



中国写实画派五周年全集

China Realism Five Years Complete Works

中国写实画派 · 杨飞云

China Realism · Yang Feiyun

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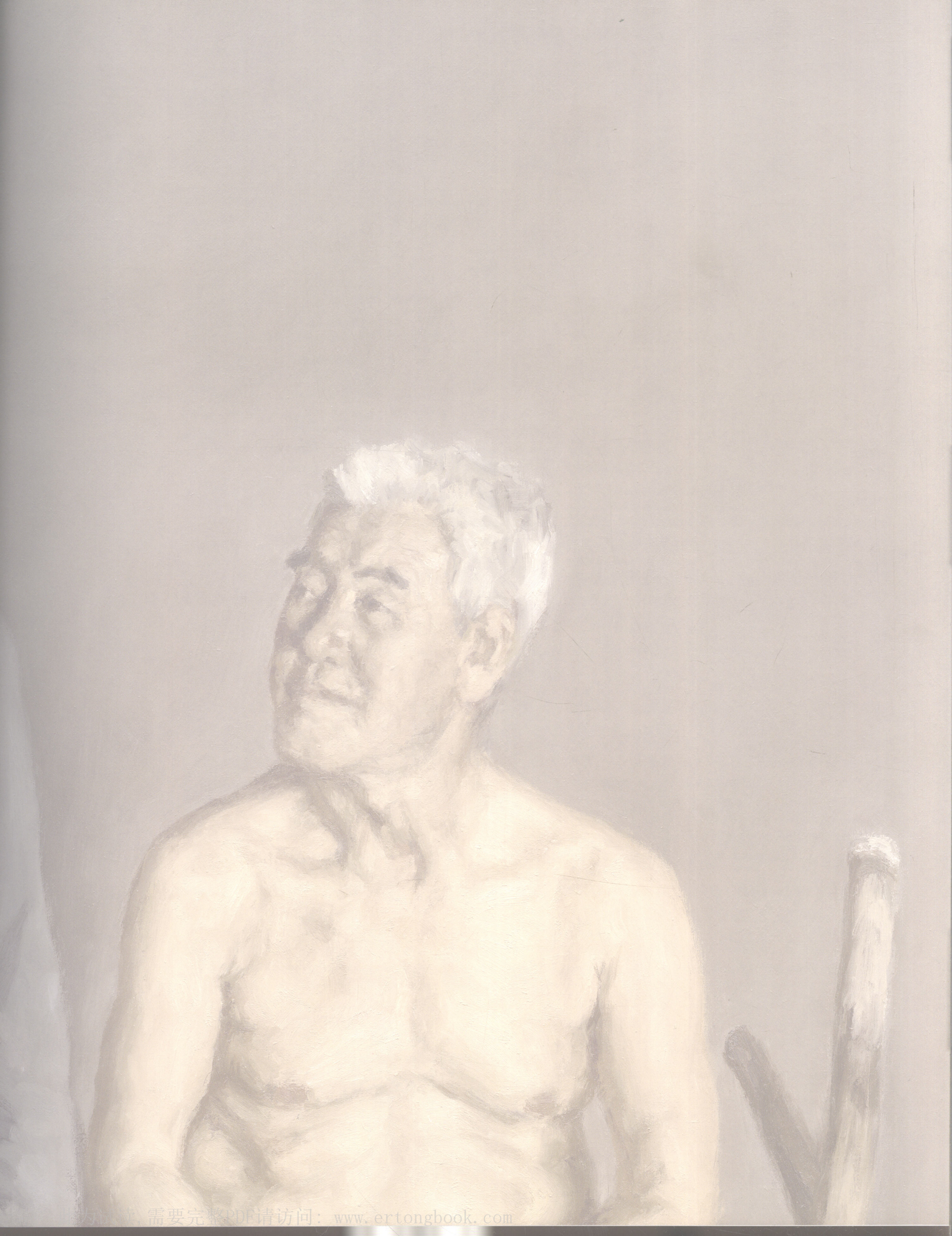
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总 序

特定的历史机缘和现实条件，以及一种共同的内心取向与价值认同，促使我们发起成立了“中国写实画派”。5年来，当我们以一个画家的纯朴和诚实的心愿起步，并付上我们当有的努力和认真的行动后，产生了远远超过我们所想所求的社会效果。其创作的质量与业内影响致使画派人数不断增加，逐渐汇聚了一批中国当代最优秀的实力派画家，足见其写实绘画在中国当下的生命力与现实意义，因此，首先应当感谢我们的恩师传授给我们从事绘画艺术的能力与品质，感谢艺术界一直以来对我们的鼓励与支持，更感谢这个时代给我们每一个人充分发挥才情提供了可能。

写实油画在中国，自辛亥革命后，已经有五代优秀艺术家的积累与努力。写实油画是产生在西方的一种绘画方式，但是今天已经在中国扎根和发展了，可以说没有写实绘画的需要就没有油画这个品种的产生。写实仅仅是一种绘画表现的手段，而非绘画的目的，在写实的问题上更不存在先进和落后之分，凡是人类历史上伟大的写实绘画都包含了所有的绘画元素，而那种精湛的技巧与深厚的学养是由伟大心灵的需要创造出来的。那种超凡的表现力与高妙的境界是通过超强的绘画能力承载的。是写实的这种方式训练和培养了我们的眼力，让我们学会了观察，通过对自然与生命的深入关注，学会了贴近真实的体验与表现力的研究。是写实绘画的需要让人类挖掘和使用油画材料表现的最大可能性。面对自然的无限丰富，那种被动的照抄，琐碎的摹仿与细描细画是写实绘画的大敌。我们必须去使用绘画原理，掌握自然规律，主动地书写与表现心灵感动，传递审美体验，升华内在境界，注重真实背后的那个抽象美，那个内涵的精神与品格才是写实绘画的真正灵魂。

面对今天时代的丰富和我们内心的渴求，表现手段更加需要拓展和更新。“人人心中之有，他人笔下所无”的境界当是我们写实画派的共同追求。“中国写实画派”的自然形成，以很快的速度凝聚了一批志趣相投、风格各异的艺术家的，大家互

相启发，相互效力，研究经典，师法造化，关注现实，热爱生命，认同真、善、美的核心价值观，使得每一个人都获得了极大的进步。真正地体现了其他组织形式所无法取代的意义，写实绘画的现实水平得到了推进与深化。相信，今后会有更多优秀的写实画家参与，一起同行，使“中国写实画派”在中国今天的美术界发挥更大的作用。

吉林美术出版社出版的该套高仿真版油画丛书，选中“中国写实画派”的全体画家，每人一集，全面深入地展示了每一位艺术家的面貌，是我们共同的荣幸。运用高科技手段将油画原作效果最大限度地呈现给观者，加上每幅作品以多张局部放大的手段更能精微全面地展示作品的魅力，运用印刷品呈现油画作品的准确度来说，无疑为油画家和学习研究油画的人们带来一个福音。

长久以来我们有一个体会，印刷品常常把坏画印好，好画印坏，好画的精妙之处印不出来，而不怎么样的画一印还像那么回事。我们常常从世界各大博物馆走出来，激动地想找大师经典作品的印刷品，无论是单张还是画册，每看都很失望，因为离原作效果太远，就是一句话：不准确。中国目前还没有油画博物馆，而好的重要的展览时间和地点都有限，大多学习研究油画的人都依据印刷品，因此有很强的误导性，我也曾为此付出过代价。

我认为吉林美术出版社融雅昌高科技工艺这一开创性的印刷举动具有很强的现实意义，那些放大的局部对于研究、学习、临摹甚至批评的深入都提供了全息的、更加准确的依据，同时也给艺术家们带来挑战，放大的局部将艺术家的问题和不足之处暴露无遗，这也会促使艺术家们主动地思考和更加用心地去创作。我期待着，此一方面的改变，为中国油画的学习和进步起到积极的推动作用。

杨飞云

2008年8月

Preface

The special historical occasions, practical conditions as well as the common internal orientation and value identification impel us to initiate and establish Chinese Realism. Over the past five years, we took off with simple and honest wish, we took as hard-working and serious actions as we should, and we have got the social effects far greater beyond our imagination. Due to the high quality of the works and great influence in this field, there increases more and more realistic painters, who are a collection of Chinese masterful artists, it serves to show the vitality and pragmatic meanings of contemporary Chinese paintings. Therefore, we should extend our sincere gratitude to our teachers who have imparted to us painting skills and also virtues, to encouragements and supports from all arts circles, and more to this era for providing us the possibility of giving full play of our talents.

Ever since the revolution of 1911, realistic oil painting, in China, has got five generations of excellent artists' accumulation and hard-working. Realistic oil painting originated in the west, while took root and develop in China nowadays, we can say there exists no oil painting without realistic painting's needs. Realism is a means rather than purpose of painting, regarding to that, there is not distinction of advancement and lagging behind, all the painting elements are included in every great realistic painting throughout human history, and that consummate skill and profound accomplishment are created by soul demands. The remarkable expressive force and ingenious state are carried by transcendental painting skills. It is realism that develops and cultivate our observation, and the observation on nature and life leads us to experience reality and research the expressive force; it is realism that makes people excavate and apply oil painting material's greatest potential. Facing the abundant nature, the formidable enemy of painting is passive copy, trifling imitates or detailed drawing. Thus we must take use of painting theories, grasp the laws of nature, display heart and soul touching, transfer aesthetic experience, sublimate inside state, and pay attention to the abstract beauty behind the reality, the real soul of realistic painting is spirit and character of connotation.

Expressive means should be developed and updated, when facing with colorful and varied contemporary time as well as our inside thirst. The state of showing what is in everyone's mind, but in other's works is the common pursuit of realism. Since

the founding of China Realism, many artists who share similar taste and interest, but distinct in styles accumulate together, inspiring each other and studying the classics, whereas paying close attention to reality and life, and approving the key values of truth, kindness and beauty, which makes everyone gain the great experience that no other organization could replace. I believe that there will be more painters participate in the China Realism group and play a greater role in China's art field.

We are delighted to publish this set of high emulation oil painting editions by Jilin Fine Arts Press, which compiled all the painters who belong to China Realism and put each one in a book specifically, they used the High Technology to present the original work to the viewers in the maximum extent and enlarge the paintings precisely to show its charm and glamour. On the accuracy of printing matters, undoubtedly, this set of books brings a good news to the painters and the ones who study oil painting.

It seem to be a pattern that the printing matters never present the sparking points of the excellent work, but make the average ones magically beautiful. After visiting the great museums in the world, we are always eager to find some albums about masterworks. However, there is nothing to satisfy us, because of one word: inaccurate. Meanwhile, it is hard to fine a oil painting museum in China, and there are not enough exhibitions for people to visit. People mostly choose oil painting album to study and were misled by them, for instance, I used to be one of them.

I realize the real significance of Jilin Fine Arts Press refines a new way of printing by Artron Printer's High Technology. Those enlarged part could provide more holographic and accurate basis for us to research, study, even criticize. On the other hand, it could expose the problems and the disadvantages of the painter, which will impel them to think and paint more creatively. I expect that this new method will play a positive role for the study and the improvement of China oil painting.

Yang Feiyun
Aug. 2008

简历

1954年 生于内蒙古包头市郊区。

1978年 考入中央美术学院油画系。

1982年 毕业分配到中央戏剧学院舞台美术系任教。

1984年 调回中央美术学院油画系任教。

2007年 调入中国艺术研究院。

现为中国艺术研究院中国油画院院长、中国艺术研究院教授、博士生导师，中国美术家协会会员，中国油画学会理事，北京油画学会副主席。

1985年 参加“全国第三届青年美术作品展”，作品《小演员》获铜牌奖，中国美术馆，北京；
参加“中华人民共和国现代绘画名作展”，作品《洞窟》被日本福山博物馆收藏，日本；
《我与古典主义绘画》一文发表于《中国美术》第一期。

1986年 参加“第三届亚洲艺术展”，作品《小姚》被中央美术学院陈列馆收藏，孟加拉；
参加“国际艺苑”第一届油画展，中国美术馆，北京；
参加“现代油画展”，作品《侧面》被中国美术馆收藏，中国美术馆，北京；
参加“中国现代美术家作品展”，日本；
应邀赴非洲吉布提为总统画肖像；
赴法国巴黎进行艺术考察。

1987年 参加“当代著名青年画家作品邀请展”，桂林；
参加上海“全国第一届油画展”，作品《北方姑娘》获优秀奖，桂林。

1988年 参加“中国当代油画展”，美国纽约；
参加“人体艺术大展”，中国美术馆，北京；
参加“人体艺术大展”巡展，上海美术馆。

1989年 赴美国、英国、意大利、法国考察、学习参展；
参加“全国第七届美术作品展”，作品《唤起记忆的歌》获银奖；
参加“中国当代油画展”，作品《舞女》被GHK公司收藏，美国纽约；
《杨飞云人体艺术油画》画册出版；
应邀赴美国纽约参加“中国油画”展览开幕式。

1990年 赴美国、英国、法国、意大利考察、学习参展；
参加“中国中央美术学院油画雕塑展”，新加坡。

1991年 参加“三月画展”，北京；回国后继续任教。

1993年 参加“具象油画展”，中国美术馆；
俄罗斯《中央美术学院油画作品集》；
中国现代艺术品评丛书《杨飞云油画集》出版。

1994年 参加“当代中国油画展”，作品《静静的时光》被冯平山博物馆收藏，中国香港；
参加“四月画展”，北京；
参加“线的力量——纽约、北京、香港中国艺术家现代素描展”，中国香港。

1995年 赴瑞典、荷兰、比利时参展考察。

1996年 参加“重复·开始”九六油画展，北京；
中国现代艺术品评丛书《杨飞云油画集》再版；
澳门苏斋出版社出版《杨飞云大型油画集》。

2003年 在北京中国美术馆、上海美术馆、四川美术馆举办“杨飞云绘画艺术展”，作品《牧歌》被上海美术馆收藏，作品《肖像》被上海刘海粟美术馆收藏。

2004年 举办“杨飞云绘画艺术展”，作品《肖像》被江苏美术馆收藏，江苏省美术馆，南京；
油画《纯洁》获“第三届全国油画展”优秀奖；
油画《秋海棠》获“第十届全国美术作品展”优秀奖；
10月，和艾轩、王沂东等人发起成立“北京写实画派”。

2005年 和陈逸飞、艾轩、王沂东等人共同成立“中国写实画派”。

2006年 参加“中国写实画派展览”，中国美术馆，北京。

2007年 参加“美术创作院首届院展”，中国艺术研究院，北京；
参加“写实画派展”，印尼AKLI；
参加“当代中国写实油画展”，中国油画协会。

2008年 参加“寻源问道——杨飞云师生联展”，中国台湾；
参加中国油画协会举办的“形象对话——中国油画、工笔重彩、水墨肖像画展”，北京；
参加中国写实画派抗震救灾《热血5月·2008》巨幅油画创作。



出版的专著

《杨飞云》大型画集，澳门苏斋出版社。

《杨飞云素描画集》、《杨飞云画集》，台湾山美术馆出版。

油画集《杨飞云》、《杨飞云素描画集》，广西美术出版社。

《杨飞云素描画集》、《杨飞云教学、创作》（上、下篇文集、画集），河北教育出版社。

《杨飞云写生风景画集》，天津美术出版社。

《杨飞云油画人物》，四川美术出版社。

《杨飞云》（中国油画十家），世界知识出版社。

Resume

- 1954 Born in suburb of Baotou, Inner Mongolia.
- 1978 Admitted by Central Academy of Fine Arts.
- 1982 Taught at Stage Artistic Department of Central Academy of Drama.
- 1984 Taught at Oil Painting Department of Central Academy of Fine Arts, transmitted to Chinese National Academy of Arts in 2007.
- Now He is the Professor, Doctoral Supervisor and Dean of Oil Painting Department of Chinese National Academy of Arts, member of China Artist Association, director of China Oil Painting Society, vice president of Beijing Oil Painting Society.
- 1985 Participated in the Third National Youth Fine Arts Exhibition, National Arts Museum of China, Beijing, his work *Little Performer* won the Bronze Prize;
Participated in China Grand Modern Painting Exhibition, Japan, his work *Cave* was collected by Fukuyama Museum, Japan;
Article *Classicism Painting and Me* was published on the first issue of China Fine Arts.
- 1986 Participated in Third Annual Asian Art Exhibition, Bangladesh, his work *Xiao Yao* was collected by Gallery of Central Academy of Fine Arts;
Participated in the First Exhibition of International Art Gallery, National Arts Museum of China, Beijing;
Participated in Modern Oil Paintings Exhibition, National Arts Museum of China, Beijing, his work *Side* was collected by National Arts Museum of China;
Participated in China Modern Artists Exhibition, Japan;
Portray for President of Djibouti, Africa;
Visit Paris of France for Art Research.
- 1987 Participated in Contemporary Outstanding Youth Artists Invitation Exhibition, Guilin;
Participated in the First National Oil Painting Exhibition, Shanghai, Guilin, his work *Northern Girl* won the Excellent Prize.
- 1988 Participated in China Contemporary Oil Painting Exhibition, New York, USA;
Participated in Body Art Exhibition, National Arts Museum of China, Beijing;
Participated in Body Art Tour Exhibition, Shanghai Arts Museum of China.
- 1989 Visit America, England, Italy, France to study and attend exhibitions;
Participated in the Seventh National Fine Arts Exhibition, his work *The Song Recalls Memory* won the silver prize;
Participated in China Contemporary Oil Painting Exhibition, New York, his work *Dancing Girl* was collected by GHK Company, New York;
Album Published – *Yang Feiyun Oil Paintings of Body Art*;
Invited to the Opening Ceremony of China Oil Painting Exhibition in New York.
- 1990 Visit America, England, Italy, France to study and attend exhibitions;
Participated in China Central Academy of Fine Arts Oil Painting and Sculpture Exhibition, Singapore.
- 1991 Participated in March Paintings Exhibition, Beijing.
- 1993 Participated in Concrete Oil Paintings Exhibition, National Arts Museum of China;
Published *Central Academy of Fine Arts Oil Paintings Collections*, Russia;
Published *Yang Feiyun Oil Painting Collections*.
- 1994 Participated in China Contemporary Oil Painting Exhibition, Hong Kong, his work *Silent Time* was collected by Feng Pingshan Museum;
Participated in April Paintings Exhibition, Beijing;
Participated in Line's Power – China Artist Modern Sketch Exhibition of New York, Beijing, Hong Kong.
- 1995 Visit Sweden, Holland, Belgium to study and attend exhibitions.
- 1996 Participated in Repeat & Beginning – '96 Oil Painting Exhibitions, Beijing;
Reprint Edition *Yang Feiyun Oil Painting Collections*;
Feiyun Oil Paintings was published by Suzhai Publishing House, Macao.
- 2003 Participated in Yang Feiyun Art Paintings Exhibition, National Arts Museum of China, Shanghai Museum, Sichuan Museum, his work *Pastoral Song* was collected by Shanghai Museum; his work *Portrait* was collected by Liu Haisu Gallery.
- 2004 Participated in Yang Feiyun Art Paintings Exhibition, Jiangsu Arts Museum, Nanjing; his work *Portrait* was collected by Jiangsu Arts Museum;
His work *Pure* won the excellent award in the Third National Oil Painting Exhibition;
His work *Begonia* won the excellent award in the Tenth National Fine Arts Exhibition;
Established Beijing Realism School with Ai Xuan, Wang Yidong in October.
- 2005 Established China Realism School with Chen Yifei, Ai Xuan, Wang Yidong.
- 2006 Participated in Annual Exhibition of China Realism Oil Paintings, National Arts Museum of China, Beijing, China.
- 2007 Participated in the First Exhibition of Art Academy, Chinese National Academy of Arts, Beijing;
Participated in Exhibition of China Realism Oil Paintings, Akili Museum, Indonesia;
Participated in China Contemporary Realism Oil Paintings Exhibition, China Oil Paintings Association.
- 2008 Participated in Searching for Origin & Ask for Tao – Yang Feiyun and His Students co-exhibition, Taiwan;
Participated in and created the large-scale theme work *May of Warm Blood · 2008* for charity auction.



Publications:

Yang Feiyun Oil Paintings, Suzhai Publishing House, Macao;
Yang Feiyun Sketch Collection, Yang Feiyun Oil Painting, Taiwan Mountain Museum;
Yang Feiyun, Yang Feiyun Sketch Collection (Album), Guangxi Fine Arts Press;
Yang Feiyun Sketch Collection, Yang Feiyun's Teaching and Creation (Album), Hebei Education Press;
Yang Feiyun Landscape Painting, Tianjin Fine Arts Press;
Yang Feiyun Oil Painting-Figure, Sichuan Fine Arts Press;
Yang Feiyun, World Knowledge Press.



杨飞云与古典艺术精神

高全喜

毋庸置疑，杨飞云是中国现代油画界的一位扛鼎人物，他的绘画以其纯净的古典主义美质而享誉中国画坛，在他那承续西方古典艺术传统的人物画中，流溢着一个当代中国画者在20年的创作生涯中，因感受领悟一种伟大的精神而生发出来的荣光之美。这种美纯粹、宁静，吐露着一种生命的真，正像本世纪杰出的神学思想家巴尔塔萨（Balthasar）所说：“真——是在的无蔽。一切在作为在在真中敞明自身，意味着在从的遮蔽和神性意旨的奥秘中出场，进入此在，并在此在中作为开显的本质奉献给认识的目光。”（引自《圣神逻辑学》）

一

我们生活在世界之中，每时每刻都在感受着各式各样的情态场景。然而，对于一颗真诚的心灵来说，并非周遭的一切都是美好的，只有令人有所感悟的存在，才闪现出鲜活的美质，这种情态无疑是一种生命的感动。每个人对自己的生命都会有所感动，在我看来，古典主义的美学原则从根本上来说并不在于它特有的一些形式、技艺和方法，而是一种古典主义的艺术精神，这种源于生命感动的内在精神构成了希腊艺术，特别是文艺复兴以来西方古典艺术的精髓之所在。

有关生命的感动，这里存在着的一处重大的分野。现代艺术从某种意义上来说也讲究艺术创造的生命力，也追求对于自我本体的生命体验，但是，这种从人到人的现当代艺术并非等同于古典艺术的精神，因为在古典的生命感动中，一个伟大的灵魂注入于人类个体，古典艺术家们所感动的与其说是自己的小生命，不如说是在生命中所涌荡着的造物主的神奇之工和永恒奥秘。可以说生命本身便是宇宙中最奇妙的结晶，艺术家们便是有感于上帝的创造而通过另外一双神奇的眼睛，看到了这个世界和人自身的荣光之美，并通过绘画、音乐、建筑等艺术形式将其赋形。这样，在我们的文化中便出现了真正的艺术传统，所谓的光、形、结构、色彩、图式，乃至秩序、平衡、虚实、厚薄等等，这些构成绘画艺术形态的基本语言，其实最终都源于古典精神中的超验之维。中国人将其称之为造化之功，西方人则认信位格化的上帝。所谓的传统并不单纯是自古而今的，更主要的是从上而下的，古典精神是我们的传统，这种传统不应因地域和种族的不同而与我们相隔膜，作为一个生命的存在，无论生于何时何处，秉承何种皮肤血液，只要是对

生命的奥秘有所感动，就会凝望、观照、叩问和赞美。

世界本来是虚无的，上帝说“要有光”，就有了光。光是古典艺术最基本的元素，也是生命真理的直接呈亮，说起来，它并非自然时空中的物理之光，也非生物的肉眼所能视见，而是一种纯粹的精神之光，它不但在绘画、雕塑等视觉艺术中，而且在音乐和诗歌中，在一切真正的精神性艺术中弥漫着、呈亮着。中世纪的伟大作家普洛丁这样写道：“你就得对自己有信心，尽管你还住在这里，实际上你却已上升了；从此你不需要有人引路了，凝注你的眼神去观照吧，因为只有这种眼睛，才能观照那伟大的美……一切人都须先变成神圣的和美的，才能观照神和美。”（引自《九卷书》）

二

不知是出于一种偶然的机缘，还是源于对生命真理的感悟，杨飞云早在20世纪80年代初就对那种纯正的古典艺术开始有所领受，他与当时的绝大多数青年画家不同，并没有盲目地追逐热闹纷繁的现代艺术大潮，而是短暂地经历了一段心灵的现代艺术创作冲动，穿越原苏联现实主义绘画和早期印象派的领地，并在取得了扎实的造型和色彩的基本训练之后，很快地就对古典主义的绘画一往情深起来。有人曾说他的艺术风格得益于中国的学院派教育，在我看来，对此应该从表层和深层两个方面来看待。

正像杨飞云所说的，他的艺术受惠于中央美术学院，特别是那些在他成长初期悉心指导他的各位老师，在北京东单那个令人神往的培育中国画家之摇篮的方寸之地，杨飞云打下了他的艺术之所以能够走进古典主义绘画殿堂的基础。基本功对于绘画艺术来说是十分重要的，特别是对于一个祈望将全部的灵魂融入于古典之美的学子来说，具备绘画的基本素养，掌握艺术的技艺技法，自然是毋庸置疑的。直到今天杨飞云一直认为，艺术毕竟是艺术，它不是观念，不是言谈，不是行为，而是一种必须通过特殊的工具而能企及的特殊的审美观照形态。画是画出来的，需要持久的训练和专门的技巧，如同戴着镣铐跳舞，不经过严格的专业训练，不掌握专门的技艺，不具备扎实的语言功底，谈不上绘画艺术。

就像音乐和舞蹈等艺术形态一样，其评判作品高下优劣的标准，首先须依据本门类一套专门的艺术标准。古典主义之所以构成了西方艺术史中成就最博大、影响





最深远的艺术形态，无疑与它在几百年间所形成的一整套艺术创作的形式原则有着密切的关系。杨飞云对于基本功的不懈努力，在持续经年的艺术追求中从未间断，这些我们可以在他的素描作品中略见一斑。他的素描精当、简朴而又丰饶，既呈现出对物象关键处的把握之准确，又表现出他对丰富性所特有的综合感知能力，在从容不迫和灵敏善变中不时流露出内在的跳跃和激动，由此构成的视域具有着线条的抽象性的旋律感，并在朴素的和谐中闪现着一种精神性的清亮。

素描是基本功中的基本功。杨飞云曾说，素描是绘画的骨架与基础，它是排除了表象因素，直指事物的本质与绘画精要的一种方式。在多年的创作实践中，杨飞云不断把素描所蕴涵的属于他自己的独特艺术语言进一步延扩和提高，构筑起他创立中国现代古典主义绘画的基本语符，在他的诸多代表作品中，我们均可以看到以他的素描为代表的基本语言要素所起到的支撑性作用。如1991年的《远思》、1993年创作的《夏》、1994年创作的《思古》、1995年创作的《大植物》和《孤独少女》等作品，它们的素描形态本身就表现出杨飞云绘画所特有的审美品质，其结构之严谨、线条之丰富、内涵之精当都可圈可点，特别是多幅素描稿中所透射出的三位女性神态各异的令人难忘的眼神，构成了油画作品中的亮点，并由此使整个作品呈现出古典画风所特有的精神内涵。

三

艺术是需要基本功的，但再好的基本功也成就不了伟大的艺术，在艺术形式和艺术语言之上，还有另外一种东西，那就是精神。我在前面曾指出，对于杨飞云的艺术需要从一个深层的古典精神的维度来考察，读杨飞云的作品，我们固然可以感受到他那无与伦比的艺术技法所带给我们的审美快感，但如果敞开我们的另外一双眼睛，就可以看到在他的作品中，流动着对于生命奥秘的去蔽、观照、呈亮，甚至感恩。

杨飞云在总结他20年的绘画经历时，曾这样写道：“有一颗仰望的心，才能有一个高的起点。”早在步入中央美术学院之际，他的仰望之心就开始有所启动，他之所以钟情于古典时期的伟大作品，与其说是那些作品中所包含着令他折服的艺术技巧，不如说是穿透这些技巧所构建起来的经典范式中的永恒之精神。希腊人所谓

“静穆”、“崇高”，既是造型艺术的形式法则，更是古典之美的精神根源。这种希腊人创生的艺术理想，经由中世纪基督教神学的冶炼和提升，在文艺复兴之后流传数百年的西方古典艺术中，在米开朗基罗、达·芬奇、拉斐尔、安格尔、丢勒、荷尔拜因、凡·艾克等经典大师的笔下，穿透他们对于人世间的感性体验，而得到了最完美的表达。杨飞云有幸步入绘画艺术的门槛就因自己对生命的感动而开始叩问这些大师们的内在灵魂，并在数年的艺术创作中一直追随着他们的身影。

记得在一个夜半时分，杨飞云曾对我说起他追求古典艺术之旅的心灵历程。开始学画的时候，他只能从一些简略的印刷品中去把握古典大师的精神风范，然而艺术毕竟是活生生的，纸上的东西遮蔽掉很多宝贵的东西，只是在近些年，他才得以在西方的博物馆中亲眼目睹到大师们的原作。那种站在伟大的作品之下敬畏得发抖的内心震撼，成为他创作中取之不尽的渊源，他越来越感到使他震惊的不是大师们的单纯技巧，而是穿透于技巧之上的精神。在博物馆或展览馆中不时有很多三流画家的作品在画面、色彩、造势等艺术形式上要比大师们更圆通会做，但他们缺乏的是精神，大师的作品在林林总总的作品中就像交响乐中的定音鼓一样，一下子就可以震撼观者的心灵。那才是大师的作品！也许它是有缺陷的，但大师就是大师，它们的完美在于精神的内在指向，大师的神来之笔逼促着你的心灵升华。

我们的时代是一个崇尚隐匿的时代，虽然媒体持续不断地炮制出一个又一个所谓的“大师”，但在杨飞云眼中，他们是干瘪的，缺乏内在的精神，不感领生命的奥秘，其作品何以言美，也许以丑为美正是我们这个时代的时尚。不过，永恒的精神并没有绝响，因为我们的生活中总有令我们感动的所在，或者说，我们每时每刻都能感受到生命中那永不停息的创造之工。大美无言，对于一个画家来说，关键在于能够时时刻刻把握到永恒精神所呈亮的荣光之美。杨飞云认为，古典艺术并不是单纯指西方某个历史年代中所标明的那段艺术，而且是指一种以古典精神为创作源泉所从事的当下艺术。现代人总是追求新奇和自我，其实，脱离了那个支撑着人之所以为人的神圣灵魂，天地间又有什么新奇的花样，自我中又有多少与众不同的个性呢？艺术创造是不讲创新和个性，但它们要融入于永恒的精神之流，只有沉浸于

古典大师所突显的博大灵魂中，每个艺术家，甚至他的每幅作品，才是属于他自己的，不追求自我，才成就真正的自我，不标榜创新，才能够日日翻新。

四

每个人感领的方式不同，其对艺术真谛的发现也就不同，只要有真的灵魂，由此创作出来的作品无疑就会具有独特的品质。杨飞云在20年的创作经历中，并不热衷于叙事性的大题材，也无意于宣泄内心的嚣张情愫。他说，他是一个性格内向的人，对于人物，特别是室内人物，有着持续不尽的关注。于是，室内近观构成了杨飞云艺术创作的基本场景，人物形象成为画面图式的核心内容。

我们看到，杨飞云几乎所有的代表作品都是在室内赋形的，“室内”表述着杨飞云人物作品的空间形态。不过，我理解的这个“室内”，是一种深层的精神空间，虽说他的作品，如《十九岁》、《孤独少女》、《唤起记忆的歌》、《夏》、《暮然》、《红装古椅》、《妙龄》、《动与静》、《大风景》等都有一个室内的场景，但这是表层的，深层的室内空间则是杨飞云以其独到的视觉眼光，对于绘画多层次造型结构及其内在流动着的精神之美的穿透性把握。这种把握得益于他的“近观”视角，我们看到杨飞云对于作品物象的营造，遵循的乃是一种视觉发生学的动态生成，他的创作灵感来自于内心的感动，由此赋形于画面中的人物形象，近观的视角，使他能够将最感动的绘画要素突出地表现出来。例如，《十九岁》画面中少女肌肤所充盈的活力经由特定状态下的纯净观照，从而使她无限丰富性的形体得到了诗化的提升；《唤起记忆的歌》所表现出来的则是另外一种近观所给出的人物写真，妻子在窗边的一次偶然的歌唱一下子唤起了画家内心深处的灵动，于是瞬间的思绪构成了整幅画面中充盈着的令人感动的美质；《黑色金丝绒》体现出来的平衡完整、松紧有序的生动结构，以及由大块的黑丝绒和皮肤质感的对比所透露出的气息，表现画家注重当下的感知，追求在古典画风中渗入现实感受的因素。

杨飞云将他室内所观所着力重心称之为“画意”，他所谓的画意在我看来其实是双重的。首先，它来自于内心感动而一下子所捕捉到的具体物象，并落实为画面的中心意向，也许一种神情，一个姿态，一个动作，甚至在绘画和生活中无意间发现的一丝精微的触动，都可以经过他的语言架构和色彩纷呈而成为一幅作品所吐露的要意。很多人把这一层次的画意视为具象的，所谓写实大多源于此，特别是经由室内近观，使得这种写实的具象性和丰富性格外突出。不过，这种写实在杨飞云看

来并非古典艺术的真章，因此，在写实的背后，或贯穿于写实的还有另外一层精神的品质，那就是美的理想，这种美的理想在他的笔下转换为一种抽象的意蕴，所以他的画，又具有丰富的抽象特性。他的作品之所以并非现实主义或写实主义，关键在于其室内近观所构筑起来的形体结构和声光节奏，祛除了现实素材中一些无足轻重的杂质，而培育出生命贯注的纯净之美。正是这种纯净之美承接的古典精神的内在灵魂，使得他画面的抽象性不至于沦为现代艺术中的抽象主义。

具象和抽象叠合构成的“古典”作品，给人一种包容性的丰富特征，这也就使得解读杨飞云的作品并非那么简单，在他那里既有古典大师的决定性的影响，也不乏塞尚、马蒂斯等现代画家的印迹。不过，难能可贵的是，杨飞云艺术作品的多层性，并没有给人生硬组合之感，读他的作品犹如聆听一曲旋律美妙清纯的小提琴独奏，其境界有追随东方高山流水和西方天堂之音的韵味。

在我看来，杨飞云的艺术真正打动人的，与其说是他通过学习西方古典艺术的绘画形态而将古典主义移植到我们这块土地，不如说是他将古典的精神通过他独特的灵魂体认而呈现在我们面前。作为一个人，他有幸感受与领会到永恒的生命奥秘，作为一个画家，他有幸以第二双眼睛看到了世界的荣光之美，正像他所说的：“感谢造物主，给我们提供了如此缤纷绚丽、深沉广博的自然世界，内里深藏井然有序的规律，外有瞬息万变的勃勃生机，丰丰满满的不缺少什么，供我们探求和寻找想欲的一切。”

杨飞云的作品每每提升人的灵魂，这是一种画者与观者视域交融的效应。写到此，我耳畔不禁响起了但丁在《神曲·天堂》的一段诗篇：

我期待着这样的时刻，
当那地平线的东方天空金光灿烂，
并远远胜过太阳西斜的那部分天空，
好像是从山谷登上了山顶在最远的边缘，
看到了一个境界：
它的光辉超过了其余最高的山峰。
那一切的辉煌的中心一点，
就是那印给圣莫罗尼卡的神圣的面容，
——我永恒光辉的源泉。



画栋飞云

常磊



大抵而言，人所持有的生存价值有四，即实用主义、现实主义、自然主义以及理想主义。实用主义者唯利是图；现实主义者坚忍明晰；自然主义者随遇而安；唯理想主义者则博杂并蓄，既有所仰望者又兼现实的步伐。尤其，理想主义者所有的思想意图及其所促发之行为都汇聚在对理想的仰望和追求之上。或许，理想在遥不可及的地平线上，但却又因其遥不可及而时刻产生诱惑与召唤之力量。杨飞云先生是当代中国画坛的重要人物，他是一个理想主义者。

杨飞云先生首先是一个富于幻想的人。幻想人皆有之，与常人不同的是，他的幻想在思辨与激情的推演当中常常转化为理想，理想之星又会感召他绘制宏伟的蓝图，并逐渐清晰和接近。作为一个艺术家的理想不外乎两个方面，也就是个人的艺术追求以及能够包容这种追求的更宏大的艺术理念。

在当代中国，提到杨飞云先生人们往往会和写实与古典主义这两个概念相关联，这两个概念也是他本人经常提起的。而这两个概念所指向的意义则无人细究。或许可以这样理解，杨飞云先生的作品的方式是写实的，写实的方式所依托的是一种古典主义的精神。就古典主义的概念所指来看，在艺术史上也是很难有确切定义的。艺术史上的古典主义有个方向的意义，第一是指古希腊罗马所传承和延续的文化精神，其终极境界就是温克尔曼所描述的“高贵的单纯，静穆的伟大”；第二种意义的古典主义是指文艺复兴时期的艺术，在古希腊罗马的基础上重新达到一种辉煌；第三种意义则是指普桑以及大卫、安格尔等人所崇尚的古典主义，是对第一种意义的怀念和追溯。我们可以看见，前两种意义的古典主义是一种精神上的古典主义，而第三种意义上的古典主义是样式上的古典主义。杨飞云先生之追求所关联的古典主义理想与三者的意义皆有差异。在杨飞云先生看来，古典主义精神是一种崇高的象征，是一种仰望的精神，这种精神永恒延续，有内在的规范，但在不同的历史时期又会承载新的内容，而不是一种对古代文化的追求甚至是仿效。当然，在这样的一种意义上他看重于对传统的继承，但继承的意义不在于复制而在于更完美的精神的延续和变通。某种意义上，这样的精神可以概括为最经典和传统的价值“真、善、美”。在当下的某些观念看来，“真、善、美”的提法乃是昨日黄花，过时的价值，而在杨飞云先生看来，这种价值是永恒的追求，是至高的理想。他本人也一直以自己的实践在成全自己的追求，数十年如一日而不辍。

杨飞云先生的理想体现在两个方向上，首先是他个人的艺术追求，以“真、善、美”为精神蓝本并附之宗教信仰的崇高构成他艺术创作的原动力和根本价值。从20世纪80

年代开始，回顾杨飞云先生的创作历程，我们可以体会到这种精神是始终贯彻的。无论早年作品的细腻沉静和当下作品的浑朴凝练均无出其外。这样纯洁质朴的观念所引申出来的自然是忠诚的观察方式和表现方式，杨飞云先生关注现实感受的表达，他基本上是以写生自然的方式在进行创作。在他看来，和自然交流是获取艺术生命之首要，艺术的一切生机皆出自于和自然的交流。因为和自然的真诚交流，他的作品始终没有流于造作和样式或风格主义；因为和自然的交流，他始终在面对全新的自然，面对自然的挑战。故而他的每一张作品对他来说都是难的，他必须付之全力却胜负未卜。这是当下的样式或风格主义者难以想象的。

杨飞云先生关注自然，更关注表达自然的语言。熟悉他作品的人都可以清晰地觉察从20世纪80年代至今他语言变化的线路图。杨飞云先生推崇历史上杰出的古典主义大师，诸如委拉斯贵之、伦勃朗等人。他在语言实践的过程中会尽可能地借鉴其所长，学习经典的语言精神，而体现在自己的作品当中却一定是语言的追求借鉴而不是模拟或翻版。在绘画的过程中，他常常为如何简而反复推敲，也常常为如何繁而费尽心机。综而述之，他所关注的一切语言问题都是整体的节奏关系问题，是综合因素如何最大程度地协调和发力的问题。尤其对于杨飞云先生来说，他所关注的语言问题越来越集聚在语言问题的顶端，汇集在通过语言关系与节奏的调整所传达的情绪问题上。当然，语言所包含的所有因素都会协调

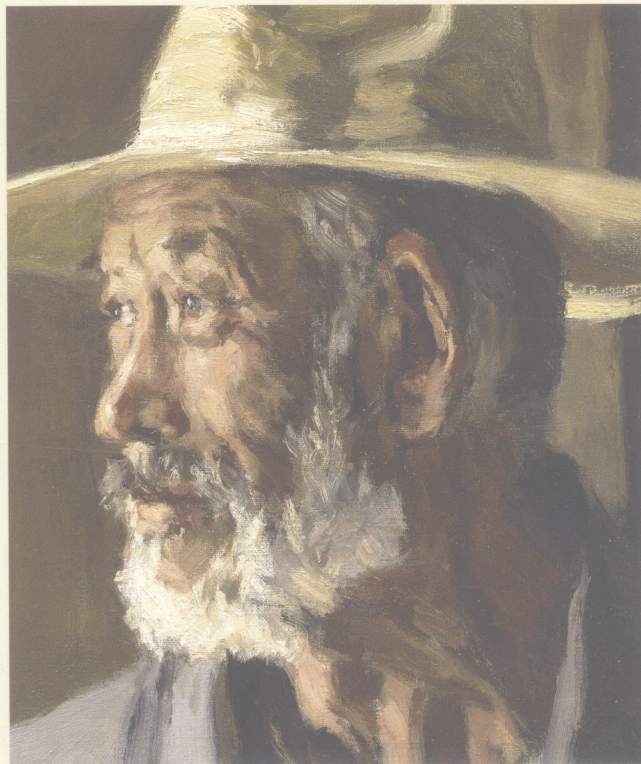
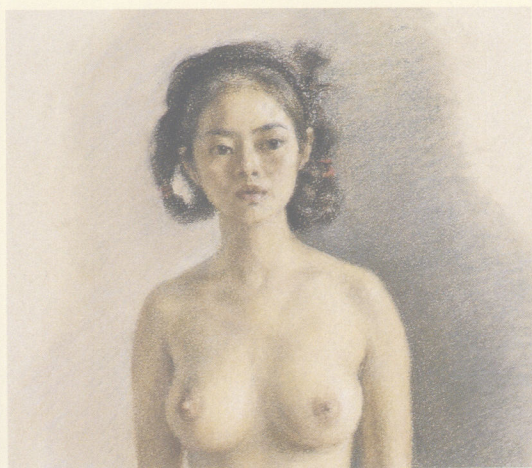


在这种追求之中。不可否认，杨飞云的绘画是有风格的，与风格主义的不同就在于他的风格是自然积淀升华出来的，不是为了标识与他人之差异而强行树立的。稳定的风格一旦得以建立是很难做革命性改变的。有一些艺术家把风格的追求作为其艺术目标，这是舍本逐末。杨飞云先生始终没有去追求所谓的风格，他的艺术风格是在探究心灵与自然的关系过程中建立起来的，他的变化持续稳定，有章可循。他所探究的始终是纵向的深度而不是横向的样式。多年以来，杨飞云先生手不释笔，勤奋不已，他的语言逐渐得以升华。纯粹语言本身与自然之关系也达到了完美的契合，不失自然的优美与节奏又兼有语言的高度概括与凝练。

“真、善、美”不仅是杨飞云先生的艺术诉求，推而及人并普及之是他的另一个理想。这一理想是通过交流和教育的方式来实现的。杨飞云是一个艺术家又是一个艺术教育者，最早他成立自己的工作室，通过艺术教育来传播“真、善、美”的艺术理念。2007年成立中国油画院，杨飞云先生任院长。在成立典礼的致辞中，杨飞云强调了油画院的一项重要职能就是艺术教育，他说：

“中国油画院的学术基点是继承前人积累下来的所有学术成就，并在这个基础上把油画事业进一步发扬光大。在当代的多元互补的文化格局中，正本清源，致力于对传统的继承、对自然的体验、对生命的感悟，追求纯正的艺术审美原则和价值标准。”可以这么认为，对教育的热情出自于一种历史和社会责任。当代艺术的颓靡和艺术价值的沦丧使得很多年轻的后来者失去了判断艺术的标准，失去了对纯正艺术的信心。也正是基于这种现状更加激发起杨飞云先生的历史责任，通过艺术教育和艺术实践两个渠道，从点滴做起，来弘扬以“真、善、美”为核心的纯正艺术。

这就是杨飞云，一个艺术家、一个真诚的理想主义者，一个把幻想转化为理想继而付诸实践的人。憧憬的理想之星始终悬在遥不可及的地平线上，似乎隐约在望却又遥不可及。而他始终仰望苍穹、坚定从容地行走自己的路上。我们有理由相信，上帝恩泽普惠，尤其眷顾理想主义者。



Yang Feiyun and Classical Spirit

Gao Quanxi

Undoubtedly, Yang Feiyun is an important person in the modern oil painting circle of China, whose painting is famous for its pure classical quality. In his figure painting which carries the western classicism tradition, flourished the glorious beauty of touching great spirit in a contemporary Chinese painter's over 20 years' creation career. This kind of beauty is pure, quiet, revealing the true life, exactly like remarkable theology thinker Balthasar said, "The reduction of a knowledge of the truth to a purely theoretical kind of evidence from which all living, personal, and ethical decisions have been carefully excluded entails such a palpable narrowing of the field of truth that it is already robbed of its universality and thus of its own proper essence." (from *Theo-Logic*)

One

We live in the world, and are all experiencing the scene of life all the time. However, to a sincere soul, not everything in the surrounding area is beautiful, only the existence that touches people could flash out the beauty, which undoubtedly is the move of life. Everybody will be touched to his own life in some extent, in my view, the classical aesthetic principle does not essentially lie in form, skill or method, but classical artistic spirit, which forms Greek art, especially the western classical art since Renaissance.

The emotion about life also has a diversity. Modern art stresses the vitality of art creation in a sense, and pursues the experience of life itself. However, such contemporary art from people to people



does not equate with the spirit of classical art, because in classicism, a great soul pours into the human individual, what classical artists moved are more of eternal secret of the Creator than his own life. We can say life itself is the most wonderful crystallization in universe, the artist has seen this world and people's glorious beauty, through the magical eyes of God, and through the art forms such as the painting, music and architecture. In this way, real artistic tradition has presented in our culture. Those basic language which consist the painting art, such as light, shape, structure, color and even order, balance and thickness all come from the transcendentalism spirit. Chinese call it good fortune, whereas westerners admit God formation. Classical spirit is our tradition, which shouldn't be violating with different region and ethnic groups. As one existence of life, no matter when and where was he born, which kind of skin he has, as long as he is moved by the mystery of life, he could watch, consider, inquire and praise.

Actually the world was nihility, God said glazed, then comes the light, which is the most basic element of classical art, and the directness of truth of life, say, it is not physical in the sky, nor could be saw through the naked eyes, but the pure light of spirit in visual arts such as the painting, sculpture, and in music and poem, spreading and sparking in all real spirit arts. The great writer in Middle Ages Plotinus wrote like this, "Never did eye see the sun unless it had first become sunlike, and never can the soul have vision of the First Beauty unless itself be beautiful." (from *Ennead*)

Two

I wonder if it is the good luck, or the feeling to the true life, Yang Feiyun accepts that pure classical art at the beginning of the eighties, and is different from majority overwhelming young painter at that time who chased modern art blindly, but experienced the modern artistic creation, passed through realistic painting and early impressionist of Soviet Union, and had sturdy model and color training, he was passionately devoted to classical painting quickly. Someone has said his artistic style benefits from the education of academism of China, in my view, this should be seen from two respects of surface and deep layer.

Exactly like what Yang Feiyun said, art of his benefit from Central Academy of Fine Art, until he concentrate one's attention on every professor instruct him early days of growth, in the place of the heart of the cradle of that cultivation Chinese painter firing the

imagination of Dongdan of Beijing, Yang Feiyun's art can come into the foundation of the classical painting palace. The basic training is very important to graphics art, especially wish incorporating all soul to classical beautiful student to one, it is unquestionable naturally to possess the basic accomplishment of painting and grasp the skill and technique of art. Yang Feiyun thinks until today, art is art after all, it is not an idea, not talk, not behavior, but one must shine the shape through special tool and special aesthetic conceptions that can be reached, it draws to be to draw, which need lasting training and special skill, like wear fetters and hand cuffs dance, through strict professional training, grasp special skill, possess sturdy language grounding in basic skills, far from being the graphics art.

Just like artistic shapes such as music and dance, etc... it has its own criteria to judges. The reason why classicism becomes most vast and influencing artistic shape in western art history, undoubtedly due to its close relationship with its principles of artistic creation during centuries. Yang Feiyun's untiring efforts in basic training, has never sustained in years of art pursue; we can catch a glimpse of in his sketch works. His sketch is precise and appropriate, simple and and fertile, which has already demonstrated the accuracy to the key place, and the peculiar ability to the target, the emotion which reveals his excitement and sensitivity, the ones that are formed having the abstract melody senses of lines, and the spirit that expresses in the simple harmony.

The sketch is the basic ability in painting. Yang Feiyun has said, the sketch is skeleton and foundation of painting, which has got rid of the superficial factor, and directs at the essence of painting. Among years of practice, Yang Feiyun expands and raises his own unique artistic language which sketch contains constantly, and constructs the basic language of China's modern classical painting, we can see the support of key element which basic language represented in his sketch in a great deal of his representative works. For instance, *Thinking* (1991), *Summer* (1993), *Think about Ancient* (1994), *Big Plant* and *Lonely Girl* (1995) etc..., sketch itself demonstrates Yang Feiyun's peculiar aesthetic quality, which can be studied by its rigorous structure, precise and appropriate lines, especially unforgettable on three women's faces in many sketch drafts, which formed the spot light in the canvas work, and make the whole works demonstrate spiritual intension classicism style.

Three

Art needs basic training, however, no matter how great is your basic training, you can not accomplish great art. Above art form and artistic language, there is another thing, that is spirit. I have pointed out before that we need to investigate Yang Feiyun's art from the deeper classical spirit. By watching Yang Feiyun's works, we can experience the aesthetic pleasure that his unparalleled artistic skill and technique brought us, and if open another eyes, we can see the discovery, consideration, and the thinking to the life in his works.

When Yang Feiyun summarized his 20 years painting, he wrote like this: "Only the one who has a heart looking forward could have a high starting point." His heart started to look forward as soon as he stepped into the Central Academy of Fine Art. The reason why he favors the great works in classicism, besides the artistic techniques which he adored a lot, he penetrated on the eternal spirit in the classicism works. So-called Greek's "Solemn and Quiet" is the rule of formation and the origin of classical beauty. The artistic ideal which Greek created, via the smelting and promoting of Christianity's theology in Middle Ages, and spread after Renaissance in western classicism arts of several hundred years, by Michelangelo, Da Vinci, Raphael, Ingre, Durer, Holbein, Van Eyck, through their perceptual experience in this world, and has given the perfect expression. Yang Feiyun has the honor to step into art and makes inquiries to the soul of master, and follow them in his years of artistic creations.

I remember it was one mid-night, Yang Feiyun talked about the tour of soul that he pursued classical art. In the beginning, he can only hold the spiritual demeanor of classical master from some simple printed albums, but art is real after all, things on paper covers a lot of valuable things. In recent years, he can watch the masters' original work in the western museum. That spiritual shake which is given by the great works becomes the never-end source in his creation. He realized that the spirit over the skills were much more important than the simple techniques. Many third-class works of painter are more flexible than master art in picture, color, and atmosphere, which are frequently saw among museums and exhibitions, but what they lacked is spirit. The masterpieces are just like timpani

in the symphony, which can shake visitors' souls. Perhaps it is defective, but the master is master, their perfection lies in the inner direction of spirit, and always sublimates our soul.

Our era is that one advocates hiding, though the media concocts the so-called master out one by one constantly, but in Yang Feiyun's eyes, they wizened, lack of inherent spirit, and never touched the mystery of life, whose works are doubted, with exactly fashion for this age as beauty perhaps. However, eternal spirit has no end, because there always have something to move us in life, in other words, we can experience the work of that eternal creation in the life all the time. The beauty is speechless. To a painter, it is important to grasp the eternal spirit constantly. Yang Feiyun thinks classicism does not only refer to that section of arts indicated in a certain historical times in the west, but the art which works for classical spirit that the source is engaged in. Modern people always pursues new things, in fact, breaking away from the soul which supports people, how many changes and personalities are there in this world? Art creation does not call on innovation and individual characters, but they need to immerse in classical master's vast soul. Each artist, even every work of his is his own, only not pursue oneself could accomplish himself; only not brag about innovation can renovate everyday.

Four

Ways of everybody's sense neck are different, so are the discovery to artistic true essence, only there is true soul could create unique quality. In Yang Feiyun's over 20 years of creation experience, he is not fond of the big narrating subject, nor has intention to lead the sincerity of heart too. He said, he is an introverted person, as to personages, especially indoor personages, there is endless concern about that. Then the room becomes Yang Feiyun's basic scene of artistic creation, and personage's image becomes the key content in diagrammatic picture.

We can see almost all the representative works of Yang Feiyun composes indoor. However, the *Indoor* which I understood is a kind of deep spiritual space. Although his works, such as *19 Years Old*, *Lonely Young Girl*, *Song Recalls Memory*, *Summer*, *Sudden*,



Red Ancient Chair, Youth, Moving and Still, Huge Scene, etc... all have pieces of indoor scene, but this is a top layer. The deeper one is Yang Feiyun with his original visual eyes, to consider the multi-level model structure and inherent beautiful spirit. This benefited from his inner view, and from his work structure, we could see that his inspirations comes from the emotion of heart, therefore he composes the image of personage in picture in this way, which enables him to show the most moving element outstandingly. For example, the pureness that young girl's skin exuberants is taken into consideration in picture of *19 Years Old*, thus enabled her body limitlessly got beautifully promotion; *Song Recalls Memory* shows another personage description, the wife who is singing by the window has aroused painter moving in the heart, then the state of mind in the twinkling forms the plentiful scene in the whole picture; What embodied the intact vivid structure in *Black Velvet*, and the sense revealed by the big black velvet are contrast of the skin feel, displays painter's attention to aesthesia instantly, and his pursue in classicism through factors of realism experience.

Yang Feiyun calls the center of his view as *Drawing Spirit*, his so-called purpose is actually dual in my view. First of all, it comes from concrete object caught by heart, perhaps a look, a posture, a movement, even the precise touching that found in painting and life unintentionally, which can build up his language and color and become the spirit that work reveal. A lot of people regard his painting as concrete, realism mostly come from this via inner view of room, and make it naturalistic and extremely conspicuous. But this kind realism is not the true heart in Yang Feiyun's view, so behind this, there is another spiritual quality, which is the ideal beauty. This changes into abstract connotation in the works, so in his picture there are abundant abstract characteristics. His works are not simply modernism or realism, the key lies in the mere rhythm of structural harmony of the physique that the view constructs, and dispels except some insignificant impurity in realistic material, and was born in the pure beauty that the life was concentrated on. It is exactly the inherent soul of classicism spirit that such pure beauty accepted, and make the abstractness of his picture become the non-objectivism in modern art.

The Classical Works which are combined with concrete and abstraction gives one abundant characteristics, which makes it not easy to interpret the work of Yang Feiyun, there is classical master's decisive influence, and the trace of modern painters such as Cezanne, Matisse, etc... But what's more important, Yang Feiyun's multi-layer in artistic work, never give people the sense of making up, it is like listening to a violin solo within wonderful and pure melody, it has sophisticated appeal of the sound of eastern high mountains and great rivers and western paradise.

In my view, what Yang Feiyun's art really moves people, instead of transplanting classicism to our land through the shape of western classical art, it that he realizes and expresses the classical spirit in front of us through his unique understanding. As a person, he has the honor to know the eternal life secret in sense; as a painter, he has the honor to see the glorious beauty of the world with second eye, exactly like what he said: "Thank the Creator, who has provided beautiful and deep natural world, which hides the law in good order deeply inside, and the fast changing vitality outside, with everything we need, and supports us seeking and looking for everything we want."

Yang Feiyun's works promote people's soul, this is an effect when the painter and the viewer joined together. I can't help thinking about a section of poems in *paradise of the Divine Comedy*:

I lifted up mine eyes, and as at morn
The oriental part of the horizon
Surpasses that wherein the sun goes down,
Thus, as if going with mine eyes from vale
To mount, I saw a part in the remoteness
Surpass in splendour all the other front.
And even as there where we await the pole
That Phaeton drove badly, blazes more
The light, and is on either side diminished,
So likewise that pacific oriflamme
Gleamed brightest in the centre, and each side
In equal measure did the flame abate.
And at that centre, with their wings expanded,
More than a thousand jubilant Angels saw I,
Each differing in effulgence and in kind.

