

花吟鸟语

—— 李露花作品集 ——

李露花 著

河北美术出版社



H U A Y I N N I A O Y U

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李露花简介：

湖南人，现居北京。毕业于湖南师范大学美术学院。北京市工笔重彩画会会员，北京市教育学会美术教育研究会会员，北京市高级美术教师。

作品《月色融融》参加中国工笔画系列研究展；《春韵》《花儿朵朵》参加第六届中国（深圳）国际文化产业博览交易会美术馆展；多次参加北京市美术教师作品展，并获一等奖。

作品描绘细致，层次丰富，追求静谧、幽远、恬淡的意境，并尝试表现装饰或夸张的趣味。

Brief Introduction:

Li Luhua was born in Hunan province and graduated from the Fine Art College of Hunan Normal University. Now she lives and works in Beijing. As a senior teacher, she is also the member of Beijing Meticulous Heavy Color Painting Association and Art Education Research Association of Beijing Education Institute.

The work “Soft Moonlight” has been included in the exhibition of Chinese meticulous painting. The works “Spring” and “Blossoming Flowers” have been included in the Sixth China (Shenzhen) International Cultural Industry Fair. Some works have been chosen into art exhibitions of art teachers’ in Beijing. A few of these have won the first prize.

The works are outstanding for their rich details and variations. In addition, the works pursue a quiet, distant and mild style. The ornamental and abstract art taste can also be found in the works.

她画我写

◎尹少淳

用这样一个题目，是受吴冠中先生的散文《他和她》的启发。“他”自然是吴冠中本人，“她”则是其相濡以沫数十年的妻子。受这篇散文中温馨而含蓄的情愫感染，也用“她”指称我的妻子、老婆和爱人，意在“过继”那种温馨而含蓄的情愫；用“我”指代她的丈夫、老公和爱人，意在拉开一种距离，避开完全模仿吴冠中先生之嫌。

她喜欢画画，原来在大学偏于学油画，后来随我调入湖南师范大学美术学院工作，担任教学秘书。这个工作十分繁琐，很难有囫圇的时间画油画，所以就改学工笔花鸟画。因为工笔画的绘制时间可以灵活安排，有时间就画，没时间即停，能够自由地“断断续续”。

工笔花鸟画对她而言是一个开始，以往从来没有接触过。好在她身在大学的美术学院，有令人羡慕的学习条件和环境，可拜的老师不少，记得当时求教最多的是湖南工笔画前辈聂南溪教授。后来，她又在湖南师大美术学院续本，业师为湖南工笔画的代表人物朱顺德和莫高翔两位先生。在艺术上，她特别赏爱湖南另一位著名工笔花鸟画家邹传安先生的风格。在他们的悉心点拨和影响下，她研习了基本的工笔花鸟画技法，并不断揣摩和研习名家作品，进行创作实践。如此，她逐渐走上了工笔花鸟画的创作道路，逐渐积累了一些经验，技法上也大有长进。

她不是一位很“哲学”的人，不善于用描绘花鸟世界来隐喻现象后面高深的哲理，表达对宇宙基本规律和人类终极价值的关心和思考。但她却是一位很“生活”的人，关注的是自然和生命的种种美好，并通过用工笔技法营造的花鸟世界将它们生动地表现出来。

她喜欢画荷花、牡丹、雏菊、玉兰，有时候也画些鸟类与之构成完整的画面。她的作品大致分为三类：一类取客观之态，线条、形状不作几何化的处理，尽可能呈现其自然的样貌，令人感到自然的细致、丰富、复杂和多变，体验到生命的多样和微妙；一类呈主观之貌，对形象大胆地进行几何化处理，造型和布局讲究秩序感，显示“水平与垂直”定向，尤其喜欢用“垂直”定向表达一种向上的动势，呈现自然的勃勃生机；还有一类则在主观上走得更远，完全在一种想象的时空中展示花鸟意象，具有超现实的意味，造成一种梦幻般的感觉。她甚至在一些作品中不惜采用“大红大绿”，以大俗求大雅。总之，她的画是传统的，也是现代的；是继承的，也是创新的；是规矩的，也是出格的。

但不论采用哪种样式和方法，她都十分重视营造“花香鸟语”的优美境界，描绘一种理想的生活环境，以花鸟象征着人世的友谊、亲情、美好、祥和与幸福，并以此引导人们抛弃尘世的纷争和喧嚣，让灵魂在静谧纯正的艺术世界中得到净化和休息。

她作画极为认真，既不投机也不取巧，更不会“偷工减料”，比如渲染一定要层层到位，需要染色十遍，绝对不八遍，功夫要做足做到。所以，她的画有一种难得的厚重感和层次感。在拍照成为普遍的收集素材的“捷径”时，她依然喜欢绕“远路”，坚持在现实情境中对花鸟观察和写生，不喜欢参照照片进行描绘，而只是将照片作为“认识”对象的辅助素材。在她看来，写生的过程能够加深对花鸟的理解。

她是一个性格开朗、做事麻利的人，“三下五除二”是她的行事风格，但画起画来，却极为耐心，全心投入，并充分享受过程。她是发自内心地喜欢画画，其实她通过画画获得的名利并不多，对她而言画画完全是“超功利”的，是一种生命存在的方式。有的人做事是“时间框架”优先，按时作息，她则是“做毕做好”优先，秉持这一做事原则，她常常是废寝忘食。在内心，我将她定位为业余画家——在工作和持家之余剩下的“片段化”的时间中坚持作画的人。我很清楚，她画画的环境其实并不好，很多作品都是在逼仄的阳台上完成的，冬冷夏热。原本房子的面积就不大，却给我留了个书房。这令我感动也令我愧疚，不知道此生能否给她一个大 house。其实，我也无奈，谁让北京的房子那么贵呢！改善她的作画环境，这算是我的“中国梦”的现实含义吧。至于她的“中国梦”的现实含义，我想恐怕是能够画更多更好的画吧。

2013 年 7 月 19 日

（作者简介：副家长，正教授，业余美术批评家，专业美术教育理论家）

She and I, Draw and Write

© Yin Shaochun

Titling the article as so boiled down to my being inspired by the essay “He and She” by Wu Guanzhong. The “He” refers to the writer Mr. Wu himself, while “She” stands as his wife with whom he has weathered years of weal and woe. Impacted by the emotions entangling warmth and connotation across the lines of the essay, I composed this article with “She” indicating my wife, expecting to deliver the sentiments I perceived from Wu’s essay; whereas “I” is thereby the husband of “She”, with my deliberately dodging an entire copy of Wu’s initiative.

She is keen on drawing. She favored oil painting in college, and was later recruited by the School of Fine Arts of Hunan Normal University as a teaching secretary. A host of trifles involved in the work simply left her no adequate time in a day to preoccupy herself in oil painting. She then shifted to fine brushwork that mainly depicts flowers and birds. The relatively flexible drawing time for fine brushwork bestows her possibility of intermittently working on it, up to whether time permits.

Without much knowledge of fine brushwork back then, she was on the threshold of a new journey. Fortunately, the advantageous studying conditions and environment of the Fine Arts School were doubtlessly conducive to her learning. Amidst a sea of gurus in fine arts, she had many to turn to. Nie Nanxi, a veteran professor in fine brushwork in Hunan was the one she asked for more guidance and advice than others’. Seeking the bachelor degree in HNU, in sequence, she was mentored by Mr. Zhu Shunde and Mr. Mo Gaoxiang, two representative figures in the field in Hunan. With the meticulous directions from the mentors, she, influenced by them, obtained the basic techniques of depicting flowers and birds by fine brushwork. Later, she studied and fathomed the masterpiece works from the prominent artists, with the basis of which she set on her own drawing in practice. In the course of initiating her fine brushwork pieces, she obtained a raft of experience, by-leap-and-bound progress in her skills.

She would not be recognized as a painter with much “philosophy”, in light of her not being adept at insinuating the profound philosophical implication via the image of flowers and birds, as well as incompetent of demonstrating her concerns and contemplations on the fundamental laws of the world and ultimate value of humans. She intertwines, however, much of her inspiration from real life into her works, displaying the marvelousness of the vigorous nature and life.

She enjoys depicting lotus, peony, daisy and magnolia, aside which she would place several birds to compose the entire structure. Her works could be generally categorized into three types. One is by presenting the objective look of the objects as they are, without geometrizing the lines and shapes. It is by doing so that the delicacy, diversity, complexity and variety of nature would be perceivable, and the subtleness of multiform life becomes concrete; the second one is to geometrize the images based on subjective impression of the objects. The modeling and layout comply with certain order to form directions of horizontal and vertical, in particular vertical being preferred to indicate a kinetic potential of the vigorous nature; another type employs a deeper understanding from the subjective conception, demonstrating the

images of flowers and birds in the imaginary space. It smacks of transcendentalism with a sense of illusion. Moreover, she boldly selects bright red and green in some pieces to reach the style of “elegance” contrasted by “vulgarity”. Interestingly, her works are combination of being traditional and modern, blending inheritance and innovation that looks both regular and unconventional. Despite the varied types of drawing, she would by all means build up the vision of a fabulous world rife with graceful flowers and birds, forming an ideal environment. Specifically, she means to display friendship, kinship, beauty, harmony and happiness of mortal world symbolized by flowers and birds, thus beckoning people to stay away from the dispute and noise in this world. Ultimately, the souls of those seeing the pictures attain to purify and rest in the tranquil world of authentic art.

She is exceedingly meticulous when drawing, without free riding or jerry-building. Rendering the drawings, say, needs a delicate work to ensure that every layer is colored. Sparing no effort, she never cuts the work for ten times of coloring to eight. Hence, a hard-won sense of decorousness and layering flows from her works. In the midst of the age when photograph acts as a shortcut for collecting the materials, she insists on depicting birds and flowers in real nature. Instead of portraying the objects in photos, she uses them as subsidiary materials for perceiving the objects. In her views, the process of entering the real nature assists her in understanding the flowers and birds she portrays.

In daily life, she preserves her personality of being agile and nimble. Dealing with various cases in a neat and quick manner though, she demonstrates much patience when drawing, concentrated and immersed. In my eyes, she loves drawing from the bottom of her heart. Hardly netting much fame and gain, she deems painting as a mode of existence for life utterly beyond utilitarianism. Some stick to the time scheme as the top priority for regular work and rest, she complies with, however, the idea of dedicating to one case first and accomplishing it with the utmost attempt. Thus, she often burns the candle at both ends. I would kindly define her as a Sunday painter, an amateur who pieces together the fragments of time, torn apart by working and household trifles, to draw with the afterheat. I am well aware that she does not have a favorable environment at hand for drawing, given many of her works are done in the cramped balcony, where coldness prevails in winter, heat in summer. In the incapacious house we are living in, I possess a study of my own, touched and ashamed. I so much yearn for buying her a big house, but I hardly know when to, vexed. With a sigh, I simply cannot help with the rocketing home price in Beijing. Longing to bring her a pleasant environment for drawing is how I elaborate my “Chinese Dream” in a practical sense. As for how she interprets her “Chinese Dream”, I reckon that it could be explained as her wish to create more and better drawings with her zeal for drawing.

Yin Shaochun
July 19th, 2013

我的妈妈

◎尹薇

我的妈妈生来与美有关，拥得美名，生得美丽，烹得美食，作得美画。

妈妈的美，正如妈妈的画所表现的，朴实中透着华贵，简约中彰显细腻。

我很羡慕妈妈，有一个一直坚持的爱好。自打我有记忆以来，妈妈从未中断过作画。即使有段时间妈妈被繁重的行政事务所羁绊，她也未曾停下过画笔。有意思的是，妈妈始终钟情于工笔花鸟画。在我这个外行的女儿看来，这大概是最细腻的画种之一了吧！我常常有些好奇，妈妈怎么会喜欢这一与她的性格有些反差的画种？因为在我眼里，妈妈是一位坚强独立且热情大方的女性，偶尔给人“大大咧咧”的感觉。所以，了解她性格的人往往会惊讶于那些婉约细腻的画作出自于她的笔下。小时候出于好奇，曾经端着妈妈的画笔尝试涂鸦几笔，然而轻柔的毛笔在我手下如同失控一般，绘出龇龇不平的线条，那时我才由衷地感到妈妈的技艺和耐心实在了得！或是因为反差产生了神秘与美感，或是因为妈妈骨子里就有温柔细致的一面，在我看来，妈妈的画正如她做的菜一般，独具匠心，令人回味！

妈妈对画画的追求犹如她对烹饪的要求一样，一直在求新求变，而且妈妈的求新求变多与我的“意见”有关，这令我甚感荣幸！我常打趣说，我的“挑剔”促使妈妈的厨艺和画艺日益精进。记得有一次，我无心地“抱怨”了一句：“妈，你画画应该再大胆、个性，甚至夸张一点！”没想到她真的采纳了我的意见，在造型、用色和构图上尝试突破，不拘一格，于是便有了《花儿朵朵》这幅画。如今我身在国外，无法亲历妈妈在艺术上的成长，遗憾之至！但转念一想，没有我在身边让妈妈操心，妈妈便能更加专注地投入到艺术创作中，幸甚至哉！

这本画册展示了妈妈数十年艺术上的心血与成果，同时也见证了妈妈坚持作画的精神与态度。它如同妈妈的孩子一般，是妈妈引以为傲的资本。我真心为有这样一位热爱美、热爱生活的妈妈感到骄傲，也希望每一位浏览过这本画册的朋友都能从中品出美、品出爱、品出力量！

2013年9月10日

On Mom

My mom has been intertwined with beautiful stuffs since she was born—she has a beautiful name and a gorgeous look; she is adept at cooking and is an excellent painter.

Resembling her works, the beauty of Mom blends plainness and elegance, with exquisiteness outflowing from simpleness.

Mom is the one I admire in view that she sticks to a long-lasting interest. She never halts in painting as I could remember. Despite arduous work in her way during quite a period, she did not stop painting. Intriguingly, Mom has been consistent in fine brush for painting birds and flowers. From my point of view, a layman, it is one of the most delicate drawings. Often than not, I was wondering why Mom would favor something contradictory to her personality. In my eyes, Mom is steadfast and independent with enthusiasm and generosity, shaping a straightforward lady. Hence, people who are acquainted with her tend to be amazed by the subtle works of her. When I was quite young, I attempted to scratch, out of curiosity, with a paint brush of Mom. Yet the seemingly tender brush went uncontrollable at my hand, leaving uneven and disordered lines on the paper. That was when I began to realize what expertise and patience Mom had got. Either strengthened by the mystery and beauty from this contrast, or by the intrinsic delicacy of Mom, a sense was looming large inside my mind that Mom was drawing with her own understandings and thoughts, akin to the dishes made by her that leaves aftertaste.

Mom seeks for diversity and underscores innovation in drawing, as well as in cooking. Proudly, most of her ideas for those changes stemmed from me. I would therefore banter that I stimulated Mom for progress in both drawing and cooking with my “nitpick”. One afternoon or something, I grumbled, seeing her new painting, to her: “Mom, you need to jump out of the box, and exaggerate your pictures a bit more.” Unexpectedly, the unintentional suggestions were taken seriously, and Mom did make a breakthrough in shaping, coloring and composing. Subsequently, the drawing “A Cluster of Flowers” was there. I frequently sense the frustration now of not being able to stand by her development in arts as I am abroad. Nevertheless, a piece of delightedness occurred to me when realizing Mom might be more preoccupied in drawing without my bothering her.

The album of painting accumulates the painstaking fruits of Mom’s exploration in arts over the past decades, reflecting her persistence in painting. As beloved as her child, it stands as something that Mom would be proud for the lifetime. I feel deeply honored to have a Mom that is enthusiastic about beauty and life. Hopefully, all of you, offering your sincere patience to appreciate the album, perceive beauty, love and strength from it.

Yin Wei

September 10th, 2013

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蝶恋花
绢本彩墨 57cm×58cm 1998

Butterfly and Flowers
Ink and Colour Painting on Silk, 57cm×58cm 1998



吟红
纸本彩墨 53cm × 64cm 1994

Singing
Ink and Colour Painting on Paper 53cm×64cm 1994



牡丹图

绢本彩墨 80cm×80cm 2006

Peonies

Ink and Colour Painting on Silk, 80cm×80cm 2006