

Collection of Wang Yi yang's
Calligraphies and paintings



汪易扬书画作品集



汪逸极书画集

Collection of Wang Yiyang's calligraphies and paintings

科学普及出版社

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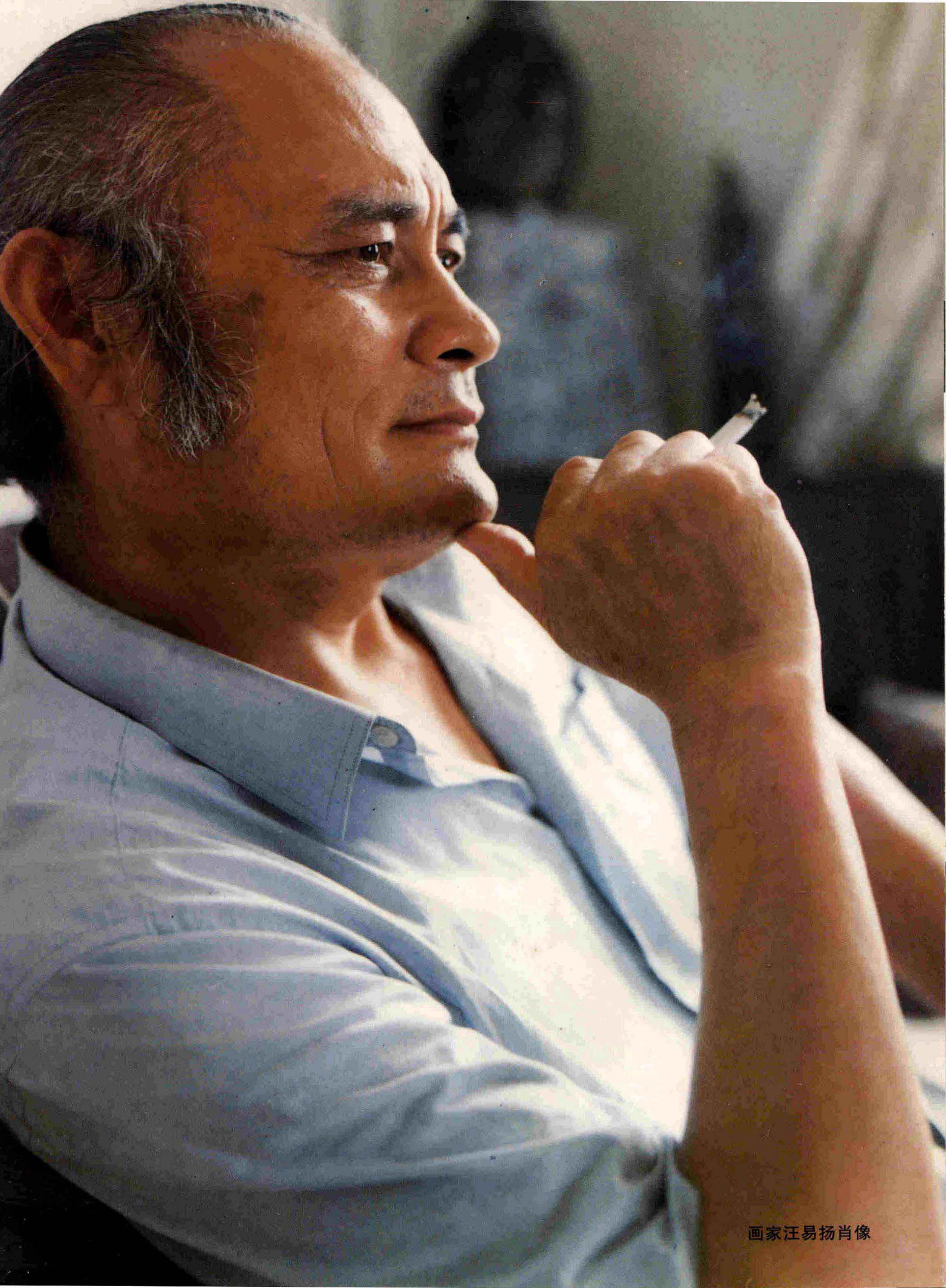
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画家汪易扬肖像

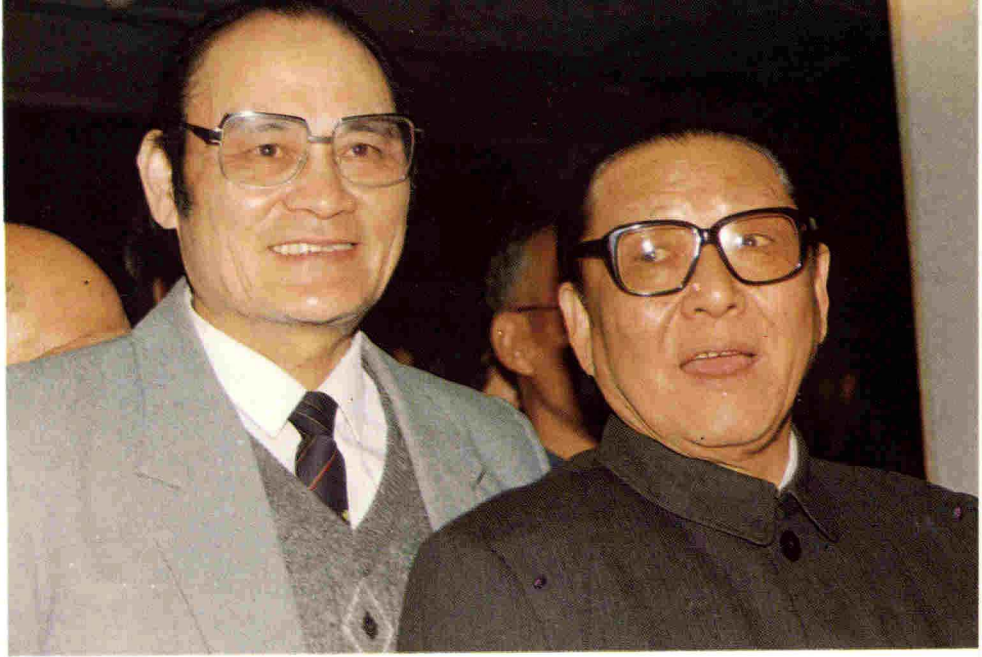
汪 易 扬 简 介

汪易扬,1931年出生并成长于福建厦门鼓浪屿岛,祖籍安徽砀山。5岁学画,有“神童”之称。1949年毕业于上海美专,师从刘海粟、潘天寿、黄宾虹。擅人物、山水画。1953年受命创建福建省美协并被选任执行副主席。50年代已在国内外诸多报刊发表作品300余幅,参加全国、华东地区和省级画展10余次,多次获佳作奖。1956年调北京任《俄文友好报》美术编辑。1959年因政治原因下放基层,曾创作音乐、舞蹈、戏剧作品100余部,多次获河北省和全国文艺会演最佳创作奖。其文艺作品向以浓烈的乡土生活气息和强烈的绘画感而备受国内外观众欢迎。1979年落实政策后调回北京,在中国艺术研究院《文艺研究》刊物做艺术理论编辑——编审工作。1989年提前离休后受聘山东日照市组建龙山艺术院并任院长(教授)至今。80年代初独创狂草人物画,以其笔墨简炼奔放、神韵别具不断赢得国内外诸多报刊和名家撰文高度评赞。曾应邀赴国内30余省市巡展,均产生强烈轰动效应。个人著作除《易扬画集》、《谭来谈去》论文集外发表短论、评论及散文、诗歌、音乐作品60余篇,发表美术作品百余幅次。近10年来为恢复和指导龙山文化黑陶艺术事业做出显著贡献。入国内、国际名人传记典籍和专集20余部。受聘国内、国外10多家研究机构、书画院长、艺术社团高级创作员、研究员、副院长、名誉院长、荣誉顾问等职。1994年被美国ABI名人传记研究院评为《本十年度最受爱戴者》。被英国剑桥世界名人传记研究中心评为《世界500名杰出成就者》。

与绘画艺术同步,易扬近10余年还不断涉足陶艺。为恢复和振兴龙山文化黑陶事业作出显著贡献。设计创作的黑陶作品《八仙瓶》,荣获1994法国阿维尼翁博览会金牌奖。近几年组织“龙山艺术院院委书画巡回展览团”应邀到诸多省市举办交流展,为弘扬祖国文化艺术,促进艺术事业的繁荣发展致力。



画家汪易扬在作画



1991年4月在北京个展时，国家领导人习仲勋、刘澜涛、张国基为之剪彩，袁伟民同志代表国家体委和第11届亚运会组委会接受汪易扬捐赠精作50余幅，并颁发荣誉证书及纪念金币等。





1987 年赴上海个展时受到中外观众欢迎盛况。



在约翰·奥尔森大画家的庄园里(左一 巴德实业公司董事长杰弗里·戴维,左二 约翰·奥尔森,右一 翻译朗旺凯先生,右二 国家艺术家荣誉勋章获得者、著名画家蒂姆·斯托汾。右三 汪易扬。

易揚畫集

劉海粟題

百歲用一



易揚畫集
刘海粟題詞

求吾所好

乙丑元宵

汪易揚方家篆并正

心泉并正

作人書於

京西郊



万转墨弦着意求，前人肩上一层楼。灵襟书卷山川出，废画三千得自由。
易扬弟画人物风神独奇，山水亦能法外有法，今观其佳作喜甚，吟一绝
勉之。刘海粟作诗 一九八七年于北京

七绝诗

刘海粟

万转墨弦着意求
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凌云健笔
纵横

贺汪易扬同志六旬寿辰
并祝个人画展成功

王琦书

凌云健笔意纵横

贺汪易扬同志六旬寿辰并祝个人画展成功

王琦

易扬的绘画艺术奔放超绝韵致不凡

雷正民

易扬的书画充满激情，他的传统基本功扎实、熟练，所以较能自由地抒写及表现自己之情感，看了他的作品能使人有所振动，易扬还在不停地探索并不断地挖掘自己的创作潜能，看得出他还有很大的创作潜力，相信他还会有新的创作高度。

沈柔坚

易扬的绘画艺术
奔放超绝韵致
不凡

畫友正民贊
九七年夏月

易扬书画充满激情
他必传统基本功扎
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沈柔坚

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序 一

我喜欢易扬的画

原中国美术馆馆长

刘开渠

我喜欢易扬的画，易扬走他自己的路，他不因袭前人，也不赶时髦玩弄笔墨游戏。而是脚踏实地，从生活出发，去发现他所憧憬的美，去挖掘、发挥他那艺术才智的潜能。他的作品，以一种较强烈的个性特征和鲜明的艺术风格，展示了他那勤于探索的韧劲和勇于创新的可喜步伐。

易扬出生在四面环海的美丽小岛——鼓浪屿。海，那翻腾不息的波涛，那冲击崖岸的浪花和那气势万千的潮汛……都曾给他的内在气质以深刻的影响。

鼓浪屿是座颇有名气的音乐之岛。易扬从小就接受了音乐的熏陶。节奏、旋律、音调、音符……都曾经是他的至交。丰富多彩的音乐生活，形成他得天独厚的艺术素质。

易扬五岁学画，那是从他没有按照老师的葫芦画瓢开始的——

一次，幼稚园老师在黑板上用尺量着画一面长方形的旗帜。小朋友纷纷学着老师的画法，用尺子认真地在画纸上打出一个框框……唯独易扬（那时名叫汪天生）没有去追随老师的样子，而是凭藉着自己的印象和感觉，去发挥他那童稚的想象力，画出了一面他平日生活中常见的飘扬的旗帜。老师不仅没有指责他的不是，反而大大地鼓励和赞扬他的画并将其贴在墙上，让全幼稚园的孩子和老师们，排着队轮流参观这幅画。老师的做法，在易扬小小的心灵中，埋下了一颗“充分发挥想象和创造力”的种子。打那以后，小易扬的家和四邻的墙壁，还有他家街口的柏油马路，宽阔的海滩……到处出现他用红砖块、黑木炭、白粉笔、小树枝和手指头创造的作品。

在老师的指导下，他曾严格地学习了近十年画法和临摹传统工笔画；一位从法国留学回来的画家教授还指点他学素描。但是老师的某些训练规程，使他感到思想太受束缚。他自己常常跑到鼓浪屿图书馆去翻阅画册和字贴。从临摹中他爱上了二王、怀素和张颠的草书，还崇拜梁楷、王维、米芾、高其佩、石涛、八大和吴昌硕等的写意画。那时他说不清是什么原因，长大了以后才悟到，是一种气势和狂傲之骨在感染他，并与他自己的性格相融合。

易扬没有惋惜他曾被下放到基层二十多年的黄金年华，他常说：“这二十多年我虽在绘画艺术的追求上比别人失去了不少东西，但也得到许多别人所得不到的宝贵财富。”是的，从他近些年来曾在大专院校及艺术界的讲课专题——“绘画与姊妹艺术（音乐、舞蹈、戏剧、诗歌）的关系”中，就显示他二十多年里，从全面实践中所总结出来的美学观点；凡听过他演讲和看过他的作品的人，都不难理解到他上面所说那段话的真谛。

易扬的画，即他所发挥的线、墨和色所组成的画面，我们可以看到或感到有狂草飞动之气的律动线，有狂涛海啸之势的大泼墨，有铿锵抒畅的悠扬乐感，有婆娑英发的舞蹈动律之美……他的作品题材广泛，技巧多变，他不拘一格，却又能在其情感性格与气势上统一为独具之格。

这就是易扬艺术作品的个性特征和魅力所在，也是我喜欢易扬的画的原因。

Preface 1

I LIKE YIYANG'S PAINTING

I like Wang Yiyang's painting. The painter goes his own way, neither follows in the footsteps of his predecessors nor juggles with writings to follow the fashion. Instead, he proceeds from life, on solid ground, to seek the beauties he has been Longing for, to tap and give full play to the potentialities of his wisdom and creativeness. By using the rather strong indi-

vidualistic characteristics as well as a distinctive artistic style, his work has revealed his tenacity in exploration and a gratifying pace in his boldness to make innovations.

Yiyang was born in Gulangyu, a small beautiful island on all sides by the sea beyond Shamen, Fujian province. the sea, the seething waves that roar on forever and ever, those sprays that lash at the rocks and the ever – changing momentum of the tides...have all left indelible impressions on his innate art – making.

Gulangyu enjoys some reputation as an island of music. Yiyang embraced musical edification ever since he was a child. Rhythm, melody, tone and note...have all been his bosom friends. His rich and colourful musical life has evolved into an artistic quality abound in gifts of nature.

Yiyang began learning how to draw when he was five years old, that was, when he had not adhered to the instructions of his teacher, verbatim, stroke for stroke.

Once, a kindergartener drew a rectangular flag on the blackboard with the help of a ruler. All the kids, Yiyang excepted, mimicked the ways of their teacher, drawing frames on their papers in all seriousness with their rulers...while Yiyang, who was called Wang Tiansheng at that time, alone had not taken after his teachers example, but relying on the impressions and feelings of his own, made the most of his childish faculty in drawing the fluttering flag often seen in his everyday life. The teacher had not censored Yiyang for disobeying his instructions, instead, the teacher highly encouraged him and praised his drawing, go as far as pasting it on the wall and asking all the kids and the teachers of the kindergarten to line up for a look at the drawing. What the teacher has done has buried in his childish heart a seed “to give full rein to imaginative and creative power”. Since then, little Yiyang’s works began to appear everywhere – from his home to the walls of his neighbours, on the asphalt road near the street where his house was, on broad and expansive beaches, the tools used being broken bricks, charcoals, white chinks, twigs and fingers.

Under the guidance of his teacher, Yiyang had, in all seriousness, spent around 10 years in learning the technique of painting and of copying traditional Chinese realistic painting characterized by fine brushwork; a painter professor returned from France also gave him advices in his sketching studies. But certain training schedules and regulations of the teacher have been taken by him as rules that fettered his thoughts, a fact which made him become a regular visitor of the Gulangyu Librarg, looking over and glancing through picture albums and copybooks. From copying, he became infatuated with the cursive hands of the two wangs, those of Huai Su and Zhang Dian. He also adored the freehand brushworks of Liang Kai, Wang Wei, Mi Fei, Gao Qipei, Shi Tao, Ba Da and Wu Changshuo etc. At that time, he found no reason but after growing up he began to grasp that there was a certain momentum and arrogance infecting him and merging with his own temperament.

Yiyang didn’t feel sorry for the twenty old golden years that he had been sent to the grass – roots level, He often says: “Although I have lost many things in the pursuit of drawing art during the twenty odd years but I have got many precious wealth that were inaccessible to the others.” Surely, from the special subject of his lecture delivered in the colleges or among the artistic circles (music, dance, drama. and poem), there displayed the artistic view summed up from his overall practice in the past more than twenty years. Whoever has heard his lecture or seen his works will not be difficult to comprehend the true essence of the foregoing speech.

Yiyang’s painting, that is, the tableau made up and brought into full play by the lines, the ink and the colour, wherefrom we can see or feel the dynamic Lines of the momentum of wild grass fluttering in the wilderness, the big ink spread carrying the momentum of the fierce howling gales; it spreads out sonorous and melodious musical touch as well as the motional beauteousness of whirling dance... the themes of his works are extensive, the skill is changeable. He does not adhere to one particular style but enable all those styles into an unique on the emotional nature and the imposing manner.

Herein lies the individual trait and charm of Yiyang’s artitic works as well as the reason why I am fond of Yiyang’s paintings.

Liu Kaiqu (刘开渠)

序 二

狂草入画竞雄奇

——谈易扬人物画

关山笛

几年前，海粟老人在北京饶有兴味地看完得意弟子汪易扬的一组人物画，对笔者说：“书画分家已久，今人搞返祖实验实有必要。然若重形轻意，必然难入高境。易扬走其反道，引书法线之表现力入画，篆情隶味草法蕴藉，并已有自己面目，十分可贵。”

青灯偏爱苦耕人。泳过茫茫墨海，化繁为简，在自我否定中筛选，积累渐变，追寻天籁，易扬是一番求索一番新。

遥远的梦温馨。易扬生于厦门鼓浪屿。那是音乐家的摇篮。天风、海涛、素月、繁花，诗之岛的灵乳，同样也滋养着画家的赤子之心和他那渐入妙境的笔。他从小便喜爱涂抹，进入上海美专之后，好似一条小鱼游进艺河。建国之初，正当他的创作走上新台阶的时候，遇到了那场“运动”，踏上了人生的坎坷之路。他在挥汗如雨的劳动中重新认识世界，也更加贴近了普通劳动者。他作曲、编舞、写剧，保持乐观本色。春回大地之后，他重操书画，而当年抚慰过他心灵的歌舞、戏曲却又给他的书画添了养分，转化为墨弦的节奏韵律，弹之有声，掬之有情。海粟大师曾为他著诗赞道：“万转墨弦着意求，前人肩上层楼，灵襟书卷山川出，废画三千得自由。”

易扬爱刚正不阿的历史人物，喜欢民间文学中那些神仙、侠士、巧匠以至钟馗的形象。理想之光增加了这些人物形象的高度，他作丈二巨人为八仙，或雄健，或飘逸，或狂放，或冷峻。男子高得扎实而气宇非凡，女子高得灵动而窈窕俊秀，各有寄托，反映了艺术家在追求美的过程中闪现的人性光芒。他作画要有较长的腹稿时间，在心中酝酿这些巨灵们的千姿百态。他善取要领，洗去冗笔，乘兴一挥，顷刻成画。在一线之中构成人物形体、结构、动态、性格以至完成浓、淡、干、焦、湿的笔墨韵致。他很向往苏东坡“当其落笔风雨快，笔所未到气已吞”的境界。他的人物画一旦被放在争奇斗艳的百家画中，总能以其超凡的独具风韵而分外惹眼。

他也作数日方可结笔的现代风景画，也写客体世界给他的感受。但他不是只摹形再现对象，而是通过光的狂舞，线与彩的跌宕交融，把山山水水人情化，诗意化——尽力表现为和我们对话的朋友。热得深沉，笑得活脱，是易扬，又是大自然的本色。

Preface 2

BY MEANS OF CURSIVE HAND TO STRIVE FOR WONDER AND IMPOSING

——See Yiyang's Raging Grass and Figure Paintings

Several years ago, in Beijing, after going over a set of figure paintings by his favourite pupil wang Yiyang, the great aged master Hai Su had with great interest told the author: "Calligraphy and painting have long since been Separated, it is quite necessary for people of our era to engage themselves in atavistic experiments. But if one puts stress on form and belittles conception, Sure he can not scale the heights. Yiyang follows the oppsite direction, he introduces the force of expression of calligraphic lines into the painting the temperament of the seal and the taste of the script, the cursive hand temperate and refined, which already has its own true colours, a feat indeed highly commendable."

The green lantern has partiality for those who work hard . After swimming through the vast sea of ink, simplifying by weeding out Superfluities, Yiyang screened himself during self – negation, he accumulated, bringing forth gradual changes in pursuit of the sounds of nature, and conceived new ideas each time he obtained what he sought after. Lately, he brought several recent works with him for another exhibition in the city of the Rams for an exchange with southern scholars. I partook with all others the unquenchable joy of viewing the paintings.

Remote dreams are the fondest. Yiyang was born in Gulangyu, an island beyond Xiamen, Fujian province. That is the cradle of the musicians. The heavenly wind, the blue waves, the quiet moon and the luxurious flowers made the miraculous milk of the poetic island as well as nourished the childish heart of the painter with his brush became more and more delightful. He Loves painting Long from his childhood. After, entering the Shanghai Institute of Fine Arts, Like a small fish he swam into the river of arts. when his artistic creation had just stepped onto a new stage, there accured the terrible movement, He was persecuted as a Rightist and sent to the countryside. he soon walked on a rough way of life. He had to understand the world again in the labour that driped with sweat, and he was nearer to the ordinary labourer He wrote music, compiled dances, wrote drama for keeping up the colour of an optimist. When spring returned, after the Cultural Revolution was over, he picked up calligraphy and painting again, and the song the dance and the opera which had consoled his heart in those trouble years provided nutrient to his calligraphy and painting ultimately it transformed into the rhythm and rules of the ink – strings. It sounded when placking; became sentimental when scooping. The great Master Hai Su had written a poem praising him:

*Pluck the momentum through
Thousands Turnings of ink – trace,
Ascend a higher stairs up from.
The shouders of predecessors;
Read books a great lot,
And be inspired by poets old and new;
Being Your own master that had
Thousand of paintings ever been annuled.*

Yiyang admires upright historical personages and is fond of those celestials chivalrous knights and skilful craftsmen in the folk literature, down to the image of Zhong Kui. The light of ideal has increased the heights of these figures. He painted them to giant, some robust, some elegant, some unruly and some icy. The males are steadily tall and their temperament are uncommon; the females are nimble and agile. Each of them has their different spiritual sustenance which reflects the radiance of humanity what the artist in his course of beauty seeking. He always had a rather long peried for the mental notes in order to play the delineation in his mind whichwith various manners. He is well to grasp the essentials, washing off the unnecessary strokes and wielding his brush while in a joyful mood and finishes the painting in almost a twinkling. He has been able in a single line to constitute the form of a figure; structure, developments and disposition down to the accomplishment of the thick the pale, the dry or the wet of the brush's lasting appeal once his figure painting displayed among the paintings scrambling for a riot of colour and combating for the oddity from hundred painting scholars, his work would be loudly conspicuous with its style over the others.

The painter also work on modern landscape painting which would take him several days to finish. He also writes about the feelings developed in him by the objective world. Note only does he make the simalations to reproduce the object but through the crazy dances of the light, the boldness and blend of the lines and colours to humanize poetize the mountains and rivers, as fully as possible to make our dialogue friends deeply warmed and laughed contentedly. This should be the natural colour as well as the Yiyang's.

Guan shandi(关山笛)

腊迈榕城绿更赊，浓荫一派接天涯。台余醉气将军石，地壮双江总督家。龙眼圆时犹瞩目，子规啼日好尝茶。明年重约来应早，看尽梨园千万花。

郭汉城作榕城七律诗一首，壬申年，易扬书

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