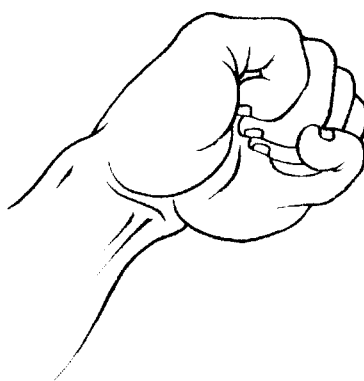
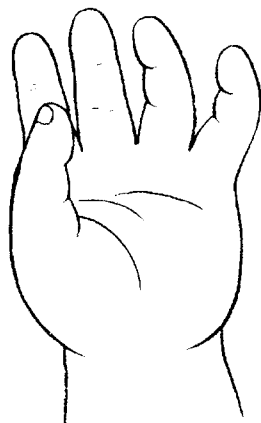
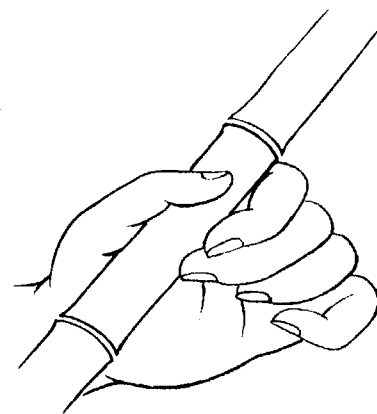
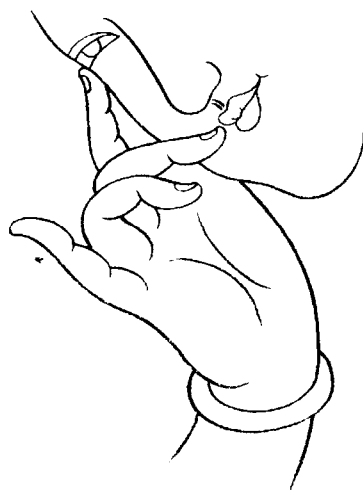
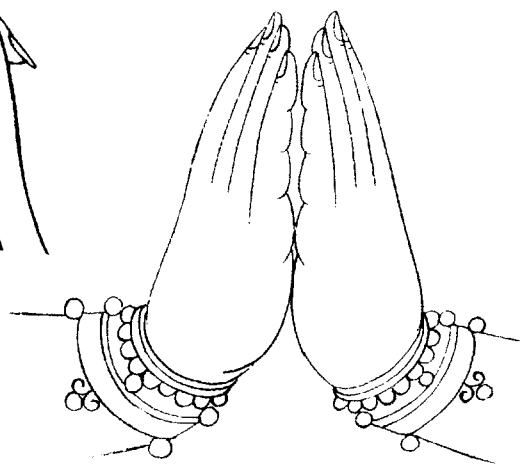
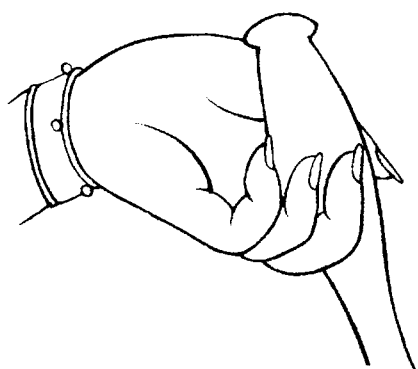
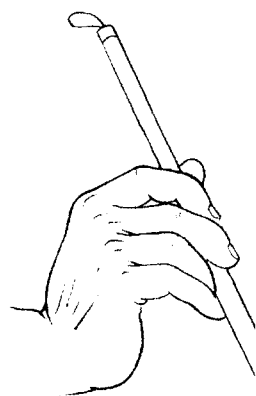
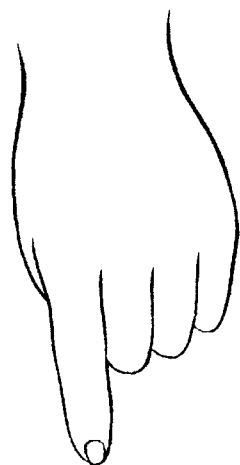
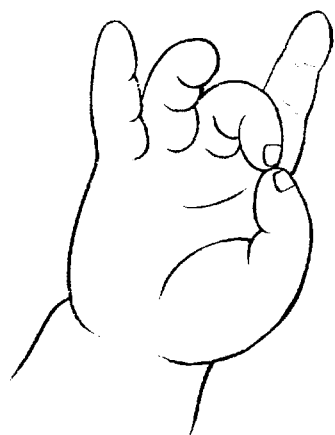


从起步到入门三

百手图

魏建军
编绘



陕西人民美术出版社

序

手是人类重要体形结构的感受器官。历代绘画艺术作品中，各种不同的人物画对性格、情感的描绘，还是要手来配合，那么手就是表达情感的感物。描绘人物主要对象，也就离不开对手的艺术处理。

人们常说“画人难画手”，手是千姿百态、自由、优美的。它那细长的手指，柔软的手指关节及宽大的手掌，无不使人对手的艺术所重视。在敦煌莫高窟、安西榆林窟以及藏经洞珍藏绢画中所绘手的造型，可以分为南北朝、隋唐和宋元三个较大的不同阶段。南北朝的艺术家把手和手指不分关节，一线贯通，不失手的结构，形成柔软而细长的造型特点。隋唐在南北朝基础上，由细长变得短而肥胖，采用起伏较大的短弧线，形成了柔而圆的特征。唐代的手指甲平，好像指甲埋在肉中，从外形上看细长而不瘦，富有弹性、温厚、圆润之感。宋元时期，主要是用了均匀、刚健而富有弹性的线，手指甲也较长，尖部还重复一弧线，整体造型圆润，线型挺拔。

现代人由于借鉴了前辈艺术家的手法，描绘外型各有不同，在解剖结构、实际写生，依据各种不同的人物形象，来表现整体的艺术造型，对手的表现更加完美。如此丰富和优美的手姿，在曲线、直线的变化下，给人留下了美的韵律。

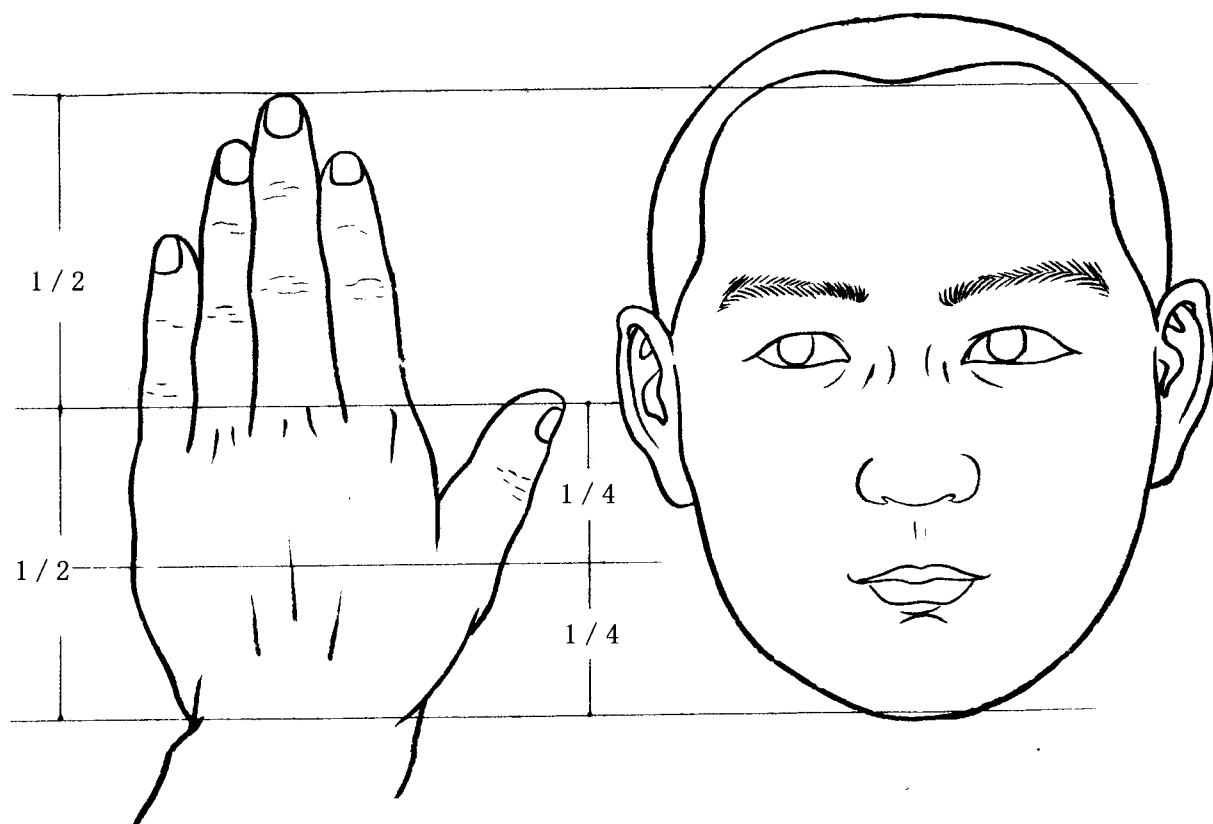
魏建军

西安北郊青门小区

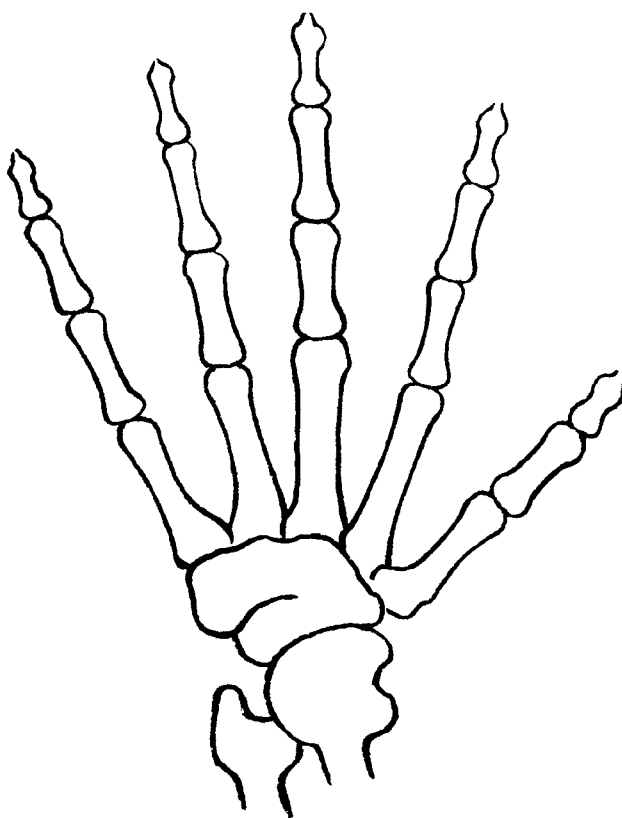
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【手的画法和动态】

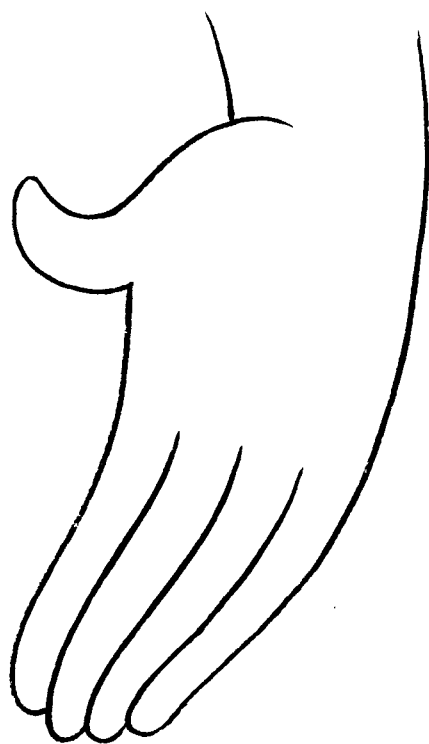
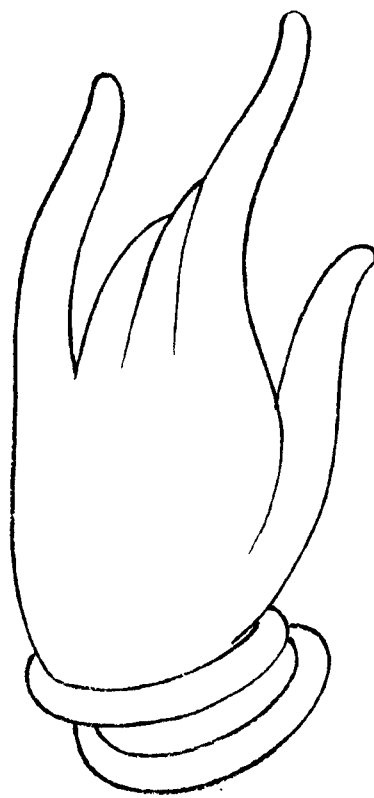
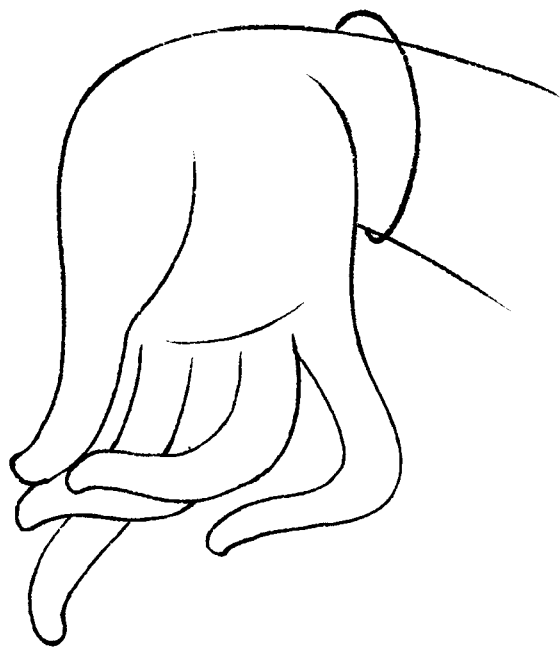


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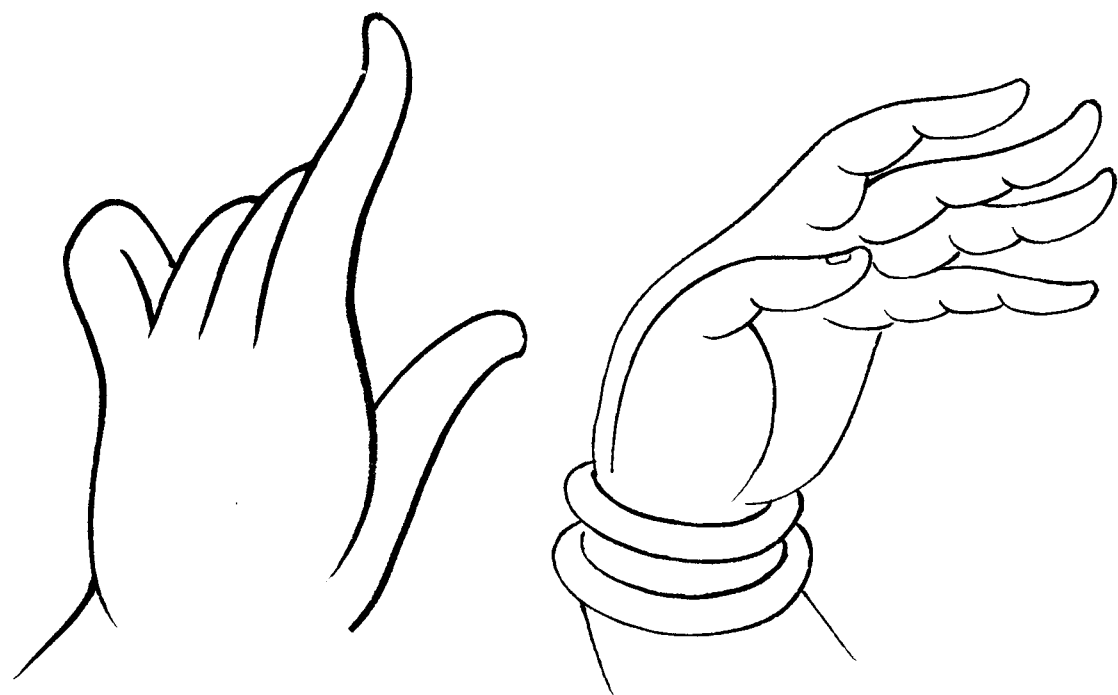


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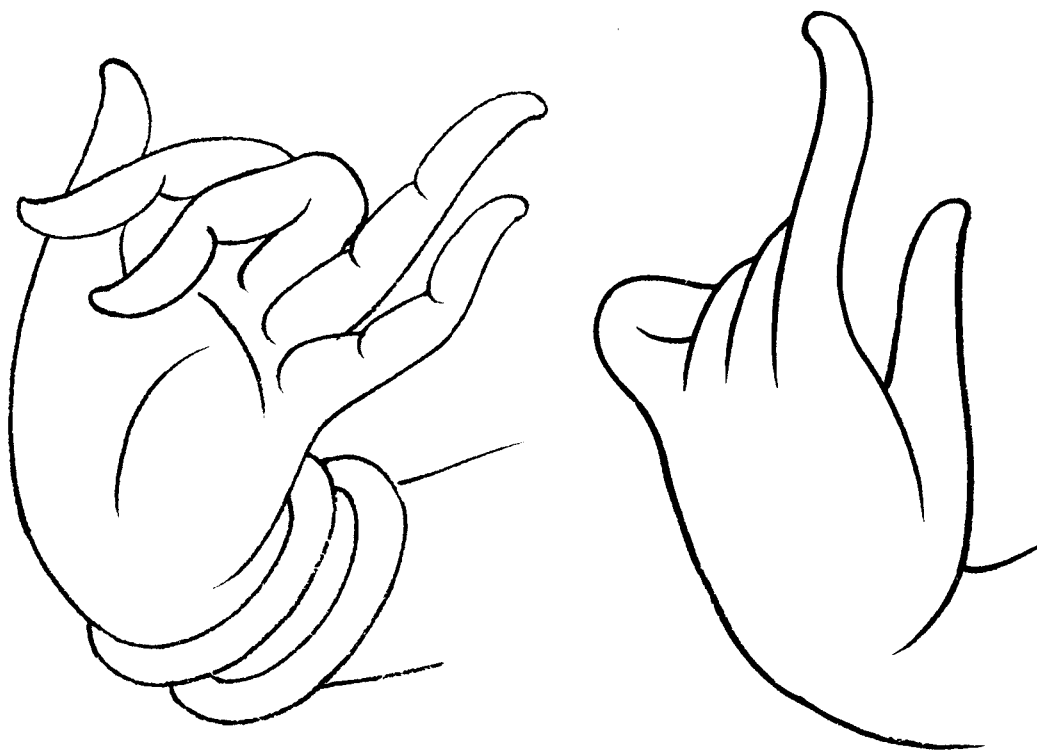
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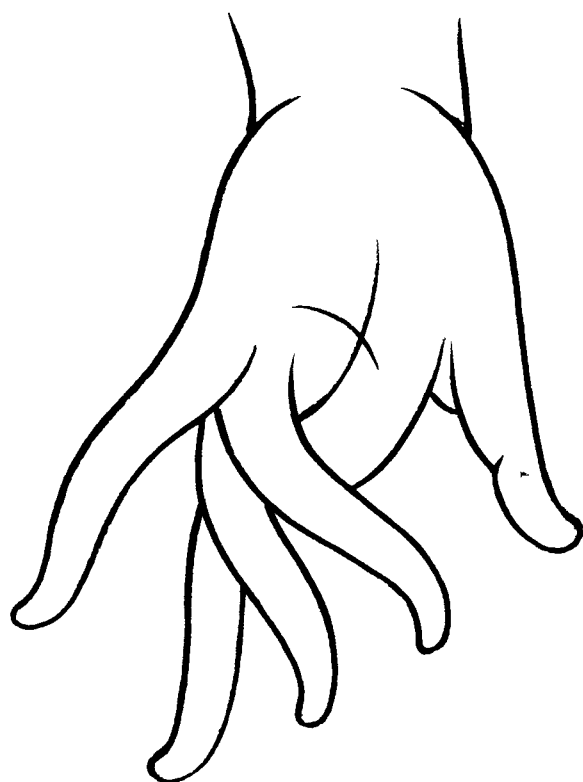
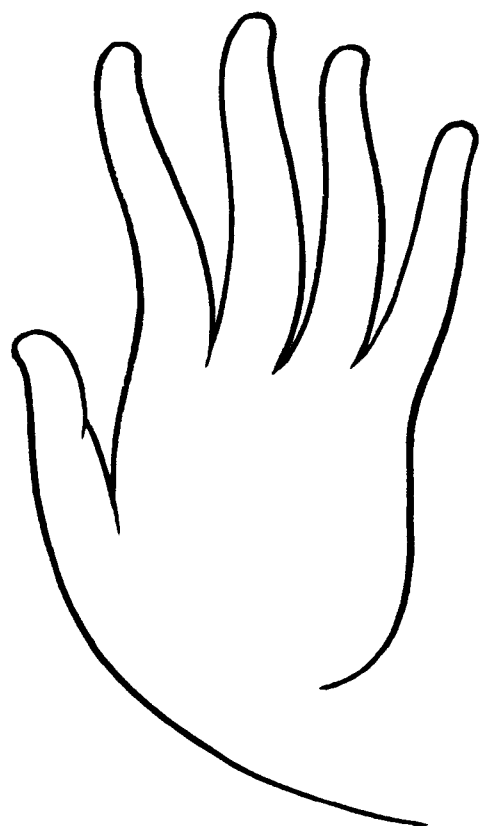
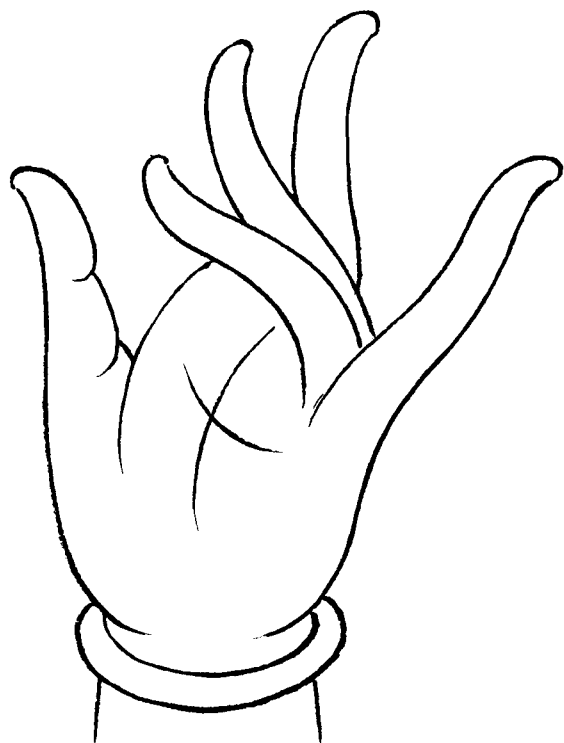
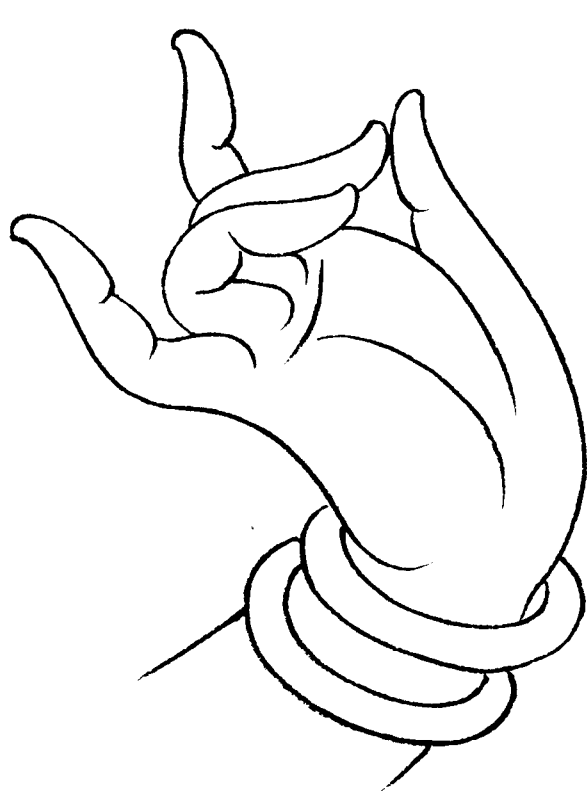


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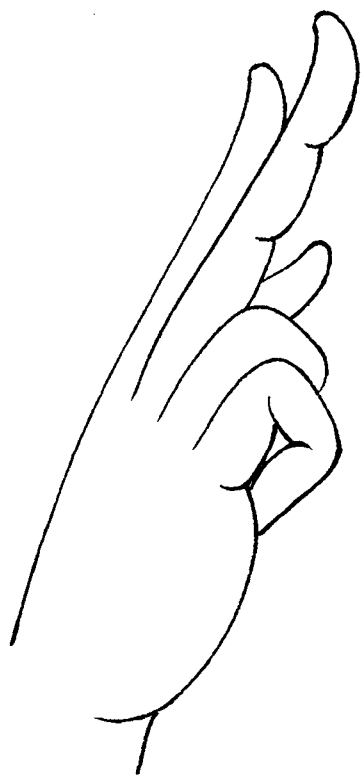
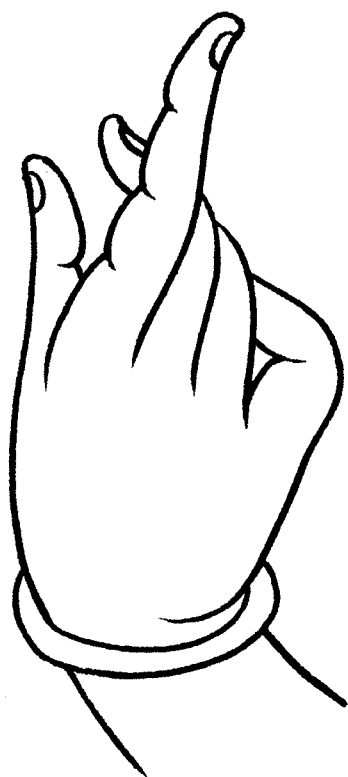
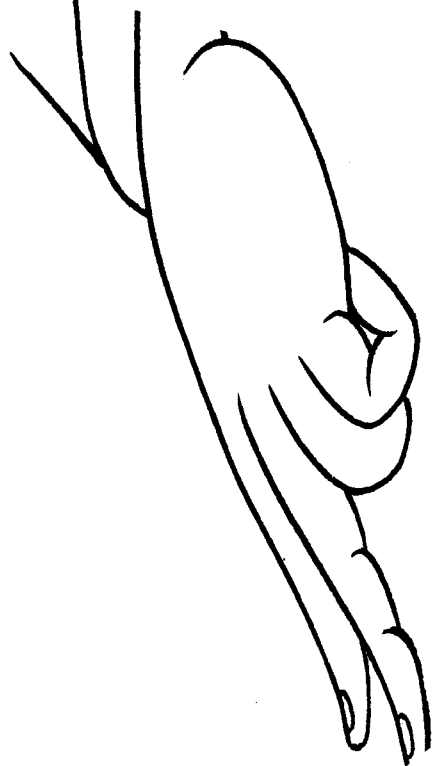


百手图



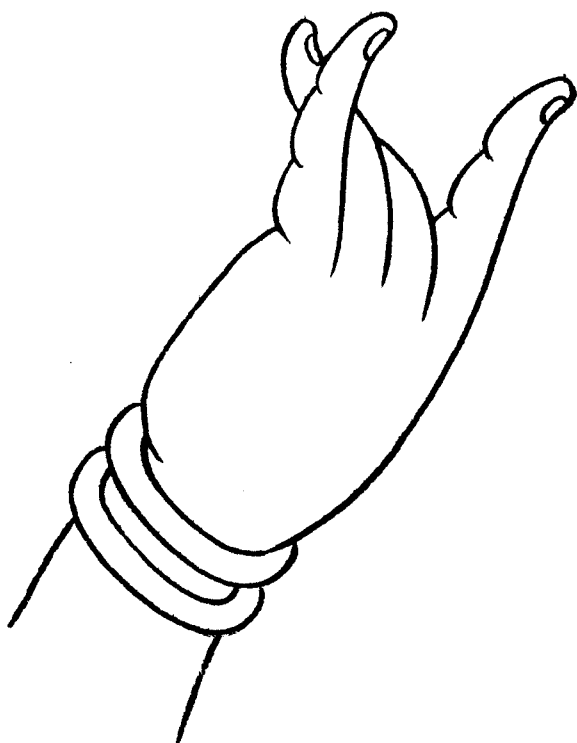
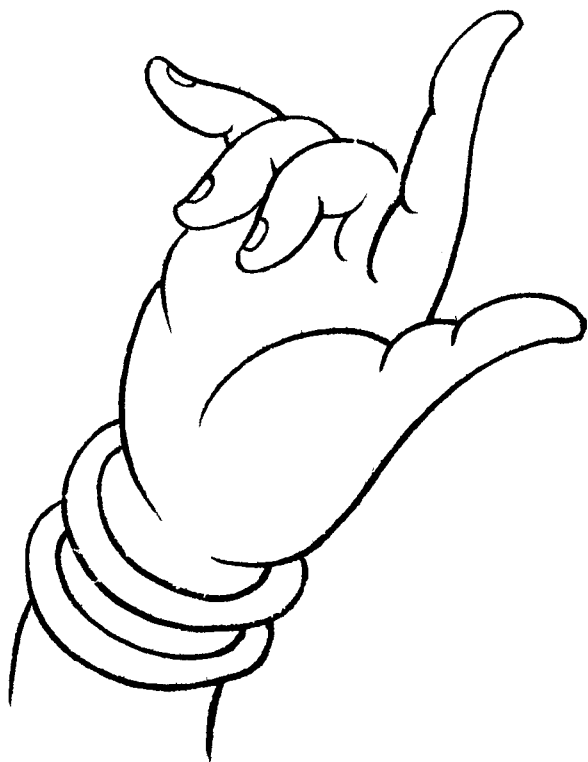
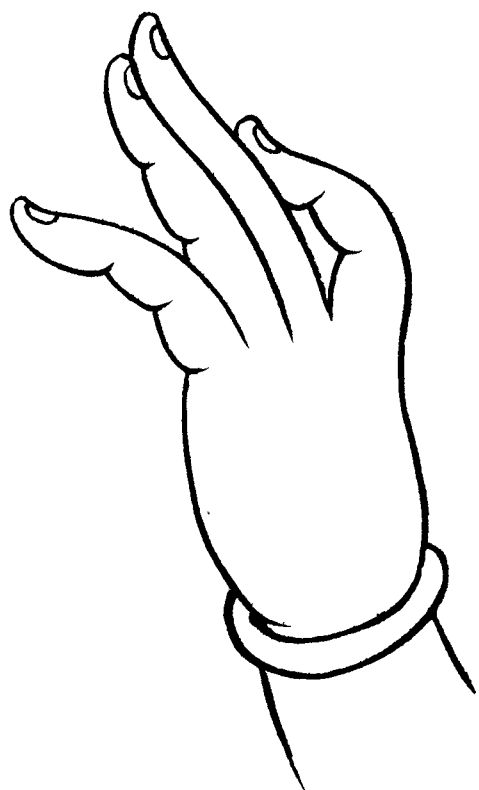


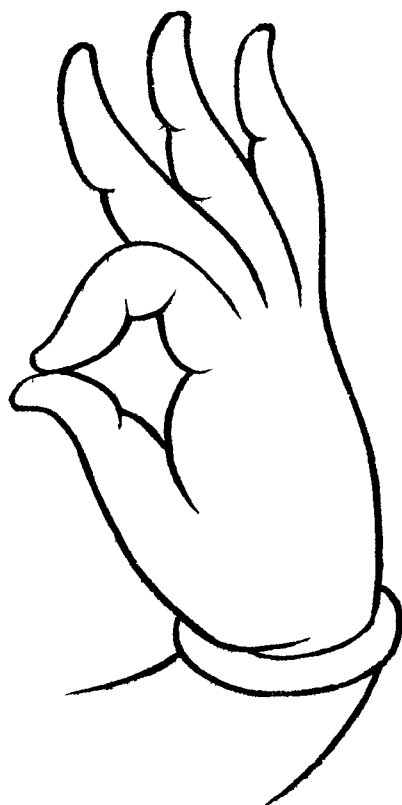
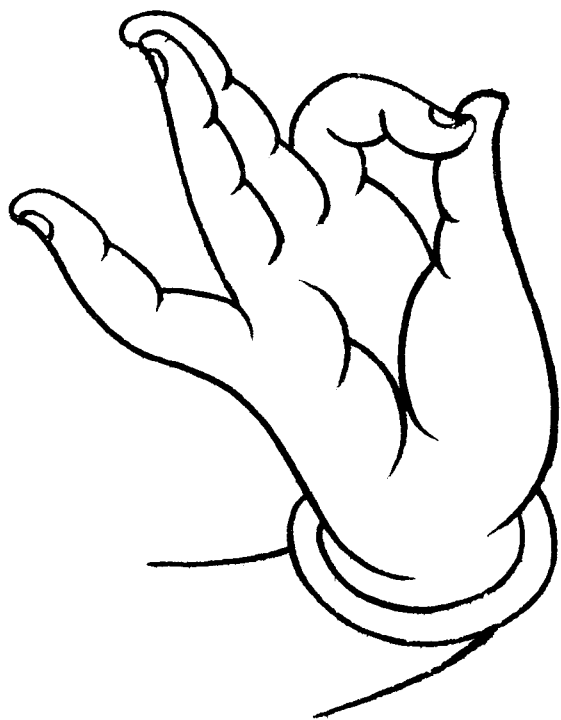
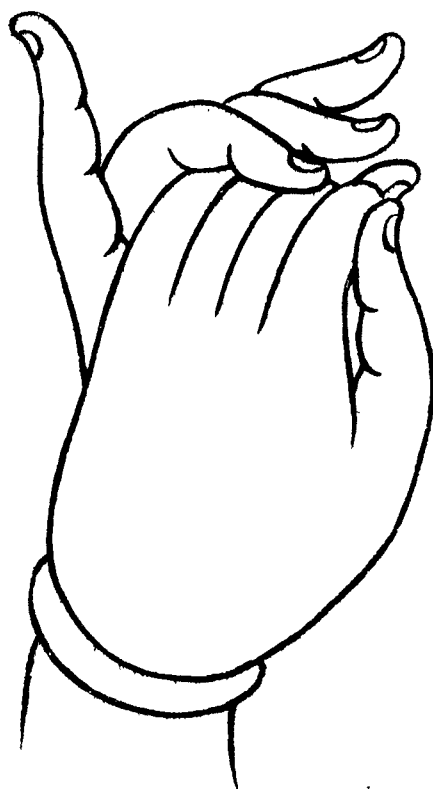
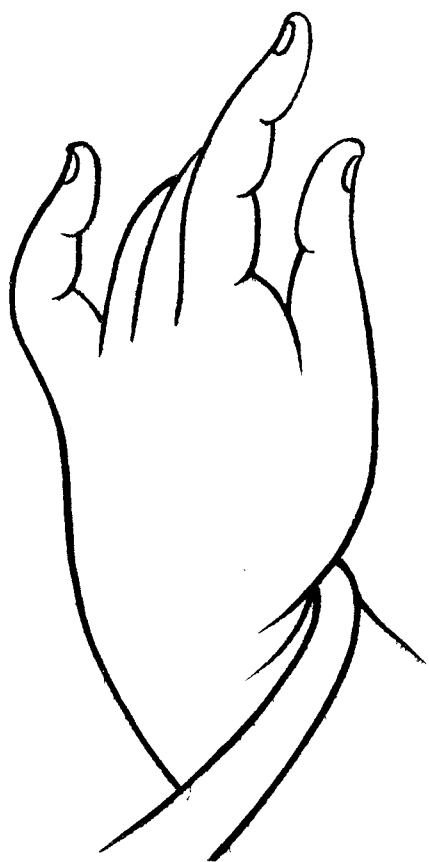
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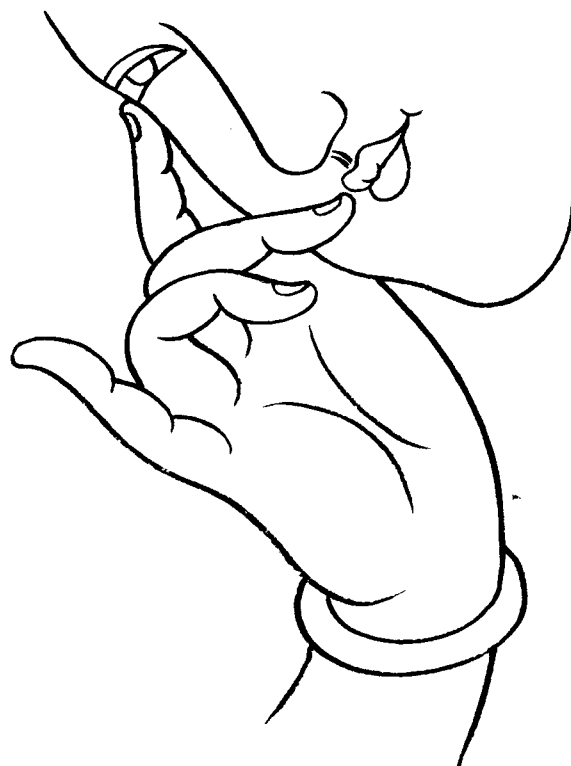
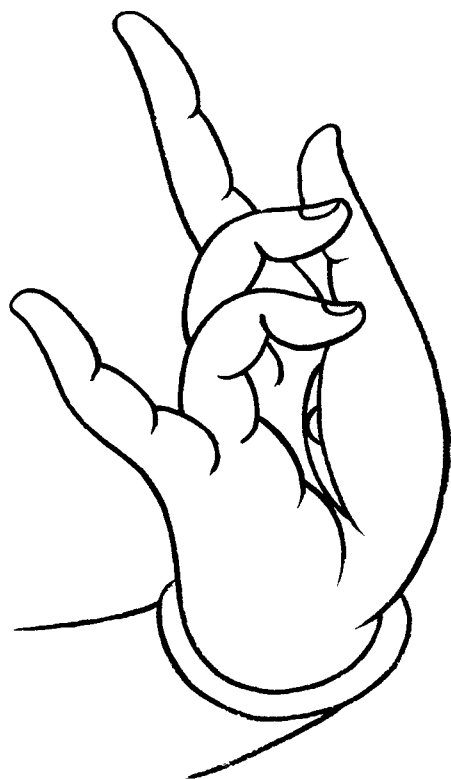
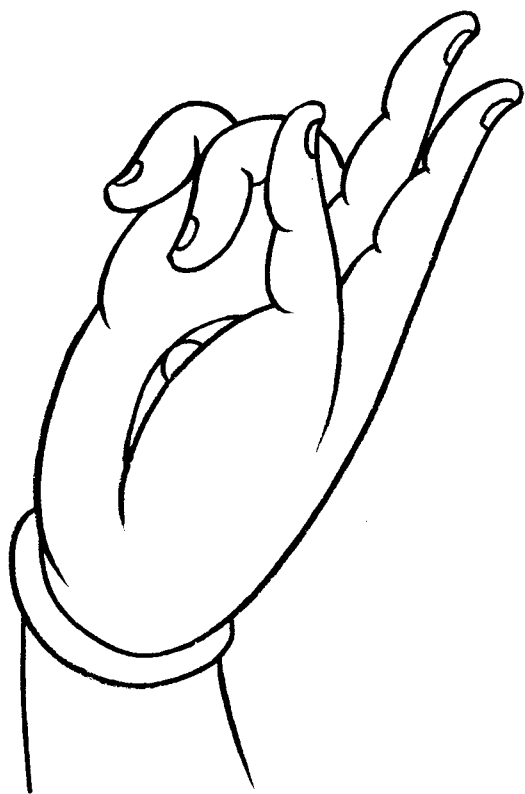
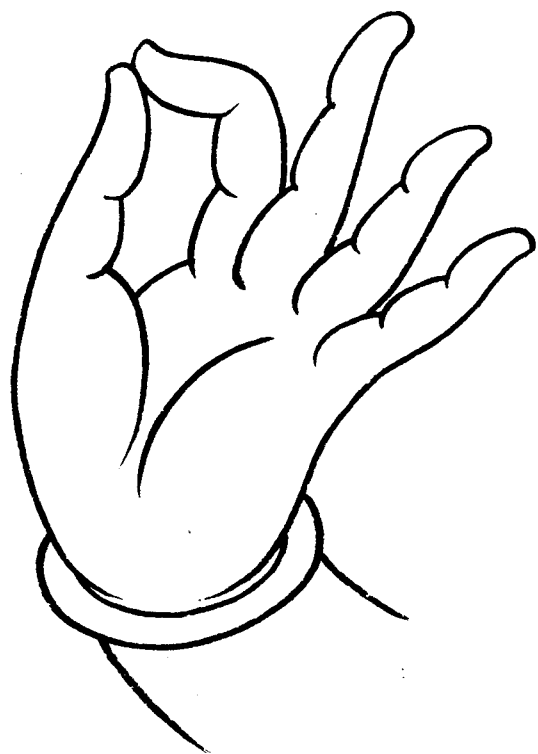


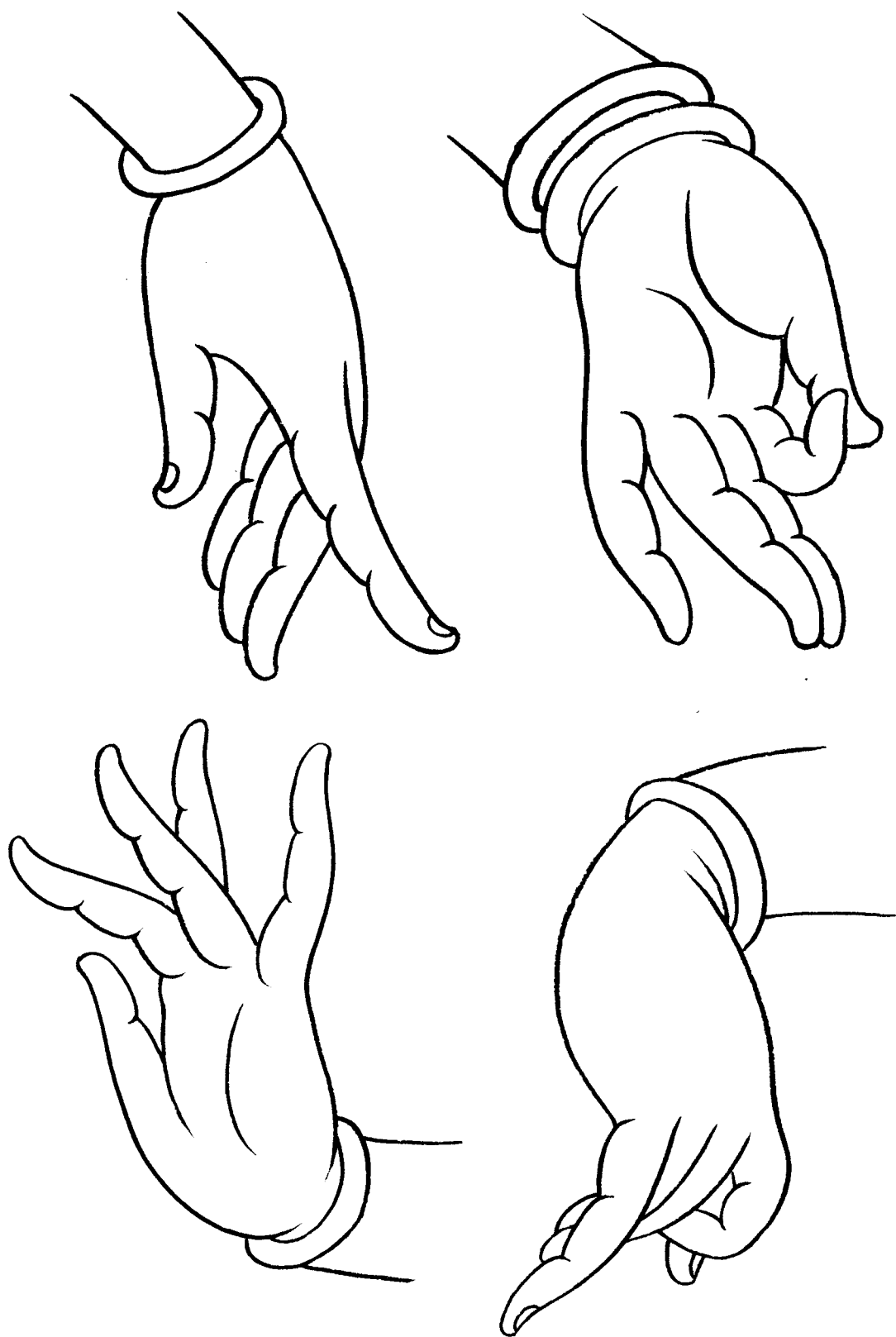
【唐代壁画手姿】

百手图

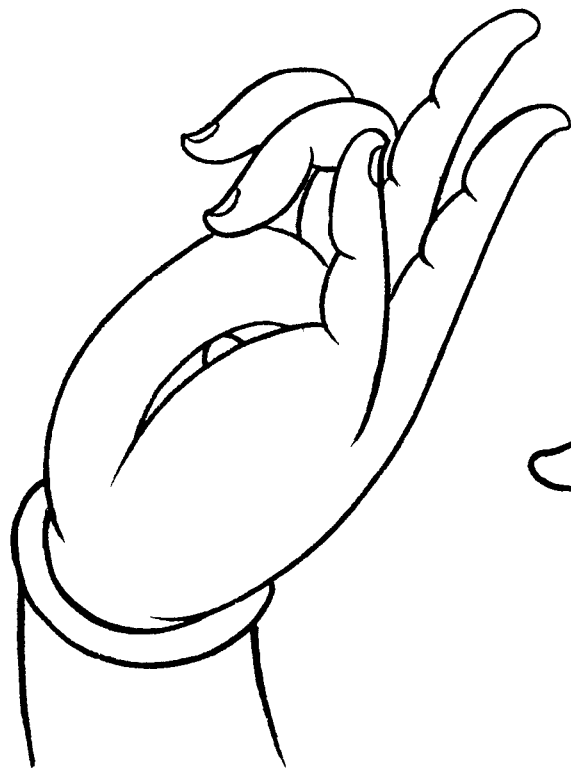
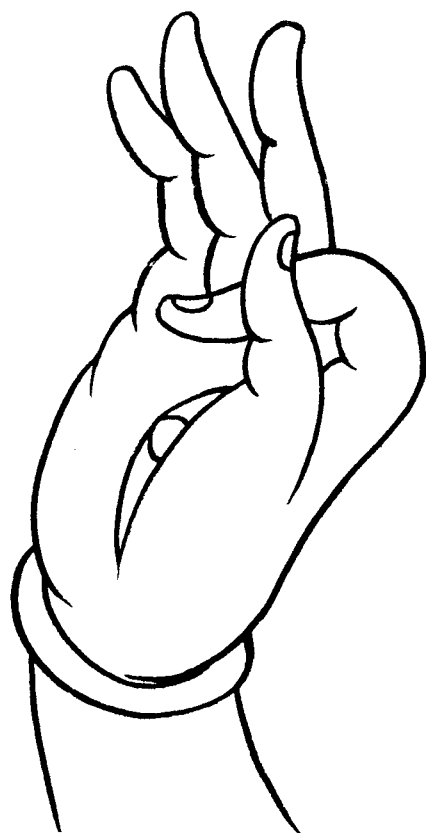
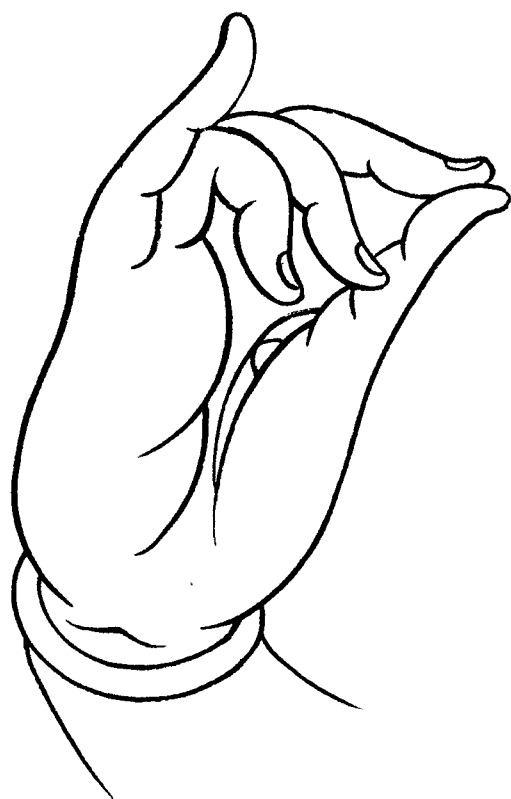




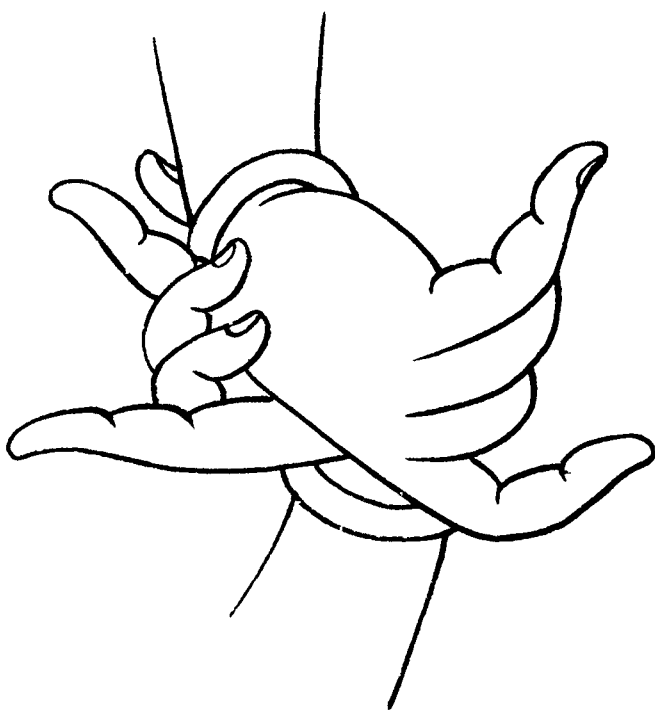
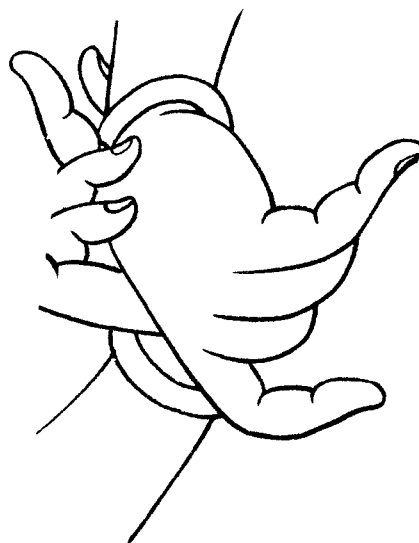
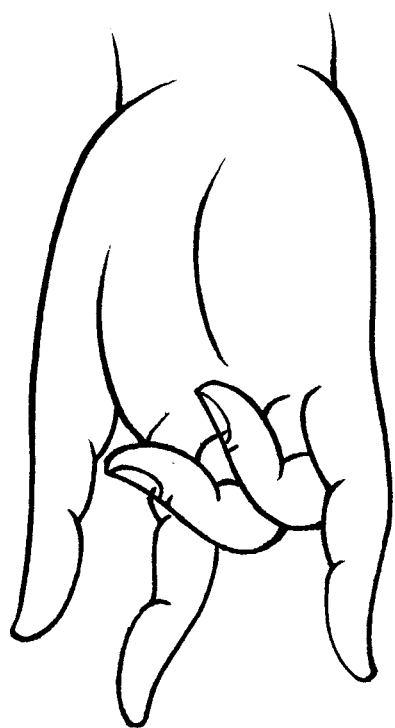




百手图



【宋代壁画手姿】



【千手千眼观音手姿】

百手图

