

牟健梅

水墨童趣画

牟健梅 著

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FINE ART WORKS BY
MU JIANMEI

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简介

牟健梅，中国画画家，美术理论家，山东艺术学院教授。研究方向中国绘画学，从事中国画创作，尤以儿童趣味画见长，多次参加国际国内大型美术展览并获奖。

牟健梅以始终如一的童心，用自己的画笔来实现儿时的梦想，表现儿时的平淡生活，抒发出内心的真情实感，用天真可爱的儿童形象，描绘出人生最美丽的时光。

Brief Introduction of the Painter:

Ms. Mu Jianmei, a Chinese painter, as well as an art theorist, is the Arts Professor at Shandong University Ji'nan. Her research is focused on Chinese painting. She evokes the innocence of the childhood in her artwork. She has participated in many art exhibitions both at home and abroad, and has won many prestigious awards. She paints from her heart with each brush stroke and brings to life the wonder and beauty of childhood. In each image there is the innocence of life's most precious time.

目录 Contents

15/ 趣 Fun

| | | | |
|-----|--|-----|--|
| 17/ | 你从哪里来 Where are you from? | 43/ | 好书不厌百遍读 Good book deserves repeated reading. |
| 19/ | 好好听着 Listen to me carefully! | 45/ | 儿时的朋友 Childhood buddy |
| 21/ | 读书何所求 将以通事理 What do we ask for by reading? Just for seeking truth in life | 47/ | 发奋读书 Determined to study hard |
| 23/ | 积财千万 无过读书 Reading is better than accumulating much wealth. | 49/ | 船儿悠悠 Upstream on the lake |
| 25/ | 远古航空梦 1 Ancient aviation dreams 1 | 51/ | 航行梦 Dream fo sail |
| 27/ | 远古航空梦 2 Ancient aviation dreams 2 | 53/ | 它在说我啥 Are you talking about me? |
| 28/ | 远古航空梦 3 Ancient aviation dreams 3 | 55/ | 有鱼吗 Fishing |
| 31/ | 远古航空梦 4 Ancient aviation dreams 4 | 57/ | 敲门 Knock at the door |
| 33/ | 快上来吧 Come up | 59/ | 电影开始了 Hurry up!The film has begun. |
| 35/ | 读书百遍 其义自见 Reading the book as many times as you can you will understand it | 61/ | 我和我的牛 I and my cattle |
| 37/ | 这条路途 永不苍老 Following our dream , we shall be young forever | 63/ | 我等你 I'm waiting for you. |
| 39/ | 懒惰 Lazy | 65/ | 清风湿润 茶烟轻扬 The humid wind blows off the fragrance of the tea. |
| 41/ | 猜猜 Can you guess it? | 67/ | 想啥来啥 I hope to have something, I'll have that thing |
| | | 69/ | 小河流水哗啦啦 The stream of water |
| | | 71/ | 给我打电话 Give me a call. |

| | | | |
|------|---|-------------------------|---|
| 73/ | 你害怕不 Are you afraid? | 111/ | 搞搞卫生 Go to do cleaning |
| 75/ | 哪怕清水当白酒 只要我们感情有 Without wine, we still drink a toast for our friendship by water. | 113/ | 随你走在天际 看繁花满地 Follow you and look at the beautiful world together |
| 77/ | 读书不必贪多 更要多加思索 Thinking while reading overwhelms reading many books without contemplating. | 115/ | 不怕读得少 只怕记不牢 what I worried is not reading few books, but keeping few contents mind. |
| 79/ | 哈喽 Hello! | | |
| 81/ | 齐步——走 Quick time, march! | | |
| 83/ | 骑着毛驴自言自语 Riding a donkey and speak for themselves | | |
| 85/ | 相思相见知何时 When shall we meet? | | |
| 87/ | 你是谁 Who are you? | | |
| 89/ | 你还记得吗 Do you remember? | | |
| 91/ | 请进 Please come in | | |
| 93/ | 讨厌 Damn you! | | |
| 95/ | 成长的风儿吹走了我的歌 The wind of growing up blows off my songs | | |
| 97/ | 照镜子 Look in the mirror | | |
| 99/ | 俺要跟你走 Follow you | | |
| 101/ | 你要做点啥 Which game do we play? | | |
| 103/ | 对话 Dialogue | | |
| 105/ | 一起去赶集 Follow me | | |
| 107/ | 既回头 必难忘 Look back & remember them | | |
| 109/ | 同渡秋月 Autumn is coming | | |
| | | | |
| | | 117/ 乐 Amusement | |
| | | 119/ | 精彩的节目 Wonderful program |
| | | 121/ | 嬉戏 1 Happy play1 |
| | | 123/ | 嬉戏 2 Happy play2 |
| | | 125/ | 嬉戏 3 Happy play3 |
| | | 127/ | 嬉戏 4 Happy play4 |
| | | 129/ | 嬉戏 5 Happy play5 |
| | | 131/ | 嬉戏 6 Happy play6 |
| | | 133/ | 嬉戏 7 Happy play7 |
| | | 135/ | 嬉戏 8 Happy play8 |
| | | 137/ | 嬉戏 9 Happy play9 |
| | | 139/ | 嬉戏 10 Happy play10 |
| | | 141/ | 眉目传情 Dancing with casting amorous glances each other |
| | | 143/ | 哥哥虽丑很温柔 I am not handsome, but I am gentle |
| | | 145/ | 学功夫 Learn ability |
| | | 147/ | 载歌载舞 |

| | | | |
|------|-------------------------|------|--------------------------|
| | Singing over dancing | | Singing and dancing15 |
| 149/ | 咚咚锵 | 185/ | 边歌边舞 16 |
| | Dong dong qiang | | Singing and dancing16 |
| 151/ | 谁不说俺家乡好 | 187/ | 边歌边舞 17 |
| | Sing about our hometown | | Singing and dancing17 |
| 153/ | 伴着琴声起舞 | 189/ | 演结婚 |
| | Singing and dancing | | Marring game |
| 155/ | 边歌边舞 1 | 191/ | 永远的梦 |
| | Singing and dancing1 | | Dream forever |
| 157/ | 边歌边舞 2 | 193/ | 童舞翩翩 1 |
| | Singing and dancing2 | | Children in dancing1 |
| 159/ | 边歌边舞 3 | 195/ | 童舞翩翩 2 |
| | Singing and dancing3 | | Children in dancing2 |
| 161/ | 边歌边舞 4 | 197/ | 看热闹 1 |
| | Singing and dancing4 | | Watch the fun1 |
| 163/ | 边歌边舞 5 | 199/ | 看热闹 2 |
| | Singing and dancing5 | | Watch the fun2 |
| 165/ | 边歌边舞 6 | 201/ | 看热闹 3 |
| | Singing and dancing6 | | Watch the fun3 |
| 167/ | 边歌边舞 7 | 203/ | 看热闹 4 |
| | Singing and dancing7 | | Watch the fun4 |
| 169/ | 边歌边舞 8 | 205/ | 翩翩起舞 |
| | Singing and dancing8 | | Dance |
| 171/ | 边歌边舞 9 | 207/ | 节日的欢乐 |
| | Singing and dancing9 | | Happy holiday |
| 173/ | 边歌边舞 10 | 209/ | 大家唱 |
| | Singing and dancing10 | | Ready to sing |
| 175/ | 边歌边舞 11 | 211/ | 庆新年 |
| | Singing and dancing11 | | Celebrating the New Year |
| 177/ | 边歌边舞 12 | 213/ | 乐队 1 |
| | Singing and dancing12 | | Band 1 |
| 179/ | 边歌边舞 13 | 215/ | 乐队 2 |
| | Singing and dancing13 | | Band 2 |
| 181/ | 边歌边舞 14 | | |
| | Singing and dancing14 | | |
| 183/ | 边歌边舞 15 | | |

题记

回想起童年多姿多彩的故事，每个人脸上都会露出甜甜的笑意。因为它纯真、快乐，更因为它匆匆易逝。我们的童年在悄悄流过，而回忆却永远抹不掉，就像一条船，装满了糖果，装满了玩具，也装满了一首首耐人寻味的诗；一曲曲快乐的歌谣和许许多多难以忘怀的故事 好似在美好的梦里让我们不愿意醒来。

感谢童年，感激你给予我快乐与幸福。感激你给予我无数美好的记忆，让我把这些美好的记忆变成人间最美丽的图画。

牟建梅

preface

When one recalls his colorful childhood a smile comes to his face and his heart is filled with joy. Because it is pure and childlike and will soon pass. Our childhood flows by quietly however the memories of it will last forever. It is like a boat moving on water filled with candy, toys, intriguing poems, numerous and lovely songs and many unforgettable stories. As if in a sweet dream one does not want to wake up.

Thanks to my childhood it has brought me much joy, happiness and many good memories which have allowed me to recreate them into my paintings.

Mu Jianmei

宁静而诙谐，纯真而灵动

——致牟健梅的童趣画

牟健梅在具有浓厚艺术氛围的家庭中长大，童年时期就开始接受书画艺术的浸染。她的父亲酷爱中国传统艺术，曾经是她家乡一名重要的书画艺术管理者。由于父亲热爱艺术，他便有意识地培养女儿的艺术兴趣。然而，三个哥哥的淘气与父亲的严厉形成了鲜明对比。在艰苦的书画训练之余，三个哥哥便带着她一起爬树、上墙、下海疯闹。丰富多彩的童年生活对她的艺术创作有着深刻的影响，形成了她童心不泯、自然灵气的绘画风格。硕士毕业后，她凭借着在山东艺术学院古画临摹室工作的有利条件，潜心研习中国古代的传世名作，细细体味中国古代的戏婴图、风俗画中的儿童形象并比较西方古典绘画中的小爱神、天使形象，反复研究、临摹、习练古今的艺术精华。经过长期的磨炼和内心的体悟，她将发自肺腑的艺术激情，通过描绘儿童的玩乐生活抒发出来。画作中那天真可爱的儿童形象，描绘的是人生中最美好的时刻，呈现出一种最纯真、最富有活力的人生图景。她的作品诙谐生动，天真质朴，让我们在含蓄的画面中领略到弦外之音、画外之意。

牟健梅的艺术创作，以中国乡土风俗为背景，抒写儿时的情趣，为我们描绘出无数幽默诙谐的画面。她以具体的人物形象去调动鉴赏者的生活经验，使人们依据生活经验来寄托美学意象。欣赏者将画面还原成生活现实，继而展开想象，从中感受到艺术的灵动之美。

在这些童趣画中，牟健梅尤其注重对小孩眼睛的刻画，使每个人物形象都传神写照，顾盼生辉。孩子的眼睛仿佛是艺术家童真的眼神，好奇的去探索着这个未知的世界。童年和故乡是她作品中的两个永恒主题，撩拨了无数久居海外侨胞的心弦，唤醒了他们对故土往事和儿时欢乐的怀念与追忆。牟健梅的作品能穿透

时空的局限，直抵人的心灵深处。正由于放松的心情和本真的心性，在无意之中，她把充满遥远文化记忆和个人缤纷色彩的儿时片段，放置到当代语境之中，让处在世界每个地方的现代人都能体会其中的真实、自然和天真，追寻人性本善之根源。

在中国水墨绘画的探索中，牟健梅始终追求中国传统文人画的内涵、格调，在当代商业社会中保持着中国文人独立、脱俗的精神。她深知要表达自己真实的艺术情境，就必须在无意识的心态下自由发挥性灵，在自娱自乐中体味笔墨游戏的趣味，通过形象的“意似”和“神韵”来揭示内心深处纯粹的精神和感受。

牟健梅的作品在国内外屡次展览，反响强烈。无论是天南海北的华人，还是文化背景不同的外国友人，都能体味到画中童真的意趣。一位美国画家在看到她的作品时说：“童心、童趣是人类共同的心灵语言，对于儿童世界的向往与追忆是没有国界的。她的绘画既有中国韵味，又有世界风格。”牟健梅的绘画让我们相信：艺术会让我们永远年轻。

张爱红

2015年2月10日

撰文作者：张爱红，山东大学艺术学院副教授，东南大学与美国密歇根大学（安娜堡分校）联合培养博士，山东大学博士后。

Whimsy in Tranquility, Vivacity and Naivete; The Playful Paintings of Mu Jian Mei

Mu Jianmei was born to a happy family who enjoyed the Arts. She was deeply influenced by Chinese painting and calligraphy art. Her father shared passion for Chinese traditional art with her and consciously cultivated his daughter's artistic expression. The whimsical adventures of her three elder brothers provided a diversion from her rigorous studies where they would take her to climb trees, explore caves, and run carefree at the beach. This playfulness in her childhood is mirrored in her artistic style with a childlike innocence of content and amazing sense of wonder at life. After achieving her Master's Degree she was fortunate enough to work in the ancient painting copy room of Shandong University of Arts. She studied the ancient Chinese masterpieces particularly the figures of the infants and children in the subject matter with great concentration. She also made a thorough study of the images of angels and cupids of the western classical art. The charming and playful characters in the content of her work symbolize the most joyous moments in our life. She presents a pure and most vibrant picture of life.

Mu Jianmei's artistic creation, sets in Chinese local rural customs as the background, depicts the childhood fun with very concise strokes in order to convey the most humorous and witty human feelings as much as possible. She draws with specific figure images to arouse the appreciator's life experience, projecting aesthetic image on the basis of life experience in the artwork. The viewer restores the tableau back into real life which launches association and imagination to feel the ethereal beauty of art.

In these interesting pictures, Jianmei pays special attention to children's eyes and makes every character image lifelike and animated. The child's eyes, being like the artist's eyes, always stay curious exploring the unknown world. Childhood and hometown are two eternal themes of her works which move the heartstrings of countless overseas Chinese and arouse their joy and naive memories of childhood. Her art can penetrate the limitations of time and space, reach in deep the heart of people. Due to the relaxed mood and natural disposition, she inadvertently puts the distant cultural memory together with her individual life fragments of childhood into a

contemporary context and makes modern people in the world experience the real, natural and naive leading to pursue the root of goodness in human nature.

In the exploration of Chinese ink painting, Jianmei has always strived for the character enchantment and artistic style of Chinese traditional literati paintings. She holds Chinese literati spirit of independence and freedom from vulgarity in the modern commercial society. She knows if an artist wants to express her true feelings in her art works she must free her mind unconsciously in order to taste “the ink interest” in the fun and reveal the inner and pure spirit and feelings of the image of “meaning” and “verve”.

Jianmei’s children style paintings have been exhibited numerous times at home and abroad and have been evoked a strong response. Viewers whether they are Chinese, at home or abroad, or from other cultural backgrounds, appreciate the interest and nerve emotions of her images. After seeing her paintings an American artist said, “Childlike innocence and child interest is the common psychological language of humans, yearning for the child’s world and remembrance for naiveté have no national boundaries. Her paintings share traditional Chinese flavour as well as the world style.” Her paintings make us believe that “ art will keep us young forever”.

Zhang Aihong
10/2/2015

The Writer: Zhang Aihong, associate professor of Art College of Shandong University, joint PhD of Southeast University in China and University of Michigan (Ann Arbor) in U.S., postdoctor of Shandong University.



趣 FUN



小猫叫我快快来，
冰糖葫芦柜台摆。
如果你想尝一尝，
叫你妈妈给你买。



癸巳年秋
 任志斌
 画

你从哪里来

Where are you from?

33cmx33cm 2015 年



苍蝇嗡嗡飞空中，
老师不在就起哄。
师长训斥不用怕，
全当吃根大辣葱。



時在癸巳年秋月
任憲

好好听着

Listen to me carefully!

33cmx33cm 2015年



背书遍遍挺用功，
不管文理通不通。
考试题目朦朦胧，
才知背得乱咚咚。



读书何所求 将以通事理

What do we ask for by reading? Just for seeking truth in life

17cmx25cm 2012 年



东风吹，战鼓擂，
少年读书可真累。
爸妈师长一起催，
天天功课都要会。



积财千万 无过读书
Reading is better than accumulating much wealth
21cmx25cm 2012 年



小小伙伴摇呀摇，
童话记忆飘呀飘。
秋千载我飞上天，
知了耳边叫呀叫。



远古航空梦 1
Ancient aviation dreams 1
45cmx35cm 2014 年



张灯结彩映山村，
竹板秧歌齐上阵。
就着鸡蛋吃大葱，
年年发财钱滚滚。



庆新年
Celebrating the New Year
25cmx25cm 2014 年



腰鼓飞舞比头高，
哥哥唱歌老走调。
敲敲鼓来颠颠脚，
逗得大家乐陶陶。



乐队 1

Band 1

40cmx40cm 2014 年



清风明月蓝蓝天，
欢聚一堂乐颠颠。
青春一过如景迁，
手舞足蹈头颤颤。



乐队 2

Band 2

45cmx70cm 2014 年



美丽姑娘千千万，
唯你脸蛋圆又圆。
情人眼里出西施，
西施不如你好看。

Brief Introduction of Painter

Mu Jianmei's perspective and skill are inspirations for both artists and art lovers alike. As an artist, I have a vested interest in the process of all artistic mediums and Mu Jian mei personifies a master of the process of Chinese Traditional Painting and Calligraphy. I became acquainted with Mu Jianmei a few years ago when I had the privilege of meeting her and watching her work. The first thing I noticed in her demonstration was the great care she took in placement of the images on paper and her choice of subject matter. She is dedicated to her love of Chinese painting and is careful to demonstrate her devotion to the traditional process. She explained to me in great detail that the two primary mediums used in all Chinese painting and calligraphy are paper and silk.

Chinese paper is made of plant fibers. At first hemp was used, but soon mulberry and bamboo proved the best sources for paper. The best Chinese papers are made from mulberry. It has a great tensile strength, purity and uniformity of color and long durability and can be made in a great variety of qualities. The silk used for painting and calligraphy is also of Chinese invention. Sericulture, the raising of silkworms to make silk, was perfected more than two millennia ago. Satin is sometimes used in painting. Unlike paper which can be worked on directly with brush and ink. This process uses powdered alum that is worked into the silk to create a uniform surface that will take the ink and color without bleeding into the silk fibers.

I watched with interest as she set up her table and prepped to set ink to paper. The ink used in Chinese painting is usually pine soot. The soot is bound together using various glues and then compressed into ink sticks or ink cakes. These ink sticks are ground down on an inkstone. The ink needs to be prepared by grinding it into the consistency the artist needs. She knows exactly, from experience what consistency she wants her ink.

The colors used in traditional Chinese painting are all mineral pigments

ground into a fine powder and suspended in a wet medium that makes colored paint. The minerals traditionally used include malachite for green, azurite for blue and cinnabar for red. These colors will never fade. They can be abraded away so that color appears to fade, but because the pigments contain ground stone they will never actually fade. This use of mineral pigments is the reason that many very old Chinese paintings still have strong color. In similar fashion, the old masters in Western encaustic and oil painting used ground semi-precious gems to achieve the high brilliance that still retains its luster today.

The brush used in Chinese painting and calligraphy usually has a long handle made of wood or bamboo, while some fancy brush handles can be ceramic, jade or lacquer. Animal hairs in a variety of combinations are used. The tips can be long or short, thick or thin, stiff or soft, or stiff outer hairs can surround softer interior hairs - all depending on the desired effect.

The scroll formats have been perfected over time to insure that when the scrolls are stored, they are resistant to light, insects and moisture. The painting or calligraphy is mounted to a paper backing that can be many layers thick. Mu Jian mei keeps to traditional formats of Chinese painting using the hanging scroll and fan. This is a very laborious process that she explained to me. The hand scroll format is unique in its presentation as the viewer is able to control the timing and amount of the viewing. Typically Western presentation formats will frame an image, which is then hung on the wall so that there is a clear separation between viewer and object. With a hand scroll, the viewer opens the scroll and takes a visual journey - a narrative laid out by the artist - at his own pace. The viewer has his hands on the mount and holds it in place, lest it roll itself up. This physical contact is what makes the hand scroll format a unique, intimate exchange between artist, object and viewer.

Mu Jianmei always leaves her red seal at the completion of her painting. The red seals found throughout Chinese painting typically begin with the seal or seals of the artist. The artist usually places a seal or two immediately after the signature. In some cases, a different seal will be placed somewhere on each picture. The seals can have an artist's name, nickname, style name or a title he has received. The possibilities are endless. The other seals on a painting are those of collectors. It is a strange concept to a Western audience to place one's mark on the painting

itself. In the West, this is simply not done. But the Chinese have a very different perception of time and their participation in it, as well as the history of an object like a painting. For the art historian, seals are a record of provenance. In China today seals are still used by artists, but also by virtually everyone after the signature of any important document. Chinese painting is typically broken down into three genres: landscape, figure painting and bird and flower painting. In Chinese the word for landscape is shanshui. Landscape painting includes both mountains and water, but also plant material, usually a variety of trees. The Chinese people call the still life painting bird and flower. It can let a person pay attention to appreciate the beautiful details of nature. Figure painting usually makes the picture more compact and more clearly. Mu Jianmei has chosen to highlight this quality in the children and animals she uses as subject matter. The pictorial realism of figure and bird and flower painting generally considered the work of craftsmen and professional painters. The scholar painters used painting, primarily landscape, to express ideas, and for them the inscription became essential to the entire work of art.

In closing, according to Maxwell K. Hearn's book, *How to Read Chinese Paintings*, "The Chinese way of appreciating a painting is often expressed by the words "duhua", 'to read a painting.' Because art is a visual language, words alone cannot adequately convey its expressive dimension." Style, technique, symbolism, past traditions, historical events, and the artist's personal circumstances all come into play. To "read" these works is to enter a dialogue with the past. Slowly perusing a scroll or album, one shares an intimate experience that has been repeated over the centuries. And it is through such readings that meaning is gradually revealed. I trust you will enjoy, as I have, the ink & paper journey that Mu Jianmei takes you with her on rediscovering joy, whimsy, and serenity in everyday life.

Jennifer Grabe Sculptor
Santa Fe, New Mexico, USA
2015.3.9

画家简介：

牟健梅的洞察力和绘画技法，无论是对专业艺术家，还是业余爱好者来说，都是一种启发。我一直以来对不同的艺术媒介非常感兴趣，牟健梅是精通中国传统绘画和书法的艺术大师。几年前我们相遇、相识、相知。从她的绘画演示中，我注意到她选择的绘画主题和画面的经营是以孩子们童年的纯真和快乐为主，其绘画观点、绘画技艺给艺术家和艺术爱好者带来了启示。作为画家，她不断地研究各种绘画材料的性能和规律，让我受益匪浅。她曾详细地讲解了中国书画宣纸和绢等许多基本要素。

中国宣纸是用植物纤维制造的，起初人们使用大麻造宣纸，但很快又证明了桑皮和竹子也可以制造，中国最好的宣纸是用桑皮制造的，它具有抗拉力强、纯度高、颜色均匀、耐久性好等优点。用来书写和绘画的丝绸也是中国发明的，两千年前养蚕造丝就有很完善的体系。丝绸有时用于绘画，但不如纸可以直接用毛笔和墨在上面画，它是先将明矾粉涂到丝绸表面上，使水墨、颜色不至于洇湿到下面。

我饶有兴趣地看着她整理画桌、预备墨汁。中国画使用的墨通常是松树的烟尘。使用各种胶把烟尘搅和在一起，然后压缩成墨棒。墨棒在砚台上磨，磨出来的墨汁的黏稠度将根据绘画情况灵活掌握。凭借多年的绘画经验，该用毛笔蘸多少墨汁在绘画宣纸和绢上，她了然于胸。

中国传统书画使用的颜料都是矿物颜料磨成细粉制成的，这些矿物质包括孔雀石、蓝铜和朱砂。它们不会褪色。可能由于磨损会使色彩褪色一点，但由于这些颜料中含有矿物质，很多古老的中国画仍然有强烈的颜色。同样，西方的蜡画和油画也使用矿物质颜料、来实现画作的高亮度，至今画作仍然保持其光泽。

中国书画使用的毛笔通常用一截木头或竹子做杆，也有用昂贵的陶瓷、玉或漆做笔杆。用各种方法将动物的毛发组合在一起，制成豪，豪采用不同技巧将长或短、厚或薄、硬或软的毛绑在一起。随着时间的推移立轴画已经发展得很完善，并在储存时间久远的情况下抗光腐蚀、抗虫叮蛀、耐潮湿。写好的字或画装裱在纸基上，纸基有许多层厚。

牟健梅所使用的立轴和扇面就是保持着中国画传统的绘画风格。她给我解释说，这是一个非常辛苦的制作过程。在我们看来，卷轴画展示方式的独特之处在于观众观看的过程，通常西方画的展示方式是构成，然后挂在墙上，就将观众和画作明显分开。而就卷轴画来讲，观众用手按住画轴边打开边欣赏画作这一视觉旅程，就是一种亲身地接触，这使卷轴画成为艺术家和观众间亲密交流的独特形式。

在完成一幅画作后，她总是在上面盖上自己的红印章，你会发现所有中国画上的红印章，通常都以印章和刻有作者姓氏开头，作者画完画后在上面签上字再盖上两印章，在某种情况下，每一幅画上不同的地方盖上不同印章，印章有的是作者真实名字印章或艺名印章、画派印章、头衔印章。总之各种名称的印章无穷无尽，画上可能还有收藏家的印章。对西方人来说盖上印章这是不可思议的事，西方画家不会这样做。而中国不同的时代有不同观念，参透程度也不同，像一幅画一样，这也有历史烙印，对于艺术史学家来说印章能记载绘画作品的出处，实际上在中国所有重要文字中签字后都要盖上印章的。

中国画通常分为三种类型：山水画、人物画、花鸟画。在中国的风景画称之为山水画，山水画不但包括山和水，而且还有植物，通常是各种各样的树。静物画中国人称之为花鸟画，花鸟画让人注意

力集中，是欣赏自然界的细节美。人物画通常让画面感更紧凑、更清晰。在牟健梅的画作中选择的是儿童和小动物做描绘的主题。强调人物固有的特性，对人物生动活泼的神态描绘则是她艺术创作的关键。在中国画家被认为是能工巧匠、职业画家，而学者画家们通常用画作来表达他们的思想，对他们来说题词就显得更加要了。

最后，按照马克斯威子·K· 海尔的《如何解读中国画》书中所说，欣赏书画的中国方法是要读懂它。因为艺术是视觉的语言，文字本身是不能准确地传递它要表达的意思，有风格、技巧、信息、习俗、历史事件和艺术家本人的思想及环境都融入了画作中，所以“读”这些作品就是穿越时空与过去对话，慢慢地细读品味这些画卷或画册，你就能分享已过去几个世纪的经历。就是通过这样的读，渐渐清晰这其中的含义，我相信你和我一样会喜欢牟健梅带领我们开始一场了解水墨和宣纸的旅行，并在日常生活中再现我们快乐的童年，还有那些稀奇古怪的、幸福平静的生活情境。

雕塑家 詹妮弗· 格瑞比

美国 新墨西哥州 圣达菲

2015.3 9

Reference: Art Work by Mu Jianmei

I would like to take this opportunity to express my sincere appreciation and admiration for the artwork of Ms. Mu. I have spent several years in the far East including Japan and Korea so I do have a passing understanding and appreciation for Oriental style and art. We have an exhibition hall in our home dedicated to Oriental design and theme and Jianmei's work holds a prominent place.

Jianmei specializes in scrolls and panels of children at work and at play. Her style is distinctive and unique. Her attention to detail is superb with the children's expressions being subtle yet evident as to their emotions. Expressions of fear, mischief, joy and many others make her works diverse and entertaining. The same attention to detail is evident in works as small as 2cm x 2cm to large multi-panel works several feet in size.

I understand that Oriental art can be an acquired taste especially in an area of the US so dedicated to Southwestern art, but I truly believe those who have the chance to see a variety of the offerings Ms. Mu has, their appetite will be whetted. I do not hesitate to fully support the opportunity for her to display her art work in any show.

Sincerely,

From: Harald E. Halseth Dr
EIPASO, TX USA
13 January 2015

A handwritten signature in dark ink, appearing to read 'Harald E. Halseth', with a long, sweeping horizontal line extending to the right.

供关注牟健梅艺术作品的人们参考: (译文)

我愿借此机会来表达我对牟女士艺术作品的真诚地赞赏和钦佩。我在远东包括日本和韩国住过几年，比较了解和欣赏东方人的气质和艺术才能。在我们这里有一个展厅，专门用于陈列东方艺术，而牟健梅的作品则占有显著位置。

牟健梅专门从事孩子们学习和玩耍时的卷轴画和面板画。她的风格是独一无二的。她关注细节，刻画出孩子们精细微妙的表情，而这些表情很明显又是情感上微妙的变化引起的。孩子们恐惧的、恶作剧般的、欢乐的表情和许多情景使她的作品丰富多彩，令人愉快。无论是从小到 20cmx20cm 的画面，还是大到多幅好几平方米的木板画面上我们都能够感受到她对细节的注意。

我知道在美国的西南部，尤其是致力于西方艺术的区域，人们需要培养对东方艺术的兴趣，但我确信那些有机会看到牟女士的各种各样画作的人们，对她的作品的喜欢程度将会大增。只要有机会，我会毫不犹豫地支持她的画展，欣赏她的作品。

来自：美国 德克萨斯州 埃尔帕索 79934 洛娜镶人造钻石 4212 号博士 哈拉尔德达倡·亥罗

寄自：哈罗德·F·狄安曼特·
埃尔帕索·德克萨斯·79934
2015.1.13