

中國當代美術家

CONTEMPORARY CHINESE ARTISTS

The Life and Works of  
YANG GANG

Sichuan Art Publishing House

四川美術出版社

楊剛



中國書畫函授大學  
CHINA CORRESPONDENCE UNIVERSITY OF PAINTING AND CALLIGRAPHY

# The Life and Works of YANG GANG

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陽剛畫集——  
陽剛畫集出版



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**The Life and  
Works of Yang Gang  
—Contemporary  
Chinese Artists Series**

**Sichuan Art Publishing House**

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《中國當代美術家》畫傳旨在盡可能真實、全面地展示構成美術家藝術個性的諸多因素及其形成過程，力圖從美術家所處之社會背景、文化氛圍、生存環境及其獨具的生命形態的交織、衝突和生發中，探求其表現形態和演變歷史，以期讀者能充分而深刻地理解當代中國美術家獨特的美學追求及其藝術創作的價值，使美術家與讀者在心靈和情感上藉以獲得交流，從而在當今世界文化大循環的潮流中起到共振和推動作用。此實乃編者初衷，果能如此，將感到欣慰。

本書的出版，承蒙有志於宏揚東方文化的泰國湄南大酒店董事長陳洪振(亞真 陳信)先生及諸多知名人士的熱情支持，藉此篇首之頁，銘記於此，深表謝意。

王偉

1989年1月中國成都

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วัตถุประสงค์ของหนังสือเล่มนี้ ก็เพื่อแสดงให้เห็นถึงปัจจัยต่างๆ ที่เป็นจริงและรอบด้าน ซึ่งประกอบกันเข้าเป็นบุคลิกลักษณะทางศิลปะ และกระบวนการก่อตัวขึ้นจากบุคลิกลักษณะนี้ของจิตรกร ทั้งนี้ เพื่อที่จะแสวงหารูปลักษณ์ของการแสดงออก และประวัติการแปรเปลี่ยนของบุคลิกลักษณะนี้จากการประสานกัน การขัดแย้งกันและการกำเนิดขึ้นระหว่างภูมิหลังของสังคม บรรยากาศด้านวัฒนธรรมและสภาพการดำรงอยู่ของจิตรกร ตลอดจนรูปลักษณ์ของชีวิตจิตรกรที่เป็นอยู่เฉพาะตัว เพื่อที่จะให้ผู้อ่านเข้าใจแจ่มชัดและลึกซึ้งถึงสุนทรียภาพ เฉพาะที่จิตรกรจีนยุคปัจจุบันเรียกร้องแสวงหา และคุณค่าของจิตรกรรมที่พวกเขาสร้างขึ้น ทำให้จิตรกรกับผู้อ่านมีการแลกเปลี่ยนกันทางด้านจิตใจและอารมณ์ ทั้งจะทำให้เกิดความรู้สึกสนองตอบและผลักดันให้ก้าวไปข้างหน้าท่ามกลางกระแสหมุนเวียนของวัฒนธรรมสากลในยุคปัจจุบัน นี่คือการมุ่งมาดปรารถนาเดิมของผู้เรียบเรียง ถ้าหากเป็นไปได้ตามนี้แล้ว ข้าพเจ้าในฐานะผู้จัดพิมพ์รายจีนจะรู้สึกดีใจมาก

การที่หนังสือนี้จัดพิมพ์เป็นเล่มได้ ก็ด้วยความสนับสนุนและช่วยเหลืออย่างเต็มที่ของผู้ร่วมจัดพิมพ์ฝ่ายไทย คือ นายอาจัน ตั้งสิน (เงินหงเงิน) ประธานกรรมการบริษัท มีนาโฮเทล จำกัด (โรงแรมแม่น้ำ) ร่วมกับกลุ่มบุคคลซึ่งมีความสนใจและมุ่งมั่นในการเผยแพร่ศิลปะวัฒนธรรมแห่งบูรพาทิศ ข้าพเจ้าจึงขอแสดงความขอบคุณอย่างสูงไว้ ณ ที่นี้

หวังเหว่ย

เฉิงตู ประเทศจีน เดือน 1 ปี 1989

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This album seeks to give an authentic and comprehensive picture of the various factors conducive to the building up of the artist's artistic character and to explore the forms of expression and history of development of this character from the social background, cultural atmosphere and physical environment in which he/she lives, as well as from the genesis and intertwining conflicts of his/her own life patterns. In this way, we hope, readers may gain a full and deep understanding of the peculiar aesthetic pursuit of a contemporary Chinese artist and the value of his/her artistic creations, thereby achieving a "communion" or "mutual participation" in thoughts and feelings, between the artist and his/her readers — a communion that will help promote the great cultural exchange now going on in the present day world. This, too, has been the goal the editors of this album endeavour to achieve, and we would be happy if it is attained.

Our special thanks are due to Mr. Achin Tangsin (Chen Hongzhen) Chairman of the Board of the Menam Hotel Co., Ltd. (Thailand) and other enthusiast for the promotion of Oriental art and culture, who gave us firm support for the publishing of this album.

January 1989

Wang Wei  
Chengdu, Sichuan Province, China



## The Artist *Yang Gang*

畫家楊剛

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# The Road He Took

Wen Xi

## 他自己的路

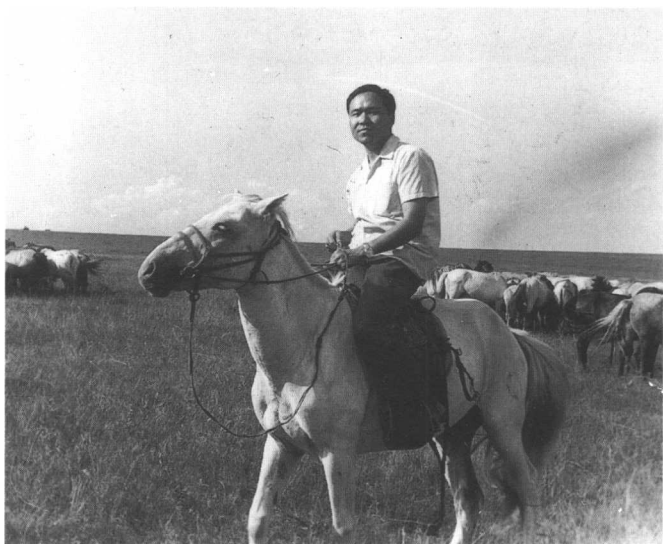
文 溪

On a summer day of 1963 a lot of applicants from all over the country gathered at the school attached to the Central Academy of Fine Arts. Yang Gang was most conspicuous among them as he carried a gunnysack over his back filled with his sketches. He was admitted to the school and started his artistic career.

As a child Yang loved drawing. At the age of five, after a visit of the zoo, he drew an elephant on the floor, four square meters in size. In 1957 his brush drawing *Letting Off a Firecracker* won a prize at the International Children's Art Exhibition held in New Zealand. In the picture a boy lights a firecracker while a girl steps back with her hands on her ears, wincing. Their expressions are lively and innocent.

Yang never considered himself a genius in art. He did several gunnysacks of sketches from the first grade to art school. He mastered the basic sketching skills in primary school. In art school he learned to draw from memory. When he went out, he never took his pen or sketchbook with him, but used his eyes and memory instead. When he came back home, he reviewed in his mind what he had seen and drew them on paper accordingly. This skill benefited him greatly in the following years.

In 1966 the "cultural revolution" cut off his education in school. He went to Inner Mongolia on his own. He found his artistic world there. Though it was not an artistic garden as his art school, the expanse of the prairie was full of beauty and fascination to him. He did all kinds of jobs there—herding sheep, picking up cow dung, making milk-tea—but he never did a single drawing. However, in his mind he stored up all the beauty of the grasslands and his experiences in them.



Yang Gang in Inner Mongolia for a visit after he became an artist in the Beijing Academy of Fine Arts.  
楊剛到北京畫院工作以後，  
重訪內蒙草原時的留影

In the summer of 1970, he was called back by the school and went with it to work on a farm in Shijiazhuang, Hebei. His mind was still on the grasslands however. Whenever he had time, he took out his sketchbook and drew people, animals and prairie landscapes from the storage of his memory. Later he quietly left the farm and went to Ansai in northern Shaanxi. He traveled

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A visit in 1987 to the cultural club in Xilin Hot, where he worked between 1973 and 1978.

1973年至1978年楊剛在錫林浩特市文化館工作，1988年畫家舊地重遊

With Mongolian artist Bao Shixue.

看望蒙古族畫家包世學

many places on the Loess Plateau. When he appeared again on the farm, he had many sketches with him.

When things turned better on the farm, teachers and students of the school again picked up their drawing pens. Yang Gang and his teacher Lu Chen often went to villages to do figure drawing. Lu was very good at it, and Yang learned a great deal from him. Influenced by Lu, he also became interested in Chinese painting.

In 1973 he graduated from art school. The course of study had been four years, but the interruption of the "cultural revolution" had broken all the rules. Yang stayed there for ten years. After graduation, he went back again to Inner Mongolia. He settled down at the cultural club of Abagnar Banner in Xilin Hot. The town was very small. Yang could smell the fragrance from the grassland in his room. A short length of a road led him to the prairie. He followed crisscrossing trails on it to Mongolian yurts and took down what he saw on his sketchbook.

The grasslands impressed him not only its ever changing beauty, but also filled him with affection and love for the Mongolian people. A noted Mongolian artist Bao Shixue became his first teacher in Chinese traditional fine brushwork painting. His artistic career expanded quickly from there. His oil painting *Back from Target Practice*, a fine brushwork painting titled *To a Political Night School* and woodcut, *Bright Sunshine*, were entered in the 1974, 1975 and 1976 National Art Exhibitions respectively. His 200-page picture-story book *Cavalry* also appeared in 1976. All these works had the grasslands as a motif. Yang became a famous person in his small town. But he felt uneasy and was troubled by the lack of art information.

In 1978 he passed examinations for the master program of Chinese painting in the Central Academy of Fine Arts. He studied fine brushwork painting with Prof. Liu Lingcang. At this time he familiarized himself with various periods of Chinese painting, calligraphy, music and theater and visited many places in the country. His artistic outlook was broadened. For his graduation piece he created the five-meter-wide fine brushwork painting *Receiving the Bride*. It won second place in the Ye Qianyu Scholarship.

He was 35 at the time and still remained single. A

friend of his introduced his cousin to him. She was a talented calligrapher, and had been introduced to several men, but not to her satisfaction. The two quickly fell in love and got married.

When he graduated, Yang worked at the Beijing Academy of Fine Arts. He missed the grasslands. His nostalgia was reflected in his works *Dawn* and *The Prairie Series*, which were representative of his works during the period.

His art later developed from fine brushwork to bold wash drawing and then to charcoal and ink drawing in a bold style of spontaneous expression. In this new style he created such pieces as *Back from Pasture*, *A Fairy of Lotus Flower*, *Theatrical Characters*, *Herdsmen* and *Man and Horse*. In his works of the period, his fine and detailed brushworks were replaced by bold and energetic ones; and subtlety by simplicity and abstractiveness.

Where should he go in the future? Yang Gang admires Picasso for his ability to continuously destroy his old self and create a new one. Though he seems to be obsessed with the grasslands, he expects to free himself from them to certain extent for a period of time, and looks forward to the day when he comes back again on the motif with novelty and originality.

His sketches.  
速寫



丁卯秋月



A souvenir photo taken at Mt. Huangshan. In the graduate program, Yang Gang traveled many places in the country to do sketches from life.

在中央美術學院國畫研究班學習期間，曾到全國許多地方寫生，此為在黃山



At Gachang an ancient city in Xinjinag 在新疆高昌古城

1963年夏季的一天，中央美術學院附中的校園裏聚集着來自全國各地的報考者，在這眾多的報考者中數他最特殊，頭埋下去看着路，背上扛着一個大麻袋，裏面裝滿了他在初中老師指導下畫的速寫。他這“一麻袋”成了轟動一時的新聞，而他步入美術殿堂的路也隨之開始了。

其實，他的路的起點，可以上溯到他的童年時代。五歲時的一天，他從動物園回到家裏，在地上畫了一頭四平方米的大象。他的路或許就從那頭大象的腳下延伸出來的。1957年他的隨興之作《放爆竹》居然在新西蘭國際兒童畫展獲獎。那是一幅用毛筆畫的水墨寫意：男孩兒正在點放爆竹；女孩兒吓得捂起耳朵卻又不想離去。兒童的天真、稚態躍然紙上。

不過，他倒從不承認自己是甚麼“天才”。那“一麻袋”就甭提啦，從小學到附中畢業，幾麻袋的速寫也不止。為了領他上路，老師們也熬盡了心血。他的素描功底由苦口婆心的王德娟老師指導打下。他的絕活“記憶畫”也是在附中練出來的。當時，他無論看電影，還是遛大街，都手不拿筆，袋不裝本，全憑兩隻眼睛一幅大腦觀察記憶，到了晚上像演電影、放幻燈一樣，重新映現，一幅一幅畫到紙上活靈活現。在美院附中訓練出來的這一本領使他後來多年獲益。

1966年藝術之路突然斷了。“十年動亂”開始，學校被迫停課。他一扭頭上了內蒙古大草原。沒想到草原的路竟是那麼迷人，與美院附中的路相比，雖然不是漫步在藝術的園圃中，卻使他的心靈走向一個更廣闊的天地。他放羊、運水、揀牛糞、燒奶茶，甚麼活都幹了，唯獨沒畫一張畫。但那比酒還醇、比茶還濃、比詩畫還美的草原生活卻在他的大腦儲存庫中留下了永難磨滅的寶貴記憶，那是一種可貴的藝術積累。

可惜這種生活太短暫了，僅祇一年。1970年夏，他被學校召回，隨校去石家莊的軍隊農場勞動，可是他的心仍留在草原。一有空他就掏出小本本，於是草原的山、水、人、牛、馬、羊，以及那綠草簇擁的彎彎曲曲的小路，擠滿了每一頁白紙。後來他索性偷着跑了，回不了草原，他就跑到陝北安塞，那七溝八梁十面坡的羊腸小路上，也佈滿了他的足跡。當他帶着速寫溜回農場時，正在接受“改造”燒鍋爐的附中校長丁景文可樂壞了，拿着本本愛不釋手，說：“陝北的形象好，你畫得也好！”這段路，他算沒白跑。

政治氣候慢慢地變，管束也鬆了點，美院附中的老師、同學忍不住又拿起了畫筆。楊剛和盧沉老師常常揣上幾個饅頭，走邨串戶地去畫人像。盧沉老師畫誰像誰，他在一旁跟着學，大有長進，並且從此迷上了國畫。

1973年他從中央美院附中畢業了。按規定附中的學制是四年，但在那不正常的時期，一切常規都被打亂，楊剛他們這一屆學生在附中整整呆了十年。畢業後他頭也沒回，像回故鄉一樣，重返內蒙古，在阿巴哈納爾旗文化館幾間空蕩蕩的房子裏安了身。當時，



九月十日於吉寧街



辛酉年秋  
畫信爾孟  
公社的新  
大隊。



1979.5.17.

那裏還是個小鎮，一推開窗，草原的花香就湧進屋內；一邁開步，短短公路就消失在腳下。茫茫的草甸上，馬車壓出的土路縱橫交錯。沿着這些古老的路徑，他走進了蒙古包，走進了打草隊，……速寫本上記下了他的足跡。

草原給他的不僅是千變萬化的景色，草原上的人們還給了他兄弟般的情和愛。蒙古族著名畫家包世學成了他學習工筆重彩畫的啓蒙人。這時，他足下的路鋪展開來了。他的油畫《打靶歸來》、工筆重彩畫《到政治夜校去》和版畫《陽光燦爛》連續參加了1974、1975、1976三年的全國美展，二百多頁的長篇連環畫《鐵騎》也於1976年面世。這些作品從內容到形式，

從題材到風格，都散發着草原的氣息，他幾乎成了一位“蒙古族”畫家。

“昨夜西風凋碧樹，獨上高樓，望盡天涯路”。不登高的人，不會感到遠望的惆悵，不出名的人，不會理解出名的苦惱。久居小鎮，小有名氣，卻使他惶惶然。他深感缺乏藝術信息的寂寞，他像急欲狂奔的駿馬，煩躁地刨着地面。

終於，天迴地轉，柳暗花明。草原的路竟延伸到中央美院國畫研究生班的畫室中。1978年，他考到劉凌滄先生門下，主攻工筆重彩。漢代石刻、北魏壁畫、敦煌重彩、晉唐綫描……金石書法、詩詞曲賦、戲劇音樂……西雙版納、鳴沙山下、中原大地……歷史的

長河、藝術的潮湧、山河的波瀾，開拓了他的心胸，滋潤了他的畫筆。此時，驀然回首，草原舊景歷歷在目，更加清晰、更加親切，五米的工筆重彩長卷畫《迎親圖》脫穎而出，在研究生畢業創作中獲得葉淺予獎金二等獎。

他此時已三十五歲。有人對他說，不懂得愛情的人就不懂得藝術。他不知道自己算不算是懂得藝術的人，但人海茫茫，何處有情思？

一位改攻佛學的畫友以切磋之名，精心地牽了一根紅綫，安排自己的表妹與他見了面。這位未來的夫人是位書法界的才女，如意郎君屢選不中。可卻偏偏一見鍾情，看上了這位當時還在小鎮工作、寡言少語的痴漢。那位當上佛學碩士的“月下老”講：“這是緣份！”一點不假。

在愛情上，他如願以償，藝術是否也是如此呢？離草原愈久，感情卻愈淳，如霧、如露、如夢、如詩的情思瀰漫在他到北京畫院供職後的創作中。《晨》、《草原組畫》是這時的代表作。作畫時他幾乎常常是屏住了呼吸，久久地回味，從心中到畫中，都是一片寧靜。



Some of Yang Gang's works and some calligraphy and paintings of the Han he likes.

楊剛的畫，以及他所喜愛的漢畫和字帖



Han Zhongli.  
漢鍾離



Wrestlers.  
摔跤手

厚積而薄發，熾熱的情感終於噴薄而出。於是畫風一變而為粗筆水墨，再變而為焦墨大寫意。從《牧歸圖》、《荷花仙子》、《戲劇人物》、《牧馬人》直到《人與馬》，從《今古風情》15人聯展到東方美術交流學會的大展，如詩如夢的精心描繪不見了，代之以粗獷凝重的甲骨文、鐘鼎文一般醒目的狂塗。它已由無窮的繁複化到了有限的單純，單純得使你直想到古老的岩畫、磚刻、石雕，直想到超現代的抽象派乃至種種……。

“多歧路，今安走？”藝術的腳步是一刻也不能停

的，但它將邁向何方？他羨慕畢加索能不斷毀掉故我，創造新我。他的命運已和草原結下了不解之緣，但他卻期待着能在一段時間裏、一種層次上與她暫別。他盼望到那重逢之際，草原將為他坦露出更廣闊的胸懷，大道如春天，他要用濃墨重署上兩個小字：楊剛。

# Mother's Reminiscences

Li Baohua

## 母親的回憶

李寶華

One weekend in the spring of 1969, Yang Gang did not come home—for the first time since he entered the school attached to the Central Academy of Fine Arts. During those tumultuous years he would run back home sometimes on a work-day and said to me, “Mom, the school might send people to search our house, get ready for that....” Now he had not shown up the whole night. I was very worried about him.

The next morning, I sent my daughter to his school to get him home, while I prepared a dinner for his return. But she came back alone and brought me the news that he might have gone to Inner Mongolia. We sat before the dinner table saying nothing. Tears were rolling down my daughter's cheeks. I felt very sad, too. I could not help worrying about him. He didn't take anything with him. He might get into trouble. How he would live there?

Yang Gang is my eldest son. My husband went to work in Tibet in 1960 at the Party's call to help construct the frontiers. I was a teacher then and did not have enough time to take care of the house. Yang Gang helped me with shopping, cooking and other household chores. I remember on the first Labor Day after he entered the art school, I took my students for an outing early in the morning and came back home late in the afternoon. Yang Gang had just got back from school too. I found that my youngest daughter had a high fever, and he helped me take her to hospital. When we came out of the hospital, it was already midnight. We had missed the last bus. We took turns to carry my daughter and walked home.

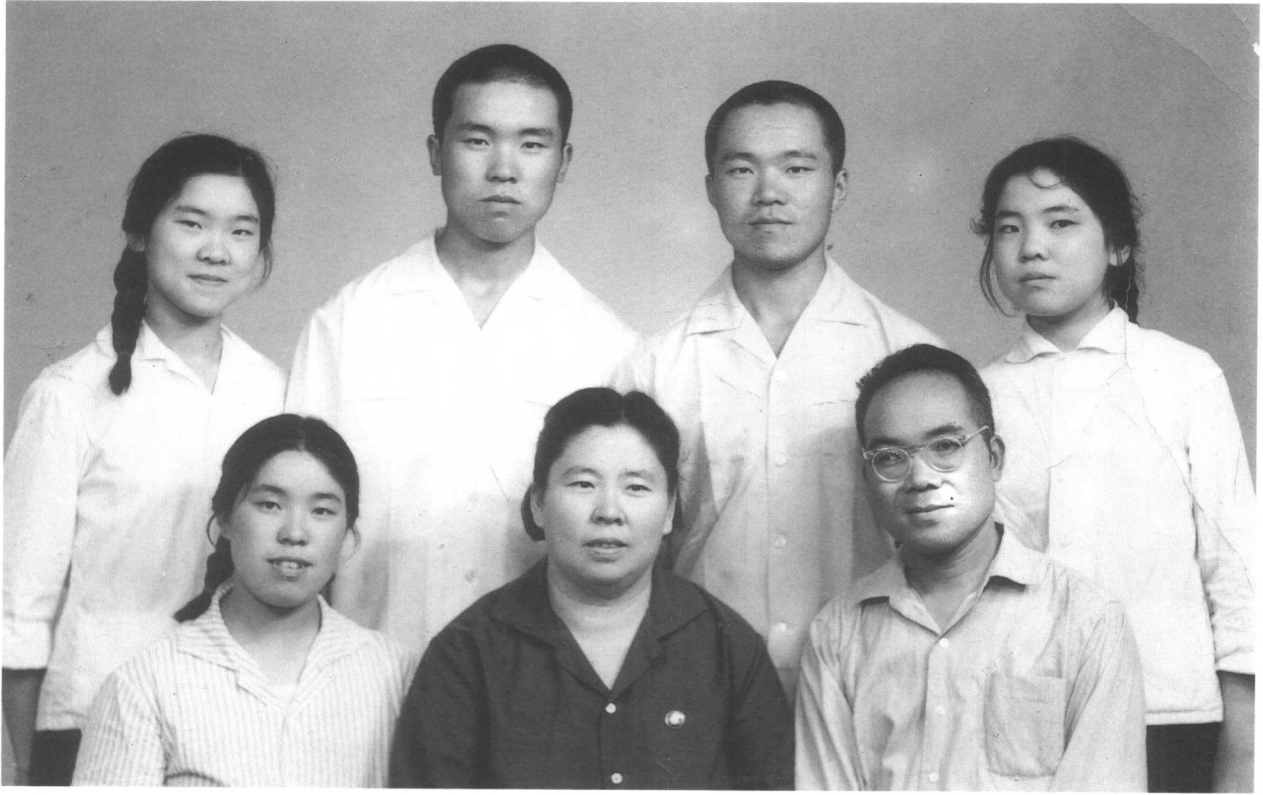
Yang Gang always looked after his four siblings. In a big family, quarreling between children was not unusual. But he never quarreled with his sisters or brother. When they fought, he always calmed them down, like a big brother. His siblings loved him so much that they called him “elder brother”, while they addressed each other by name.



Yang Gang in primary school.  
上小學時的楊剛

As a child, he was not very healthy, but had a strong personality. He was usually quiet, introverted and contemplative. When he was about five, I found he really loved drawing and that he had good powers of observation. Every time he came in from outside, he would draw on paper, on the floor, or on the ground in our courtyard: figures, objects, various kinds of animals and even images from movies. He had a good understanding of what he had seen. Once he did a vivid elephant which filled up our four-square-meter floor.

After he went to school, he loved drawing even more. Whenever he had time, he would go out to do live sketches. He did them even when we went to performances and sports events. His sketches were stacked up everywhere in the house. I had to use gunnysacks to hold them. And he became known for his gunnysack when he carried it to the art school to make his application.



A photo taken with his parents and siblings.

楊剛和家人合影

1969年春天的一個周末，楊剛沒回家來，這是自他入美院附中住校學習以來從未有過的事。特別是在那動蕩的年代，即使不是假日，有時他也急匆匆地跑回來說：“媽媽，可能我們學校有人要來抄家，您準備準備……”可現在卻連招呼也不打就一夜未歸，讓我怎能不擔心呢！

第二天上午，我讓女兒去學校找哥哥回家。我做了幾樣菜等着他們一塊吃飯，可回來的祇有女兒。她說學校裏沒有哥哥，聽人說他已去內蒙了。我們坐在餐桌前，誰也沒有心思吃飯，屋裏的空氣異常凝重。想到他走時甚麼也沒帶，想到他一路上不知會遇到多少艱辛，想到他今後生活會怎樣……再看看女兒那滾動着淚珠的眼睛，我也不禁心酸。

楊剛是我的長子。他的父親為支援邊疆，1960年就去西藏了。我是個教師，工作繁忙，常顧不了家，所以買物、做飯、去幼兒園接小妹等不少家務事，都

要靠楊剛來幫我分擔。這些年來，他簡直成了我的左右手。

記得是他剛入初中後的一個“五一”節，天還不亮我就帶學生去天安門了，回家時已是下午四點多鐘了。楊剛也剛從學校回來不久。這時發現他的小妹妹正在發高燒，得馬上去醫院，於是楊剛又陪我一起到醫院去。那天因看急診的孩子多，又因檢驗、觀察病情等等，花了很長時間，最後離開醫院時已過午夜，連末班公共汽車也過去了。楊剛雖然也很疲乏，可二話不說就又和我輪流背着他妹妹步行回家。

平時楊剛對弟弟妹妹也知關心愛護，遇事能夠忍讓。雖說在一個多子女家庭裏，孩子們爭爭吵吵並不算什麼稀奇事，可他卻從沒和弟妹們爭吵過，弟妹們發生了矛盾，他都是盡力勸解，很像個老大哥的樣子，所以受到了弟弟妹妹們的尊敬。他的四個弟妹相互之間常是直呼其名，唯獨對他都親切地叫“大哥”。

With his own effort and the help of his teachers, his artistic skills improved very quickly. At the fourth grade, his drawing *Letting Off a Firecracker* was sent to an international children's art exhibition in New Zealand. In the art school, he developed an interest in line tracing. Once when he came back from a trip to a rural area, he showed me many figure drawings. For many years, he kept doing his sketches and drawings.

Yang Gang was an honest boy and had many friends. Usually he was very quiet. But when it came to drawing, he became very talkative. He never held back when it came to offering his opinions on others' drawings. When he helped others produce a good piece of work, he never gave himself any credit.

He is nice and innocent, never putting up with evil or hypocrisy. Thinking about him, I gradually came to understand why he left home. He could not put up with things at the school any more. He left for Inner Mongolia without saying a word to us in case the school might find out and stop him. I knew his personality. Once he had made a decision, he would never go back on it.

It has been proved that he made the right decision. From his letters to us then, I learned that he loved the grasslands and life there. He even drew us pictures on the margins to show us how his place looked. He had identified himself with the prairie and people there. They provided him with artistic inspiration.



現在，我的好兒子竟突然離開我、離開弟妹們出走，這怎能不叫我們傷心呢！

楊剛爲甚麼要決定走這一步的呢？他此去的前途又會怎樣呢？很長一段時間我都在思索着這個問題，往事一幕幕映現在我的眼前……

楊剛小時候體質較弱而個性較強，是個性格內向、沉靜的、愛思考的孩子。四、五歲時，就開始發現他對畫畫的特殊喜愛，同時也明顯地表現出他善於觀察的能力。每逢遊動物園回來，他常在紙上、地上畫出各種各樣的小動物。有一次，他竟在屋裏一塊約四平方米的空地上，用粉筆畫了一隻形神肖似的大象。每次外出玩耍或看電影後，他常常憑着記憶，在紙上和屋子裏、院子裏的地面上，畫出一幅幅大大小小的各種人物、景物和動物圖像，或影片中的某個畫面，很能抓住事物的特點。

上學以後，他更是迷上了畫畫，祇要一有機會就拿起畫筆；遇到節假日或放學後的空閑時間，他常不畏寒暑，背起畫夾去外面寫生。甚至在觀看一場文藝演出或體育比賽時，他也要抓緊時機畫幾張速寫。家裏到處都堆着他的畫，實在沒地方放了就裝到麻袋裏，以致1963年美院附中招生時，因他背了一麻袋速寫去報考而傳爲佳話。

由於他刻苦用功，又有老師精心指導，他的畫長進很快。1957年在小學四年級時，他畫的——《放花炮》就被送到新西蘭去，參加了國際保衛兒童委員會舉辦的畫展。考入美院附中後，他更是加倍努力，特別是在王德娟老師的諄諄教導下，他又對素描產生了濃厚的興趣。記得在一次去河北省平山老革命根據地訪問歸來後，看到了他畫的很多人物素描，這對他打下紮實的繪畫基礎是很重要的。

多少年，楊剛就是這樣執著地畫着、追求着，一

*Letting Off a Firecracker*, a drawing done at the age of 10. It won a prize at the New Zealand International Children's Art Exhibition.

楊剛十歲時畫的《放花炮》，此畫曾在新西蘭國際兒童畫展上獲獎





First stay in Inner Mongolia in 1969.  
1969年楊剛第一次來到內蒙古草原

張張圖畫，畫出了他對生活的熱愛，畫出了他對美好未來的追求。

楊剛為人誠摯寬厚，許多同學都願和他交往。他平時沉默寡言，可一有同學來談起畫畫，卻興緻勃勃，談個沒完，連他的小妹妹也對他們的談話發生了極大的興趣，經常坐在旁邊聽他們交談。對別人的畫，他都誠懇地提出意見，但絕沒有絲毫菲薄之意，更不會背後議論短長，即使有時為人捉刀，事後也決不炫耀自己。

楊剛心地善良純真，他的人正如他的畫一樣，容不得半點虛偽、欺詐和醜惡。“文革”開始後他越來越感到無法理解，而逐漸發展到已不能忍受，終於他邁

出了這決定性的一步。爲了不使學校發覺而行動受阻，他連家裏都不打招呼就毅然奔赴內蒙大草原了。

我知道兒子的性格，他祇要認準了一條道，那麼不管遇到多大困難也會一直向前……雛鷹的翅膀長成了，自然會飛向高空；兒子長大了，就由他闖煉去吧！

從後來的事實可以看出，楊剛這條路是走對了。他那時給家裏寫的信中，字裏行間流露出他對草原生活的熱愛。新的生活是艱苦的，也是有意思有情趣的。有時還在信的邊邊角角上看到一幅幅描繪他生活環境的小小插圖。他的心和內蒙大草原以及草原上淳樸、豪爽的牧民緊密相連，他深深地愛上了大草原，而草原也成了他藝術創作的源泉。