，所以他的畫有造型、有力度、有顏色。再加上他愛讀書、愛思考、畫面也有境界美。搞版畫的回過頭來畫國畫，常缺韵味兒，綫也容易僵。黃永玉是大聰明人，用刀子刻出游絲描來，他的水墨用筆便不同凡響。尚連璧悟性極好，從版畫轉國畫取其拙樸而不見呆滯，下筆暢而不澀。以腕力寫花鳥，厚重得如鈍刀刻石一般，濃墨伴着中鋒，敷以重彩，直如重鼓響鑼，把大自然的韵致整個兒升高了一個八度。細細品味是大麵而不是飲料。

他的山水畫頗見靈性，早年入室傳抱石門下，我個人認為抱石先生絕佳處並不在筆，而在于一種磅礴的氣度和直捉大自然魂魄的靈性，或者說境界感吧。這是因為，抱石先生首先是一位學者，滿腹學問，自能高屋建瓴。連璧有幸學得抱石先生的筆墨情致和境界感覺，所以，山水畫也很耐看，設色清淡，出入于有無之間。我看到他的不少小品深得抱石先生精神。

對傳統的理解，仁者見仁智者見智，深層次的理解應該是有分析的，並非某筆象石濤、某筆象八大，而是對整個兒筆墨規律的把握，把握了規律才能放開手脚，縱橫恣肆而筆下生花。連璧在傳統上下過功夫，有眼力，眼高才能手高，畫畫的人“眼高手低”不成立，說明眼不是真的高。

連璧先生為人誠懇，同時有北方血氣，年輕時能吼出男低音，共鳴聲能使牆上落土，我很欣賞，他的畫就象他的男低音，有厚拙的陽剛氣。

壬申孟夏大利信筆於師心居



INTRODUCTION

The aesthetic interests of Chinese brush painting are diversified, and its language changes in different ways correspondingly. As for the technique of drawing, light brush touches look like silk silkworms spin in spring, and heavy brush touches seem as if they could support a huge quadripod. In fact, whether fine-lined or thick-lined, whether quite elegant or rich-coloured, there is a sense of beauty in them so long as they keep up with aesthetic laws. An artist may have a single feature in style all his life, or changeable styles. The so-called "fine-lined Shen", "rough-lined Shen"(Shen Shitian), and the so-called "fine-lined Wen", "rough-lined Wen"(Wen Zhengming), properly describe the diversity of their artistic styles. Picasso's artistic career consists of five periods, likewise, Zhang Daqian didn't confine himself to one style. And Lin Fengmian successfully mingled the delicate lines of the Oriental celadon with the rich colours of Western painting in his works. A wise person is never stuck in a single style. Mr. Shang Lianbi is just such an eminent artist that he is expert in employing painting languages according to objective reality, never limits himself to a fixed pattern but tries to find a new one.

Mr. Shang Lianbi underwent strict training in Western painting, and engaged in printmaking for many years. Therefore, there are shape, vigour and colour in his works. What is more, his good habit of learning and thinking makes his paintings poetic and meaningful. In the case of generality, if a printmaker changes to work on Chinese brush painting, his works would want lingering charm, and his lines get stubborn. Huang Yongyu is such a clever man that he is able to produce silk lines with carving tools, whereas, his brush strokes in Chinese paintings are so out of the common run. With his power of understanding, Mr. Shang Lianbi, changing from printmaking to Chinese painting, assimilates the former's simplicity and plainness, not its stubbornness. His brush strokes in flower-bird paintings are bold and vigorous, his thick and dark ink in company with rich colours seems to make the natural rhythm holly and pleasing. They are alcohol, not soft drinks when you taste them.

You'll find the great inspiration in Lianbi's Chinese landscape paintings. He once received personal instructions from Fu Baoshi. In my opinion, the most outstanding stylistic identity of Mr. Fu does not lie in the techniques of drawing but in the tremendous momentum and the intelligence which directly catches the natural spirits, or in other words, poetic flavour. This is attributed to Fu's great learning which makes him draw freely. Fortunately, Lianbi has learnt from him the poetic flavour as well as the techniques of drawing. Therefore, his Chinese landscape paintings in quiet colours appearing indistinctly, give people much for thinking. I have seen many of his little-sized works which have a lot of characteristics of Fu Baoshi's.

There are various opinions in the comprehension about traditional Chinese painting. The deep comprehension should be something like analysis, not simply mean that some of brush strokes resemble Shitao's or some of them resemble Bada's, but refer to a good command of the whole laws of ink and brush. Once one grasps the laws, he will be able to draw with great ease. Lianbi has put in a lot of work at traditional Chinese painting, and he has a good taste which to some extent results in his success. It's not true that a painter is fastidious but incompetent.

Lianbi, with northern temperament, is honest and pure. When he was young, he was able to let out the voice of bass, the resonance of which seemed to make the wall shaking. I appreciate his paintings very much. They are thick, heavy and energetic just like his bass.

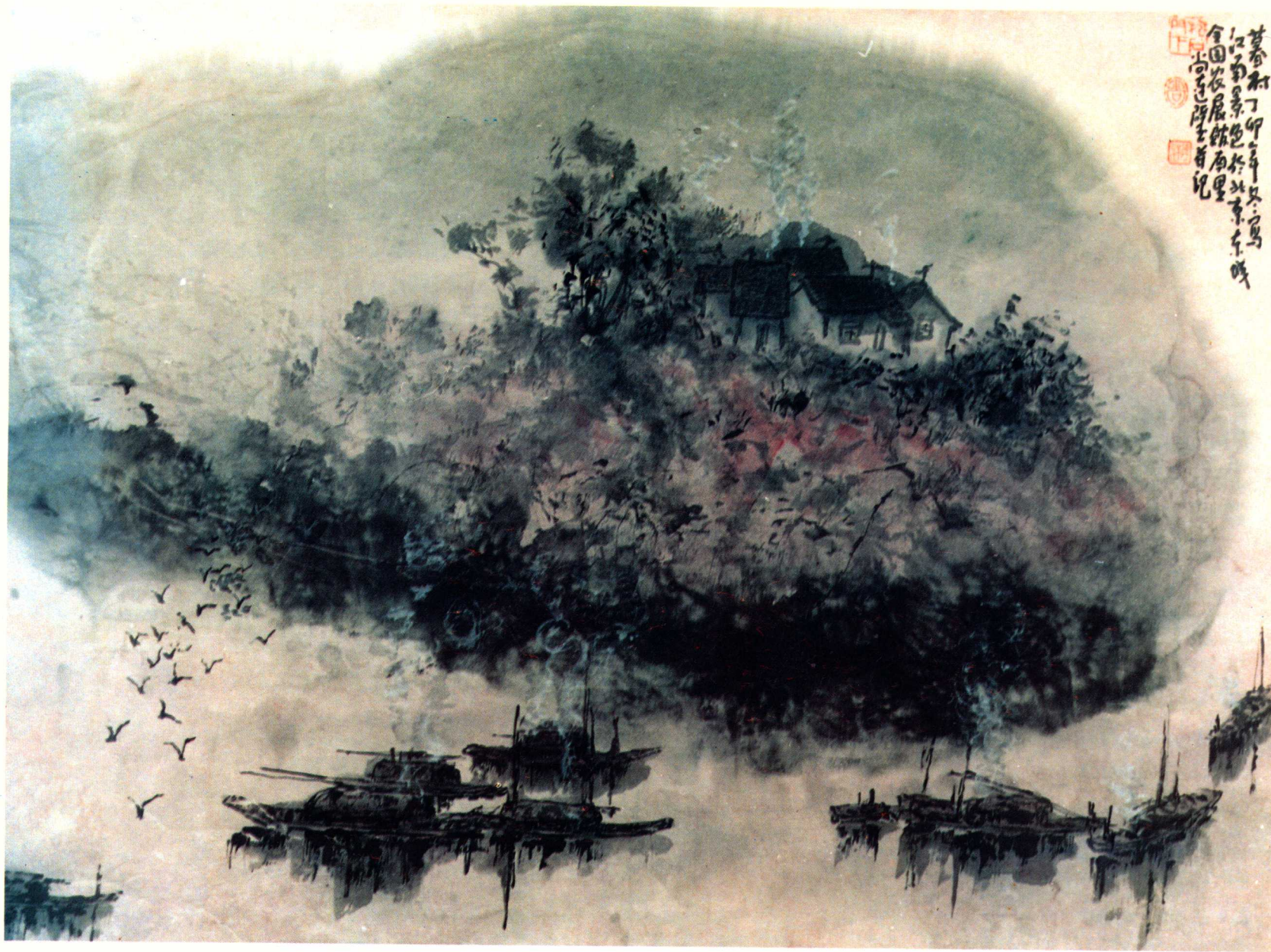
Cheng Dali
Summer 1992, Nanjing



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暮 村

Evening Village



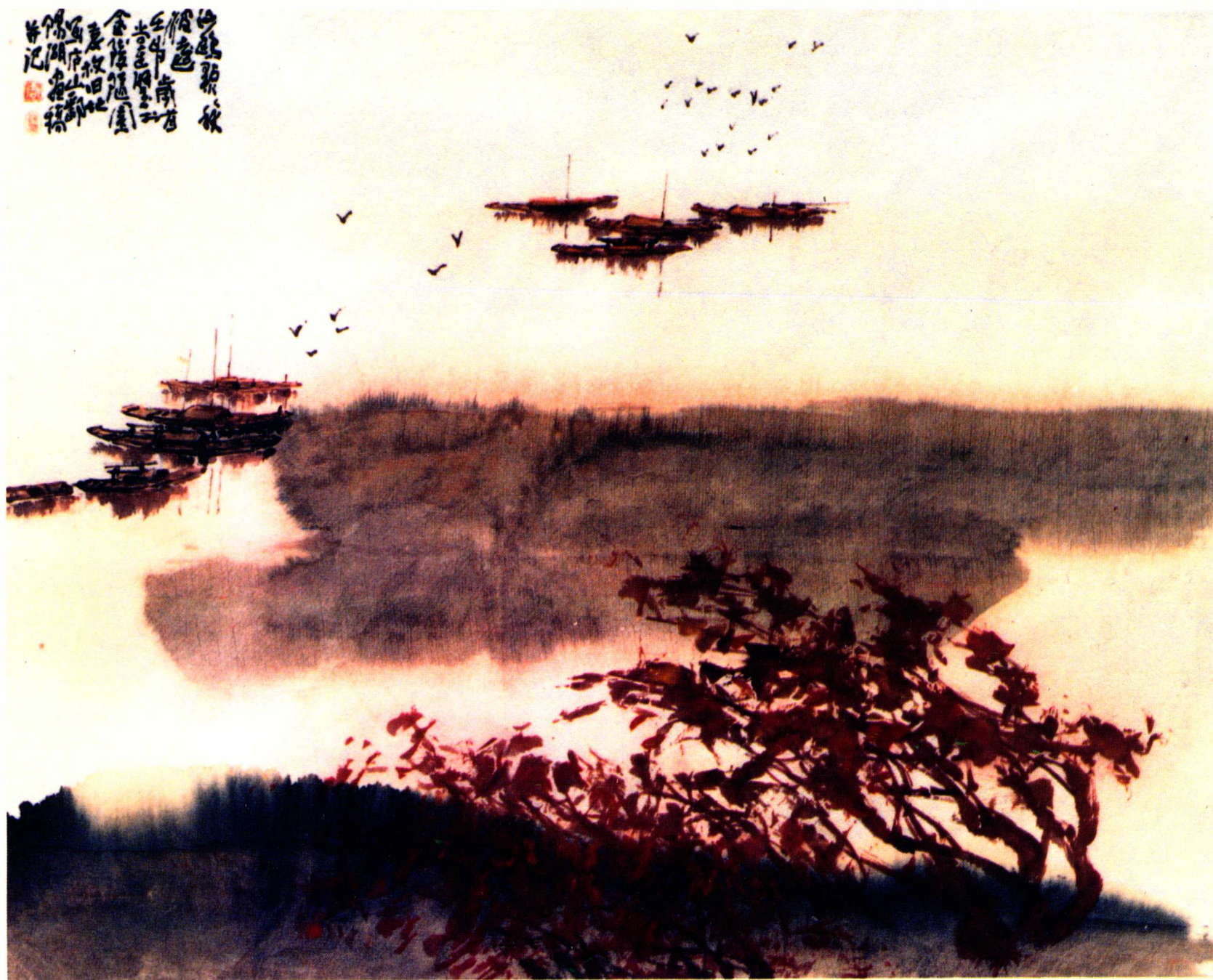
南山積雪

Snow Covering the Mount of Nanshan



雨夜(唐人詩意)

Rain Night

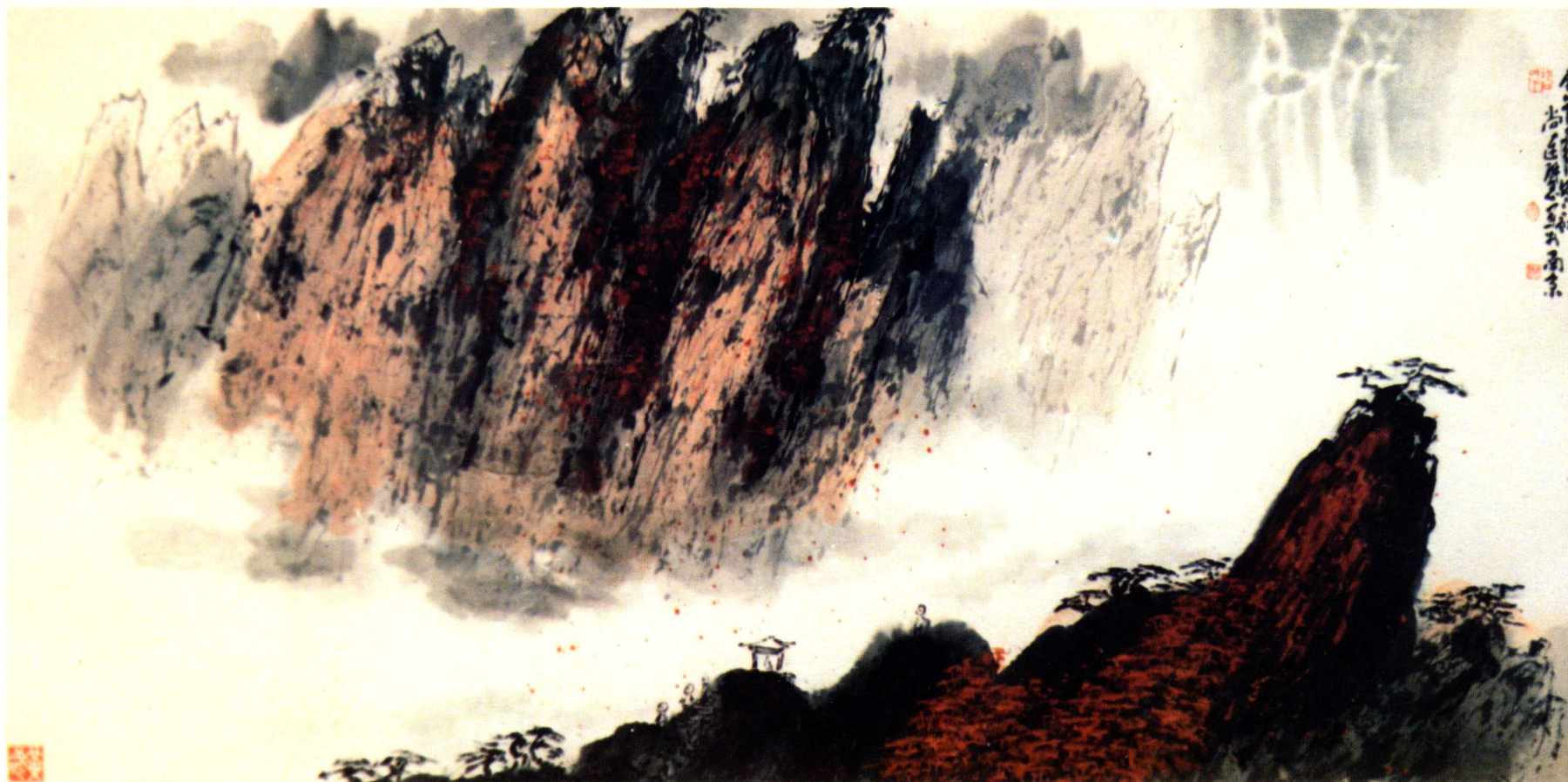


沙鷗點點清波遠

Singing Gulls over Waves

黄山之冬
Winter in Yellow Mountain





黄山秋意

Autumn Scenery of Yellow Mountain

清
泉

Clear Spring



梨花雪

Poetry of Pear Blossoms

壯麗 壯丹 壯麗 壯麗 壯麗

右澤江丹佳天下
 以五知丹名局律
 曾也牡丹書要云陽子民說
 左首都丹華德和堂尚書堂

齊奇 紅丹 翠毫 雪毫 多美 舉兒 珍品 根生 蒼澤城





霜染秋色

Autumn Covered by Early Frosts

春
酣

Sights and Sounds of Spring

