



# 楊之強畫選

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SELECTED PAINTINGS OF YANG LIQIANG

## 杨立强画选

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杨立强 Yang Liqiang

## 作者简介

杨立强，男，1947年生，甘肃成县人。自幼酷爱绘画，在成县一中读书期间即潜志于中国画艺术，后来在随母亲下放农村劳动的生活中亦未中辍。而北方农村的风情与雄浑的山川启迪了他的灵性，造就了他坚韧的性格与坦荡的胸怀。

1968年始从著名画家蔡鹤汀、蔡鹤洲两位先生习绘事，对山水、花鸟画进行了坚持不懈的研究与探索。

在长期的创作实践中形成了自己富于个性的艺术语言。作品曾多次参加国内外展览，大量作品被出版发表，部分作品为国家所收藏。现为中国美术家协会甘肃分会理事，甘肃中国画学会理事，同谷书画院副院长。

### A BRIEF BIOGRAPHY OF THE PAINTER

Yang Liqiang, male, born 1947 in Chengxian County, Gansu, ardently loved painting since he was a child. When studying in the No. 1 Middle School of Chengxian County, he devoted himself in Chinese art of painting. His efforts continued even when he followed his mother engaging in manual labour in the countryside. The charms of Northern villages and the magnificent landscapes inspired him, and his indomitable disposition and magnanimosity were brought up.

In 1968, he began to learn painting from Cai Heting and Cai Hezhou, the famous painters, and had made unremitting study and explorations into landscape and flower-and-bird paintings.

Through long-term practices, he has formed his own artistic language with unique characteristics. His paintings have been put on display in domestic and foreign exhibitions, many published, and some collected by national museums. He is a member of the Board of Directors, Gansu Branch of China Artists' Association; Director, Gansu Chinese Painting Institute; and Vice-president, Tonggu Calligraphy and Painting Academy.

## 前言

### 崛起于大西北的画家 ——读杨立强的画

孙克

近几年来文艺界吹过一股强劲的“西北风”，给文坛带来蓬勃生机。

对于中国画界来说，“西北风”并不生疏。当年以石鲁为代表的“长安画派”，崛起于黄土高原，以浓烈的生活气息和富于个性的艺术风格，成为中国画坛重要流派之一。如今，随着国画事业的迅速发展，几乎整个大西北，都有许多富于才华的中青年画家在崭露头角。这是我不久前看到甘肃中国画家杨立强的部分作品后得到的强烈印象。

杨立强是一位在逆境中成长的画家，少孤家贫，随母下放农村而辍学，但对于绘画的热爱却始终不改。一九六八年始从西安著名画家蔡鹤汀、蔡鹤洲二位学画，升堂入室，追随多年。鹤汀先生待他如家人，生活上关照，艺术上严格要求，终于打下扎实的基础。

在他的早期作品中，有一部分习作性较强，在如实的一丝不苟的描绘中，可以感到对艺术的一片虔诚。一九七五年后，他历访名山，勤奋作画，对他来讲，确是搜尽了奇峰，开阔了视野。

据画家自述，一九七九年他经过一段困惑与沉思，决定回到他自幼熟悉的陇南山区，他的目光集中在这一片甘肃、四川、陕南交界的故土，

这里既有西北高原的雄厚山川，又有西南沃野的葱翠，是得天独厚的地方。对一位忠于理想的画家来说，最重要的应是对生活与自然的诚挚而专注的情感，而这是创造感人艺术的首要条件。杨立强在八十年代的这一选择，无疑是正确的。他的目光专注于脚下的陇南山区，在努力勤奋的抒写中，寻求着那里特有的情趣，同时也在探索自己个性的绘画语言。这样，他便逐渐地从一山一水的如实写照中超脱出来，进而达到主观与客观的谐调一致，使主体情感的创造与表达在作品中得以升华。或者说，是使作品更具有艺术的概括性和审美特征。这是一条艰难的道路。杨立强正是这样地走着。

我确是一上来就欣赏他的艺术品性：质朴、笃厚、而并不缺乏丰腴与灵气——他的笔墨很有功力并富于技巧。对于一位画家来说，这些品性比单纯的技艺更重要。经过刻苦的自学，他在文学、书法方面都具较深的造诣，这便使他的艺术有了充足的底气。我想，不消很久，他的艺术还将有新的创造。他的世界将更开阔，他的作品将跨过陇南群山，为更广大的观众所知。

我期盼画坛的“西北风”更劲爽地吹下去。

一九八九年六月



## FORWORD

### A PAINTER APPEARING IN THE NORTHWEST —On Yang Liqiang's Paintings— SUN KE

During recent years, a strong "Northwest Wind" has blown through the literature and art circles, and brought forth exciting vitality to the realm.

It is a familiar "wind" for Chinese painters. Decades ago, the "Chang'an Sect", represented by Shi Lu and characterized by an artistic style with rich individual characters and flavour of life, rose on the loess plateau and became one of the important sects of the Chinese painting circle. Today, as the development of the traditional Chinese painting undertakings are speeded up, many talented middle-aged and young painters from almost the whole northwest begin to show their abilities. I have been strongly impressed by the idea after I saw, not long ago, part of the works of Yang Liqiang, a Chinese painter from Gansu Province.

Yang Liqiang grew up in adverse circumstances. His father died when he was a child and his family was poverty-stricken. He discontinued his studies when he went to the countryside with his mother, but his love for painting never failed. In 1967, he began to learn painting from Mr. Cai Heting and Mr. Cai Hezhou, both famous painters of Xi'an. For many years, he had been a close disciple to the elders. Mr. Cai Heting had taken him as a family member, looking after his life and being strict with him in artistic undertakings. Thus, he has attained a solid foundation in artistic practices.

Among his early paintings, some are given more characters of exercises. His devotion for the art is shown through the realistic and meticulous depictions. After 1975, he had visited all famous

mountains and worked hard painting them, whereby widening his field of vision.

According to his own account he decided, after being involved in puzzles and meditations, to go back to the mountainous southern Gansu. He concentrated his attentions on the familiar homeland where Gansu, Sichuan and southern Shaanxi met— a place abounding in gifts of nature with magnificent mountains and rivers of the Northwest Plateau and the forest-covered fertile lands of the southwest at the same time. For a painter who is devoted to ideals, the most important thing is to offer his sincere feelings to life and Nature. This is the chief condition for creating moving artistic works. Yang Liqiang has chosen the right way at the early 1980s. He has been exploring, by hard working, both the unique appeals of mountainous Southern Gansu and the painting language of his own. Detaching himself gradually from actual depictions, he has gone further on to attain the harmonious uniformity of the subjective and objective world, and the distillation of the creations and expressions of subjective feelings. Though a road full of hardships, he is sticking to it.

I appreciate his artistic quality at the first sight. His works are unaffected, sincere, magnanimous, full, and given an intelligent bearing. He is quite skilled. For a painter, these are more important than simple techniques. Attaining considerable achievements in written language and calligraphy, he has laid down a solid artistic foundation. I can be sure that, in the near future, he will make novel creations, enter a wider world, and be known by more viewers outside of the southern Gansu mountains.

I am looking forward to a stronger "Northwest Wind" in the painting circle.

June, 1989

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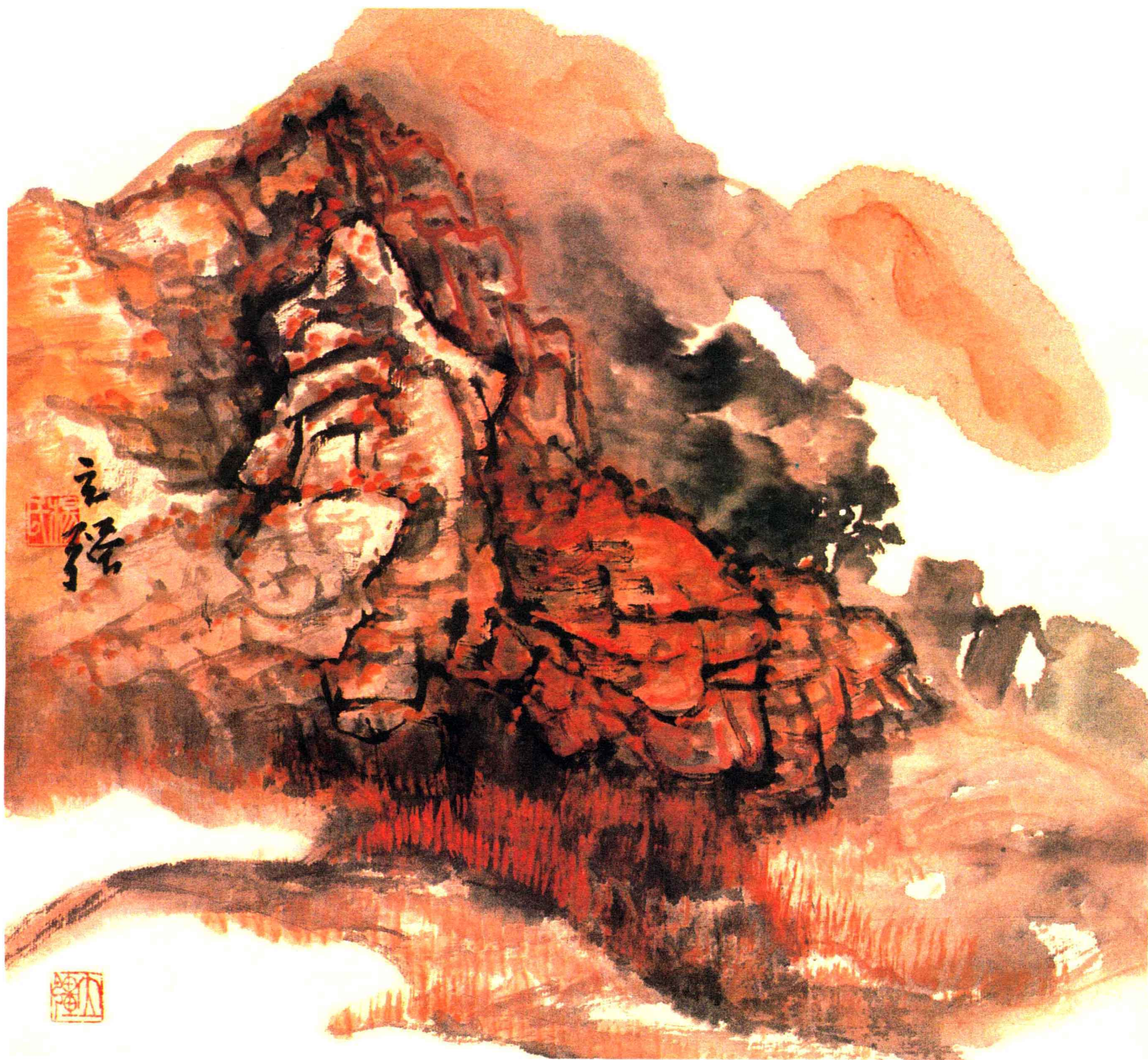
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The Rivulet





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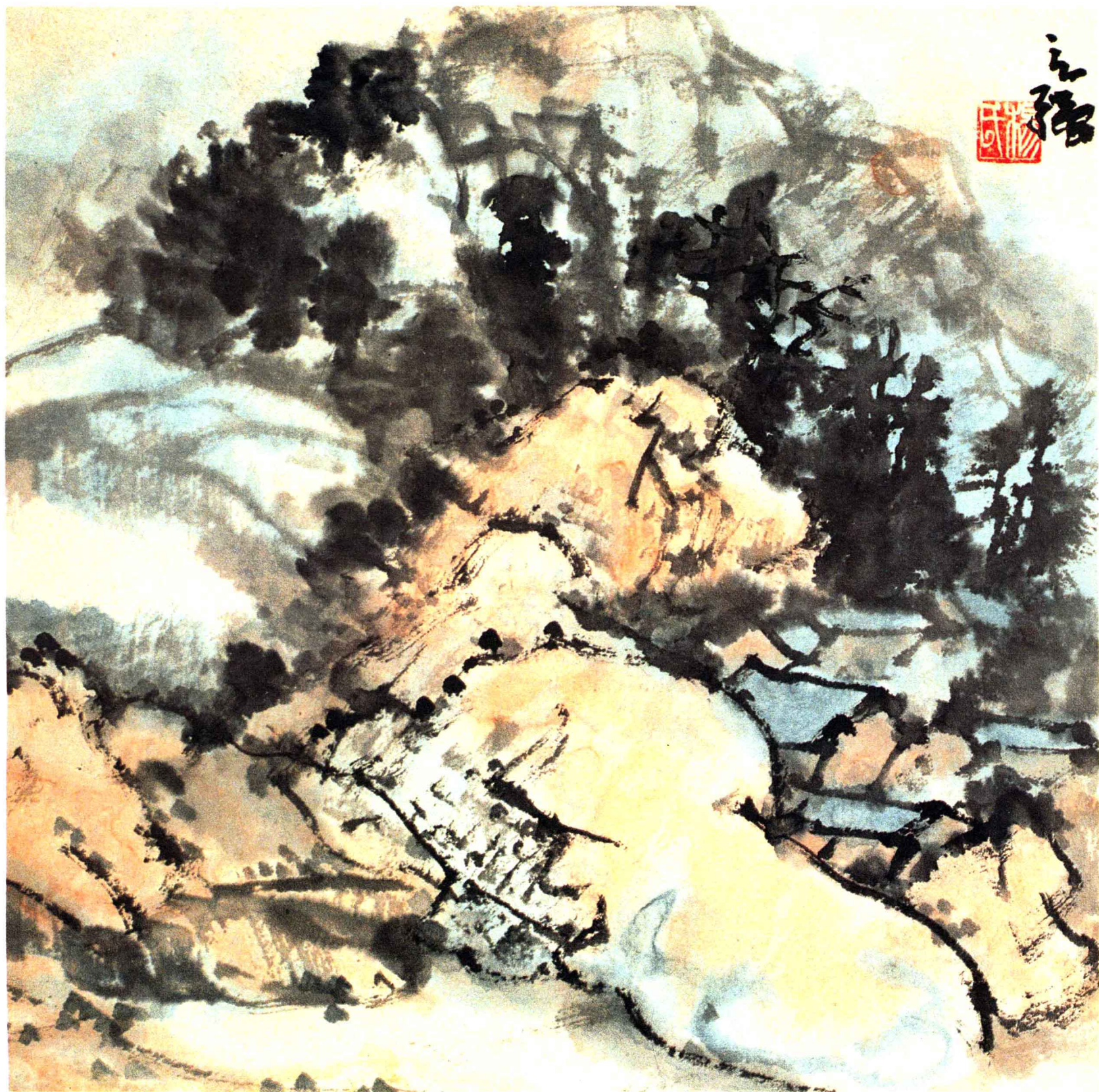
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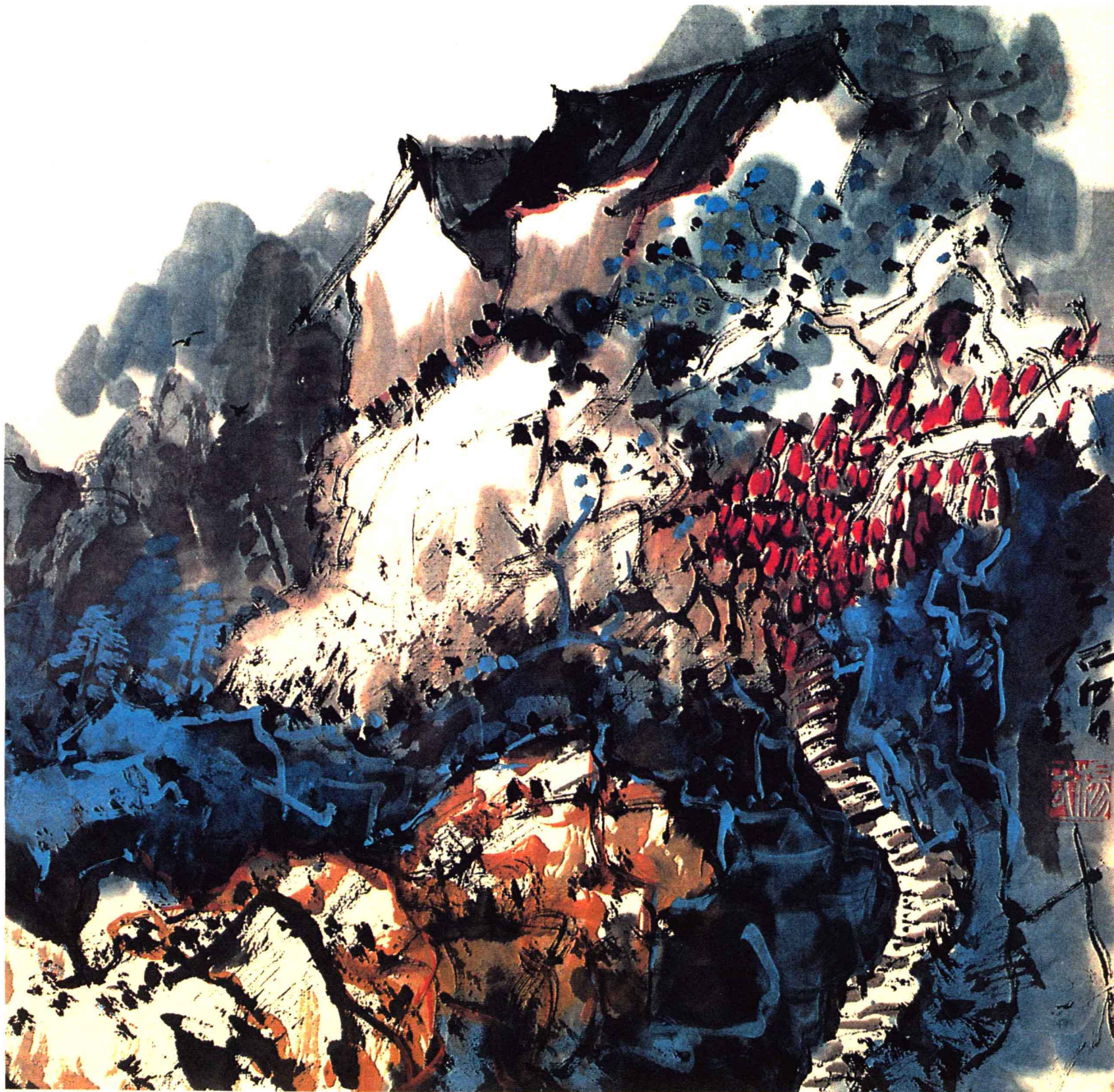
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