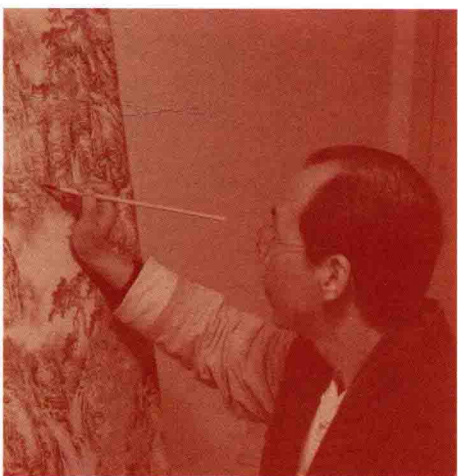


Masters of  
Chinese  
Arts and Crafts

LI XIAOCONG



Pastel Porcelain



国家出版基金项目  
NATIONAL PUBLICATION FOUNDATION

# 中国工艺美术大师李小龙



## 粉彩瓷

刘文 分卷主编  
何向芹 刘文 王增丰 著

江苏美术出版社

粉彩瓷是中国陶瓷享誉世界的四大名品之一。它借鉴珐琅彩的制作方法，是清康熙年间创烧的瓷器新品种，具有笔意俊逸、色彩粉润、深浅不一、手法丰富、格调高雅的艺术特色。

粉彩瓷为釉上彩，先用高温烧出白釉瓷器皿，再在器皿上用墨彩或赭彩勾画出图案的轮廓，然后在轮廓内填玻璃白粉底，彩料即施于粉底上，以画、填、洗、扒、吹、点等技法，将色料依深浅、浓淡，绘出画面，矾红彩直接平涂或洗、染、绘，再以低温（700—800摄氏度）烧制而成。

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## 大师风范

《中国工艺美术大师》系列丛书  
◎ 总序

张道一

中华民族素有尊师重道的传统，所谓：“道之所存，师之所存。”因为师是道的承载者，又是道的传承者。师为表率，师为范模，而大师则是指有卓越成就的学者或艺术家。他们站在文化的高峰，不但辉煌一世，并且开创了人类的文明。一代一代的大师，以其巨大的成果，建造着我们民族的文化大厦。

我们通常所称的大师，不论在学术界还是艺术界，大都是群众敬仰的尊称。目前由国家制定标准而公选出来的大师，惟有“工艺美术大师”一种。这是一种荣誉、一种使命，在他们的肩上负有民族的自豪。就像奥林匹克竞技场上的拼搏，那桂冠和金牌不是轻易能够取得的。

我国的工艺美术不仅历史悠久、品类众多，并且具有优秀的传统。巧心机智的手工艺是伴随着农耕文化的发展而兴盛起来的。早在2500多年前的《考工记》就指出：“天有时，地有气，材有美，工有巧；合此四者，然后可以为良。”明确以人为中心，一边是顺应天时地气，一边是发挥材美工巧。物尽其用，物以致用，在造物活动中一直是主动地进取。从历史上遗留下来的那些东西看，诸如厚重的青铜器、温润的玉器、晶莹的瓷器、辉煌的金银器、净洁的漆器，以及华丽的丝绸、精美的刺绣等，无不表现出惊人的智慧；谁能想到，在高温之下能够将黏土烧结，如同凤凰涅槃，制作出声如磬、明如镜的瓷器来；漆树中流出的液汁凝固之后，竟然也能做成器物，或是雕刻上花纹，或是镶嵌上蚌壳，有的发出油光的色晕；一个象牙球能够雕刻成几十层，层层都能转动，各层都有纹饰；将竹子翻过来的“反簧”如同婴儿皮肤般的温柔，将竹丝编成的扇子犹如锦缎之典雅；刺绣的座屏是“双面绣”，手捏的泥人见精神。件件如天工，样样皆神奇。人们视为“传世之宝”和“国宝”，哲学家说它是“人的本质力量的显现”。我不想用“超人”这个词来形容人；不论在什么时候，运动场上的各种项目的优胜者，譬如说跳得最高的，只能是第一名，他就如我们的“工艺美术大师”。

过去的木匠拜师学艺，有句口诀叫：“初学三年，走遍天下；再学三年，寸步难行。”说明前三年不过是获得一种吃饭的本领，即手艺人所做的一些“式子活”（程式化的工作）；再学三年并非是初学三年的重复，而是对于造物的创意，是修养的物化，是发挥自己的灵性和才智。我们的工艺美术大师，潜心于此，何止是苦练三年呢？古人说“技进乎道”。只有进入这样的境界，才能充分发挥他的想象，运用手的灵活，获得驾驭物的高度能力，甚至是“绝技”。《考工记》所说：“智者创物，巧者述之；守之世，谓之工。”只是说明设计和制作的关系，两者可以分开，也可以结合，但都是终生躬行，以致达到出神入化的地步。

众所周知，工艺美术的物品分作两类：一类是日常使用的实用品，围绕衣食住行的需要和方便，反映着世俗与风尚，由此树立起文明的标尺；另一类是装饰陈设的玩赏品，体现人文，启人智慧，充实和提高精神生活，即表现出“人的需要的丰富性”。两类工艺品相互交错，就像音乐的变奏，本是很自然的事。然而在长期的封建社会中，由于工艺品的

材料有多寡、贵贱之分，制作有粗细、精陋之别，因此便出现了三种炫耀：第一是炫耀地位。在等级森严的社会，连用品都有级别。皇帝用的东西，别人不能用；贵族和官员用的东西，平民不能用。诸如“御用”、“御览”、“命服”、“进盏”之类。第二是炫耀财富。同样是一个饭碗，平民用陶，官家用瓷，有钱人是“金扣”、“银扣”，帝王是金玉。其他东西均是如此，所谓“价值连城”之类。第三是炫耀技巧。费工费时，手艺高超，鬼斧神工，无人所及。三种炫耀，前二种主要是所有者和使用者的，第三种也包括制作者的。有了这三种炫耀，不但工艺品的性质产生了异化，连人也会发生变化的。“玩物丧志”便是一句警句。

《尚书·周书·旅獒》说：“不役耳目，百度惟贞，玩人丧德，玩物丧志。”这是为警告统治者而言的。认为统治者如果醉心于玩赏某些事物或迷恋于一些事情，就会丧失积极进取的志气。强调“不作无益害有益，不贵异物贱用物”。主张不玩犬马，不宝远物，不育珍禽奇兽。历史证明，这种告诫是明智的。但是，进入封建社会之后，为了避免封建帝王“玩物丧志”，《礼记·月令》规定：百工“毋或作为淫巧，以荡上心”。因此，将精雕细刻的观赏性工艺品视为“奇技淫巧”，而加以禁止。无数历史事实告诉我们，不但上心易“荡”，也禁而不止。这种因噎废食的做法，并没有改变统治者的生活腐败和玩物丧志，以致误解了3000年。在人与物的关系上，是不是美物都会使人丧志呢？答案是否定的。关键在人，在人的修养、情操、理想和意志。所以说，精美的工艺品，不但不会使人丧志，反而会增强兴味，助长志气，激发人进取、向上。如果概括工艺美术珍赏品的优异，至少可以看出以下几点：

1. 它是“人的本质力量的显现”。不仅体现了人的创造精神，并且通过手的锻炼与灵活，将一般人做不到的达到了极致。因而表现了人在“改造世界”中所发挥出的巨大潜力。
2. 在人与物的关系中，不仅获得了驾驭物的能力，并且能动地改变物的常性，因而超越了人的“自身尺度”，展现出“人的需要的丰富性”。
3. 它将手艺的精湛技巧与艺术的丰富想象完美结合；使技进乎于道，使艺净化人生。
4. 由贵重的材料、精绝的技艺和高尚的人文精神所融汇铸造的工艺品，代表着民族的智慧和创造才能，被人们誉为“国宝”。在商品社会时代，当然有很高的经济价值，也就是创造了财富。

犹如满天星斗，各行各业都有领军人物，他们的星座最亮。盛世人才辈出，大师更为光彩。为了记录他们的业绩，将他们的卓越成就得以传承，我们编了这套《中国工艺美术大师》系列丛书，一人一册，分别介绍大师的生平、著述、言论、作品和技艺，以及有关的评论等，展示大师的风范。我们希望，这套丛书不但为中华民族的复兴和文化积淀增添内容，也希望能够启迪后来者，使中国的工艺美术大师不断涌现、代有所传。是为序。

2009年12月25日于南京龙江



## The Demeanor of the Masters—The Total Foreword of The “*Masters of Chinese Arts and Crafts*” Series

Zhang Daoyi

The Chinese tradition of respect for teachers has been known all along just as “where there is the truth there is the teacher” said teachers who play the role of the fine examples and models are not only the carriers of the truth but also the inheritors of it. At the same time the masters who stand on the peak of culture are in glory of long time and have created the human civilization are defined as the outstanding academics or artists. Masters from one generation to another with their tremendous achievements build our nation’s cultural edifice.

Usually referring to the Masters whether in the academia or the art circle is mostly that people respectfully call them. Presently in our country there is only one title of the Masters the “Arts and Crafts Masters” that were elected with the standards established by the country which is a kind of honor and mission making the pride of the nation on their shoulders just like the hard work in Olympic arena where is not easy to get the laurels and the gold medals.

The Arts and Crafts in our country has not only the long history but numerous varieties and excellent tradition as well. The sophisticated and wise crafts flourished with the development of farming culture. As early as more than 2500 years ago “The Artificers Record”(Zhou Li Kao Gong Ji) pointed out “By conforming to the order of the nature adapting to the climates in different districts choosing the superior material and adopting the delicate process the beautiful objects can be made” which clearly meant the thought of human-centered following the law of nature on the one hand and exerting the property of material and technology on the other. Turning material resources to good account or making the best use of everything is always the actively enterprising attitude in the creation. The historical legacies of Arts and Crafts such as the heavy bronze stuff the warm and smooth jades the crystal porcelain gold and silver objects the clean lacquerware the gorgeous silk the fine embroidery and so on are all showed amazing wisdom. So it is hard to imagine the ability that gives the clay a solid state under high temperature as Phoenix Nirvana borning of fire which can turn out to be the porcelain that sounds like the Chinese Chime Stone and looks like a mirror; that makes the sap into objects when it has been solid after flowing from the lacquer trees; that carves the ivory ball into

the dozens of layers every layer can rotate freely and has all patterns at different levels; that turns the parts of bamboo over into the "spring reverse motion" that so gentle just like baby's skinweaves strings of bamboo to form the fan as elegant as brocade; that embroiders the Block Screen as the double-sided embroidery; that uses the hands to knead the clay figurines showed the spirit. Everything looks like a kind of God-made each piece is magical which is considered as the "treasure handed down" or "national treasure" by people and as the "manifestation of the essence of man power" by the philosophers. I do not want to describe people by using the word "Superman" however we should admit that anytime in the sports ground the winner of the various games say the highest jumping one is just the NO.1 and he would be as our "Arts and Crafts Masters".

In past when apprentice carpenters studied with a teacher there was a formula cried out "beginner for three years is able to travel the world; and then for another three years is unable to move" which means the first three years is nothing but the time for ability that let some of the craftsmen do "Shi Zi Huo "(the stylized works) just to make a living and the further three years is not the simple time for a novice to repeat but for the idea of creation and is the reification of self-cultivation and makes people to bring their spirituality and intelligence into play. Actually our Arts and Crafts masters with great concentration have great efforts far more than three years hard training. The ancients said "techniques reach a certain realm would act in cooperation with the spiritual world". Only entering this realm can people give full play to their imagination use manual dexterity obtain the high degree of ability of controlling or even get the "stunt". Although "The Artificers Record " said " creating objects belongs to wise man highlighting the truth belongs to clever man however inheriting these for generations only belongs to the craftsman" it simply makes the statement of the relationship between design and production which can not only be separated but also be combined and both of them are concerned with life-long practice in order to achieve a superb point.

As we all know the Arts and Crafts can be divided into two categories one is the bread-and-



butter items of everyday using round the needs of basic necessities and convenience reflecting the custom and the fashion which has established a staff gauge of civilization. The other is decorative furnishings that can be appreciated reflecting the culture inspiring wisdom enriching and enhancing the spiritual life which is to show "the abundance of people's needs". These two types are interlaced like the variation of music that is a natural thing. In the long period of feudal society however for the Arts and Crafts due to the amount of the materials using the differences between the precious material quality and the cheap one and the differences between the fine producing and coarse one there were three kinds of show-off. The first was to show off the status. Even the supplies were branded levels in the strict hierarchy of society. For instance the stuff belonged to the emperor could not be used by others the civilians never had the opportunity for using the articles of the nobles and the officials. Those things had the special titles such as "The Emperor's Using Only" "The Emperor's Reading Only" "The Emperor's Tea Sets Only" "The Officials' Uniform Only" and so on. The second was to show off the wealth. For example as to the bowl the pottery was used by the civilians and the porcelain by the officials. The rich men used the "Golden Clasper" and "Silver Clasper" while the emperor used the gold and jades. So were many other things that so-called "priceless". The third was to show off the skills. A lot of work and time was consumed craft skills were extraordinary as if done by the spirits which could almost be reached of by no one. Therefore with these three kinds of show-off in which the former two mainly referred to both owners and users the third also included the producers not only the nature of the crafts produced alienation and even the people would be changed as well. "Riding a hobby saps one's will to make progress" is a warning.

"XiLu's Mastiff The Book of Chou Dynasty The Book of Remote Ages" (Shang Shu Zhou Shu • Lu Ao) said "do not be enslaved by the eyes and the ears all things must be integrated and moderate tampering with people loses one's morality riding a hobby saps one's will to make progress" which is warning for the rulers thinking that if the rulers obsessed with or fascinate certain things it will make them to lose their aggressive ambition emphasizing that "don't do useless things and don't also prevent others from doing useful things; don't pay much more for strange things and don't look down on cheap and practical things" and affirming that don't indulge in personal hobbies excessively hunt for novelty and feed rare birds and strange beasts. History has proved that such caution is wise. However after entering the feudal society in order to prevent the feudal emperor from that "Riding a hobby saps one's will to make progress" "The Monthly Climate and Administration The Book of Rites" (Li Ji Yue Ling) provided craftsmen "should not make the strange and extravagance objects to confuse the emperor's mind" and regarding the ornamentally carved arts and crafts as the "clever tricks and wicked crafts" that should be prohibited. Numerous historical facts tell us that not only the emperor's

mind is easily confused but also the prohibitions against the confusion can't work. The misunderstanding of objects themselves last about 3000 years though the way just like "giving up eating for fear of choking" did not change the corrupt lives of rulers and that "Riding a hobby saps one's will to make progress". Do the beautiful things make people weak in the relationship between persons and objects? The answer is negative. The key lies in the people themselves in the self-cultivation sentiments ideals and will. So the fine Arts and Crafts is not able to make people despondent on the contrary it will enhance their interests encourage ambition and drive people to be aggressive and progressive. As a result to outline the outstanding traits of the ornamental Arts and Crafts at least the following points can be seen.

First of all it is the "manifestation of the essence of man power" that not only reflects the people's creative spirit but also attains an extreme that is impossible for ordinaries through the exercise and flexibility for hands thus showing the great potential of human in "changing the world".

Secondly in the relationship between persons and objects except for the ability gained to control objects it actively alters the constancy of objects thus beyond the human "own scale" to show "the abundance of people's needs".

Furthermore it perfectly combines the superb skill of the crafts with the colorful imagination of the art making that "techniques reach a certain realm would act in cooperation with the spiritual world" and that "art cleans the life".

Finally the Arts and Crafts founded by the precious materials the exquisite skill and the noble human spirit represents the nation's wisdom and creativity has been hailed as the "national treasure" and of course in the era of commercial society possesses the high economic value that is the creation of wealth.

The various walks of life have the leading characters very starry and their constellations are the brightest. "Flourishing age flourishing talents" being Masters is even more glorious. In order to record their performance and to pass their outstanding achievements along we have compiled the "Masters of Chinese Arts and Crafts" series that each volume recorded each master and that respectively introduced their life stories writings sayings works skills and the comments concerned completely showing the demeanor of the masters. We hope that the series can make contributions not only to the nation's revival of China and the cultural accumulation but also to inspire newcomers propelling the spring-up of the "Masters of Chinese Arts and Crafts" for generations.

So this is the foreword of the series.

December 25 2009 in Longjiang Nanjing



# 前言

◎ 刘文

“粉彩”一词出现于清光绪年间《陶雅》一书。

作为陶瓷釉上彩的一种比较成熟的技法，粉彩经过宋、元、明、清四个朝代在工艺、技巧上的不断积累和沉淀，又先后汲取了古彩和珐琅彩两种釉上装饰的某些工艺特征在康熙年间产生，又经过雍正、乾隆两朝迅速成长并成熟起来，讲究笔致墨韵、绘画精致、粉润柔和的质感。

在近代的发展中，粉彩瓷将一大批能书善画的大师吸引到粉彩瓷的创作当中，无疑提高了整体粉彩的艺术品位，并为新粉彩的产生创造了有利的条件。至此，粉彩瓷不仅成为供人玩赏的摆件，更是彩绘人思想、精神的物化，并第一次将粉彩提高到能与书画相媲美的文人精神境界当中。此后，新粉彩历经了缓慢的发展，终于在改革开放之后重新焕发出了巨大活力，成为釉上彩装饰界的一朵永不凋谢的奇葩。

中国工艺美术大师李小聪是一位善于将传统中国画技法与现代彩绘融入粉彩中的大师，他摸索了粉彩艺术在当代社会环境中的发展。他的作品在技巧上将浅绛彩的文人画风格与传统粉彩细腻的彩绘工艺和谐地结合在一起，创造出以诗、书、画、印四位一体写意模式的现代粉彩画新格调。在思想内涵上的超凡脱俗为画面营造出真、善、美的境界，给人无限希望和遐思。

李小聪从事中国画创作和彩瓷绘画40多年，在长年的积累中，他执著追求、甘于寂寞、锲而不舍、持之以恒，达到了笔墨化境的深度。他作品的画面构图纵深空间感强，用笔疏朗淡雅，有一种苍润之美。在不断的实践中探研出宋元传统的笔墨语言并到大自然里去验证，揣摩前人如何把握山川的关联脉络，使其具有高旷之景、烟岚气象。树木的苍翠秀润，枝叶的穿插掩映，山石的嶙峋，云的翻滚，水的流动，屋宇楼阁的种种程式，从而读懂宋元画家名作并深谙其中奥秘，这期间他画了大量的钢笔速写。与此同时，他对西洋画的色彩冷暖、明暗对比与对粉彩的理解，慢慢体会，借鉴消化成为自己的东西。综观李小聪的作品，既有西方绘画的写实，又保留了中国画的意境。彩瓷作品大处落墨，视野开阔，笔墨淋漓，一气呵成；小处点染，细节生动，笔触细腻。整个画面讲究动静结合，远近呼应，形成了将文人情怀与大众趣味熔为一炉的艺术风格。

他的粉彩作品表现画面的自然景象古朴、自然，得心应手，达云山万重、寸心千里。画面中山峦岩石的画法，多采用小斧劈加折带皴或雨点皴来表现。中锋、侧锋、逆锋并用，以表现山石的不同肌理，冷峻而不枯槁。树的形态弯曲有致，一波三折，树干、枝叶用中锋，以书法的节奏感抑扬顿挫和环转的笔势来勾勒。树根虬结有趣，雄浑厚重，恣意率真，意施于笔，情动于人。作品中的题款，他一般用的是行草，笔画遒劲，飘逸流畅，挥洒自如，与画作相得益彰，充分反映出中国文化那种博大深沉、灵敏单纯的特征。

在瓷艺技法上,李小聪结合粉彩装饰和烧成的工艺特点,利用多次烧烤、底色罩染、层层渲染,营造了近似中国工笔画中的青绿山水的效果。他喜欢满构图,喜欢以整体的聚散离合来形成自然流畅,喜欢在焦墨勾勒皴擦的结构中叠加湿笔淡墨,重涂轻抹,产生分明的笔触和深浅虚实的变化;并大胆使用朱红、赭石、钴蓝、宝石蓝、大绿、黑棕等重色,从而丰富了视觉层次,使画面显得沉雄厚重。以油料或水料颜色来进行阴阳向背和浓淡相宜的渲染,其间加绘以人物,置身山水之中,如“数老对弈”、“秋山草庐”、“东坡怀古”、“观瀑泛舟”、“闲逸安然”等画面,如瓷瓶《漱玉图》《秋江话别图》《山林清音》《古调》《终南望余雪》等作品,描绘了春意盎然、草木华滋、夏日葱茏、秋意浓郁、初冬山野肃穆宁静的美景等。

陶瓷彩绘颜料与国画颜料不同,它必须经过高温烧成才显示出色相,且颜料的种类比较少。李小聪执著地对粉彩颜料重新进行调配,成功地配制了一套贴近于中国画色彩表现的瓷画颜料。在烤花的工艺流程方面吸收“新彩”的瓷绘画法,利用多次烧烤,并采用以底色罩染的方法,层层渲染,营造了近似中国工笔重彩的艺术效果,增强了山水画的表现力,使粉彩瓷画出现了令人耳目一新的面貌。作品山辉水媚,很是灿烂;瓷器表面光泽透亮,手感细腻,且色彩经久不退。

李小聪是一位恬淡超脱、执著坚韧、淳良豁达的艺术家。他曾对我说:“搞艺术的人,以艺术为主体,与道能合,心念一致。如果心态沉重,负载过多坦承,记挂太多欲求,何来真灵性呢?”他的艺术风格的形成,与其至情至性,喜爱绘画的天性,敢于挑战自我、勇于探索创新的精神是分不开的。这种卓尔不凡的特质、巧夺天工的品性,鲜明地印烙于他的彩瓷作品之中,为人们所喜爱。

李小聪正值壮年,艺术上进入了一个升华时期,他的作品被中国工艺美术馆和多家博物馆所收藏。作品成为海内外众多收藏家着意收藏的艺术珍品。因此,我们相信,他将在粉彩的艺术园地里开创一个又一个辉煌。

本册总结了李小聪大师的艺术人生,探究了大师的技艺特色,收集了大师的生活和作品照片等,展现了他宽阔的艺术视野和生活点滴。这对粉彩山水的研究、整理,对文化和传承具有非常重要的意义。

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第一节 品茶论道求极致

第二节 大山深处的艺术萌芽

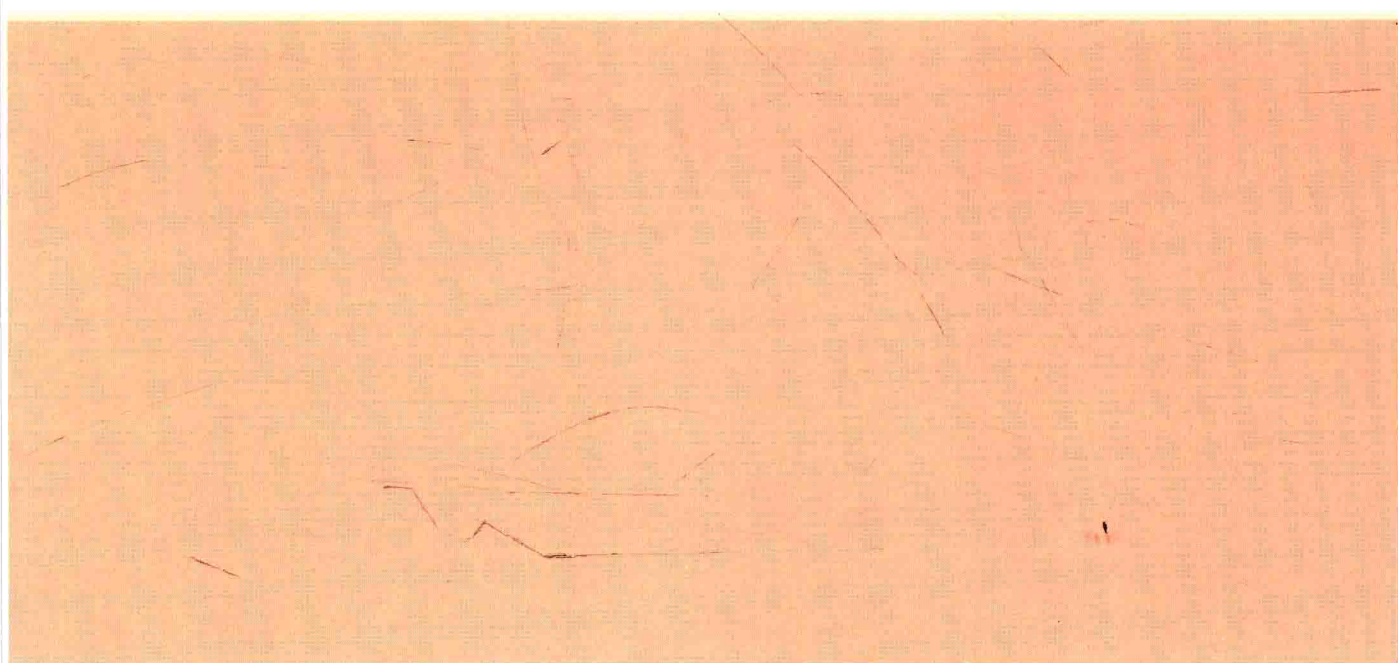
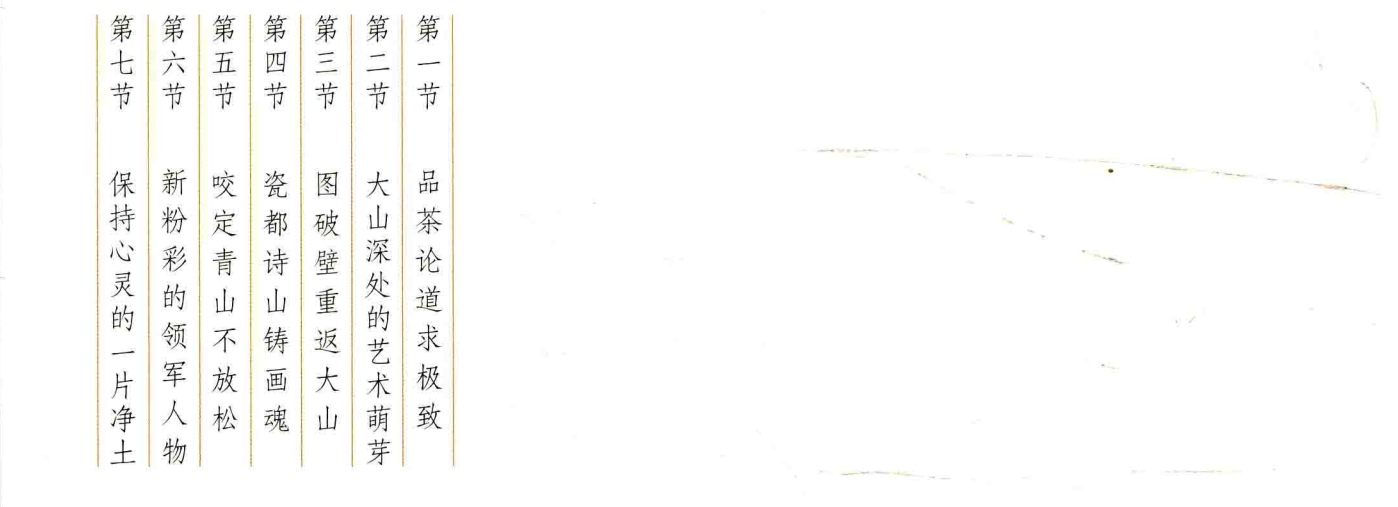
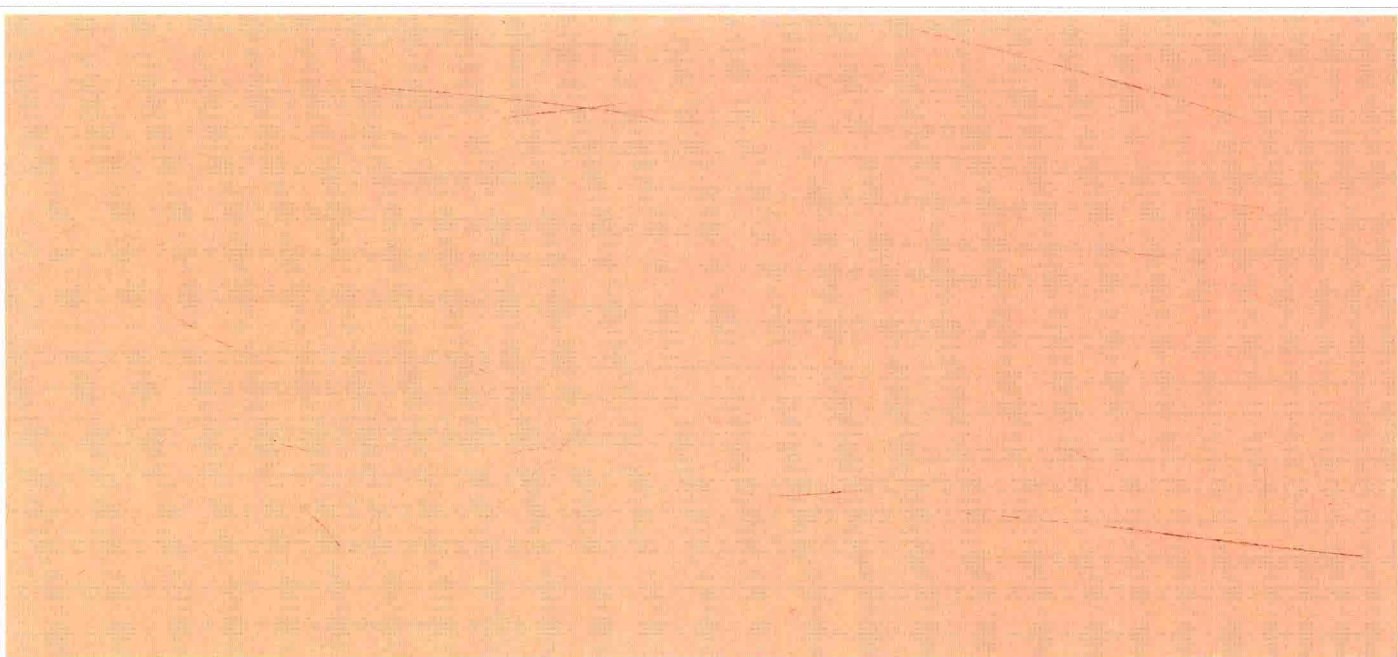
第三节 图破壁重返大山

第四节 瓷都诗山铸画魂

第五节 咬定青山不放松

第六节 新粉彩的领军人物

第七节 保持心灵的一片净土



第

一

章

李小聪：我一辈  
子管的都是『心』





2012年岁末，江西景德镇瑞雪骤降。一夜之间，青山绿树、街道楼房处处银装素裹，千里冰封，宛如瓷画雪景大师何许人、余文襄笔下的一派雪域美景。

轻轻叩开李小聪大师的庭院，只见满园遍植的蜡梅、红枫、山樱、翠竹，躯干、树杈、梢头都披上了一层厚厚的白雪，晶莹剔透、生机盎然。李小聪穿一身夹棉长袍，头戴绒帽，道骨仙风，清癯矍铄，热情地接待我们专程从广州前来造访。他不停按动照相机快门，留下我们在雪中欢聚的合影，还不失时机地捕捉一个个南方瑞雪中独有的色彩斑斓、生机孕育的特写镜头，嘴里啧啧叹道：“你看你看，南方的雪，覆盖着的是一片片绿意，色彩真丰富啊！”

然后，我们坐在茶室，促膝交谈。窗外，飘雪夹着呼啸的寒风，纷纷落下；屋里，心语和着清香的茶汤，娓娓流淌……

## 第一节 品茶论道求极致

和许多身在异乡的潮州人一样，李小聪始终保持着每天必品功夫茶的传统习俗。只是，他的品茶之道一如他对人生和艺术的态度——追求精致，直到极致。

李小聪动手沏茶，随口吟诵道：“寒夜客来茶当酒，竹炉汤沸火初红；寻常一样窗外月，才有梅花各不同。”笔者会心一笑，自是心领。环顾茶室，没有常见的电炉，煮水用的是炭火炉，吹火的是风炉扇，泡茶的是紫泥壶。茶桌边有一小筐斫裁匀细的木炭，靠墙满柜齐整排列着大小茶罐，细看罐上贴的标牌，一行行俊逸的书法映入眼帘：“竹缘：古茶树长在竹林里”；“古香：饶平坪溪、野生赤叶茶”；“幽花：溪深树密无人处，唯有幽花渡水香”……落款处，一一俱署“韩溪小聪藏茶并记”。

李小聪侃侃而谈，中国茶道讲求“道法自然”，包含了物质、行为、精神三个层次。动则如行云流水，静则如山岳磐石，笑则如春花自开，言则如山泉吟咏，举手投足都应发自自然，任由心性。茶道吸收了道家的思想，把自然万物都看成具有人的品格、人的情感，所以在茶人眼里，大自然的一山一水、一沙一石、一草一木都显得格外亲切。

李小聪作画时，尤其离不开一杯小小的功夫茶。这杯茶给他带来了心灵