

中国近现代名家画集

柴祖舜

Collections of
China Modern Arts
Chai Zu-shun

主编 俞建文

天津出版传媒集团
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图书在版编目（C I P）数据

中国近现代名家画集. 柴祖舜 / 俞建文主编. -- 天津 : 天津人民美术出版社, 2013. 4
ISBN 978-7-5305-5365-7

I. ①中… II. ①俞… III. ①绘画—作品综合集—中国—近现代②中国画—作品集—中国—现代 IV. ①J221②J222. 7

中国版本图书馆CIP数据核字 (2013) 第063125号

中国近现代名家画集 柴祖舜

出 版 人：李毅峰
主 编：俞建文
策 划：周兴
责任编辑：陈彤 薛强
技术编辑：李宝生
制 作：北京轩龙盛华文化交流中心
出版发行：天津人民美术出版社
社 址：天津市和平区马场道 150 号
邮 编：300050
电 话：(022) 58352900
经 销：全国新华书店
网 址：http://www.tjrm.cn
印 刷：深圳市国际彩印有限公司
印 张：30.25
开 本：787 毫米 ×1092 毫米 1/8
版 次：2013 年 5 月第 1 版 第 1 次印刷
印 数：1500 册
定 价：350.00 元

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P引言 Preface

柴祖舜先生，是站在中华文化精神和人类文明建设的起点上，以大无畏的探索和革新勇气，化解了所有因历史、文化、人种、地域、审美观念、艺术风格而堆积的是非对立和矛盾。其化育而生之表象结构，则无论中西色彩、线条、技法、材料、构图、风格、精神、理念等冗杂因素，经过心象的陶冶，他无法而有法，笔随心幻、似真若幻，沟通情趣灵性而至物我两忘。如其《山魂》、《溪山浑濛》系列和《声》等佳作，皆是与宇宙造化率真的相依和对话，呈现出自由的心灵、浪漫的情怀。很难相信，这些作品竟出自于一位人生坎坷又被疾病长久折磨的八旬老人之手。

柴祖舜先生的心象艺术，秉承着“心生于灵府，象显在圆融”的艺术理念。“灵府”，存在于天地氤氲之中蕴含充沛的元气和充盈的生机活力，它是随机而生的生活感悟、人生觉悟和人性自由释放及创化力的源泉；“圆融”，则是人的积极心态所为，显现人与天地之相融无碍，它是人类精神超越与和谐的显现。

“心生于灵府，象显在圆融”，灵妙无穷的心象艺术遂由此而生。中国历代艺术大家无不借此以创造艺术，革新形式，故它十分宝贵，既持续于古典艺术的发展中，亦将体现在新型艺术境界的开拓之中。

柴祖舜先生以其灵动的个性、活跃的生命状态，在千变万化之中显现出人类艺术的核心价值。我们十分欣喜在先生的心象艺术里，感受到了中国传统文化“和而不同”和“和而共生”的精髓。这是人类精神文明的艺术显象。在全球化、网络化的进程中，其幻美的艺术面貌和精神气质所具有的时代意义，是显而易见的。

编辑柴祖舜先生画集时，我们的思绪被牵引穿梭于古今时空，一会儿遨游于宇宙苍穹，一会儿又漫游在大江南北。柴祖舜先生的艺术轨迹变化莫测，多姿多彩，具有极强的想象力和创化力。揣摩追寻他那波澜不惊的“心象”世界，可见其随笔漫抒的心灵之爱自由洒落于画上每个角落，时而是轻描淡写，时而是激情澎湃，时而又逍遥自在，让人游移迷恋在色墨幻变、确定与不确定性交互的美幻境界之中，流连忘返。于观赏移目之间，会时而触碰心扉间的某个闸门，激起一股难以掩饰的情感涌动……

With courage to explore and innovate the cultural spirit of the Chinese nation and human civilization, Professor Chai has dissolved the boundaries formed by different histories, cultures, races, areas, aesthetic ideas and artistic styles. His painting formations are featured by innovations in colors, lines, strokes, materials, composition, styles, spirit and notions. In the philosophy of mental imagery, Mr. Chai is unaware of both himself and the outside world and brings a subtle spirituality into his works. His representative works, such as Mountain Souls, Xishan Mountain Series and The Sound, showcased his pure attachment to nature and his unconstrained personality and romantic sentiment. It is hard to believe such works are painted by an octogenarian who has long been suffered from diseases and hardships in life.

The art of mental imagery by Mr. Chai is based on such a notion as “Mentality originates from one’s soul, while imagery is shown in integrate harmony.” “Mentality” is formed by the ample vitality rooted in the heaven and the earth; it is an inspiration stemming from daily life, a fountainhead that spurs humanity and creativity. “Integrate harmony” refers to the positive mentality that finds no barrier between man and nature and visualizes the perfect harmony of the spiritual minds of human being.

Therefore, the art of mental imagery is born in such philosophy of “Mentality originates from one’s soul, while imagery is shown in integrate harmony.” Actually the art masters in Chinese history have all pursued such philosophy in their artistic styles works. This valuable philosophy prevailed in classical art history will surely play its role in initiating new artistic forms.

With a free style and vibrant vitality, Mr. Chai displays the core value of art in his fantastic and wonderful paintings. Intoxicated in his art of mental imagery, we can tell the essence of “harmony in disparity and “harmony in co-existence” in traditional Chinese culture. It is obvious that the illusory features and the ethos in his paintings are of great significance in this age of information and globalization.

While compiling the album by Mr. Chai Zushun, we were like on a journey in both ancient times and the present, traveling on the firmament and then roaming through the great mountains and rivers. The colorful, imaginative and creative art works reveal the mental imagery world of Mr. Chai who touches every corner with both passion and jovial easiness. Mr. Chai’s work has a certain allure that makes people wander in the magic realm created by his whimsical and colorful paintings. One cannot help unleashing his emotion while appreciating these paintings’ formation.

Yu Jianwen, Tongxinzhai Gallery



作者简介

About the author

柴祖舜

1935年4月生于上海。1956年毕业于上海美专（华东艺术专科学校），1975年调至上海师范大学任教，1995年于上海戏剧学院退休。上海高等美术教育学会会员，世界华人远程学院美术研究员教授，中华研修大学艺术系教授，上海美术家协会会员，中国国画家协会会员。历任上海师范大学、上海戏剧学院舞美系教授，擅长中、西绘画创作和教学。

Born in Shanghai in April 1935, Mr. Chai graduated from Shanghai Fine Arts College in 1956 (later renamed East China Fine Arts College). He began to teach in Shanghai Normal University in 1975 and later transferred to Shanghai Theatrical Academy until his retirement in 1995. Having worked in the aforesaid two universities successively as a professor of stage art, Mr. Chai is quite expert in creation and teaching of traditional Chinese and Western paintings. He is honored with the following academic titles:

Member of Chinese Artists Association (Shanghai Branch), member of Shanghai Advanced Fine Arts Education Association, research fellow and professor of World Chinese Distant Education University, professor of the Arts Department of Chinese Study and Research University, member of Shanghai Artists Association, member of (International) Chinese Artists Association and member of Traditional Chinese Painting Association.

在中西合璧中 尽显艺术才赋

——柴祖舜的绘画创作

文 / 邵大箴

**Living Up to His Artistic Talent
in Integrating Chinese
and Western Painting Skills**

——On Mr. Chai Zu-shun's Paintings

Article / Shao Da-zhen

任何一个画种或流派都有其特色与长处，“采儒墨之善，撮名法之要”，博取众长，兼容并蓄，为我所用，不失为艺术家汲取营养、建立个人面貌的行之有效的方法。柴祖舜就是这样一位善于广收博取的画家，他的艺术轨迹，变化莫测，多姿多彩，富有探索精神和创新勇气，且取得了不同凡响的成果。

柴祖舜是杭州人，出生于上海，上个世纪 50 年代毕业于华东艺专，师从于刘海粟、陈大羽、关良等名家。在浓厚的学习氛围里，他打下了良好的造型基础，同时确立了自己为人生、为大众的艺术态度。60 年代，柴祖舜被迫下放到农村进行所谓的“思想改造”，但他仍然用自己的勤奋和毅力，用画笔记录了工人、农民、红军战士在祖国建设事业中奋发有为的精神面貌。柴祖舜掌握了较为严谨的素描和西画技巧，早期作品《船厂女电焊工》、《井冈山敬老院院长》等素描头像相当精彩，人物造型准确生动，表情质朴憨厚，具有时代气息，用笔却轻松、简练，看得出他是经过大量写生和默写训练的。他撰写并公开出版的《怎样画素描头像》一书，向人们传达了他的绘画知识和创作的心得体会，受到读者的欢迎。那时，他的水粉、水彩风景画作品《丰收》、《小路》、《晨曲》等，色调统一、柔和，用笔干脆利落，颇有抒情意味。

但是，柴祖舜有广阔的艺术视野和兴趣，他不因为大家认可他的素描和西画，便就此止步，不再去尝试其他的画种和技法。他以运用新的绘画材料和手段为乐趣，并以此探究艺术的奥秘。在《天下为公——孙中山先生》一画中，他把油画技法和宣纸材料相结合，利用宣纸的渗透、晕化效果，烘托出孙中山先生儒雅的风度，运用油画的写实手法细腻地刻画出人物的面部特点和神态，笔触间显示出历史的沉重感和岁月的沧桑感。

《天下为公——孙中山先生》、《颜文樑》、《宋庆龄》等作品，展示了柴祖舜作为人物画家的长处，他的创新之举也得到大家的肯定。可是，他并不把自己定位为人物画家，继续走他的探新之路。他又开始出人意料地用中国画技法画起动物来。与他以前的技法、技巧创新一样，他钟情于虎的形象，是为了用艺术手段反映时代的理想。他说：“在与时俱进的年代里，虎作为百兽之王，被人们视为敢为天下先的精神图腾。我为千姿百态的虎的造型所感动，用我的画笔来传承中华民族气质与审美情趣，呼唤着人们关爱生命的主旋律。这也蕴含着本人对虎的精神的膜拜，寄托着我对祖国腾飞的心愿。”老虎，变成了柴祖舜抒发自己思想感情的一种载体，在虎的形象和画虎的过程中，他获得能量聚集、精神合一的生命体验。他画的老虎，从民间的神话中取材，飞龙、海浪、月光、乌云……具有浓厚的神话色彩和气氛。由于有西画的功底，虎的骨骼、肌肉形体结构准确，又能生动地表现虎的瞬间动态，造型与笔墨以气势见长。

也许，老虎还不能完全表达柴祖舜的艺术才赋和他内心蕴藏着的激情。柴祖舜又一次改变画风，开始“金碧彩版画”的创作。他说，他“初从张大千的金碧泼墨《红荷》得到启发，后又从现代绘画、抽象绘画学其所长，用水油结合等技法组合成既可全抽象也可抽象具象结合的意象画”。这些绘画色彩斑斓，纹理纵横交错，斑驳重叠。他巧妙地运用笔线、墨与色彩，将偶然

因素引申和变化为抽象性的绘画符号，组合成富有情趣和神韵的意象画面。在这些墨与色彩的交汇中，人们似乎感觉到山川的风貌、流水的波动、云雾的聚散……又似乎听到遥远的虎啸龙吟，更能感受到艺术家心灵浪漫、率真和自由的境界。他的这些有现代感的、意象语言的金碧泼彩绘画，之所以能引发人们丰富的审美想象，无疑是得益于他拥有丰富的具象造型经验和长期积累起来的艺术修养。需要指出的是，由于柴祖舜坎坷的生活经历，使他长期受疾病折磨，他的这些新的水墨和彩墨画是在与病魔顽强斗争中创造出来的，这种执着于艺术的奉献精神，令人赞佩。

对每位画家来说，形成个人鲜明的风格面貌很重要。但人们往往认为一个画家只应有单一的风格和样式，从事多样绘画门类与技法的创作，似乎与个人风格的鲜明性相违背。这当然是一种误解。个人的风格面貌的呈现方式，应该因人而异，不应该有统一的标准。柴祖舜有自己与众不同的生活经历，有自己对艺术的独特理解，他听由自己内心涌动的感情，用自己的心智和才能进行艺术创造。他的绘画面貌不断发生变化，但始终不离从生活感受出发的艺术原则，他融西于中，不论运用何种技法，都力求表达中国文化精神，使作品为社会大众理解、接受和享用。他是一位有奉献精神、有革新勇气，在中西合璧中尽显个人才赋的艺术家。

Each painting type or school in artistic creation bears its own features and advantages. Just as an ancient Chinese art critic asserts "An artist should follow the styles of Confucian scholars and absorb their creative skills", it is truly an effective way for one to learn the strong points of different artistic schools so as to mold his own distinctive style. With such ardent probing spirit and innovative courage, Chai Zu-shun has reaped fruitful achievements on his tortuous but colorful artistic road.

As a native of Shanghai, Mr. Chai was well nursed by such art masters as Liu Hai-shu, Chen Da-yu and Guan Liang in East China Fine Arts College in early 1950s. Amid the dense academic atmosphere in the college, he laid a solid foundation for his artistic career and shaped a noble outlook of life to make art serve the public. In the mid-1960s, Mr. Chai was compelled to accept brainwashing in the rural area, but he persisted in portraying the enterprising characters of workers, peasants and the senior red army men in building their country. With adept skills and techniques in sketch and oil painting, he brought out a number of early head portraits such as "Shipyard Woman Welder" and "Head of Geracomium in Jinggangshan", featured by vivid and accurate molding as well as simple and honest expressions of the figures. The smooth and succinct touches revealed his strict training in sketches and memory depiction from nature. His academic work "How to Sketch Head Portraits" was quite popular among the painters and art amateurs, for he unreservedly showed his super painting techniques to the readers. His gouaches and watercolor landscape paintings such as "Bumper Harvest", "Winding Path" and "Alba" are lyric and emotional, bearing mild and consistent tinges as well as straight and clear-cut touches.

However, instead of being content with the critic recognition of his attainment in sketch and oil painting and being reluctant to learn the skills of other schools, Mr. Chai cherishes wider artistic horizon and interest. Based on the new painting materials and techniques, he carried out innovation of painting. In his work "The Whole World as One Community---In Memoriam of Dr. Sun Yat-sen", he vignetted the backdrop to project the refined demeanor of the great man by the infiltrating effect of Xuan paper. The oil painting meticulously depicts the facial features and bearing of the figure in a realistic way, with the vicissitude of Sun Yat-sen's life shown in the brushwork of the artist.

Mr. Chai displays his super skills in portraits and wins the public acclaim for his artistic innovation in "The Whole World as One Community---In Memoriam of Dr. Sun Yat-sen", "Liang Wen-yan" and "Madam Sun Yat-sen". Yet, instead of spinning himself to character portraits, he embarks on animal painting with the techniques of traditional Chinese painting. Keeping in line with the previous skills and innovations, he is deeply engrossed in the images of tigers and tries to express the ideal of times in artistic means. He

once remarked "As the monarch of all beasts, the tiger is the Chinese totem which encourages them to brave all the difficulties and forge ahead. Deeply touched by this animal for its vigor and vitality, I'd like to arouse the enterprising spirit of the Chinese nation and people's aesthetic sentiment with the images of tigers, appealing people's concern and care for this rare creature which is being endangered. My paintings of tigers convey my worship for this animal and my aspiration for the prosperity and progress of my motherland as well." In his paintings, tigers become a carrier to express the artist's ideal and sentiment. In the course of his creation, the artist acquires energy aggregation and the experience in integrating spirit and life. Drawing themes from the legendary tales, he worked on the paintings backdropped by flying dragons, ocean waves, moonlight and dark clouds, representing a strong mythological flavor. As he is expert in western oil painting, the skeleton and muscle of the tigers are quite right to their bodily form, thus vividly depicting instant dynamic postures of the animals.

Perhaps the images of tigers still cannot fully express Mr. Chai's artistic talent and passion. He changed his style once again and tried on "color painting on golden plate". He said, "For this innovation, I am enlightened by "Red Lotus", a painting on a golden plate by Zhang Da-qian. Later, drawing the strong points of modern painting and abstract painting, I can work on either abstract painting or abstract-concrete painting with the skills of combining oil and water." These paintings are featured by their gorgeous colors, criss-cross veins and overlapping motley. Tactfully combining strokes with ink and colors, the artist extends the accidental elements and transforms them into abstract drawing symbols, representing pictures of romantic and wonderful imagery. Amid the integration of ink and colors, people may experience the mountain landscape, the fluctuation of flowing water as well as the gathering and dispersion of clouds. They seem to hear the distant roars of the tigers on one hand and appreciate the romantic, forthright and unconstrained temperament of the artist on the other. That his color-splashing painting on golden plate characteristic of modernized and imaginal language can arouse people's aesthetic imagination of every description lies in his rich experience in molding images and his long-term artistic culture. It should be pointed out that these ink paintings and color paintings were created in his stern struggle against his diseases which have troubled him along with his rugged life. His persistent dedication to art commands our respect.

To an individual artist, it is quite important for him to nurture his personal style. It seems to most of us that it is enough for an artist to form his own genre and it will spoil his distinctive style if he follows the painting genres of others. Of course, this is a misconception, for personal styles vary with individual artists and there should not be unified criteria. With different life experience from others, Mr. Chai Zu-shun has his peculiar interpretation on art. Spurred by his inner emotions, he works on painting with his noema and artistic talent. Though changeable in artistic features, Mr. Chai has never deviated himself from his life experience in creation. Though expert in techniques of both traditional Chinese painting and western oil painting, he tries his utmost to represent the spirit of Chinese culture, so that his works can be understood, accepted and enjoyed by the public. In this sense, Mr. Chai Zu-shun deserves the honorary title of a devoted, innovative and gifted artist.

我的心象画创作

文 / 柴祖舜

**My Creation of
Mental Imagery Ink-color
Paintings**

Article / Chai Zu-shun

阅读抽象绘画，需要理解作者的意向、经历，如毕加索的画《和平》中，要理解鸽、变形的女体和现实世界的关系。抽象不是乱画，同样重视绘画的基本功。凡大师之画，在技法上均有独特的突破和独自的风格，因此，抽象在“意”和“法”两方面均有成功的创新才能算是好的抽象画。

古代用笔用墨讲究笔法，用色单一但统一。初起，我从隋朝《春游图》青绿山水到宋朝巨然、郭熙、范宽的水墨绢画及清朝石涛的水墨生宣作品，不论元四家、明四家的画都从临摹入手，细心拜读熟悉传统山水程式及三十六种皴法。学山水一定要全面学工、写，我均不偏，但学古为今用。因此，我于1985年先后编著出版了《走兽画技法》和《芥子园画谱新编》山水篇。

为了追求新的探索，我开始指画和无笔画的研究，但上世纪80年代很难推行。我和我的儿子一起新编的《无笔画技法》在上海得不到支持，找到北京的海天出版社才得到出版，可又飞来横祸——编辑车祸死亡，书稿遗失，接着儿子也病故，我自己又遭遇车祸。革新之路虽受挫折，但我并没放弃。

1988年，我见到刘海粟校长，请教泼墨泼彩技法。刘老畅谈了近三个小时，从张大千到刘老自己的泼彩法，刘老特别强调色彩的多变要层层复染才能厚重，不飘。由于刘老用生宣巨幅泼墨泼彩，又多次复染，效果上有厚重感，但原作生宣纸几乎均有破损。张大千泼彩法很灵动，以轻巧取胜，画面亮丽流畅。美国波洛克的滴彩法虽是油画，但也是多次滴彩，特别是在色彩及线条上令我极为喜爱。我从传统画法逐步探索现代山水的泼墨泼彩法，从具象到心象，从东方的张大千、刘海粟的泼墨泼彩，到西方滴彩派大师波洛克，多方学习，初次创作了《鹤乡》、《武夷山雨》、《云山》、《阳朔凝翠》等画作。

泥金墨彩画，是我晚年为了向世界现代艺术学习而研创的新画种。我从张大千的泥金泼墨红荷得到启发，特别是他的泥金泼墨金勾《红荷图》，工、写结合，又是八屏画作，我十分喜欢，但仅能在画册上见面；接着，又见到新出版的大千先生晚期的《庐山长卷》，而直至1988年，我才看到大千先生的泼彩原作。

此后，又从现代装饰绘画、抽象绘画中学其所长，用水油结合等技法组合成既可全抽象也可抽具象结合的心象画，具有金碧多彩的装饰效果。“文革”结束后，西方抽象作品原作来沪，赵无极、朱德群、美国的波洛克的作品都有展出。我开始设想把中国的大写意和西方的抽象画结合起来，成为心象画，既有具象的联想，又能抽象的臆想，如同观看旧迹剥落的墙痕，可以联想到各种奇妙的图形。从创作《日照千峰》、《绿野寻仙踪》等画后，泥金心象画开始有了生机，自己也有了一些信心。接着，我创作长卷十二图《万里长江意化清》和四大佛山为主题的泥金八屏，并又去了一次普陀山，创作《普陀心潮》、《峨眉山慈光》、《九华祥雪》、《五台悟佛》，接着重点创作《五岳意象》、《天地同游五岳尊》十二屏，并开始六尺巨幅泥金心象画如《龙脊》、《赤壁》、《火焰山下尽绿荫》、《晃》、《黄龙雪域迎祥春》、《日照云涛万里红》等作品，并探索抽象性心象新作，使抽象作品更有群众欣赏性。

2000年以后,我已走向老龄,还领了二级残疾证。然而,看到科技飞速发展,飞天成真。科学惠泽了绘画,新的颜料不断产生,特别是成色品种增多,中性灰性品种产生,避免了许多颜料混合造成的灰暗。进口颜料调和剂增多,日本的泥金纸等先进的纸质吸引了我。当世界绘画多次在上海巡展时,现代派对我非常震撼,觉得当代水墨创新刻不容缓,电脑时代具象不应该是唯一的品派。于是,我开始重燃抽象山水之梦。从刘海粟、张大千的泼彩到美国滴彩派波洛克的巨幅抽象画的启迪,求自然之变化,但在技法上如果停在用碗调色,直接泼墨,仍太原始,容易失控和损纸。刘海粟善用对比色调和,多次泼墨泼彩,但容易使生宣纸破损,流畅不足。张大千先生的画泼彩飞动轻快,却略嫌“比较薄”。我求两家之长,探索间接泼彩法特别有利于在大幅作品中护纸,变用复拓的间接泼墨泼彩法,流动更自由,可多次求得复杂的肌理效果,使画不能仿制,成画独此一幅。我的间接大泼彩泼墨法,突破了传统毛笔的局限,以无垢、清静、多彩,幻变成天趣妙得,在纸张上采用泥金纸或者清皮纸,利用白线张力幻化实境,消除人为的修饰做作,求得自然妙意的肌理效果。水油相融,妙相天成,虚幻“心经”,意象万千。

2004年,人民日报出版社出版《中国实力派名家十杰——柴祖舜画集》,编印我的新作《瑞雪》、《丝绸之路》、《绿野寻仙踪》、《日照千峰》等等。其中,《日照千峰》泥金心象画成了画册封面,《丝绸之路》在报刊上也作了报道。此后,童心斋画廊和上海文化发展基金会又支持我进一步创作泥金心象画,使我的创作得到进一步延伸。2008年,我在刘海粟美术馆举办了“心象彩语”画展,以人性自然美的山水心象画为主体,展现了我多年来的创作成果和精神追求。

记得中国画大师黄宾虹先生就是在七十岁后的晚年开始变法的。黄宾虹七十前可称“白”宾虹时代,在笔墨上追求传统;七十后变法为“黑”宾虹,技法上独创一格。我认为黄老当时的眼疾(白内障)对形成他创新之路有一定影响。“文革”中我的老师汪声远(黄宾虹早期的学生)也因眼疾画出了不少奇画。刘海粟、张大千等大师,也都在晚年变法,泼墨泼彩,从具象向抽象迈进。黄宾虹的焦墨法,傅抱石的抱石皴都有独到的创造。

黄老重笔墨,色彩上还是传统的红、青绿、赭石、花青,其墨画笔法自成天趣,但表现人世多彩就比较偏了一点。李可染继黄老又从速写中提升笔墨空间。傅老的画中西融合,很讲究调子,但色彩上也是注重传统的赭石、花青,未能全面吸收西方色光科学。刘海粟的用线画法苍劲有力,晚年是生宣纸大泼墨泼彩创新的前辈,其色用得特别好,但泼彩山水技法尚欠成熟。张大千先生是我最早崇拜的老师,传统山水、人物、书法都精,泼彩泥金《泼彩红荷》是工、写结合之典范,但大千先生注重东方绘画,对西方绘画之进步少于实践,特别于油画领域,因此彩色、光色科学就少了,泼彩中技法比较单薄。

以上中国画大师均独有风貌,却缺少西画,特别是吸取西方人物画光色结构等科学技法。常年在西方的中国画家赵无极、朱德群等人则缺少对传统中国画的实践,这和山水画家不能画人物一样均有缺少和不足的地方。

我不是求全的意思,而是认为美术创作有必要广为探索,跟上时代的发展变化节奏。我的画吸收西洋的光色科学对比协调,中间色阶调和等变化,使洋为中用,同时以墨色、金色、白线相融,使之调和,形成自己的墨彩山水,在现实和理想中深度行走。

我的心象画有的是过去生活的旧梦新境,是心意的追求,却不离开生活感受。在技法上,我采用大笔、硬笔,用水油色泼彩;在意境上,我开始从不似之似,到不求形似及“大象无形”来表意,从心源上表示美感。我的心象作品中《雪莲》是有形的,但趋向“洁”意的追求;《三维月色》则是运用色彩线条来表现太空科学之梦;《苏醒》、《彩面朝天》近似美国波洛克的滴彩,半抽象和全抽象连在一起,以求画作品质的升华。

中国画全抽象作品不多。吴冠中的代表作《苏醒》仍以线和彩点形成根和春的意境,仍有“题”。有的心象画也有具体的“形”,我老师苏天赐的中国意象油画风景也不是完全无形,但求意是肯定的,否则不可能感动人,必须有表意力度,才能成好作品。

我通过反复实验，将心象画从半抽象过渡到全抽象的探索阶段。我想心象画就是由心想中之景象触景生情，心灵意境的追求，不能不以意为主，我虚脱外形，偏重朦胧，追求第一印象，追求自然美和人性的心象山水画是自然心理美的表达。犹如黄山七十二峰，峰峰有名，但实为心象，不同角度产生不同形态，而且随人心想而变。正面可似莲花盛开，背后形如观音，千变万化从心而出。我近期创作的《山魂》、《日月湖》、《三维月色》、《龙腾》、《黄河颂》、《日照》、《雪霁》、《红荷》、《梦花》力求笔触大胆，在中国宣纸上产生油画厚重的效果，使画深厚大气，淡化虚脱外形，以“和”重“韵”。

书画同源，我的探索自然之道，不激不厉，从容中道。将雄与秀，动与静，欹与正，方与圆，刚与柔，文与质统一到抽象山水中，耀文含质之美。使抽象山水平静和简静，道丽天成，以臻大气，使画魂如绛云在天，随风变化，辉光动人。

中国绘画离不开笔墨气韵，中国画中勾皴点染，即使没骨法也有骨气神韵。我尽可能在大自然中领略山水的真意，获得激情和灵感，创造和传统相连，使画画之笔墨气韵铸进灵魂，拥有生命之光。

Appreciating abstract paintings calls for the knowledge of the painter's intention and personal experience. Take "Peace" by Picasso for example, the pigeons, the deformed women's bodies are closely related to the real world at that time. Abstract painting is by no means scrawling. It also requires the basic training and skills for painting. Each master of art has his unique style and breakthrough in terms of techniques. Hence an abstract painter is not qualified unless he can make innovation in both "conception" and "techniques".

Ancient Chinese artists were very particular in ink, technique and strokes. Seemingly monotonous in color, the traditional Chinese painting appears to be very harmonious in the overall layout. Beginning from "Spring Outing", a mountain-and-water painting of Sui Dynasty (581—619 AD), I've copied many masterpieces including the ink-on-silk paintings by Ju Ran, Guo Xi and Fan Kuan, the painters of the Song Dynasty (960—1279 AD), Shi Tao's (1642—1707 AD) works created with in-wash way on ink-painted Xuan Paper as well as the paintings by four masters in the Yuan Dynasty (1279—1368 AD) and another four prominent artists in the Ming Dynasty (1368—1644 AD). I've studied the traditional Chinese patterns for landscape paintings and the 36 wrinkling and rubbing skills. I've learnt the techniques of both realistic painting and abbreviated painting styles in traditional Chinese art, trying to inherit the traditional ways in today's landscape painting. With my experience of past decades in this profession, I've published Painting Techniques of Animals and New Edition of Mustard Garden Painting Book (landscape paintings) in 1985.

I started finger painting and brush-free painting in 1980's but they were not well received at that time. I compiled Techniques of Brush-Free Painting together with my son. It seems heretic to all the presses in Shanghai and no one would like to publish it. Finally I got the offer from Beijing Haitian Publishing House for publishing, but misfortunes came one after another ever since: the fatal traffic accident of the editor, the loss of the manuscript of my book, the death of my son and a car accident to myself. Despite all the hardships, I never give up in my innovation in art.

In 1988, I consulted President Liu Hai-shu on the techniques of ink-splash and pigment-splash painting. For 3 hours Mr. Liu commented on Zhang Da-qian's techniques and his own on this genre, emphasizing on variant colors and repeated coloring by layer upon layer to make the painting solid and thick. As President Liu was fond of splashing ink and pigments on huge piece of Xuan paper with repeated coloring, the fragile Xuan paper usually gets slightly torn. While Zhang Da-qian flexibly applied pigment splashing, with light and handy coloring, his painting appears to be gorgeous and mellifluent. Jackson Pollock, the American artist applied pigment-dripping technique in his oil paintings, with drippings for several times.

I take much fancy to the coloring and lines in Pollock's paintings. On my journey from traditional Chinese painting to ink-splash and pigment-splash techniques in landscape paintings, I learnt from the strong points of both Chinese and foreign masters from concretization to mental imagery. With the techniques and skills I learnt, I worked on "Homeland of Cranes", "Mountain Drizzle in Wuyi Mountain", "Cloud-capped Mountains" and "Verdant Scenes of Yangsuo".

Ink-color paintings on Nijin Paper (paper coated with glue and powdered gold or other metals) is a new type of painting I created in my later years. I was enlightened by gold-powder ink-wash red lotus technique by Zhang Da-qian. I was impressed by his technique in mingling brushwork and sketch in creating "Gold-powder Ink-wash Gold Hook Red Lotus" in particular, an eight-set scroll which I admired so much but only saw it on painting albums. Later I found "Long Scroll of the Lushan Mountain", another work by Master Zhang in his senior age. It was until 1988 that I had the chance to see the original pigment-splash painting.

Ever since then, by continuing to draw the merits from modern decorative painting and abstract painting, I worked on fully abstract painting and abstract-concretized mental imagery painting with the combination of oil and water, which can serve as interior ornaments. After the Cultural Revolution, the original works by Zhao Wu-ji, Zhu De-qun and Pollock were allowed to be displayed in Shanghai. I began to think about mingling the traditional Chinese freehand brushwork with Western abstract painting to turn it into mental imagery painting, which gives the audience a concrete association and an abstract surmise as well. It is like that when you observe the remains stripping off from the city wall; they may presuppose various fantastic graphs. After my success in "Peaks Bathed in Sunlight" and "Searching Fairies in the Green Field", I saw the hope for gold-powder coating mental imagery painting and I gradually gained confidence in this new genre. Later, I put forth "the Yangzte River" and upon the return from my second visit to Putuo Mountain, I worked on "Thoughts in Putuo Mountain". "Gracious Light of Emei Mountain", "Auspicious Snow in Jiuhua Mountain" and "Meditating Buddhism in Wutai Mountain", an eight-set gold-powder coating painting. Not long after, I focused on "Images of the Five Mountains" and "A Tour to the Five Mountains", a twelve-set painting. Immediately following that, I was engrossed in a series of two-meter gold-powder coating paintings, including "Dragon Ridge", "Red Cliff", "Verdant Expanse under the Mountain of Flames", "Dazzling", "Spring to Snow-Covered Huanglong" and "Red Clouds in the Rising Sun". I continued to working on mental imagery works hoping that they could win more popularity.

I got Grade II Certificate of Physical Disability in 2000 and became old and weak day by day. Yet science and technology are developing so fast that China's astronauts reached outer space. The progress of technology also benefits painting. New pigments are mushrooming. The old problem of murky grey caused by the mixture of several pigments is solved by the provision of fineness pigments, neutral and grey variants. More pigment blenders are imported, among which the Nijin paper from Japan is my favorite. As exhibitions of paintings by world famous masters repeatedly held in Shanghai, I was shocked at the works by modernist artists and felt imperative to begin our own modern ink painting. Concretization works should not be the only genre in this age of information. My dream of abstract landscape painting came back to me again. Works of Zhang Da-qian, Liu Hai-shu and Pollock indicate that if we still use a bowl to mix color and splash the ink, it would be too primitive and the paper would easily get torn-out. Liu Hai-shu was adept in contrast of coloring and repeated ink-splash and pigment-splash but his technique will tear the raw Xuan paper. Zhang Da-qian is known for his quick and brisk pigment splashing but it appears to be slightly weak. By learning from these two masters, I discover that indirect pigment splashing will keep the Xuan paper intact on huge painting, while indirect ink-splash and pigment-splash by repeated rubbings will allow more space for brushwork. With this technique, we will achieve repeated and complicated texture effect in the painting