



格桑花开的季节

李锡宗
中国画集

图书在版编目(CIP)数据

格桑花开的季节: 李锡宗画集 / 李锡宗绘. — 北京:
荣宝斋出版社, 2006. 5

ISBN 7-5003-0882-5

I. 格... II. 李... III. 中国画—作品集—中国—
现代 IV. J222.7

中国版本图书馆 CIP 数据核字 (2006) 第 057803 号

编 辑: 曹 雨

责任编辑: 孙虎城

格桑花开的季节
李锡宗中国画集

*

荣宝斋出版社 出版发行

(北京市东城区北总布胡同 32 号)

全国新华书店经销

北京方舟正佳图文设计有限公司印制

*

开本: 889 毫米 × 1194 毫米 1/16 印张: 4 字数: 10 千字

2006 年 5 月第 1 版 2006 年 5 月第 1 次印刷

印数: 0001 — 1000 册

定价: 78.00 元

版权所有 翻印必究

北京语言大学>>>



北京航空航天大学>>>



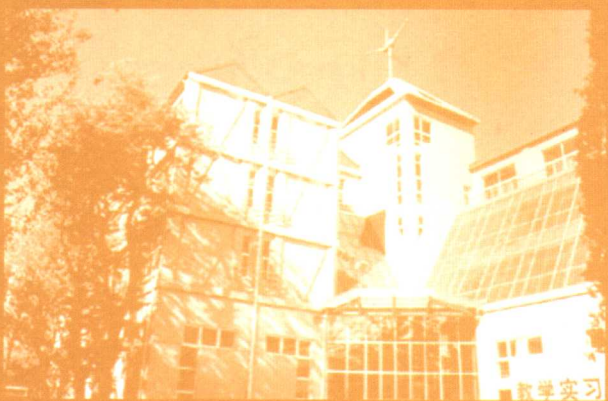
北京交通大学>>>



中国戏曲学院>>>



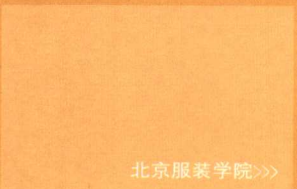
北方工业大学>>>



中华女子学院>>>



北京服装学院>>>



北京林业大学>>>



首都师范大学>>>



The background of the entire cover is an abstract painting. It features a central vertical axis with a series of stylized, overlapping geometric shapes in shades of yellow, orange, and brown. To the left of this central axis, there are horizontal bands of color, including blue, green, and yellow, which appear to be part of a larger, more complex pattern. The overall style is reminiscent of traditional Chinese ink and wash painting, but with a more vibrant and colorful palette. The texture of the painting is visible, suggesting it might be a reproduction of a physical work.

格桑花开的季节

李锡宗
中国画集

荣宝斋出版社

作者近照



追逐永无止境

——李锡宗人与画的认知

申少君

五岭之外的广西是清代画家石涛的家乡，这里的青山绿水千峰竞秀的风景曾带给徐悲鸿、李可染、白雪石等一批中国画大师创作灵感，也给在这片土地上成长起来的李锡宗留下美好的现实景观和憧憬未来的梦境。对文化的真挚追逐，对文明的景仰，是锡宗视艺术为生命真实的内心所存。而立之年他独步迈向具有五千年历史的文明古都——黄土高坡上的山西运城。这里曾孕育出治水济苍生的舜禹、忠义仁勇的关云长、驰骋疆场的薛仁贵、少年砸缸的司马光、为窦娥伸冤的关汉卿、六岁成章的大诗人王勃等名人大家。苍莽的历山、中条山梁，大禹渡、风陵渡纵横的沟壑，雄浑厚重的古文明气象如重锤撞击着他的心灵；在这里徜徉、思考、回顾、前瞻，一扎十年，落地生根。无视生活的苦楚，无视生存的艰难，为了圆完美艺术人格之梦。细细想来，求知者似乎同时追逐两种生命，一是自然生命，二是学术生命。自然生命难免于戛然而止，而学术生命则因个人追求的不同其结局各异。求知者的真正价值，似应运用自然生命而冥思苦求，呕心沥血，最终得以超越自然生命之时空限制，而在学术殿堂中获得永恒。这不仅是一个高远的目标，也是一种令人神往的境界。如此，找到了梦的路境。

昔日师生，今日挚友，相识二十载，似近非远。小聚之时，总是能听到他侃侃而谈的爽朗之声，道古论今，道出的都是一些古文化古遗迹，谈论的都是他在艺途中发现新鲜之题，我为之而惭愧，也只能在听的状态中求悟，顺应了“士别三日，即更刮目相待”之理。大学期间的锡宗，刻苦精进，似乎对任何问题都持怀疑的他，从绘画基础训练到创作训练，无休止地追究，在有限的的时间里到无限的思索中从不思其终结。传统临摹、写生、创作，日复一日必然程序的系统学习，苦中之乐的玩味里他坚定了终身觅艺之途。艺术家在创造作品要求质变时必须要在反复的量变中得已轮回才能觉悟。顺应这一规律，使毕业数年后而从教的他再返学府门内。中央美术学院中国画系一年的进修，在李少文、姚有多、田黎明、刘庆和、李洋等先生的指导下，从创作到写生至传统绘画系统学习研究后，大中国传统深厚的底蕴再度唤起他寻根之心。神圣诡秘的华夏古文明，中原文化牵引着他的灵魂，给了他明确的指向。耐性是中华民族的优势，也是文化人必须的品质。他在对道教文化圣地永乐宫、世界艺术之宝库敦煌莫高窟、秦魏隋唐盛名的麦积山石窟、盛名于世的藏传佛门塔尔寺等艺术殿堂进行了详细的考查，绘技精湛的壁画艺术，尊尊高哉伟哉，美轮美奂的古雕像呼唤艺术精神升华。走甘肃、闯青海、过西藏、赴云南、跨海入琼州采集了大量的民风民情写生记录以达到心灵的真切体悟。三山五岳、大江南北遍布了他对大文化古文明追逐之

足迹。历经数年使他在观察和思维、感性和理性的层面中确立了自己的绘画座标，因而产生了对艺术奋进并继续寻难之念。

“自古圣贤皆寂寞”这是锡宗尊古训而求知的坚定信念。十年的静然创作研究中，大量临摹永乐宫壁画；在《月神》《太乙》两图画中透息出画者非凡的气度，坚定的流畅的粗线条，沉稳有力的大色块，斑驳细小的肌理痕迹；同时又引伸出画者对古文化的认识和理解，对现实生活的态度，对真艺术的刻意，对治学严谨的态度。画中似乎还有画者笔底留下的一丝幽伤之情，这或许就是当代艺者对传统的责任。在创作西藏系列《康巴汉子》《圣山之女》《雪域之光》《高原祥云》《香格里拉的传说》等巨幅作品中，他运用了写实主义的手法，从传统重彩中提取精华，色、墨、线的诸多元素合成，使图画坚实响亮，这又体现了画者坚实的艺术功力和健康的画态。图中塑造了天堂中高大自信的高原牧民，胜天战地的康巴汉子，朴实勤劳的藏族壮妇，善良慈祥的老母亲……，这是古老文明的传统，又何尝不是画者数十年苦苦追逐的足迹和苦冥的天籁之声？

走出过去的阴影，拨开现实的迷雾，判断未来的向标；重新思考祖先留给我们的传统和文化体系在现代世界的定位；重新审视传统中国画，重新审视当代中国画的发展，重新估价我们继承而来的这一笔博大精深的历史文化遗产的真正价值。锡宗对把握生命的存在和对艺术的直觉及发展的判断，他再次重返北京，考入了曾是李可染、黄胄、叶浅予、何海霞等国画大师们云聚论艺的艺术创作研究基地的中国画研究院。高研班学友们都是来自全国艺术创作机构和美术院校的佼佼者，集聚着各种元素的碰撞、交流和融合，给了一个动态延伸的必然过程。在这样一个具有良好艺术氛围的环境里可以扩展思路，使之向更高的艺术领域进军。在龙瑞、杜滋龄先生的言传身教下，锡宗再次领悟了传统笔墨在当代的艺术价值。对国学、艺术学、造型学熟读深思，传统于当代，艺术与生活进一步认识，把创作思路重新调整、科学整合、更坚定了他将中国传统文化放到艺术创作的首要位置的定位。对绘画作品的学术性研究性的定位，明确了艺术在当下社会价值取向。一年中画了大量的创作作品，将书法线性准确把握并注入于人物造型之中，从娴熟的笔墨技巧、灵动的构图、一片片灿烂的色彩中透露出对故土怀念的漓江渔妇小品画里，让观者真切地领悟到作者在这种独特的心态下产生的极具个性化的作品，并从中看到了锡宗在理解生命存在的同时，使艺术作品和心声发出的共鸣。这是付出而得到的回报，也是文化给予他的定力！

期待，将使梦会继续。在发生梦的那一刻，梦者又总是在希望中期待梦的到来。梦终归是梦，它必然再轮回。华夏大地是圆梦的世界！

2006年5月1日于蠹鱼阁

An Endless Pursuit...

Li Xizong's Perception of People and Paintings

In the hometown of Shi Tao, a painter in the Qing Dynasty, the scenery of green hills, blue waters and thousands of beautiful mountain peaks inspired a number of traditional Chinese painting masters such as Xu Beihong, Li Keran and Bai Xueshi. Xizong grew up outside the Five Ridges in Guangxi. This land is his dream place that left beautiful real scenery with him and made him long for the future. The earnest pursuit of cultures and the admiration for civilizations are in the heart of Xizong who sees art as life and reality. At the age of 30, he embarked on a lonely journey to Yuncheng in Shanxi on the Loess Plateau where capitals of ancient civilizations with a history of five thousand years are located. This place nourished many celebrities and great masters such as Shun and Yu who prevented floods by water control, Guan Yunchang who was loyal, righteous, kindhearted and brave, Xue Rengui who galloped and encamped on the battlefield, Si Maguang who cracked a jar and saved a child when he was young, Guang Hanqing who appealed to redress Dou E's grievances, and the great poet Wang Bo who wrote well at the age of six. Boundless Lishan Mountain and Middle Ridge, vertical and horizontal ravines near Dayu ferry and Fengling ferry, and the grandeur and richness of ancient civilizations pounded his heart like hammers; he spent ten years wandering about this place, thinking, contemplating the past and looking forward, and took root. He overlooked the misery of life and the hardship of survival to make the dream of improving the personality of art works come true. After careful consideration, it seems that knowledge seekers are in pursuit of two lives at the same time: one is natural life; the other is academic life. It is unavoidable that natural life will suddenly come to a stop, but the endings of academic life vary because people are in pursuit of different things. It seems that the true value of knowledge seekers should be their making use of natural life to contemplate and make painstaking efforts. Finally, they will transcend the spatial and temporal limits of natural life and obtain eternity in the academic realm. This is not only a lofty goal, but also a fascinating state of mind. They find the path of dreams in this way.

He was my student in the past and is my intimate friend today. We have known each other for twenty years and it seems we are never apart. When we are together, I can always hear him talk about the past and present with fervor, assurance and frankness. Some ancient cultures and ancient relics are all that he talks about, and new problems discovered during his art journeys are all that he discusses. Therefore, I feel ashamed and can only try to comprehend while listening. This is in conformity with the proverb "One should make a reappraisal of a scholar after a separation of three days." Xizong worked hard in college, absorbed and desirous to do better. It seems that he was doubtful of all problems. Whether it was basic painting training or creation training, he made investigations endlessly and spent limited time for unlimited deliberation, never thinking about where it would end. He imitated traditional paintings, sketched from nature and created paintings, studying systemically in accordance with necessary procedures day after day. His understanding of the happiness he found in suffering enhanced his confidence in looking for art in a lifelong journey. An artist can only understand qualitative change

demanding by the works he has created in the cycle of repetitive quantitative change. Adhering to this general principle, he went back into an institution of higher learning, although he had taught for several years after graduation. He attended one-year advanced courses in the Traditional Chinese Painting Department of Central Academy of Fine Arts. After systemic study and research on creating works, sketching from nature and traditional paintings under the guidance of Li Shaowen, Yao Youduo, Tian Liming, Liu Qinghe, Liyang and other teachers, the details of China's profound traditions aroused his thought of looking for the root once again. Holy and secret ancient Chinese civilizations and the cultures of central plains are attracting his soul and giving him an unmistakable direction. Patience is not only the Chinese people's advantage, but also an essential quality of cultured people. He carefully examined many temples of art including Yongle Palace a holy place of Taoist culture, Dunhuang Mogao Caves a house full of the world's art treasures, Maijishan Caves which is famous during the Qin Dynasty, Wei Dynasty, Sui Dynasty and Tang Dynasty, and Taer Lama Buddhist Temple. Exquisite mural painting techniques and ancient sculptures that are all high and magnificent seem to call for the sublimation of art spirit. He went to Gansu, Qinghai, Tibet, Yunnan and Qiongzhou, collecting many materials of natural conditions and social customs and sketching from nature, so that he could comprehend them heart and soul. The steps of his pursuit of major cultures and ancient civilizations can be found all over Tianshan Mountain, the Five Famous Mountains in China and both sides of Changjiang River. Several years of experience enabled him to establish a coordinate for his own paintings at the level of observation and thought and the level of sensibility and sense. As a result, he came up with the idea of striving to promote art and continuing to look for difficulties.

"Sober men of olden days and sages are forgotten." This is Xizong's firm belief in following ancient maxims and seeking knowledge. In ten years' time, he created paintings and did research quietly, imitating many mural paintings in Yongle Palace. Two paintings named Luna and Taiyi reveal the painter's extraordinary tolerance. Meanwhile, firm and smooth bold lines, steady and strong large color blocks as well as motley and tiny textured traces are an extension of the painter's perception and understanding of ancient cultures, his attitude toward reality and life, his intensive concern for true art and his precise approach to scholarly research. In the paintings, there seems to be a little deep sorrow left by the painter's pen. Maybe this is modern artists' responsibility for traditions. While creating the Tibet series including large works such as Kangba Men, Women from the Holy Mountain, Light in Snow-Covered Regions, Propitious Clouds above the Plateau and Shangri-La Legend, he adopted realistic means to extract the essence of traditional multicolor paintings and combine a variety of elements like color, ink and line, making his paintings solid and vibrant. This is an embodiment of the painter's solid art skills and healthy form of painting. In the pictures, he shaped tall and confident herdsmen on the plateau in paradise, Kangba men fighting against heaven and earth, plain, industrious and strong Tibetan women, and kindhearted and benevolent old mothers, whose songs are loud and clear, reverberating in clear blue skies, white clouds and profound remote land, allowing the times to place hope on the extension of life. They are not only the tradition of ancient civilizations, but also the bitter pursuing steps the painter left in ten years' time and the sounds of nature for the painter during the hours when he cudgelled his brain, aren't they?

He walked out of shadows of the past, dissipated the dense fog of reality and determined the future direction. He reconsidered the traditions our ancestors left with us and the positioning of culture system in the modern world; reexamined traditional Chinese paintings and the development of modern Chinese painting; reassessed the true

value of this broad and deep historic and cultural heritage we have inherited. Xizong' s grasp of the existence of life, his intuition for art and his judgment of the development of art made him come back to Beijing. He passed the entrance examination of Traditional Chinese Painting Research Institute, a base of art creation and studies where traditional Chinese painting masters like Li Keran, Huang Zhou, Ye Qianyu and He Haixia used to gather and discuss art. His fellow students attending advanced research courses are outstanding persons from art creation institutes and painting colleges all over the country. Various fresh elements got together, colliding, exchanging and permeating, initiating the inevitable process of dynamic extension. In such an environment with a rich atmosphere of art, he was able to extend his thought and march toward higher levels of art. Under the guidance of Long Rui and Du Zilin who teach by personal example as well as verbal instruction, Xizong comprehended the artistic value of traditional paintings in modern times once again. He read thoroughly and thought deeply about books on the studies of ancient Chinese civilizations, art studies and the studies of modeling. His further understanding of traditions, modern times, art and life readjusted and reintegrated his thoughts on creation scientifically and enhanced his confidence in positioning traditional Chinese culture in the primary place during art creation. The positioning of paintings on an academic and investigative basis makes clear the current orientation of social value. In one year' s time, he created a large number of paintings and instilled his correct understanding of calligraphic linearity into the forms of persons. His adept painting skills, clever composition and sketch paintings of fisherwomen on the Lijiang River in which gorgeous clouds reveal his longing for home enable the audience to comprehend deeply this peculiar state of mind which produced extremely individualized works and see Xizong' s understanding of the existence of life, meanwhile making art works and their hearts resonate. This is not only the compensation for his devotion, but also the stability which culture has accorded him!

Expectation will allow dreams to continue. When a dream occurs, the dreamer always hopes that the dream will come true. After all, a dream is just a dream and it is bound to recur. The land of China is a world where dreams come true!

Shen Shaojun
May 1, 2006
Duyu Pavilion in Beijing

格桑花开的季节

李锡宗

格桑花是青藏高原上生长的一种普通的植物，它大约在藏历九月份开花，花分别呈白、黄、紫、黑色。它耐高寒，具有极强的生命力，是世界屋脊上芸芸众生的象征，是西藏同胞的象征。人们往往由它联想到勤劳、勇敢、朴厚、热爱生命与关照自然的藏民情怀，又常把它当作吉祥、安康、丰饶与收获的载体。而格桑花开的季节，正是生命交替轮回延续的季节，这个季节五彩缤纷，阳光灿烂夺目，思想的火花容易在这个季节里绽放，我异常喜欢这个季节。恰好在这个季节里我完成了长达八年的西藏组画系列作品的创作，于是我就为这批创作取名为《格桑花开的季节》。

任何一幅优秀的绘画作品都具有其独特丰富的思想内涵，这组西藏系列创作是按“自然而然”的思想取法去画的，也是我在艺术实践中阶段性的总结表达。

从1997年第一次进入西藏至今，在藏族地区写生考察已经有十余次了，每次去最少停留两个星期，有时长达约六个星期，画了两千多张速写。要问我对生活在高原上的这一强悍民族的了解程度和认识深度究竟有多少，我只能片面的从艺术感知方面来回答了。从第一次感受到这个民族乐观、纯朴及原始的生存状态开始，我就仿佛已经置身于祖先早期生活的环境之中去了，在那里我看到先人们适应自然、征服自然、改造自然的缩影，感受到他们的生活是那么的丰富多彩，他们对信仰是那么的执著和虔诚，在我脑海中已经留下了深深的烙印。

选择这一题材，刚开始生发只是偶然的，然而这种偶然性经过澄怀默化后让我产生了以此为题材创作系列组画的突发性思维，多年来在探索中尝试、寻觅，常因找不到属于自己的艺术语言而困惑。如何解决这一问题成了多年来一直困扰着我的事情，从开始尝试用写意的技法来表现到在生宣纸上画重彩，渐渐地找到了适合自己的绘画语言。直至后来又注入了壁画的特殊表现技法，才使多年来困惑的思绪慢慢变得轻松起来。

长期白描、壁画的临摹学习及白描人物写生练习，让我的绘画语言走进属于自己平实的位置，同时也让技法得到了进一步完善。其中对永乐宫壁画、敦煌莫高窟壁画的临摹与学习，增进了我对中国画线条形式美的认识，扎实了我绘画造型的基础，更受益于师长的教诲与启迪。

西藏题材创作《格桑花开的季节》系列组画，是我在艺术生活实践中的真实体悟，反映着我在探索过程中发现美、表现美，觅到属于自己寻求美的规律营养在这一时期的沉淀。如今将其呈现出来，旨在请师长同道赐教法鉴。

2006年5月2日于山西运城

The Season of Blooming Gesang Flowers

Li Xizong

Gesang flower is a common plant that grows on Qinghai-Tibet Plateau. It is cold resistant and has strong vitality in high altitude regions. The flower symbolizes all living things on the Qinghai-Tibet Plateau and also the inhabitants of Tibet. People often associate Gesang flower with the feelings of industrious, brave, simple and loyal Tibetans who have deep love for life and deep concern for nature. It is often taken as the carrier of good luck, good health, abundance and harvest. The season of blooming Gesang flowers is a season when life alternates, continues and recurs, a colorful and sunny season, and a season in which sparks of thought are most likely to be triggered. I adore this season. It is in this season that I happened to complete the creation of a suite of paintings about Tibet, which had lasted eight years; therefore, I named these paintings "The Season of Blooming Gesang Flowers".

Each excellent painting is full of peculiar thoughts and connotations. The paintings about Tibet in this series were painted in accordance with the thought of "spontaneity", summarizing and expressing a stage of my art practice.

Since 1997 when I first went to Tibet, I have been to the regions inhabited by Tibetans over ten times to sketch from nature and carry out inspections. I stayed for at least two weeks every time, sometimes I stayed for about six weeks, and I have completed more than 2,000 sketches. If you ask how deep is my comprehension and understanding of this valiant people living on snow-covered plateau, I can only answer partially from the perspective of art and perception. It seems that since the first time I felt this people's optimism, simplicity, Buddhist belief and primitive state of living, I have placed myself in the primitive environment where our ancestors lived. There, I saw a miniature of our forefathers conquering and transforming nature. As a matter of fact, their lives are so rich and colorful, they are so devoted, pious, kindhearted and tenacious, and their image is deeply rooted in my brain.

It is by accident that I chose this subject in the beginning, but this fortuity influenced me imperceptibly, arousing the thought of creating a suite of paintings on this subject all of a sudden. For many years, I had been trying and seeking in my exploration, often feeling confused because I could not find an art language of my own. How to solve this question is what had bothered my thoughts for many years. From the time I attempted to use freehand brushwork techniques of ink paintings to the time I colored with ink on raw rice paper and used cut-in techniques of multicolor paintings and mural paintings for expression, my thought of creating paintings in which I had been fully confident for many years slowly became easier. Through studying contour painting, imitating mural paintings, practicing contour painting and sketching real people over a long period of time, my painting language entered a natural position where it belongs and at the same time my skills were further improved. Through imitating and studying mural paintings in Yongle Palace and Dunhuang Mogao Caves, my understanding of the beauty in the forms of lines in traditional Chinese paintings was deepened and my foundation of painting and modeling was consolidated. My teachers' guidance and illumination are more beneficial.

The Season of Blooming Gesang Flowers is a suite of paintings on the subject of Tibet. It is what I truly comprehended from practice and life as an artist, reflecting the accumulation of nutrients during the period of exploring, discovering and expressing beauty and in the process of finding the rules of the beauty I was looking for. Now, I bring out these paintings so that teachers and colleagues can grant instructions and make corrections.

May 2, 2006
Yuncheng

目 录

序

追逐永无止境

格桑花开的季节

图版

格桑花开的季节 之一 12

格桑花开的季节 之二 20

圣山之女 24

康巴汉子 30

母亲 34

格桑花开的季节 之三 38

朝圣 42

高原牧曲 48

格桑花开的季节 之四 54

高原祥云 58

写生考察散记 59

艺术简历 63







格桑花开的季节 之一（局部）

格桑花开的季节 之一
230 cm × 120 cm
1999 年
宣纸·水墨·设色

