

舒建新

丝路丹青  
茶马古韵

舒建新作品集

SILK ROAD PAINTING  
TEA AND HORSE RELICS

SHU JIANXIN  
WORKS

山水卷  
Landscape

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# 胸有山水气自华 丹增

彩云之南，近四十万平方公里，山高水长，云遮雾绕。二十六个民族在这大自然佛陀般的慈悲里沉醉千年、逍遥千年。

你到过云南吗？云南是镶在地球腰带上的一块绿宝石。云南百分之九十五的面积是山，抬头见山，低头在山。有参差错落的群山，有千姿百态的高山，有气象万千的山巅，有高插入云的雪山；有云遮雾绕的山谷，有水草丰饶的草甸，有苍翠欲滴的森林，有漫山红遍的花海。有山必有水，山有多高水就有多高，那融化的雪水，那涌动的山泉，或从高悬的山涧奔流而来，或从陡峭的断崖飞泻而下，像千万条挥舞的银链，像千万条欢腾的银蛇，逐渐汇聚成河流，挣扎在群山的重重封锁之中。既而变成一条条狂怒的飞龙在高山深谷间澎湃奔涌，惊涛拍岸，显出万马奔腾、浩浩荡荡的气概，令人胆惊心悸。最后，被驯服成仙女手中翠绿的彩带，翩翩然，款款然，润泽大地，护佑苍生。苍山无墨千秋画，碧水无弦万古琴，这就是七彩云南！天当棋盘星当子，地作琵琶路作弦，这就是红土情怀！人类绘画是对大自然完美雕刻技巧的模仿，是对大自然厚德载物气度的显现。对中国山水画家来说，云南是一个梦，是一个独一无二、取之不尽、用之不竭的艺术宝藏。难怪国家画

院研究员、国家画院美术馆馆长、中国书画学会理事舒建新，在云南一待就是八年。对于人而言，在一切与生俱来的自然赠品中，时间是最宝贵的，舒建新宝贵的八年献给了云南。时间是生命，时间是世界上一切成就的土壤，时间让创造者插上智慧的翅膀。

二〇〇七年根据中组部的安排，舒建新到云南楚雄彝族自治州担任挂职州长。州政府的欢迎会上，他说：“我不是画画的，工作没有画画那么简单，请大家多帮助，这儿画画真是得天独厚。”满腹经纶的挂职副州长表态的话，令楚雄委州政府领导一头雾水：是来工作，还是来画画？再看这模样，一米八几的四方大汉，硬实得像一座石碑，扇面形的双肩，宽阔结实的胸脯，浑身上下洋溢着力量的健美。自然卷曲的浓发，闪烁着星光的眼睛，蕴藏着惊人的敦厚聪颖。他言谈中表露出来的朴实、真诚、自信的特质，很快得到大家的信任与理解。这位生于齐鲁，问道于淮扬，成名于京华的知名画家，从此寄情于七彩云南，开启了自己绘画生涯中一段重要的旅途。

知情达理的彝州领导，让舒建新分管文化教育，“工作之余，可以在全州范围内采风创作”。这是一个开明、大气、富有远见的决定，也满足了舒



梦寐以求的愿望。他首次履行职责，到姚安县调研教育工作，来到马游坪看望民族小学。这眼前的小学，围墙破旧，透过墙缝能把学校一览无余。教室玻璃窗，有的用白塑料钉着，有的用竹席子封着，风一吹过啪啪直响。进了教室门，课桌上满是划痕伤，油漆剥落得不知原色，四条腿的板凳，有的缺一条腿，有的长短不齐。舒建新呆呆地站着，精神纷乱，一时理不出头绪来，眼睛红红的，强忍着不让泪花涌出。他回到州里，把这件事严肃地向同事作了介绍，人家哈哈一笑：“你去的这所学校还算好的了，比这差的还不少。”在这位来自大都市的画家心目中，学校应该是美观整洁的围墙，宁静优雅的林荫小路，整齐漂亮的草坪花坛，还有窗明几净的教室，再加一阵阵朗朗的读书声。不管怎么说，这所学校的情境在他脑海里始终挥之不去。他趁回老家青州休假的时间，在茶余饭后介绍边疆的情况，求助支援边疆的教育，凑够三十万元的资金，他回到楚雄修缮了姚安马游坪民族希望小学。这不是什么惊天动地的大事，可是在纯朴、善良的彝家人看来，会做小事的人，才会做出大事来。这样的德行善举，打动了朴实善良的彝族百姓，一传十传百，就添花加叶地将故事传开了。人们说：“这新来的画家副州长还是个好

人呢！”一时赢得了少数民族兄弟的尊敬与好感。

艺术家到地方挂职，最重要的是寻求一种感觉，在异族、异地、异域文化中亲近生活、亲近自然，远离高楼林立、车水马龙、霓虹遍布的时尚都市，这在中国画界几乎是每位开宗立派的大家都曾走过的路径。有了感觉才能酝酿，有了感情才能抒发，才能跨越现实与心理时空，追寻一个宁静古朴、深邃悠远的笔墨世界。画家要读懂云南时时飘着云雾的高山峡谷、时时披着露珠的花木林草、时时翻着波涛浪花的江河溪流，就要体验、融入、思考，在大自然中发现奇迹。有一次他到沧源阿佤山体验生活，被佤族绚丽多彩、独具特色的传统文化和山峰连绵、川谷纵横的自然风光所吸引，选准一个位置从早晨十时画到下午五时，直至胳膊痛得不能动弹才恋恋不舍地放下画笔。云南从海拔最高的香格里拉拉到最低的双双版纳，绵延一千多公里，涵盖了中国所有的山川地貌。在迪庆藏族自治州，他仰望着银妆素裹、壁立陡峭的梅里雪山，感动得热泪盈眶；在怒江傈僳族自治州，他俯视着波涛汹涌、奔流不息的江河，震撼得五体投地；在红河哈尼族自治州，他饱览神工天作、宏伟壮观的哈尼梯田，激动得忘却自我；在西双版纳傣族自治州，他领略着

密林葱郁、温暖湿润的热带风光，惊喜得流连忘返……两年多的时光，舒建新走遍云南十五个州市六十多个县市区，拜访过二十二个少数民族的聚居区，有时走路，有时坐车，有时骑马，爬山梁、滑溜索、过竹桥，栉风沐雨，星夜兼程，行程两万多公里。有一次他和司机到楚雄一个村庄，遇见一位满脸皱纹密布、目光悠闲、髭须雪白飘拂胸前的彝族大爷。他想为老人画个速写，左说右说，老人怎么也不肯。站在一旁的司机忍耐不住，告诉老人：“这位是我们的副州长，人家这么诚恳，您总该配合一下吧？”老人瞪大眼睛说：“哪里是州领导？人家州领导下来，起码县上一帮人陪同，小车一大串，你们孤孤单单的两个人，连个带路的都没有，也算州领导？”老人调头就走，搞得舒建新哭笑不得。

我认为绘画是借用最自然的事物来表达最人文的内涵。任何一种画面，都是用线条勾勒出来的，线条千姿百态，直抒胸意。绘画的语言是笔墨，拿着或浓或淡的毛笔，在吸水性极强的宣纸上轻歌曼舞，笔的轻重缓急、墨的浓淡湿枯、线的柔硬粗细，体现出画意的卷舒、吐纳、藏露，所谓翰墨水平，实际就是笔墨的驾驭能力。情由心生，境由笔造。积蓄于胸中的感情，酝酿于笔端的思绪，



都呈现在生动的画面上。所谓山随笔走，云由墨生，在笔墨的旋律变幻中，山显水现人立，情深意厚境高。二〇〇八年年底，他在江苏举办了“丹青云南——舒建新彝州风情作品展”。六十多幅人物、山水融为一体的彝族风情作品，展现的是时光的流逝、世事的变迁、都市的迷离，是从生活中采撷灵感的种子，用情感的笔墨描绘的彝州风情，无不使人眼前一亮，耳目一新。他将人生的感悟、笔墨的经验、生活的体验全部投入画作，创作出了不同于别人，也不同于以往的彝族风情画卷。二〇〇九年六月，他在昆明举办了“自然与人——舒建新楚雄挂职画展”。展览将七彩云南的雄奇秀美用中国传统笔墨形式展现给观众，山涛翻滚，云雾低徊，泉水潺潺，牧歌悠扬，令人叹为观止，流连忘返。二〇一〇年，“丹青云南——神韵楚雄”在中国美术馆亮相，在画坛引起很大反响，好评如潮。

在一个信息化、网络化的时代，一个节奏较快又显浮躁的社会，艺术家的体验生活往往是走马观花、蜻蜓点水，甚至变成“到此一游”式的观光旅游。沉下心来，舍得花时间，耐得住寂寞的艺术家已属凤毛麟角。当今画坛，缺少大师、缺乏权威，统领今天潮流的不是画家和理论家，而是市场和媒体；引领

绘画创作的不是风格流派，而是金钱。二〇一一年，舒建新结束挂职任期，带着难舍难分的心情，一张单程机票回北京。在京城，他很快把迎来送往应酬关在门外，在画室一杯茶一支烟，严谨地审视自己“丹青云南”系列作品，细心梳理着宛如落英缤纷的采写，渐渐地感觉自己的绘画表达与云南、多彩风情有差距，传统的笔触鲜活的现实面前捉襟见肘，一种深重的艺术孤独与纠结涌上心头，挥之不去。放眼窗外，城市密集的高楼遮天蔽日，玻璃幕墙阴森寒凉，宽阔的马路盘绕如蛇，夜晚满街的霓虹灯使人眼花缭乱。高架立交桥裸露着粗大的筋骨，让车回头转向，川流不息的汽车，像是在湍急的河道中奔流不息的江河。再想想自己的朋友，住着高楼吸着雾霾，开着宝马喝着污水，戴着口罩防着尘暴，这一切使他迷茫、困惑、厌烦。脑海里不停地浮现自己在云南的时光，那山间的漫游，那花海中的穿梭，远山近水，森林、云朵缠绵交错，清澈的溪流时时闪现，在宁静清幽中观察体味大自然之韵，用手中的画笔，蘸着情感的墨汁，挥洒出心中的大美，那是何等的洒脱。梯田层层，堆金叠翠，背着竹篓的姑娘透过密林的阳光，围着篝火的舞蹈，着火塘的唱歌，那是何等的自在！



惊醒，这块遥远而神秘的土地，才是他活泼泼的艺术之根；天清气朗、山仁水智，才是他充沛蓬勃的艺术之源。

二〇一二年七月他重返云南挂职普洱市副市长。普洱市是中国西南边陲的一颗绿海明珠，是七彩云南的面积大市、生态大市、边境大市、民族风情大市。这里，山川毓秀，民风醇厚，既是千年茶马古道的起点，也是古道上的重镇；既是名扬四海的普洱茶的重要产地，也是自然风光壮观、气候四季如春的宝地，被誉为“春天中的春天，春城中的春城”。这是一个连空气中都洋溢着浪漫的地方，联合国环境署官员赞叹为“世界的天堂，天堂的世界”，法国设计大师感慨“是上帝在心情特别舒畅的时候创造的地方”。在这里，本来性情直率、性格奔放的画家舒建新，完全成了大美普洱的孩子，对新鲜的东西充满兴趣，激情迸发，活力四射。他爱幻想，盯上一座大山，看到一个奇人，就没边没际地联想下去，在他眼里，这些名山大川、文化符号、各族百姓都是问号，问号就是沉思，思考就是创造的开始。科学插上幻想的翅膀，就容易开辟崭新的领域；艺术插上幻想的翅膀，就容易找到创新的钥匙。前几年他在云南的创作，从绘画风格到笔墨语言由传统向与现代融合迈出了坚实的一步。现在，他在传承千

年文化、净化心灵境界的茶马古道上，背着画箱、扛着画架再次出发。

他这次思考的是绘画艺术的定位，探索的是艺术创作的突破。一直以来，他在彩云之南的山水云雾之间，不停地行走，不停地被震撼，也不停地写生，但回到画案前，直面胸中云南山水的至雄至秀、人文中的至美至醇，作为一个画家，从题材到意境、从构图到笔墨，始终有一种笔不从心、意犹未尽的感觉，既而苦闷、彷徨、无助，甚至深刻的疼痛。在一个风雨交加的夜晚，他下乡采风行驶在茶马古道上，在一个转弯处赶上了一队往山区运送电线、电缆、物资的马帮，历史在马蹄声中生动起来，古道在时空中满血复活。此境此景，一时激动得他心潮澎湃，热泪盈眶，干脆下来与马帮一边安步当车，一边激情攀谈，自己创作的路径也逐渐清晰起来……是啊！茶马古道是人与马组成的路径，不仅是国际商贸交流的通道，也是民俗民风充分展示的文化长廊；不仅是一条古老的商道，更是一条东南亚、南亚民族融合与文化交流的通道。这条古道恰恰涵盖云南山水、民族、风情、文化的多样性，也是悠远历史与生动现实的交汇点，是现实中鲜活的山水人物画境。长时间以来，一直纠结于如何突破中国画地域性特征和程式化表现，将当代人物

风情融入到山水之中，将“天人合一”的中华民族传统思想精髓在当代绘画中激活的舒建新，灵感闪过，脑洞大开，他在这鲜活的茶马古道上，终于找到了山水画和人物画结合的笔墨切入点，找到了传统与现代的意境交汇点，找到了表现天人合一、人与自然和谐共荣的文化着力点。这千年古道上各民族的生生不息，更是人类在大自然中坚韧轮回的风景，冥冥之中，也将成为自己在绘画艺术之路上净心修行的力量源泉。

中国传统的山水画中是有人物的，而且人物占据着重要的位置。现代以来，不少画家把山水画中的人物、建筑仅仅作点景，山水画和人物画中间有没有艺术突破的空间？如何突破？科学追求的是真，道德追求的是善，艺术追求的是美，美在哪里？美在大自然，只有敬畏大自然、贴近大自然的艺术才能获得充满活力的创造创新。他的偶像法国绘画大师高更，如果当初安居于舒适的都市巴黎，最终肯定是一个平庸的画家，只因为他冲破现代文明的阻碍，远赴塔西提岛。岛上茂密的植物，蔚蓝的天空，简朴的生活，使他找到了属于自己的独创性的创作源头，创作出了《我们从哪里来？我们是谁？我们到哪里去？》等一系列旷世之作。他也深谙画道，放眼中国美术史，每个时期的中国山水画界





所有名品佳作，表现内容大都与画家熟悉的区域有关，“吴门画派”“新安画派”“金陵画派”“岭南画派”等等都是以地域命名。挂职云南，头顶彩云，脚踩高原，观云看山，神游作八极，专注丹青，心无旁骛，本身就是组织的关怀、上苍的厚爱。文化自觉让他目标明确，艺术自觉令他脚下生风。

从此，视艺术为生命的舒建新沿着茶马古道，在绘画的道路上义无反顾，披荆斩棘，一往无前。茶马古道起源于唐宋时期的“茶马互市”。茶为饮品之首，俗话说，开门七件事：柴米油盐酱醋茶。康藏地区居住环境高寒干燥，以牛羊肉、青稞、酥油为主食，茶中富含维生素、茶多酚等微量元素，腥肉之食非茶不消，青稞之热非茶不解，但藏区不产茶。内地民间役使和军队征战都需要大量的骡马，但供不应求，而藏区和川滇边地则产良马。于是，具有互补性的茶和马的交易即“茶马互市”便应运而生。这样，藏区和川滇边地出产的骡马、毛皮、珍贵药材等和川滇及内地出产的茶叶、布匹、盐和日用器皿等等，在横断山区的高山深谷间南来北往，流动不息，并随着社会经济的发展而日趋繁荣，形成一条延续至今的茶马古道。云南境内的茶马古道贯穿着云南独特的自然风貌、人文风情，是一个独具魅力、充满活力、

富有潜力的古道，能看到峰峦雄浑、河澎湃，大地悠远，天空寥廓；能砍柴采茶，浣衣挑水，飞瀑有声，无言；能感到茫茫苍苍的高原之上，转斗移，生生不息。舒建新对大自然情感比火还热，对艺术创作的志向还高。他的作品中，有不少以茶为题。《春在茶山上》《晒茶图》，绿意盎然的千年茶园，处处弥漫着沁人的茶香。挎着竹篓的采花姑娘脸上洋溢着幸福的笑容，采茶归来的人们欢声笑语悠然而得。灵感被亲近的自然所激发，情感体验的生活所冲动。景迈山是普洱茶最大的茶山，最美丽的景区，居住着一个民族，其中芒景村是以种茶为主。布朗族村庄，是挂职副市长舒建新工作层联络点，他在这里采着茶，品着茶，画着茶，听着茶的故事。一千八百多年前，这里诞生了茶祖帕艾冷，在一个不冷不热和风细雨的清晨，他亲自种下了第一棵茶树，几年后茶树葱茏茂盛，芳香扑鼻。人们摘下枝条，四周再种，逐渐成长。中泛黑的树干，腻如凝脂的树皮，湿润的叶片，翠绿的茶园展现在人们眼前。当茶祖临别的时候，把他属下的头领叫到一起告诫他们：“当你们离开你们的时候，如果留给你们很多银子，你们终有一天会花光用光。我留给你们的是茶树茶园，它会给你们带来财富。”



的子孙后代带来无穷的财富，你们一定要守住这片茶园。”从此，住在景迈山的民族成了茶的民族，以种茶为生，村村寨寨有茶园，家家户户有茶树，每个茶园种的第一棵茶树取名阿百腊，意为茶魂。每年春茶采摘时，茶园前后，山顶广场，人群涌动，邀集召唤茶魂的呼声一浪高过一浪，响彻山野，震动着每棵茶树。茶民们祭祀茶祖，报谢当年所降的恩泽，祈求来年同样的丰收。置身于这样山清水秀的自然环境，浸润于这样感恩自觉的人文田园，沐浴着这样宁静淡泊的和谐旷达，能不出气势磅礴、千古流芳的杰作？

二〇一三年，“古道丹青·墨韵普洱——舒建新中国画展”在青岛市美术馆开展，近百幅作品有的展现茶源地绮丽多姿的风光，有的表现在高山深谷间南来北往的马帮，有的描绘古道沿途的民俗民风，引领观众穿越千年古道，感受神秘的茶马文化。这批作品，可谓是舒建新“悟道”后，取材茶马古道，探索山水人物画技法的一次发端。他在保持山水画基本格局的同时，把人物融合在大山大川中，使自然万象与民族风情浑然一体。在绘画技法上，他用山水画的笔法画人物，让人物和山水相协调；在构图意境中，人物是大自然的一部分，和周围的石头、草木是一样的，人赋予

了山水灵动与活力，山水安顿了人的生命与灵魂。从而，赋予中国画以崭新的面貌，令观众耳目一新，如临其境。

有人说舒建新的画需要沏一杯好茶，静静地品鉴。他的山总是连绵起伏，没有异峰突起的奇崛，再高的山头也一定是葱葱郁郁；他的树总是生机勃勃，没有蛮荒冷漠的孤傲，但再茂密的着墨也留有老树的斑驳。我是不太懂画的人，看他的画不会索然无味，常常兴致盎然，有几分醉意，总体感觉气韵流畅，舒展大方，高而不寒，雅而不孤。他画的山嶙峋绵延中绝无荒寂，他画的人不仅充满个性与活力，似乎还可以请下来促膝谈心，还有水牛反刍于稻田，农舍隐于竹林，亘古如斯的古道，大步疾行的马帮，一幅幅饱满着灵动鲜活的自然生活气息，也洋溢着画家稳健从容的创作心态。记得，我曾到过舒建新在楚雄的画室，十多平方米大、三尺高的画案像个医院的手术台，铺着沾满五彩的毛毡，笔架上挂满了粗细不一的画笔，五颜六色的颜料碟摆了一地，墙角垒着一米多高的速写本。我想，自然界最美的花和果实都是从泥土里长出来的，舒建新最好的画就是从这简朴的画室里绘制出来的。那一本本速写是位于自然卷曲的头发和宽鼻阔口之间审视事物的瞳孔里搜索出来的，眼光或放大或缩小，像高倍

的望远镜或显微镜，捕捉云南壮美山河一切的一切，那里有他坚实的脚印。

回望舒建新的云南八年，既是他的艺术寻梦之旅，也是他的绘画探路之旅。国画中的山水、人物、花鸟，原不必泾渭分明，只是三家各有代表，各取所宗。舒建新要挑战的，正是山水画与人物画之间的沟壑，而在云南的山水之间、民族之间，在这块人与自然和谐的沃土之上，他找到了立足点和突破口。他是幸运的，因为他找到了自己的艺术之源。他是幸福的，因为他走在圆梦的路上。七彩云南的天地之间，舒建新时时体悟着云南山水的波澜壮阔，沐浴着当地少数民族的坚韧质朴，触摸着高原人文回响千年的雄浑温暖，常常兴奋在创作的冲动里，孜孜不倦地探索着山水与人物结合的艺术表达，大步流星地迈步在人与自然相融相生的旷达田园。大家风范，隐隐在望。



# Inside Landscape Promoting One Graceful

## Dan Zeng

The area of Yunnan is around 400,000 square kilometers with high mountains and long rivers, where 26 nationalities settle freely and leisurely in the favors from nature for thousands years.

Have you ever been Yunnan? It is an emerald embedded on the belt of the earth. 95% area of Yunnan is covered by ubiquitous mountains, including undulating mountains, high mountains with different postures, majestic and grand peaks and cloud-kissing snow mountains as well as fog around and cloud covering valleys, lush grasslands, verdant forest, flower seas. For water being where there are mountains and water being high enough as the mountain, there is melting snow water and upwelling mountain spring falling down from the high mountain or from precipitous cliff, as if thousands of waving silver chains or thousands of rejoicing silver snakes, which pool into rivers and struggle among the obstacle of mountains. Then waters turning into the furious flying dragons, roaring and welling in the deep valleys, thrill the people by such imposing manner of thousands of horse galloping and going forward with great strength and vigor, and finally turn to the green fluttering and leisure ribbons in the hands of fairies, moistening and protecting the land as well as the creatures. This is the beautiful Yunnan, a permanent masterpiece without any stroke in the sky, unique ancient qin without any string from the rivers. This is the love for red land with the stars as pieces of the chessboard

by sky, and the roads as string of the lute by earth. Paintings of human being are the imitation of the perfect sculpture technique of the nature and the manifestation of the generosity and virtue of the nature. For Chinese landscape painters, Yunnan is a dream and is an artistic treasure, unique and inexhaustible. No wonder that Shu Jianxin, the researcher of China National Academy of Painting, president of the Art Gallery of China Academy of Painting, director of Chinese Painting Institute, has stayed in Yunnan for eight years. For one man, time is the most precious among all the natural gifts, and Shu Jianxin devoted the precious eight years to Yunnan. Time is life, with time as the soil of all the achievements and time endowing creators with wise wings.

In 2007, according to the arrangement of Central Organization Department, Shu Jianxin served as the vice-governor of Yunnan Chuxiong Yi Nationality Autonomous Prefecture. On the reception of the prefecture government, he said, "I am a painter, but work is not as simple as painting. So I hope you can help me, and painting here is richly endowed by nature." The leaders of the prefecture were confused by the declaration words of this knowledgeable service vice-governor, they wondered the aim of Shu Jianxin, painting or working? The strong man with the height of over 1.8 meters from the north looks like a stone monument, with the wide shoulders and solid breast, showing the power beauty from head to foot. His natural curly hair and

shining eyes contained powerful sincerity and wisdom. His honest, sincerity and simplicity in his words soon won the trust and understanding of others. This famous painter, who was born in Shandong, learned painting in Jiangsu and became famous in Beijing, began one important painting trip in Yunnan by devoting himself to Yunnan.

The reasonable leaders of Yi Nationality Autonomous Prefecture appointed Shu Jianxin in charge of culture and education. "In your spare time, you can contribute to your creation in the whole province." This was a farsighted, grand and open-minded decision, which also satisfied the wish of Shu Jianxin. He performed his duties for the first time to investigate the education in Yao'an County and to visit the National Primary School in Mayouping. The primary school in front of him was so crumbling that he could see the entire school through the cracks in the wall. The glass windows of the classroom were nailed with wood plastics or sealed with bamboo mats, the sound of wind blowing. Through the door, desks were filled with scratches, the paint was flaking off, with four stools mostly missing or shortening. Shu Jianxin was dumbfounded in chaos, he tried to hold back his tears in his red jacket. When returned to his office, he introduced the status to his colleagues seriously. However, they just laughed and said, "The school you visited is much better than other schools." In the mind of this painter from metropolis, school should be a place with neat and beautiful walls, pea-

and polite paths, clean lawn and beautiful parterre, tidy and bright classrooms as well as the sound of reading. Anyway, the condition of the school haunted his mind. When took a vacation in his hometown in Qingzhou, he introduced the condition of frontier and sought for help for the education in frontier. Then he collected a sum of 300,000 RMB. When he returned to Chuxiong, he repaired the National Hope Project in Mayouping, Yao'an. This was not an earth-shaking thing; however, in the eyes of kind and pure residents of Yi nationality People, the persons who could do small things well could do big things well. Such kind behavior touched the masses of Yi nationality People and passed down from mouth to mouth by adding trimmings. People said, "The painter and new vice-governor is a good person". He won the respect and favor of the locals.

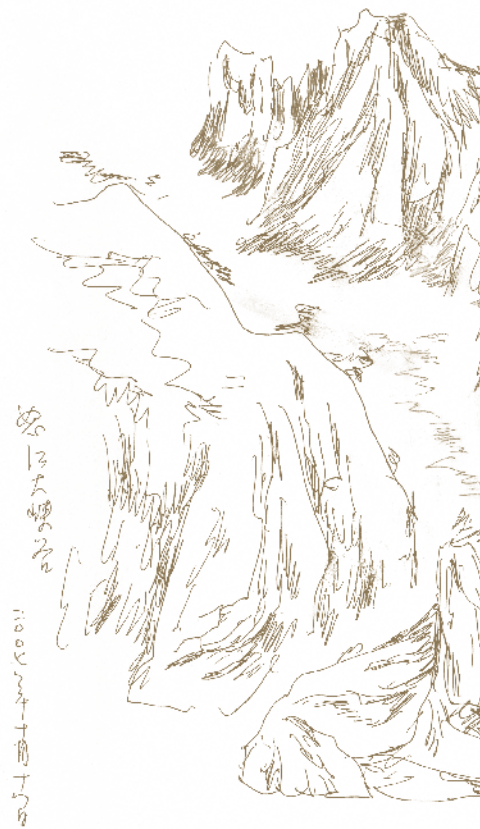
When artists hold public posts, they are seeking for a kind of feeling as the most important thing. Getting close to life and the nature in different nations, different places and different cultures and away from the metropolis with high-rise buildings, heavy traffic and omnipresent lights is the way experienced by almost all master setting his school in traditional Chinese painting. Only with feelings can emotions blow up, can emotions express, can they leap over the reality and psychological space and time and can they pursue a peaceful and meaningful painting world. If painters want to understand the hazy high mountains and canyons, the

flowers and forests with dewdrop and the rolling rivers and streams in Yunnan, they need to experience, immerge, think and find miracles in the nature. Once when Shu Jianxin experienced life in Awa Mountain in Cangyuan, he was deeply attracted by the colorful and unique traditional culture of Wazu and the beautiful natural landscape of rolling mountains and crisscrossing rivers. He chose a location and then painted from 10:00 am to 5:00 pm until exhausted and could not hold his arms. From Shangri-La with the highest altitude to Xishuangbanna with the lowest altitude, Yunnan ranged for over 1,000 kilometers and contained all the types of landforms and terrain in China. In Diqing Zang Nationality Autonomous Prefecture, looking up the snow-wrapped and precipitous Meili Snow Mountain, he was moved with tears; in Nujiang Lisu Nationality Autonomous Prefecture, looking down upon the rolling rivers, he was shocked and extremely admired; in Honghe Hani Nationality Autonomous Prefecture, visiting the magic and magnificent Hani Terrace, he was excited selflessly; in Xishuangbanna Dai Nationality Autonomous Prefecture, he enjoyed the tropical landscape with vigor forest and warm and humid, and was indulged in pleasures without stop... Over two years, Shu Jianxin has visited over 60 counties and cities and 15 prefectures of Yunnan and the gathering area of 22 minorities by walking, or taking a car, or riding a horse, or climbing the mountain, or using ropeway, or passing

the bamboo bridge with the travel over 20,000 kilometers, rain or shine, day and night. Once when he and the driver went to a village in Chuxiong, he met an elderly of Yizu, with wrinkled face, cozy view and white long beard waving. Then he wanted to make a sketch for the old man, but the old man was unwilling. Then the driver told the old man, "This is our vice-governor. He is so sincere. Please agree with his request." Then the old man popped his eyes and said, "How can he be the vice-governor! When the leaders of the prefecture coming, the leaders of the county have to accompany them and there will be several cars. You are just two single people, even without a guide. How can he be a leader?" The old man turned his head and then left, leaving Shu Jianxin at a loss.

I believe that painting is a best way to express the most humane connotation. Any painting is depicted by lines. Painting consists of lines which is ever-changing for expressing our feelings. The language of painting is the brush and ink, with heavy or light brush splashing ink on the absorbent rice paper, the strength of brush and the wetness of ink as well as the thickness of lines showing the rolling and unfolding, the expiration and inspiration, the hiding and showing of artistic inspiration. The so-called calligraphy ability is actually the control ability of brush and ink. The feelings arising from your heart with the artistic inspiration under your ink, with the feelings deep in heart and the ideas prepared in brush, are

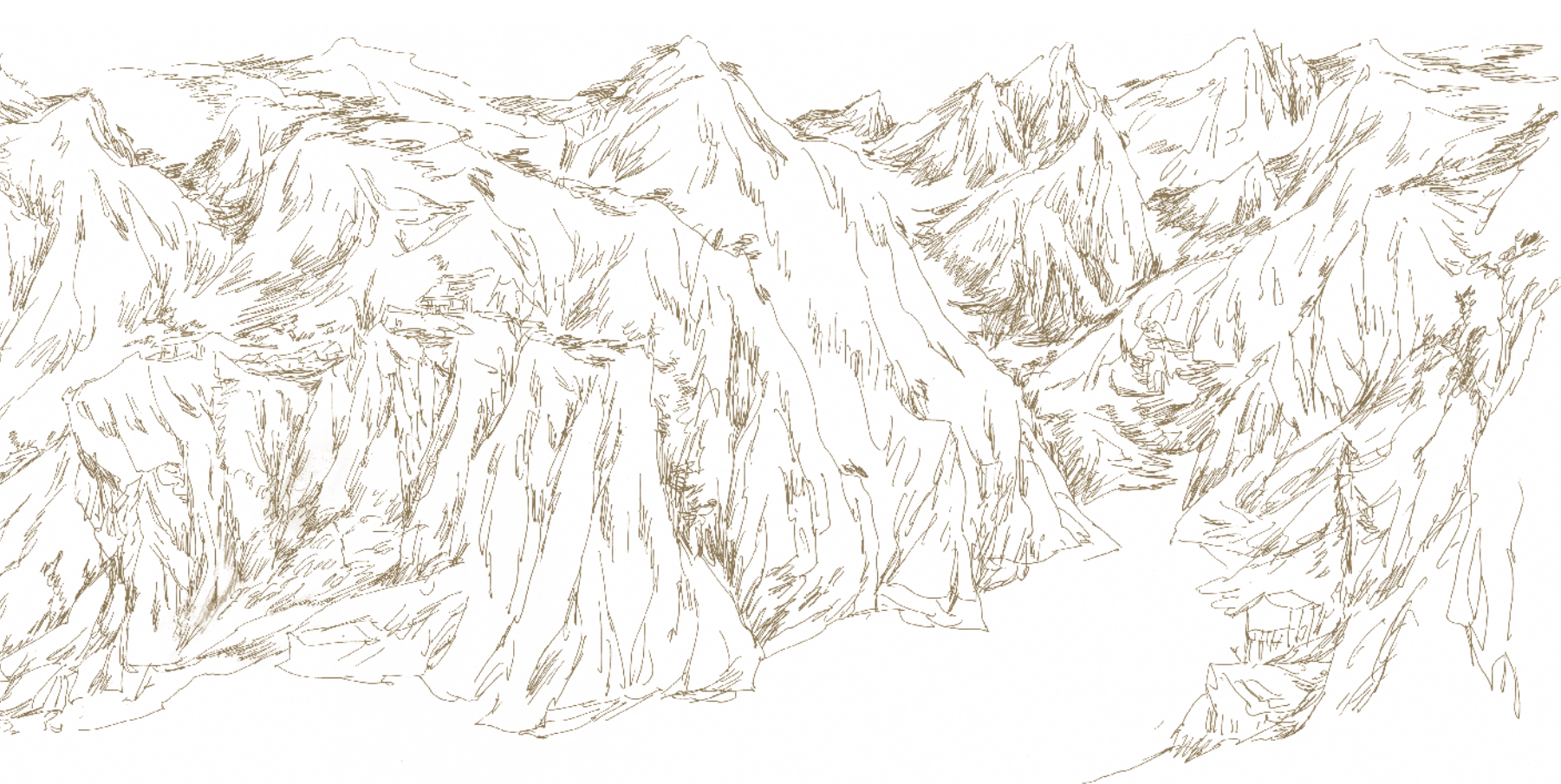




shown on vivid paintings. The mountains forming along the brush moving as well as the clouds born in the ink, the scenery and figure are demonstrated, and emotions and inspirations are highlighted via the countless changes of the brush and ink. By the end of 2008, he held the "Painting Yunnan-Works Exhibition of Yi Nationality Autonomous Prefecture Customs of Shu Jianxin" in Jiangsu. More than 60 paintings of Yizu customs integrating figures with landscapes show the march of time, the vicissitude of life and the dazzling metropolis, which are the inspiration of seeds rooted in life. Customs of Yizu depicted with emotions are refreshing and make our eyes pop out. He added his inspirations, painting techniques and life experience into the creations, thus creating the painting of Yizu customs different from others and different from the past. In June 2009, he held "Nature and Human Being-Painting Exhibition of Shu Jianxin in Chuxiong" in Kunming. The exhibition introduced the magnificent scenery of Yunnan to audience with the traditional Chinese painting, with the rolling mountains, the surrounding clouds, the murmuring streams as well as the melodious pastoral, which was quite amazing and charming. In 2010, "Painting Yunnan-Charming Chuxiong" was shown in National Art Museum of China, winning great echoes and praise.

In the information and network times as well as the fast-paced and impulsive society, the artist's experience of life is just skimming over the surface superficially,

some even being the sightseeing as "I was here". The artist who concentration and time and loneliness can be well regarded as a rarity of the rarities. Nowadays, there are more masters and authorities in the painting world, while the contemporary trend is guided by the market and media, neither by artists nor by theorists, with the painting created by money instead of the style and genre. In 2011, Shu Jianxin finished his service term of office, and took a one-way ticket to Beijing sentimentally. In his studio of Beijing, keeping out those social engagements of welcoming and sending off in a short time, with a cup of tea and a cigarette, he examined his series works "Yunnan Painting" scrupulously. Based on carding colorful sketches of art collections elaborately, he gradually found there was still some way to go between his painting expressing and the magnificence of Yunnan as well as the variety of folk customs. The traditional drawing were stretched facing the vivid life, resulting a profound loneliness and knot of art in his mind haunted. Outside the window, there were crowded high buildings covering the sky with spooky and cold glass curtain walls, wide roads intertwined with the lights everywhere which were dazzling at nights, and the confusing overhead viaducts exposed the thick muscles and bones as well as endless stream of traffic is just the relentless movement of water in the river without banks. Compared his friends, he is living in the high buildings with haze, driving BMW with drinking wine



water, wearing a mask against dust storms and so on. He felt confused and bored of all these. His time in Yunnan involved in his mind: wandering in the valley, shuttling through the sea of flowers, clouds lingering jungles with hills staggeringly and clear steam coming and going, he observed and experienced the beauty and charm of nature in this peaceful and quiet environment, and using the brush in the hand to dip in emotion to draw the most beautiful in his heart. How free and easy! There were tiers of terraced fields heaped with gold and green, the girls carrying bamboo baskets, the sunshine scattering through jungles, the dancing around the bonfire, the songs around Chinese fireplace. How leisurely and carefree! Woke up suddenly, such remote and mysterious earth shall be his basis of vivid lively art. The clear sky with refreshing air and the wisdom of mountains and water shall be his source of energetic booming art.

In July, 2012, he returned to Yunnan being appointed as deputy mayor of Pu'er City. Pu'er City, a green sea pearl of southwest China, is a big city in land area, in ecological protection, border trade and national customs of colorful Yunnan. With beautiful mountains and rivers, the people honest and warm-hearted, Pu'er City is not only the beginning of the Ancient Tea Horse Road, but also a key position of the Ancient Road, not only the important growing area of world-renowned Pu'er tea, but also the treasure-

ground with spectacular natural scenery and spring all the year round, for which to be praised as "Spring in the spring, spring city in the spring city". It is a place filled with romance even among the air, and is highly praised as "the paradise of the world, the world's paradise" by the UNEP officers. The French design master signed with emotions that "it is a place created by the God in happy". Here, the frank and bold artist Shu Jianxin has totally being the child of this large beautiful Pu'er who being interested in new things with passion and energy. He fell in to love with fantasy, especially when looking at a mountain, a stranger, he would associate to infinity. He rendered all these famous mountains, great rivers, culture symbols, all ethnic groups as question marks, which mean thought, the beginning of creation. With the fantasy wings, science shall be easy to open up new fields and art shall be easy to find the key of creation. His works made in Yunnan several years ago, had taken the firm step blending tradition and modern from the painting styles to the pencraft language. Now, he is on the Ancient Road of inheriting thousand years' cultures, purifying soul, and marches again with paint box and easel.

This time, he thought about the location of painting art and explored for the breakthrough of artistic creation. He had been walking, being shocked and sketching ceaselessly in the mountains, rivers, cloud and mists of the south of cloud; while when he turned back to the painting table,

reminding the grand beautiful scenery of Yunnan, the charming purified humanity, he, as an artist, shall always feel that the spirits are willing with the ability weak, or not enough, from themes to artistic conception and from composition to stroke, resulting in torture, hesitation, helplessness and deeply pain. On a stormy night, when he was on the Ancient Tea Horse Road to the countryside for art collection, he met a horse caravan at a corner, transporting electric wires, cables and commodities to the mountain area. This scene suddenly recalled the vivid history with the click of the horses' hoof and the completely restoring the former grandeur of Ancient Road in space-time, facing which he was touched emotionally and filled with tears. So he straightforward walked composedly with the horse caravan while began talking passionately, which cleared his creation road... It is true that the Ancient Tea Horse Road, composed of humans and horses, is not only the channel for international trade and communication, but also the cultural corridor for overall display of folk customs; not only an ancient commercial road, but also the channel for national integration and cultural communication between Southeast Asia and South Asia. The Road just exactly covers diversities of scenery, ethnics, folk customs and cultures in Yunnan, with the interaction of long history and vivid reality, as well as the picturesque scene of vivid scenery and character in reality. For a long time, Shu Jianxin has been focusing on how to break through Chinese paintings'regional





characters and stylized expression, which need to integrate contemporary folk customs into scenery and reproduce nature-man unity, the essence of Chinese national traditional ideology in contemporary paintings. With an inspirational flash and imagination brainstorm, he finally discovered the entry point of the stroke between landscape paintings and figure paintings, the interaction of tradition and modern artistic conception, and the culture focus in showing nature-man unity and harmonious co-prosperity between man and nature on this restored Ancient Tea Horse Road. The thousands years old Ancient Road witnesses the endless flourishing and decline of all ethnics, and is the scenery of human tenacious survival in nature as well as shall be the strength source for meditation cultivation in his own way of painting art by due.

There were figures in Chinese traditional landscape paintings which play an important role. In modern times, most artists took figures and buildings as point-of-view in landscape paintings. Are there any space for artistic breakthrough between landscape paintings and figure paintings? How to break through? Science pursues truth, moral goodness, and art beauty. Where is the beauty? Beauty is the nature. Only those who revere nature and close to nature shall get the vivid creative creation. Paul Gauguin, the master of French painting, is his idol, who would finally be a mediocre artist if settled in the comfortable Paris at the beginning. Because he broke the barrier of modern

civilization and went to Tahiti. The thick vegetation, blue sky and simple life on the island, which founded to his own ingenious creation source, and he finally created a series of masterpieces such as *Where Are We From? Who Are We? Where Are We Going?* He is also familiar with the lore of Painting. Looking at Chinese art history, the performance content of all famous masterpieces in every time. Chinese landscape paintings are related to artists' familiar regions, such as Wu School, Xin'an Art School, Jinling School, Li School, Painting School which are named after regions. During the service terms of office in Yunnan with iridescent cloud overhead plateau under the foot, watching the scenery as well as worldwide fugue, he can focus on paintings without distraction which shall be the organizational care of God's love. Cultural consciousness must be goal specific, while art consciousness must be his feet born wind.

Since then, Shu Jianxin, who regards art as his life, has been marching along the Ancient Tea Horse Road, proceeding the painting road without hesitation, overcoming all obstacles with indomitable wills. The Ancient Tea Horse Road originated from tea-horse trade in Tang and Song dynasties. Tea ranks first among all necessities and beverages, as the saying goes, fire, rice, edible oil, salt, soy sauce, vinegar, tea are the seven necessities of daily life from which tea's importance for daily life is obviously seen. The dwelling environment of Kangba Tibetan region is alpine area and local inhabitants staple food consists