



羅貫生作品集

A Collection of Luo Guansheng's Paintings

陝西人民美術出版社

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紅生活中
創新在人
民中充實

為習實生作品題

二〇〇〇年一月一日

黃土畫
劉文西



性急丹青
少造自然

王羲之

题赠弟王羲之

王羲之

王羲之

生活為我出新意我
為生活傳精神

梁石魯先生語與羅貫生共勉

癸未仲夏

王育政於京師

道法自然

祝賀羅貫生畫展成功

李天





藝術簡歷

羅貫生 1950年生，陝西岐山人，大學學歷。現為中國美術家協會會員，中國版畫家協會會員，陝西省版畫藝委會委員，陝西省山水畫研究會常務理事，寶雞市美術家協會副主席。曾任文化館館長，長期從事羣衆文化和美術創作研究工作。早期創作大量版畫作品，其中《故鄉春》《渭北三月》等七幅作品分別入選全國第六屆、七屆、八屆、九屆版畫作品展，全國第六屆美術作品展，全國第五屆三版展，並獲全國第八屆群星獎。另外有多件作品入選參加中外重要單項展、行業展，榮獲國家、省級獎勵二十餘次。《古鎮新姿》等十多幅作品被中國美術館、四川美院、中華書局、日本國際版畫研究會、陝西歷史博物館等有關部門收藏。個人傳記、作品編入《美術辭林》《中國當代書畫家名人錄》《藝術人生》《中國文藝人才庫》《2000中國風·杰出人物特集》《共和國改革精英》《中國優秀專家學者大辭典》等30餘部中外辭書、畫集。作品曾多次赴美國、日本、新加坡、澳大利亞、香港等地展出。藝術成果先後在《解放軍畫報》《人民日報》《陝西日報》香港《大公報》《中國畫家》《版畫世界》、陝西電視臺、寶雞電視臺、《寶雞日報》等多家新聞媒體專題報道。曾榮獲陝西省“文學藝術創作成果突出貢獻獎”。近年來主攻國畫山水，其作品構圖飽滿，結構嚴謹，獨具個人的藝術風格。2003年11月在陝西歷史博物館隆重舉辦了“羅貫生渭北山水百幅作品展”暨“羅貫生作品研討會”，受到社會各界人士及美術界專家的高度評價。

Art biref introduction

Born in 1950 in Qishan, Shaanxi Province and educated at collage, Luo Guansheng is a member of China Fine Art Association, China Woodcut Association Shaanxi Provincial Woodcut Artistry Committee, Shaanxi Provincial Landscape Research Institutio, and vice president of Baoji Municipal Fine Art Association. Long engaged in mass cultural activities and art research, Luo was an accomplished woodcutter early in his artistic career. Seven of his woodcut pieces were selected respectively for the 6th through 9th National Woodcut Exhibitions, the 6th National Fine Art exhibition and other national artistic feasts. Besides, many of his works also found their ways into various other important exhibitions home and abroad, awarded for over twenty times at both state and provincial levels. Over ten pieces of his works (such as New Look of the Old Town) are collected respectively by China Art Gallery, Sichuan Art Institution, China Books, Japan International Woodcut Association, Shaanxi History Museum, etc.. His biography and artwork are edited as entries in quite a few painting collections and artistic dictionaries home and abroad. Moreover, Mass media such as PLA Pictorial, Shaanxi Daily, Hongkong Takungpao, People's Daily, Chinese Artists, The Woodcut World, Shaanxi TV Station and Baoji TV Station, all arranged specialized reports about him.

Recently, Luo took up color-ink landscape painting. And his rich life experience and sound knowledge about woodcut, western fine art and color-ink paintings help to establish his unique styles. On Nov. 2003, Luo's personal artistic exhibition as well as a seminar on his artwork was held in Shaanxi History Museum, which proved to be a great success, and whose exhibits received rather favored comments from the critics.

序

告别千人一面，展現獨一無二

秋樹燃丹的蒼褐大山，綠意縈繞的碧隴人家，菜花初綻的渭北古塬，蔥蘢山岩間一脈流淌天籟的銀色清泉，一夜西風染霜林的山間雜樹，銀練飛掛的山溪，晨霧初收的空蒙山谷……

走進羅貫生的彩墨山水畫世界中，便走進傳統與現代山水畫的變革與超越中，走進西洋油畫與中國山水畫的借鑒、吸收中，走進版畫與中國畫的融會、碰撞中，更走進畫家用他獨具個性魅力的繪畫語言所營造的一種大氣磅礴、如詩如夢的藝術意境中。你將被他濃濃的情、赤誠的愛所吸引所感染。

2003年11月15日，羅貫生的渭北山水百幅作品展在陝西歷史博物館成功舉辦，它向世人宣布：陝西書畫界又一位獨具個性的山水畫畫家站立在我們面前。

我與貫生相識已二十餘載，他的故鄉周原岐山歷來是人杰地靈、才俊輩出之地，迄今這塊土地上已走出許多在全國卓有成就的作家、藝術家。許是這塊土地深厚的文化積澱賦予貫生以感悟藝術的才氣和靈氣，在他從事黑白木刻藝術創作歷程中，曾有多幅作品七次入選全國性美展并獲獎，他早期學習版畫，完全是無師自通，能取得那麼多成就，全靠他良好的悟性和對藝術的執著追求。1998年，他從一直鐘情的版畫黑白世界中走進彩墨畫世界。我曾幾次去他家，他曾對我說過，深感藝術生命苦短，而創作一幅畫需要六天時間，因肩文化館館長之職，作畫主要靠雙休日和晚上。短短四年，貫生在彩墨山水畫上所取得的成就，對一個業務繁忙的基層文化工作者來說，是多麼不易！貫生常年生活在渭北周原這塊黃土地，相對閉塞的生活空間並沒有禁錮他的藝術追求，相反，他將藝術觸角的根系深深扎進故鄉的那塊沃土，一彩一墨飽含着對生活的熱愛，對家鄉濃濃的赤子之情。他的思想，如雄鷹大隼，自由翱翔在水墨山水的藝術天空。

貫生從事黑白木刻20餘年，後改操畫筆，他所追求的并不是由拓印的黑白世界到水墨的黑白世界，相反，心儀的是與凝重的黑白世界相對峙的色彩繽紛的彩墨世界，他的畫墨色濃重、熱烈、明快、亮麗，透射着一股大西北漢子剽悍的陽剛之氣。他的彩墨畫構圖嚴謹，有着版畫的影子，又似西畫般彩墨式的“風景畫”，表達出現代人的思維和審美個性，體現出他在追尋民族文化之根過程中進入當代文化狀態，作品包含着時代氣息。走進他的彩墨山水畫中，如同走進已成爲童年記憶的古老、淳樸、詩意盎然的山水田園，我們在這個愈來愈感疲憊的物質文化時代，我們的心靈和精神，大可以在那一山一石一泉一溪上沉醉、憩息。

藝術的魅力在於創新。

在人類藝術史上，人們記住的大多是具有創新精神的藝術家，任何千人一面的作品終將被歲月所淹沒。

我真誠祝願，貫生繼續沿着他“告别千人一面，展現獨一無二”的藝術追求繼續走自己的路，不斷超越，取得更大成就。

王有政（陝西國畫院創作研究室主任）

Preface

Leave thousand people of the same fae, show the only one without an equal

Mountains flaming with autumn trees, pastoral farmhouses girdled by greens, ancient highlands flourishing with early spring rape blossom, guttering brooks winding among the mossy rocks, tranquil hollow valleys freshly penetrating through the fading morning fog...

Luo Guansheng's color-ink landscapes will bring you into a wonderland where you have to be deeply touched by his burning passion and faithful love for nature and art, by the harmonious combination of traditional and modern Chinese painting, by the integral volley of western fine art, Chinese water-ink landscapes and engraving techniques.

The successful personal exhibition held on Nov. 15, 2003 in the Shaanxi History Museum claimed Luo's status as another stylistic landscape master in Shaanxi Province.

Qishan, Luo's birthplace, has bred numerous outstanding writers and artists in the history. Edified by the deep-rooted cultural atmosphere of his hometown and endowed with the unusual sensitivity to and rare talents for art, Luo learnt engraving all on his own and has got various awards at national exhibitions for seven of his black-and-white woodcuts. In 1998, Luo Guansheng took up color-ink painting. And just imagine his gorgeous achievements by the stolen time from weekends and evenings in a short term of four years! Luo lives in a relatively remote area, but the geographical isolation does not confine his artistic view; instead, it drives his passionate artistic feelers deep into the rich local culture for inspiration.

Since Luo Guansheng has given up his long-taken black-and-white woodcut (he has worked on it for over twenty years) for the sake of the magic of colors, it is no wonder that his color-ink paintings are usually brightly thick-colored, radiating with flaming passions and West-China toughness. Carefully structured like woodcut and richly colored like western landscapes, Luo's paintings are expressive in modern thinking, modern aesthetic psychology and are soaked with the spirits of the time.

The primitive, simple and poetic pastoral of Luo Guansheng's landscapes can always wash away the weariness of modern souls fatigued by materialism and soothe them into peaceful and sweet rest.

The life of art lies in novelty.

My sincerest wishes to Mr. Luo for his further success, in art, and in life!

Wang Youzheng (Dean of the Creation Research of Shaanxi Chinese Painting Institution)

一種氣質，鮮嫩和燦爛

——羅貫生山水畫印象

早晨正要出門，作家徐岳電話約我到他家小停。我住二樓，他在同一門洞的一樓，卸下電話說到就到了。敲開門就看見徐岳那張讓我看了三十年的謙和淳厚的笑臉，身旁稍後站着一位壯實的中年人，濃眉烏髮，鼻挺脣厚，盡管誠懇地笑着，依然可以看出專注沉穩的底色。徐岳介紹說，這是他的故鄉岐山的鄉黨，在蔡家坡文化館任館長，是一位畫家，讓我欣賞他的畫作，末了才說他叫羅貫生。

畫兒便打開，鋪展在徐岳的床上。徐岳的屋子裏沒有可以鋪開一張畫作的稍大的書案，爲了看得更好，取得一個對面平視的較佳欣賞效果，徐與羅就把畫兒從兩邊拎起來，在牆壁前展開，一張一張五彩斑斕的山水畫面，在我眼前迭出渭北高原熱烈壯美的景觀。我在最初觸及這些色彩的直接感受是震驚，隨之便沉醉在渭北山水美的韻致和惹眼動心的色彩之中了。

我說最初看見羅貫生的畫面時有震驚的感覺，絲毫也不是誇飾，而是真實的心理感受。人在始料不及的超出習慣性欣賞期待的藝術景觀出現的時候，尤其是一種大美突兀展示在眼前的時候，由驚訝而引發的震驚就是一種很自然的情緒波動了。我不會畫畫，完全是外行，多年來有意無意間還是看過不少國畫，包括古典和當代名家的名畫。國畫裏的山水畫，在我多年無意形成的印象裏，或險峰奇樹，或小橋流水，或一角古剎蹺檐半壁角亭，或老僧側影麗婦遠像牧童牛背橫留，筆墨有重有輕，有顯有淡，更有密不透風把墨汁潑灑得黑天昏地，各有各的絕妙筆法，各有各的意趣。然而，像羅貫生這樣鮮紅嫩綠天藍澄黃雪白的色彩交融，在我確屬罕見；尤其是畫面多取之於我情感記憶裏極易觸動、極其敏感的渭北山水，驚訝到震撼就很自然地發生了，而且勾引起詩意綿綿的記憶。舒緩漫遠地起伏着的坡原的綫條，冬天滿眼的銀妝素裹，清明時節染遍平川和原坡的蔥綠，一夜之間突暴出來耀眼的無邊無際的金色麥浪，溝坡土崖上從春到秋不斷變幻色彩的野花，黃的紅的紫的粉的花兒此謝彼綻，熱烈地宣示着生命的燦爛和美麗。我似乎見過關涉渭北生活的山水畫兒，多是強調着殘破和淒悲，自然無可厚非。我在羅貫生的畫作裏，卻感受到渭北高原來自黃土深層的生命律動，生命的色彩，生命的大壯和大美。大自然賜予渭北高原獨具的雄渾和優雅，舒展的襟懷，莊重而不失靈動豐富的氣韻，準確地把脈到筆頭，生動地勾勒渲染得淋漓盡致。讓我如飲美酒，如觀秦腔，在交融裏沉吟沉醉。

《渭北春早》裏坡地上看似隨意描抹的一片片、一綹綹嫩黃，《春》裏從地表到樹梢塗染的嫩黃和嫩綠的水乳交融，到《春谷天籟》已過渡到晚春的蔥綠，無意間完成了渭北大地從蛻醒到生機勃發的春天的旋律，可以感知畫家羅貫生關於綠色生命的激情和詩性。再看《秋韻》和《一夜西風染霜林》，一叢叢一道道紅透的叢林，盡情渲染着大地孕育的生命成熟季節的華美，豐盛飽滿的襟懷，正可以當作畫家羅貫生的生命追求、生命哲學來解讀。前人和今人畫過多少名山的紅葉，卻很難產生渭北大地如此熾烈、如此誠摯的火焰般的生命激情，且不說西風凋零枯樹寒鴉斷崖殘壑的淒楚和悵惘。

欣賞羅貫生的渭北山水畫，我很自然聯想到作家的創作。經歷着基本相同的時代背景，甚至同時段同地域的鄉邨或城市生活，不同的作家創作出來的作品卻截然差異着題旨和意趣，人們可以對比出造成這種差異的種種因素，諸如藝術流派、生活角度、文字風格等等。我覺得還有尤爲重要的一條，即作家獨賦的氣質，決定着作品從題材到文字的基本風貌和總體成色品相。畫家作畫，似乎類似作家寫作，氣質才是決定色彩的濃淡和綫條轉折的關鍵，決定着畫面的構圖和氣氛的冷與暖。技巧可以傳繼和借鑒，師承可以不斷變換，而作家和畫家的氣質稟賦，卻是無法借鑒承傳更難以改易的，它祇屬於這一個畫家或作家個人，自然也有逐步發展逐漸成熟成型的過程。畫家獨秉的氣質決定着他眼睛觀察事物的敏銳性和興奮點，決定着他取此捨彼的選擇標誌，決定着他用畫筆和色彩張揚什麼、彰顯什麼、突現什麼，興趣和傾向是構成氣質的重要內涵。這樣，我就破譯出隱蔽在羅貫生渭北山水畫中春也生機盎然、秋也生機勃勃的密碼，即：幾近本能的熱愛生命敬重生命，必然發生書寫生命張揚生命的不可抑止和改易的創作慾望。這不單是情感因素，同樣熱愛着渭北大地的人，卻完全可能以殘溝衰草的畫面發出悲淒的咏嘆，這同樣發自於情感。決定情感傾向的更深層更內在的東西，是畫家（抑或作家）的氣質。

許多知名畫家和鑒賞家，對羅貫生山水畫的評點，頗爲集中的一點，是對於山水畫藝術的創新。我便慶幸我這個外行和名家們的欣賞感受“所見略同”了，開頭所述的包括震驚的感覺，就發自那一派全新的藝術景觀。創新被看作各種藝術創造的活動的生命，羅貫生完全跳出因襲傳統的臼巢，既獲得了創造的活力，也獲得了山水畫創作的生命力，新的境界的開拓是藝術存活的關鍵。我對羅貫生的藝術獨創精神深爲欽敬。

從個人習性上說，我更喜歡在住宅裏挂一張如羅貫生的渭北大地生機勃勃的畫圖，任何時候瞥上一眼，就會有鮮活的嫩綠浸潤心靈，就會有燦爛的紅葉爲人注入一股壯氣，就會時時感受大地的氣脈，當是一種心理和精神的滋養。于是我便忍不住破了戒，向羅貫生討要一幅畫。我深知畫家的畫比不得書刊可以隨即印刷，原作僅就一張，尤其是得意之作，怎麼能隨意討要呢，且不說市場價值。這樣，我至今祇向一位畫家開了一次口，確是忍不住喜愛之情，羅貫生慨然賜予。這幅漫漫着盎然生命的綠色畫兒，便給新居室裏終年渲染着春天渭北大地的氣韻。

2005.4.10. 雍村

陳忠實（中國作家協會副主席）

An Inclination toward Radiating Freshness and Brightness

— Impression on Luo Guansheng's Landscapes

Writer Xuyue called me to stop by his second-floor apartment while I was about to leave in the morning. When the door opened, I saw standing behind him a strong middle-aged man. Despite of his warm smiles, the stranger glowed with a sort of absorption and aplomb. Xu introduced him as a painter, his county fellow and invited me appreciated his works. Later, I knew his name was Luo Guansheng.

The paintings were first displayed on Xu's bed for the lack of room, but for a better view, the two held the paintings by the up-corners horizontally against the wall. Immediately, the colorful works unfolded before me the grandiose scenes of the rolling North Wei Loess Plateau bubbling with life. First shocked, I was then intoxicated in the appealing charms of the terrain and the inviting hues of the colors.

My shock at the first sight of Luo's paintings is no exaggeration. For shock is a natural human response over unexpected artistic scenes, especially over the sudden emergence of gorgeous beauty. I am no expert in painting, but over the years, I happened to have seen many Chinese paintings, both classic and modern ones. According to my impression, traditional Chinese paintings are usually about either perilous peaks or grotesque trees, either bridges over thin brooks or a corner of ancient temples, or shepherds wandering over the ox-backs; and the shade of water-ink usually range from dark thickness to transparent lightness, displaying different artistic spice and techniques. But scarcely have I found any Chinese landscapes so harmonious with bright colors such as scarlet red, yellowish green, sky blue, bright orange and snow white, as Luo's landscapes perfectly demonstrate. Besides, the scenes of North Wei landscapes provoked some sort of poetic memories in my tender sentiments. So the paintings naturally stroke me shocked at the first sight. While the other landscapes about North Wei Plateau mainly emphasize the geographic shabbiness and sentimental plaint, Luo's works, with the gently rolling outlines of the Plateau, the prevailing spring greens, and with the endless golden wheat waves and the ever-changing cliff flowers, unexceptionally illustrate the splendor and beauty of nature and life. In his paintings, one can sense the strong rhythm, rich color and admirable grandeur of life rooted deeply into the rich ancient loess, and can indulge in the majestic and elegant temperament of the North Wei Plateau endowed by Nature.

Luo's paintings remind me of the creation of the writers. Given the same historical background, the same living style (rural or urban), the writers can show distinctive themes and flavors in their works. The causes for the differences may vary from the artistic schools they follow to the perspective on life they hold. But for me, the key to artistic variations is the writers' unique natural disposition, which determines the wholesome features of the works, from theme to style. And the painters seem to be subject to the same discipline, with their natural disposition determining the shade of colors, the curve of lines, the structure and the chromatic tones of the general appearance of the pictures. Techniques can be inherited and borrowed, but the personal natural inclination can not. It belongs exclusively to a certain artist, has its own process of acquisition, and decides its owner's susceptibility and excitation point. For a painter, natural disposition, as a key part of personal mettle, sets standards about what to paint and what not to, what to be foreground and what to be background. In this light, I finally decoded the mystery of the brightness and liveliness in Luo Guansheng's landscapes of the ancient and shabbily eroded North Wei Plateau: his natural inclination to love and respect life, which inspires and urges him to praise any sigh, any form of life. It's not a matter of mere emotion, (for people with the same affection for North Wei Plateau may end up with sighs of bitter despair as well.), but of something deeper inside, of the artist's innate temperament.

As for the artistic innovation in Luo's paintings, I gladly share the same idea with the other experts and profusely admire him for his originality. My first-sight shock is the very testimony of his novelty.

Personally speaking, I prefer to have a lively picture like Luo's works in my residence, so that any unconscious glimpse of it can refresh my soul with the peak greens and boost my vigor with the flaming leaves, so that I can always feel the pulse of the land and the nourishing of the mind. So I couldn't help asking Luo for a favor to let me keep one of his works. I had never asked any painter for such a favor before, for I knew how dearly a painting means for its creator, especially when it is one he takes great pride in. Paintings are not like books and cannot be copied freely. So the only original works is priceless for the painter, emotionally and economically. However, to my gratitude, Mr. Luo honored me. That's how the picture overflowing with the green of life can volatilize in my apartment the spring complex of North Wei Plateau, every season, every month, every day, and every hour.

By Chen Zhongshi (Vice-president of China Writer's Association)

嬌嬌西岐

老友王有政對我說：“你關注一下羅貫生！”我知道有政兄的眼力甚是了得，他的推薦，當有道理。

2003年秋，羅貫生渭北山水百幅作品展在典藏着長安藝術瑰寶的聖殿陝西歷史博物館開幕。我滿懷興致，去應和有政兄的推薦。歷階入廳，尚未觀畫，先發覺前來助興的藝術家的成份與往常有些不同。擁擠在觀眾羣中的他們，大體分作版畫家與山水畫家兩撥。瀏覽過展品，讀了作者簡介，我終於明白，過去羅貫生是以版畫立足於畫壇，如今又改攻彩墨山水而力求突破的。因而他的藝術關注點與藝術家交往圈有了一個相對穩定的結構與範疇，即：“版畫+山水”，或“版畫家+山水畫家”。於是，我確信，慾進入羅貫生的藝術天地，門徑正在這裏。

先來看一看作為版畫家的羅貫生。

從上世紀七十年代起，在修軍、李習勤、安正中諸位版畫家的影響與指導下從事木刻創作，憑着天生的悟性與執著，對黑白世界之堂奧已頗有了悟，20年竟有7幅木刻入選全國美展、版畫展，有上乘之作獲獎，成為中國美術家協會會員和中國版畫協會會員。這些成績，對於在省屬專業崗位的畫家尚且不易，對長期從事基層羣衆文化工作的羅貫生來說，他所擁有的藝術才能確當讓人刮目相看。

再來看一看作為山水畫家的羅貫生。從某種意義上說，這次渭北山水百幅作品展更像是向公衆發布的一個宣言：版畫家的羅貫生已改做山水畫家的羅貫生。那麼，這個“山水畫家”做得如何？或者說，羅貫生的“山水畫”畫得如何？人們在展廳裏尋答案，羅貫生也力圖從衆多恭維的贊語中分離着真切的學術評語。

且聽藝術家們的評點。

版畫家李習勤先生說：我很吃驚！畫展體現了三個特點：情系丹青畫渭北山水風情；敢於獨創；執著追求。

國畫家耿建先生說：對生活的觀察提煉很有水平，畫面處理完整、到位，有秀美的美感；版畫家是研究黑白的專門家，與山水畫嫁接，可以使繪畫品種優化，有利於中國畫的出新。

國畫家羅平安先生說：他的畫有新意，對生活有感情，對家鄉愛得充分；畫面大結構比較嚴謹，得益於他的版畫基礎；是一位藝術上較為成熟的畫家。

國畫家王有政先生說：他的才分高，又非常執著，才氣加執著則意味成功；他是基層畫家，活動範圍受局限，但他不斷在自己的生活範圍裏挖掘新鮮的東西；他的畫有一股強盛的活氣。

批評家張渝先生說：羅先生的作品，有着極為強烈的生命意識，即便不說“梨花帶雨”，也一樣會泛出生命的綠意。對於一位藝術家來講，這應該是極為難得的。

上述中肯的評論，可大體概括專家們對羅貫生山水畫的總體評價，也與我的觀感大體相同。大致可以歸納為以下幾個方面：

1. 改畫山水

他從事黑白木刻20餘載，在摸索黑白表現力的同時，對絢麗的色彩心儀已久，於是，自1998年開始，放下刻刀，拿起毛筆在宣紙上所追尋的並不是由拓印的黑白轉換為水墨的黑白，而是與凝重的黑白世界遙相對應的另一極，一個色彩繽紛的世界。從此，他用毛筆和水質顏料在宣紙上畫故鄉渭北高原的山坳叢林。與衆不同的是，羅貫生由木刻而改山水，由黑白而變色彩，并未承襲淺綠、青綠、金碧等山水畫的慣常程式與隨類賦彩的傳統路數。不知道是因為偏居一隅，與城裏流行的水墨山水無甚沾染，還是由於他天生穎悟，善於獨酌自吟，心中別有一塊天地，從移情於故鄉的山川景色，從版畫創作的經驗累積，從他多年來對墨黑的體驗與對色彩的夢寐，來建構他自命的“山水”畫。他將版畫融於墨彩，生活融於情懷。

繪畫的材料雖是水、墨彩、毛筆與宣紙，可是他似乎并未遵循古典山水畫或現代水墨畫筆法、墨法的規範。他畫山石、樹木、瓦舍與崖泉，形重於鈞，肌理多於筆法，塊面多於點綫。其所用之綫，并非書法的綫，而是表形的綫。在濃濃的彩色與墨色中所體現的塊面中遺留的陰陽“造型”手法，不時地，若隱若現地露出他的版畫家身份。因此，與其將他的作品歸入中國“山水畫”不如看作

是一種彩墨“風景畫”，頗有羅氏個性的風景畫圖式。我想，這既是他的畫給大家一種新的視覺經驗的重要原因，也是不能用傳統山水畫的常規法度或中國畫用筆用墨的價值尺度去衡量他的根本原因。

2. 西岐山鄉

他的山水畫題材，雖說取自故鄉，而我關注的是他在養育了自己的熱土中，對於像熟悉自己的親人一般過於熟悉的自然之美有何種新的發現，以及在畫面上做了如何的表達。我發覺，他愛畫半耕半野的景色，而少純粹的田園或名山大川。其景色是純粹的，常畫林木，林中並無隱士與樵夫；常畫瀑布與溪流，却無觀瀑的老翁與琴童；常畫農田，田間祇有稼禾，未見農夫。如果說“搜盡奇峰打草稿”是傳統山水畫中常見的態度，那麼，羅貫生畫中的半耕半野之趣裏，似乎沒有“仁者、智者”之玄奧，而祇是一位西岐布衣對家鄉自然風景天生的親和與平樸自然的審美追求。令他愛戀不已的故鄉及鄰近的秦嶺山麓景色，蘆上禾苗正青、菜花正黃，澗裏泉白石黑、林木葱鬱，實景勝於夢幻，生氣多於僵氣，完全是一般農家耕耘柴薪的山鄉。由田壟、莊戶、山林、崖泉構成的圖畫，散文一般真切平實，有活力充實其中，在生生之氣中，流淌著愛與生之樂、之趣，而無一絲下野文人的閑逸與現代畫生的矯情。這些雖然可以說是一位西岐之子的鄉土情懷，其實是羅貫生這位自學成才的農家子弟純樸強烈的美之心，借故鄉景致而作著平民性的表述，他的畫也因此擁有一種現實意義。

所以，欣賞他的畫，恍若應鄉友之約，逃脫都市的喧囂與緊張，于春天的和風與秋天的麗日中，在西岐與秦嶺山麓的溪邊、林間、田頭與炕頭，品嚐了農家鷄黍；有天籟清耳，山色明目，清泉淨口，嵐氣悅心，被污染的浮躁靈魂因自然的瀟清和輕撫而復歸純淨與安寧。

3. 風景圖式

這些觀感都來自他所採取的與自然景色最貼近的創作態度，或者說在當今流派紛呈的藝術環境中，他堅持寫實主義態度，專心營構“物象大於心象”的對景寫生圖式。在由生活之風景到畫之風景的藝術轉換過程中，不斷凝煉與顯示著提煉生活的能力和畫面的整體處理能力。

他的許多貼近自然之作或許是在山鄉游觀歸來的案頭功夫，并非都來自現場寫生，然而每一幅畫面都可以給予觀賞者強烈的現場感。這種近於逼真的現場感直接顯示的是畫家對生活觀察的細微與真切，既可以當場寫生，也可默察心識，回家默寫營構。畫得多了，雖然偶爾會出現一點類同，但他從對生活場景日漸得心應手的營構中卻獲得了中國山水畫家本有的自主性。從中也可以見證他從黑白木刻轉為墨彩山水的畫種轉換中持守著的寫實主義與“美在生活”的藝術信念。

展廳裏懸挂的100幅畫都取正方形，滿構圖，結構嚴謹，對畫面各種構成關係的處理比較有分寸。從專業的眼光看，這是考核一位畫家對於畫面把握能力的重要尺度。顯然，這能力多半也來自他的版畫。

4. 明秀之美

羅貫生生就一副關西漢子相，可是他的美之心却富含內秀。他畫中的渭北高原總是賞心悅目的，清爽明亮，氣脈通透，幾乎每一幅畫都透出明媚的未盡光影的陽光感，即便是冬景，也充滿暖意。他畫的雖是渭北景致，卻不易感受到旱原上本有的蒼茫。我想，他如果畫人物畫，一定不畫吼秦腔的壯漢，而是從漫漫厚土中突然冒出來的青春娟秀。不然，他的風景畫中為何總透出一種秀氣，并非南國秀潤之秀，而是北國厚實大氣中的靈秀之氣；也非城裏人的嫵媚之秀，而是鄉村淑女一般的淳樸清秀。這股秀氣在渭北的自然景觀中固然也客觀地存在着，但他在各種美的景象中為何偏愛秀美一類？其實，每一個人都有他的審美特質，並且往往以無意識行為在他的創作過程中流淌入他的作品中，這是他的審美本性。可以斷言，羅貫生本性裏的審美特質是屬於靈秀一類，一種他本有的明秀。

他愛藝術，所以他執著鑽研；他愛故鄉，所以他畫西岐景色；他心存靈秀，所以他的畫中是嬌婉西岐。

程 征（中國美術家協會理論委員會委員）

Charming Xiqi

Master Wang Youzheng once told me: “Pay attention to Luo Guansheng!” With his sound judgment in art, his comment is reasonable.

In the golden autumn of 2003, Luo Guansheng's personal exhibition entitled Landscapes of North Wei was held in Shaanxi History Museum, the shrine of shaanxi art achievements. Over one hundred of his painting works were displayed on the grandiose ceremony. Answering Mr. Wang's recommendation, I attended it with enthusiasm. The author's biography explains why the attendants fall into two groups: the wood engravers and landscape painters. Luo Guansheng is an established woodcut master seeking breakthrough in color-ink landscape, which determines that his focus is “woodcut plus landscape” and that his artistic fellows include “wood engravers and landscape painters”, and which is the also key to the essence of Luo's art.

Luo Guansheng's career as a woodcutter started in the 1970s. With the influence and guidance of masters such as Xiu Jun, Li Xiqin, and An Zhengzhong, etc., and inspired by his own savvy and fortitude, Luo, within 20 year, had seven of his woodcuts selected for nation-wide fine art exhibitions and woodcut exhibitions, with some of them awarded. And he finally became a member of China Fine Art Association and China Woodcut Association.

However, the 2003 personal exhibition is nothing other than an exclamation of Luo as a talented landscape painter, on whom the professional artists comment as the following:

Woodcut master Li Xiqin marveled at the three characteristics of the exhibition: a bold display of passion for the North Wei landscapes, a daring trial of new techniques, and a clinging artistic persistence.

Critic Zhang Yu realizes that Luo's works overflows with active spirits and animation, which is a dear property for an artist.

Traditional Chinese painter Geng Jian remarked: Luo's paintings are good structured and well reflect the essence of life, blazing with delicate beauty. And the combination of engraving and landscape painting techniques helps to optimize the form of Chinese art. Mr. Lou Ping'an observed that Luo's paintings are soaked with passion for life and his hometown and that the wholesome structures are also smartly handled, which cooperatively establish the author as a mature painter. Mr. Wang Youzheng commented that Luo is gifted and persistent and that his success exists in his digging for shining freshness out of the limited life and in his artistic vigor glowing in the works.

Valuable suggestions are also given by the experts through pointing out the defects of the exhibits, such as the similarities in the structures and some trees, lack of harmony in parts of the paintings, and casualness of signature.

To sum up, the professional criticism of Luo's paintings, which agrees with my impressions, covers the following aspects:

Landscapes featured by woodcut

After having worked on black-and-white woodcut for over twenty years, Luo took up the painting brush in 1998 under the urge of his admiration for colors. Either because his remote habitation has cut him off from the influences of the popular water-and-ink landscapes in big towns, or because his gifted sensitivity has endowed him with inspiration, Luo is enabled to create his self-defined landscapes, with a combination of his woodcut experience and fantastic imagination of colors.

While painting the mountains and woods of his hometown, Luo switched his artistic focus from the sober engraving to the gorgeous manipulation of colors, only in a unique style of his own instead of following the traditional ruts.

The trees, rocks, cottages, cliffs and brooks under Luo's brush are more impressive in form rather than in rhythm, in texture rather than in strokes, and are more distinct for the adoption of color blocks rather than dots and lines; if any lines are used, it is not for the sake of calligraphy, but to shape the form. Among the cubic effects cast by the thick blocks of ink and color, we can detect obvious traces of a master of engraving. So it's better to slot his paintings into color-ink scenic paintings rather than traditional Chinese landscapes. To me, this unique style is the key to the fresh visual impressions given by Luo's paintings.

Pastoral Xiqi sceneries infused in nature

What concerns me about Luo's painting is how he drains freshness out of the sceneries as familiar as his fingers and how he expresses it in his paintings. And I found that the pastoral Xiqi villages infused into nature are his favorite, but not the pure country villages or scenic mountains. However, Luo's woods usually carries on without hermits or axmen, his waterfalls and brooks flows without old wise spectators with boyservants carrying musical instruments, and his crops grows without the sight of farmers. In the tranquil mixture of human habitation and soothing nature, Luo seeks to express no subtle meditation of the wise, but only the instinct love of a Xiqi farmer for the sceneries of his birthplace. Out of the prosaically realistic and vigorous country life in his paintings, overflows a peaceful but strong undercurrent of love for life and active engagement in daily custom. It is a democratic expression of the strong passions for life and for nature from a self-taught farmer painter, which adds an extra realistic hue to Luo's paintings.

Generally speaking, appreciating Luo's paintings is like enjoying the warm spring breezes and high blue autumn sky, like listening to the roosters crawling and nature crooning, with the anxious and polluted soul calmed and cleansed.

Solid realism in expression and uniformed square in frame and structure

All the above impressions are the blessings of his realistic attitude toward nature, his purposeful stress on the phenomena rather than impression, and his capacity to condense the essence of life and to handle the structure of the paintings.

Although not all of Luo's works are sketched on the spot, almost each of them creates a strong sense of reality with fine details seized by the painter. And out of daily practice and sensation, Luo has gradually obtained the inner artistic initiative of traditional Chinese paintings and grown mature in demonstrating his doctrines of realism and beauty of life.

Each of the over one hundred exhibits is structured in square frame and the proportion of different parts of the paintings is mostly well balanced. It is a most valuable measurement of Luo's strong sense of structure, which most probably derives from his engraving experience.

Bright delicacy and rustic purity

Born with a tough appearance of a West-china Man, Luo Guansheng is internally delicate and emotionally sensitive. The North Wei loess Plateau under his brush is always brightly crystal and pleasantly warm. And it's the plain bright delicacy and rustic purity of North China that gurgles silently in Luo Guansheng's fine nature and aesthetic property.

All in all, Luo Guansheng's subtle sentiments and his love for art and his hometown cooperatively determine that his paintings tend to display a charming Xiqi.

Note:

Cheng Zheng: Committee member of China Fine Art Theory Association.

An appreciation of Luo Guansheng's color-ink landscapes By Cheng Zheng