

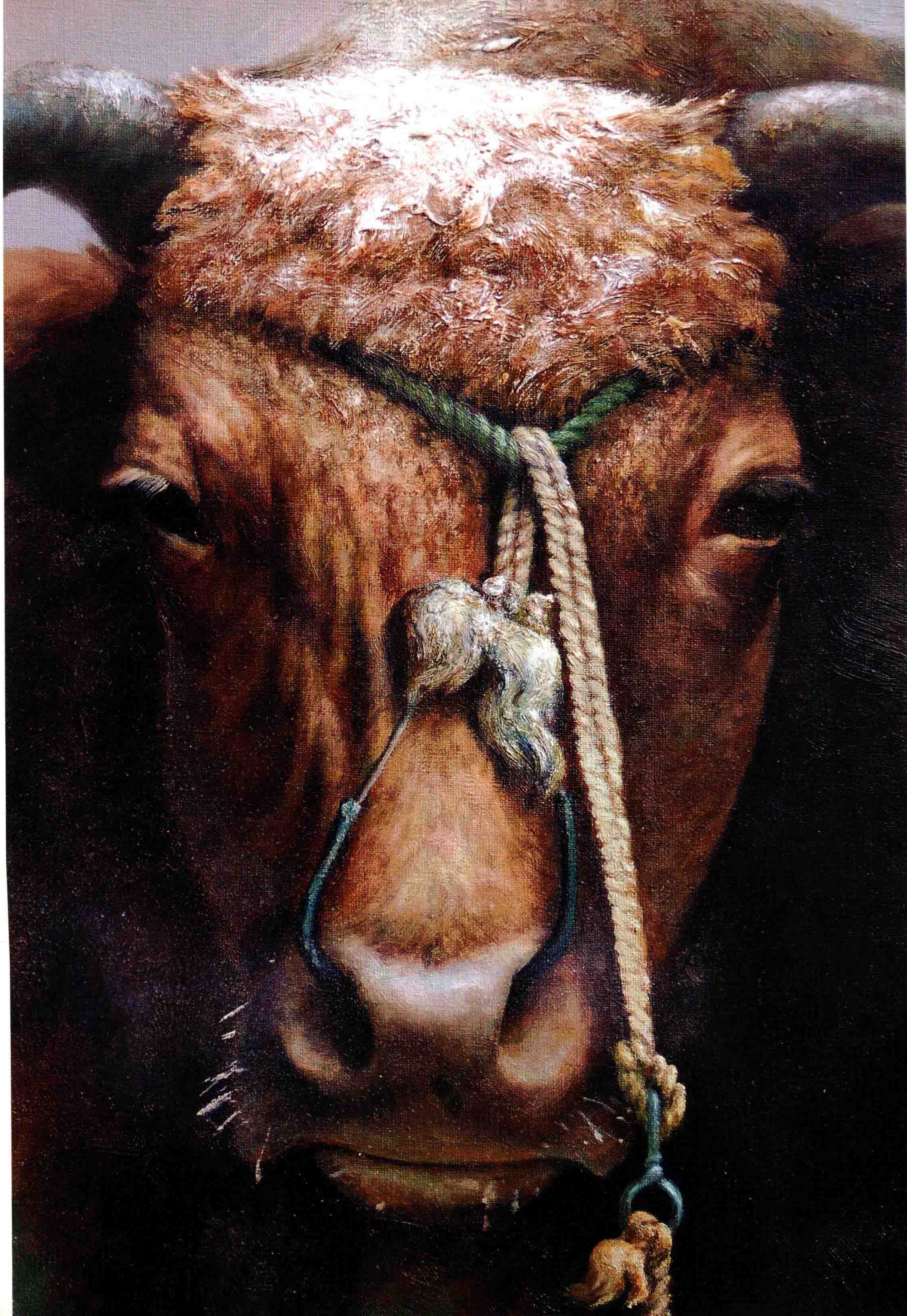
罗春杰油画作品

LUO CHUNJIE OIL PAINTING

雪·乡情·罗春杰

SNOW · NOSTALGIC LAND · LUO CHUNJIE

(2002—2007)



长白山乡情

文 / 王铁牛

耕耘二十载，不离黑土地。生活四十年，情系关东情。这些年来，罗春杰创作了许多作品，几乎都是以长白山乡情为主题的。而每件作品的创作也都是他源于平凡生活中的感动。

当下许多画家正在经受着快速城市化的进程而远离乡土的一种生命历程的体验，也是当代文明中人类与自然的某种错置处境在画家心中所产生的困惑。还有更多的艺术家过多地关照现实生活中的自身，以闭门造车玩弄观念和突发奇想，取代深入生活，忽略了生活是艺术的源泉这一永恒的真理，忽略了自然与人的和谐关系。作者长期地根植于这块神奇而美丽的长白山，那里到处是美丽的自然风光，没有污染，生活在这里的人们，淳朴、健康，憨厚。他们的笑是发自内心的笑，没有虚伪，人们善良的眼神是那样纯净。他们脚踏黑土地，抬头仰望苍天，低头茫茫雪原，直面生命，内心坦荡，那么直接，那么纯粹。那是“天”“地”“人”奏出的和谐而壮美的乐章。是最具北方人的人文精神的完美画面。在中国传统山水画作品中追求“天人合一”的表达境界，以求得东方哲学中自然与灵魂的沟通。在这里作者找到了属于自己的理想的世界。漫步于一望无际的茫茫林海，谁都能领悟到了长白山所特有的雄浑与博大。

作者用生动的色彩和形象，去表达人类丰富健康的精神世界及对现实生活中的人、景、物的感动。并将其纳入天地之中，以东方人的审美视角来诠释对生命与自然的理解。并尽量以画家个人自己的生活本色来展示当代艺术平视性的人文关怀，从而赋予作品很强的时代感。作者并非为当下浮躁的时尚之风所动，沉静而甘于寂寞的心态，执着的信念及踏实而刻苦的从艺精神，使他迎来了这硕果累累的收获季节。

写实油画十分善于表现自然中的光影，罗春杰在他的《暖阳》这幅作品里做了刻意描写。一缕暖暖的阳光照在小女孩的身上，在这初春的下午，倍感温暖。一股春的气息便由这暖暖的阳光弥漫于整幅画面。那遮住耀眼的夕阳远眺的小女孩，朴素的衣着让人觉得那样的亲切。这在长白山区常见的小女孩形象在光与影的交响中被典型地塑造出来，这幅油画也在这光与影中传达出了浓浓的乡情。

雪是作者创作作品中非常重要的表现内容，林海雪原带给人们的是如梦幻般的世界。没有什么



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能象雪后的长白山那样更能体现她的美丽与神秘。长白山那无限丰富的表情也会带给你不同的审美感受。大雪在那里是常见的现象。2007 年这场百年不遇的大雪，着实让人激动。徒步走在漫漫风雪中，尽情领略着大自然的奇幻景象，但那厚厚的积雪让人步履艰难，当作者坚持着越过那个山梁，放眼望去眼前呈现的是怎样的景象，一片银白，天上灰白的云片片散布于天空，大地在雪影的点缀下，层次丰富、明暗有序。雪中的土屋旁有一老翁，正赶着羊群走在其间，那是怎样完美的画面。此情此景让作者激动不已，大自然的神奇永远超出我们的想象。作者处于这样的景致之中，自然兴奋不已，已不觉得疲累，贪婪地捕捉长白山的冬天给予的无私馈赠。也激起了他强烈的创作欲望，回到画室带着这激动的心情，创作了《银色家园》。基本再现了当时的感受。画面是唯美的，但那却是长白山人的《银色家园》，更是作者心中的精神家园。

《钉牛掌》的创作是作者那一时期具有代表性的作品。整幅作品追求在力度上的表现，用笔大气、粗犷、有紧有松。在背景的处理上用笔松动、用色稀薄，对物体没有做细微的刻画，而前面的主体却做具体而肯定的塑造。只求力度，不求细致。以突出东北人的性格与牛的紧张情绪。表现手法与表现内容相统一。这幅油画作品表现的是长白山人的生活，钉牛掌是在长白山区乡村常见的。几乎在这里的农村，村村都有这样的“铁匠炉”，院子里有个这样的木架。每到冬季冰天雪地，路面冰雪覆盖。这套“防滑措施”便成了长白山区别有的一道风景。这是山区人的生活，作者在这生活中，感受到了美，那浑厚、质朴的美，从人们的一举一动中散发出来，让人震撼，那是来源于内心的原始而永恒的震撼！

艺无止境，衷心地祝愿罗春杰沿着自己选定的现实主义的艺术道路不断地进取和探索，取得更为可喜的成就。

2007 年 10 月 12 日于北京



LUO'S NOSTALGIC MT. CHANGBAISHAN

BY WANG TIENIU

For twenty years of painting life, Luo Chunjie has been forcefully attached to this black fertile land; for nearly four decades of living, he's been in deep love with Guandong. Over the past years, Luo has painted myriads of pictures, most with the theme of nostalgic Mt. Changbaishan and each originated from his passion for ordinary life. Nowadays, many artists are leading a life featuring rapid urbanization and a greater distance away from their hometown, bewildered by the misplacement of man and nature in modern civilization. Still more overemphasize their ego in real life, replacing experiences with concepts and fantasies, ignoring the truth that life is the source of art, neglecting the harmonious relations between man and nature. In contrast, Luo has long been living in the marvelous Mt. Changbaishan where you will be stunned by ubiquitously amazing landscape in their original form, and find unsophisticated and healthy residents. They laugh sincerely from the bottom of their heart, looking at you through their amicable crystal-clear eyes. People there stand on the black land, looking up into the azure sky, looking down at the snow-covered plain, intrepidly facing their life with a peaceful pure mind. This is a beautiful symphony movement orchestrated by nature and human beings, and a perfect picture highlighting the culture of northern people. Chinese traditional landscape paintings focus on the harmony between man and nature, and seek the communication between nature and spirit as oriental philosophy advocates. Here Luo finds an ideal world of his own. Whoever walks in the vast forest will be able to spot the grandeur and broadness of Mt. Changbaishan.

Luo uses vivid colors and figures to represent the fertility and well-being of man's spiritual world and people's passion for everything in real life that are incorporated into nature and used to interpret Easterners' understanding of life and nature. Luo tries to demonstrate modern culture artistically based on his own life experience; therefore, his paintings manage to keep up with the time. Luo is not affected by the flamboyant fad; instead he is sober and enjoys being alone. Together with his persistent faith and down-to-earth manners, he eventually embraces his harvest.

Realistic paintings are good at representing nature's lights and shadows. Luo particularly pays closer attention to portraying lights and shadows in one of his paintings - Warm Sunshine. In the painting, a ray of warm sunshine shines on a little girl. On an afternoon in early spring, it is especially warm. A taste of spring gradually spreads to the entire painting from this warm sunray. The little girl who is trying to protect her eyes from the dazzling sunshine with her hands wears simple clothes, which is so close to



About the Author

Wang Tieniu is a professor and graduate advisor at Academy of Art and Design, Tsinghua University. He graduated from Repin Academy of Fine Arts in Russia with a master's degree.

people. The little girl, a typical example of so many ordinary girls in Mt. Changbaishan, stands out in the composition of lights and shadows. This painting renders Luo's affection for the land through lights and shadows.

Snow is a key subject in Luo's paintings. Boundless forest and endless snow mesmerize people into a wonderland. Nothing can demonstrate the beauty and mystery of the land better than snow capped Mt. Changbaishan whose ever-changing expressions also enable you to appreciate different shades of beauty. Snow is so ordinary here, but the extraordinary snow in 2007 was thrilling. Walking in the snow and enjoying nature's fascinating scenes, who cares about the arduous path ahead? When Luo strives hard and finally climbs over the ridge, what will he see? Endless whiteness - gray clouds in the sky and snow decorating the land - with orderly and multiple shades. There is an old man beside the mud shed driving cattle through the snow. It is a perfect picture and Luo was thrilled. He was not exhausted any more, but insatiably captured the gift of the generous Mt. Changbaishan that also inspired him to paint the picture. He went back to his studio and painted Silver Home that largely depicts his feeling back then. Although the picture is aesthetic, it is the silver home of people in Mt. Changbaishan; moreover, it is Luo's spiritual home.

Shoe An Ox is an iconic painting of Luo for that period. The whole picture focuses on powerful representation, with vigorous, grand and well-balanced lines. With regard to the background, the lines are weak and the colors are thin; as a result, objects in the distance are not exquisitely portrayed. On the contrary, the front objects are highlighted. Luo focuses on strength instead of delicacy to showcase the characters of northern people and anxiety of the ox. The way in which the painting is presented and the theme the painting presents are aligned. This painting shows the life of people in Mt. Changbaishan, and shoeing an ox is no rare scene here. Almost in every village here, you can find such blacksmith stove, usually a wood stand in the yard. In winter when roads are covered by snow and ice, this kind of "snow chain" becomes a unique scene in Mt. Changbaishan. Such is the life of mountaineers. Luo lives here, amazed by the simple yet striking beauty that comes from each movement of people and stuns outsiders in a primitive and eternal way.

Art is boundless. I wish Luo will continue to explore and grow on the path of realistic art he has chosen, and make even wonderful achievements.

October 12, 2007 Beijing



我一直收藏着一张照片。

十四年前的一个下午，长白山脚下的一个小县城里，江边堤坝的石墙下靠着三个青年人，远望着江水，远望着个自的未来。一个淡然地微笑，一个严肃、忧郁，一个坏笑着。那就是罗春杰、我、李宁，三个小县城里的艺术青年。

后来我辞职去了北京，随后他们俩也相继来到北京。在北京我们度过了忙碌、艰难，快乐、迷茫的两三年时光。1996 年先是李宁义无反顾地下海经商去了其他城市，第二年，春杰返回家乡，返回自己热爱的那片土地。我仍然留在北京，仍然执着于内心的困扰和生命的迷惑。

《淡然的春杰》

文 / 北水

之后，我们在不同的地方，用不同的方式燃烧着各自的生命。转瞬十年。

十年间，春杰曾多次来北京，也曾在上海生活过一段时间，可心从未真正离开过家乡那片黑土地，也从未离开过绘画，从未离开过写实。他对于长白山的眷恋和热爱已深入骨髓。作为画家，这片土地是他创作的源泉，他是这片土地的纪录者。但春杰并没有孤立于此，他已融入那片土地，他是她其中的一部分。

春杰远离大城市的喧嚣和浮躁，作品也不追求当下的时尚和前卫。但他并不排斥对新观念新思想的理解和认识，他只是执一种淡然和清醒的态度，我行我素。

在我看来，春杰的油画作品并不是单纯的自然风光，风土人情，虽然表面如此。作品真诚淡然、朴素宽厚，正如他本人的个性。更重要的是作品中蕴含了一种宿命感，长白山人的宿命，或者说人的宿命。凝视作品的时候，感到的不仅仅是美，还有一点点的忧伤，正如我们的生命，我们的命运。

2007. 10. 13 于北京环铁北水工作室



作者：原名李兆永 自由艺术家 现居北京

1993 毕业于东北师范大学美术系

1994 在北京东村建立工作室

多次举办个展和参加联展。作品厚重、忧郁、诗意，直指生命本质。

2007 应邀作为访问艺术家赴德国并在柏林、阿特瑙相继举办个展。作品《对话》系列被德国储蓄银行总部艺术博物馆收藏。

INDIFFERENT LUO

BY BEI SHUI

I have been treasuring a photo for long.

One afternoon fourteen years ago, in a small town at the foot of Mt. Changbaishan, three young men were leaning against the stonewall of a river dam, looking at the river and pondering over their future. One man was smiling indifferently, the other man looks serious and gloomy, and still another was snickering. They were Luo Chunjie, me and Lining - three young artists in a small town.

Later I quit my job and came to Beijing. Soon they came to Beijing too. We spent two to three busy years full of hardship, happiness and bewilderment in Beijing. Li Ning, without hesitation, went to another city in 1996 to start his own business. Luo returned to his hometown, his beloved land, the next year. I stayed in Beijing, obsessed with my confusion, for my mind and my life.

We led different lives in different cities. Time flies and ten years have elapsed.

Over the past ten years, Luo has come to Beijing several times. He also lived in Shanghai for a period of time, but his heart has never left the black soil of his hometown or painting. His nostalgia for Mt. Changbaishan has found root deep in his heart. As a painter, he finds inspiration there for his creation, and becomes the recorder of this land. However, Luo does not separate himself from the environment; instead, he has become an unalienable part of the land.

Luo stays far away from the hustle and bustle of the city; similarly, his paintings stay free from the craze for contemporary fad or avant-garde. Nonetheless, he is willing to be exposed to new ideas and novel concepts. He maintains his indifference and soberness, acting in his own way.

From my perspective, Luo's paintings are more than simple landscape, people or customs, although they seem to be like this. They are full of sincerity and indifference, simplicity and mellowness, resembling the painter himself. More importantly, Luo's paintings imply his understanding of fate, fate of people living in Mt. Changbaishan, or fate of human beings in general. When I look at the paintings, I see aesthetics; moreover, I find a little bit sadness, in a way our life and fate present itself.

October 13, 2007

Beishui Studio, Beijing

About the Author

The author was born as Li Zhaoyong. He is a freelance artist living in Beijing. Mr. Li graduated from Fine Art Department of Northeast Normal University in 1993 and set up his studio in Beijing's Dongcun in 1994. He has held many solo exhibitions and joint exhibitions. Full of emotions, his paintings are melancholy and poetic, and imply the nature of life. In 2007, he was invited to Germany as a visiting artist and held solo exhibitions in Berlin and Ortenaukreis. His Dialogue series is a collection of the art museum at Commerzbank's headquarters.







山雨 \ 布面油画 \ Mountain Rain \ oil on canvas \ 131x96cm \ 2007



钉牛掌 \ 布面油画 \ Shoe An Ox \ oil on canvas \ 130x96cm \ 2002

