

杨松林

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Yang SongLin  
Landscape Oils

山东美术出版社

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1331

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### 图书在版编目(CIP)数据

杨松林油画风景 / 杨松林绘. — 济南: 山东美术出版社, 2001.10

ISBN 7-5330-1574-6

I. 杨... II. 杨... III. 油画: 风景画 — 作品集 — 中国 — 现代 IV. J223

中国版本图书馆CIP数据核字 (2001) 第069292号

杨 松 林 油 画 风 景

出版发行: 山 东 美 术 出 版 社

济南经九路胜利大街39号(邮编: 250001)

制 版: 深圳彩视电分有限公司

印 刷: 利丰雅高印刷(深圳)有限公司

开 本: 939 × 1270 毫米 特16开 8.5印张

版 次: 2001年10月第1版 2001年10月第1次印刷

印 数: 1—2000

定 价: 80.00元







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# Yang SongLin

## Landscape Oils

### 简介

杨松林，1936年生于江苏南京，1957年毕业于山东师范学院艺术系，1982年中央美术学院油画研修班深造，1984年任山东艺术学院副院长。现任中国美术家协会理事、中国美术家协会油画艺术委员会委员、中国油画学会常务理事、中国科普作协科学美术专业委员会副主委、山东省政协常委、山东省文联副主席、山东美术家协会主席、山东油画学会主席、山东艺术学院教授等职。

作品多次参加全国及国际展览，其中9件作品分别获得一、二等奖、金奖、银奖、优秀奖、特别荣誉奖等。数十件作品曾赴德国、日本、加拿大、奥地利、墨西哥、澳大利亚、韩国等国家及港、澳、台地区展出，部分作品被中国美术馆、上海美术馆、澳门博物馆、国际艺苑美术馆、中央美术学院、国家机构及国外艺术家收藏。

### A Brief Introduction to Yang Songlin

- Born in Nanjing, Jiangsu Province, in 1936.
- Graduated from the Fine Arts Department of Shandong Normal University (SNU) in 1957, then began teaching at SNU.
- Pursued study in the First Oil Painting Class for Advanced Studies at the Central Academy of Fine Arts in 1982.
- Appointed as Vice Principal of Shandong Academy of Arts in 1984. Membership:
  - Director of National Artists' Association of China (NAAC)
  - Member of the Art Commission of Oil Painting of NAAC.
  - Director of the Shandong Committee of China Oil Painting Society.
  - Vice-Chairman of Chinese Popular Science Art Committee
  - Member of Shandong Political Consultative Conference
  - Vice President of Shandong Cultural United Group
  - Chairman of Shandong Artists' Association.
  - Chairman of Shandong Oil Painting Institute
  - Chairman of Shandong Oil Painting Society.
  - Professor of Shandong Academy of Arts.
- Works have been exhibited in National or International Exhibitions, and nine of them won the first prize, second prize, gold medal, silver medal, Excellent Prize, Special Honor Prize and other prizes.
- Dozens of oil paintings and calligraphy works have been exhibited in many countries and areas, such as Germany, Japan, Canada, Austria, Mexico, Australia, Korea, Hongkong, Macau, Taiwan, etc. Many of them have been collected by China Art Gallery, Shanghai Art Gallery, Aomen Museum International Art and Literary Circles Gallery, Central Academy of Fine Arts, Government organizations and overseas collectors respectively. In 1992 and 1999, he has made two visits to Mainz, Fulda, and Berlin of Art exchange and exhibition.





大自然是一个胸怀广阔的大生命，一个不断流动变幻、生机盎然的生命整体。大自然也是艺术的生命之源，因此绘画中才有了直面自然的“写生”。

写生是对自然中生命形态的发现与表现。因此应把写生当作生命（作者的）对生命（自然的）的真诚对话与交往。如果没有对自然中生命信息与生命形态独特的审美发现与感悟；没有在心中燃起激情之火；没有将之与“真实”一起物化为艺术形象的绘画语言的表现力量，写生则往往变成“写死”，变成一种对自然形态的简单复制和被动描摹。其结果是越画越不自由，越画越不像画。

一个画家能在作品中作到自由自在的呼吸，并不是一件容易的事，它需要一种全身心地投入自然与艺术的真诚心态；一种在纷繁流变的大千世界中发现和捕捉富于生命力和美感的敏锐眼力；一种将心灵和激情物化为有魅力的艺术形象的创造才能；以及经过严格磨练从规律的制约中走出来的表现自由。可见从“真实”到艺术之间并非仅靠准确地把“眼睛所见”如实地再现出来那样简单和轻松，只有用激情、才能和意匠为作品注入神经和灵性，从而实现由真实到艺术的转化，其作品才能获得独立自在的生命。

我喜欢在一种“写生”状态中作画。

面对自然，往往才能被带进那种无忧无虑、任由率真的本原状态。

与自然交往，会使自己更自然些；

在自然中寻找，其实是寻找更真实的自己。

我崇拜并热爱大自然，在大自然里，我常常被太阳、海潮、雨雪、时光追赶着，正是这样，才迫使自己调整到兴奋、机敏、高度集中的创作状态。而追赶中的“急就章”又往往能捕捉到最独特、最动人、最简约也是最具精神品格的东西。在黄土高原的大山里、在鲁中山区的雪谷中、在无边无际的大海上，我曾有过几度抵近那大美无言的生命境界的审美体验，品尝到偶然出现的“人格化”意匠的快慰，并真正体味到“一幅画就是一个按照自己的法律过着自己的生活的独立世界”的真谛。

记得5岁时，在家乡的池塘边见堂兄对着临水的木屋作画，这情景也许他早已忘却，但在我心中却埋下了一颗种子，从此我便萌发了对艺术和自然的永久痴情。

19岁离开南京来到山东，没想到竟在这里生了根，北方的一切都令我感到新鲜，我以极大的适应力去接受一切挑战，很快成了一个北方人。我喜欢大海和大山，曾和渔民多次出海，经受海的洗礼；也翻越过无数山峰，投入大山的怀抱。这使我的襟怀和视野开阔，气质和体魄也都改变许多，我越来越喜欢那种朴厚、崇高、博大和富于力度的东西。

从孩提时把玩画笔至今60年过去，虽然一直在艺术和艺术教育的领域里奔波，但却始终忙于画外的事情，用在自己画上的时间屈指可数。这些作品基本上是在无止尽的行政和社会事务的有限空隙里，“忙里偷闲”抢出来的东西。

对于一个艺术家而言，他的道路是由其作品铺展出来的，一旦停止了创造，路也便就此终止，其艺术生命也到尽头。我倒希望不停地被大自然追赶着，这能使自己的机体永葆活力、步履更轻快些。我曾有过“60（岁）起步”的志言，我把过去几个“生命段落”的积累当作未来里程的准备，企望在未来的道路上迎来自己晚到的繁盛期。

杨松林 2001年7月

Nature is a generous life filled with flowing variations and dynamic strength. Nature is also the source of the art career. Therefore, among the various styles of painting, there is the form of "painting from nature" to depict the great Nature.

Painting from nature is to discover and portray natural life forms. For that reason, painting from nature is a sincere conversation or communication between life (of the painter) and life (in Nature). Without the aesthetic perception and assimilation of life information in Nature and the uniqueness of the life forms, without passion from the depths of the heart, and without the power of a painting language that materializes the truthfulness of Nature, painting from nature would lose its vitality, degrade into a simple copying and imitation of the existing natural phenomena, and result in the loss of freedom and truthfulness in the paintings.

It is not an easy matter for a painter to present the ideas freely. This requires whole-hearted devotion into nature and art, a sharp insight for discovering and grasping the vitality and beauty in this ever-changing world, an creativeness that materializes emotion into attractive artistic images, as well as a freedom of expression that has traveled through the tempering and confines of rules and regulations. Hence, the distance between "truthfulness" and art is not covered simply by the exact expression of "what the eyes have seen." Passion, talents and creativeness infuse the artistic works with their essence and soul, realizing the transformation between truthfulness and art. Only in this way can artistic works gain independent life.

*I love to paint from nature directly.*

*Facing nature, I enter a mental state that is carefree and innocent.*

*Communicating with Nature, I become more natural.*

*Seeking from Nature, I find a truer self.*

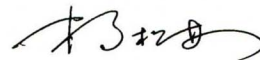
I admire and love nature. Exposed to the great nature, I often feel chased by the sun, the waves, the rains and snows, and the time. All these force me to adjust myself into a state of creativity that is passionate, alert and highly concentrated. The hastiness of chasing more often than not helps me grasp the most unique, the most vivid, the simplest, and the richest in the spirit of Nature. Among the mountains in the Loess Plateau, the snowy valleys in Central Shandong Mountain Areas, and on the boundless high seas, I came close on a few occasions to the life status and aesthetic experience that strike one speechless for their beauty, tasted the happiness of finding the ever illusive "humanized" image, and truly understood the meaning that "a painting is in an independent world which leads its own life according to its own law."

When I was barely five, I saw my cousin painting a cottage on the river. He might have long forgotten this act, yet it sowed a seed in my heart and awakened my passion for art and Nature.

At 19, I left Nanjing and traveled to Shandong, not knowing that I would take my roots here. Everything "Northern" filled me with freshness, and I faced all challenges with an utmost adaptability. I quickly transformed myself into a Northerner. I began to love the high mountains and vast seas. I sailed with fishermen many a time to experience the baptism by the sea; I scaled countless peaks to bury myself into the bosom of the mountains. These experiences have opened my heart, broadened my vision, and transformed my temperament and physical strength. I grew closer and closer to things that are simple, noble, broad and filled with vitality.

Three-score years have passed since I took up a painting brush as a boyish toy. I have devoted myself to the realm of art and art education. However, I have always busied myself with things concerning art, leaving myself little time to actually paint a few pictures. The works included in this collection were mostly completed among the scraps of time when I was not occupied with endless administrative and social duties.

An artist paves his way with his art works. Once his creation stops, his road ends and his art career halts. However, I prefer being chased by Nature, for this fills my person with vitality and lends a light pace to my steps. I once made a resolution to "start anew at 60." I view my previous sections of life as a preparation for my future miles, hoping to embrace the belated harvest season on the road towards the future.



July 2001



■ 张晓凌

## 消费主义时代的抒情诗人

——读杨松林的作品

*A Lyric Poet in a  
Commercialized World*

*Reading Yang Songlin's  
Art Works*

By Zhang Xiaoling



在中国当代画家中，还没有人能像杨松林那样长久地保持对自然的眷恋之情。在几十年的创作生涯中，他一直以写生的方式与大自然进行对话。如果说写生在别的画家那里只是一种收集素材或基础训练方式的话，那么，在杨松林那里，则是他体验大自然生命的方式，也是他在大自然面前的唯一创作方式——他所有的风景作品均在大自然的怀抱中完成。长期的艺术实践，使杨松林形成一种我称之为自由抒情主义的绘画风格。在这种风格中，不仅包含了写实、写意、表现、印象等方法和技术层面因素，而且还内蕴着虔诚的自然信仰观——在杨松林眼中，自然的赐与就是艺术生命的本原，同时，自然还暗示了一种诗意存在的可能，启示出令生命焕发本真的境界。因而，人类有什么理由不敬畏自然、表现自然，并以它替代虚无的众神而形成普遍的信仰观呢？

有论者道，大自然是印象派画家的安乐窝和精神支柱。这句话，用在杨松林身上也同样的妥贴。在与众多的山水的对话中，他特别喜欢那种迷失性的体验：凭虚御风，进入物我两忘之境；或拂去烦躁，在静寂中聆听天籁之音，体验自然鲜活不滞的灵性。自然信仰观和对自然的内在体验，迫使杨松林不可能在某种具体的艺术手法或风格上驻足，他只能不断地走游于各种风格和技术之间，以综合性的表现方法来构筑他内心体验到的诗意世界。在杨松林的作品上，写实主义的构思，抽象主义的观察方法，表现主义雄健有力的笔触，印象主义斑斓明快的色彩，与中国水墨或澹逸或沉厚的线条及逸笔草草的造型观不可思议的融合到了一起。超越具体风格的画面，尺幅虽小，却蕴涵了一个廓然大公，诗意盎然的境界。

依风格变化为据，杨松林的创作可以大致分为三个时期。70年代至80年代初为第一期；第二期从80年代中期开始，止于90年代中期，第三期则从90年代中期至今。

第一期的作品大都以烟台的海景和沂蒙山的景色为主。在山和海面前，杨松林表现出了本能的欣悦：“我喜欢大海和大山，曾和渔民多次出海，经受海的洗礼；也翻越过无数山峰，投入大山的环抱。这使我的襟怀和视野开阔，气质和体魄也都改变许多，我越来越喜欢朴厚、崇高、博大和富于力度的东西。”这种本能的欣悦并未使表现性的因素居于画面的主导地位，相反地，杨松林将其十分巧妙地控制在写实主义的范围之内，注重塑造自然对象的空间感、体量感，以及由此而来的雄浑阔大的风格。骨气铮铮，具有纪念碑式威严感的礁石与山体，雄健笔触描绘出的海浪，雅致幽静的庭院——这些形象以写实主义的方式保持着和自然平行状态，它们更多地满足了人们的视觉审美愿望，而不是唤起他们的激情。如果此时的杨松林没有创造形式和语言的神话，那么，他却描绘出了令人愉快的自然形象。

虽然写实主义是这一时期的绘画纲领，但在这一一些小品上，杨松林不由自主地表现出了用笔、设色的自由性，时而勾涂并举，是而点染齐下，显示出最早的表现性、写意性笔法。可以说，写实主义来自于杨松林的教养，而表现性、写意性则源自于他的内心。

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在1990年麻塔、1992年大洼和1995年岬岛的作品上，杨松林的风格发生了明显的转变：形体的意义被大大降低，早期作品中坚实的形体塑造，明确的轮廓线逐渐软化在笔触的飞动与色彩的旋律中，形体的存在往往依赖于色调的差别和笔触之间的运动关系。在许多画面上，形体仅仅是色彩和笔触的“架子”；同时，空间的几何透视也明显的让位于空气持续地颤动效果，近景、中景和远景不分彼此，浑然一体。这一时期，杨松林成功地把印象派的色彩融入到表现主义的笔端，在具体的描绘过程中，既放纵又控制用笔的自由性，使之超越形体又尊重造型结构的规律，由此呈现出中国的油画所特有的写意性和抒情性。



和早期审慎的、理性的态度不同，杨松林任由率真的心性，激动不安的情感毫无遮拦地投入到作品中，以致于他的情感、想象与大自然的灵性相互渗透，交融为一体。我们常常可以看到这样的画面：烟岚缭绕，群山静静地伫立于沃野，一片忧郁沉寂之中，流动着悠扬而低沉的牧歌。此时，杨松林本人似乎也被融入了大自然的生命过程和它的无限变化。

杨松林引入了印象派的色彩，却拒绝的印象派的光。这种做法是饶有意味的：失去了光的画面，空间性被限制在平面上，更接近中国山水画的意境，也更有利于描绘的自由。杨松林在这个阶段的用笔几乎达到了随心所欲不逾矩的境界：既有风行电闪的爽利，跳踉自在的灵便，又有生辣稚拙的厚重。画面飘逸而不入于轻浮，沉厚而不流为郁滞。所有这些，都是他的抒情风格成熟的表现。

令人惊奇的是，杨松林1988年在毛坪的作品却表现出和上述风格完全不同的特点：明快骚动的色彩荡然无存，一种沉闷的深褐色调子笼罩了画面，飞动有力的笔触也悄悄消隐于僵硬的形象结构中。大地寂然无声，所有的景物仿佛在瞬间被冻结。这是杨松林创作中很短暂也是很独特的一种风格，它恍然一现，不见起止。这种风格是否和杨松林的心境有关，不得而知，但它的出现，却显示了和抒情风格完全不同的另一种风格：象征性风格。它和抒情性风格构成了同时期的两个不同旋律，一高一低，高昂处生命惊栗颤动，低现处情感消退隐匿。这种独特的景观非常有效地调动起了我们的阅读欲望。

90年代中期后，一种新的变化在杨松林的作品上悄悄发生，这首先表现在他对自然的体验上：“在黄土高原的大山里，在鲁中山区的雪峪中，我曾有过与宋代绘画甚至西方现代抽象绘画相近的审美共鸣，有过几度融入感情色彩的‘天人合一’的体验，品尝到笔下偶然出现的‘人格化’意匠的快慰。”这种体验决定了杨松林的视觉观察和表现方法的转变，它既不再是早期写实主义的，也不再是中期表现主义的，而是意象性的。在这种方法中，自然山水皆为胸中之意象，而意象有效地统领了激情与理性、生命与客体、写实与写意、抽象与具象、结构与色彩，由此引领作品接近“天人和一”的境界，同时也将作品的自由抒情风格发挥得淋漓尽致。

1998年陕北姬岔、鲁中峨庄的某些作品是上述转变的结果。姬岔的作品以写意性线条自由勾勒出山的抽象结构，在群山中蜿蜒走游的线条同时也是山的形体；纵横流走的笔意不在像中期那样骚动不安，充满激情，而是以拖泥带水的皴擦、点划、涂抹而显示出略带理性意味的含蓄；画面调子安逸于中性状态，它带来的空旷、悠远的意境述说了生命、情感在自然中的所有秘密。在峨庄的作品上，我们看到了令人赞叹的幻化性的笔意：看似简单的涂绘、点染、飞白及逸笔草草的造型，却悠然表达出至味其淳的天真。在90年代末期，经过几十年的实验和磨砺，杨松林终于创造出了语言与形式的传奇。



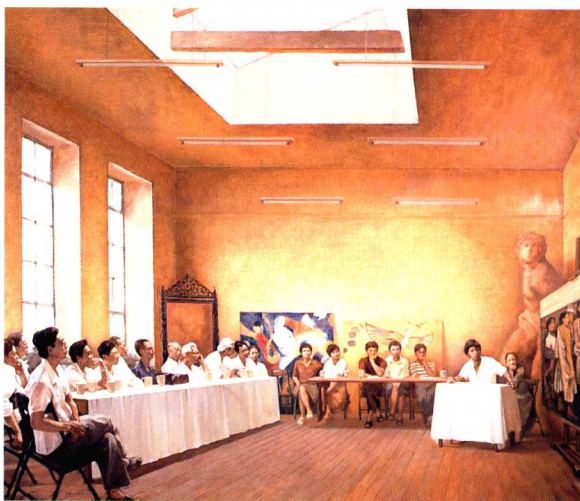


在大自然面前，杨松林持续不断地致力于自己的使命。他太醉心于对自然的体验和想象了，以至于他的自由抒情风格甚至是在浑然不觉中形成的。今天，我们重估这种风格的价值时会发现，其意义不仅仅在于它是一种审美风格，更在于它以优美的抒情性指出了人类理想化的存在方式——充满诗性和灵性的存在方式。在巨大的消费主义背景上，这种方式虽然脆弱得令人不安，但它却能奇迹般再度唤起我们对诗意与美好的向往。正是在这个意义上，我们把杨松林看作是消费主义时代的抒情诗人。

杨松林大学时受业于留欧艺术家李超士和戴秉心。两位导师的艺术观念和学养深刻地影响了他的艺术道路及价值观。大学毕业留校后，杨松林集中地攻了5年素描，修炼出了纯正的写实主义功底。60年代对杨松林是一个重要时期，由于工作的缘故，他涉足的艺术领域大为拓展，“不仅掌握了舞台美术的‘十八般武艺’，也在绘画上相继用油画、水粉、国画、版画、年画、宣传画、连环画等多种手段完成一系列创作。”这是一个丰厚的奠基，杨松林后来的绘画纲领，全在这一时期孵化而出。

在人物画、历史题材的创作上，杨松林也取得了令人瞩目的成就。80年代初期创作的《毕业答辩》是一幅优秀的群像作品。他借中央美院答辩会的情景，描绘了80年代中国油画界在中西艺术交融与冲突中所表现出的特殊的精神状态。《开创共和》则在尊重历史的基础上，着力开掘重大历史时期中人物的精神象征性，具有较深的历史意蕴和文化含量。

有趣的是，杨松林的所有作品几乎都是在业余时间完成的。长期以来，他虽然一直从事艺术和艺术教育工作，却始终忙于自身绘画以外的事。冗赘的行政和社会职务牵扯了他很多的时间和精力，但并未阻止他对艺术探索的渴望，因为从根本上讲，他是一个心存诗意的艺术家。



在创作大量油画作品的同时，杨松林还先后撰写了几十万字的创作体会、读书笔记和理论文章。其中的许多观点独具慧思，直握枢机，对油画的创作及教学均有启示性意义。从这一点上说，杨松林是一位腹笥丰盈的学者型艺术家。

杨松林为人谦和，笃守敦厚，身上洋溢着艺术家所特有的激情与活力，却无丝毫艺术家的骄矜与狂傲。在几十年的艺术生涯中，荣辱不惊，始终保持着对自然、社会的敏感体验及创作中的亢奋状态。60岁时他发出了“60（岁）起步”的志言，并企望“在未来的道路上迎来自己晚到的艺术繁盛期。”我相信这是由衷之言，也是凿凿之言，因为我在杨松林身上看到了一种罕见的禀赋：把在自然、社会中体验到的一切均转化为乐观的、积极的和诗意的东西——这是杨松林的生活法则，更是他的艺术法则。

2001. 7. 中国艺术研究院  
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Among contemporary Chinese Painters, Yang Songlin distinguishes himself by his persistent love for nature. In the scores of years over his art career, he has always been communicating with and painting from nature directly. For other painters, painting from nature is a way of collecting materials or training, for Yang, it is his way of observing and understanding nature, his only form of creation. Actually, all his landscape paintings are completed in the bosom of nature. After years of practice and creation, he has formed his unique style, which I venture to call "free lyricism". This style not only includes the methods and skills of portraying nature truthfully in an imaginary way, in an expressive way, or in an impressionistic way, but also encompasses his pious belief in nature. Yang Songlin believes that the gift from nature is the source of art. Nature also implies a poetic evocation of the truth in life. Therefore, why should the mankind not hold the Nature in awe, express Nature, and form a universal belief in Nature, and thus replacing all the non-existent gods and goddesses?

Some theorists have remarked that Nature is the haven and spiritual support of impressionistic artists. This remark also applies to Yang Songlin, who prefers to experience the illusive: to enter the realm in which he forgets both the material world and himself; who loves to ignore the noises to listen to the sacred sounds of nature, and to experience spiritual existence that is natural, fresh, and full of vitality. Yang's devotion to and his inner understanding of Nature decide that he will not satisfy with any particular artistic skills or styles. He will freely choose whatever styles or skills necessary to present his feelings. In his works, we can find his conception of realism, the perspective of abstractionism, the strong strokes of expressionism, the diversified colors favored by impressionism, as well as the techniques of traditional Chinese paintings, all merged into one. Small though the size of his paintings is, they create a fantastic poetic world.

By the variation of painting styles, Yang's works fall into three periods, namely, the first period from 1970s to early 1980s, the second from mid-1980s to mid-1990s, and the third from mid-1990s to the present.

His first period concentrates on the seascape of Yantai and scenes from Yimeng Mountain. In front of mountains and seas, Yang expresses his instinctive delight: "I love seas and mountain tremendously. I have gone fishing many times on the sea with the fishermen and have scaled countless peaks. These experiences have enriched me by broadening my horizon, improving my temperament and making me stronger in body and mind. I am increasingly fascinated with Nature's unadorned simplicity, loftiness and breadth." However, this instinctive delight does dominate his pictures with expressive factors. Instead, he skillfully limits this delight within the scope of realism, giving his attention to the space and size of natural objects, as well as the grandeur and vigor created by this style. His awe-inspiring rocks and mountains, the surging sea waves, and the serene and elegant courtyards<sup>oTM</sup>they maintain their parallelism with Nature for their truthfulness<sup>oTM</sup>emphasizing more on the satisfying of visual needs of the viewers than on stirring up their emotion. If yang did not create a legend during this period with his creative forms and expression, he certainly depicts many a pleasing natural images.

Admittedly, while realism prevails his first period, Yang also exercised freedom in his brushwork and the use of colors, the first signs of his liking for expressionistic and imagery style. We can safely draw a conclusion that yang's realistic style derives from his upbringing, while the expressionistic and imagery style come straight from his heart.

Yang Songlin's style changed dramatically in his works on Mata(1990), Dawa (1992) and Qimu

*Island (1995). The significance of the forms was downgraded. The solid forms, characterizing his earlier style, have evolved into a harmonious marriage between colour and images. In many paintings, forms are only the framework for the colors and brush strokes. At the same time, the transparent spatial geometrical perspective is replaced by an effect where the air continues to tremble. The close view, medium view and distant view merge into one. In this period, Yang weaves impressionism with expressionism and paints with indulgence and yet not without a control of the strokes. His paintings suggest beyond the paintings proper, simultaneously observing structural rules of imagism and lyrics of traditional Chinese waterscapes.*

*Yang Songlin abandons former rationality and restriction and follows where his mood and passion lead him. As a result, his feelings, imagination and Nature blend into an organic whole. Such is a typical picture: from serene mountains resting in the expansive fertile lands covered by curling smokes, a melodious pastoral song rises. Yang seems to melt himself into the passage of life and the vicissitudes of nature.*

*However, although Yang Songlin introduces the impressionistic colors, he refuses the impressionistic light. This is significant, for the pictures, free of these lights, have a confined special effect on the surface, making it closer to the image of a Chinese landscape painting, and therefore benefits the freedom of depiction. During this period, Yang became mature in the use of his brush to speak for himself. Brisk or plain, his paintings are by no means superficial or stagnant. Everything shows the maturity of the lyrical expression.*

*However, the 1988 Maoping paintings are amazingly different from others due to its dominant dark-brown color and overt stiffness. All the vitality seems to freeze abruptly in the deadly still world. Nevertheless, this style slips away soon. One cannot be certain that it reflects his mood of the time, but one thing is definite: it is a new style: symbolism, forming two contrasting styles with lyricism for the same period. They combine to contrast the two different styles: one full of vitality and the other filled with serenity. This unique phenomenon stimulates our desire to read on.*

*After the mid-1990s, yet another change came over Yang Songlin's painting. It was first expressed by his understanding of Nature: "In the mountains of Loess Plateau and the snowy valleys in Central Shandong Mountain Area, I experienced the aesthetic resonance similar to that of the Song Dynasty paintings, even that of western abstract painting. "I also personally experienced several times the "Oneness of Nature and Man. I felt deified and could paint personified images." Those experiences make him alter his observation perspectives and the ways of painting, which are no longer realism as in the first period, nor expressionism as in the second, but an imagism. He demonstrates great freedom in painting during this period: rivers and mountains become vivid images in his heart, commanding passion and rationality, life and objects, reality and imaginary, abstraction and concretion, structure and colors.*

*The many works completed in 1998 in Jicha of northern Shanxi Province and E Zhuang in central Shandong are the results of these changes. The Jicha works are characterized by abstract lines hinting at the rough outlines of the mountains. The loose zigzags among the mountains also display the form of these mountains. The flowing strokes are no longer filled with passion as were during his middle period, but display rationality with all the dots and strokes. The tones of the pictures are more neutral. The vast and profound images seem to tell all the secrets of life and feeling in Nature. In the E Zhuang works, we see simple and magical strokes that suggest a cherubic naivety. At the end of the 1990s, Yang Songlin finally created a legend merging images and forms.*



*He continues his mission with Nature. He is extremely intoxicated with the experiences and imagination of Nature that his free lyric style was formed without his own realization. Today, when we re-evaluate his style, we are amazed by his aesthetic insight as well as his understanding of the ideal human life style<sup>TM</sup>an existence that is filled with lyrics and inspiration. Against the background of the all-powerful commercialism, his style may be too fragile to prevail, yet it fulfills Yang's purpose of stimulating our expectation for a lyrical and better future. It is in this sense that we regard yang Songlin a lyrical poet in this commercialized world.*

*During his college years, Yang Songlin learned arts from Li Chaoshi and Dai Bingxin, two famous artists with European background. Their artistic conceptions and academic cultivation greatly influenced Yang's career and values. Ever since he graduated and was assigned to teach at his alma mater, he spent five years practicing plain drawing, thus laying a solid foundation for his realistic expression of Nature. The 1960s was an important period for Yang when his job introduced him to broader artistic fields. He became familiar with stagecraft, created many serial works using such tools as oil painting, watercolours, traditional Chinese painting, woodcuts, New Year paintings, poster, and picture-story books, and fostered his own style on this solid foundation.*

*Yang Songlin also achieved great accomplishments in the area of figure and historical paintings. "Oral Defense on a Graduate Thesis" created in early 1980s is an outstanding work with a group of figures. He borrowed a scene of an oral defense at the Central Academy of Fine Arts to illustrate the mentality among the Chinese art circles in face of confluence and confrontation between Chinese and western styles in the 1980s. "Creating A New Republic" bases the facts on history, and depicted the spiritual symbolism to praise the high spirits of Chinese people at that critical moment.*

*One might be interested to learn that almost all of Yang's works are created in his spare time. Although he has been engaged in art and art education for years, things other than painting occupied most of his time. Endless administrative work and other social responsibilities cost him time and energy. However, nothing can stop him from pursuing his exploration into art. After all, Yang Songlin is an artist with lyrics in his heart.*

*Apart from a quantity of oil paintings, yang Songlin has also written hundreds of thousands of words of reflections, notes and theoretical essays, many of which contain insightful and instructive ideas on art creation and education. In this sense, he is an artistic scholar.*

*Yang Songlin is unassuming, modest, and full of passion and vitality that come naturally to an artist. He has always maintained his sensitivity and creativity towards nature and society through the ups and downs in life. When he reached the age of sixty, he swore to "start anew at sixty," hoping to "embrace the belated harvest season," I strongly believe that those words come from the bottom of his heart, for I have found something rare in Yang Songlin: transforming the personal understanding about Nature and life into optimistic, positive and lyrical creations. This is Yang Songlin's principle in life. This is Yang Songlin's principle for art.*

*July, 2001*

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■ 孔新苗

## 在与大自然的交流中 体验生命的境界

Feeling the Realm  
of Life  
in the Communication  
with Nature

Kong Xin Miao

中国绘画从古典形态向现代形态转变的一个重要现象，是借西方的“写生观”突破旧语言程式对画家艺术思维的禁锢，其主要有两方面意义：一是从绘画语言的本体上，用对景写生来超越旧手法的因因相袭，启示新的创造契机；二是从艺术与时代生活的关系上，通过写生建立创造者情感与时代生活的同构，催生具有鲜明时代色彩的新艺术。杨松林四十多年的艺术道路正是在这一时代背景中展开的。

生于江南金陵石城的杨松林 19 岁来到了齐鲁之地，喜欢上了北方开阔的大山和大海，在这块具有深厚文明传统的土地上和燃烧着革命激情的现实生活，培养了他与时代生活息息相连的审美趣味，“我喜欢那种朴厚、崇高、博大和富于力度的东西”（杨松林语）。同时，生活的现实也培养了他多面手的用绘画去实现对社会贡献的能力，60 年代的新年画《民兵大比武》；70 年代的中国画《风口浪尖》；80 年代的油画《毕业答辩》；90 年代的大型历史油画《开创共和》……这些与时代节奏紧密联系的作品标示了作者在现实生活中的艺术跋涉旅程。如果说任何感人的艺术，必然是时代的艺术；那么任何创作出具有鲜明时代色彩艺术的人，必然深深地被他所生活的现实所磨炼着……从一位在基层工作的青年画家到艺术院校的院长，现实生活给杨松林生就的艺术化热情性格填充了多舛生活所印下的内涵——“韧性的挚诚”。这种韧性，在生活中是对理想目标不懈追慕的胸怀和毅力，这种挚诚，在艺术中是对自然之崇高大美之境的执着审美创造向往……只有从这里出发，我们才能去把握杨松林近期风景写生系列作品的深度审美韵味。

东方中华文明独有的艺术化生存境界，是从人与自然的交流中寄托主体的超越性向往。20 世纪动荡的社会变革和现代科技文明对人们生存现实的“改造”，为人与自然的交流赋予了更加复杂的当代人文内涵。而从“写生”角度建立的绘画创作者与自然交流，则是当代中国艺术家在中西文化冲撞中展开的新的张扬主体性的创作之途。如果说由徐悲鸿等第一代融合中西画家们所提倡的“写生”，其基本用心在于强化画家对自然的深入观察与表现能力，从而摆脱前人禁锢而创造出新的形象。那么，经过 20 世纪，今人的“写生”更积淀了百年中西艺术从古典到现代多层面、多角度的美学观念、绘画语言的冲撞、实践、融合后生发的主体性自觉。这种自觉既是百年美术变革的历史性延续，也是“写生”的内涵在社会文化发展中的不断拓展。在杨松林这批风景写生作品中，从他创作风格和语言手法的演变过程中，我们可以清晰的看到这种内涵拓展的时代缩影。

### 1. 从空间向“结构”的审美升华。

中西绘画的一个重要差异，是处理画面空间的不同观念。从杨松林这一系列风景作品的语言变化轨迹来看，由前期清晰的空间再现意识到后期自由的画面结构表现性，集中展现了他在写生中寻求创作审美升华的个性特征。从 1979 年的《院前渔村》、1983 年的《航行的渔船》、《岱庙灶屋》和 1990 年的《麻塔之秋》等作品来看，作者的写生艺术手法基本运行在景物空间与画面空间的对应性体验之中。而在 90 年代中期之后的陕北、鲁中、胶东沿海系列写生作品中，画面的空间形式构成则发生了质的变化，作者仿佛一步迈入了在面对自然的审美感应中实现创作的“人格化意匠”的境界。

关注画面的抽象结构表现性，自 80 年代以来在某种意义上代表了中国绘画变革发展的一个重要因素，但我们也同时被那些造作的、表面化的“构成”套路所困扰着。我之所以把杨松林在写生风景中所实现的这种从空间到结构的转化看作是一种审美的升华，就在于他的画面结构形式里，有一种在直面大自然的风雪雨晴中生成“急就章”时带有的自然天籁之形。这种形式结构所传达的画面意味与其说是“设计”的，不如说是“不自觉”的。也许，这就是写生对艺术创作者的意义所在——提供了对某种审美境界长期追慕的理想和面临自然的特定情感瞬间时顿悟升华的契机。

我喜欢在一种‘写生’状态中作画……

面对自然，才能被带进创作的那种无忧无虑、任由率真的本原状态；

与自然交往，会使自己更“自然”些；

在自然中寻找的，其实是更真实的自己。（杨松林语）

### 2. 从造型向“笔意”的手法转变。

画面创造意味从空间性向结构性的转变，必然带动笔触手法从造型性向笔意性的转化。这方面



作者的转化仿佛没有一点障碍,反而显示了比前期以造型为主的笔触手法更加得心应手的自然和娴熟,这大概要得益于作者在书法艺术方面多年创作实践的功力,“骨气形似皆本于立意而归乎用笔,故工画者善书”(唐·张彦远)。但这里我要指出的是,相对于水墨材料,油画材料更擅长于画面肌理的多层丰富性和笔触的力度、厚度效果,杨松林笔意手法的特点,是在中国式“写”的笔意性与油性材料的厚重感之间获得了一种个人化的手法气质,其比较于西方的表现主义和东方的水墨大写意,这种笔意更多了一些“书卷气”。即,少了西方表现主义之狂,避了东方大写意之肆,而突出了面临大自然时“被太阳、海潮、雨雪、时光追赶着……被带进那种无忧无虑、任由率真的本原状态”(杨松林语)。这种状态是一位甘于做自然的学生;内心的艺术激情与大自然景观形成和谐交流时所抵达的“无言之言”的创作境界。而所谓的“书卷气”,就表现为在笔意手法运用上不事夸张的自然流露和不事炫耀的情感宣泄。杨松林的这种个人手法特点在那几张大幅面作品中得到了突出的展现。

### 3. 从光色向“色形”的风格自觉。

与前述特点相联系的,是杨松林的风景写生从印象主义的光色风格而逐步成熟为个人化的“色形”风格:以不同色调色域的大面积分割构成画面的基本构架与放弃光影效果的书写性笔触表现手法相结合,把对自然景物“光”与“体”的直观经验化为流动于这绘画结构与笔意之间的意象表现。作者80—90年代初的作品常沉迷于对光影的空间再现效果,但90年代中期以来的作品则明显将这种光影的直观融进一种服从于“一幅画就是一个按照自己的法律过着自己的生活的独立世界”的整体风格和谐之中。在这一变化过程中,我们清晰的感到了作者天赋的艺术敏感性和对绘画形式语言的把握功力。

自印象主义之后,油画艺术语言中风格的范围日益宽泛,在经历了野兽派、立体派、抽象表现主义等极端个性化的语言表达之后,油画的语言风格边界几乎成为无边的边界。这就为面对自然的写生创造设置了更大的限制:要么落入前人的圭臬;要么成为无羁的戏笔。杨松林风景写生作品之所以能在这两难中给我们启迪一种审美的创造体验,就在于他把从印象主义走出的直观光色经验与东方宋人山水的典雅理想相结合,在一种介于自然经验直观与意象手法控制的和谐表达中,抵达了东方艺术家所特别推崇的那种“道”、“技”互为因果的审美创造境界。

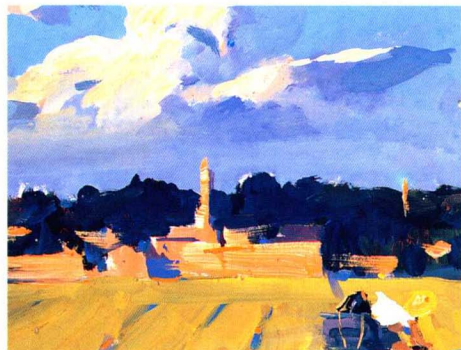
综合上述三点,杨松林风景写生作品所展示的审美创造特征,是在一种直面自然的审美体验中,将中西艺术不同的意匠经验融合在一种自然、自发的情感表达过程中,经过大量的创作实践积累他使这种“综合的经验”积淀、演绎为作者个人化的视觉形式创造风格。这里,西方印象主义的光色感;东方宋代山水的博大静谧;现代艺术抽象形式的结构力度和书法艺术的间架笔意,被作者以个人的理解方式融化为“在自然中寻找的,其实是更真实的自己”的绘画意象生成。在这种对“真实自己”的审美形式发现中,“自然”(作为文化的和历史的对象)与“写生”(作为观念的和方法的切入点)构成了酝酿新的审美发现、启示新的创造可能的两大基本因素。

这,是否也从一个个案的侧面,表征了当代中国绘画走向新形态的一种美学可能?

“圣人含道映物,贤者澄怀味象”(晋宋·宗炳);“外师造化,中得心源”(唐·张璪);“深入生活、勇于实践是有所发现、大胆创新的前提”(李可染)。写生,经过中西不同文化自然观的相互碰撞、交融的历史性升华;经过20世纪中国美术变革的革命性充实;经过当代艺术家从不同角度的个性化创作实践探索,已被赋予了超越东西方文化单一维度的新内涵,在当代信息世界更宽广的背景中,它在今人对生存现实的审美超越中唤起了生命的本真力量。

人,作为自然中的一分子,他与自然的和谐互动是生命体验的最高境界。

我不停地被大自然追赶着,这能使自己的机体永葆活力、步履更轻快些……



2001年8月15日

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One important phenomenon in the transformation of Chinese painting from classical to modern form is to free the artists from the old form with the help of western's idea of painting from life which has 2 values: one lies in painting languages itself, i.e. to surpass the old form and reveal the new momentum through portrait of landscape; the other lies in the relationship between art and life, connecting the painter's feelings with modern life, hastening new art with distinct color of the times. Just in this background was more than forty years of Yang Songlin's artistic road spread out.

Born in Shicheng, Nanjing, Yang Songlin came to Shandong province at 19. He fell in love with the northern high mountains and broad sea. The great land with profound civilization tradition and the life burnt with revolutionary passion helped develop his aesthetic taste which is closely connected with life of the day. "I love something simple, lofty, profound and powerful." (by Yang Songlin) At the same time, the reality enabled him to contribute to the society by painting in different means.

If any touching art is the art of the day, then any person who create works with distinct color of the day must have been deeply steeled in reality...From a young painter working in basic unit to a president of an art college, Yang Songlin was left the laborious by life in his enthusiastic artist character something "tough sincerity". This toughness is the willpower in the unremitting pursuit of ideal in reality, and this sincerity is his aesthetic yearning for lofty and beautiful realm of Nature in art. Only from this point can we appreciate the lasting charm of Yang Songlin's recent landscape painting series.

The peculiar artistic living realm of Chinese culture is to repose the subject's refined yearning in the communication between man and nature. The turbulent social change in the 20th century and the "remaking" of living reality by modern technology give a more fixed meaning to the communication between man and nature. While the communication between the painter and Nature based on "painting from life" is the way modern Chinese artists developed in the cultural collision between China and west. If "painting from life", advocated by both Chinese and western artists, firstly combined by the Chinese artists including Xu Beihong, was fundamentally concentrating on strengthening the painters' ability of observing and portraying nature so as to get rid of the confinement of the predecessors and creating new images, then through 20th today's "painting from life" should better be understood as an awakening after conflicting, practicing and combining of multi-angle aesthetic concepts and painting languages of Chinese and western art from 100 years ago till now. This awakening is not only a historic continuity of art revolution 100 years, but the development of the meaning "painting from life" in development of social culture. In these Yang Songlin's landscape paintings, we can clearly see the epitome of the times through the evolution of his style and technique.

#### 1. aesthetic distillation from spacing to construction

One important distinction between Chinese and western painting is the different concepts while dealing with tableau spacing. Yang Songlin's landscape paintings evolved from the consciousness of clear-cut space reproduction of the earlier stage to the free tableau construction of the later stage, from which we can see his pursuit in aesthetic distillation. The works, Yuan Kuang fishing port 1979, Fishing vessel in going Dai Gu kitchen 1983 and Autumn of Ma Ta In 1990, reveal that the painter's artistic means based on painting from life basically lies in the corresponding experience contrast between landscape spacing and tableau spacing. Whereas in his paintings since the middle of the 1990's Shanxi, Shandong, the form composition of tableau spacing thoroughly changed. It seemed that the painter entered the new style realm in the appreciation of Nature in one single step.

Paying close attention to the expression of abstract construction of a picture, since the 1980's, represents an important element in the revolutionary development of Chinese painting to some extent. But at the same time, we're also puzzled by some affected, apparent means of "construction". The reason why I regard this transformation, from space to construction, in Yang Songlin's landscape paintings, as an aesthetic distillation is that in his image spacing, there is an extemporaneous expression of nature's beauty while facing nature. The meaning these paintings employing this kind of construction convey is "spontaneous", i.e. not conscious, instead of "designed". Maybe this is what painting from life means to artists---offering an opportunity to distill the long-pursued ideal to something aesthetic state while facing nature.

*I love to paint form nature directly.*

*Facing nature, I enter a mental state that is carefree and innocent.*

*Communicating with Nature, I become more natural.*

*Seeking from Nature, I find a truer self. (by Yang Songlin)*

#### 2. transformation of means from modeling to style

*the transformation from spacing to construction of Picture creation means, which will inevitably lead*



to the stroke technique transformation from modeling to style. The painter seems to have no difficulty in transformation instead, he shows great ease and adeptness with higher proficiency than the stroke technique based on modeling mostly in the earlier stage, which may result from his practice and achievement in handwriting. But here what I want to point out is that compared with ink and wash material, those of oil paintings does better in expressing the richness of the paintings' texture and in the powerful and thick effect. While Yang Songlin's feature of style means is a personal means between Chinese freehand paintings and thickness of oil material. Compared with western expressionism and eastern ink and wash style, this style bears more literary sense, that is, this style has neither arrogance of expressionism nor unbridling of Chinese washpainting, but spotlights "the state that is free from all anxieties and care while pursued by sun, tide, rain, snow and time in Nature". (by Yang Songlin) While facing nature the realm of "silent language" is reached when his passion communicates with nature harmoniously. The "literary sense" is shown in the obscure use of style means and low-key revelation of feelings. You can see Yang Songlin's feature of personal means strikingly displayed in these full-length works.

### 3. awareness of style from light-color to "color-shadow"

Related with the features listed above is Yang Songlin's mature and personal "color-shadow" style which is developed from the light-color style of impressionism: constituting the basic frame by carving up the painting into several areas with different tone and color mass, combining this with stroke writing means which gives up light-shadow effect, and turning the object experience of "light" and "body" of scenery into images that flow between structure and style. The painter's works earlier from the 1980's to the 1990's are often indulged in the reproduction effect of light-shadow spacing, but since the middle of the 1990's, his works are evidently fused into the direct perception to light-shadow the harmony of a whole style which is dominated by a belief that "a painting is an independent world living its own life under its own doctrine." In this development, we can clearly feel the painter's gifted sensitivity of art and capacity of handling the painting form language.

After impressionism, the style of oil painting language became more and more broad, and after the extremely personal expression of Fauvism, cubism and abstract expressionism, the border of oil painting style almost became a border without a boundary. This placed bigger restriction of nature painting: either to follow the beaten track, or to follow his own inclinations. The reason why Yang Songlin's landscape paintings offer us an aesthetic feeling is that he combines the object light-color experience of impressionism with the graceful ideal in the mountains-and-waters paintings of the Song dynasty, and reaches the realm aesthetic creation of "Taoism", "technique", a reciprocal causation, which are strongly advocated by eastern artists by a means which control the object experience and image technique to a harmony of expression.

From the 3 points listed above, we can see the aesthetic features displayed in Yang Songlin's landscape paintings. This style is a fusion of eastern and western experience and spontaneous feelings, and this "comprehensive experience" is deducted from plenty of practice. Here the sense of Light-color of western impressionism, the profoundness and tranquility in the mountains-and-waters paintings of the Song dynasty, the structural power of the abstract formality of modern art and constitute style of handwriting are all blended into an image it's in this sentence "What I look for in Nature, in fact, is a truer ego." in a way of his own. In the discovery of "true ego", "nature", as the object of culture and history, and "painting", as the point of contact with concept and method, constitute the 2 basic elements: fermenting new aesthetic discoveries and inspiring new creation.

Is this partly indicating an aesthetic possibility of modern Chinese painting towards a new pattern?

Painting from life, after the distillation from colliding and fusing of different cultures, after the personal revolutionary enrichment of the development of Chinese painting in the 20th century, after the multi-angle practice and exploration of modern artists, has been given a new meaning that has surpassed the single order of eastern and western culture.

Man is a part of nature. Being in harmony with nature is man's supreme realm of life.

I am always pursued by Nature, and this makes me more energetic and my pace brisker...

08/15/2001

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