

當代海外僑胞喜讀中國畫家作品精選

思勝畫緣

Sesim Jong

楊思勝 繪

青山九老話
黃酒一杯說化機

河南美術出版社

當代海外暨港臺著名中國書畫家作品精選

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This, the fourth Sixin Jang book, follows the enthusiastic acclaim of his first book, published in 1993, second book in 1996 and third book in 1999. With his uncompromising brush stroke, calligraphy, ink, and fine lines, he depicts pine trees, landscape and figures in his unique style. His dramatic powerful use of color is exemplified by the intensity of his blue water, his brilliant rendering of sunshine and particularly his red, orange, yellow and green skies and sunset. Jang also writes poet and good in calligraphy. All of them serve as a cultural friendship link between East and West.

Sixin Jang was born in Indonesia and studied medicine in Japan. He has been in New York for over thirty years and now living in Shanghai for past four year. He has travelled extensively and continued to expand upon his traditional Chinese painting. With this book the artist would like to continue to give pleasure to art lover for years to come.

《思勝畫緣》是作者繼《思勝游紙》1993年出版，《思勝隨緣》1996年出版，《思勝墨趣》1999年出版之後的又一批開拓新境的佳作。“游紙”，“隨緣”，“墨趣”，“畫緣”，有如四季皆春，聊映畫壇。楊氏繪事之余，遍游名山大川，七上黃山，縱情揮灑而筆墨古道宋元明清大家。一如佛典之三昧，心神平靜，正息雜慮，進入一種禪定之境。

楊氏近年來多有大幅作品，其心儀之法度淵源，故其畫作處處可見宋元傳統軌迹，廣納中外，博采古今，自成一派。觀其粗墨重澀之線條（鐵線皴），彤紅、澄黃、濃綠和草綠，湛藍的天空，可知其已邁出神州道德法門，又不拘泥於中原一隅。“思勝畫緣”層樓更上，四野空闊，八方風來，清新俊逸之慨，令人激賞。

思勝出生印尼，留學東瀛學醫。1969年移居紐約，現居上海。

總序

易永寒
作家，藝術評論家
紐約

古人云：“國家不幸詩人幸”。有文字記載的三千年中國歷史，是一部內憂外患，戰禍連年的歷史。詩人們痛感於山河破碎、國家離亂，人民流離於水深火熱之中，故能寫出許許多多鏗心瀝血、感人至深的好詩。人們常說，中國是一個古老的詩國，自豪的背后是深藏着無數的苦難和悲情的。書畫藝術則似乎恰恰與此相反，國運興旺，藝術繁榮，畫人輩出。漢唐以降，宋元明清千餘年來，中華文化在藝術的各個領域都有過無數驕人的成就，閃耀着至今仍令世人矚目的輝煌。

近三十年來，隨着改革開放的不斷深入，經濟的飛速發展，國民物質和文化生活的提高和改善，以及經濟和文化對外交流的增加，中華文化愈來愈獲得了世界各地人們的廣泛地認識和贊美。其中，尤以向來被西方冷落的中國水墨書畫藝術，以其特有的藝術魅力，得到了普遍的好評和喜愛。成千上萬的中國書畫家活躍在世界各地，揮墨潑彩，一展長才；更有成千上萬熱愛中國文化的外國人士正在學習中文和中國書畫。

河南美術出版社諸同仁有感於此，以其遠見卓識、精心策劃，擬出版《當代海外暨港澳著名中國書畫名家作品精選》系列叢書，并托我聯誼此事。余乃從美國、加拿大、日本、新加坡等國家，以及臺灣、香港地區的著名書畫藝術家選出了部分代表人物。他們或出生於本土，或成長於海外，在中西兩種文化的衝擊和熏陶下，運用中國傳統藝術的筆墨技法，以之與當地文化、民俗、地域、風情相結合，其作品呈現出比本土藝術家作品更為多彩多姿的風情韻味和特色。這就是此套《當代海外暨港澳著名中國書畫名家作品精選》系列叢書的緣起。

本系列叢書由入選的書畫家本人精選五十至七十件作品，每人一本。在風格流派、藝術特色等方面，編者以尊重和保留其獨特的格調為宗旨。我們相信，《當代海外暨港澳著名中國書畫名家作品精選》系列叢書的出版，對於開拓我們的藝術眼界，豐富我們的藝術生活，將提供一個全新的視野，並將為我們的美術園地增添一朵別具風味的奇葩。



序言

不測之神思，難名之妙意

——《思勝畫緣》序

易水寒

作家，藝術評論家

紐約

中國畫的精髓是神韻和趣味，古人論畫曰：“先觀天真，後觀意趣。”

我曾在一篇文章中說：“楊君業於醫而卓有所成。醫之余則游於藝：喜琴歌，善吟咏，嗜詩酒，精美食，廣收藏，樂山水，好交游，性情中人也，而尤愛書畫。”又說，“他把一樞人生的大畫畫得瀟灑瀟灑。”

楊思勝在書畫中揮灑的筆情墨意，可以兩字概而言之：一日真，二曰趣。自然的真，童心的真。這是一種領悟，是藝術感覺，也是一種天性與才情。

清人惲南田評方方壺畫說：“方方壺蟬蛻世外，故其筆多詭岸而潔清。”又說：“離披點畫，涉趣不窮，天下繪事家見之，茫然錯落不能解。”

思勝的畫，也有人“茫然錯落不能解”。何以故？筆多詭岸。淺而言之，得意而忘形也。看似生拙，實則回歸藝術原初的本真，重鑒藝術童年的趣味。

他之於書畫，無法又有法。無法是指其無師承，有法是指其法自然，法其所愛，法衆家之長。畫是情緒激揚的揮灑，是喜極的歌吟，狂時的嘯唱。最美的畫是精神與性靈的一種醉態。處於放鬆而飄逸的境界，心情恬適舒暢，揮筆潑墨纔能自如。思勝的畫正有這種醉態和玩的意味。這玩是指精神的富有和充實，精神富有而且充實的人纔玩得起，也纔能玩出逸品妙品。楊是“玩”出他獨特的“趣味”來的畫家。

楊的山水是山水畫的別格，即滿紙皆畫，濃筆重彩。非今非古，亦古亦今。雖然就是一個楊思勝。身上沒有傳統的包袱，故能不拘陣法，縱情揮灑，全任性靈。他畫山帶，畫天空，就不是一味的狹和遠，他敢於濃，敢於厚，既有湛藍，更有誇張的赭紅和橙黃，既能層層渲染，又能大塊平塗。甚至還用大塊的綠，如《碧影波瀾圖》厚重而且闊大，甚至占了畫面的五分之四。這是一種弄險，一種衝突，也是一種莽然大氣。所謂莽然大氣，不是單指形式的大，篇幅的闊，或筆墨之粗獷，而是一種內在的，透過筆墨表現出來的自由自在的大境界，一種開闊豪放的精神。

近兩年，思勝由紐約遷居龜土，回到水墨故鄉，足迹遍及神州。名山勝迹，林泉幽靜，烟雲供養，眼界大開。其筆墨技法在其故有的本色上，博采衆長，兼收并蓄，更臻成熟。

如《靜聽泉流水聲急》這件作品，整個天空占了畫面的五分之四，而畫中主體却只有其中一小部分。這樣的畫面處理的確別開生面，需要大勇氣大膽識大才氣，纔敢於畫別人之不敢畫。這種違規犯禁之舉，就正是前面說的“天下繪事家見之，茫然錯落不能解”的一類，很有點兒宋明之際開一代新風的民間奇人異士破宮院畫派沉悶

注闊之氣的味道。“靜眺”、“泉流”，而又“水聲急”，這樣的境界初看很令人納悶。眺者，遠望也。“眺”只能見其形，不能聞其聲。而“靜”與“急”似乎也相犯相克。細細品味，無理處正是有情有趣處。看到的是泉，而畫家的想像隨之而至，似乎聽到了泉水奔流叮咚作響的聲音。中國詩畫這種例子很多，所謂妙處不傳者正在“藝術通感”或“移情”而生的美感。白居易詩中有這樣的句子：“一泓紅翠欲流”。“紅”與“翠”看似無理，流的動式與花之妖紅鮮豔也生抵牾。作為顏色而論，“翠”是一個虛色，以虛托實，“翠”把紅之妖之鮮之嫩烘托得更顯眼更亮麗。另如“獨立黃昏誰是伴，紫薇花對紫薇郎”。誰見過紫薇郎呢？當然是自作多情的虛擬。李白月下獨酌“對影成三人”、哪來的人呢？自封一個“紫微郎”，更擺出“獨”。“誰是伴”的寂寞與無奈。詩人之眼與畫人之眼的微妙精妙之處常在無理之處。這種獨有的會心，我相信不是先有“藝術通感”，“移情”這樣的理論然後為之的，而是一種非自覺的“悟”，此在藝術上尤其可貴。

此外，《碧影波深淺》、《欲窮千里目，更上一層樓》也是這種處理法。畫的主體與天空比例倒置。王之涣的《登鸛雀樓》是一首膾炙人口老少能誦的千古絕唱。這類畫選了題材。沒有大氣象的人，大都走前人老路。以登樓遠望構其形，以平遠高遠或深遠表其意，如此而已。而楊君却獨有會心，靈犀一點，既無樓，也無“登”。却見水中一鳥立於石，眼前水天相接，一片渺茫。這樣的處理，“淹岸”之極。初看有些怪，唐突不能解，但細細品味，就愈有味道，在生拙中透出奇思妙想，令人拍案叫絕。

這種處理，童心理趣，令人發會心之笑。我猜想，畫家大約是在“觀雀”上獲得靈感。此外，如《夕陽無限好，只是近黃昏》、《詠是玉人來》雖也取這種構圖形式，但天空處理在墨色層次上見出變化，很有創意。

他的山水畫中多有人物。人物與山林融為一體，或歌於途，或歌於樹，或歌於庭，或憩於石，或倚或臥，或醒或醉，不拘行迹。頗有幾分歐陽公筆下琅琊山上醉翁亭的味道。或者可以說，這正是他呼朋引伴、喜作山野之路的“自我”寫照。

楊畫人物，或做題畫詩，也有別人不敢，或不能的脂氣豪氣與稚氣。他筆下的八仙，沒有傳說中的仙氣，有點兒像墮塵世的凡人。他的鍾離離鬼氣與人性如一體，又最富豪氣。狂狷恣肆，橫塗豎抹，不拘一格，咄咄逼人。掩卷沉思，令人悚然而驚。肅然而敬的同時，有一種驚的羞回。但他的《鍾離舞妹》我就不敢恭維了。“鍾離舞妹”世人耳熟能詳，不管是嫁出去之前或之後，把一個大妹子抱在懷中翻翻起舞，老百姓在感情上恐怕接受不了。當然，鬼也許有鬼的規矩，說不定在妹子出嫁之前共舞一舞，也未可知。鬼的風流。改日見面，再向楊公請教去。

一個把人生大畫畫得有滋有味的人，畫在宣紙上的山水水，也同樣有滋有味。所以說，一開始，他就抓住了中國畫的精髓。我敬佩這種藝術觀、人生觀、乃序之。



Unpredictable Inspirations, Illusive Subtleties

—Introduction to Sesin Jong's Paintings

Yi Shuihan

Writer, Chinese Art Critic

New York

The essence of Chinese painting is its charm and allure. An old saying goes: "First look for innocence, then look for charm".

I once wrote: "Sesin Jong is a successful doctor. In his spare time he enjoys the arts: music, writing and reciting poetry. In addition, he appreciates fine cuisine, collecting, enjoying beautiful scenery, and meeting people... he is truly a man among men with a love of paintings. His life is a picture of happiness"

Sesin Jong's paintings can be summed up in two words: one is genuineness, the other is fascination. It's a natural virtue, a childlike honesty. It's a kind of insight, an artistic intuition - and it's also a gift from heaven.

During the Qing Dynasty, Yun Nan (惲南) described the paintings of Fang Hu (方壺) in the following way: "Fang Hu (方壺) has cast off the external world, which has given his brush strokes a unique purity. His splattered ink is endlessly fascinating, but many who love art look at it and find it chaotic and impossible to understand."

Some people also find Sesin Jong's art "chaotic and impossible to understand." Why? Because it is exceptional. They say success has gone to his head. At first look, his paintings might not make any sense, however, it's a kind of genuine innocence that arises from art's first principle, that takes us back to the original youthful strength of art itself.

There is a method in Jong's seeming lack of order. He lacks a method in the sense that he never studied under one master. Rather, his style is natural, he paints from his heart, and he has learned extensively from other artists. Painting is a kind of emotional reinvigoration, like singing one's favorite song. The best paintings bring a kind of spiritual exhalation. In a peaceful and comfortable place, when one's heart is at ease, only by painting can one truly be free. Jong's paintings have this sense of exhilaration and playfulness. Jests comes from spiritual richness and fullness: only spiritually rich people can be playful, and only such people can create artistic masterpieces. Jong's paintings express their charm in this playfulness.

Jong's landscapes are a different kind of landscape, filling the whole frame with thick, heavy brushstrokes. They are neither modern nor classical, yet they are both classical and modern, just like Sesin Jong himself. He is not burdened by tradition, so he doesn't feel the need to adhere to old methods. He is free to paint the way he feels, to follow his muse. He



paints mountains and skies not as if they were faint and distant, but with thick, heavy strokes and bright blues, reds, and yellows, building layer after layer. Or he might use large blocks of color, as in *Green Water Landscape* (Figure 9). One color fills four fifths of the paper. It's brash, bold, and reckless, not only because of its size or the crudeness of the strokes, but because of the bold spirit shines through the ink.

Two years ago Sesin Jong left New York for Shanghai. He returned to the home of brush painting, traveling far and wide to famous vistas and forests, learning from the masters, and broadening his horizons. To his natural ability he has added techniques that he has carefully learned from others, and has grown as an artist because of it.

In *Silently Watching a Spring Rumble in the Distance* (Figure 3), for example, the sky makes up four fifths of the painting, with only a small space left for the painting's subject. It is undoubtedly groundbreaking; it takes great courage to paint what ones predecessors were unwilling to paint. This willful violation of custom and tradition is one of the reasons that "many who love art look at it and find it chaotic and impossible to understand". Paintings such as this harken back to the revolution that occurred in painting during the transition from the Song and Ming Dynasties, as painters broke the stranglehold of the style imposed by the "official" school. People might be vexed at first by the words "silently watching" "spring" and "rumble". The viewer is far away. "Watching" only allow you to see the shapes, you cannot hear the sounds. "Silently" and "rumble" seem to negate each other, to conquer each other. But if you look closely, it is the irrational aspects that are the most appealing. You see a spring, the focus of the artists longing, and you can almost hear the murmuring sounds of the water. There are many such examples in Chinese painting and poetry, things that cannot be described with words. Bai Juyi (白居易) says in one of his poems: "An enchanting red flower flowing with green". Red and blue-green seem to clash, and a flower's brilliant red would seem to be incompatible with flowing. When discussing colors, blue-green is considered an empty color, with emptiness being used to set off fullness. "Blue-green" accentuate red's freshness, tenderness, and beauty. He also writes "Who will accompany me this lonely evening, a tiny purple flower and a tiny purple bridegroom". Who has seen a tiny purple bridegroom? It's obviously the poet fantasizing about his own attractiveness. Li Bai (李白), drinking alone under the moon, who claims that "the reflection made three"? Where does the person come from? To proclaim oneself a "tiny purple" bridegroom serves to intensify the loneliness and helplessness of his question "who will accompany?". In the eyes of painters and poets, the profoundest works are often inexplicable. I suspect that such unique insights are not the result of conscious "artistic inspiration" or "sympathies" on Jong's part, but rather are unconscious "understandings"

the most precious kind.

Green Water Landscape (Figure 9) and *A Better View from Up High* (Figure 7) fit the same description, with the space allotted to the sky and subject seemingly reversed. Wang Zhizhuan's (王之涣) *Ascending Stork Pavilion* is a poem known and loved by young and old alike, and this painting has an abundance of materials to work with. Other artists have been content to imitate past generations and maintain a shallow understanding of the poem involving men walking up steps in order to see farther. But Jong had a unique insight, namely that without a tower there could be no "ascension"; so the view sees only a bird on a rock, and the water meeting the sky, all vague and distant. It's an extremely "unusual" painting, one that appears strange at first, brazen and even indecipherable, but one that discovering this kind of beauty in the mundane world can be truly remarkable.

Mr. Jong's paintings, with their innocent and child like nature, make people smile. I suspect that many painters have been inspired by *Stork Pavilion*. Other paintings such as *A Moment of Brilliant Sunset* (Figure 61) and *Awaiting* (Figure 29) also use this same structure, combined with a different and innovative use of ink.

Most of his landscapes include people, or rather incorporate people; people are incorporated into nature, singing on a road, wandering in a forest, drinking in a pavilion, or resting on a rock. They might be propped or reclining, sober or intoxicated, but they are not limited to simply strolling through the landscapes. Many recall the drunk men that Master Ouyang painted on Langyu Mountain. One could say that it's a portrait of the artist himself and the wilderness hikes he enjoys so greatly.

In his depictions of people and the poems he writes on his paintings, Sesin is also a daring innovator. The immortals he paints don't look like traditional immortals, but more like mortals living in the real world. His *Zhong Kui* (鍾馗) demon look like human, and a most dignified one. Forceful, unrestrained, reckless, aggressive; they are paintings that leave one terrified, awestruck, and impressed and the feelings linger in the memory even after finishing reading through the whole book. *Blue Tango* (Figure 57) however, I dare not compliment. The story of *Zhong Kui* (鍾馗) marrying off his sister is well known. Whether the picture takes place before or after the marriage, dancing gracefully with his sister is something people might not be able to bear. Of course, demons have their place, and it might be that she is dancing before her marriage. Perhaps he remained a romantic even from beyond the grave.

Sesin Jong's paintings of human affairs are simply delightful, and his landscapes share the same appeal. From the very beginning he has seized the essence of Chinese painting. I admire his artistic and humanistic ideals, which is why I have agreed to write this preface.



總序

易永宏

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不測之神思，難名之妙意
——《思歸畫苑》序

易永宏

Unpredictable Inspirations, Illusive Subtleties

——Introduction to Sestin Jong's Paintings

Yi Shu-hong

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對於楊思勝先生畫藝的感言
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簡介

楊思勝簡介
Jong Sestin Resume

FRONT COVER

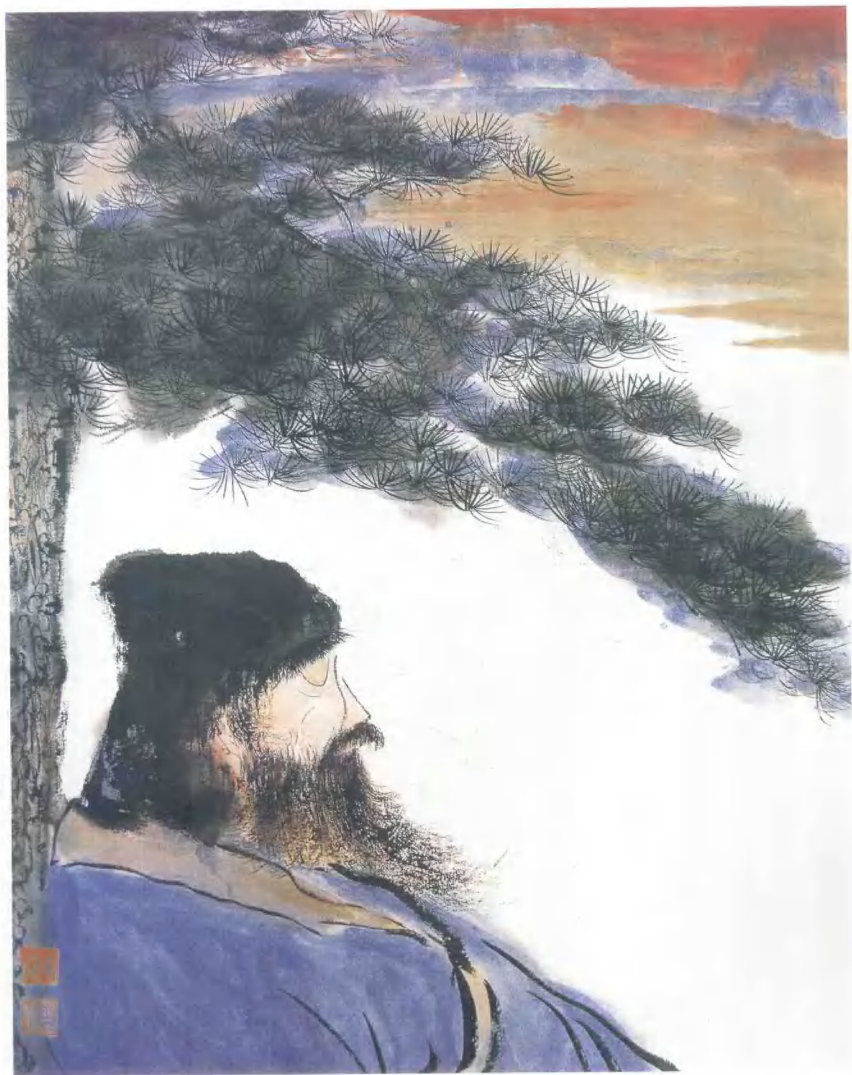
Green Mountain Landscape

青山九老 (封面)

BACK COVER

A Better View from Up High

欲窮千里目，更上一層樓 (封底)



Jong sesin
Scholar Beneath a Pine
Ink and Color on Paper
34.5cm x 26.5cm

John Hall & Nancy Lan Collection, South Pasadena, California
楊思勝
松下高士



Jong Sesein
Silently Watching a spring Rumble in the Distance
 Ink and Color on Paper
 140cm x 71cm
 May.Y.Yu Collection, New York
 楊思勝
 静眺泉流水聲急
 余美雲藏 紐約



Jong Sestin
 Enjoy Talking Sunset
 Ink and Color on Paper
 103cm x 59cm
 Pily Wang Collection, Taipei
 楊思勝
 遊人話斜陽
 王必立藏 臺北



Jong Sesi
Morning Beauty
Ink and Color on Paper
141cm × 73cm(2000)
楊思勝
晨曦



Jong Sxin
Self-Satisfaction
 Ink and Color on Paper
 53cm x 39.5cm
 Lu Da-Yong Collection, Taipei
 楊思勝
 游子有心獨風流
 陸大勇藏 臺北