

楊玉璣函集

名中題



楊玉琪畫集

原靜文題



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簡介

楊玉琪，字石耳。江蘇泰州人。一九四六年生于文化世家。師從南京師範大學教授、著名畫家譚勇先生，專攻寫意花鳥，深得徐悲鴻大師的藝術神髓。對花鳥畫的開拓創新有獨到見解和追求。作品多次參加各級展覽並獲獎。所著《美術設計》一書，獲“全國科普創作獎”。在劉海粟、林散之先生主持評定的全國書法大賽中獲“優秀作品獎”。一九八六年在江蘇南京、泰州舉辦個人畫展，並有多幅作品分別在香港、深圳、蘭州、桂林、肇慶、揚州等地展出。代表作品有《蒼松瑞雪》、《君子之風》、《蒼莽古趣》、《春雨江南》、《秋風起兮》、《瀟瀟春雨淡淡愁》等。國內外數十家報刊、電台、電視台相繼發表其作品或撰文介紹評價。作品遍及美國、法國、日本、新加坡、加拿大等二十幾個國家。其傳記、作品正式載入《中國當代國畫家辭典》。

Biographical notes of the painter

Yang Yuqi, styled Shi Er, was born in a scholarly family, Taizhou, Jiangsu Province of China, in 1946. Guided by well-known painter, Mr. Tan Yong, professor of Nanjing Teachers' University, he has specialized in painting flowers and birds by means of freehand brushwork. Besides, he has mastered the quintessence of Xu Beihong, celebrated master of painting. He has developed his own style of painting, and has been keeping on pursuing the art in the field. His works are excellent, many were shown in Hongkong, Shenzhen, Lanzhou, Guilin, Zhaoqing, Yangzhou and so on, and won many prizes. Some were introduced to over twenty countries, such as USA, France, Japan, Singapore, Canada, etc. In 1986, he held his own works exhibitions in Taizhou and Nanjing respectively. Now and then we can read, watch or hear his works showings and the introduction and the appreciations of him in newspapers, on TV, and from radios.

The paintings named "Timely snow visits old pine", "Spirit of lotus", "Singing bird in aged vine", "Spring rain in the South Jiangsu", "Autumn wind blows" and "Chinese herbaceous peony in worry" are among his representative works. He is also good at penmanship, and his calligraphies got "The prize of fine works" in a nation-wide competition presided over and evaluated by Mr. Liu Haisu and Mr. Lin Sanzhi, famous painters and calligraphers. The book "Design of Fine Arts" by him won "The prize of National Popular Science Works". His biography and some of his paintings are compiled in "Biographies of Contemporary Chinese Traditional Painters in China".

序

聲 聲 中 心

“于綿密中出空靈，于細微處見意境”，觀楊玉琪畫者，當有此感。

中國畫最講求意境，通過意境給人以思索，給人以美感。所謂意境，不是自然景觀的客觀描繪，而是畫家自我情感與自然景觀完美結合所產生出來的一種藝術效果。換句話說，就是人們常說的“情景交融”。但此中的“情”和“景”絕非一般的常情、常景，應是畫家所獨辟的靈境和創造的意象。

明人王世貞在《藝苑卮言》中說：“人物以形模爲先，氣韻超乎其表；山水以氣韻爲主，形模寓乎其中。”所謂“氣韻”，實際上就是人的主觀情感。由此可見，一切自然景觀都可以被賦與人的情感、想象和寄托。只有將“氣韻”與“形模”巧妙地結合，方能創造出美的“意境”來。人物畫如此，山水畫如此，花鳥畫亦然。

對於花鳥畫人們頗多異議，認爲花鳥畫只能表現小情小景。其實，花鳥只是畫家藉以表達思想情感的景觀媒介，決定的因素應該是畫家思想修養的高下。讀楊萬里詩：“小荷才露尖尖角，早有蜻蜓立上頭”，此是小情小景；而讀杜甫詩：“兩個黃鸝鳴翠柳，一行白鷺上青天”，誰又能說這裏沒有寄托出詩作者博大的胸懷呢？

《宣和畫譜》中對花鳥畫有這樣一段論述：“故詩人六義，多識于鳥獸草木之名；而律歷四時，亦記其枯榮語默之候；所以繪事之妙多寓興于此，與詩人相表里焉。”並斷言花鳥畫“有以興起人之意者，率能奪造化而移精神遐想，若登臨覽物之有得也。”

楊玉琪先生的花鳥畫所給人的感覺正是如此。

我與楊玉琪先生並非熟識，只知道他是江蘇泰州人，有着坎坷的生活經歷，但又孜孜不倦地耕耘于繪畫園中。他的畫富于情趣，含意雋永。無論是空靈縹緲的山林，還是靈氣超然的花鳥，都鮮明地展示了畫家的藝術追求，融注了他的精神情感，並給觀衆留下了豐富的領悟和聯想的餘地。在他的作品中，既有可以寄托人們一段情思的“閒適小品”，亦有可以引發人們抱負理想的“宏幅巨作”，體現了畫家純熟的藝術技巧和較高的思想修養。玉琪先生還特別着力于光色效果，于光色中見奇崛。他善于抓住自然界瞬間的變化，使極平常的題材閃爍出璀璨的光彩：瀟瀟江南春雨、裊裊清池晨霧，淼淼蘆蕩月色，熠熠金秋陽光……將人帶入詩的境界。

在閒談間，楊玉琪先生告訴我，他仍在探索，這一點在他的這本畫集中亦可看出。對此，我祝他成功。

僅記

1988年9月于北京

"The artistic supernatural exaggeration comes from the careful thinking, and the artistic conception is shown in every bit of the painting." Everyone who has watched Mr. Yang Yuqi's paintings would have the impression.

The traditional Chinese painting is particular about the artistic conception, with which it makes readers think and gives them aesthetic feelings. The artistic conception is an artistic effect produced from the perfect combination of the painter's own emotions and natural setting instead of the objective description. In other words, it is a so-called fusion of feelings with the natural setting. Here none of the two is ordinary, instead, they are the supernatural exaggeration and image created by the painter.

Wang Shizhen of the Ming Dynasty wrote in his book *On Art* (Yi Yuan Zhi Yan), "In the traditional Chinese paintings, a figure is painted according to its shape, but the subjective sentiments are imaged in, and vice versa in mountains-and-water paintings. From that, all the natural setting may be coloured a person's feelings, imagination and spiritual sustenance. Only by ingeniously combining the subjective sentiments with the shape, can a beautiful image be created. It is suitable for figure, mountains-and-water, and flower-and-bird paintings as well.

There are various opinions on painting flowers and birds. Some think the painting only expresses minor scene. But flowers and birds are only the medium used by a painter in expressing his own thinking and feelings. The important factor should be according to the painter's ideological accomplishments. "When the leaves of lotuses just rise above water, a dragonfly has already been on the top," which was written by Yang Wanli. Here the minor scene was described. Let us read Du Fu's lines, "In the willows two orioles are singing, in the sky egrets team are flying." Who would say that there is not the broad mind of the poet?

In *Selection on Paintings in Xuan He Years* (Xuan He Hua Pu, Song Dynasty), it said, "Liu yi (the means of the expression and the forms in Chinese classical poems) are shown by way of describing birds, beasts, weeds, flowers and trees throughout a year, including growing, withering, utterance and silence. Similar to poem-making, the secret of painting is largely that a artist places subjective sentiments in them." And it affirmed, "flower-and-bird paintings drawn this way can surpass the nature itself, endow the readers with supernatural feelings which resemble what they feel while standing in the high looking down."

Such are the feelings of a person who has just watched Mr. Yang Yuqi's paintings.

I knew nothing about Mr. Yang before but that he is from Taizhou, Jiangsu Province. He has had a rough life and has been engaging in painting. His works are very charming and full of meaning. All his mountains-and-water paintings, which are unascertainably elastic and misty, and his flower-and-bird paintings, which are supernatural, show distinctively the painter's pursue in the art, put his spirits and feelings in them, and give full scope to readers' comprehension and association imagination. His works have the simple paintings, in which a person's feeling can be expressed, and the complex and grand scale ones, which can arouse the readers' high aspiration and ideal. And his works show the painter's skillful artistry and higher accomplishments. Mr. Yang pays a special attention to the effect of light and colour, which shows the singularity. He is adept in grasping the instantaneous changes of the nature, and makes the common theme radiate with brilliant lustre, and leads his readers to the realm in the poem: Pattering spring rain in South Jiangsu, curling morning fog over silent ponds, vast moonlight covering reed marshes, and brilliant sunlight in golden autumn.

In the chatting with Mr. Yang, I was told that he was still making the exploration in the field and would go on. From the Selection we can easily see that. I congratulate him on his success.

Cai Ruohong
Beijing, Sept. 1988

鳴謝

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中共泰州市委統戰部
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1. Spring wind in the valley
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3. Autumn wind blows
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7. Chinese herbaceous peony in worry
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58. Oil lamp is accompanied by narcissus
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60. Wild grapes

1. 幽谷春風 (206×70) cm
Spring wind in the valley

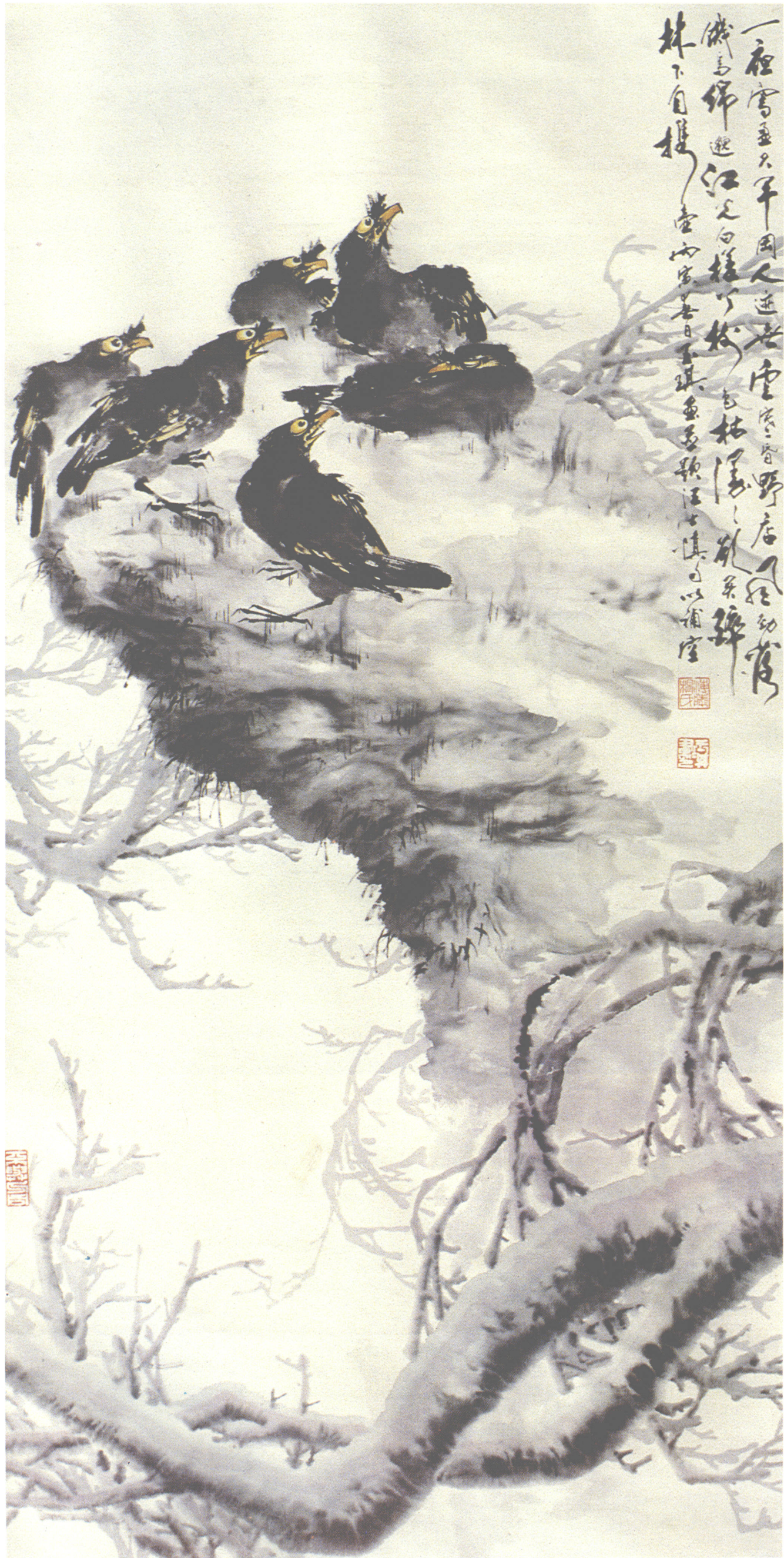




2. 蒼松瑞雪 (137×137) cm
Timely snow visits old pine



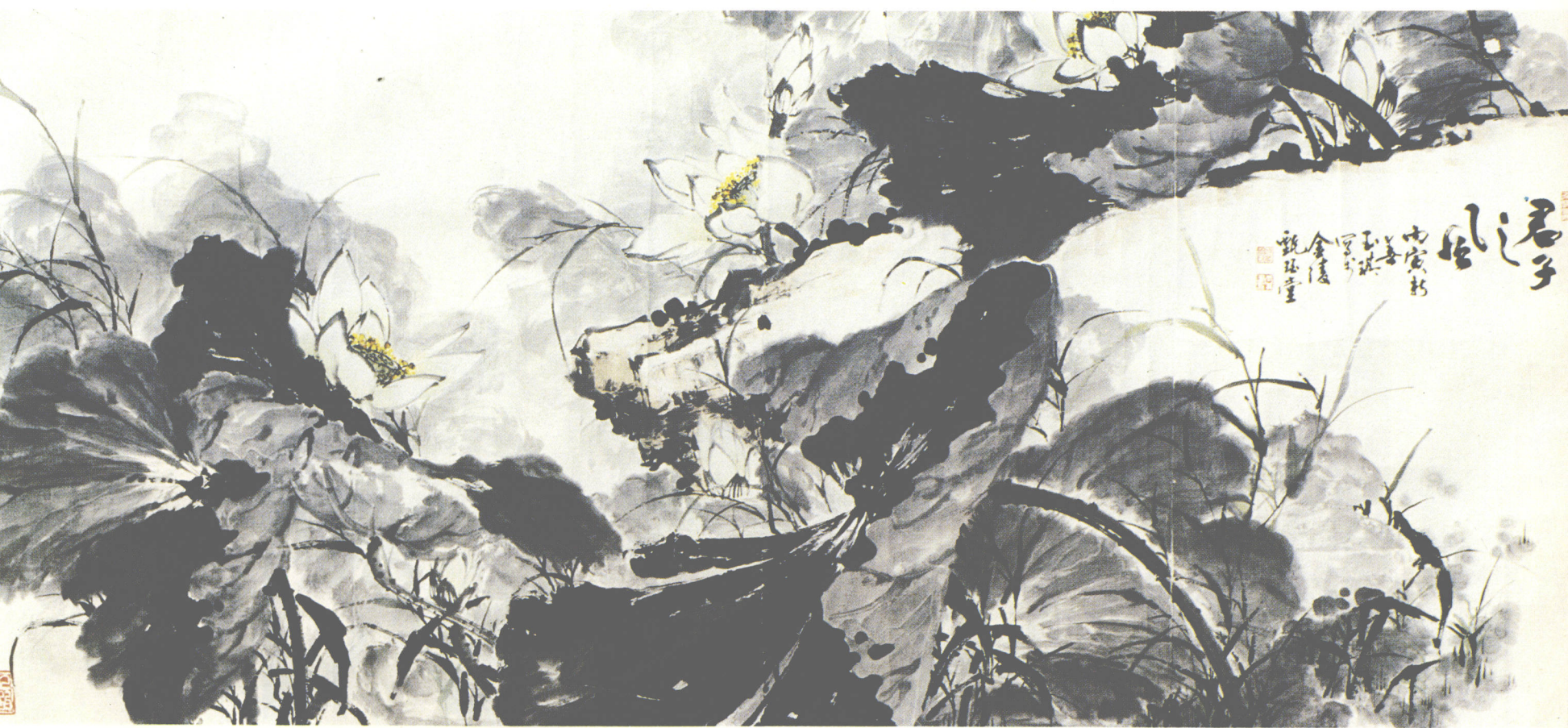
3. 秋風起兮 (46×46) cm
Autumn wind blows



一庭雪盡
大年國之
迹也
雪盡
野店
月夜
幼鳥
俄馬
錦遊
江之
白橋
丁
松溪
一
飛
來
錦
林下
自提
壹
丙
寅
年
冬
月
玉
珠
畫
於
江
上
真
以
補
堂



4. 雪 意 (137×68) cm
Vivid birds in snow



5. 君子之風 (137×272) cm
Spirit of lotus



6. 瞻 望 (137×56) cm
Eagle at the top of a mountain



7. 潇潇春雨淡淡愁 (68×46) cm
Chinese herbaceous peony in worry