

The background of the entire page is a light beige or cream color. It features a subtle, repeating pattern of squares. Within each square, there are faint, wavy, horizontal lines that create a textured, almost marbled effect. The overall aesthetic is minimalist and artistic.

PANG TAO I

Collection of Early Works

庞涛

随父姓，

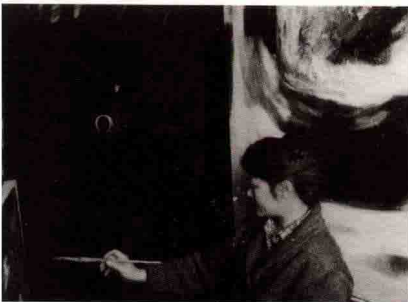
古字庞与厖，姓氏略不同，
简体只有庞，
唯在电报中，仍存庞与厖；

名随母，

部首皆为土，
幼年起名时，
母忙翻字典，
不计其含义，只求识生字；

简体无涛字，无奈以涛代。

今幸有电脑，查阅 DAO，
得以复原名。



I

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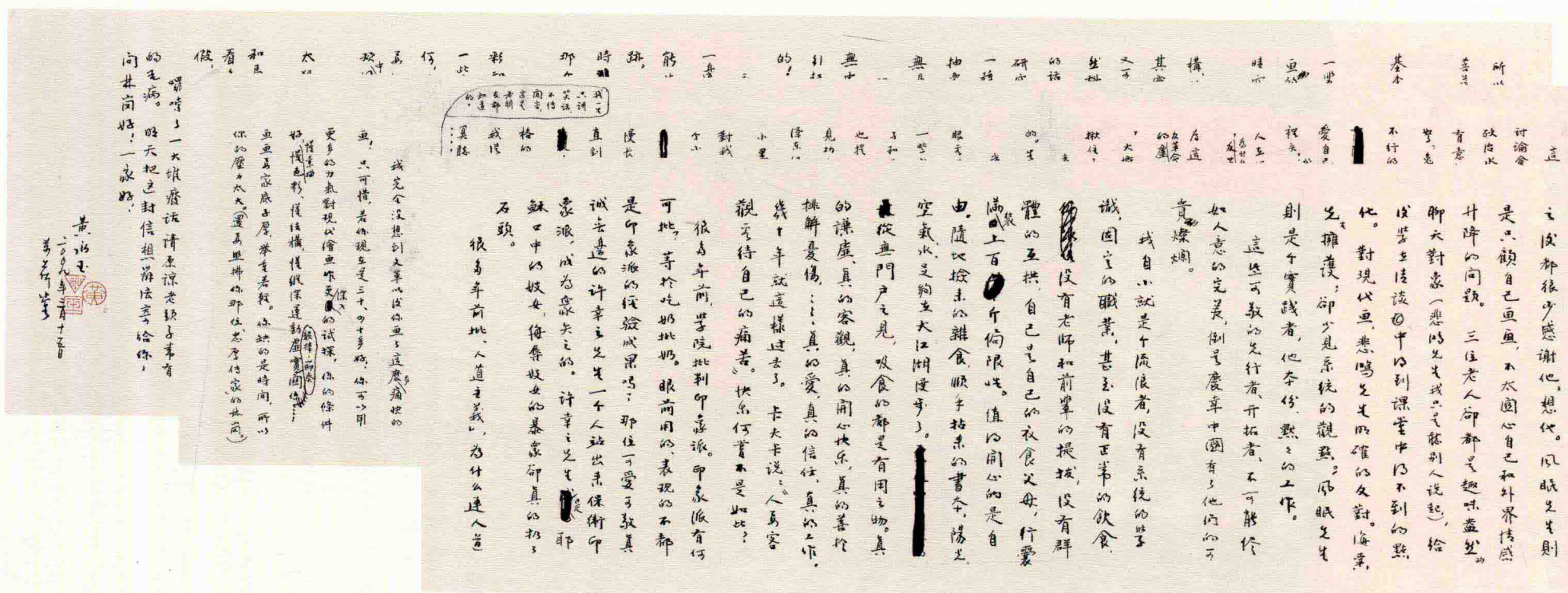
吧



一张画一封信谈艺术

A Painting and a Letter on Art

黄永玉
by Huang Yongyu



黄永玉先生2009年3月15日来信，内容略有删减。

This is an excerpt from a letter that Huang Yongyu wrote to Pang Tao, dated March 15, 2009.

庞涛：

昨天大清早就预备为你写这封信，不料来了人，上午一个，下午一个，都是办正经事情的，走的时候已经天黑。后天我就回湘，乘今天和明天把信写完。

悲鸿、海粟、风眠都是各有可爱之处的老人。悲鸿先生带给中国严谨的素描观念和很具说服力的技巧。海粟先生心胸开阔、见闻广博，遗憾的是贪爱社会活动，浪费了青年时代积蓄功力的宝贵光阴。他也不像悲鸿先生真诚地关心学子，学生长大之后都很少感谢他、想他。风眠先生则是

只顾自己画画，不太关心自己和外界情感升降的问题。三位老人却都是趣味盎然的聊天对象（悲鸿先生我只是听别人说起），使后学在清谈中得到课堂中得不到的点化。对现代画，悲鸿先生明确地反对，海粟先生拥护却少见系统的观点，风眠先生则是个实践者，他本分、默默地工作。

这些可敬的先行者、开拓者、不可能尽如人意地完美，但却庆幸中国有了他们的可贵灿烂。

我自小就是一个流浪者，没有系统的学识、固定的职业，甚至没有正常的饮食，没有老师和

前辈的提拔，没有群体的互拱，自己是自己的衣食父母，行囊装满上百斤局限性。值得开心的是自由。随地捡来的杂食、顺手拈来的书本、阳光、空气、水，足够在大江湖漫步了。从无门户之见，吸食的都是有用之物。真的谦虚、真的客观、真的开心快乐、真的善于排解忧伤……真的爱、真的信任、真的工作，几十年就这样过去了。卡夫卡说：“人要客观看待自己的痛苦。”快乐何尝不是如此？

很多年前，学院批判印象派。印象派有何可

I have always been a vagabond without systematic learning, or even a set profession; I do not even have set meal times. I did not have the support of teachers or those who came before me, nor did I have the mutual support of my peers. I am on my own; my travel bag is filled with a hundred limitations. Freedom is happiness. I can pick up food, as well as a book, sunlight, air, and water wherever and anywhere; such would be sufficient for me to roam around the world. From a non-sectarian perspective, everything I take in is something useful. True humility, objectivity, joy, truly being good at dispelling grief... true love, faith, work –this is how I have passed my time over the past few decades. Kafka said “Man must objectively look at his own pain.” Is this not also true of joy?

Many years ago, “humanitarianism” was criticized; why was even humanitarianism criticized? Was the communist liberation of humanity not humanist? What could be more humanist than that? Oh! Later I understood: criticizing humanitarianism was a way to solve the immediate class struggle issue. If they were not ruthless, how could they speak of humanism? This is so far from solving the mission of humanity. We will deal with this later.

龐壻 昨天大早就預備為你寫這封信，不料弄了人，上午一介，下午一介，都是辦公候事候的，去的時候已經天黑，信天就回，乘今天和明天把信寫完。

悲鴻、海蕭、風眠都是各有可愛之處的老人。悲鴻先生帶給中國嚴謹的素描觀念和極具說服力的技巧，可惜到此為止，他不善觀現代繪畫。海蕭先生心胸開闊，見聞廣博，遺憾的是貪愛社會活動，浪費了



1991年，意外地收到了丁井文校长从香港带回的这幅佳作，感慨万千，由此想到了为画猫头鹰，黄先生及其一家遭了一言难尽的罪，此画与信都是谈艺术的肺腑之言。
In 1991, I unexpectedly received this wonderful painting from Mr. Huang Yongyu, which Dean Ding Jingwen brought back for me from Hong Kong. I was deeply moved because Mr. Huang and his family had met with countless hardships due to his paintings of owls in the past. Both this painting and letter express heartfelt musings on art.

I intended to write this letter to you yesterday morning, but I had unexpected visitors, one in the morning and one in the afternoon. By the time they left, it was already evening. I will go back to Hunan the day after tomorrow, so I will take today and tomorrow to finish this letter.

[Xu] Beihong, [Liu] Haisu, and [Lin] Fengmian are all elders who each have their own charms. Mr. Beihong brought the concept of rigorous sketching and stringent technique. Mr. Haisu was broad-minded; he had a wide range of knowledge. It is unfortunate that he wasted the precious time of his

youth which is when one's strength is built because he was so engrossed in party activities. Unlike Mr. Beihong, he did not genuinely care for students. Very few students thanked him or thought of him after they had grown up. Mr. Fengmian was entirely absorbed in his own painting; he did not particularly care about the emotional fluctuations between himself and the outside world. Yet, these three elders were all great conversationalists, (I have heard others speak of Mr. Beihong) how during conversation, students often found the illumination that could not be found in the classroom. Mr. Beihong clearly opposed modern painting. Mr. Haisu supported it, but he

批？等于吃奶批奶。眼前用的、表现的不都是印象派的经验成果吗？那位可爱可敬真诚无边的许幸之先生一个人站出来保卫印象派，成为众矢之的。……

很多年前批“人道主义”。为什么连人道主义也批呢？共产党解放全人类不人道？还有哪个比它更人道的？喔！后来明白了，号召批人道主义是解决眼前阶级斗争问题，不狠，讲人道怎么行？解决全人类的使命很遥远，以后再说。

……

我一生只讲笑话，不传闲言，这是老朋友都知道的。唉！这种狗屁事就不提他了。还是谈画吧！

我完全没想到“文革”以后你画了这么多愉快的画！只可惜，若你现在是三四十多好！你可以用更多的力气对现代绘画作更深入的试探。你的条件好，懂素描、懂色彩、懂结构、懂纵深运动虚实韵律、懂节奏关系……画画要家底子厚，举重若轻。你缺的是时间，所以你的压力太大（还要照拂你那位“忠厚传家”的林岗），所以只能为你祝福长命百岁，天上所有的为善的菩萨、观音大士、穆罕默德、主耶稣都来保佑你。

抽象画，我以为画素描、搞色彩、解剖、透视……基本功最有用处。只可惜这些东西搞多了，会迷魂，会鬼打墙，一辈子陷在里头出不来。清醒地杀出来搞抽象画的，无一不是高手，而且是一个清醒的高手，像晴空上的老鹰一样。

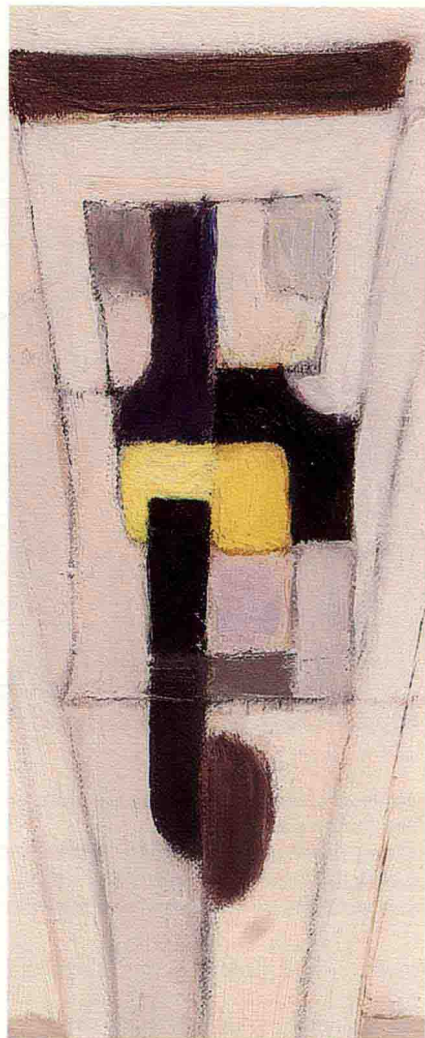
素描和其他基本功的诸多元素，如距离、结构、质感、光、调子、虚实、运动关系、冷暖、强弱对比……其实就是抽象画其中之一的主题。光是一种主题，又可以千变万化画它一年半载。扩而大之，哲学的、音乐的、美术的、自然科学的、人文的……它的主题（如果有所谓主题的话）就是绘画元素。就像研究人类之后重新又去研究细胞和胚胎一样，抓住一点、一丝就行。这一种行动倒真有点像素描钻牛角尖入迷一样，而抽象的快乐规模远不是正统画的快乐可比。领域宽阔无边，简直是天马行空（书法家其实就是抽象画家）。

眼前，我看国内抽象画家好像困兽，有力气无处使，文化感觉似乎还嫌幼稚。自己无趣怎能引起别人兴趣？他们太重视任务感和主题感了。没有的！人怎么能向高山、大海、悬崖、深谷要意义？

看你以前的画，其实是张张都有想法，只是你一边画、一边怕。……

现在无所畏惧了，你完全撒开了手，这真精彩和开心。不过我建议你在每一组品类上多画一些，把它们画得烂熟，画得草率，画得无可奈何，画得腻味再换口味，不要稍微两三张就放手。要知道火花和开端得来不易，也可能在疲乏厌烦中得到妙悟。

啰嗦了一大堆废话，请原谅老头子常有的毛病。明天把这封信想办法寄给你，问林岗好！一家好！

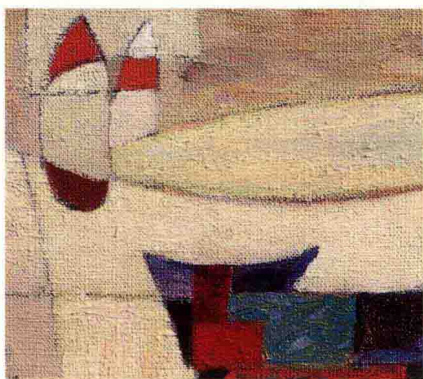


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（右三）局部，详见Ⅱ册 84 页
(Right 3) Detail, see Book II page 84



All my life, I have joked around, but I never gossip. My old friends know this about me. Alas, let us not speak of this nonsense and talk about painting instead!

I never thought that you would have painted such joyful paintings after the cultural revolution! What a pity, if only you were thirty or even forty years old now! You would have even more strength to explore modern painting in greater depth. You have strong qualifications: you understand sketching, color, structure. You also have good control of weight and lightness, as well as the relationship between movement and rhythm. Painting requires a strong foundation to wield great weight as if it were weightless. Your lack of time makes you put too much pressure on yourself. (You are also taking care of your "honest and loyal" husband, Lin Gang.) I can only wish you blessings of long life and that all of the benevolent bodhisattvas, Guan Yin, Mohammed, and Jesus would bless you.

On abstract painting, I believe that the sketch, color, anatomy, perspective ... basic techniques would be most useful. It is unfortunate that overdoing these things causes confusion; it will be like running into walls with no way out. The one who escapes and creates abstract paintings is not only a master, but a lucid master, like an eagle in the cloudless sky.

Sketching and many elements of other basic techniques like space, structure, texture, light, register, the theoretic and practical, the relationship to movement, coolness and warmth, balancing intensity are all themes in abstract painting. Light is a kind of subject and it can be painted in ever-changing ways over a year. Philosophical, musical, broad and expansive—ideas in "fine arts" painting are very abstract! Natural science, humanity...their themes (if there are so-called themes) are the elements of painting; it is like studying the cells and embryo all over again after having studied humanity. If you grasp a

little, then it is enough just to have a thread. The collapse of this kind of action is quite similar to a sketch of the minotaur in the labyrinth; you cannot compare the pleasures of abstract vs. conventional painting. Its realm is expansive without borders; simplicity is powerful and unconstrained. (Calligraphers are actually abstract painters).

I look at abstract art in China; it is like a tired, caged animal. It has energy but does not know what to do with it. Its sense of culture seems rather juvenile. If it is uninteresting in itself, how can it make others interested? They are too focused on the task and the theme. There is none! How can man look to the mountains, the sea, cliffs and valleys for meaning?

Looking at your old paintings, they were all actually well thought out, but you were timid and afraid while you were painting.

Now you have nothing to fear, you have completely let go; this is truly exquisite and cause for celebration. I do suggest, however, that you paint more works in each series: paint it until it becomes natural, casual, until you have no other way, until you are tired of it and need to change. Do not give up after two or three paintings; you must know that sparks of brilliance and breakthroughs are hard to come by, and perhaps it is in that fatigue and frustration that you will come to some wonderful realization.

But this is just a load of nonsense. Please forgive this old man for his faults. Tomorrow, I will send this letter to you. Give my best to Lin Gang and your family!

音诗之美的创造 闻立鹏

The Beauty of Music and Poetry by Wen Lipeng

艺术创造总是要受到三大要素的制约：画家生活的特定时间（时代）、特定空间（地域家庭社会环境）和画家自身（创造主体）的素质条件。时差、位差、体差共同构成艺术的总体面貌。因此，如何发扬自己的优势，恰当处理古与今、中与西、主观与客观的关系，是每一个当代画家面临的难题，也正是画家们得以发挥创造性的空间。

分析庞涛的艺术人生，解读她的艺术创造，离不开她知识分子艺术家的家庭环境与坎坷遭遇，离不开中国历史中最近的三个 30 年：

从“五四”到新中国建立前 30 年（1919—1949），她虽自幼经历战争的苦难，但另一面是幸福地受到父母亲现代艺术探索的熏陶与启蒙。1947 年所作的水彩画《上海狄思威路窗外》和油画《广州光孝寺内广东省立艺专》，充分显示出她的艺术写实能力已相当纯熟。特别是 1948 年的油画《静物》，14 岁的少女庞涛更已经显露出对现代绘画的悟性与惊人的才华。其观念，其灵性，丝毫不亚于她后来在大学时代的水平。

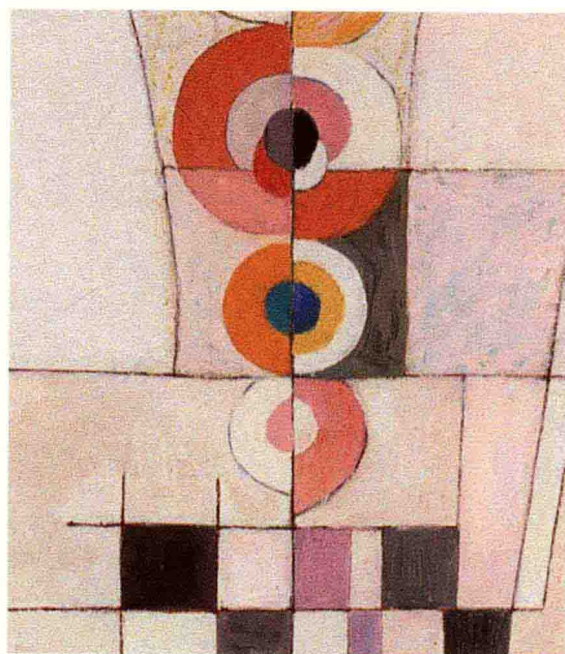
60 年前新中国诞生，她在激情而又困惑、欢欣又遭磨难中取得了现实主义艺术的坚实基础，与丈夫林岗夫妇合作了《东渡》（1976）、《万里征程诗不尽》（1977）以及《长征路上》（又名《峥嵘岁月》，1978）。他们怀着艺术家的真诚，极力避免当年公式化、概念化的通病，拒绝“红、光、亮”

等伪现实主义。虽然自认为仍有不尽如人意之处，但已经成为第二个 30 年中革命现实主义艺术成就的代表，也铸就了画家艺术攀登中的第一个高度。

30 年前的改革开放，使她获得精神自由而实现了艺术的激变与转型。《桂林行》、《漓江行》（1981）、《屹立》、《赴敦煌路上有感》（1982）等作品，正是这一心路历程开始的代表。

1984 年的欧美之行，她尽情地吸收，认真地思索。她感觉，音乐和绘画本是同根生，尽管一些人仍对现代艺术不理解，甚至反感而不屑一顾，但抽象艺术诞生已近百年，抽象绘画把追求绘画的戏剧性、文学性及真实的写实表现转化为对抽象的音乐性的追求，充分发挥了艺术抽象美的魅力。抽象画把绘画中的点、线、面、色变为如音符元素一般，使色彩的变化与黑白色度的变化相融合，成为更加宽广的色域和更加细微的色调，形成更丰富的表情；使点线的运动节奏成为音乐般的旋律，以形式美的法则组成传达不同情趣的画面，给观众以艺术的享受，大大扩展、丰富了绘画艺术的审美领域。

庞涛不但清醒地看到抽象艺术的价值和探索空间，而且更明确自己探索的路径绝不能是对西方画家的模仿重复，而应根据中国的文化底蕴和自身的感受再创造。她给自己的艺术探索定位说：“不仅是纯抽象，应是抽象后。”明确地和一般西



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（Above）Detail, see Book Ⅱ page 33

（下）局部，详见Ⅱ册 91 页

（Below）Detail, see Book Ⅱ page 91

《聆听》 1956
Listening



《梳小辫》 1959
Braiding Hair



《民间吹奏》 1956
Playing the Trumpet



Artistic creation is always limited by three main factors: the age the artist lives in, the space the artist inhabits (region, home, society, and environment), and the artist's own character and qualities (the creative self). Art is composed of the collective differences in time and age, place and space, as well as creative entities. As such, how one develops one's own strengths and appropriately deals with the relationships between the past and the present, the East and the West, the subjective and the objective is a difficult issue that confronts every contemporary artist; yet, this is also the space wherein the artist can create his art.

Analysis of Pang Tao's life in art and the interpretation of her artistic works cannot be separated from her intellectual and artistic family environment, the hardships she encountered, as well as the past ninety years of Chinese history (1919-2009).

Pang Tao has lived through seventy five of those ninety years of tumult and profound significance.

During the thirty years from the "May 4th Movement" to before the establishment of the new China (1919-1949), she suffered through World War II, but she was also blessed by the subtle influence and enlightenment of her parents' explorations of modern art for half of that time. Her 1947 watercolor, "Beyond the Window (Dixwell Road, Shanghai)" and oil painting "A Corner of Campus, Guangdong Art Academy at Guangxiao Temple, Guangzhou" fully reveal that she was already skilled at realistic rendering. In her 1948 oil painting "Still Life" especially, the young 14-year old Pang Tao displayed astonishing talent and a remarkable comprehension of modern painting; her concepts and inner spirit at that age were comparable to the level she achieved in college.

When the new China was established sixty years ago, she gained

a stable foundation in realism amidst that exciting but confusing and joyful but conflicted time. Pang Tao and her husband Lin Gang worked together on "Crossing East" (1976), "Endless Poem on the Long March" (1977), and "On the Long March" which is also known as "Eventful Years" (1978). They held onto the sincerity of an artist, avoided that era's current malaise of formulas and conceptualization, and rejected the false realism of "red, luminous, brilliance." Although they themselves considered these works imperfect, they were representative of the fruition of revolutionary realism and established them in the first heights of their artistic ascent. The reform and opening-up that took place thirty years ago gave her the freedom to realize significant artistic change and transformation. "Travels in Guilin," "Travels in Lijiang" (1981), "Standing Tall," "Thoughts on the Road to Dunhuang" (1982) and other works mark the beginning of her journey within.

She thought deeply and earnestly during her travels to Europe and America in 1984 and 1989 as she took everything in. She felt that music and painting had the same roots. Some people may still look down on modern art and rebel against it, but abstract art has been in existence for nearly a hundred years. Abstract painting transforms artistic aspiration towards the dramatic, literary and true realistic expression into the abstract pursuit of musicality, thereby fully displaying the beauty of abstract art. In abstract painting, the point, line, surface and colors in painting are as elemental as musical notes. Amalgamating variations in color with variations in black and white enriches the color field and refines color hues, thus creating an even richer expression. The dynamic rhythm of lines and dots becomes a melody; the composition of forms in accordance to aesthetic principles gives ways to a different emotional expression. These give the audience a broadened and enriched appreciation of the aesthetics of painting and art.

方抽象绘画拉开了距离。

庞涛满怀自信地进入了抽象艺术的广阔海洋。《青铜的启示》一系列作品，显示她思考的深度，她把一种历尽烈火锤炼煎熬的艺术造型和四千年风雨侵蚀留下的神秘斑斓色彩从物象中抽离出来，提取其点线面、形光色的基本造型元素，重新注入手工操作、材料肌理、笔触刀痕的技艺之美，融入画家的想象与情思，以音乐的节奏、旋律规律再组合编织为画家心中的意象美结晶。物化创造出融抽象与意象为一体，理性与感性，主观与客观统一的纯新艺术形象。

用无声的形色点线，体现有声的音乐美，庞涛的艺术是点线形色交织的赞美曲。

用无言的色形的画意，体现出有言的诗情，庞涛的艺术饱含着诗的纯净与意境，是高洁典雅的抒情诗。

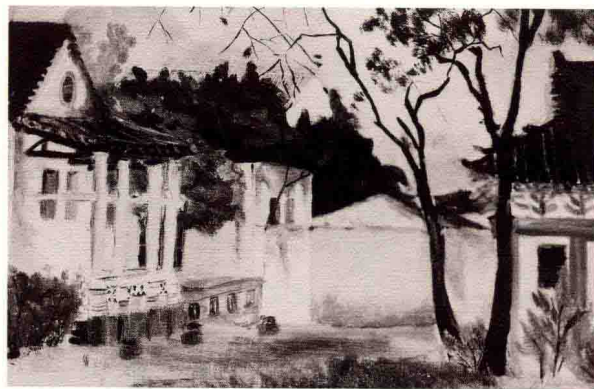
随着艺术探索的深入，她的视野更加宽广，思考也更具深度，她创作了《致哀于无辜的魂灵》(2001)、《交织的泪》(2002)、《挡不住的光》(2004)、《希望》(2008)等作品，表述了生命的礼赞，国运的忧思，对人类命运的关怀与对和谐世界的企盼。新世纪以来，她的笔力更加凝重，色彩更加深沉，画面的抽象成分更多，而内含的人文气息更浓。

庞涛的艺术人生，虽无辜地受累于苦难家庭，却更幸福地受惠于大师的艺术之家。父母给予的

遗传因子和后天熏陶，使她具有艺术美的灵性、色彩美的敏锐直觉，具有知识分子的良知和责任以及真诚善良正直的秉性。

真诚的创造心态、博大畅开的胸襟、严肃的学术研究——庞涛身体力行，教学相长，默默无闻地探索前行，在追求传统与现代、东方与西方、主观与客观、再现与表现的相对融合中创造出独具现代东方女性风采的艺术花朵。

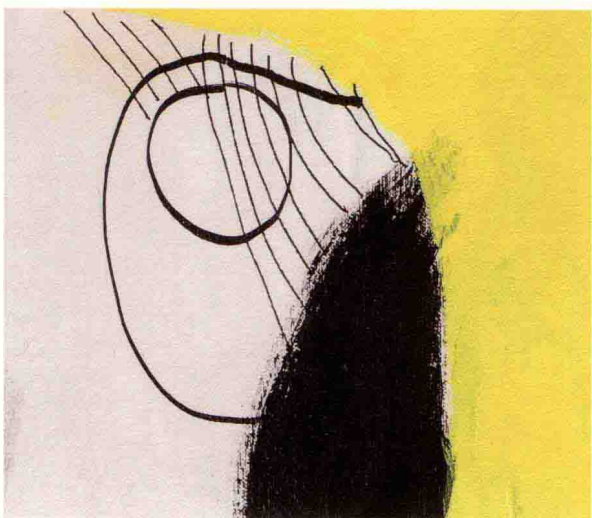
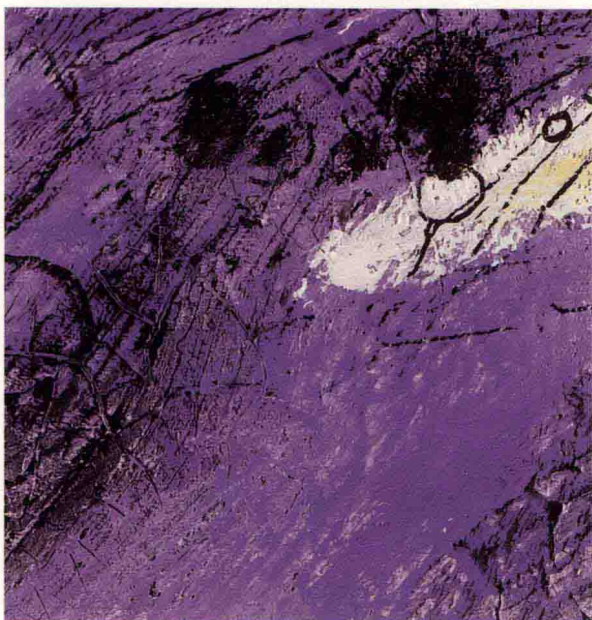
庞涛融和中西、接续古今的艺术之路，为当代画坛又提供了一个成功的个案。



(上) 《广州光孝寺内广东省立艺专》
(Above) Guangdong Art Academy inside Guangxiao Temple, Guangzhou

(中) 《窗外》(上海狄思威路)
(Center) Beyond the Window (Dixwell Road, Shanghai)

(下) 火车上速写《傍晚归巢》
(Below) Sketch from the train "Returning to the Nest at Dusk"



(上) 局部, 详见 II 册 157 页

(Above) Detail, see Book II page 157

(下) 局部, 详见 II 册 152 页

(Below) Detail, see Book II page 152

Pang Tao understood both the boundless space for exploration in abstract art as well as its value. She was convinced that her own path of exploration could not be an imitation or repetition of Western painters. Rather, her artistic creation would be based on her Chinese cultural heritage and her own experiences; she says, "not only is it purely abstract, but it should be beyond abstract." She has clearly established her distance from Western abstract painting.

Pang Tao entered into that vast ocean of abstract art with great confidence. Her "Revelation of Bronze" series shows the depth of her thought process. From the objects, she has extracted this mysterious and gorgeous color that has been weathered by four thousand stormy years of wind and rain as well as an art form, which has been refined by the raging fire. She has infused the beauty of her craft, the texture of materials, the brushstroke and the strokes of the knife, as well as her artistic imagination, emotion, and thought into the elemental dots, lines, form, light, and color. Through music's rhythm, melody, and form, she crystallized the artist's vision by recombining the elements. The distillation of the object has created the unity of the abstract and the image, wherein the rational and emotional, the objective and subjective are united in a new, pure artistic form.

Using silent form, color, dots and lines to express the beautiful sound of music, Pang Tao's art is an exuberant melody of interwoven dots, lines, form and color.

Using the wordless forms and colors of a painting to manifest its meaning in the language of poetry, Pang Tao's art encompasses the purity and artistry of poetry; it is a noble, elegant and expressive poem.

Her horizons broadened as a result of her in-depth artistic exploration, and her reflections gained deeper clarity. She

created "Tribute to the Innocent Soul," (2001) "Mingled Tears" (2002), "Unstoppable Light" (2004) and "Hope" (2008) as well as other works, which respectively depict the celebration of life, the concerns surrounding the fate of a nation, care for humanity, as well as hope for a harmonious world. After the new century, the strength of her brush grew stronger. Her colors became deeper and heavier; her paintings were comprised of even more abstract elements and permeated with a greater sense of humanity.

In Pang Tao's life in art, she was blessed by being born and raised in a family of great masters of art even though she unjustly suffered the difficulties that afflicted her family. Her parents' genes and their teaching and influence gave her an artistic and aesthetic inner spirit in addition to an acute sensitivity and intuition about color, the conscience and a sense of responsibility as an intellectual, as well as a natural sincerity and honesty.

Open and broadminded, she is sincere in creating her work. She is furthermore both serious and thorough in her studies and research. She teaches by setting herself as an example; she goes forward quietly in her exploration, which seeks to unify the traditional and modern, eastern and western, objective and subjective, and reproduction and expression. In the amalgamation of these opposites, she creates art that is uniquely modern, eastern, and feminine.

Pang Tao is another case of success in contemporary art as she unites the East and the West and continues in her own artistic path, which spans the past and the present.

龐 璿

早 期 作 品

Collection of Early Work 1948-1984



静物
油画 画布
Still Life
Oil on Canvas
1948
37 × 45.5cm