

清水出芙蓉

楊
延
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The Works of
Yang Yanwen

1456188

楊延



文畫集

江北申署



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清水出芙蓉——
楊延文畫集

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“路是靠自己走出来的”，用我们
自己的脚在自己的土地上
走出小路，小路通世
界，路成大道。

—— 吴冠中

吴冠中



楊延文先生近照
Photo-graph of Mr. Yang Yanwen

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伸向世界的一隻手

關於楊延文其人其藝

孫克

一九八三年意大利第五屆曼齊亞諾國際美術展覽會把它唯一的金牌，獎給了北京畫院畫家楊延文的一件水墨畫作品。此事在當時的北京美術界很引起一陣激動。記得由中國美術家協會和北京畫院出面，為畫家接受獎牌獎狀特別在北京飯店大廳裏舉行了頗為隆重的儀式以資慶賀。如今畫家楊延文的名字在海內外已相當響亮，或許是這塊獎牌給他帶來好運。在那之後，他的藝術更趨成熟，他的名望也與日俱增。

今天有人或許不解，八十年代初期一位中國畫家在國際上獲獎竟然引起如此激動的情緒，其原因在於經過多年的封閉與禁錮，國門逐步開放後，中外文化得以交流，一件中國畫的獲獎，確是中國畫藝術開始步入國際社會，並為西方認真對待的一個標誌、一個良好的起點。

中國畫是中華古老文明的一個部分，在東方農業文明社會中逐漸發展完成獨立的體系，雖然在漢唐之際不乏與西域的交流並受過影響，但由於長期的農業宗法社會形成的儒家和老莊哲學，以及深受其影響的審美觀念與西方迥不相同，加之工具材料的限制，使中國繪畫始終走着和歐洲繪畫全不相同的道路。更何況中國畫自宋元以後，文人畫盛行，注重哲理和文學趣味，追求以簡潔的形式表現孤高自賞的性靈，使得中國畫藝術很難為歐洲人所理解與欣賞。當十九世紀晚些時候，印象派畫家們驚喜地發現日本浮世繪時，認為那便是東方藝術的範本。浸透東方哲理與文學精神而注重“內美”的中國畫，在西方只有不多的知音理解與賞識。

本世紀初，中國首批赴歐學習西畫的青年畫家，都是勤奮

的學生，他們學習介紹歐洲藝術並使之於中國生根開花。但是他們尚無力去做把中國畫介紹到歐美去的工作。事實是當年那一輩知識份子中，一些人熱心介紹資本主義民主思想與制度，另一些人則積極學習西歐土壤上產生的馬克思主義。二者主旨雖然有別，但對傳統中國文化的批判精神上，可謂異曲同工。影響所及，許多知識界代表人物對中國畫能否在世界文化中佔一席之地顯然並無信心。自辛亥革命以迄一九四九年，連年戰亂不止，內憂外患，民不聊生，這樣一個積弱的國家民族及其文化，在西方人心目中是難以得到重視的。

然而中國文化的優秀傳統並未斷絕，中國人對本民族文化的熱愛與信心，依然情深意篤，如果說在徐悲鴻、林風眠、傅抱石、吳冠中等老一輩畫家身上，表現出勤奮學習西洋繪畫並開始做着中西結合的努力的話，那麼他們應是中國畫藝術走向現代和走向世界的啟蒙者、先行者、播種者。

在楊延文這一輩中年畫家，則是在一個安定環境中埋首苦幹，學貫中西，在藝術功力的積累上紮實地攀登到新的高度，從而充滿自信的創造精神。由於歐洲寫實主義的繪畫技法的引進，使藝術院校在素描和油畫教學上有了重大的進步，學生的藝術素質和造型能力普遍提高，並湧現出很有才華的人材。一旦人為的禁錮開解，他們便以前人所沒有的沉着而自信的精神大步走向外部世界。

楊延文便是這樣一位畫家。對於獲得國際榮譽，既不感到意外，更不覺受寵若驚。他好似經過多年鍛練的武士，一旦披掛上陣，便一心一意去奪取意料中的勝利了。

童年的楊延文從未幻想過他將成爲一位名畫家，但是沒有那樣一個童年，他或許不會有今天的成就。

他是農民的兒子，故鄉在河北省深縣一個貧窮的村莊裏。在他十歲之前，中國大陸一直硝烟彌漫，日本人在冀中平原的行動尤其殘酷，人民的抵抗更爲激烈而生活更爲困苦，這一切在他童年的心靈中終留下悲烈的印象。河北平原古稱燕趙之地，“燕趙多慷慨悲歌之士”，這形成了楊延文性格中堅強、直率的因素。

在楊延文回憶中童年並非一片暗淡，他不像城裏的孩子見過大世面，但他擁有整個的大自然。農村的孩子並不缺少快樂，春天裏青草和野菜破土而出的時候，他們最早得到訊息，秋天的紡織娘在豆架上鳴響的時候，他們盡情領略這美妙的音樂，在夏夜繁星下他們坐在瓜鋪裏聽老人們講英雄豪傑的故事如醉如癡，冬天大雪封門的時候，他們在土炕邊用心描摹着話本裏的繡像人物而心滿意足。在窮鄉僻壤裏，那些很有天份的孩子只有在牆頭地邊上的塗鴉之作裏，抒發他們的靈氣。在難得的一塊紙頭上，虔誠地畫着山水和人物，閃現出天才的最初的火花。在無數有天份的孩子中，只有極少極少的幸運兒，有機緣踏上成功之途。從近代畫史看，齊白石、徐悲鴻、王雪濤等大師，都是出身農家。楊延文也是如此。

楊延文少年時聰穎特出，讀書成績總是名列前茅。父親是爲了不埋沒他的聰明，還是憐惜他比別的孩子更瘦弱的身軀而不忍令他終生務農？總之，在一九五四年一個多雨的夏季，父親和他步行兩天，到德州登上去北京的火車，送他去在北京郊

區居住的姨母家借宿讀書。

在位於門頭溝區的五十二中學，他依靠助學金讀完初中課程。在學校裏最喜歡的是文學和藝術。當時他的理想是當一位作家。每當假期，無錢返家探親的他便留在學校，在傍着校園的子牙河邊，他畫速寫和水彩畫。美術老師邱正錦先生賞識他，不僅引導他走上美術之路，還如慈父般關心他的生活，讓他在自己家中吃住，這是一九五七年暑期中的事，直到楊延文考取了北京藝術學院預科部。生活的安排常常不盡如人意：他沒有成爲作家而成了畫家。我猜想如今楊延文一定不會後悔當年的選擇。

一九五七——一九六三年，他讀完藝術學院預科（相當於附屬高中部）和大學本科，從而奠定了他從藝的基礎。

尊師重道是中國的傳統美德。楊延文回憶在藝術學院學習生活時，對教導過他的老師言必稱“恩師”，因爲他們給了他極爲重要的影響。他念念不忘的是吳冠中和趙域二位。

趙域先生教他熱愛生活和藝術，教他做一個善良而正直的人。吳冠中先生在藝術信念上給他更大的影響，教他做一個好的藝術家。

今天楊延文在藝術上所注重的“真、善、美”和“情、理、法”並使之體現在自己富於個性的作品中，正是他對老師的教誨的深深悟解和闡發，把崇高的藝術理想的追求，結合藝術實踐上頑強而卓絕的努力，以期達到完美的表達形式。對於每一個抱有虔誠理想的藝術家，“無憾”乃是他對自己的最高期望值。回憶藝術學院數載學習生活，楊延文感到收獲最大的是學

到了掌握、理解並能運用形式美的規律，包括整體和局部的處理，節奏感的把握，塊面結構等等。在當時一些院校教學中，這甚至是被視為異端的。

楊延文在校學習成績優秀，有極強的穎悟能力和扎實的造型能力，深得師長的讚賞。記得吳冠中先生當眾獎譽他：“楊延文的畫是六十度的白酒，就是六十度！”對於一個學生來說，這確乎不同尋常，以致三十年後楊延文回憶起來，猶覺欣然。

一九六三年後，楊延文在中學做教師。那時候教師是最辛苦勞累、報酬最低和備受歧視的職業。他教過文學、哲學和歷史，美術課則很少。在這樣崗位上，一幹便是十五年。漫長且充滿苦澀的十五年，對於行將擔當“大任”的人來說，“動心忍性，增益其所不能”是極為必要的。

終於有一天，命運向他露出笑臉。一九七八年以他的才具被北京畫院吸收成為專業畫家。在匯集了大量優秀畫家的畫院裏，做為知識份子在物質待遇上並無根本改變，但他從此可以全身心的投入他熱愛的藝術事業中去。只要努力，在他面前是一條通向成功之途。僅就這一點講，這樣的機遇，並非所有的人都能有幸遇到的。

楊延文決斷的選擇改畫中國畫，他成功了。他得到了國際榮譽，知名度大為提高，重要的是他的藝術有了自己的面貌。在他來到畫院不滿十年之內，他被評聘為教授級的一級畫師。三十年，漫長而短暫的人生，經歷了多少艱困坎坷的歷程，多少期望和努力，終於達到羽翼豐滿，在自己的天地中可以自由

來去的知名畫家了。

楊延文山水畫成功之處在於中國傳統藝術式樣中消化吸收了西方的審美精神和觀察、表現方法，而且體現得如此自然與和諧，所以無論中國觀眾或是西方專家都感到易於接受而無異議。

中國山水畫歷來注重“氣勢”，“氣”者，既是自然風光的雲煙變幻、四時晴陰所造成的氛圍情態，又是畫家主觀精神、氣質和情緒在畫面的體現。“勢”者，大要是指山川雲水的奔趨運動，運動有序，即行即止，畫者以此論高下。早在南北朝時宗炳提出“暢神”說，經千百年畫家實踐，其主旨不外乎借山川之形質抒寫畫家之主觀情緒。故以主觀抒寫為主，而較少關心自然景象的瞬間變化及其真實表達。所以中國畫家注重學養，提倡“書畫同源”，追求筆墨趣味而淡化色彩，追求皴染點劃所形成的節律感、形式感以至風格化（尤其是清初四王及其追隨者的藝術）的表現。而歐洲風景畫，從霍培瑪（M. Hobbema，638—1907）、泰納（J.M.W. Turner 1775—1851）到莫奈（C. Monet，1840—1926）都是注重自然物象的觀察、分析並力求通過油畫色彩真實的“再現”自然，以使觀畫者如對真景並引起情感之振蕩。所以讀中國山水畫和看西方風景畫，當然是兩種情趣和體味。

將中西兩種不同的審美意念，揉合、融化而體現在中國山水畫中，以使古老的山水畫儘可能從傳統文人畫的日趨單調、狹窄，轉而走向寬泛的表現能力和更豐富的藝術境界。這正是近代許多有志之士努力的目標。他們是先行者、開拓者，他們

做了種種探索試驗，但真正結出碩果的，還是楊延文和他這輩畫家們。

五十年代初，美術界曾就中國畫有無必要“染天染水”進行過爭論，當時十分認真，如今看自是幼稚得令人發笑了。顯然那是關於維護中國畫的“純正”與謀求中國畫的“改造”的兩種觀念之爭。

但要解決這樣的問題。必須有一段時間以使人們適應觀念的逐漸改變，而且必將通過許多位畫家成功的實踐，證明對於“正統”的改進既無損其完美並證明其必要性。即以楊延文的畫來說，染天染水是其和諧的表現自然情韻的特有手法，是其技巧整體的有機部份。《窗前明月光》、《江浸月》這樣一些月光典型之作，不但染水且刻意表現月光泛影，越顯流光溢彩，樹影婆娑，這便是他突破傳統樣式，追求自然的真實感的傳達，並通過真景的移情作用，賦予山水畫更濃的情緒感染力。從這一點來講，他已比其先行的前輩取得了更好的成績。

楊延文受過長期西畫訓練，對光與影極為敏感。他的畫裏隨處都有光影，但又不使觀者感到生硬的結合，則是他以極活潑的筆法，隨意滲化的墨趣，把光影淡化了，筆墨化了，在他的筆墨趣味中，頗具傳統的風采和氣息。究其原因即在於他抓住了筆法這個關鍵。他的作品裏，即使通幅墨彩淋漓，光影斑斕，也仍在某些關鍵處以其活潑瀟灑的渴筆、焦墨醒神，他的“畫眼”往往在此。傳統畫論最重筆法的“骨”與“力”，尤其忌諱“有墨無筆”即是此意。當年黃賓虹先生批評吳石僊的技法：“兼皴帶染最不可取”，“吳石僊作畫，在樓上置水缸，將紙濕

至潮暈，而後用筆墨塗出雲烟。雖工不工，識者終所不取，以其無筆也。”楊延文畫庭院，以枯筆畫山石的“瘦、陋、透、丑”運筆如風，又以夾葉法不厭其煩的畫樹叢，以之為骨，於此之上再染天染水，墨彩並施，必達“氣勢”、“情勢”俱到而後止。所以令人感到筆酣墨飽，骨肉勻停，有自然天成之妙。

就作山水畫來論，畫“景”，不如畫“境”，更進一步論，“畫”境，不如“造”境。這便是中國式的審美歷程。古人早已熟諳此道，所以唐宋人雖注重寫實也很少實寫某地某時的真景。文人畫興起後，更遠離寫實。然而流弊之下，山水畫照譜臨摹，大多談不到甚麼情景境界，所以近代有識之士深惡痛絕之，必欲置中國畫於“全盤西化”而後快。五十年代後山水畫注重寫真，井崗山、韶山，長江大橋等名山巨迹，一一再現紙上，直與攝影無別，久則觀者畫者俱厭。只有八十年代後，畫家方脫寫實一法之局限，敢於脫離寫景而臻寫境、造境，此中國畫一大進步。楊延文擅於此，且得意於此。即以其最喜畫之《江浸月》一類題材來說，是畫境，也是詩境，畫面靜謐安寧，江心明月惹人鄉愁，確是撩人心弦的情境俱佳之作。其他江南水鄉，一彎曲橋，幾樹桃花，數點新荷，襯出春光消息無數，俱頗饒情致。

中國畫不大注重色彩，觀宋以前古畫，既使重彩之作，也不善於用中間色、複色。流傳作品中，唯五代顧閔中《韓熙載夜宴圖》色彩最為細微、豐富，實屬突出之作。老子說：“五色令人目盲”，是從哲學的高度給中國人在色彩運用上加了個緊箍咒？還是“書畫同源”，墨筆壓住了彩筆？抑或中國畫工具材

料長期停滯，限制了顏料的發展？當然會有更多更深刻的解釋。但有一個事實是：文人畫的發展，水墨的功能發揮到極致，色彩的功能也萎縮到最低點。“淺絳山水”只淡淡的點染一些混了墨汁的赭石和花青。好處便是無差別式的和諧從而達到“淡雅”，“雅”是文人藝術、貴族藝術的最高境界之一。

然而這又關乎傳統的審美觀，乃是數千年積累的民族性，有代表性的“東方情調”。的確沒有必要一定摒棄它或從根本上改造它，事實上也是改不了的。試看水墨畫至今仍為億萬中國人所喜愛便是結論。但是色彩仍是大有可為的發展天地。楊延文以此有獨得之三昧。他長期學習研究西歐和蘇俄油畫，對色彩的豐富與和諧有深刻的體會。從事中國畫不久，即抓住色彩來作文章。他的一些作品如《杏花春雨》畫江南小景，黑瓦白牆，一抹青山於水巷中映出長長倒影，幾點棕灰顏色，搭配恰當，通幅色彩和諧而飽滿。楊延文明白，濃粧艷抹不是中國畫本色，色艷難免流俗。但和諧之中求飽滿。却是必要的。中國畫素稱“墨分五色”，充分發揮其不同色調與感覺，適當結合色彩功能，是楊畫一大特點，此處可見其通透之慧悟。完全摒棄水墨，在宣紙上以顏色作畫並非不可以，但失去傳統特點，也便不是中國畫——水墨畫了。

如果說在江南小景中表現了他心靈中秀潤而深沉的一面的話，那麼楊延文還有更重要的一面，即燕趙悲歌、慷慨蒼涼、渾莽雄健的一面。或許這是他源自北方漢子的本色？他有許多深入西北大漠、天山南北和太行山區的作品，鴻篇巨製，筆墨浩瀚（如《絲綢之路》是用丈二匹紙繪成），別有鐵板銅琶、胡

笳刁斗之氣息。一九八二年在北京畫院和日本南畫院聯合展覽會上，他的《絲綢之路》便是以歷史回顧的高度、宏偉的氣勢和渾淪的筆墨，令觀眾的心弦深為震動！在這件概括性很强的作品裏，綿延不斷的山勢，前景縈迴曲折的弱水，和山崖邊的佛窟石洞，更遠處或許是遠古戈壁上駝鈴陣陣的商隊，種種一切，都引觀者重回杳茫迷離的歷史中去，回味無限。他的另一件作品《故壘風雲》也同樣令觀眾和他一起“發思古之幽情”，這或許是薊燕山嶺上明朝長城的廢壘，或許是河西走廊上漢代邊防的烟墩，在漫長的歲月中送走無數朝暮風雪，畫面墨色如鉛，似歷史般沉重。近年很多畫長城之作，各有闡發。楊延文此件獨得心解。

從江南春雨的絲絲柔緒，到大漠古塞的蒼涼悲歌，時空變化幅度不謂不寬，情感涵量力度不可謂不大。這使我們從一個角度感受到楊延文的功力、素養、才華和穎悟。這本畫集固然是楊延文數十年藝術生活的一個小結，但也仍然沒有完全的包容了他全部的探索與成功。步入五十歲，對於一位畫家來說，正是完全的成熟期，經驗豐富、精力飽滿，雄心勃勃，富於創造的時期。對於他今後的創作道路，朋友們會投以更多期待的目光。

A Hand Streching Out To The World

Yang Yanwen and his art

by Sun Ka

In 1983, the sole gold medal of the Fifth Manciano International Arts Exhibition was awarded to an ink painting by Yang Yanwen, a painter of the Beijing Painting Academy. Such an honour had aroused much attention from the art circle in Beijing. At the time, the Chinese Artists Association and the Beijing Painting Academy held a special ceremony for Yang Yanwen to receive the medal and the certificate of merit at the Beijing Hotel. Now Yang Yanwen is an international renowned artist and maybe we can view his success as a fortune brought by the medal. Since then, Yang successfully attains further accomplishments in his art and he becomes more famous from day to day.

At present, some people may still doubt that why a Chinese painter acquired an international award in the 1980s should have aroused such a sensation? The reason is that after long years of closure from the outside world, China finally opens herself to the world and an interaction between Chinese and other cultures started. In fact, such an award marks a starting point for Chinese painting to get the recognition from the west.

Chinese painting is an important part of Chinese culture. It gradually became an independent art form in the Eastern agricultural civilization. Although Chinese painting had received some influence from the cultures of the western territories in the Han and Tang dynasties, however, for a long time, it was dominated by the aesthetic concepts of Confucianism and Daoism in the traditional Chinese society. Moreover, conventional painting tools and materials posed a restraint on Chinese painting and as a result, it undergone a course of development which was much different from that of European painting. On the other hand, since the Song and Yuan dynasties, Chinese painting was dominated by literary painting which much emphasised on philosophical and literary concepts and the painters' pursuit of self-cultivation through simple forms. Thus the essence of Chinese painting could hardly be appreciated and understood by the western people. In the 19th century, when the Westerners first got into touch with the Ukioe art of Japanese, they even thought that Ukioe was the principal form of oriental art. At the time Chinese painting, which was Characterized by philosophical and literary spirit and 'inner beauty' only got the appreciation of a few people in the West.

In the early twentieth century, the first group of Chinese young artists who studied art in Europe successfully introduced Western art and created significant impact in China. However, they were unable to reverse the way by introducing Chinese painting to the West. At that time, among the young intellectuals, some enthusiastically tried to bring democratic ideas and capitalistic systems to China, while others assiduously studied Marxism which originated in West Europe. Though the principles of these two schools of thinkings were different, they had produced the same effect of re-evaluating traditional Chinese culture. Under such a pressure, many prominent intellectuals did not have any faith in Chinese painting to attain a status in world culture. In addition, warfare persisted from the 1911

revolution to 1949 and it was reasonable that the culturs of a country like China which suffered from instability and upheavals could hardly be recognised by the West.

However, the Chinese cultural heritage did not come to an end and the Chinese people still maintained their love and faith in their culture. If the artistic career of senior painters like Xu Beihong, Lin Fengmian, Fu Baoshi, Jiang Shaohe and Wu Guanzhong show their efforts in studying Western painting and took the first step to assimilate Chinese and Western painting, then they should be credited as the forerunners and pioneers in the modernization of Chinese painting and introduced her to the world.

Yang Yanwen, one of the present generation of middle age painters, works hard in a stable envirnoment and tries to assimilate Chinese and Western painting in order to acquire an artistic experience, which finally facilitated him to develop his innovative creative spirit confidently. The introduction of European painting techniques of realism had much enriched the teaching of oil painting and sketch in the art institutes. As a result, the students' ability in capturing realistic forms were enhanced and a number of talented artists emerged. Once the constraints on art broke down, they began to walk into outside world with the self-confidence which seldom possessed by former masters.

Yang Yanwen is a typical painter of this group. He does not excited by the international award, nor satisfied with it. Like a well-trained warrior, once he wears up his armour, he would proceed confidently to achieve the victory which he deserved.

In his childhood, Yang Yanwen never imagined that he would become a renowned painter. However, without the personal experience in his young age, he might not be able to attain his present accomplishments.

Yang was born in a poor village at Shen District, Hebei, whose father was a farmer. Before the age of ten, China was in a period of warfare and in particular the Japanese invasion had povertised the life of common people. Such a hard life had left much impression in the mind of young Yang Yanwen. Hebei was an area ruled by the ancient Yin and Zhou Kingdoms and the people there were noted for their bold and tragic characters. Such a tradition bred Yang's righteous and frank personality.

However, in Yang's memories his childhood was not merely gloomy. Though unlike the children in the cities who had a chance to see the outside world, Yang got the chance to observe nature. The children in the villages were not deprived of joyful moments. In Spring, they got the first message of the coming of a new season when the grass and plants grew. In Autumn, they listened to the charming music played by the katydid on the bean vines. In Summer, they indulged in the tales of heroes told by the old man in the melon shops. In Winter, they got much happiness in drawing figures in the stories and legends on the earth pits. In the

poor villages and remote counties, the children show their true spirit through their drawings on the ground and the walls. On pieces of paper fragments, their pictures of landscapes and figures revealed their talent in art. However, among the talent children, only a few would get the chance to develop their future career and attain success. Among the painters of the twentieth century, renowned painters like Qi Baishi, Xu Beihong and Wang Xuetao all come from village families, and so did Yang Yanwen as well.

Yang's talent had already been noted in his young age and he achieved good results in his school days. We are not sure whether his father had recognised his talent, or felt a pity that he was weak, but anyway, he did not let Yang to become a farmer like himself. In a rainy summer in 1954, his father walked with him for two days to Dezhou and took a train to Beijing where he temporarily lived in the home of his aunt.

With subsidies, Yang completed his secondary courses in the 52nd High School at district one, Mentou Gou. In school, his favourite subjects were literature and art. At the time, his ideal was to become a writer. During the holidays when Yang did not get enough money to return to his home, he would stay in the school and painted sketches and watercolours at the bank of River Ziya near the school. His art teacher Qiu Zhengjin not only guided him in his artistic career, but also let Yang to live in his house and looked after him like his father throughout the summer vacation of 1957, until Yang was recruited in the matriculation courses of the Beijing Arts College. In many occasions one's destiny could not be determined by himself and finally Yang did not become a writer, instead he became a painter. However, I believe that Yang would never feel regret for his choice in those years.

From 1957 to 1963, Yang completed his matriculation courses in the Beijing Arts College and university studies. His studies in the university paved the way for him to pursue an artistic career in the years to come.

Respect for the teacher is a traditional Chinese virtue. When Yang talked about the years when he was studying in the Arts College, he respectfully called his teachers 'my masters' for they had created significant influence on him. The two teachers he most respected are Wu Guanzhong and Zhao Yu.

Zhao Yu guided Yang to develop his true love for life and art and taught him to be a good and righteous person, while Wu laid an important impact on his art concepts and taught him to be an excellent artist.

In his art, Yang Yanwen pays much attention to the observation of the art treatises of 'the true, the good and the beauty' and 'the sensation, the reason and the law', which are realised in his works with personal characteristics. This reflects his deep understanding of his teacher's teachings and his realisation of art concepts by actual practice to achieve consummate representations in art. Like other artists with aspirations, the phrase 'feel no regret' represents the highest goal that he seeks all the times. In reminiscence of the years in the Arts College, Yang feels

that he got much satisfaction in learning to understand and master the rules in the utilization of the beauty of forms by the skilful treatment of composition, rhythm of brush strokes, etc. However, in the art education at some Arts Colleges, such treatment are regarded as eccentric.

During the years in the Arts College, Yang had shown good performance and his desire for learning more, which highly attracted the attention from his teachers. The renowned painter Wu Guanzhong had openly praised him and said, "If we say that Yang's paintings are like the white wine with alcoholic content of 60%, then they are exactly 60% and no less". Such statement was not a common praise and although thirty years had passed, Yang still feels so happy when he thinks of it.

After 1903, Yang became a teacher in secondary schools. At the time, teaching was a hard profession which was under-paid and despised by the people. Yang had taught literature, philosophy and history in those hard fifteen years. However, to a person who would take up great responsibilities in the future, such hardship might be regarded as a kind of necessary training.

Finally destiny smiled at him. In 1987, the Beijing Painting Academy recruited him as a professional painter. In an Academy where talented painters concentrated, Yang's pay as an intellectual did not improve much, but now he got the chance to devote him completely to art and success could be foreseen if he continues to work hard in this direction. Such a chance would not be available to all.

Yang Yanwen indeed succeeded in taking the right choice to become a Chinese painter. He finally acquired an international reputation and become a well-known painter and what is most important is that he developed his own distinctive style. Although he entered the Beijing Painting Academy for less than ten years, he is regarded as a first-rank painter. Throughout the thirty years, he has experienced much hardship and paid much effort, now he reached his period of maturity and is free in his own world as a renowned painter.

The success of Yang Yanwen lays in that he assimilated the aesthetic spirit and technical representations of Western Art with conventional Chinese art forms to create a naturalistic and harmonious beauty. This is the reason why both Chinese and Westerners alike could appreciate his works.

Traditional Chinese landscape painting much emphasised on 'breath and force'. 'Breath' refers to the atmosphere brought about by the transformation of seasons, clouds and mist in nature, and at the same time it refers to the realisation of the artist's individual spirit, personality and sentiment on the painting. 'Force' refers to the rhythm of landscape, rivers and clouds in nature. Painters rank their works according to the representation of these two elements of 'breath' and 'force'. As early as the Southern and Northern Dynasties, Zong Bing had put forward his theory on 'releasing one's spirit (through painting) and after thousand years of practical experience, it is understood that such a phrase actually means the expression of the artist's subjective sentiments through the portrayal of landscape forms.

However, such kind of subjective depiction pays less attention to the observation of the transformations in the real nature. This explains why Chinese painter often pay much emphasis on self-cultivation, advocating the theory 'calligraphy and painting share the same origin' and pursuing the essence of brush styles and ink tones while ignoring the use of colours, and finally sought to create the stylistic resonance by the various techniques like textural strokes, dots and tonal gradation of ink (as represented by the works of the four Wangs of Early Qing Dynasty and their followers in particular). On the other hand, European paintings of landscape, as represented by the works of M. Hobbema, (1638-1709), M.W. Turner (1775-1851) and C. Monet (1840-1926), reveal that these artists had paid much attention in observing the nature and tried to represent real landscape scenes through their luxuriant palette so as to stimulate the viewers' sentimental vibration. Thus it is evident that it is different in the appreciation of Chinese and Western landscape painting.

To assimilate the two different Chinese and Western aesthetic concepts and project the monotonous Chinese landscape with a new life inspired by such concepts and to broaden the scope of Chinese painting are the major objectives of many modern artists. They are the forerunners and pioneers working in this direction, however, it is the present generation of painters like Yang Yanwen and others who realise these principal objectives.

In the early fifties, there was a debate in the art circle on whether it is appropriate to apply washes on the rivers and heaven on Chinese painting. The debate was regarded as a serious matter at the time but now it seems to be nonsense. Obviously the debate was closely related to the problem on whether the orthodox tradition of Chinese painting should be maintained in full or to be reformed. In order to solve this problem, there should be an interim period for people to get accustomed to the new concepts and painters to achieve success in proving that such a reform is necessary in order to project a new life and perfect the essence of Chinese painting. On the paintings by Yang, the application of washes on the water and heaven is an essential technique to create natural harmony, which forms a composite part of his technical accomplishments. For instance, his works portraying the themes of 'moonlight at the window', 'moonlight on the river', washes are applied to the water to depict the reflection of moonlight and the shadows of trees. Such an innovative technique successfully convey a sense of natural realism. In addition, it also creates a sensation through the portrayal of actual landscape to arouse the viewer's sentiment. In this aspect, Yang's achievement has indeed surpassed the accomplishments of his seniors.

Yang Yanwen has been trained in Western painting for a long time and as a result, he developed his sensitivity towards light and shade. Light and shade could be seen anywhere on his works, but they are represented in such a way that no viewers would sense any trace of unnatural mergement for he masters his brush

techniques in the fusion of ink tonal gradations in a vivid manner. In fact the light and shades in his paintings are rather mind and stylised.

In Yang's brush styles, the traditional resonance could still be traced as he mastered the technical essence of brush strokes. Even on some of his works which are characterized by ink and colour splashes to portray charming shades of light, some critical parts on the picture are still lively highlighted by dried brush strokes and dried ink dabs. These parts form the 'eyes of painting' on Yang's works. Traditional theories advocate that good paintings should be noted for the 'bone' and 'force' of brush strokes and 'paintings with brush strokes but without ink are to be despised. Huang Binhong had once commented on the painting techniques of Wu Shixian, "It is not right to paint textural strokes with wet ink dabs at the same time", "During painting, Wu Shixian would place a large water bowl in his studio and wet the paper first, then he paints the mist and clouds with his brush. Such a technique is quite sophisticated, but it could not produce the desired effect and would finally be abandoned by those who understand Chinese painting for it could not show the essence of textural strokes". In painting garden scenes, Yang Yanwen depicts the slim, ugly and perilous rocks in dried brush strokes in a fast and fluent manner and portrays the trees with the 'conjoined leaf' method in order to form the major 'skeleton' of the painting, then he applies washes to the heaven and water in colours and ink to create the 'breath' and 'atmospheric resonance'. In such a way, viewers may sense that the painting is consummately completed by both ink and brush strokes which convey a naturalistic resonance.

In the realm of landscape painting, to convey the 'atmospheric feeling' is more difficult than just depicting the actual scene. On the other hand, to create the atmospheric feeling is still more difficult. This marks the course of the development of Chinese aesthetic concepts and the ancient masters had realised such a theoretical essence. As a result, though the Tang and Song masters painted in a rather realistic manner, they seldom depicted the actual scenery of any destined areas. The literati painting of later periods departed further from realism. Under such impact, painters often painted by just copying painting manuals, who did not care for portraying actual scenes nor conveying an atmospheric feeling. This is the reason why modern aesthetes criticized traditional Chinese painting and advocated a complete Westernization of her. Since the 1950's, painters painted landscapes by over emphasising on depicting realistic scene. Famous scenery spots and mountains like Mount Huang, Mount Zhao and the Bridge on Yangzi River appeared on their paintings like pictures taken from camera and viewers would feel boring when looking at these works for a long time. Not until the 1980's did painters started to break away from mere realism and began to convey or even to create the atmospheric feeling of landscapes and this marks an important progress of Chinese painting. Yang Yanwen shows his excellence in this direction. For instance, similar works as represented by his painting 'Moonlight on the River' are not only

noted for technical accomplishment, but also convey a lyrical and poetic atmospheric feeling. The painting is imbued with serene resonance and the moon on the river inspires a sense of melancholy. This is in fact an excellent atmospheric painting that moves one's sentiment. Other works of Yang Yanwen, like those depicting the water villages at Jiangnan, a curved bridge, several peach blossom trees and a few new born lotus would generate the charm of the beautiful Spring.

The use of colours was only a minor element in traditional Chinese painting. Even on the painting with heavy colours, pale colour tones and overlapping colour tones could seldom be seen. Among extant Chinese paintings in colour, the painting 'Night Feast of Han Xizhai' is the only masterpiece which is noted for luxuriant and meticulous colour tones. The philosopher Laozi had said, "Five colours would make one blind". Does such a statement then posed the restriction on the use of colours in Chinese painting? Or the treatise 'calligraphy and painting share the same origin' created the impression that the use of ink was more important than the use of colours? Could we assume that little progress in the development of painting tools ultimately handicaps the development of Chinese palette? There are many prepositions on why little development was seen in the use of colours on Chinese painting, but one important fact is that with the development of literati painting, the use of ink was utilised to its fullest extent, and thus at the same time the use of colours was minimized. In the realm of Chinese painting in light colours, only bits of brown and green colour fused with ink are applied and the only advantage of such a colouring technique is to create a sense of subtle beauty, which was the one of the major objectives that the literati and noblemen of the past wanted to attain.

This phenomenon is also closely associated with traditional aesthetic concepts, which stressed on the kind of 'oriental resonance' created through the several thousand years of Chinese history. It is in fact not necessary to abandon or modify such oriental resonance. In fact it could not be modified as shown by the fact that ink painting is still beloved by Chinese nowadays. However, much could be done in the use of colours and Yang Yanwen's works show such a possibility. He excels in the use of colours and has studied European and Soviet oil painting for a long time. Thus he acquired a deep experience in the mastery of luxuriant palette in a harmonious manner. Shortly after he turned back to Chinese painting, he began to master his palette in an innovative manner. For instance, in some of his works like the 'Apricot Flowers in Spring Rain' which portrays the scenery of the Jiangnan area, the tiles and walls of houses are painted in the contrasting colours of black and white, while a pale green shade of the distant mountain is seen in the reflection of the waterway. A few brown and grey dots further complement the picture to generate a sense of harmony. Yang Yanwen understands that Chinese painting is never characterized by bright colours which would only produce a mundane beauty, however, the beauty could be perfected by the use of harmonious

colour tones. There is the theory in Chinese painting that 'ink could generate five colours' which stressed on the use of tonal gradations of ink, and one of the distinctive features of Yang's works is to combine ink and colours in a consummate manner to achieve the desired effect. Of course one could just paint on rice paper with colours and completely abandon the use of ink, but in such a way, Chinese painting would lose its conventional feature, and it could no longer be regarded as 'ink painting'.

If we say that works of the Jiangnan scenery represent lyricism in Yang's mind, then he has another important face which is represented by the works in a vigorous style. Maybe such works reveal his personality as a Northerner? There are many myriad works by him, which depicts the deserts in Northwest China, Mount Tian areas and the Mount Taiheng areas that are noted for stern and vigorous brush styles and large format (for example, his work 'Silk Road' is painted on a piece of paper that measures sixteen feet). In the exhibition jointly presented by the Beijing Painting Academy and the Japanese Nanga Painting Academy held in 1982, this painting much impressed the viewers with its huge format and vigorous resonance. In this painting, the endless mountains, the river at the front, the Buddhist caves on the cliffs and the trade party and camels on the Gobi Desert on the distant part leads one to the world in the past. Another work 'Great Wall' by him also inspired the viewer's reminiscence of the past. In this painting, the deserted castles on the Ming great wall or the smoke pits of the Han armies on the Hexi Corridor created an image that they had watched the pass of storms and snow in history. The painting is also featured in dark ink tone which suggest the burden of history. In recent years, Yang had produced many works of the Great Wall, however, this piece may represent the idea in his mind.

From the works that depicts the charming Jiangnan region to the works that portrays the old castles in the great desert, Yang demonstrates his versatile representations of time, space and sentiment. This facilitate us to appreciate Yang's talent and personal cultivation from another angle. The present catalogue represent an initial conclusion of the his efforts in pursuing the art of painting in these tens of years, but it does not fully illustrate his success and experience in art. Yang is now fifty years old and to a painter, this age marks the period of full maturity in which he has accumulated full experience and spiritual confidence for proceeding to further creations. His friends are now looking forward to his further progress on the road of creative painting.

畫家略歷

- 1935 生於河北深縣一個農民家庭。
- 1954 高級小學畢業後，隻身赴京求學，就讀於北京大峪一中（原北京市第五十二中學）。
- 1957 考入北京藝術學院，師從吳冠中、趙域，從寫生入手，學習西方油畫的表現方法，打下了堅實的造型基礎。
- 1963 以優異成績畢業於北京藝術學院油畫系第三工作室。
- 1978 任北京畫院專業畫家，從油彩到墨彩，走上了現代中國畫的創作道路。
- 1979 遊三峽、訪樂山、下泯江，歸來後所作《翠屏織錦》獲建國三十年美展三等獎。這對畫家是個極大鼓舞，堅信中國畫的前途在於創新。
- 1980 出席北京市文學藝術工作者第四次代表大會和北京市第一屆美術家代表大會同時被吸收為中國美術家協會會員。
- 1981 遠遊青海高原，浩渺的青海湖，蒼茫的海西牧場、風雲變幻的雪山烟嵐以及神秘的塔爾寺，使畫家領略了吞吐宇宙之慨。歸來後所作《絲綢古道》丈二巨幅成了畫家的真正成名之作。先後在中國美術館、日本東京等地展出，受到了一致好評，並被中國美術館收藏。
- 同年創作的《井崗泉水》獲北京市優秀美術作品二等獎，作品被中國美術家協會北京分會收藏。
- 1982 再次赴川，遍遊九寨溝、臥龍及川北、川東，創作了《九寨飛瀑》、《廣安翠竹》等畫作。
- 1983 《江村疏雨》參加意大利第五屆曼齊亞諾國際美展，被評

為第一名，榮獲唯一的金牌獎。中國美協為此舉辦了隆重的發獎儀式，華君武、劉迅、黃胄、亞明、尹瘦石等出席。

- 1984 《江河源頭》入選第六屆全國美展。同年任北京畫院壁畫工作室主任，為河南國際飯店創作了大型陶瓷鑲嵌壁畫《嵩門待月》。

- 1985 隨北京市美術家代表團訪問澳門，出席了中國美術家協會第四次代表大會；出版了《楊延文中國山水畫集》並以十幅作品參加了中國美術家協會在香港舉辦的“當代中國畫展”。

香港《美術家》以“從油畫到中國畫”為題對畫家作了重點介紹。

- 1986 參加了印度三年一度世界美術大展和中日美術聯展。同年深入太行山和廬山寫生，十一月參加蘇州建城二千五百年紀念活動並進行水鄉寫生。

- 1987 六月在中國美術館舉辦個展，獲得巨大成功。《故壘風雲》等十幅作品被中國美術館收藏。同時還參加了瑞士巴塞爾國際美展。

- 1988 被評聘為國家一級畫家、教授。

四月訪問美國，並在紐約舉辦個展和學術交流活動，出版了“楊延文近作選”。

五月參加了法國摩納哥蒙特卡羅現代藝術國際展和美國克羅納特博物館主辦的現代中國畫在美巡展。秋季參加了在北京舉辦的中國國際水墨大展和在武漢舉辦的當代

國際水墨大展。

十二月在加拿大多倫多舉辦個展。

1989 一月隨中國美術家代表團訪問澳門，並舉辦了《北京風光》聯展。

七月《漁火》入選第七屆全國美展。

九月由香港榮寶齋有限公司舉辦了“楊延文畫展”，並出版了楊延文畫集。

十月由美國東方畫廊舉辦“楊延文”新作展。

1990 五月香港大業公司出版大型豪華本《楊延文畫集》。