

極古極新

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THE WORKS  
OF YANG GANG





楊剛畫集



**THE WORKS OF YANG GANG**

## 極古極新——楊剛畫集

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# 無華、淳樸、率真、痴情

## ——楊剛其人、其畫（代序）

堂而皇之地在別人畫室裏“賞畫”、“吃畫”，看到好處自行喝彩，而從不用和畫室主人寒暄；這便是楊剛其人。

下筆不疑，大筆亂揮，物我一體，橫拖豎抹、“粗頭亂服見姿質”；這便是楊剛其人作畫。

了解其人及其人作畫再觀其畫風，無論工筆、寫意無疑其最大的特質便是無華、淳樸、率真、痴情！用筆墨、色彩直抒自己之感，自己之情而絲毫不見一點點小家子技巧的眩耀（正如其人從不會用咀巴賣弄小學問一般）。楊剛貫用柔而剛、拙而秀、老而愈嫩的線條來組構簡捷、自然、風趣的畫面。尤其是寫意畫用筆用墨的沉着、大方更增強了畫的凝重及質樸的力感，頗得秦漢竹簡的神韻。

我喜愛那造型稚拙、精微、構圖天真、色彩合諧、充滿草原民族生活情趣的工筆重彩畫《盼歸園》、《牧騎園》，我更欣賞那率意、大度、逸筆草草而又澀重拙厚的寫意畫《牧人行》、《草原上的雲》、《草原風情》、及同樣逸筆草草的水墨風景、靜物。這些精彩的畫作構成楊剛此本畫集的主弦和最强音。

從中央美院國畫系研究班畢業十年，在北京畫院默默耕耘九年的痴情畫家楊剛從不沸沸揚揚、張狂於世，只是執着於自己繪畫樣式的建構。今天他仍不聲不響地在宣紙世界中揮來抹去，如面壁參禪；仍在不停地“賞畫”、“吃畫”如食素齋……我忠心地祝願他牢牢抓住自己特有的那簡捷、拙樸之勢，大道抱一的思維，更加貪意而忘法；我衷心地祝願他牢牢抓住東方藝術的鄉音母語，滌煩去慮，苦思冥想，深化探索心靈之秘。神悟得道，使朦朧化爲清晰，那麼真正的執旗行令的大手筆之作就爲期不遠了。

趙成民

一九九〇年五月於北京畫院



# Simplicity, Purity, Sincerity and Passion

## Yang Gang, the Painter and His Paintings

“While openly ‘tastes’ and ‘eats’ painting in the studio of another person, he would shout joyfully when getting impressed and excited by the artistic merits of the painting. He never had to force himself to talk to the master of the studio.” — This should be a right description on the personality of the painter Yang Gang.

“When he paints, he would paint decisively with bold and spontaneous strokes. In such a way, an integrated world of the artist’s mind and subject matters would be created.” “Though the hairs are untidy and the clothes are worn, however, the true beauty could not be hidden.” — This might be a right comment on the paintings by Yang Gang.

When we get an understanding of the personality and painting of Yang Gang and investigate his styles again, we shall notice that the most distinctive features of his paintings, no matter his works in a free style or in a meticulous style, lay in the essence of simplicity, purity, sincerity and passion. He reveals his inner sentiments through his mastery of brush, ink and colour without any intention to exaggerate his technical accomplishments (just like that he never speaks merely to show his knowledge). Yang Gang excels in depicting subjects in a simple and lively manner with his mastery of brush strokes, which are free but forceful, archaic but charming and dynamic but delicate. The brush work and ink tones of his painting in a free manner are imposing and heroic, which enhance the vigour and force of the painting, resembling the resonance of the calligraphic style on the bamboo and wooden slips of the Qin and Han Dynasties.

I like his painting in a meticulous style, such as his works like ‘Looking Forward to Homecoming’, ‘Riding and Herding’, etc., which portray the life of the people in the border grasslands in simple forms, direct pictorial compositions and harmonious colour tones. On the other hand, I like his painting in a free style more, such as the works like ‘Herdsman’, ‘Clouds on the Grassland’, ‘Charm of the Grassland’, etc., which are characterized by spontaneous brush strokes and archaic rhythm. These excellent works form the core of the present painting catalogue.

After graduation at the Department of Chinese Painting of the Central Arts Academy for ten years and works silently in the Beijing Painting Academy for nine years, Yang Gang does not have any favour for fame. He just devotes himself fully in developing his personal style and attaining artistic accomplishment in painting as if he is ‘tasting’ and ‘eating’ the essence of painting. I truly wish that he could maintain his distinctive swift and archaic style and keep on his simple mind and forget the conventional principles in order to grasp the true spirit of Chinese painting. I also hope that he could master the sophisticated language of oriental art and would not be disturbed by worldly troubles, so that he could enrich his ideas and discover the mystery of the human spiritual mind. Then in the art of painting, the things would be clear to enable him to create unprecedented masterpieces in his artistic career.

**Zhao Chengmin**

Written in May, 1990

at the Beijing Painting Academy

# 作者的話

中國從宋代以後發展起來的文人畫有着許多優點和長處。比如：它與文學的聯繫是前所未有的，它的筆墨技巧是登峯造極的……但是，比起秦、漢、唐這些文化盛世的繪畫來，它的元氣、自信心和面對現實的勇氣就顯得很弱，而且缺乏那種古樸、天真的氣質。所以，我主張“極古極新”——把秦漢精神以至遠古繪畫的精髓與現代意識結合起來，試着創出一條新路。

楊剛

一九九〇年六月

## Message from the Painter

The Chinese literati painting prospered since the Song Dynasty has been highly credited for a number of artistic merits, such as its close relationship with Chinese literature and its superb technical accomplishments. However, with the literati painting is compared to the paintings of the Qin, Han and Tang dynasties, it lacks the spiritual essence, confidence and courage to face the realistic world and at the same time, it also lacks that kind of archaic and naturalistic rhythm. As a result, I try to realize the idea that 'archaic but new' in order to assimilate the spiritual essence of the painting in the Qin, Han dynasties and pre-Qin period with modern realism to create a new path in the art of Chinese painting.

Yang Gang

June, 1990



# 藝術簡歷

- 1946 十二月十五日出生於河南淮陽。
- 1957 畫《放花炮》（國畫），該畫參加新西蘭國際兒童畫展並獲獎。
- 1963 考入中央美術學院附屬中學。
- 1969 二月第一次去內蒙古自治區，在東烏旗滿吐寶力格牧場放牧。
- 1970 五月由內蒙回到北京，隨美院附中師生到河北省石家莊軍隊農場勞動。
- 1973 五月由美院附中畢業，而後去內蒙古阿巴哈納爾旗，在文化館任館員。
- 1974 作油畫《打靶歸來》，該畫參加一九七四年全國美展。
- 1975 國畫《到政治夜校去》參加一九七五年全國美展。
- 1976 版畫《陽光燦爛》參加一九七六年全國美展。
- 1978 考入中央美術學院國畫研究生班。
- 1981 畢業創作《迎親園》（國畫）獲葉淺予獎金二等獎。  
五月到北京畫院任畫師。  
同年所作《小憩圖》被中國畫研究院收藏。
- 1982 國畫《晨》獲北京美術作品三等獎並參加一九八三年美國四城市巡迴畫展。  
同年作《草原組畫》（國畫）。
- 1983 作國畫《童年》，《上學》。
- 1984 國畫《摔跤手之歌》參加建國三十五周年全國美展，獲北京地區美術甲等獎，並被北京市美術家協會收藏。
- 1985 國畫《人物》獲北京地區優秀作品獎，由北京美術家協會

收藏。

同年作國畫《牧歸圖》、《戲劇人物》、《牧馬人》、《打馬鬃》、《版納行》。以上作品參加《今古風情》十五人聯展。國畫《長河落日》在《人民日報》上刊載。

1986 作國畫《騎》。

1987 作國畫《人與駝》、《奔》、《牧》、和《摔跤手》，並被選送瑞士巴塞爾博覽會展覽。

1988 作國畫《草原少年》、《騎馬人》。

1989 三月在香港藝術中心包兆龍畫廊舉辦《楊剛董正賀書畫展》。

同年畫《草原上的雲》、《人體》、《狗》、《老人臉》、《牧人圖》、《秦漢精神》、《牧人行》、《草原風情》、《靜物》等作品。

1990 五月三十一日在北京人民大會堂參加中、泰合資出版《中國當代美術家》畫傳叢書的首發式，這套書共十五本，其中有一本《楊剛畫傳》。

七月到泰國參加泰方首發式。

同年為長富宮中心作國畫《馬倌圖》、《草原風情》、《套馬圖》。

同年作《草原系列》。

# Biographical Notes of the Artist

- 1946 Born at Huaiyang, Henan
- 1947 He painted his oil painting 'Return after Target Shooting' which was selected for exhibition at the Exhibition of National Arts, 1974.
- 1957 Participated in the International Children's Painting Exhibition held in New Zealand and his painting 'Playing Fireworks' had won an award.
- 1963 Enrolled in the Supplementary Secondary School of the Central Arts Academy.
- 1969 In February, he paid his first visit to the Inner Mongolia Autonomous Region and became a herdsman at the Mengtubaolike Pastureland at Dongwuqi.
- 1970 In May, he returned to Beijing from Inner Mongolia Autonomous Region and worked in the Military Farm at Shijiazhuang with the tutors and students of the Supplementary Secondary School of the Central Arts Academy.
- 1973 In May, he was graduated from the Supplementary Secondary School and went to Abahanaierqi, Inner Mongolia and became a staff of the Cultural Institute there.
- 1975 He painted his painting 'Go to the Night Political School' which was selected for exhibition at the Exhibition of National Arts, 1975.
- 1976 His print 'Brilliant Sunshine' was selected for exhibition at the Exhibition of National Arts, 1976.
- 1978 Enrolled in the post-graduate class of Chinese painting at the Central Arts Academy.
- 1981 His graduation work 'Fetching the Bride' won the second gold award of the Ye Qianyu Awards.  
In May, he was appointed a professional painter at the Beijing Painting Academy.  
In the same year, his work 'Taking a Break' was collected by the Research Institute of Chinese Painting.
- 1982 His work 'Morning' won the third award of Works by Beijing Artist, which was also selected for the travelling exhibition to four cities in U.S.A. in 1983.  
In the same year, he painted a series works known as 'Suite on the Grassland'.
- 1983 Painted his works 'Teenage', 'Going to School', etc.
- 1984 His work 'Song of the Wrestler' was selected for exhibition at the Arts Exhibition of the 35th Anniversary of the Establishment of the People's Republic of China, which won the first award of the Arts of Beijing and was collected by the Chinese Artists Association, Beijing Branch.
- 1985 His work 'Figures' won an award of Arts of the Beijing Region and was collected by the Chinese Artists Association, Beijing Branch.  
In the same year, he painted works like 'Return after Herding', 'Drama Figures', 'Herdsman', 'Beating Horse's Mane', 'Visit to Xixiangbanna'. These works are exhibited at 'Charm of the Past and Present' — a joint exhibition of fifteen artists.  
His work 'Sunset on the Long River' was published on the *'Renmin Yibao' (People's Daily News)*.
- 1986 Painted his work 'Riding'.
- 1987 Painted his works 'Man and Camel', 'Run', 'Herding' and 'Wrestlers', which were selected for exhibition at the Exposition held in Switzerland.
- 1988 Painted his works 'Youngster on the Grassland', 'Rider', etc.
- 1989 Held a joint exhibition 'Painting and Calligraphy by Yang Gang and Dong Zhenghe' at the Bao's Gallery, Hong Kong Arts Centre in March.  
In the same year, he painted his works 'Clouds on the Grassland', 'Nude', 'Dog', 'Face of an Old Man', 'Herdmen', 'Spirit of the Qin and Han Dynasties', 'Herdsmen in a Walk', 'Charm of the Grassland', 'Still Life', etc.
- 1990 On 31st May, a Distribution ceremony on the series of books 'Contemporary Chinese Artists', which was published with funds provided by China and Thailand, was held in the People's Grand Hall, Beijing. The whole series contain fifteen volumes and one of which is 'Painting by Yang Gang'.  
In July, he went to Thailand to attend the Distribution ceremony of this series of books.  
In the same year, he painted works 'Rider', 'Charm of the Grassland', 'Catching a Horse' and 'Suite on the Grassland' for the Changfugong Center.



# 畫家常用印譜

Painter's Seals



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| 12 人物<br>Figure                          | 28 草原系列之三<br>Suite on the Grassland, no. 3               |
| 13 瀾滄江畔<br>Beside the Lancang River      | 29 摸魚舞<br>Dance of Catching Fish                         |
| 14 月兒彎彎<br>Under the New Moon            | 30 狗<br>Dog  |
| 15 傣鄉情<br>Passion to the Dai County      | 31 套馬圖<br>Catching a Horse                               |
| 16 盼歸圖<br>Looking Forward for Homecoming | 32 瀾滄江畔<br>Beside the Lancang River                      |



- 33 立交橋  
Cross Bridge
- 34 草原系列之四  
Suite on the Grassland, no. 4
- 35 醉漢  
Drunken Man
- 36 一家人  
A Family
- 37 高天大野  
The Vast Wilderness and the High Sky
- 38 漠上  
On the Desert
- 39 長河落日  
Sunset on the Long River
- 40 女人體  
Nude Female Figure
- 41 草原系列之五  
Suite on the Grassland, no. 5
- 42 鳥  
Birds
- 43 男人體  
Nude Figure of a Man
- 44 女人體  
Nude Figure of a Woman
- 45 山鬼  
Demon in the Mountain
- 46 馬  
Horse
- 47 蒙古族姑娘  
Mongolian Girl
- 48 牧人  
Herdsman

- 49 少女像  
Young Girl
- 50 頭像  
Head Figure
- 51 草原系列之六  
Suite on the Grassland, no. 6
- 52 舞  
Dance
- 53 女人體  
Nude Figure of a Woman
- 54 少女像  
Young Girl
- 55 羅漢  
Luohan
- 56 馬  
Horse
- 57 少女像  
Young Girl
- 58 草原系列之七  
Suite on the Grassland, no. 7
- 59 摔跤手  
Wrestler
- 60 騎  
Rider
- 61 草原系列之八  
Suite on the Grassland, no. 8
- 62 無題  
Untitled
- 63 山水  
Landscape
- 64 春風  
Spring Breeze