

杨晓阳美术作品集

告别过去

主编

李朝成

陕西人民美术出版社

FAREWELL TO THE PAST

告别过去|杨晓阳美术作品集

FAREWELL TO THE PAST
YANG XIAOYANG'S
WORKS OF FINE ARTS

主编 李朝成

CHIEF EDITOR LI CHAOCHENG



81550

45



序

贾平凹

把自己的画册取名于《告别过去》，一般人是不能做的，因为这难时产生是一本画册的印象。但更是一般人是不敢做的，因为这是对自己以前作品的肯定和总结，也是对以后自己充满了自信和抱负。当然不能说杨晓杨是多以了不得，却绝对是不同凡响的。他在画山画四石车风，步之为通向天空去，是一种气势，田野田丰，界沟之中，立一块石头，写上“当”字，农民们依然对它敬畏，是称作泰山石。所谓山大，是局部以细节之做大了整体就大，~~上面叫大上面~~，上面叫大上面，反因就在那里。

杨晓杨为人为画山大气，在圈内是有名的，也正因此，我从不认识到主动去认识，由认识而逐渐成为朋友。虽然我比他年长了六岁，从了心是到完全不同的职业。

我是个性格柔弱之人，加上少年时父亲的严厉和青年期慢性疾病的折磨，对人有了向畏怯，常使一帮朋友对我恨铁不成钢，就常举一些真人真事教育我。八十年代后期，我就是在这种情况下听到了杨晓杨的名字。那时说他名字太人把他描绘成了英雄，说他自小就立有大志，在杨业^务就杨成个得悲鸣，他太牛一类人物，是从政超超到国务院副总理一级。我听了只是笑，问此人现在干什么，回答是美院的研究生，~~毕业后~~毕业后留校任国画系副主任。我说，那他业务上不就只是个研究生，行政上不就只是个副主任吗？说话的人却让我别小看了这个人，当下说了两件事，一件是他当研究生时曾骑了自行车去青海新疆采风写生，为何地爱困于戈壁滩上，又为何地在那库车的马路上几乎饿昏，直到新疆普降大雨，卖了自行车买皮衣才返回。

西安。一件是他毕业答辩时与老先生激烈辩论，~~竟掀翻~~一切风波。说话人^{如何}睁圆了眼睛问我：你身无一文，能骑着自行车去青海新疆近半年吗？你还是有理，你当众与权威人士争个面红耳赤吗？我是不耐烦，但我们是不以为然，~~心存大志~~心存大志不一定得志，血气方刚也不一定成就/不是平地卧的人物。

但是，到了九十年代初，我见到了两幅壁画，对杨晓杨是佩服了。一幅是陈列在西北饭店的《阿房宫赋》，一幅是陈列在中国长城博物馆的《丝绸之路》，这两幅作品皆长达数十米，幅面宏阔，节奏有致，构图精妙，人物精刻。由此，产生了想结识他的愿望，几次托美院的朋友约他，却因种种原因未能如约到，我也感叹过太才难了大才亦难见的话，说：在西安这个城里，众多的画家都是我的朋友了，竟与~~杨晓杨~~杨晓杨这般无缘吗？

四年前，我与一帮书画音乐界的朋友在一家小饭店里吃饭，正吃时杨晓杨^{杨晓杨}坐列席，我开始戏谑这些年青的艺术家，说音乐家喜欢酒当发，说到以后也步破的男女，美术家喜欢蓄胡须，说到从正正正对事讲了老丈，忽门口一^人角之走过，席上的人问我：你知道那是谁？我说：发不台却不蓄，反正不是个艺术家。那人说：这就是杨晓杨。他是杨晓杨？忙让人去叫他，我也出了店门，我们就在马路边上认识了。杨晓杨的体格是相当健壮，润目簪鼻，有些异族味，但说话却极沉稳。他被我们拉进店来喝了几杯，我谈了谈他的壁画之所长，他竟也谈到了我的几本书，谈后悉，两人都很诚恳，没有应酬和矫饰，相知恨晚莫如那时之深长焉。

从那以后，我们的来往就多起来，他那时已经是西安美院的院长，同时地创办了国际艺术城的“西安美院三室”，创办了西安美院深圳分院、青岛分院，又筹划、指挥西安美

院第一次走向全国、行程七万公里的“华夏纵横”活动。几次重大活动下来，而美院又进行了一系列扩建工程，使美院的声誉鹊起，整个陕西教育界，都在惊叹着美院的改革，盛赞着这位年轻院长雄才大略。我们见面已经不足很多，每次谈几句话，他的手机就响，就被人拉走，所以我们只好提前约定，到时关掉手机，寻个清静地方谈上半天话。他的精力是超乎想象的充沛，每次谈话他总是兴致勃勃地谈他的设想，征询我的看法，我不是美院的人，我能谈什么呢，我也知道他与其征询我的看法，不过是反复强调他的构想，与朋友~~讨论~~^{交流}他的激情罢了。他谈他对美术学院五大功能的~~设想~~^{看法}，谈他长期以来对于中国的美术学院存在的大问题~~的~~^的看法，谈他对于将西安美院建成中国乃至世界一流美术学院的思考和西安美院正在实施的七项改革措施。当他滔滔不绝地谈他的大美院的构想，大美术的构想，我也激动起来，望着他那涨红的脸，突然觉得好像我在什么地方见过的一时刹那的印象，也想起很多年前有人~~的~~^的谈话关于他少年时的大志。~~杨晓阳~~的确是个人才，大人才，他当一个系主任，当过~~系主任~~，他当一个院长的院长，当过~~院长~~，~~杨晓阳~~，他还可以干更大的事情，他也一定能干得辉煌。但我心中毕竟有一些疑虑：这些行政工作会不会影响他的绘画呢？诚然，从政并不比从事业务少了什么意义，甚至从政得好，成为大政治家比艺术家更好地体现人生的价值，可杨晓阳是有绘画天才的，并成就斐然，从此舍弃了绘画仍是令人痛心的。

当我再一次去美院，没有见到杨晓阳，而院办的一位同志说，他忙得厉害，最近他调进了许多人才，正为想把北京的一个著名学者请来而主客上落宾有失地作问。他还有急事找他，半夜里你到X号楼那间仓库里去寻吧。我志到

奇怪：半夜里去仓库寻？那人诡秘地说：院长半夜里去那里画呢，这你可不敢对人讲！我当然保守秘密，但我怀疑这是否真实，~~如果~~^{如果}如果是真的，那也他万不得已这么干，我何又再去干扰呢，以至于很长时间再没有见到他。

11月天，杨晓阳却给我打电话了，他愿见我，我还笑着问：今日是第几啦？他果然来到我家，提了一个大兜，掏出来，竟是一本厚的一本画册的招样，说：长话短说，你且给我这本画册写个序了。我当天，后来他有这么多的作品，我先目瞪口呆，继而惊叹，~~这个人的能量是这么大的！~~

这册画册，杨晓阳是分五个部分，一是写生，二是主题画，三是壁画，四是写意小品。壁画我是熟悉的，它的成就评作文豪已经很多，而别的画种我是所知甚少，翻着一幅幅作品，我惊叹着他绘画的深厚功夫和创作的丰富想象力。在那批主题画里，你看出他研究生指导教师的风骨，而构图笔墨上又颇具自己的个性和精神。写意小品从另一个方面显示了他的丰富灵性。他的全部画作，我读了两个晚上，我不是美术批评家，谈不出更多的道理，却被这些画游漫的气息所吸引，我对市人说：杨晓阳的人和画都是难以言说的，不可思议的，他的才华是多方石出的，从政从政现已相当出色，但其前辈还不可估量啊！

四十三岁的杨晓阳以这册画回顾和总结了他艺术的前期成就，他敢于说“告别过去”，他是不满足这些成就的，作为朋友，也作为一个普通的读者，我期望在不久的将来他~~能~~^能给我带来更大的惊喜，~~杨晓阳~~^{杨晓阳}他的绘画天才~~的~~^的发展会更好。我了解他，相信他，天生斯人，他会弄出个大气魄的。

PREFACE

| By Jia Pingwa

Farewell to the Past is seldom adopted as a title for a painting collection since it implies no bearing on a great volume like the one hereof. Few would venture a proud approval and summarization of their previous works, let alone lay on the line their confidence in and ambition for the future. Yang Xiaoyang is certainly a special and unique artist, if not a great one. A pine tree, which braves winds from all directions in the mountain and inches insistently up into the sky, will appear mighty. Likewise, a tablet in the vast fields or at a boundary will appear awesome if engraved with the single Chinese character " 当 "(pronounced as dang, traditionally indicating the person buried under the tablet commands due respect and merits long commemoration). With each detail great, the whole follows. Herein lies the reason why Shanghai is called Great Shanghai.

Both Yang Xiaoyang's altruistic devotion to his friends and his openness in his painting style are so well known in his circle and so appealing to me that I took the initiative in getting acquainted and making friends with him. The friendship fares fairly well despite the six-year gap in age and the great difference in profession. I'm a delicate and vulnerable person. I suffered a lot in my childhood from the relationship with my father, whose personal record was highly suspected, and in my youth from some chronicle disease, thereby lacking courage and confidence in my everyday life. To help me overcome my timidity, many friends of mine often resorted to stories of real life. It was on this occasion that the name Yang Xiaoyang fell on my ears in the late 1980s. He was then described as a hero and alleged to have vowed the ambition that he would in professional performance become a remarkable painter like Xu Beihong and Zhang Daqian, two master artists in China, and at least a vice premier if engaged in politics. To me, this sounded more ridiculous than encouraging. When I asked the friend about the present job of this assertive figure, I was told he used to be a postgraduate and now vice dean of the Department of Chinese Painting at Xi'an Academy of Fine Arts (XAFA). I didn't think much of him, nothing but a postgraduate and a vice dean. However, I was further told I should not belittle him. There were two convincing events about him. One was how he as a graduate cycled all the way to Xinjiang to sketch from nature, where he was once stranded in the desert, felt almost faint from starvation on his way to Kuche, and couldn't afford his return to Xi'an until he sold his coat and bicycle in a heavy snow. The other was how he had a heated debate with a senior professor at his thesis defence, causing much repercussion on the campus. To make his point, my friend ended the story by two rhetorical questions: "Can you spend half a year cycling to Qinghai and XinJiang with little money? Can you have as heated an argument even if you are in the right?" I couldn't, but my negative answer was not to be construed as an approval of him. Ambition does not necessarily make an accomplished man; neither does aggressiveness an eminent personage.

The early 1990s witnessed my first admiration for Yang because two of his frescoes, by mere chance, came into my sight: one titled The Great Palace on display in the North-west Hotel, the other The Silk Road in the Great Wall Museum of China. The former 15 metres and the latter 64 metres in length, both present a magnificent view with rhythmic layout, exquisite composition and subtle characterization. Thereupon, I sought his acquaintance. I tried several times to make appointment with him through some friends at XAFA, but to no avail for various reasons. Indeed, talents are rare and the chance to meet them rarer. Most of the artists around Xi'an had become my friends, but it seemed as if I had been predestined not to meet Yang Xiaoyang. How come?

Four years ago, I had a dinner with some painters and musicians in a little restaurant. With all the cups and plates in disorder on the table, a casual atmosphere developed and I started bantering with these artists. I was saying that the long hair favoured by musicians usually concealed the sex and the great beard by painters the age when a friend at table asked me if I knew the person hurrying by outside the door. My answer: the guy could be anyone but an artist since he wore neither long hair no great beard. "That is Yang Xiaoyang the real person," said my friend. Yang Xiaoyang! I sent for him immediately and I myself couldn't help getting out of the door, too. It so happened that we met on the street. Yang is of strong physique with big eyes and a pointed nose, tinged with some foreignness. He spoke with a calm dignity. Back to the table with the new comer, we chatted over drink. I expressed my opinion on his frescoes and he his comments on my novels, both

of us forthright, frank and free of formality. A poignant regret: we had not met earlier!

That meeting ushered in our mutual visits. When he became president of XAFA, he initiated XAFA Studio at Paris International Art Gallery, founded XAFA at Qingdao and XAFA at Shenzhen, and organized the Across China Project. All these great activities, in addition to a series of infrastructure constructions, established XAFA's national reputation. The successful reformation in XAFA won general admiration and the young president's great talent and bold vision received tremendous acclaim in the educational circles in Shaanxi. We could no longer exchange as frequent visits. Our conversation would more often than not be interrupted by the ringing of his cell phone. To avoid disturbance, we had to decide on some tranquil place with the phone off to chat to our hearts' content every time we made an appointment. He is incredibly energetic. Every time we meet, he tells me with great interest of his envisagement, and asks for my opinion. But what can an outsider offer? I know a consultation like this is not an end but a means to perfect his vision and to share his passion with a friend. Our topics range from the five basic functions of the fine art academy to the four major problems confronting the academies in China, and from his blueprint to build XAFA into a top institute in the world to the seven measures he is taking to reform XAFA. Once he talked ardently about his concept of "Big Academy" and "Popular Fine Arts". His passion flushed his face, touched my heart, and above all reminded me of a portrait of Liu Bang---the first Emperor of the Western Han Dynasty (226BC-24AD)---which I saw somewhere before and the story about his childhood ambition I heard years before. Yang Xiaoyang is talented indeed. He chaired a department with an easy hand. So did he administer the entire Academy. Appointed to a more important position, he is sure to make equally brilliant achievement. This confidence in him, however, coincides with a worrying question: Will the administrative load divert his attention from painting? It is true that politics is no less significant than a profession and an accomplished statesman might fulfill a far greater value of life than an artist. But Yang is a gifted, and more importantly, an accomplished artist. It will be much regretted if he drops his painting.

The second time I missed him in XAFA, a clerk in the president's office told me he was occupied recently. He had been busy recruiting artists to XAFA and was now negotiating with the provincial government over some details about a Beijing expert's transfer to Xi'an. The clerk suggested that I go to the storehouse of a building at midnight if I did have something urgent. Looking for Yang in a storehouse at midnight seemed to me a strange idea. The clerk said furtively, "The president goes there to paint at night. This shouldn't be leaked out." I would certainly keep a secret. His dubious words threw me into a long hesitation. If there was truth in his remarks, this must have been Yang's last resort. How could I have the heart to pester him? I have refrained from calling on him for a long time ever since.

In April, Yang called me, however. He wanted to see me. "You have spare time today?" I asked. When he arrived on the scene, he took out a thick manuscript of a painting collection from his big bag and said, "To make a long story short, you're to write a preface to my collection." Good Heavens! He's got so many works. I was dumfounded and astonished at the sight of his voluminous paintings. How capable he is!

The collection hereof consists of five parts: Sketches; Theme Paintings; Frescoes; Freehand Brushworks, and the gist of his theses. The frescoes are familiar to me and they have received much critical acclaim. I have seen few of the other paintings. While flickering through the collection I marveled at his strong competence and fertile imagination embodied in each piece. The theme paintings, though with some touch of his tutor's style, demonstrate much of his own approach to composition. The freehand brushworks offer a unique access to his candidness. I spent two nights appreciating all the works. Although I'm not an art critic and I can't make any professional comments, I was deeply affected by the permeating majesty. I said to my family both Yang Xiaoyang and his works were beyond description and imagination. This versatile artist's success in administration and profession undoubtedly promises a more boundless prospect.

This painting collection by the 43-year-old president is a mere summary of his previous achievement. His courage to say "Farewell to the Past" proclaims his dissatisfaction with what he has attained. As a friend of his and an ordinary reader of this collection, I'm expecting the foreseeable future will allow him a freer rein to his potential in painting, bringing us a more delightful surprise. I know him and I trust him. Blessed with gifts, he is sure to make it.

April 22, 2001

FOREWORD 前言

杨晓阳的艺术，具有中国西部画坛的特征：乡土与写实同时具有历史的深远和远古的浪漫。他出访三十多个国家，在他的写生画中却很难看见洋人洋房洋景，几乎是清一色的中国西部人物与景观，近期创作又表现出一贯对中国古代题材的浓厚兴趣。这些作品，像庄稼从地里长出来那样自然。杨晓阳出生在古都长安，这一带是中国农业的奠基人后稷的根据地，也是黄河文化的发祥地。春种秋收的平实传统，始终是这片土地的主人的生活基调，也孕育出了相应的艺术风貌。他在攻读研究生期间，每年都要画上千幅写生画。他的早期写生，就像农民种庄稼一样实实在在、密密麻麻。这使人很容易联想到宋元画坛流行的“密体”。作为教育家，他近年在前期研习继承唐宋人物画主流基础上已向明清简约画风迈进。他要告别过去，可能首先会追求疏朗简约的作风，这在他的《愚公家族》以及小品中开始出现转变的迹象。元明之际，画坛最推崇王蒙的密体；明代以后，画坛却转而推崇倪云林等人的疏体画更容易使作品成为一个容器，容纳作者没有直接表达的境界和情怀。因为放笔直取的简笔大写，更能直接传达作者的生命律动。

尽管杨晓阳的艺术素材取自中国西部，但从绘画主题到形式，却都打上了中西结合的时代印记。中西结合画法，在他求学的时期，就已是画坛定式，他入手画的便是中西结合式的素描。他的专业是国画，但受西画的影响很深。父亲早年是吕斯百的学生，家学的潜移默化，使他对西画始终怀有浓厚兴趣。他周游列国，几乎目击了他想看到的西方各个时期各个流派的名作。因而，他的艺术不仅含有汉唐壁画的因子，不仅能使人联想到阎立本、武宗元、范宽、李唐等人的趣味，也能使人联想到法国画家席里柯、德拉克罗瓦的浪漫主义画风，使人联想到19世纪法国写实主义画家米勒的朴实和俄国巡回展览画派的列宾和苏里柯夫的悲壮。在他的心目中，中西结合已经不是一个需要探讨的课题，而是一种需要告别的时代样式。他试图别开生面，搞出自己的艺术特色，而在画出特色之前，系统而深入地把握既成事实的艺术，对从事美术创作，不失为有效的铺垫。

杨晓阳的人物画，以小幅肖像画起家，以大幅主题画推进，以跨时空的巨幅壁画闻名。他的代表作，具有20世纪中晚期中国主题性艺术的某些特点：重大的社会与文化题材，宏大的叙事方式，全景式的构图，史诗般的浪漫场景，戏剧化的人物姿态，英雄交响乐的气势。这同中国古典主题性、情节性绘画不大一样。如顾恺之的《洛神赋图》、顾闳中的《韩熙载夜宴图》等，线条和造形都显得文弱，情调含蓄而细腻，带有女性化的作风。杨晓阳的主题性绘画作品，注入了一些男性化的雄浑气概，以80米长的《生命之歌》和64米长的《丝绸之路》最为典型。《丝绸之路》是长城博物馆的一堵环形壁画，作品的立意同长城的文化内涵直接关联。长城是中国古代政治、经贸、文化交流在丝绸之路有序开展的保障。早在公元前10世纪，周穆王周游列国，到达西王母管辖的国度，献上的主要礼品就是丝绸。此后，有关丝绸之路的记载，不绝如缕。《丝绸之路》画有

四百多个人物，有的人物比真人还大；画面还有数百只动物以及数以百计的建筑、船只和道具。作品将佛教、道教、伊斯兰教和基督教文化圈穿插在一起，形成和平共处的融洽关系，推崇的是交流而非对抗的文明史观。这类作品，表现出他驾驭大场面的能力。他将他早年学习音乐的体会贯穿其中，造成多重奏的交响效果。他注重整体的气氛与氛围，注重大的关系，局部用写意画法勾画对象，出现败笔也不刻意修改。每个个体的造形，如同他的速写形象。他在速写上特别下功夫，他的创作，常常是速写的改造或汇兑。与西安画家先画素描形象、后上正稿的流行方式不同，杨晓阳的创作采用速写手法，直接在画面上作画。他经常面对电视图像画速写，只要看一眼对象的动态，就能凭借观察与表现人体的能力，画出对象的结构。他画画几乎都用中锋，中锋作画直接，不拖泥带水，速度快。这同他的处事作风有关，也同他临摹石鼓文的经历有关。石鼓文是秦始皇之前的书体，书风庄重严整、遒劲典雅。研究石鼓文的书写技法，他倾注了十几年的时间，其间也练二王的草书。两类书体，都是用的中锋。

杨晓阳属于新一代的美术教育家。美术教育家和单纯的艺术家的不同，需要八面出锋，需要如徐悲鸿、刘海粟等老一辈的综合素质，包括志向、眼界、知识、判断力以及宽容大度、助人为乐、成人之美等人格魅力。画面上的功夫是个重要条件，但不是惟一的条件。初出茅庐之前，他曾创办过艺术家书店和自学考试学校，组建过同美术有关的公司。在较为恬淡平静而安分守己的西北文化氛围之中，这类敢为天下先的举动，使他很自然地脱颖而出。对于美术教育，他提倡大美术和大美院，主张美术应该涵盖种种人造物和人类活动，主张对大众施行分阶段的终身美术教育。有了这样的视野，他参与的活动也就格外广泛而频繁。他平素的工作状况，总而言之：杂。教学、政务、经济管理、社交应酬以及策划实体和活动等等，使属于他个人的时间和空间少之又少，老是被他喜欢或不喜欢的人与事分割得支离破碎。他在艺术上的涉猎面也很驳杂，专业是水墨人物，兼擅山水画、书法、壁画、装饰工程和环境艺术。他是一位工作狂，作画数量惊人，且多鸿篇巨帙，在他的同龄人中很难找到同他匹敌的人物；从事美术教育，无论教学、人事和基础建设，事必躬亲。“杂”是成全教育事业的凝固剂和削弱艺术创作稀释剂。他表示要告别过去，试图调整令他每每感到无奈的、工作化的生活情境，让创作状态变得专注一些。他认为自己更适合于当一名画家而不是教育家，时常涌出飞鸟归林的愿望。他从小就喜欢文史与理论，爱好读书，而凸现一个人的阅读与处世心境的是枕边书籍。他的枕边书籍是《老子》，一放就是九年。他在这部经典文献中寻找超脱事务的境界，寻找从有为、有所不为到无为而无不为的境界。他用“告别过去”做本书的标题，表达的是超越自我和超越历史的意向。毫无疑问，他的艺术和教育事业，也将会形成一种源于过去而又有别于过去超越过去的崭新风貌。

彭 德

2001.6.6

FOREWORD

| By Peng De

Yang Xiaoyang's works are typical of the art in west China, tinged with localism, realism, and epic romanticism. His visit to more than thirty countries has left no exotic marks on his sketches from nature, which are exclusively concerned with west China. His constant interest in ancient subjects is particularly reflected in his recent paintings. All the artistic pieces are as natural as crops growing in the fertile land. Yang was born in Chang'an (the present-day Xi'an), the major base for Hou Ji, the founding father of ancient agriculture, as well as the hearth of the Yellow River culture. Simplicity characterizes both the people and the art on this land. In the course of his graduate study, he created more than one thousand of sketches from life every year. These early meticulous sketches remind us of a down-to-earth and conscientious farmer and the Accurate Style in the Song and Yuan Dynasties (960-1368). As an educator, Yang is directing his style from his early accurate style acquired from the portraits of the Tang and Song Dynasties (618-1279) to a succinct style prevailing in the Ming and Qing dynasties (1368-1911). To bid a farewell to the past, he is likely to pursue pithiness first, as can be found in *The Family to Remove Mountains* and other little works. The Yuan and Ming Dynasties (1271-1644) witnessed the popularity of the Accurate Style as represented by Wang Meng; whereas the ensuing period saw the predominance of the Succinct Style as exemplified by Ni Yunlin, which allows a wider access to the artists' private emotion because the unrestricted and brief lines more often than not curve and vibrate with the rhythm of their inner life.

Although the subject matter of Yang's painting derives from west China, the theme and form are a combination of the Western and Chinese styles, which dominates his early student years. Albeit his major in Chinese painting, he came under strong influence of the art of the West. His father used to study under Lu Sibai, so the family tradition keeps him interested in the Western painting. Being well-traveled, he is lucky enough to appreciate almost all the great works of all artistic schools. Therefore, his painting comprises of the elements of the frescoes of the Tang Dynasty, a reminder of not only Yan Liben, Wu Zongyuan, Fan Kuan, Li Tang, but also the Romanticists like Theodore Gericault (1791-1824) and Eugene Delacroix (1798-1863) and the Barbizon artists like Miller and the Peredvizhniki ones such as Ilya Repin (1844-1930) and Vasily Ivanovich Surikov. To his mind, the combination is no longer a subject to explore, but rather a pattern to abandon. He is trying to create an art of his own characteristics. To that end, one has to have a systematic knowledge of the established artistic forms, laying a solid foundation for developing a new one.

Yang Xiaoyang begins with little portraits, gains a foothold in the artistic world with his theme paintings, and establishes his great reputation for large-scale paintings across time and space. His work is typical of the Chinese art in the second half of the twentieth century: the theme being historic, social and cultural events, the view and composition panoramic and epic, the characterization dramatic, and in general imposing and inspiring. He is thus different from the classical Chinese painting which attaches much importance to the narration of a story. *The Goddess of the Luohe River* by Gu Kaizhi and *Entertainment at Han Xizai's* by Gu Hongzhong, for instance, look much feminine with delicate lines and subtle characterization. On the contrary, Yang breathes something masculine into his theme painting. *The Song of Life* and *The Silk Road* respectively 80 metres long and 46 metres long, are two cases in point. *The Silk Road* is a fresco conveying a symbolic meaning similar to that of the Great War. The Great War protected the political, commercial, and cultural contacts along the Silk Road in ancient China. As early as the 10th century BC, King Muwang in the Zhou Dynasty (1100-771 BC) traveled around and presented silk as a major gift to the sovereigns he met. From then on, records about the Silk Road have been kept. The Silk Road depicts more than 400 people, some larger than the real ones, as well as hundreds of animals, buildings, ships, and props. This work advocates engagement rather than antagonism by depicting a harmonious coexistence of Buddhism, Daoism, Islam, and Christianity, giving a good expression to his ability to manage a grand view. His study of music in his early years benefits the work too because it flavours the work

with effect of a symphony. With his attention to the general might and atmosphere, he adopts freehand approach to the detail. He never manages to amend a mistake, if any, in the course of creation. Each object on the painting comes from his sketches, in which he invests much his energy. His great work is more often than not an amendment to or an integration of his sketches. Unlike most of the artists in Xi'an whose sketch is simply a draft for painting, Yang works directly on a painting by improvised sketches. He makes frequent sketches from the television screen. A glance at the dynamic object will enable him to outline its structure, bearing evidence to his artistic talent. When painting, he prefers the Central Tip (by holding the brush up straight as against a tilted brush) for the purpose of directness, succinctness, and speed, as might have something to do with his everyday mannerism and his experience of modeling after the stone inscriptions of the Warring States Period (475-221BC). He spent a dozen years on these mighty, graceful, and tidy stone inscriptions and the cursive script of Wand Xizhi (321-379). The two styles are both characterized by the Central Tip.

Yang is a modern educator of arts rather than a mere artist. The former usually should be as versatile as Xu Beihong and Liu Haishu with such admirable qualities as ambition, openness, knowledge, discretion, magnanimity, and readiness to help others with their fulfillment. Competence in painting alone can not make such an educator though it is indispensable. At the infancy of his career, he initiated an Art Bookshop, a private academy for art fans, and some company concerning arts. His assertive action in the quiet and relatively conservative northwest China naturally brought him to the focus of attention. In view of art education, he comes up with the concepts of "popular art" and "great academy", maintaining that arts should cover human activities and man-made objects. A phased life-long art education should be accessible to everyone. Such ambitions propel him to be almost hectically engaged in various activities. His daily life can be summed up into a single word: miscellany, including teaching, administrating, social contacts, and entity planning, to name just a few. The little time spared for him is always marginal. His professional work ranges from ink portrait, which is his major, to nature painting, from calligraphy to fresco, and from interior design to environmental art. Regarded as a workaholic, he has produced voluminous works, most of them being large-scale. Hardly can any peers of his be his match. Besides painting and teaching, he is conscientiously engaged in everything under his charge such as administrative affairs, staff redeployment, and infrastructure improvement. Miscellany is the cement to enhance education but the diluents to undermine one's artistic competence. He expresses his intention to bid a farewell to the past, trying to get released from the miscellaneous daily load and concentrate on painting. In his mind, he makes a better artist than an educator, hence wishing a return to his field. He has been keen on literature, history, theory, and reading since his childhood. The books he reads may externalize his private emotions. A thin book by Laozi remained beside his pillow for nine years. In this Taoist classic, he was searching for an approach first to making achievements, then to differentiating dos from don'ts, and finally transcending over the worldly confinements, thereby attaining some aspirations by rejecting others. The title of the collection gives voice to his wish for a greater accomplishment. I'm confident that his past glory promises an even brighter prospect for both his art creation and education.

June 6, 2001

为太西此考
种鸟照

新如信二〇〇一年五月

為生命謳歌



新世紀為楊曉陽題

庚子年

黃土畫派

劉文西



ON FINE ARTS

艺术语言

美术学院的五大功能：

- 1、继承功能；
- 2、研究功能；
- 3、创作功能；
- 4、创新功能；
- 5、普及功能。

中国的美术学院存在四大问题：

- 1、中国的美术学院都是西画学院：除国画系外全部是西洋专业，
国画系也是先入为主地以西画基础为基础；
- 2、全国八大学院都是一个模式：系科设置基本相同，各院教学方法、大纲、资料、教师结构、知识结构也基本雷同，规模、办学方向千篇一律；
- 3、所有的美院(包括综合大学)，行政后勤和专家比例严重不合理；
- 4、单元制的教学方法，其结果教师有意无意地互相否定，使学生无所适从。



一流美术学院的五个保证：

- 1、必须有宽松的政治、学术氛围；
- 2、有灵活的用人机制；
- 3、有全新的体制；
- 4、有相应的硬件；
- 5、有充足的经济实力。

美术学院应尽快实行七项改革：

- 1、实行全员聘任制，打破国内外、校内外、离退休和在职的界限；
- 2、实行名家挂牌的工作室制，打破目前的系科和单元制教学方法；
- 3、学生实行宽进严出，学分制管理；
- 4、后勤尽快实行社会化；
- 5、压缩行政系统，扩大教学系统；
- 6、建成从幼儿园、小学、初中、高中、大学、硕博、终生教育一条龙的教学系统；
- 7、发展美术产业，完成产学研一体结构。



美术学院应尽快实行七项改革：
1、实行全员聘任制，打破国内外、校内外、离退休和在职的界限；
2、实行名家挂牌的工作室制，打破目前的系科和单元制教学方法；
3、学生实行宽进严出，学分制管理；
4、后勤尽快实行社会化；
5、压缩行政系统，扩大教学系统；
6、建成从幼儿园、小学、初中、高中、大学、硕博、终生教育一条龙的教学系统；
7、发展美术产业，完成产学研一体结构。



美术学院有三大任务：

- 1、教学任务；
- 2、创作任务；
- 3、创收任务。



0 大美院的理念:

大美院是中国特色美术学院的一个重要特点

美术学院管理四个字:

1、学生管理一个“考”字;

2、人事制度一个“聘”字;

3、教师提高一个“展”字;

4、产业发展一个“包”字。

大美院的观点:

大美院是中国特色美术学院的一个重要特点。目前全世界的美院都是小美院,这是欧洲模式,中国如此之大,人口如此之众,一味模仿欧洲小规模美院是计划经济下盲目崇洋的做法,为提高全民族的美术水平,保证经济开发中美术同行,应尽快扩大专业,尽快扩大规模,建设具有中国特色的大美院。

大美术的观点:

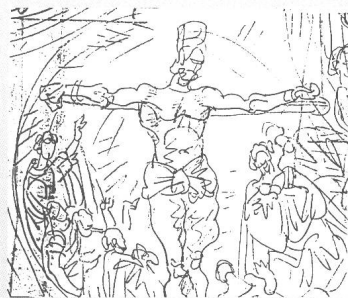
没有美术的民族是野蛮的民族,不重视美术的国家是盲目幼稚不成熟的国家,美术不只是美术家的事,是全人类、全社会的问题,我们的言谈举止,衣食住行、生存环境、思想思维、所见所闻无一不与美术有着直接间接的关系;美术要打破神秘,走向社会、走向民众、走向精神建设和经济建设,建设美术的生活。

美术兴国的观点:

没有美术的建设是短视的建设,也是短命的建设,美术可以促进经济,可以带动经济,可以补充经济,科技可以兴国,终被后人超越,美术可以兴国,永远无法代替,建设美术的中国。

0 美育兴国的理念:

没有美育的建设是短视的建设,也是短命的建设,美育可以促进经济,可以带动经济,可以补充经济,科技可以兴国,终被后人超越,美育可以兴国,永远无法代替。



美育兴国的理念:美育是教育的重要组成部分,是培养人的审美能力、创造力和想象力的重要途径。美育可以促进人的全面发展,提高人的素质,是建设社会主义精神文明的重要内容。美育可以促进人的全面发展,提高人的素质,是建设社会主义精神文明的重要内容。美育可以促进人的全面发展,提高人的素质,是建设社会主义精神文明的重要内容。