

楊 麟

作品集

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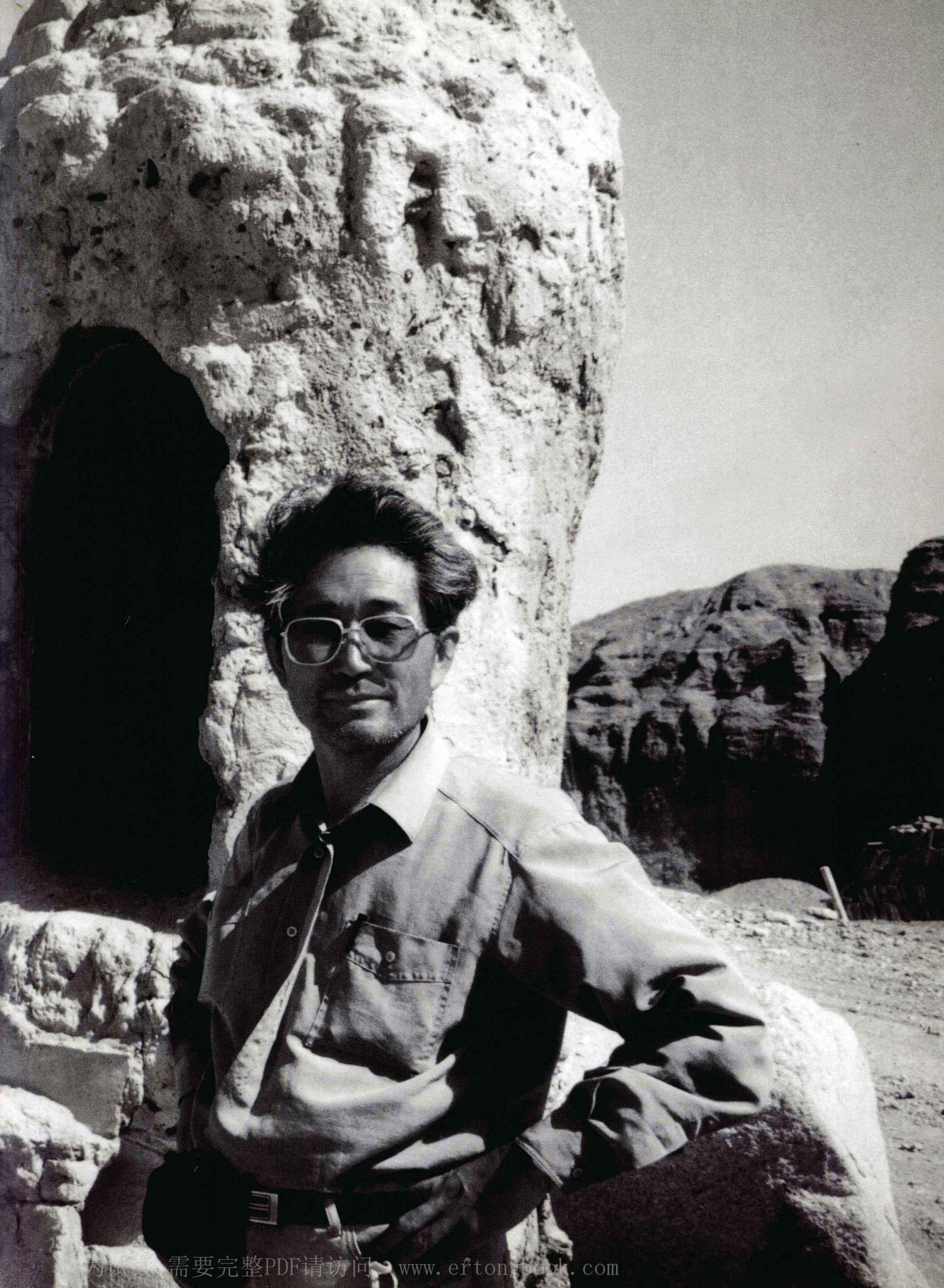
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1998 在祁连山写生途中
Sketching at Qilian Mountain in Ch'in in 1998

中国当代美术家

楊麟





地址 /Add: 中国江苏省扬州市长春路 10 号 301 室

邮编 /Zip: 225002

电话 /Tel: 86-514-7351887、86-514-7349857

移动电话 /Mobile: 86-13082568129

字: 可石

出生年月: 1941 年 12 月出生

籍贯: 中国甘肃省兰州市

学历: 1964 年毕业于兰州西北师范大学美术系

创作历程: 1964 年—1980 年 甘肃省甘南高原从事群众美术工作

1980 年—至今 江苏省扬州市国画院

备述:

曾任扬州市美协主席、扬州市国画院院长、扬州市人大常委会委员及扬州市文联副主席。作品先后参加第七届、第八届全国美展、首届中国画大展及海内外多次展览并获奖。

作品在中国文化部、中国美术馆及海外有关机构多有收藏;作为当代著名画家被编入《中国现代美术家》、《当代中国美术家》等辞典和光盘。出版的美术专业作品有《杨麟作品集》、《杨麟作品选》等。现为国家一级美术师、享受政府特殊津贴的专家;中国美协会员、中国江苏省美协理事、江苏省国画院特聘画家、江苏省扬州市美协名誉主席。

1998 年祁连山写生途中
Sketching at Qilian Mountain in Ch'in in 1998



1996 年赴山西万家寨写生途中
Sketching in Wanjia stockaded Village in Shanxi



vince 1996



1990 年在新疆喀什写生途中
On the way of sketching in Kashi of Sinkiang 1990



怀念西部的大山——读杨麟近作

郎绍君

2001年3月24日 于北顾楼

杨麟的经历很特殊：在甘肃40年，在扬州20年。两地的时代背景相同，人文与自然环境迥异。杨麟的性格心理、思想意识结构和基本艺术倾向，形成于甘肃；心境、观念的改变，技巧、风格的成熟，是在江苏。改革开放以来，诸多内地（包括甘肃）画家向北京飘、向广东移，鲜有从甘肃到扬州的。北京是政治文化中心，广州、深圳是开放窗口，它们能给画家提供更多的信息和淘金机会。扬州的诱人之处在哪里？不知杨麟南迁缘于何因，使他选择了一个文化传统久远、近代文化又十分繁华的地方。中国西部有闻名世界的古文化，近千年来却远远落后于长江三角洲。环境的迁移对某些人也许不会留下印记，对杨麟却有非同寻常的作用。

生于兰州，1964年毕业于西北师大美术系的杨麟，接受过革命现实主义及其相应技巧技术的培养，他读美术系的几年，恰值国内政治相对安定、学校教育强调安心学习的时期。他打下了较好的基础，是可以想象的。我不清楚他在甘南17年的情况，但可以推想：甘南广袤高旷的草原、绵延壮丽的祁连山、粗犷神秘的藏俗，一定铭刻在他的心底，并影响了他的审美意趣。从甘肃到江苏，意味着整个自然、生活和人文环境的改变，这一改变带来的心理落差，足以构成两种地域文化即道劲与娟秀、浑茫与清丽、阔大与精巧之间的张力，构成离乡与怀乡的张力，从而诱发出艺术创造的活力与动机。但这个过程并不短暂。离开了想离开的甘肃，拉开了与甘肃的时、空距离，才使这片熟悉的、日益荒莽的土地由生活对象凝为审美对象，把那里的自然风光和从那里体验的苦辣酸甜转化为回忆和思念。这回忆和思念不免包含着痛感、笼罩着乡愁，但更多的却是对那浑茫大地的诗意崇敬和礼赞。我从《祁连深处》、《祁连晴雪》、《夕阳千万峰》、《翠谷玉峰》、《夕阳染尽万山红》、《塬上人家》、《风和日暖》、《沃土无垠》、《牧笛声声》等一系列作品所感到的，正是那诗意崇敬的浑朴壮美，那不无乡愁的礼赞。

以西北山水为代表的杨麟作品有两个主要特点：一是现代气息，一是写实性与笔墨语言的统一。前者使画家与古人疏远，与现代生活贴近；后者使他与传统亲近，消化西方的学习。

山水画模式是古人创造的，许多画家因为摹古成习，不能摆脱古人面貌，赋予作品以现代气息。这在前半世纪山水画中尤为明显。50年代—70年代，由于政治文化环境的变异，出现了强调描绘现代生活、表达一定政治内容的新山水画。贺天健、傅抱石、关山月、黎雄才、钱松喦等，这代人学过西画，重视写生，一上手便与古人不同：不论他们画什么，怎么画，都洋溢着今人生活的气息，透露出今人对自然、族群、故土、国家的认同意识，绝少出尘超世的淡然情怀，也不像古人那样，把山水画视为某种人格的象征或形式意趣的载体。不过，他们的作品常常承担喻示政治和意识形态的重负，在题材选择、景物安置、形式处理各方面都要表现“芙蓉国里尽朝晖”的景象，甚至异化为抽掉了对象真实和情感真实的矫饰。“文革”后，尤其经过80年代的转型过渡，山水画创作趋向自由和多样化。有人重新追寻古意，有人力图表现“宇宙意识”，有人紧跟大众化、市俗性，有人转向个人心理和心境的揭示……杨麟属于折中的类型：卸掉了政治意识形态负担，保留了积极的入世态度；重新学习传统，但并不醉心于古情古意；追求个人风格，但不追求极端的个人化；关注人与自然的新关系，但不唯新是趋。笼统地称杨麟“恪守古典”是不确切的，不用将他与古人比较，只消与黄秋园这样的今人比较一下，就能清楚地看出，他的画有扑面而来的现代气息，山水画是一种传统形式、古典形式，它的现代性，即不能用现代政治和意识形态套出来（像“文革”前后那样），也不能以西方现代艺术（及其中国摹仿物）的标准来衡量。

写实性是“新中国时期”山水画家的普遍追求。这与主流意识形态推行的“革命现实主义”理论，与强调素描基础的中国画教育有极大关系。写实能力有助于深入观察与描绘对象，进而有助于摆脱千篇一律的老程式；但事实证明，仅有写实能力而缺乏对传统绘画的理解，没有相应的笔墨能力，画不好山水画。李可染和石鲁的经验是把写实性与笔墨语言适当结合起来。青年时代的杨麟比青年时代的李可染、石鲁受过更多的写实教育，但对传统绘画的理解和学习却薄弱。山水画的本质，一在人与自然精神上的沟通，二在语言形式特别是笔墨语言与这种精神沟通的相关性。许多山水画浅薄不耐看，是因为见物不见心，见如实描写不见精神沟通，见写生摹拟不见形式意趣。杨麟80年代晚期的作品，如《素写家山》（1987）、《塬上秋意》（1989）等，还留有摹仿长安画派的痕迹，写实性已经不强，相对重视了形式表现，但其结构、笔墨、境界上的粗糙和不成熟一眼就看得出来。他在90年代的进步与成熟，真可以用“脱胎

换骨，令人惊讶”八个字形容。其成熟的主要标志，便是笔墨感觉与能力的获得，笔墨风格与画家精神追求达到的一致性。就个人因素言，这源于天份和功夫；就环境因素言，则源于江浙画坛传统氛围的陶冶，以及画家在这氛围中的着意钻研。面对以黄宾虹、傅抱石为代表的诸多江浙老一辈山水画家，杨麟对传统的学习和借鉴是多方面的，这使他受益非浅。这受益，不是对这些画家笔墨的摹仿，而是对他们笔墨方法与精神的吸取，其结果是弥补了乏于笔墨，画法粗疏、简单不足（这也是包括长安画派在内的西北山水的不足）；另一方面，杨麟自身的西北人特质如朴厚、沉实、执著等，又恰恰使他难以染上东南文化巧俏、纤弱和浮华的弱点。当然，这一切都与独特的个人素质、个人经验和诸多偶然因素有关，绝非每个西北人来到江苏都会如此，都能如此。概而言之，说杨麟受益于东南地域文化，也正是说受益于由东南文化集中体现的中国艺术传统。杨麟的经验是有普遍意义的：某些不能摆脱写实束缚的画家，某些追求大气势、大主题、大结构、大境界，只从大泼写、大制作找出路的北派、西北派山水，应该从南派（以江浙为代表）山水借鉴讲究笔墨、讲究精致作画（决非精致制作）的传统，加强对传统艺术的研究和理解。

自赵望云、石鲁以来，西北景观成为山水画家看重的题材，80年代出现的寻根热，继而激发了一批艺术家沿着丝路古道探宝、攀古长城、登黄土高原、溯大河源头，有的还进入西藏高原，描绘世界屋脊之壮景。他们对西部高原、大漠山水的开拓性探索，给中国画坛增加了新的光彩。但90年代以来，这些画家处于彷徨状态，他们的作品没有大的进境。其原因大抵是，商品化大潮冲淡了对精神性的追求，多元化趋势使语言形式探索失去了标准和方向。肌理制作派已经公式化；缺乏情思与形式追求的写生派原地踏步；只讲大笔刷泼而不讲笔墨、色彩的气势派摆不脱“大而空”；拼命追逐展览与市场效应的一些只是熟练做效果画效果。他们共同的特点是缺乏对笔墨语言的恰当认知与把握能力。这恰与90年代有长足进步、有后来居上之势的杨麟形成对照。说杨麟的经验有普遍性，并非虚誉之词。

除了画西部，杨麟也画三峡、浙东、燕北、吕梁和江南。题材的广泛驱使他涉猎较多的画法，追求较多的面貌。这反过来又有助于他对西北山水的理解和把握。如近期所画江南山水（《一缕茶烟入醉吟》等）描绘时间变化中的水乡小景，溪桥洲浦、晨雾暮霭，诗意朦胧，更多融入了江苏国画巧秀婉约、惟精惟美、迷离伤感的特性，与浑壮的西北风比起来，真是另有一番情致。画三峡的《江峡万古》，画浙东的《湖上晓晴》，以及虽未点题但一望便知是南方景色的《屋靠青山依绿水》、《青山暖日和风》、《云去云来远近山》、《秋山晚烟》、《溪山晴晓》诸作，或小青绿、或水墨花青、或水墨赫石，都以严谨的笔墨方法刻画山之骨、水之势、云之动，寓柔美于刚健清峻，比画家的西北山水更多“写”的意味，也更透现出画家与吴中山水画的关系。这些作品不像他的西北山水那么有风格力量，但总的艺术质量不差，如果孕化得好，必能臻至一个新境地。

绘画离不开描述，但不同的绘画对描述的要求有所不同。以“外师造化，中得心源”为最高原则的山水画，总是把重心放在“中得心源”一方面。强调对天人合一境界的体现、对超越世俗倾向的追求、对人格思想的物化，而与西方风景画“摹仿现实”的宗旨大异其趣。即便被某些史家称为“写实性较强”的五代两宋山水，也有着浓郁的写意性、强烈的形式个性和深刻的主观追求。从荆关董巨到李刘马夏，莫不如此。描述性与山水的“繁”、“简”风格无关。王蒙的“繁”，倪云林的“简”，都是写意的，没有过份的描述性。山水画要体现一种精神和气质，须掌握描述的分寸，平衡物象描述、笔墨形式和精神表现的关系。重视描述是写实主义艺术的特性，也与重物胜于重心的趣味合拍。过强的描述性会与充分的笔墨表现相冲突，因为笔墨讲程式、独立性，讲风格与格趣，最适宜在“不似之似”的造型和单纯的结构中获得活力。20世纪新山水画的主要缺憾，就是写实主义和大众趣味对笔墨语言的扼制，这种扼制危机了笔墨自身，也削弱了山水画的精神性。李可染吸取了写实主义，并从写生中寻求新意境、新方法，但他如果没有“用最大功力打进去”的笔墨训练，就绝无美术史上的“李家山水”。写实造型对山水形象和笔墨表现的负面作用在杨麟作品中已得到较好解决。杨麟山水画有独立风格，能清丽能浑厚，且兼容雅俗。总体看来杨麟有丰富的生活积累和良好的传统素养，又有开放灵动的、含纳现代的心性。从他的创作中不难看出，杨麟一直着力于艺术品质的内在开拓和独特个性的强化。相信杨麟能够怀抱超越动机与目标，以一个画家的人格理想、生命体验、道德涵育、人文素养和学识积累，使自己的艺术创作不断有新的升华。

Remembrance of the Great Mountains of the West of China

—— Reading recent works of Yang Lin

by Lang Shaojun Beigulou, March 24, 2001

Yang Lin has a very extraordinary experience. He has spent 40 years in Gansu and 20 years in Yangzhou. These two places share the similar time background. However, the culture and natural environment of these two places are greatly different from each other. In fact, the personality, mentality, ideology, and fundamental artistic style of Yang Lin were formed in Gansu, while the change in his mentality and ideology and the maturation of his artistic technique and style took place in Jiangsu. After the reform and opening to the outside world in China, many inland (including Gansu Province) artists have moved to either Beijing or Guangdong, and very few of many of them have moved from Gansu to Yangzhou. Beijing is the political and cultural center of China, whereas Guangzhou and Shenzhen are the windows to the outside world, which can provide much more information and financial opportunities for artists. Where is Yangzhou's attraction? The reason of Yang Lin's migration to the south is unclear. However, he has chosen a place that has long history of culture and tradition with flourishing modern-time culture. The western part of China has ancient culture that is well known throughout the world. Yet, it has fallen behind the Yangtze delta in the recent thousand years. To some people, environmental migration might not leave too many impressions. However, for Yang Lin, it has a very unusual influence.

Yang Lin, born in Lanzhou city, Gansu province, graduated from Department of Fine Arts of Northwest Normal University in 1964. He had received training in revolutionary realism and its corresponding artistries, skills, and techniques. The years when he was studying fine arts were the period that the domestic politics was relatively stable, and that the school education emphasized on stable and steady learning. It was imaginable and no surprise that he was able to establish a better and solid foundation. I was not clear about his situation when he was in southern Gansu for 17 years. However, it could be imagined that the broad and spacious prairies of the southern Gansu, long and continuous stretch of spectacular Qilian Mountain, and the bold and mysterious Tibetan culture must be imprinted deeply in his heart, which had strongly influenced his aesthetic taste and appreciation. Migration from Gansu to Jiangsu indicated that the entire nature, life and human culture environment had changed. The mentality difference brought by the surrounding change was enough to form the tension of vigorousness vs. exquisiteness, turbidity and boundlessness vs. peacefulness and beauty, and broadness vs. elegance between the two cultures, which induced the vividness and motive of artistic creations. However, this process was not short. Leaving Gansu, which widened the distance of time and space between him and Gansu, had made this familiar and wild land became object of artistic appreciation from object of daily life. Consequently, the migration turned the natural scenery and the bittersweet experience there into memory and remembrance. These memory and remembrance inevitably included some bitter feelings and nostalgia, but most of them were adoration and admiration toward that wide and spacious great land. I felt that feeling from a series of works, including "The Deep Qilian", "Cloudlessness Snow of Qilian", "The Sunset at Endless Mountains", "The Virid Valley and Jade Green Mountains", "The Redden Mountains during Sunset", "The Endless Fertile Soil", and "The Sound of Herd Flute", which were the poetic adorations to that simple and honest beauty and the admirations with nostalgia.

The landscape of northwest of China was often expressed in Yang Lin's works, which had two main characteristics, including modern style and the unification of realism and Chinese painting and brushing language. The former allowed the artist to be apart from the ancients and be closer to the modern life. The latter made him close to the tradition, avoiding the influence from the Western world.

The ancients had created the method of landscape painting. Many artists could not shake off the ancient appearance as the result of following the lead of the ancients, and could not contribute the modern style to their works. This situation was most evident in the works of landscape painting from the first half of the century. From 1950's to 1970's, due to the change in the political cultural environment, a new group of landscape paintings portraying the life of that era and expressing political content started to appear. Artists, such as He Tianjian, Fu Baoshi, Guan Shanyue, Li Xiongcai, Qian Songyan etc. all contributed greatly. This generation of painters learned western style of paintings and placed great emphasis in portraying and sketching from life and nature, which had a different approach than the ancients. No matter what were the objects of the paintings, the paintings all showed the theme of today's life, revealing the

common consciousness toward nature, race, native land, and nation as identified by today's people, and very few of them showed ultramundane and indifferent feelings. Furthermore, unlike their predecessors, they did not treat landscape paintings as expressions of certain types of personality nor as carriers of certain forms and interests. However, their works often had to bear the heavy load of expression of politics and ideology. In every aspect of the selection of themes, placement of sceneries, formal treatments, they all had to show the "prosperous, thriving, and flourishing" vision, even modifications were necessary, such as removal of the reality of the objects and their true feelings, to achieve the political purposes. After the Cultural Revolution, especially after the changing and transitional period of the 80's, creations of landscape paintings had the inclination toward free expression and diversification. Some people had re-pursued the ancient style, and some people strived to express "universal sense". There were others who turned to public culture and pop art. Yet, some artists turned to unveiling of people's mentality and mood. Yang Lin belonged to the middle type. After unloading the load of political ideology, he maintained an active attitude entering into the society. He re-studied the tradition without infatuating with the ancients. He sought out personal style but did not pursue after extreme individualism. He was attracted to the new relationship between human being and the nature but did not blindly go after the new trend. A generalized categorization of Yang Lin as "scrupulously abiding to the ancients" was not correct. There was no need to compare him with the past artists. We only had to compare him with today's artists, such as Huang Qiuyuan, which could clearly demonstrate that Yang Lin's paintings explicitly showed the modern style. Chinese landscape painting had a traditional and classical form. Its modernity could not be expressed through modern political ideology (as the era around the Cultural Revolution) nor be measured by the standard of western modern arts (and their Chinese imitative authenticating objects).

Realism was a common pursuit of Chinese landscape paintings in the "New China Era". This was strongly related to the theory of "revolution of realism" that was pushed by the ideological form of the mainstream, and that the emphasis was placed on the foundation of portrayal in the education of Chinese paintings. The ability to paint realistically was helpful in shaking off the old pattern of stereotyping and repeating each other. Actually, however, the ability to paint realistically alone without the understanding of traditional painting and the corresponding ability to paint and brush would not be enough to produce a good Chinese landscape painting. The experiences of Li Keran and Shi Lu appropriately combined realism and the language of brushing and painting. Yang Lin received much more realism education than Li Keran and Shi Lu in their respective youth periods. However, the understanding and learning of traditional painting of Yang Lin were much weaker than Li Keran and Shi Lu. The essence of Chinese landscape painting was in the communication between human and natural spirit, and also in the language form, especially in the correlation of the communication between the language of brushing and painting and this spirit. Many Chinese landscape paintings were very superficial and unappreciable. This was due to the fact that the heart, the soul, and the meaning were missing, only the exterior appearance and the portraying were present, and that the spiritual communication was missing with only the presence of the realistic portraying. Yang Lin's works in the late 80's, such as "Portrayal of Homeland Mountains" (1987) and "Autumn Ridges" (1989), had traces of school of Chang'an paintings. In these paintings, realism was not that strong, and the expression of form was relatively stronger, but the coarseness and immaturity of their structures, brushing and painting, and the conditions were very obvious. His advancement and maturation in the 90's were truly amazing. He thoroughly remolded himself. The main sign of his maturation was the accomplishment in the feeling and the ability of brushing and painting, which had achieved a unity in the pursuit of artist spirit and the style of painting and brushing. In terms of personal factors, this was the result of natural talent and hard work. In terms of environmental factors, this was the result of nurturing of the traditional atmosphere of arts circle of Jiangsu and the deliberate study by the artist in this atmosphere. The Chinese landscape paintings of Jiangsu in the older generation had many different schools. Obviously, the learning of tradition of Yang Lin was multi aspects. The influences were not copying the brushing and painting of these artists, but they were the absorption of methods and spirits

of their paintings and brushings. The result was to compensate his weakness in the brushing and painting methods, such as coarseness and over-simplicity (this included the insufficiency of northwest landscape paintings of Chang'an Painting School). On the other hand, the northwesterner's personal characteristics of Yang Lin, such as simplicity and honesty, solidness and steadiness, and persistence had helped him to fall into the bad habit of southeast culture, such as craftiness, fragileness, and showiness. Of course, all of these were related to the unique personal quality, personal experiences, and many other incidental factors, not that every northwesterner who came to Jiangsu was able to be like this. Generally, to say that Yang Lin had benefited from the culture of southeast regions was just like saying that he had benefited from the united reflection of Chinese artistic traditions from the southeast culture. The experience of Yang Lin had a universal meaning. For some artists who couldn't shake off the realistic restraint, for the northern school who were only in the pursuit of grandiosity, grand subject matter, large structure and great condition, and for the northwestern school of landscape paintings, they should draw on the experience of southern school (Jiangsu and Zhejiang as a representative) who had paid attention to brushing and painting, refined painting (not refined manufacture), and tradition. They should strengthen the study and understanding of traditional arts.

After Zhao Wangyun and Shi Lu, scenery of northwest China had become an important subject matter for artists of Chinese landscape paintings. The upsurge of the root search started to appear in the 80's, inspiring a group of artists to undergo expedition along the ancient Silk Road. They climbed the ancient Great Wall and Loess Plateau. They traced to the source of great rivers. Some even entered the Tibetan Plateau to portray the splendid view of the roof of the world. They explored the plateaus, the great deserts, mountains, and rivers of western China, which added new glory and brilliance in the art circle of China. However, since the 90's, these artists were in the period of hesitation. Their works did not have much advancement. The main reason was that the trend of commercialization had weakened the pursuit of spirituality. The multi-dimensioned trends caused the exploration of language form to lose its standard and direction. The style of texture production became formulistic, leading to the stagnation of portraying school, which lacked the pursuit of feeling and forms. They were only concerned outer appearance, which might appeared grandiosity to the eyes, but they were actually very empty internally. They relentlessly chased after the effect of exhibition and market, which resulted in works that were only proficient in making the impression to please the eyes. They shared a common trait, which was lacking the proper understanding and grasp ability toward the language of brushing and painting. Coincidentally, this formed a distinct contrast with Yang Lin, who improved greatly in the 90's and showed the sign of surpassing the formers. To say that the experience of Yang Lin has universality is not a statement of empty reputation.

Besides the paintings of the western China, Yang Lin also had paintings of the Three Gorges, eastern Zhejiang, northern Shanxi, Luliang Mountain, and Jiangnan (south of Yangtze River). Wide range of subject matters allowed him to be involved in many types of painting methods, pursuing in much more styles. In fact, this actually helped him in understanding and grasp of landscape of the northwest part of China. For example, the paintings of landscape of Jiangnan, such as "A Wisp of Tea Smoke into Tipsy Chant", described the sceneries of watery village with change in time, streams with bridges upon riversides, and morning mist and warmly sunrise, which were full of dreamlike poetries. These paintings added more characteristics of Jiangsu traditional Chinese painting, such as ingenious elegance and calmly grace, fine and detailed beauty, blurred and touchy feelings, which had a different type of temperament and interest when comparing to the simple and spacious sceneries of the northwest of China. "The Eternal Gorges" of the Three Gorges, "The Lake around Fair Dawn" of eastern Zhejiang, and the untitled works of expressing the southern sceneries, such as "A House Next to a Green Mountain and Blue Water", "Blue Mountains, Sunny Day, and Gentle Breeze", "The Moving Clouds away from the Distant Mountains", "Night Smoke of Autumn Mountains", and "The River and Mountain around Fair Dawn", or Chinese ink paintings with or without colored flowers or stones all used strict brushing and painting method to illustrate the

essences of the mountains, the forces of waters, and the movements of clouds, which expressed the sense of beauty in the midst of boldness, vigorousness, and harshness. These paintings had much more freehand expression than the northwest landscape paintings from the artist, which disclosed the relationship between the artist and the southern landscape paintings. These works were not as strong as the northwest landscape paintings in terms of style and form, but the overall artistic quality was not bad. With the necessary training and development, they would achieve a new height.

Painting couldn't be separated from portraying. However, different types of painting had different demands for portraying. Chinese landscape paintings used the concept of "creation from others with the soul of the painting from one's own heart" as the highest principal, which often placed the emphasis on the aspect of "the soul of the painting from the heart". This style emphasized the expression of one integrated matter and pursued after the trend of ultramundane and materialization of personal ideality, which was greatly different from the concept of "reality portraying" of the Western landscape paintings. Even the Chinese landscape paintings from the period of Wudai and Song Dynasty, which were considered by many historians as the paintings with "stronger portraying characteristic", had very strong vivid expression of freehand brushwork characteristic and pursued after strong formalistic personality and profound subjectivity. From Jing, Guan, Dong, and Ju to Li, Liu, Ma, and Xia, they were all like this. Portraying had no relation with the "detail" and "simplicity" of Chinese landscape painting. The "detail" of Wang Meng and the "simplicity" of Ni Yu were all freehand expressions, not much portraying. Chinese landscape paintings expressed a type of essence and temperament, which required artists to master the proper limits of portraying in order to balance the relationships among the portrayed object, brushing and painting forms, and the expressions of essence. Reproduction of portrayal was a characteristic of realism arts, with interest in gear with materialistic emphasis rather than conceptual emphasis. Too much of portraying characteristic would be in conflict with sufficient amount of expression of brushing and painting because brushing and painting related to pattern and individuality and relied on style and structural interest, which were most appropriate in acquiring vivification from the model of "similarity of dissimilarity" and simplistic structure. The main shortcoming of the new Chinese landscape paintings from the 20th century was the limitation of language of brushing and painting from realism and public interest. This type of limitation endangered the brushing and painting themselves and weakened the essences of Chinese landscape paintings. Li Keran extracted the essence of realism and searched for new concepts and new methods in portrayal. However, if he did not have training in brushing and painting by means of "putting in maximal effort in the search", there would never be the "Li's Landscape" in the artistic history. The effect of realism modeling to the image of Chinese landscape painting and the expression of brushing and painting and its negative effect were better solved in Yang Lin's works. The Chinese landscape paintings of Yang Lin had their own unique style, which could be fresh and beautiful and simple and honest with compatibility of refined and popular tastes. However, overall, the attention of these paintings was in the beautification of the outer appeal and pleasing to the eyes. The recognition and exploration of the inner beauty and the unique personality were also in a good shape. Under the current trend of commercialization, Yang Lin should cherish the motivation and target of exceeding himself, and he should use the ideal personality, living experience, moral education, human cultural attainment and accumulation of knowledge of artistic creations to improve and advance continuously.

情系塞北江南——杨麟和他的水墨山水

水天中 2001年惊蛰 于北京立水桥

在中国传统文化语境中，“塞北”和“江南”代表着两种既相联系，又相对立的文化范畴，“塞北”和“江南”既是全然不同的两种地理环境，又意味着心理、性情和审美上不同情境的对比。在古典诗文书画中，他们往往代表着互相对照的风格趋向。因此，在一个画家的创作中，一般不会与这两者都发生或保持联系。但我在观看杨麟的作品时，心中确实想到了塞北和江南这两种文化情景，杨麟的艺术根系和他的水墨画作品，确实与这两种文化情境保持着不可分割的关联。

杨麟1941年出生于甘肃兰州，后来在这个西北高原的古城学习绘画。兰州是中国历史上中原通向西域的咽喉，她建城的背景是西汉时期中原与西域之间的连年鏖兵，是中原经济、文化、军事力量向边疆的开拓进取。在中国历史上，这种开拓进取的时机实际上十分稀少。兰州的山川城郭永远与李广、霍去病这样的名字相联系着。

走出学校之后，杨麟从兰州前往甘南藏族自治州，在那里工作了十几年。甘南草原与新疆、内蒙草原并列为中国三大放牧草原，甘南草原海拔高而纬度低，自然环境清新凛冽，又是藏传佛教的基地之一。有人形容甘南是“比西藏更豪放、更粗犷、更鲜明的藏区”，对于当今中国美术家而言，甘南具有特殊的吸引力。

在甘南长期的工作后，杨麟从西北高原来到春风十里的“淮左名都”扬州。如果说兰州是最能代表远古中原文化的开拓精神，甘南是最具藏族文化特色的藏区的话，扬州可以说是最具优雅的江南文化情味的南方城市了。在中国的文化史上，几乎找不出比兰州和扬州更具对比意味的两个古城。而杨麟的人生和艺术，就是在这两种迥然不同的文化环境中展开，并形成了独具特色的风骨。

以我的印象，虽然塞北和江南两种文化环境，对杨麟都有深刻影响，但影响的方面不尽相同。就性格、气质和处事待人而言，西北高原文化给他的影响更为深刻，杨麟显然属于“关西大汉”一路；而在绘画格调方面，江南文化的优雅蕴藉似乎对他的影响更广泛。这当然与中国传统水墨画发展的地域文化背景有关，但不能排除二十年扬州生活对他精神生活的熏陶渐染，不能忽视江南画坛耆旧给予他的启发点拨。

从文化史的角度看，中国山水画的酝酿应该起于黄河、长江的中下游，而其成长为独立的画种，则是在晋陕豫鲁一带。《历代名画记》说“山水之变，始于吴，成于二李”，吴道子、李思训以及其后的山水巨匠如荆浩、关仝、董源、巨然、李成、范宽诸人的籍贯分布，也反映着这一地域文化格局的事实。虽然古人说关仝善写关陇山水，但从存世的画迹看，他们的“关陇山水”实际是指陇山以西秦岭中、东段的景色。今天我们所说的西北黄土高原的自然景观，并不是传统山水画的主流题材。另一方面，虽然董源、巨然号称善写江南山水，但直到李唐、马远、夏圭等南宋诸家，水墨山水画家的“北方情结”始终挥之不去。山水画的主体一直是生活在平川（实际上是关中、豫鲁平原）的艺术家所仰望的巍峨高山。这种艺术思想由两宋画家完成。元、明以后，虽然中国文化艺术中心整体南移，水墨画家的生活环境已不再是黄河中游的高山大壑，但山水画的审美理想并没有脱离两宋画家所创树的典范。主要的变化在山水画的形式语言方面；山水画由“丘壑”、“笔墨”并重，到逐渐向“笔墨”倾斜，画家以什么地方方的山川为描写对象，实际上以无关大雅。

20世纪前期的水墨画家开始察觉到脱离真实山水所导致的作品概念化。而从实践的角度扭转这种趋势，则是20世纪50年代李可染等画家的写生创作实验。20世纪60年代初期的“长安画派”的创作，率先将西北黄土高原推上中国山水画卷。他们这一代人的艺术创新，从根本上改变了五百年来山水画艺术的文化格局，使当代山水画家面对新的路径和新的课题。

对20世纪80年代的山水画家来说，似乎已不存在地域景观方面的局限。但问题在于这不仅是一个绘画题材问题，它实际上是一个由个人文化结构、心理素养所决定的审美趣味和精神境界问题。不论是继承山水画的悠久传统，还是超越这一传统，从事山水画创作的个人都需要探究两宋至清末的山水画艺术，找到新的生长点。黄宾虹说山水画创作有登山临水、坐望苦不足、山水我所有、“三思”而后行四个阶段，就是由观察自然、与自然建立感情，进而心占天地，最后是强调作画有赖于“思”；画前有所思，笔笔有所思，边画边思。值得注意的是他对“我”和“思”的强调——他不把山水画创作视为某种习规和功力锤炼的“达标”完成。而“心占天地”，显然是自然的地域特质与画家的个性、气质相融而为一。他又指出“钟灵毓秀，本乎山川”，固然他曾遍历海内名山大川，但究其山水艺术之本源，不外安徽宣、歙一带的山川林木，他沉酣其中的山川浑厚、草木华滋的境界，恰与皖南山川的体貌情性相依相通。正如诺贝尔文学奖获得者索因卡所说：“对自然的了解始于对地方文化的了解。”了解皖南山川，是作为山水画家的黄宾虹了解自然的起始。

作为山水画家的杨麟，他对自然的了解始于他所出生、成长的西北高原，他与西北高原有着与生俱来的感情联系。需要提到的是，向杨麟这样长期生活在甘南，与高原牧场、藏族牧民、藏传佛教寺庙朝夕相处十余年的画家，即使在甘肃省内也属绝无仅有。这是他笔下的西北山水与许多专门表现黄土高原风情的画家有所不同。他没有将丰富的西部景色转化为某种单一的象征性符号，而这一点正成为当今描绘西部风情绘画创作的明显局限。在许多作品中，西北高原被“抽象”为某种符号。尽管那些画家想赋予某些符号以深远的超出视觉审美范畴的文化意义。当作品不能胜任这种使命时，他们便借助于文学语言解说。但不论是谬托风雅的诗文题跋，还是追赶时尚的理论阐释，终究属于绘画作品外加的点缀，静止和平面的图画不可能使简括的、抽象的符号负载太多的理性内容。本来，从苦寒的陕北到湿热的陕南，从平坦的陇东黄土高原到峻峭的河西祁连山麓……西北的风光有截然不同的性格和表情。杨麟在描绘西北广阔、壮伟、苦涩的同时，画出了西北山河的苍茫迷蒙、掩映多姿，画出了西北山川所蕴含的文化情味和历史思绪，如他的《丝路归梦》系列和其他描绘西北高原风光的作品所呈现，那里并不都是“大漠孤烟直，长河落日圆”或者“天苍苍，野茫茫”式的一览无余，西北的自然在他笔下恢复了特有的丰实和多样。这既靠他对西北自然风貌长期、深入的观察和反复描写，对西北不同区域人文环境的体验和理解；也靠他对传统山水画遗产的研究和领悟，对当代山水诸家绘画技法的参照、借鉴和融会贯通。杨麟不象有些画家那样，一旦掌握某种西北山水的程式，便不厌其烦地批量投产，使思想中的宏大壮伟化简为缺少具体情意支撑的符号搭配。他描写西部风情作品之耐人寻味，是因为产生这些作品的基础是活在他心灵深处永不凋零的感情记忆。

杨麟描绘南方山水的近作，颇能引人入胜，请看《破晓残雪》、《小园情韵》、《平湖苍然》、《蒙蒙烟雨人归来》、《碧月残照》……，在这些清雅而精致的作品中，可以清晰地感受到扬州的春风秋月、淡烟疏雨对画家情性的陶冶。画家对南方水乡的特殊韵致，并没有因其来自西北高原而失之轻忽。“吾心安处即吾家”，他以诗人的灵性、画家的敏感，兴致盎然地述说第二故乡的静谧和幽雅。传达四时朝暮登临望远、湖畔独步的潇洒而凄清的况味，不露声色地进入“景语”即“情语”的境界。相形之下，那些描绘陕北风光的作品，距离画家的当下心境倒显得相对遥远。

数十年中多方汲取的水墨技法，包括他青年时期西画技法训练和西画韵味的领悟，在他的山水画近作中得到综合性的发挥，光影、空间处理十分自然地融入水墨表现之中。特别是在画面形式结构的虚实、疏密处理上，可以感到他正朝着“密致之中，自兼旷远”；率易之内，转见便娟”的境界前行。但在欣赏他的作品时，这方面的辛勤与劳绩似乎都退到意境、情调表现的幕后，也许这正是杨麟绘画技巧的高明之处。

His Heart always Attaches to Saibei and Jiangnan

—— On Yang Lin and his landscape wash

By Shui Tianzhong Lishui Bridge Beijing, March 2001

In the register of China's traditional culture, "Saibei" (North of Great Wall) and "Jiangnan" (South of Yangtze River) represent two connectable but opposite culture categories. "Saibei" and "Jiangnan" are two utterly different geographic environments, implying a comparison of psychology, temperament and taste. In classical poems and paintings, "Saibei" and "Jiangnan" often stand for two cross-referenced style trends. Therefore, a painter, in his arts, would generally not establish or maintain relations between "Saibei" and "Jiangnan". Having read works of Yang Lin, however, I could not help associating these two culture concepts together. There is a real inseparable association between both of the two culture mainstreams in Yang Lin's art nature and in his wash works.

Yang Lin was born in Lanzhou of Gansu Province in 1941; he later began his painting learning in this ancient highland city. In Chinese history, Lanzhou was a throat on the road from the Central Plains (comprising the middle and lower reaches of the Yellow River) to the Western Regions. This city was built in the West Han Dynasty when there were battles between the Central Plains and the Western Regions year after year, marking the beginning of enterprising expansion of the Central Plains' economy, culture and military forces towards the Western Regions. Nevertheless, Lanzhou in its history saw only rare scenes of such expansion. As a result, people only have to associate Lanzhou's mountains and rivers with those ancient heroes as Li Guang and Huo Qubing.

After his graduation, Yang Lin left Lanzhou for Gannan Tibetan Autonomous Prefecture, where he worked for more than 10 years. Together with Xinjiang Grassland and Inner Mongolian Grassland, Gannan Grassland is ranked as China's Top 3 herding grasslands. At a higher altitude under lower latitude, Gannan Grassland is endowed with a clear and cold natural environment. There is also known as one of the bases for Tibetan Buddhism. People once described Gannan as "a Tibetan prefecture that is more unconstrained, more straightforward and more sharp-cut than Tibet itself". In short, Gannan has a peculiar attraction to today's Chinese painters.

After staying in Gannan for a long period, Yang Lin left the northwest highland and came to the "Famous City in Jiangnan (South of Yangtze River)" —— Yangzhou, where is well-known by its beautiful landscape and comfortable climate. If it is agreed that Lanzhou best represents the enterprising spirit in the primeval Central Plains culture, and Gannan is a Tibetan region with most Tibetan culture features, then, Yangzhou can be regarded as a southern city with most elegant taste of "Jiangnan" culture. In China's culture history, there was almost no other two ancient cities that had such sharp mutual comparisons as Lanzhou and Yangzhou had. However, it is just in such two sharply different culture environments that Yang Lin practises his art and enriches his life, and develops his unique style.

It is my impression; both of the two culture mainstreams of "Saibei" and "Jiangnan" have imposed profound impacts upon Yang Lin, but in different aspects. The northwest highland culture ("Saibei") influences more in his personalities, temperament and attitudes towards others. And it is obvious that Yang Lin belongs among the class of "Strong Man from Northwest". While in painting style, the elegance and immanence of "Jiangnan" culture seems to influence him even more widely. Although this elegance and immanence stems from geographic culture background of China's traditional wash, we can not take out of consideration the edification and influences of his 20 years' living in Yangzhou upon his spirituality, and we can not neglect the enlightening and directions that "Jiangnan" painting circle's indulgence gives him, either.

From the perspective of culture history, China's landscape painting was gestated in the middle and lower reaches of the Yellow River and Yangtze River, and it grew into an independent painting category in the region of Shanxi, Shaanxi, Henan and Shandong. The book *All-ages Famous Painting Collection* says: "Reform of landscape painting was initiated by Wu, and completed by the two Lis". The features of such regional culture also can be traced from the distribution of birthplaces of Wu Daozi and Li Sixun, and the following landscape painting masters as Jin Hao, Guan Tong, Dong Yuan, Ju Ran, Li Cheng and Fan Kuan. Although ancient people agreed that Guan Tong was good at landscape in Gansu region, from the survived paintings, we can find that his "Landscape in Gansu region" actually refers to the scenes in the middle and eastern sections of Qinling Mountain Range. (Today's natural scenes on the northwest

loess highland don't represent the mainstreams in traditional landscape painting.) On the other hand, although Dong Yuan and Ju Ran were claimed to be good at Jiangnan's landscape, their "emotion towards North China" in landscape wash was not shaken off until Song Dynasty. Artists living in the Shaanxi Plain and Henan-Shandong Plain had all along longed for the lofty mountains, and their artistic ideal was achieved by painters in Song Dynasty. After Yuan and Ming Dynasties, the living environment of wash painters was no longer the high mountains and big gullies in the middle reaches of the Yellow River along with the southward move of entire China's culture and art center, but the taste ideal of landscape painting was not divorced from the model established by painters in Song Dynasty. The only changes were in the formal language of landscape painting — from both "gully" and "stroke" to clinging to "stroke". It was actually of no importance the mountains and rivers in what places painters took as their description objects.

Wash painters in early 20th century started to realize that divorce from real mountains and rivers had resulted in conceptualization of works. And the turning of this trend in practice was the sketch experiment of painters as Li Keran in the 1950s. In early 1960s, the creations of "Chang'an Painting School" took the lead in China's landscape paintings scroll. The artistic innovation of this generation altered from the bottom the over 500-year-old culture patterns of landscape painting art, rendering contemporary painters to face new paths and new subjects.

For landscape painters in the 1980s, it seemed that there were no restrictions in regional scenes. However, the problem is that it is not just the issue of painting subject; it is actually the issue of aesthetic interests and spiritual realm determined by personal culture structure and psychological attainment. Whether to succeed to the aged traditions of landscape painting, or to exceed such traditions—all the persons engaging in landscape paintings need to go into the landscape painting art from Song Dynasty to late Qing Dynasty, and to find new driving force. Mr. Huang Binhong advocated the "Four Stages" in art creation — He actually suggest that a landscape painter should observe the nature and establish feelings with the nature, and then hold the world in self heart, finally make paintings relying on "consideration": considering before painting, considering in very stroke, and keeping considering while painting. What deserves our notice is his stress on "self" and "consideration" - he did not regard creation of landscape paintings as certain habits and completion of "meeting certain standards" by exercising of certain power. And "having the world in self heart" is obvious a certain integration of regional features of nature and personalities and temperament of painters. Huang Binhong also pointed out "all beauties come from mountains and rivers". Although he visited famous mountains and great rivers in the country, but the very sources of his landscape art was nothing but mountains, rivers and woods in Xuan and She of Anhui. He abandoned himself in grandness of mountains and flourish of the woods that are in accord with shapes and features of mountains and rivers in South Anhui. As what Soinca, the winner of Nobel Literature Prize, once said: "Understanding of the nature begins with understanding of local culture." Understanding of mountains and rivers in South Anhui was the beginning for Huang Binhong, as a landscape painter, to understand the nature.

While for Yang Lin, his understanding of the nature began with the northwest highland where he was born and grew up, and his inherent feeling towards northwest highland. It is necessary to mention here, that even in Gansu Province, Yang Lin is the only painter who lived in Gannan for such a long period, facing highland pasture ground, Tibetan herdsmen and temples of Tibetan Buddhism for more than 10 years. He never converts various and colorful scenes in the western region into a certain single symbolic sign. However, one must have noticed "that converted symbolic sign" is just an obvious restriction in today's other painters' paintings describing scenes and customs in the western region. In many other painters' works, the northwest highland is "abstracted" into a certain signs. Although those painters want to endow certain signs with in-depth culture importance going beyond the visual aesthetic category, when their paintings are not competent enough for this vocation, they turn to text explanations. Unfortunately, both their artistic and tasteful poems and headings and fashion-oriented theoretical explanations belong to additional ornaments to the painting works. It is impossible for