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# 杨景更画选

SELECTED PAINTINGS OF YANG JINGGENG

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OF YANG JINGGENG**

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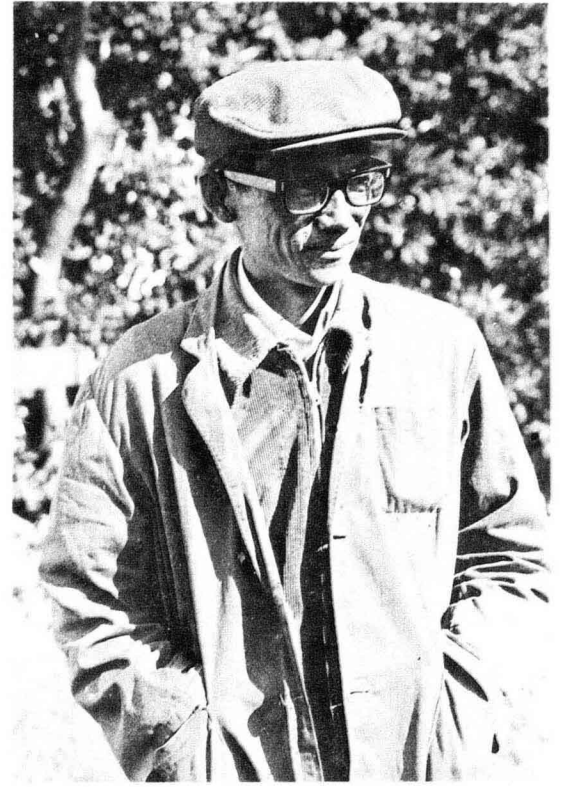
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杨景更近影

Yang Jinggeng



# 序

杨景更是近年来蜚声上海画坛的水彩画家，他的画吸收、溶化了中西传统绘画的优点，又结合了自己的特点；经过二十多年的努力实践，逐渐形成了自己独特的风格。

艺术是人类追求美的产物。人类的艺术实践，反映了人类对于美的不尽追求。水彩画这个西洋画种从传入中国至今的近百年历史，也反映了人们的这种追求。传统的水彩画是当时人们艺术实践的结果。今天，有出息的画家就不能仅仅满足于照搬、照抄，而应该在自己的作品中表现出一种新的意念和新的手法。

杨景更正是在自己的艺术实践中，表现了这种对美的追求和一种新的风格。他认为：“音乐家通过音符、旋律、和声、对位法则去表现看不见的听觉形象；舞蹈家通过无声的动作、身段、眼神去塑造舞蹈形象；美术家则运用造型、线条、色彩去塑造直观的视觉形象。然而艺术家之所以为艺术家，不仅在于他有能力再现自然，图解生活，而更可贵的是在于他以敏锐的触觉去捕捉自然界和生活中的美，加以概括、提炼，将自己的情感融化其中，使其作品具有高于自然、高于生活的一种‘艺术美’。这种‘艺术美’是一切艺术作品的灵魂。”因此，杨景更的作品不是简单的图解和笨拙的模拟生活，而是表现了一种激情，一种意境，一种使人心灵震撼的感觉。无论是他的工业题材作品《初轧》、《沸腾》，还是农村题材的作品《江南春雨》、《新的一天》等；抑或是静物题材的《黑鱼》、《南国之花》等，尽管画面各异，表现对象千差万别，但都展现了一种深深的激情，一种对生活的追求，一种美的意境。

杨景更的水彩画，是水彩，但又不是传统的西方式的“水彩”。他的画好似水墨画，然而又不是传统的中国水墨画。画家在自己的画中力图把西方的水彩画和中国画的那种渲染晕化、笔墨情趣、表达意境结合起来。在他的画中，外来形式和民族内容，以及外来形式和民族形式，都得到了较好的溶合，创造了一种为人喜闻乐见的水彩画。

杨景更作画往往先是满腔热情地大笔挥洒，一气呵成；紧接着便精心收拾，画龙点睛。在同一幅画面中，这种“放”与“收”的巧妙结合，“干”与“湿”的交相辉映，使作品既气韵生动又经得起反复推敲。例如，题为《雪夜孤灯》的那幅画，画面构图饱满，用色和谐，画家以惯用的湿画法大体设色后，辅以多种独创的技法处理，把冬天暴风雪肆虐的情景描绘得淋漓尽致。同时，在远景上精心点缀了一盏若明若暗

的孤灯，正透过阵阵风雪闪烁在落寞长夜。仿佛在替行人指明前进的方向，又仿佛是屋主人正在雪夜的孤灯下孜孜地攻读，也仿佛是屋子正在等待着外出的夜归人……，从而把读者引入种种联想的境界中去。画家通过这种动与静、明与暗、实与虚的对比，表达了一种相当含蓄的意境，使人回味无穷。

杨景更素以描绘江南水乡风光著称。这里的一幅《初春》，构图简炼，近景是一块将耕耘的水田，远景是典型的江南农舍，油菜花怒放，一片嫩黄。作者寥寥数笔，信手拈来，犹如中国画的大写意，却把江南水乡的那种“乡情”表现了出来。这幅画也使人感受到一种田园诗般的韵味，仿佛能聆听到阵阵轻音乐的奏鸣。真是“以少少许胜多多许”。用如此简炼的笔墨来表达具有一定内涵的意境，确是十分不易的。

水彩画的特点决定着它在描绘人物时带有一定局限性。杨景更是个风景画家，平时不多作肖像画。然而不作则已，一画则出手不凡。这里的一幅《母亲》，确可谓水彩肖像画中不可多得之作。画面上是个典型的中国母亲的形象。画家在处理这幅画面时，背景完全省略，衣服只是淡淡几笔，而抓住了老人一瞬间的神情来着力刻画。斑斑蓬松的银发和道道纵横的皱纹，记下了“母亲”的辛酸；微微眯起的眼睛和深深瘪陷的嘴唇，展示着希望和喜悦。把一个苦尽甘来的“母亲”刻画得神情毕肖。这里的“母亲”，不但是作者的母亲，而且是千千万万人民的母亲，中国的母亲！从而使作品具有一种摄人心魄的力量和极其深刻的内涵。

杨景更的作品每一幅都有它特定的意境，洋溢着画家不同的情绪。如《万寿菊》的热烈，《水乡之晨》的柔情，《夕阳》的浓郁，《薄雾轻纱》的清雅，《怪石》的深沉，《十里飘香》的盈溢，《思》的静穆，《暴风骤雨》的动逸……无不多姿多彩。

古人云：文如其人，书如其人。其实，杨景更的画也如其人，质朴、敦厚。画家来自农家，在他的作品中始终保持了农民的那种淳厚、朴实的作风。画家不尚时髦，不随大流，而是深深地扎根于生活。画家不避暑热，不畏冬寒，去工厂，来港口，下农村，上街头，从生活的源泉中去汲取养分，在生活中寻找着美的“精灵”。

“用自己的眼睛观察世界，用自己的语言描绘世界。”画家是这样说的，也是这样做的。作为一个画家，杨景更多次举办个人画展，他的作品经常在国内外的各种报刊杂志上发表。收集在这本集子里的作品，就是画家“用自己的眼睛”和“用自己的语言”观察、描绘世界的“产物”，也许人们能从中窥见“这个世界”的一斑吧！

張元仁

一九八五年三月于上海

## PREFACE

Mr Yang Jinggeng is a water colourist famous in Shanghai for recent years, who has absorbed the strong points of the traditional paintings, Chinese and foreign, integrated the features of his own and evolved the unique style of his own through practice over twenty years.

Art is the product in pursuit of beauty by mankind, whose artistic practice reflects man's endless seeking after beauty. Close to a hundred years' history of introduction into China for water colour paintings, one of the varieties of foreign paintings, also mirrors this pursuit of the people. The traditional water colour paintings are the result of artistic practice of the people then. Today, the promising artists should not be satisfied with imitation, but should represent in the works of their own a new artistic conception and a new technique.

It is in the artistic practice of his own that Mr Yang Jinggeng seeks beauty and shows a new style. He holds, "Musicians treat the unseen audio images by means of notes, melodies and harmony as well as counterpoint; dancers portray dancing images through voiceless movements, postures and expressions in their eyes; while artists resort to tableaux, lines and colours to mould visual images. The reason why artists will be artists is that they are capable not only to reproduce nature, depict life but more preciously to catch, with their keen sense of touch, and then summarize and refine beauty in both nature and life, with which they integrate the emotions of their own, making their works bear 'artistic beauty' above nature and life. The 'artistic beauty' of this type is the soul of all the artistic works." Therefore, Mr Yang Jinggeng's works are not simple depiction and inferior imitation of life, but display a passion, an artistic conception and a thought-provoking feeling. All his works manifest a deep passion, a pursuit of life and an artistic conception of beauty, whether they are such industrial theme representations as "Blooming" and "Ebullition" or such agricultural theme ones as "Spring Rain on Southland", "A New Day", etc., or stills, i.e., "Snakeheaded Fish", "Cacti of Southland", etc., though they are quite different from one another in tableaux.

Mr Yang Jinggeng's paintings are water colour paintings, which are not the traditional foreign "water colours". His paintings seem to be inkwash drawings, which are not the traditional Chinese inkwash drawings, either. The painter has tried his level best to combine the skill of foreign water colour paintings with the obscurity, charms and artistic conception of the traditional Chinese drawings. In his depictions the alien form is well-integrated with the national contents or the national form, thus producing water colour paintings appealing very much to the public.

While doing works, Mr Yang Jinggeng first invariably paints with broad full strokes enthusiastically at one go, then does elaborate embellishing. In a painting the ingenious integration of dry brush with wet brush vivifies the works, which can stand repeated scrutiny. For example, with full composition and harmonious colouring the water colour entitled "Solitary Light at Snowy Night", to which the artist applied colours roughly with wet brush and then retouched with multiple original techniques, portrays most vividly the scene of blizzard in winter. At long shot was elaborately arranged a blurred solitary light, which is glimmering through blasts of blizzard at lonely long night. It seems to point out the way forward for

passersby; it seems that the owner of the cottage is reading assiduously under the solitary light at snowy night or waiting for night owls... , leading readers to the various association of ideas. Through a contrast between movement and quiet, brightness and darkness and emptiness and solidness, the painter expresses a considerably veiled artistic conception with a lingering aftertaste.

Mr Yang Jinggeng is well-known for describing waterside villages in southland. "Early Spring" in this Selected Paintings is succinct in composition with a plot of paddy field at close shot and typical rural cottages of southland and yellow rape blossoms in full bloom at long shot. It is well put in with facility just like the free sketch of traditional Chinese painting, fully presenting local flavours of waterside villages in southland. And it also gives ones an idyllic taste, who seem to hear pastoral music continually. That is really "to defeat the many with the few". It is truly not easy to convey such a connotative artistic conception with terse strokes.

The features of water colours determine a certain limitation in characterization. Mr Yang Jinggeng is a landscape painter and does few portraits. If he, however, does it at all, does it perfectly. "Mother" with an image of typical Chinese mother in the Selected Paintings is a rare product in water colour portraits. In the treatment of tableau the artist concentrated his efforts on portraying the old woman's look in a flash with clothes by a few strokes and background completely understood. Her fluffy grizzle and crisscross wrinkles have noted down the bitterness of "Mother"; the narrowed eyes and wizened lips reveal hope and delight. The "Mother" living a happy life after suffering is true to life. The "Mother" is not only the painter's mother but the mother of thousands upon thousands of people and the mother of China. Hence the representation is quite heartstrings-touching and most deeply connotative.

Each of Mr Yang Jinggeng's products is specifically conceived, brimming over with the artist's different feelings, ardent in "Chrysanthemum—Tagetes Erecta", tender in "Dawn in Waterside Village", strong in "The Setting Sun", elegant in "Mist", deep in "Monstrous Stone", full in "Aroma of Paddy Fields", solemn in "Pondering", excited in "Tempest", etc. No paintings are not rich and colourful.

As the old saying goes, the essay reveals the author; the handwriting the calligrapher. Actually, Mr Yang Jinggeng's paintings also reveal the painter, unsophisticated and sincere. Of peasant origin, he has always kept in his works the simple and down-to-earth style of peasantry. He has never followed the fashion and the general trend but deeply taken root in life. Despite terrible heat or piercing cold, he goes to the factories, harbours, countryside and streets, deriving rich nourishment from the source of life and seeking the "demon" of beauty in life.

"I observe the world with my own eyes and illustrate the world with my own words." The painter has lived up to his words. As an artist, Mr Yang Jinggeng has held one-man shows for many times, whose products have been published frequently in the newspapers and magazines both at home and abroad. The pictures selected in this album, from which the readers can perhaps get a hint of the speck of "the world", are the products of observing with his own eyes and illustrating the world with his own words.

**ZHANG CHONGREN**

March 1985 in Shanghai



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