

一张画：方少华

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小时候曾经把方少华老师的作品集和古典大师的画册拿错，那个时候我对艺术家没什么概念，但书中色块的堆叠与线条的流动已足够精彩。现在回想起来，那种艺术体验也许是最纯粹的，而方少华的作品唤醒了这一体验。他的技法与思想都是厚实的，你能看到无数奇异的元素、不同的文化在他的作品中交融。他的笔触洒脱甚至有些华丽，但他却总能用一种诙谐轻松的方式消解掉严肃题材中的古板并留下一种独属于历史的“质感”。

独特的文化背景使他的作品始终带着一丝东方韵味，而天赋与性格又赋予了他一种特别的精神品质与艺术态度。方少华出生在书香门第，从小受到传统艺术的耳濡目染，而后又在美院接受了苏派教育，并受德国表现主义的影响。这使他有非常扎实的功底，并在如今观念艺术的大潮中仍能看清自己的道路。他是一位清醒的艺术家，早早就放弃了成为一个大众意义上的“大师”，在他的自述里他如此写道：

现在的画者，要挖空心思的参与互利互惠的艺术循环机制，参与无论什么规格什么场所什么人士组织的展览。因而他必须呕心沥血地设法与批评家沟通以便满头雾水的批评家们词穷时有话好说。为此他竟然真的好像懂得许许多多的“主义”，熟悉这派那派，还得一年到头辛辛苦苦地探索人类和宇宙的未来，要和不同的人对不同的话，否则难以同世界接轨，也对不起大师的称号……人被逼成这个样子，也实在可怜。（1998年美术文献）

字里行间透露出的是豁达与清醒，方少华并没有否认什么，也没有回避什么。他有大师般的才华却从不刻意利用这才气，没有严肃的说教也没有浓缩的感情抒发，一切尽在诙谐与风趣中造就。他的创作虽涉及历史却不刻意地宣扬什么，他解构名画却并不打算改变或是颠覆。当然，通透也并不代表他毫无感情、无欲无求，现实主义者同样会做梦。伴随着时光飞逝无数伟大的艺术成为历史，然后被修改、被解构，但始终存在，当下的我们也同样如此。方少华将安格尔的《土耳其浴室》进行重构创作出了《扩建安格尔的土耳其浴室》，我想这幅画便是他艺术态度的体现。被扩建的土耳其浴室充斥着历史与现实，画面中钢琴与古琴的遥相呼应，背景从阳光沙滩到山涧瀑布，而那些美丽女子的形象同样也是东西交融，古今结合。方少华将历史与现实杂糅使画面呈现出一种时间的落差感，而纯熟的技艺与巧妙的表现又使得整幅画和谐而稳定。这是他与安格尔跨越百年的对话，也是他与当下现实的对话。这是一个任何真理都会被莫名否定的时代，而方少华用自己的方式无声地证明了历史与现实并不存在矛盾，某些无法提及的敏感话题之间也可以和谐。他不必刻意的“东方化”，也从未全盘西化，因为有些东西本就浑然天成。

A Picture: Fang Shaohua

Liu Hongxiao

When I was little, without any understanding of artists, I used to mix up the portfolio of Fang Shaohua and those of the classical masters, but I was already captivated by the compilation of colors and the flow of lines in the book. Looking back, it is perhaps the purest artistic experience, awakened by Fang's works. His techniques and thoughts are solid, and one can see countless peculiar elements and different cultures interacting within his works. His brushstrokes are natural and even ornate, yet he can always use a humorous manner to reconcile the rigidity of serious subject matters and leave behind a "quality" unique to history.

The distinctive cultural background has given his works a lasting flavor of the East, while talents and personality have conferred a special spiritual quality and artistic attitude on him. Fang Shaohua was raised in a scholarly family, imbued with traditional art from a young age. Afterwards, he received a Soviet-style education at Institute of Fine Arts and was influenced by German expressionism. This provided him with a solid foundation, and a clear vision of his own artistic path in the contemporary fashion of conceptual art. He is a self-conscious artist who have given up becoming a popular "master", having written down the following words in his autobiography:

Painters nowadays must get involved in the mutually beneficial and reciprocal art circulation system and attend exhibitions whatever the scale, location, and organizer. Therefore, he must manage to communicate with the art critics, so that they have something to rely on when they have nothing to say. To achieve this, he seems to understand many "isms", familiar with various styles. He has to explore the future of humanity and the universe laboriously all year, and to engage in different conversations with different people; otherwise, he cannot make connections with the real world and will be ashamed to be given a title of a master... One is truly pathetic when forced to do so. (Fine Arts Literature, 1998)

In Fang's words are open-mindedness and consciousness, without denying or avoiding anything. He has the talent of masters but never uses it on purpose. Without serious lecturing or condensed expression of emotions, he creates everything with a sense of humor. Although his works touch on history, they do not seek to publicize anything, and he deconstructs masterworks but does not intend to change or to overturn them. Naturally, being clear-minded does not imply that he is emotionless without desires – a realist dreams, too. As time flies, countless masterworks became history, and were then edited and deconstructed, but they are always there, just like us in the present. Fang Shaohua deconstructed Ingres' *The Turkish Bath* to create *Expansion of The Turkish Bath*, and I believe that this painting is an embodiment of his artistic attitude. The expanded *Turkish Bath* is filled with history and reality: in the painting, the piano echoes from afar with the *Guqin*, and the background ranges from sunlit beaches to waterfalls in mountains. Likewise, the beautiful female figures are a combination of East and West, the ancient and the modern. Fang mixes history and reality to create a discrepancy in time, while the skilled techniques and ingenious representation balance and stabilize the whole painting. This is his conversation across a century with Ingres, as well as his conversation with the present reality. This is an age when any truth is unaccountably denied, but Fang, in his own ways, silently proved that there is no conflict between history and reality, and that among taboo subjects there are solutions to be found. He does not have to take pains to "Orientalize", and never fully westernizes, as some things are natural born in the first place.