

中國當代書法家精品集

SELECTED CALLIGRAPHY WORKS OF CON-
TEMPORARY CHINESE CALLIGRAPHISTS



楊成杰

YANG
CHENGJIE

● 書法專輯



遼寧美術出版社

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中國當代美術家 楊成杰

藝術簡歷

楊成杰，現任瀋陽市晶鑫裝飾工程公司工程師，1952年生于遼寧省瀋陽市。從1975年起從事8年的圖案裝璜設計工作，1986年畢業于瀋陽市工藝美術中等專業學校，1986年至1988年進修于魯迅美術學院工藝系，1989年至今從事室內裝飾設計工作。

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BIOGRAPHY

Yang Chenjie, born 1952 in Shenyang, Liaoning, China. He is now an engineer in Shenyang Jingxin Decorative Art Company. He worked on graphic design for 8 years. He graduated from Shenyang Arts and Crafts Technical Secondary School in 1986. From 1986 to 1988, he took advanced study courses in the Department of Arts and Crafts of Luxun Academy of Fine Arts. He has been working on interior decorative design since 1984.

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熔書畫于一爐 賦甲骨以新意

——楊成杰書法集序 ●黃復盛

楊成杰先生是一位很有成就的工藝美術設計師。他在“正業”之餘，創作了大量書法作品。有人問他為什麼要搞這些書法創作？他說：“我要尋找自己的書法藝術語言；我要表現自己對於中國傳統藝術美的領悟。我覺得祇有在這種書法探索中，自己纔能真正進入了自由創作的藝術境界……”

從理論觀念方面來說，書法藝術應該發展。在當今的書法家中，在理論上認為書法藝術不應該發展的人幾乎再也找不到了。因為時代已經進入了20世紀與21世紀之交，人們在哲學理論上都接受了物質不斷運動學說，事物不斷發展學說。不過，各個書法家頭腦中關於書法發展的實際觀念千差萬別。有相當多的書法家認為，書法藝術現代不如古代，要發展得先學古人，先趕古人，然後纔談得上發展。于是，他們學古人惟恐不像，學古人惟恐時間精力不夠用。這種人實際上認為，書法藝術的發展在當前和今後的相當長時期內應該向後發展，向古人看齊。有另一些書法家認為，現代書法應該不同于古代書法，應該表現現代書法家的新鮮創意，應該是有自己獨特的藝術面貌。楊成杰先生屬於後一種書法家。

從創作、欣賞、實踐方面來看，當今存在兩種書法。一種是傳統書法，另一種是所謂“現代書法”。傳統書法創新因素相對很少。不過，多數觀眾看得懂，看得習慣，擁有許多贊賞者。所謂“現代書法”創新因素很多，藝術面貌豐富多彩。不過，多數觀眾看不大懂，看得不習慣，贊賞者相對較少。于是，搞“現代書法”的人比一般藝術家更加需要耐得住寂寞。有人說這種寂寞是脫離群眾者的自尋苦

惱；有人說這種寂寞是先知先覺者的光榮孤立。

楊成杰先生的看法沒有這麼極端化。他說：“我的作品雖然現在沒有人買帳，但我願意進行這種探索。”看來他是一位現代的“畫不求售”派。

大約一千年前，蘇東坡先生對於朱象先的“畫不求售”十分贊賞。現在看來，畫家（書法家）需要保持一定的物質生活水平和工作條件，作為職業畫家（書法家）不應該也不可能完全“畫不求售”。不過，在許多假冒偽劣作品進入藝術市場的情況下，楊成杰先生傾注大量精力從事沒有物質報酬的書法藝術探索之中，這種治學、做人的精神都是令人欽佩的。

綜觀這本集子，人們可以看到，楊成杰先生的書法力求通過書寫甲骨文字創作出具有中國風格的造型藝術作品。他表示，自己正在努力把中國傳統道家的尚虛、豁達、辯證等藝術思想運用到現代書法創作中，但也吸收某些抽象繪畫的技巧，諸如康定斯基、蒙德里安乃至波洛克的某些意趣。多數作品表明，他在着力追求的是中國風格、民族神韻。

人們可以看到《牛》、《牧歸》等作品。具有中國岩畫的意趣。實際上這些作品的造型意味，在某些方面比甲骨文更為古樸蒼勁。

《甘》、《獲》、《觀》等作品表現出作者在書法作品中借鑒西方抽象繪畫技巧的嘗試。

《鳥》是我比較喜歡的作品。“鳥”置身于似雲似水、非雲非水、似山似洲、非山非洲之間。作品筆法豐富，墨色明快，整個作品

給人以獨立千秋、與山河同在的雄渾之感，令人心胸開闊，使人的精神受到陶冶，得到升華……書法家在這件作品中巧妙地吸收了現代著名畫家吳冠中先生寫意筆墨意趣，使人耳目一新，表現出書法家對於古今名家技巧的精深領會和靈活吸取的藝術才能。作品中的《鹿》、《興》也屬於這一類作品。我認為，這些作品為中國現代書法增添了藝術光彩。

楊成杰先生的書法作品與當今的許多“現代書法”相比較，有兩個值得注意的特點：一是作品中的“字”經過審視一般都可以辨認；二是作品中的“字”與“畫”相結合，而以“字”為中心，以“畫”為輔助。我認為，這兩點對於當今中國“現代書法”都是十分需要的。堅持這兩點，“現代書法”作為書法藝術纔能取得堅實的立足之地，纔能逐步被廣大觀眾接受，纔能具有長遠、廣泛的發展前途。

中國的“現代書法”正在探索之中，楊成杰先生的書法也在探索之中。探索會有成功也會有失敗。人們對於藝術探索中的失敗，也應該像對待科學試驗中失敗一樣，看到“失敗是成功之母”，看到逃避眼前的失敗就是遠離未來的成功。當然，作為書法家應該隨時聽取各種批評意見，不斷提高創作水平。

我相信，會有越來越多的人對於楊成杰先生的書法藝術探索作出恰當的評價，給予熱情的鼓勵。

Mr Yang Chengjie is an accomplished designer of arts and crafts. He has produced many calligraphic works in his spare time. When asked why he did so, he said, "I am looking for my calligraphic language. I want to show my comprehension of the beauty of traditional Chinese art. Only in making such exploration, do I seem to be in a free creative state."

Theoretically, calligraphic art should get development. You can hardly find anyone among modern calligraphists who still believe that it shouldn't be developed. However, they disagree with each other as to how to develop it. Quite a number of them think that modern calligraphic art is not as good as the ancient ones and that they should learn from the ancients before developing it. So they try to imitate the ancients as vividly as possible. While others believe that modern calligraphy must differ from the ancient one and show the new style of the modern calligraphists. Yang Chengjie belongs to the latter.

There are now two kinds of calligraphy. One is traditional, and the other is modern. Traditional calligraphy is relatively less creative, but has much more appreciators who can recognize Chinese characters easily. Few can understand the so-called "modern calligraphy", no matter how creative and characteristic it is. Thus, modern calligraphists shall be able to stand the isolation. Some say that such people are bringing vexation on themselves and some say that this isolation is the glorious one of the persons of foresight.

1996年9月28日晨于瀋陽

Combining Painting With Calligraphy and Giving a New Form to Inscriptions on Shells

●HUANG FU SHENG

Mr Yang isn't so extreme in his views. He said, "I am willing to make an experiment though no one would like to buy my works at present." He seems to be a follower of modern "picture not for sale" school of thoughts.

Su Dongpo(in Song Dynasty) expressed his appreciation of Zhu Xiangxian's view, "picture not for sale". Nowadays, unlike Zhu Xiangxian, many artists have to sell their works in order to improve their living standard and working conditions. Even in such environment, Mr Yang Chengjie has devoted a lot of energy to some works for nothing. His attitude towards art deserves admiration.

From this collection we can see that Mr Yang's calligraphy is an art of modelling, the effect being produced by imitating inscriptions on shells. He said that he is trying to apply the nihility, generocity and dialectics of Taoist school to modern calligraphy while using some abstract painters' skills, such as Kandinsky, Mondarian and Pollock. Most of his works suggest what he seeks after is the Chinese national style.

Such works as "牛" (Cattle) and "牧歸".(Return from Herding) give the effect of Chinese rock pictures. In certain aspects, the modelling of these works is much simpler and more vigorous than the rock pictures.

His works "甘" (Sweet), "獲"(Get) and "觀" (Watch) show his experiment in using western abstract painting skills.

I like "鳥" (Bird) better than others, which I think is of great momentum. People will feel open-minded, their spirit being raised to a higher

level after appreciating it. Mr Yang cleverly uses the technique of free-hand brushwork in traditional Chinese painting which originates with the famous contemporary painter Wu Guanshong, showing his understanding of the great artists and talent for deriving skills from them. Both "鹿" (Deer) and "興" (Flourishing) are of such category. I think these works add glamor to modern Chinese calligraphy.

Compared with many other "modern calligraphic works", Mr Yang has two characteristics to be noted: one is his "characters" are recognizable after study; the other is his "characters" are combined with "pictures", with "characters" as a center and "pictures" as an assistant. I feel the two characteristics are very necessary in "modern calligraphy". Only by applying the two, can "modern calligraphy" get its firm place among many other arts, be accepted by many viewers and have brilliant prospects.

Chinese "modern calligraphy" hasn't come to the stage of maturity, neither has Mr Yang's. Experiment can be either a success or failure. People should adopt a correct attitude towards the failure in artistic experiment. "Failure is the mother of success." The failure at present is the success in the future. Certainly a calligraphist should be open to all kinds of criticism so as to improve his artistic skills.

I'm sure that more and more people will appraise Mr Yang's experiment properly and encourage him greatly.

Written by Huang Fusheng in the morning
of Sep. 28, 1996 in Shenyang



楊成杰●書法作品

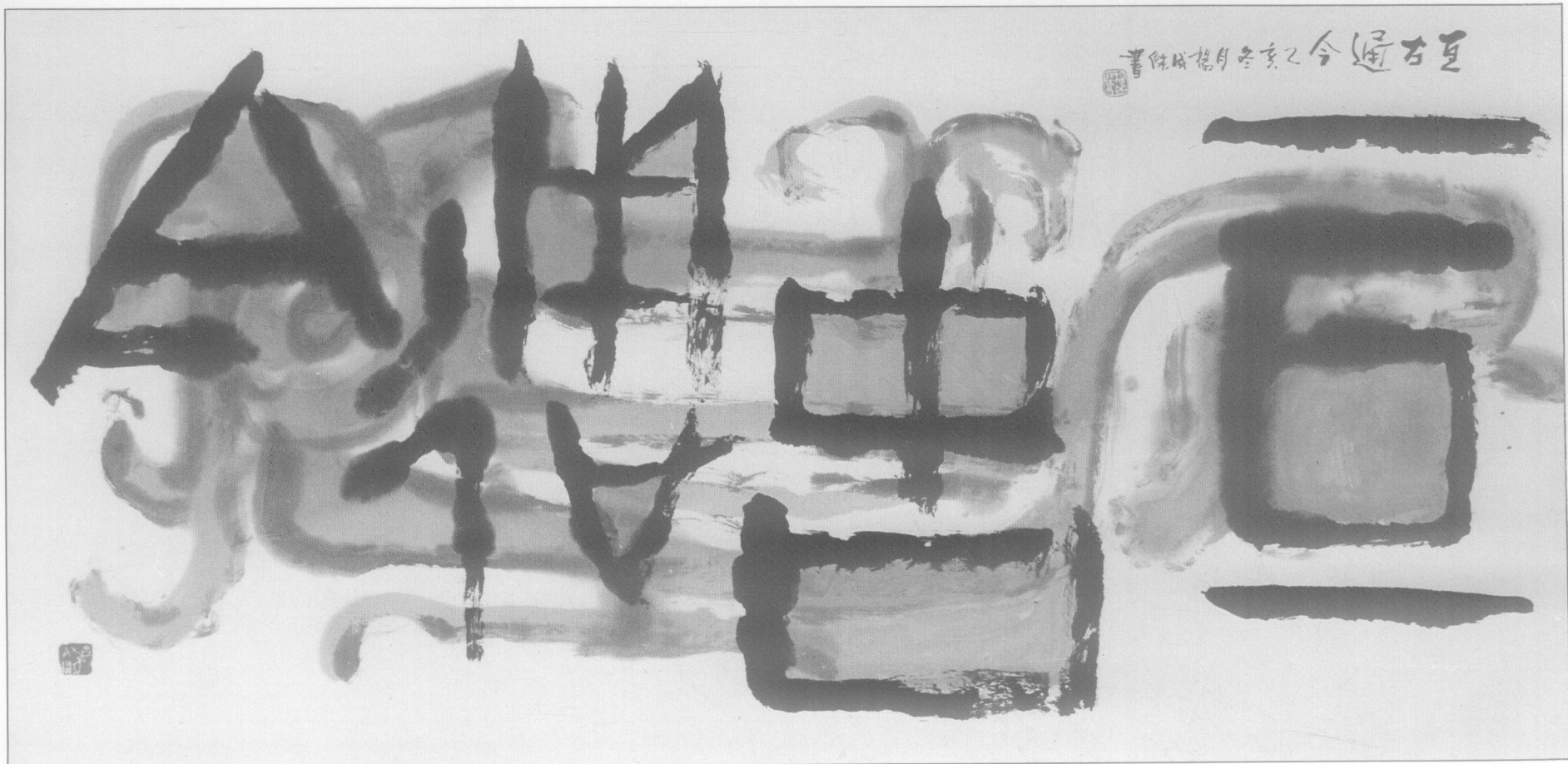
Calligraphy Works of Yang Chengjie

- 龍 137×58cm
- Dragon 137×58cm

楊成杰●書法作品

Calligraphy Works of Yang Chengjie

- 亘古通今 (右上) 137×69cm
- From Time Immemorial down
to the Present Day 137×69cm
- 鹿 (右下) 137×69cm
- Deer 137×69cm





楊成杰●書法作品

Calligraphy Works of Yang Chengjie

●鳳 137×69cm

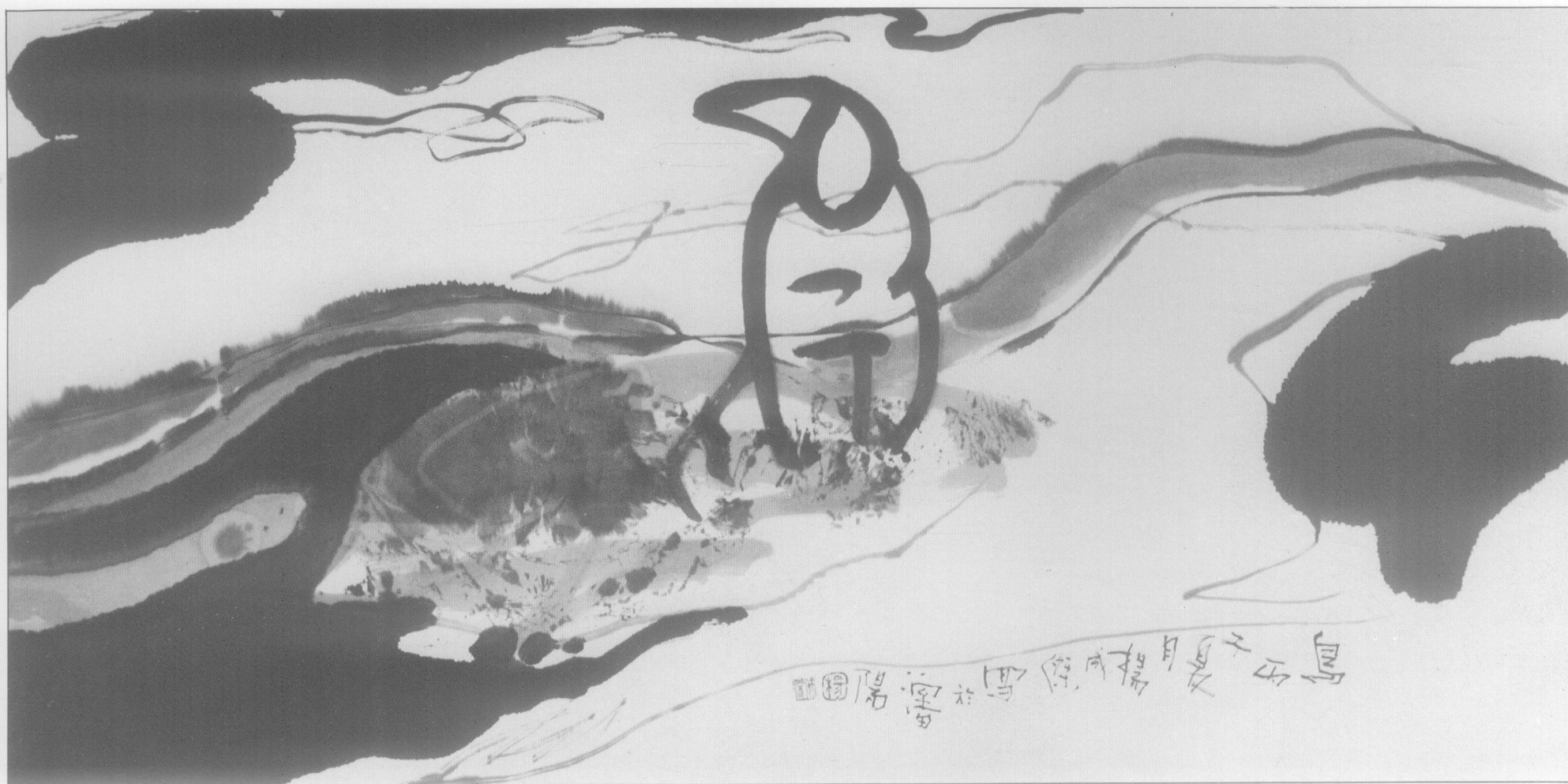
●Phoenix 137×69cm

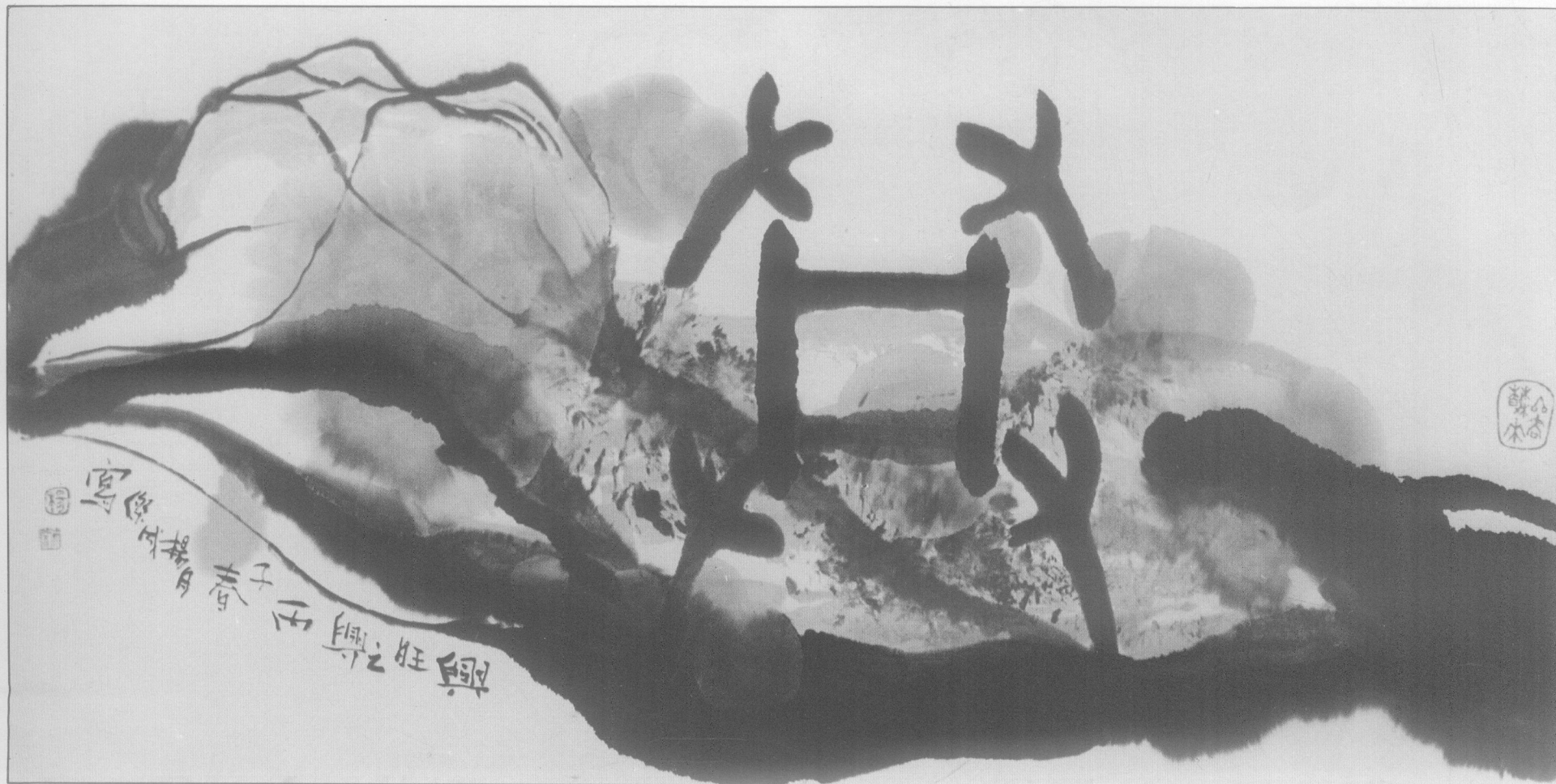
楊成杰●書法作品

Calligraphy Works of Yang Chengjie

●鳥 137×69cm

●Bird 137×69cm





楊成杰●書法作品

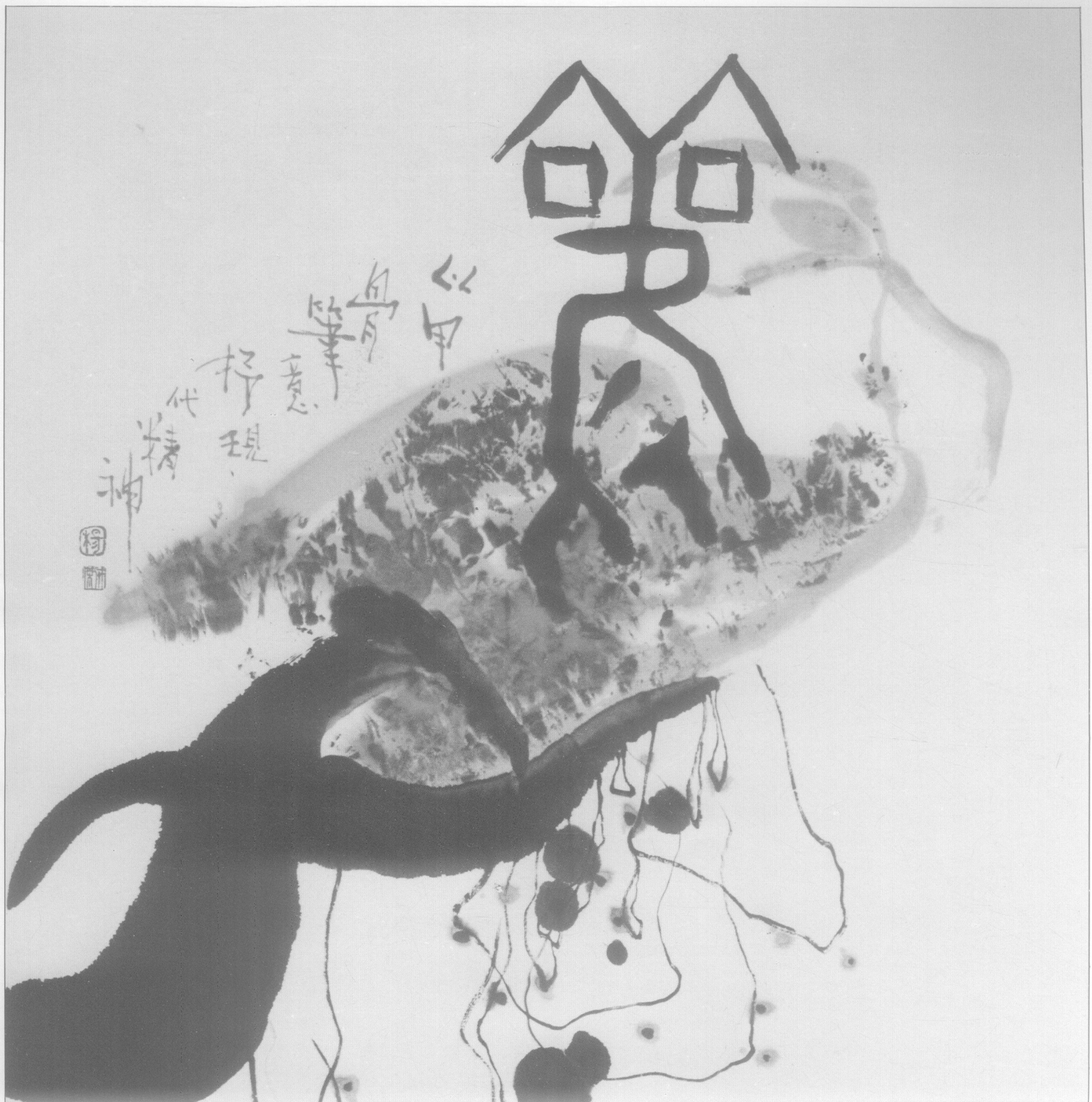
Calligraphy Works of Yang Chengjie

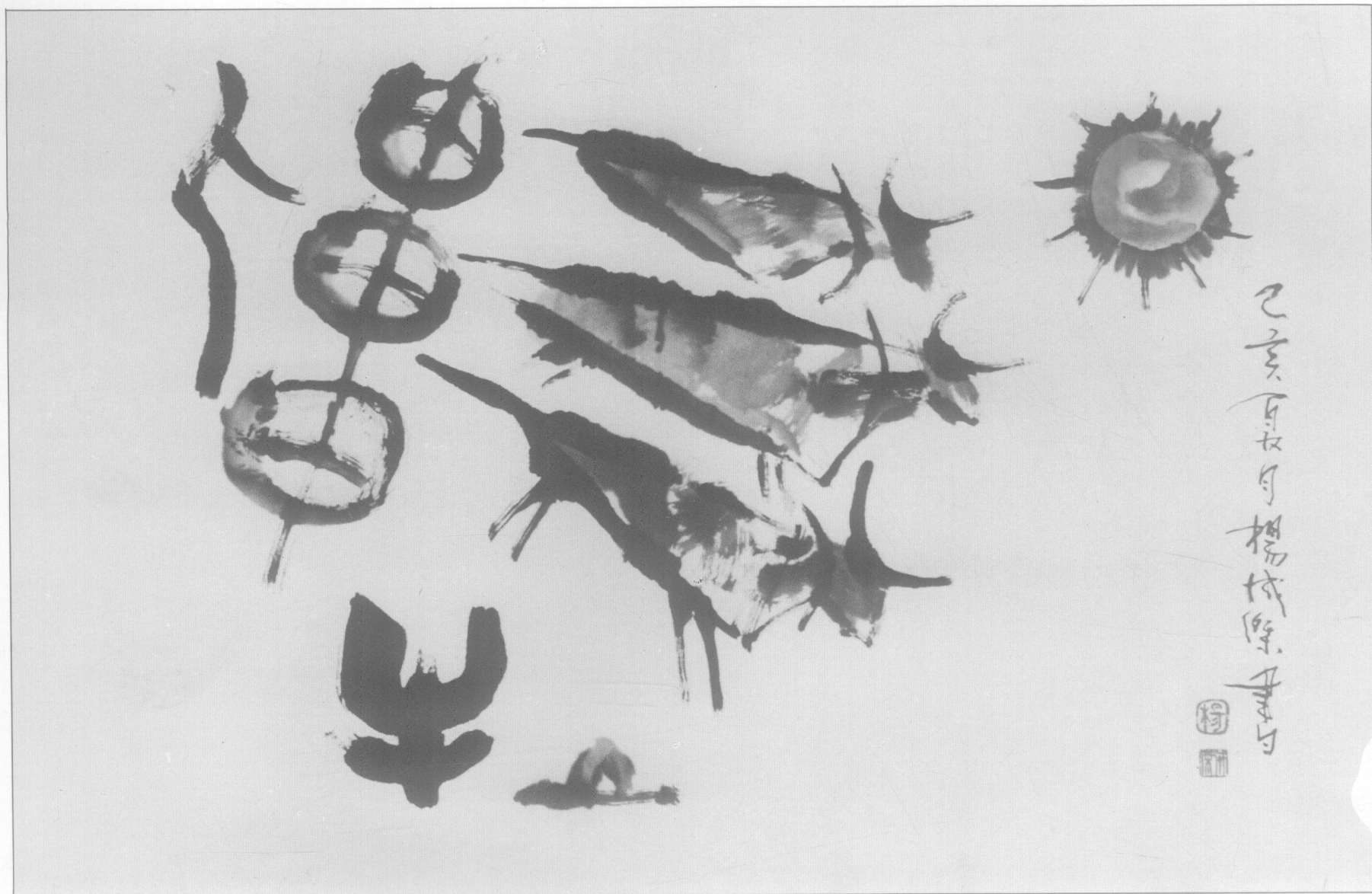
- 興 137×69cm
- Flourishing 137×69cm

楊成杰●書法作品

Calligraphy Works of Yang Chengjie

- 觀 97×97cm
- Watch 97×97cm





楊成杰●書法作品

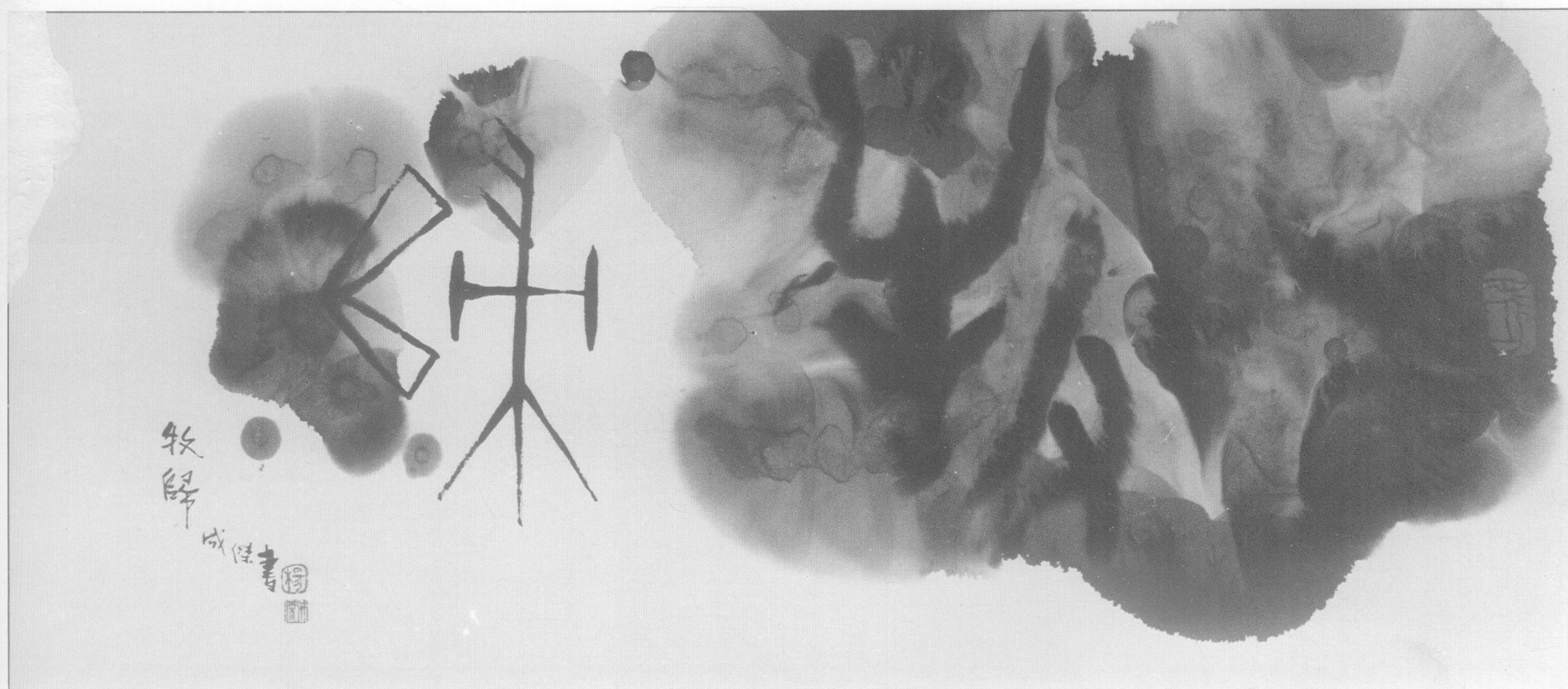
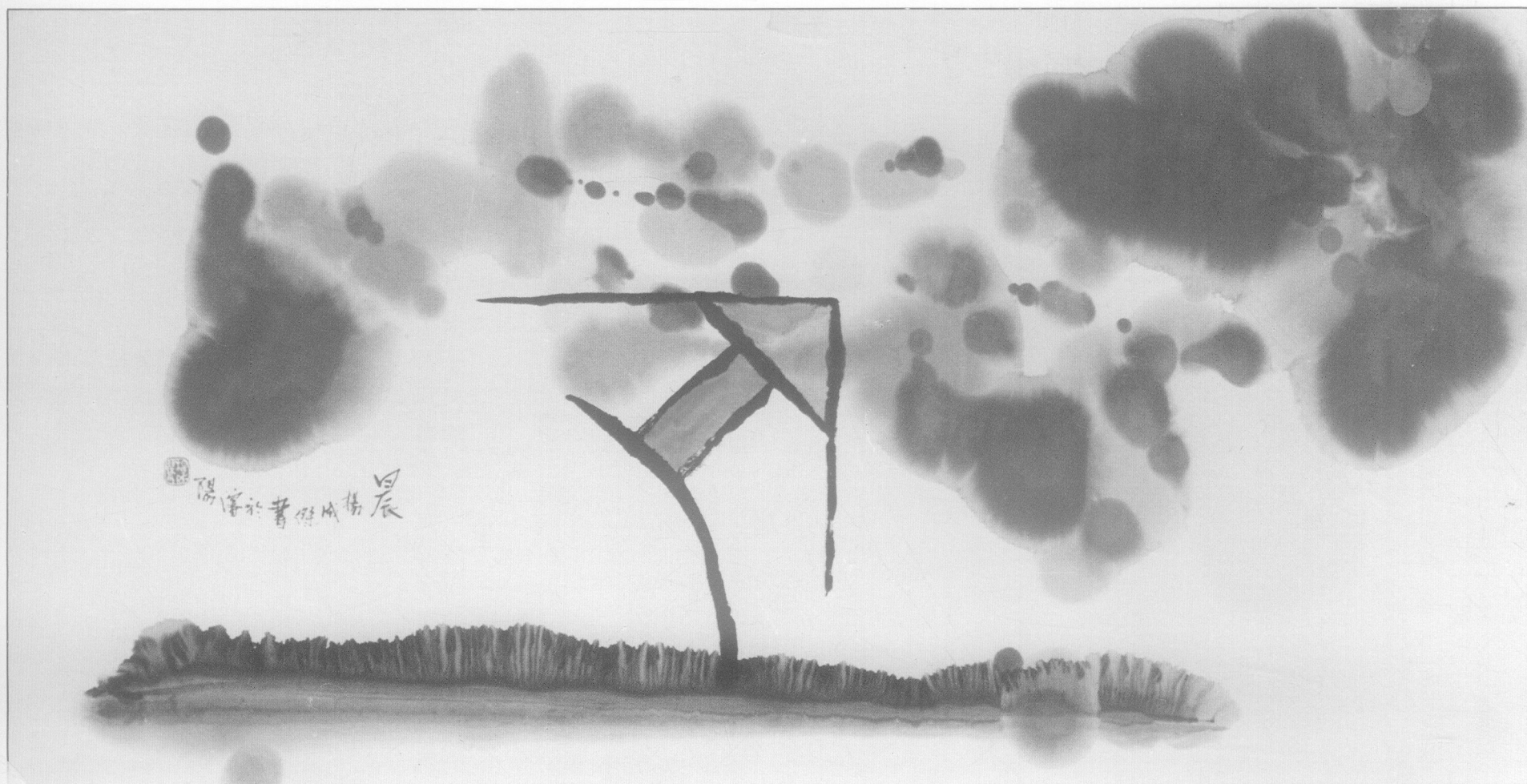
Calligraphy Works of Yang Chengjie

- 牛 100×67cm
- Cattle 100×67cm

楊成杰●書法作品

Calligraphy Works of Yang Chengjie

- 晨 (右上) 137×69cm
- Morning 137×69cm
- 牧歸 (右下) 137×69cm
- Return from Herding 137×69cm





楊成杰●書法作品

Calligraphy Works of Yang Chengjie

●夢 122×69cm

●Dream 122×69cm

楊成杰●書法作品

Calligraphy Works of Yang Chengjie

●游 97×97cm

●Travel 97×97cm