

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

人物卷
Character

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江山代有才人出 刘勃舒

一

我一直主张艺术创作必须具备三点：一是修养，二是生活，三是技巧。缺一画不出好画，尤其深入生活至关重要。中国画倡导写意精神，需要找对感觉，感觉来源于对生活的细致观察和深入理解，从而获取真情实感。画家的写生创作需要找准一个颇合自己心性气质的生命源泉，长年累月甚至一生都投入进去，远非走马观花所可比拟。历史上的荆浩一生不离太行山，董源久居江南，范宽卧栖于终南、太华山，以及近现代以来的黄宾虹、李可染、陆俨少等先生，无不是找准一个“点”深入挖掘而成就的。只有这样才可能加深对传统的再理解再领悟，伴随时日，无论技法还是内涵气质都会得以根本性的改观。

建新作为我的得力助手，一起在中国画研究院相处了十余年，我是非常了解他的。他早年在无锡轻工业学院学的是造型美术，二十世纪八十年代中期调至扬州国画院从事专业人物画创作，他的造型基础非常扎实。当年赖少其、亚明先生指点他又走上了山水画的创作道路。我在中国画研究院时，他的山水画结构清晰，很有文气，格调很高，我觉得无论做人，还是为艺，他都是棵好苗子。所以我当时就讲：“我不会看错建新！”

但他还年轻，能否彻底沉下来面对艺术创作，怎么画，画什么，都需要时间的考验。

二〇〇七年七月的一天，建新高兴地告知我，他终于找了一个地方可以好好深入生活搞创作了。他将受中组部和文化部派遣，赴云南楚雄彝族自治州挂职副州长。我为他高兴，也同时存有一丝顾虑，他此去挂职，不但要干出政绩，还要用画笔完成文化部领导赋予的“丹青云南”的艺术命题。他一边要当好官员角色，一边又要深入生活，面临艰难的挑战。当时有一些人认为他在京城江郎才尽，转了路线；还有人说他有官瘾，官没当够。只有我心里最清楚，建新是有傲骨的山东汉子，他身上没有丝毫江湖“油”气，这一点和我很相似。说我干不好，我非得干好它，干漂亮它！这就是我所认识的舒建新！

二

挂职了三年，在画坛上沉寂了三年的建新，以背对画坛面向自然的姿态，使得他逐渐淡出京城视野。二〇一〇年七月，他在中国美术馆成功举办了“丹青云南·神韵楚雄”个展，一下引起业界轰动，相关领导专家纷纷给予肯定和祝贺。都说建新在艺术上有了质的突破，



被媒体称为“丹青云南第一人”。确然，中国画史上从古到今还没有人系统的画过水墨云南，原因是当时交通阻塞，地势也颇为险恶。建新此时填补了这一空白，功在当代，我倍感欣慰！

之后建新又回归画院工作，状态一如往常。二〇一二年春节前一天，我同原国家旅游局局长刘毅先生及建新夫妇一起小聚，言谈间，建新说起他最近的困惑：“……京城艺术市场的诱惑很大，求他画儿的人也很多，他是不能为了卖钱把少数民族往漂亮卖相里改编的，很多问题很荒唐。艺术要求真善美，违背初心失却本真何来真善与大美？”我当即指出：“上次挂职，你只是对云南山水的初探，真正的深入还没开始。你必须再次深入，在云南的山水语言里挖掘对‘传统笔墨’及‘时代诉求’的全新理解，走出真正属于自己的一条路子！”刘毅先生也坚决支持建新再下云南，从人文历史层面探索“丹青云南”的创作之魂。建新心动了，这正是他内心所企盼的，他说回归京城的日子，每当夜深人静他脑子里盘旋的都是云南的山、云南的水，少数民族辛勤劳作的身影，他们动听的歌喉与优美的舞姿……他早已把这片红土地当作热恋的故乡了。

建新修得好运气，二〇一二年七月，

他又兴冲冲赶来告诉我，部领导决定派遣他再去云南挂职，担任普洱市副市长一职。这次去的主要任务是：以南丝绸之路为背景，以茶马古道为课题，全身心投入中国画的研究创作，从普洱这个“茶马古道”的源头开始寻觅茶源古道沧桑的历史变迁以及民族宗教的文化渊源，通过他的画笔以一种全新的语言方式完美呈现出来。我再次为他鼓掌！建新身上有山东人的实在，他很有韧劲很能吃苦，一定能再次深入进去，跳得出来！“茶马古道”沿途险峻难测，仅这一份勇气就值得钦佩。我对他有着更高的期待！

三

二〇一五年建新在普洱挂职又三年。初夏的一天，他将新近创作的《茶马古道上的民族人物》画作展示在我的面前，告诉我，他把茶马古道上的二十六个民族人物都进行了水墨写生和速写，单单墨稿就五六百幅。对于茶马古道上重要驿站、地理特征、气候冷暖，那一地区主要世居住着哪些民族，他们的节日，他们的图腾，他们的生产劳作以及饮食生活习惯，宗教、文化、历史民族习俗……他都娓娓道来，话语间，激情满满，自信十足。再看那一幅幅根

据水墨写生原作创作的二百多幅主题创作！不禁眼前一亮，心里为之震撼，建新的画作无论哪种题材，都是在云南这片红土地上长出来的，是从他心底流淌出来的艺术珍品！俨然就是舒建新因情、因人、因景独创的一套新颖的笔墨语言，源于生活而高于生活。

我们谈及传统与创新的话题，我问何谓绘画传统，建新说：“师古人，师造化，但对于一位新时代的专业画家来说，首先造型功夫要练扎实，技巧要随心所欲，灵活发挥，在此前提下深入生活，亲近大自然，与大自然反复沟通对话。待至激情满怀、创作欲望来临时，下笔既有优秀传统脉络的清晰展现，更需锐意大胆突破程式的局限，传达题材背后深刻的人文内涵。这样的一个传承、开拓、生发、创新的过程正是我们今天常常说起‘笔墨当随时代’的‘传统’的根性旨归。”我很赞成他的这一说法，中国画最终追求一种“简约而旷达”的笔墨高度和艺术境界。它不同于“业余”的“文人墨戏”。传统的内涵本就是一个先繁后简生命砥砺过程，建新笔下的凤尾竹、茶山、元阳梯田等内容都是前人没有表现过的，他能成为创作“茶马古道第一人”是有道理的。

“茶马古道”几条主干线上居住着二十六个民族，每一个民族都有自己



的信仰，藏传佛教、南传佛教徒……这些时代音符在建新的作品中得到一一展现。要让山水与人物紧密而自然地结合在一起，互为映衬，互为主体，实现大和谐，这需要画面的精心构图与观察视角的反复辩证。从笔墨写意精神层面考虑，就要在笔法墨法上耐心推敲，对云南山水的破解，建新前几年的创作初探就已成功，即以书法线条为筋骨支撑起云南满眼绿被皆呈毛茸茸“墨肉”的样态。面对民族人物的刻画，他借以山水的勾皴笔法植入人物，使得气息贯通，自然化解了互为隔离的状态，画面令人耳目一新。

四

作为“国家队”的专业画家，他要在今年的年底，在国家美术馆以“丝路丹青·茶马古韵”为题全面展示他八年来在南丝绸之路上的所见、所闻、所想，用笔墨画卷艺术再现今天的茶马古道。

《茶马古道上》的画作，正是这样一幅情景再现的大作，人与景，情与景，丰富而源于生活。长长的马帮队伍，牵马的马帮汉子，画面分明昭示着古道上的民族精神与气节。沿途的险绝雪山、原始森林、高山深谷、绵长的石板小路，期盼回返的亲人在崖边目送着马帮的远



去，在一块草水丰美的河谷马帮小憩。一组组鲜活的人物，在崇山峻岭中生动而恬静。

再看他近三年来的创作，除了气势与笔墨进一步突显浑厚华滋、松透自由、墨色丰富、人文气息清新温和以外，其最大亮点便是山水中的人物突破。令人惊喜的是他终于摸索出了属于自己的表现语言，“舒式皴法”恰如其分地描绘出了云南茶山与密植的特点。他以书法线条化繁为简，不仅线条质量更为绵劲灵动，在笔墨语言互渗转化中，大胆娴熟地“计白当黑”，有时竟“惜墨如金”，“意到笔不到”“笔断气连”，潇洒肯定，简约得当，气势撼人。

摸对了感觉，他的创作精品频频出现。《最后的马帮》《大山深处的守望者》《藏传佛教的僧侣》等人物画作品，远看好似一幅幅厚重的山水画。画面人物从写生中来，甚至许多画中人物都是他的朋友，故画面特别鲜活，生活气息很浓重。他的山水人物画，无论距离远近，只要稍微一眯眼，你便觉出画中的民族人物其实就是山水中的一座峰，或一棵树、一块石头、一丛植被……再看那马帮，完全体现了传统笔墨的大写意精神，就是以面块为主加以线条的穿插勾勒而得“形神兼备”“以简驭繁”之高妙境地。这样人物画融于山水世界显得更为自然

妥帖并内蕴更大的张力。

由此，建新通过在写意人物画层面的突破，完美地解决了可与大山大水气质相融、气势贯通、和谐一体的笔墨难题！真是天时地利人和，外加他“十年磨一剑”修来的造化！仅凭这一学术亮点，我就肯定，他已是当今优秀艺术家之一。

五

我问他“茶马古道”课题完成之后，对今后的艺术道路有怎样的打算安排？他坦诚而率性地回答我：“今后会越画越难，继续加大补课的范围与力度，不想为自己过早定型，顺其自然。”他坚信对艺术境界的追求最后拼的是学养与思想，他会在画外多多吸收营养，画里画外互相串串门，至于能走多远，一切都是自然而然，水到渠成，且待后人评说。

算算建新很快也要到“耳顺”之年了！我常对人说：“我这一生最没看走眼的就是没看错舒建新！”今天足以证明了这一点。人至暮年，其言也真，作为艺术家，我们总归要为后人留下点儿什么。不是为了浮名虚利，而是为了证明给自己看：这个世界我来过，并且还一直真实地、艺术地存在着，永恒的意义也便在这里了，这也是建新的真实想法。

“同声相应，同气相求”，不论辈份先后与同道中人相勉励！相信他会有更新更美的艺术创作问世。

刘勃舒（口述）

秦麟儿（整理）

2015年9月3日

The Rising of a Painting Elite

Liu Boshu

I

I always advocate three points in artistic creation, which are being cultured, being in life and being skillful. One can not draw well without one, and the further crucial is to immerge into life. Chinese paintings feature in snapshot spirit. The painter needs to find the right feeling, which comes from genuine emotions by careful observation and in-depth understanding of life. The artist needs to find a life source suited to their temperament for sketch and creation, and devotes himself to painting year after year, rather than just skimming the surface. In history, Jing Hao spent his whole life in the Taihang Mountain, Dong Yuan lived in the South for a long time, Fan Kuan settled in the Zhongnan Mountain and TaiHua Mountain, as well as modern Huang binhong, Li Keran, Lu Yanshao, all of who found out a "point" to explore and achieve success. Only in this way could we deepen the understanding and enlightening of the traditions and the technique and connotation will be fundamentally changed with the time.

As my right-hand man, Jianxin spent more than 10 years together with me at the Research Institute of Chinese Painting, and I know him very well. He studied figurative art at Wuxi Institute of Light Industry and was transferred to the Yangzhou Chinese Painting Academy to pursue professional figure painting with his solid figurative foundation in the mid-1980s. He started to create landscape paintings with the guidance of Mr. Lai Shaoqi and Ya Ming. When I worked at the Research Institute of Chinese Painting, the layout of his landscape paintings was clear, great vigor,

with high-brow style. I consider him as a good candidate in being a man and being an artist. So I said: "I think Jianxin is good." But he is still young, and needs to stand the test of time on whether he can completely devote to artistic creation, how to draw, and what he will draw.

One day in July 2007, Jianxin told me gladly that he eventually found a place to deepen into life and create. He would be appointed by the Central Organization Department and the Ministry of Culture to be temporary deputy governor of Yi Autonomous Prefecture in Chuxiong, Yunnan province. I was happy for him, but also had a hint of concern. He needed not only to achieve success in official works, but also to complete the art assignment themed of "Yunnan Painting" endowed by the Ministry of Culture. He was going to be a good official as well as deepens into life, facing a tough challenge. At that time, some people considered that he was at his wit's end in Beijing, while others said that he had an embleomania. Only I knew best that Jianxin was a Shandong man with unyielding character without any character of sly, which is very similar to me. If you do not trust me that I can make it, I must do it well. This is what I know about Shu Jianxin.

II

After three years attachment and three years silence in art circle, he faded out the art field in Beijing with a nature-oriented attitude. In July 2010, he successfully held his solo exhibition with the theme of "Painting Yunnan·Charming Chuxiong" in the National Art Museum of China, causing

a sensation in the industry and receiving confirmation and praises from leaders and experts on his qualitative breakthrough in art. He was called "The First Artist of Painting Yunnan" by the media. Indeed, no one drew Yunnan systematically in the history of art because of inaccessible traffic and the precipitous terrain. Jianxin filled the blank, which comforted me a lot.

Jianxin returned to work in the Painting Academy as usual. The day before Chinese New Year of 2012, I, along with Liu Yi, the former Director of National Tourism Administration and Jianxin couples got together. While chatting, Jianxin proposed his recent confusion—the lure of the art market in Beijing was very seductive, and many people wanted to buy his works. He is not the one who recomposes the minority ethnic groups into beautiful presentation for money, which is quite ridiculous. Art requires the truth, the good and the beauty. How can one seek truth and goodness after betraying his mind and losing himself? I immediately said, "You just experienced Yunnan for the first time in the last attachment, while the real exploration hasn't started yet. You must go once again and excavate the new understanding towards the traditional painting and the demands of the times in the landscapes of Yunnan, and then find out your own road." Mr. Liu Yi also strongly supported him to go to Yunnan again and to explore the creative spirit of "painting Yunnan" from the aspect of human history. Jianxin was tempted because he was looking forward to Yunnan. After he returned to Beijing, there were Yunnan's mountains, rivers and lakes, the figures of working people of ethnic minority, their beautiful voice and dancing haunting in his



minds every night. He had regarded the red land as his hometown which he loved so much.

A new opportunity came to Jianxin in July 2012. He excitedly told me that the leadership of the Department had decided to assign him to be the deputy mayor of Pu'er City in Yunnan. His tasks were to research and create Chinese paintings with all his heat with the background of the south Silk Road and the theme of the Ancient Tea Horse Road. He would proceed from Pu'er, the source of the Ancient Tea Horse Road, to look for the vicissitudes of Ancient Road and origins of ethnic religion culture and present all of these with a whole new form perfectly by his paintings. Once again, I applauded him. Jianxin, with the character of simple of Shandong man, should endure all tough. He would be able to immerge into it again and jump out successfully. There would be unpredictable risks along the Ancient Tea Horse Road, and his lone courage worth my admiration. I paid higher expectations on him.

III

Till 2015, Jianxin has been back for another three-year attachment in Pu'er. One day in early summer, he showed me his recently works of *the National Characters on the Ancient Tea Horse Road*, telling me that he had painted and sketched the 26 ethnic characters on the Ancient Tea Horse Road with the wash and ink drafts for five or six hundred. He represented continuously with passion and confidence in his words, the important posts on the Ancient Tea Horse Road, geographical

features, climate changes, mainly inhabited residents in that region, their festivals, their totems, their production and work, as well as diet, lifestyle, religion, culture, history and customs... Looking at the more than 200 pieces of theme creation in line with the original ink and wash paintings, I felt shocked as well as refreshing. No matter which kind of subject Jianxin made, all came from the red land in Yunnan with all art treasures from his earnest heart. It is a series of unique painting language created by Shu Jianxin for the love, the people and the scenery, which generated from life but above life.

When we talked about the tradition and innovation, I asked what the tradition of painting was. Jianxin answered that it was learning from the ancients and improving himself consistently. As the professional painter in the new era, figurative ability is firstly needed with professional and flexible skills. On that premise, the painter should deepen into life, get close to nature, and repeatedly communicate with nature. With full passion and creative desire, the painter could display a clear traditional thread as well as bold breakthrough of the programming limitations with the delivery of profound cultural connotation behind theme. Such a process of succession, pioneering, development and innovation is the traditional roots of the saying that painting synchronizing with the times. I am in favor of his statement, because the "simple as well as broad mind" artistic level and state is the ultimate pursuit in Chinese painting, which is different from the amateur paintings. The connotation of tradition is a tempering process with the complication first and simplicity second.

The fern-leaf hedge bamboo, the tea mountains, Yuanyang terrace shown by Jianxin has never been described by any others. It is justified that he could be "the first person in Ancient Tea Horse Road".

There are 26 ethnics residing in the several main roads of the "Ancient Tea Horse Road", and each nation has its own religion, such as Tibetan Buddhism, Southern Buddhism, all of which unfold in the works of Jianxin with the time notes. It needs careful composition of the picture and repeated dialectics of the observation view to integrate the landscapes and figures closely and naturally, which can be against each other and inter-subjectivity, achieving a great harmony. Considering from the level of wash and ink freehand brushwork spirit, it needs to weight carefully in the techniques of calligraphy and ink using. The new creative study of Jianxin has been successful in the last few years in breaking through the Yunnan landscape, that is, supporting Yunnan eyeful green vegetation to present hairy "ink meat" modality through calligraphy lines as bones and muscles. Referring to national character's portrait, he took advantage of hook and cracked technique to implant characters, unifying the painting a consistent and resolving the mutual isolation state naturally, which was refreshing.

IV

As a professional painter of "national team", he will fully display his eight years' finding, hearing, thinking in the south Silk Road, themed of "Silk Road Painting• Ancient Spirits Tea Horse", representing today's Ancient Tea Horse Road using





painting art, at the end of this year in the National Gallery.

The painting of *On the Ancient Tea Horse Road* is such a great work of scene reappearance, figure and scenery, emotion and scenery, rich and originating from life with the long horse caravan, the caravan man leading the horse, which clearly indicates the national spirit and moral integrity of the Ancient Road in the painting. There are risky and cliffy snow mountain, primordial forest, high mountains and deep gullies, long stone paths. There are kinsfolk, looking forward to the returning of the horse caravan, watching them away at the edge of cliff. The horse caravan takes a rest beside a valley with lush pasture. There are groups of vivid characters setting off the lively and the quiet of the mountains.

Looking at his nearly three years works again, the biggest highlight is the breakthrough of the characters in the landscape, besides that presence and painting being further vigorous and flowery, penetrating and free, rich in the ink color, cultural atmosphere refreshing and soft. It is amazing that he finally figured out his own language expression, "texturing method of Shu style", which describes the characteristics of Yunnan tea mountain and dense planting aptly. His calligraphy line change from complicated to brief with more lasting strength and flexibility, mutual transformation and penetration in the brush and ink language, "use white as black" boldly and expertly and even "regard his ink as if it were gold" "the lines doesn't follow the mind reaching" "lines end but momentum connected", natural and confirmed, brief properly, imposing manner.

His creative boutiques appear frequently with the right feeling. The figure paintings, such as *The Last Horse Caravan*, *The Watchmen of the Mountains*, *Monks of Tibetan Buddhism*, look like a series of heavy landscape paintings from a distance, in which figures from sketching and even some being his friends, resulting in the fresh and alive specially in the picture and strong life vitality. In his landscape and figure paintings, regardless of the distance, only a slight glance, you can feel the ethnic character in the picture being a peak in landscape actually, or a tree, a rock, a clump of vegetation. Looking at the horse caravan again, which fully embodies the great freehand brushwork spirit of traditional paintings, it is based on the square and block, interluded and outlined by using lines to get the masterly state of "unity of form and spirit", "handling complexity by simplicity". Such figure painting integrates into the landscape of the mountain-water world appearing to be more natural and appropriate and embodying greater tension.

Therefrom, Jianxin solved the painting problems of matching with big mountains-water temperament, momentum connecting, and harmonious unification perfectly via the breakthrough in the level of freehand brushwork figure painting. This good fortune was truly cultivated by combining favorable climatic, geographical and human conditions with his spirit of "grinding a sword decades"! Only by the academic highlight, I am sure that he has been one of the outstanding artists nowadays.

V

I asked his plan and arrangement for the future art career after finishing the

tasks of "Ancient Tea Horse Road", and he answered honestly and directly, "with more and more difficult painting in the future, I will continue to make up for lessons to increase the extent and intensity, and I don't want to stereotype myself too early, and let it be". He believes that the pursuit of the state of the art shall be the competition of learning-cultivation and thought in the very end, and he will absorb more nutrition outside of the painting, mutual integration of in and out. As to how far he could walk, everything is natural, just like a canal formed when water comes. For posterity oneself go sentiments.

Jianxin will soon reach his sixty years old. I often say to people, "in my whole life, the most proud is that I didn't miss Shu Jianxin" and the reality is enough to prove it. The old one always speaks with great honesty. As an artist, we ought to leave something for new generations, not for the despising reputation, but for proving to himself that I came to this world, and existed truly and artistically all the time. The meaning of eternity is here, and this is also Shu Jianxin's real idea.

"Congenial companions", encourage with each other of kindred spirit regardless of the seniority in the family or clan. I believe he will have more updated and more beautiful artistic creation.

Liu Boshu (oral dictation)

Qin Liner (sorting out and write on behalf)

September 3, 2015



舒建新作品散论

徐沛君

舒建新先生最近十年来创作颇丰，有山水画，也有人物画，还有一些是人物画与山水画的综合体。以下，我将自己读画时的点滴感悟连缀成篇，与同道交流。

一、境深而秀，气清而朗

山水画的核心命题是造境。造境，不仅直接关系到画面的宏观气象，更能反映作者的心胸与审美取向。舒建新的山水画，初看无锋芒外露、咄咄逼人的霸悍之气，但细细品来，其画面饱满而景致通透，在明朗中见沉郁深秀，在质朴中见华滋，在内敛的气质中流露出些许洒脱之气。

丘壑是山水画的重要元素。总的说来，在舒建新的画幅中，山峰峻拔，但不给人以威迫感；林壑繁复，但不给人以闷塞感。晴朗的天光，起伏的山峦，清澈的溪水，葱茏的草木，都在画幅中一一展现，显示出他稳健从容的创作心态以及“以我观物”的审美感悟。

舒建新的山水画，层次分明，开合有序，近景、中景、远景逐次展开，境随笔走，境因情生。近树参差有致，远山迤迤多姿，颇多理趣。他沿用传统作法，整体布局常常呈合拢之势，其间山岩嶙峋，跌宕起伏。他用留白的方式来区分景物，在他的笔下，留白之处可以是长

河飞瀑，可以是天光云影，也可以是迷蒙的雾气或者蜿蜒的石径……他甚至把空白压缩处理成曲折流动的线（如《元谋土林印象》），种种作法出人意料却又合情合理。徜徉在画境里，观者可以见到山石旁的小树在风中微微摇曳，叶子上隐约闪烁着秋光；山间点缀着村舍，山谷里流淌着淙淙溪水；山间坡地上，彝族同胞纵情放歌，悠扬的歌声似乎飘荡到渺远的天际……这景象亦真亦幻，引人遐思。

传统山水画有“密体”和“简体”之分，按照这一区分方法来审视舒建新的近作，那么可以说他的山水画介于两者之间，诸多景象元素的分布疏密适中。充盈于其画境的是一股清朗之气。气虽清，却无旧式文人画的孤傲与清高；景虽秀，却无柔弱的脂粉气，也无堂皇的富贵气。他得自然之气而纵情挥毫，画境中有诗意，也有些许书卷气。他的画以宁静的景色描写为主，间以动态的人物形象，由此，“有人之境”与“无人之境”交合为一，观者同画中人一道体验山川云烟之万千气象，那无疑是一种奇妙的审美之旅。

二、审慎而精到的笔墨

就笔墨而论，舒建新的山水画也颇多建树。他作画，以线绘出结构，辅以



皴擦和罩染、笔法谨严、墨法灵动。他写山石峰峦，走笔有疾有缓，富有理性意味，无论中锋、侧锋抑或逆锋都表现出很强的规律性。运笔虽然不求拙、辣之感，但笔法刚柔相济，辗转腾挪，偃仰多姿。在“有法”的同时，他又不乏灵活的变化，线条的粗细疾缓与墨点的轻重浓淡相辅相成，互为表里，相映成趣。他落笔沉稳而轻捷，写景状物概括而肯定，绝少有废笔、冗笔。观看其近作，他对山石结构的关注似乎超过对单纯笔墨效果的兴趣。近景里错落穿插的岩块与中景、远景里千姿百态的峰峦相互呼应，形成和谐的统一体，画面的点线面等诸多元素汇成了丰富的笔墨乐章。因此，其画有容量、有变化、有厚度，也有深度。

他的画枯润相映。如果说他的笔法主要体现为骨法用笔、尊重对象的本来形质，那么他的墨法则渲染生动，韵致楚楚。他力避浮烟胀墨之弊，落墨调控有度，粗犷的骨线与恰当的晕染结合得很是成功，近看秀美丰润，远观却浑然苍茫。他习惯于用花青与赭石染岩石与树木，水分把握得很恰当，不仅分出了阴阳，也使得山岩具备了玉一般的莹洁质感。山峰背光处有意无意中留出的点点空白也有助于活跃空间氛围。随着时间的推移，他似乎越来越喜欢用大笔绘

写山石，笔触阔大有力却又沉着含蓄，染法也逐渐精到。

三、人物画与风俗画：土地情怀的抒发

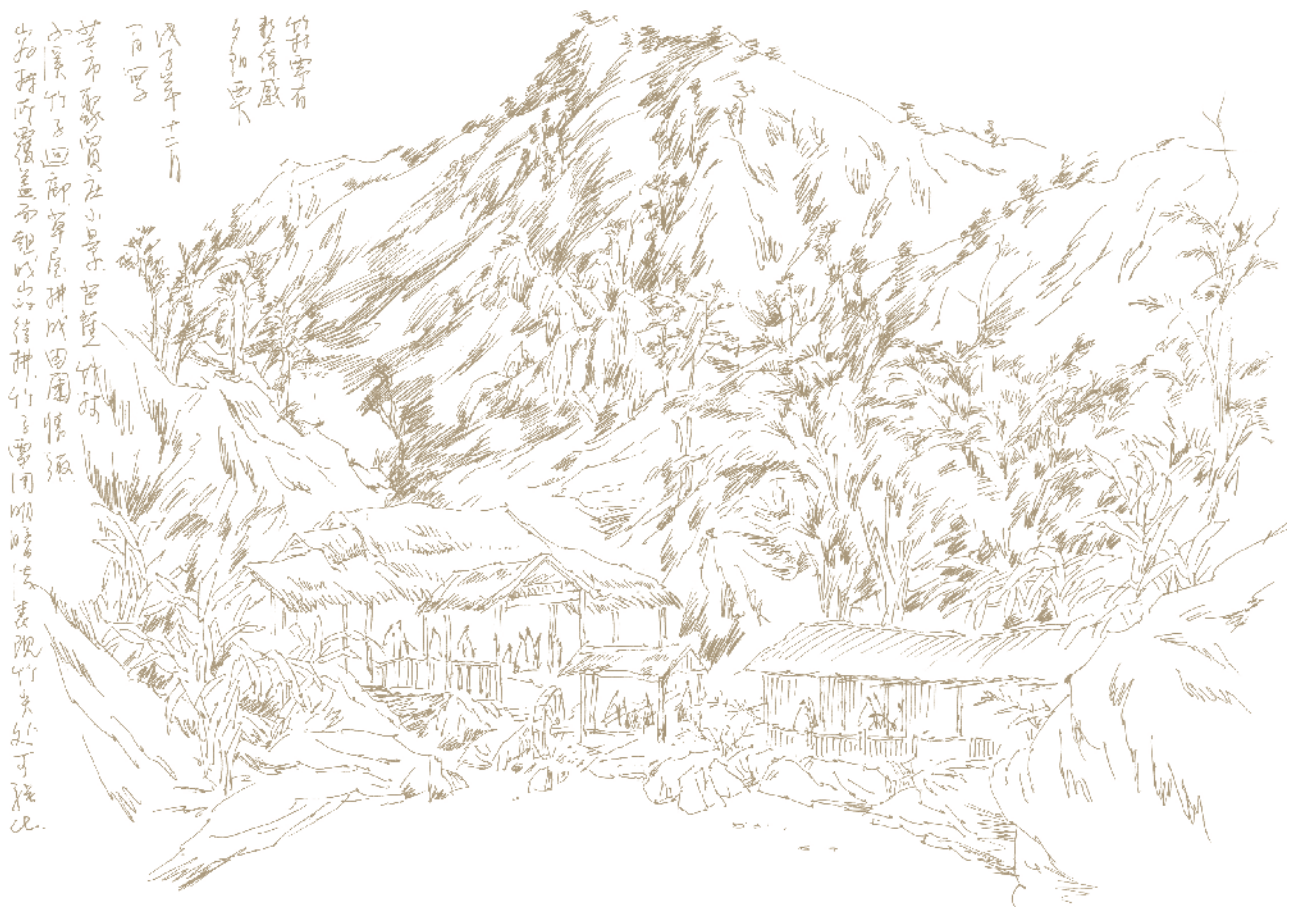
在二十世纪八九十年代，舒建新曾集中精力创作了一批写意人物画，回头看来，虽然因历练时间有限而使得笔墨意趣稍显不足，但他的速写能力却赢得同行的佩服。在他挂职楚雄、普洱的这些年里，处理政事之余，笔耕不辍，不仅造型水准得到提升，作品中的生活气息也愈加浓厚。他深知“忽视了客观，也就很难表现主观”的道理，于是把更多的精力投入“师造化”中。他一方面取景造境，另一方面也敏锐地捕捉当代人（主要是少数民族同胞）的形象，彰显其气质，让两者水乳交融，营造出具时代气息的田园生活景象，当然，他也借此抒发了对土地的深情。

当代画家画少数民族题材，很容易陷入程式化的窠臼，最常见的套路就是渲染似是而非的民俗风情。但舒建新避开了那种作法。他写生，从未以走马观花的方式撷取民俗风情，更没有以居高临下的姿态俯瞰芸芸众生。他一直把自己当作云南众多居民的普通一员，始终根植脚下那块坚实的大地，他的艺术创作也决不迎合某些观众或收藏家的猎奇

心态。在商品画盛行的今天，能坚持这样的创作理念，难能可贵。

总体而言，舒建新的画虽不华丽纤巧，却有一种朴素的力量。他以灵动之笔捕捉人物动态，人物或坐或立，颇多变化；用淡赭来渲染人物肌肤，有光洁温润之感；用清淡的色彩点染勾画人物衣服上的纹饰，点画不多，效果却丰富多彩。他注意刻画人物的表情，适当夸张面颊、眼眸等细节因素，以此突出人物的性格特点。他的创作题材亦广泛，他记录下哈尼族妇女纺线的场景，勾勒出布朗族姑娘采茶的身影，描摹出纳西族民间乐手演奏的场景色，也再现了藏传佛教僧人诵经祈福的场面……作品走笔流畅，给人以一气呵成之感。而《古道风情》《茶马古道上的朝圣者》等作品则显示，他对大场景能把握得游刃有余，画面气势不凡，人物动态、眼神相互呼应，整体感很强。

舒建新画人物，不仅造型准确，而且笔力雄健，笔法洒脱。他兼用中锋、侧锋与逆锋，笔线欹斜扭转，变化多端，粗重的墨线与飘逸的飞白相映成趣。就整体笔墨效果而论，他追求一种刚柔相济、以柔蕴刚的和谐感。值得称道的是，他一落墨就有丰厚感，浓墨、重墨、焦墨以及淡墨相渗叠，妙趣横生。为了避免画面流于熟腻，他以渴笔飞白营造某



些肌理感。这些作法，看似漫笔随写，实际上很见匠心。他对于背景的处理手法也很成功，或写几丛竹树芭蕉，或绘一抹淡淡的山影，或索性全部留白，不落点墨。这种手法，既避免了背景因过分繁缛而对主体人物形象造成干扰，又为观者想象力的发挥留下充分的余地。为了烘托主题，画面里有时也出现家禽、家畜形象，笔法亦简洁精到。

概言之，舒建新把中国画笔墨与西画的解剖、明暗等造型因素结合起来，用“写意精神”来统摄“速写”。其另外一个特别之处，是采用相近的笔法（乃至染法）画人物和风景。人物形象的衣纹让观者联想起传统山水画中的“荷叶皴”“披麻皴”甚至“斧劈皴”，饶有意味。这种画法，不仅使画中人物从“点景”的从属性中脱离出来，更使通幅作品获得了某种现代形式感。

四、古典诗意与当代气息的交融

在舒建新先前的作品中时常出现拄竹杖、穿芒鞋登高涉远、探幽寻微的“高士”或“隐者”，但他本人并不是以笔墨自娱的闲云野鹤，他只是借特定的形象来抒发某种古典诗意情怀。借自然景象表达诗意，在古今画坛屡见不鲜，但舒建新的特别之处在于他的作品有时代气息。虽然他惯于写流云飞瀑、危崖幽

谷、芳草溪岸等看似很“传统”的题材，但其画意绝不在遁世高蹈，因为画面中隐约能展现当下的生活节奏感，寄托着当代人的情感特质。

这位画家对时代精神的追求是一以贯之的。二十世纪八十年代初，他毕业于无锡轻工业学院（今江南大学）造型美术系，后来相继在扬州国画院和中国国家画院（二〇〇六年之前称中国画研究院）专事国画创作。稍年长者都知道，无锡轻工业学院与中央工艺美术学院等院校一样当年都隶属于轻工业部，入学考试极为严格，招生名额很少，能考入该校十分不易。该校的造型美术系除了开展系统的学院式绘画教育，更把主要方向放在艺术设计方面。此种教育背景拓展了舒建新的眼界，也决定了他不太可能重复所谓“国粹派”的老路子。“设计”与国画绝非截然对立，譬如张仃先生也曾长期从事“设计”，但他的山水画品格非但没有因此受损，反倒以鲜明的当代气息卓然立于世。以此观照舒建新的国画作品，我们也有理由相信，当这位画家接受“造型美术”教育后再沉浸于笔墨的海洋，作品必将别开生面。

舒建新对待艺术的虔诚之心也给我留下很深的印象。尽管他对传统中国画“横墨数尺，体百里之迥”的理念不陌生，但在创作中，他绝少画简笔画，更不会