

朴春子 新工笔画集

PIAO CHUNZI
ART WORKS
COLLECTION



中央民族大学出版社
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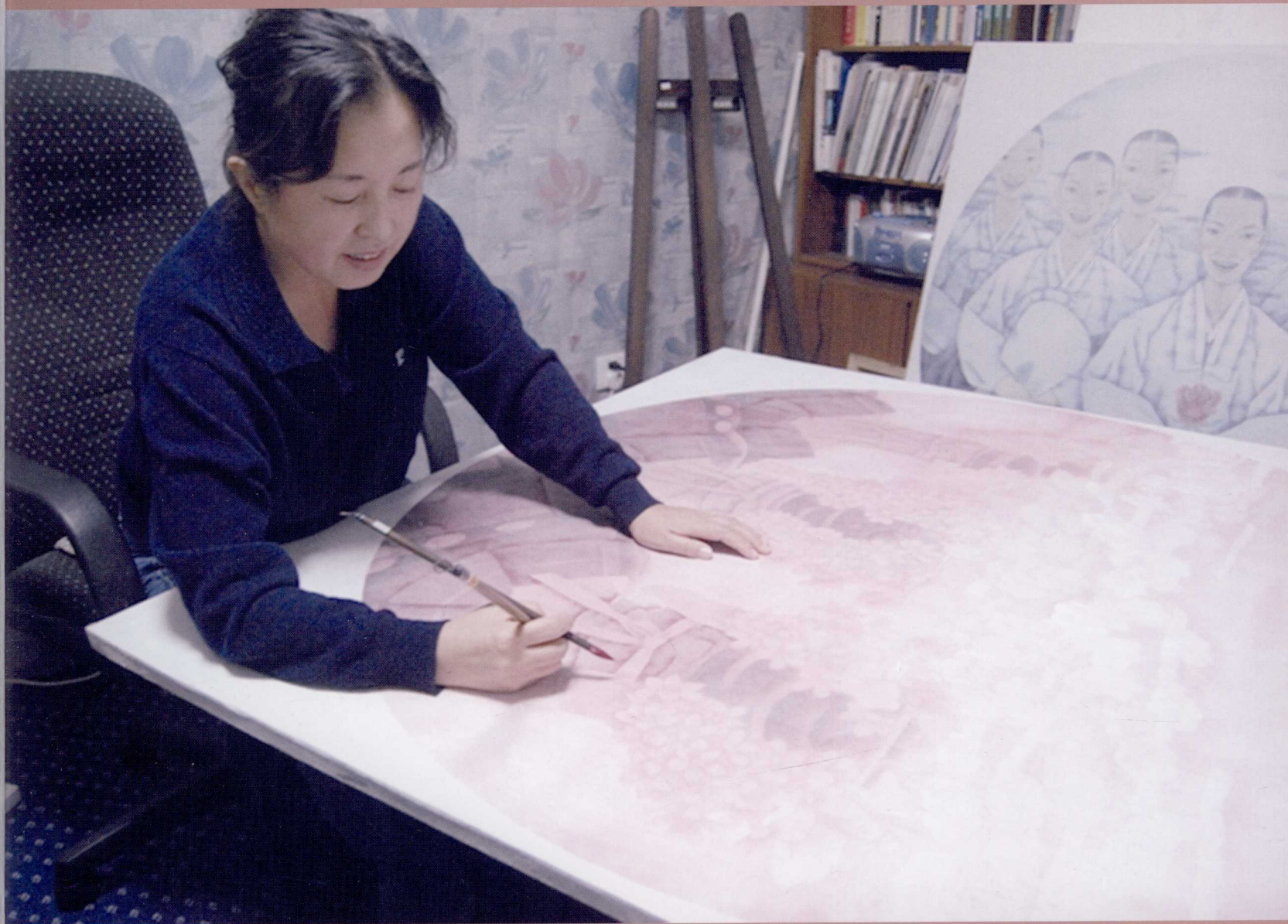
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序言

中国工笔画已有千余年的发展历史，它以精勾细染的语言样式与畅情写意的水墨画共同书写了中国古代绘画史的辉煌成就。然而由于各种历史原因，自元代以后，工笔画的发展就渐趋衰落。直至上个世纪 80 年代后期，在许多前辈艺术家的倡导推动下，在众多中青年画家的创新探索下，工笔画终于从数百年的沉寂中走出，步入繁荣。许多作品不但题材新颖、绘制精美，而且构思巧妙、意境隽永，并在工具和媒材上大胆突破，特别是从民族绘画传统中汲取营养，以极具鲜活时代文化气息的崭新姿态，生动深刻地展现着新时期中国社会面貌。

朝鲜族女艺术家朴春子应该是这股工笔创作新风潮中涌现出来的佼佼者。多年来，她一直远离喧嚣，在默默从事教育工作的同时潜心艺术创作。在强调文化多元化的今天，她始终坚持关注少数民族地区人们不断变化的生活状态和精神气质，将其健康开朗、积极乐观、丰富多彩的文化内涵和民族情感汇注于笔端，以磨杵成针的心力思考和探索着作品内容与形式的创新，迎来了个人艺术生涯的又一个创作高峰，赢得了专业领域和普通公众的广泛赞誉。

我中心作为多年来致力于积极挖掘和推广当代民族文化艺术、促进多元文化交流的机构，有责任为像朴春子这样的优秀艺术家及其艺术作品提供高品质的专业展示和服务平台。此次“五行·五色”为主题的“朴春子新工笔画作品展”是艺术家蛰伏近二十年来在中国美术馆的第二次个展，所展作品均是厚积薄发的精品，非常值得期待！

我们预祝展览能够获得圆满成功！也期待与大家一起共同领略艺术家为我们真诚带来的朴实醇厚、沁人心脾的艺术感动！

中外文化交流中心主任 吕 军

二零一零年十二月

PREFACE

Chinese delicate paintings have been practiced for thousands of years. Their exquisite artistic language together with the freehand ink and wash paintings demonstrate the brilliant achievements of Chinese ancient painting history. However, due to various historical reasons, the development of Chinese delicate paintings slowly declined since Yuan Dynasty. Until the late 80' s last century, under the promotion of many predecessors and innovations of numerous young artists, Chinese delicate paintings have gradually been unveiled to prosper after a hundred years of oblivion. Many paintings are not only original and exquisite, but also ingeniously conceived and thought- provoking. In addition, there are bold innovations in paint, tools and materials, especially absorbing the soul from traditional national paintings. The paintings are focusing a new attention of lively cultural atmosphere, displaying a profound appearance of China's social development in the new age.

Piao Chunzi, a female artist of Korean nationality, is one of the best in this wave of new Chinese delicate painting creation. For years, far from the madding crowd, she has devoted herself to both educational work and artistic creation. Nowadays, with the emphasis of cultural diversity, she always holds her concentration on the folk life and spirit in ethnic minority areas. She depicts the healthy, optimistic, rich, colorful cultural connotation and nationalist sentiment under her brush, continuously thinking and exploring the innovation on content and form of paintings. Now, she is reaching another summit in her art career, earning a wide-spread popularity and acclamation in both the professional field and the general public.

For years, our centre has devoted its energy to exploiting and extending the modern nationality culture, meanwhile, promoting multicultural exchange. It's our responsibility to provide a professional service platform for the outstanding artists, such as Piao Chunzi, and their artistic works. This new Chinese delicate painting exhibition, Five Elements- Five Colours, is Piao Chunzi's second solo art exhibition in the National Art Museum of China after twenty years of nurturing. All the paintings on exhibition are selected works based on her accumulated strength, which are certainly worth experiencing.

We wish Piao Chunzi success in this art exhibition, and look forward to being deeply moved by her modest and refreshing paintings with all audiences.

Lv Jun

Chairman of the Centre of International Cultural Exchange
December, 2010

美感在沉稳、纯净中

——朴春子的工笔人物画

邵大箴



1998年画家与邵大箴先生

朝鲜族女画家朴春子的工笔人物画，注重对心灵的表现和对人性的关注，作品刻画细微，布置严谨，人物形象清丽、含蓄文静、自然大方，画面单纯干净，平面装饰味浓。读她的画，我们仿佛听到从远处传来的朝鲜族优美动听的歌声和悠扬委婉的击鼓声。

工笔人物画，以写实语言为主，艺术家需要缜密的构思和精心的制作，根据画面的整体需要，分清主次，运用对比、取舍、夸张、变形等手段，在线的组织、色彩的调配、墨色的分布、细节的描绘、构图的变化等方面，统筹安排，使画面重点突出、繁简、虚实、浓淡得当，产生韵味，从而引起人们激赏的趣味，进而触动人们的心灵。朴春子的工笔人物画讲究技艺，讲究形式美感，有充实的文化内涵，特别关注画面的装饰意趣，并在此基础上形成了独特的个人面貌。

女性画家一般擅长描绘闲情逸致，情感细腻，而朴春子与一般女性画家不同，在作品中彰显出一种大气和庄重。这大概与她的性格有关。她天性单纯、质朴和沉稳，识大体，在她作品中我们首先感受到的是一种沉静的力量。在不少作品中，她采用方构图、满构图，画面主体一般是三五个女孩，以稳健的姿态依次排列，大都朝着一个方向。这种重复的势态，好像团体操或是集体舞，不需要音乐，仅仅依靠单纯的排列阵型或肢体语言，便形成一种特殊的气氛，仿佛是整齐的脚步声和呼吸声，在画面上产生一种使观者震撼的张力。在同一画面中相同的形象出现两次以上的“重复”，是一种常用的艺术手法，尤其在设计中被广泛运用，目的是造成有规律的节奏感，使画面统一，以加强观众的印象。朴春子的《群》、《朝圣》这些作品，正是通过人物的排列和重复的方法形成节奏，来强化作品的装饰性和力量感的。

朴春子曾受教于中央民族大学美术系，在她早期的人物造型中，能看到少数民族美术教学的影响，她笔下的女性青年造型简约，服装的衣褶概括简洁。面部刻画也力求单纯，表情比较刚毅，含蓄内敛，朴实无华，没有太多的柔媚，常放弃工笔画中根据眉峰一根一根画出细密的眉毛走向的画法，仅用一根线条勾勒，有时眼珠也加以省略……这种沉稳质朴，如砂石般粗砺的美却有一份独

特的诗意。而与之形成鲜明对比的是朝鲜民族特有的发髻和发簪，在朴春子的精心描绘下，繁复细密，颇有装饰趣味。

朴春子深知色彩在工笔画中的重要作用，她反复研究，不断改进和完善敷色技巧。早期作品如《向日葵》，仍以客观事物的自然色彩为主，主观性色彩相对较少。后来的作品则有所变化，主观性色彩逐渐占据了主导地位。总之，她的人物画整体色调比较素净，基本统一在一个浅灰的色调里。人物的肤色也以淡墨打底后，敷色浅绛。她舍弃了朝鲜族服饰明亮艳丽的色彩。大多是白色上装，黑色长裙，或是浅褐色的衣裙，与渲染得雾气沉沉的背景融为一体。为了衬映和突出画面前景的主题，朴春子仅在背景上虚虚地染出一些雾气。她还运用水彩画的技法产生一些水斑、色斑，形成既透明又丰富的感觉，使画面纯净又有诗意。《待》、《群》、《朝圣》、《三个藏女》、《圣山》等作品，都笼罩着这样一种艺术氛围，淡然，沉静。

朴春子的《盛装的新娘》这幅画尤其令人关注。画面采用的是对称的构图形式，描绘了一个即将出嫁的朝鲜族新娘给父母、亲人行礼的场面。人物造型与早期作品有所区别，面部表情平淡，轮廓变得柔和，画面正中央衣袖的三块白色衬托着脸庞，两耳边和头顶的饰物刻画精致。可以看出作者运笔时的冷静和沉着。统率画面的红色，不鲜艳，不跳跃，在她的反复罩染下，愈发显得厚重、沉稳，富有平面装饰感，与脸颊上点染的两团红色相互辉映，形成奇特的美感。值得一说的是，渐变的暗红色背景，不仅起着统一画面的作用，还暗示着婚礼的吉庆与少女出嫁时不可避免的淡淡忧伤。

朴春子是一位善于思考和有探索精神的画家，她不愿重复自己。她近期的作品《游》系列，从创作思路到人物造型的表现手法都有所突破。她由写实的手法转向表现意象的情景，画面中姿态优美的朝鲜族女孩和悠游的鱼共处一境，悠然自得。她发挥主观创造性使自己作品具有象征意味的努力是成功的，她的艺术正在走向更高的境界。

艺术，是一个不断挑战自己、突破自己的过程，相信真诚从艺、勤奋努力而又有悟性的朴春子会再激再励，为人们创作出更多的优秀作品。

Aesthetic Perception in Peace and Purity

Piao Chunzi's new Chinese delicate figure paintings

Shao Dazhen



1987年青海藏区考察

Piao Chunzi, a woman of Korean nationality, is a Chinese delicate painting artist, who concentrates on soul and human nature. Her Chinese delicate figure paintings are meticulous in depiction and composition. Her figures are gentle, quiet, natural and graceful. Her style is pure and clean, which has a strong feeling of plane decoration. By reading her paintings, it seems that we can hear the beautiful singing and the melodious drums from the distant Korean nationality.

Chinese delicate figure paintings are achieved by realistic depiction, which require meticulous conception and elaborate description. According to the entire paintings, the artists use artistic techniques such as contrast, exaggeration, and deformation. The organization of lines, allocation of colours, distribution of ink, depiction of details and the transformation of composition, create a lasting appeal and arouse audiences' interest, and then, touch the soul of individuals. Piao Chunzi's paintings pursue artistic skill and aesthetic perception; her paintings are rich in cultural connotation and particularly concentrate on the decoration interest. On that basis, she develops her unique style.

Women artists are generally good at depicting exquisite feelings or fine sentiments. However Piao Chunzi is different from the others. There is a sense of solemnity and composedness in her works, which is compatible with her character. She is endowed by nature, with simplicity, stability and knowing the overall situation. In her paintings, we can feel the power of silence. In some of her works, she chooses to use square-composition or full-composition. The figures are generally three to five girls, who are arranged in a row with stable gestures. Moreover, most of them are arranged in the same direction, this repeating gesture looks like a group performance or line dancing, requiring no music but only depends on a simple queue or body language to form a particular atmosphere, from which seems as if we can hear the sound of orderly footsteps and breathing, creating an electrifying strength. Repeating twice or more of the same gesture in one painting is a commonly used artistic skill, which is particular generally used in design. This artistic skill is aimed at creating a sense of rhythm, integrating the whole painting, to strengthen the audiences' impression. According to Piao Chunzi's paintings "Group", "Praying", it is the skill of queuing and repeating figures that represent the rhythm and strengthen the paintings' decorative qualities, moreover, creating a sense of potency.

Piao Chunzi was educated in Fine Arts School of Minzu University of China, whose nationality academic experience can be easily found in her early portraitures. The young girls under her brush are delicate and simple, more specifically, their facial expressions and their clothes. The expressions are resolute, implicative and simple, many gentle and lovely. She discards the common painting skills of eyebrows in Chinese traditional delicate paintings, only drawing two slim lines instead of depicting each single eyebrow. In some cases, even the eye pupils are omitted. The

steady and rough beauty has its unique poetry. In contrast, the characteristic hair decorations of the Korean in her paintings are extremely convoluted and full of interest.

Piao Chunzi believes the important role of colours in Chinese traditional delicate paintings. She perseveres studying and research to improve and perfect her colour skills. Her early works were mainly based on objective colours, for example, Sunflower. While in her later works, the subjective colours began to play a dominant role. In addition, the overall colours in her figure paintings are quiet, unified in a greyish colour fundamental. The figures' skin colour is painted in a general hue with light ink, and then covered with pale red. She substitutes the white coat, black long skirts or pale brown dress for the bright and colourful traditional dress of Korean nationality, which is perfectly integrated into the hazy background. To set off by contrast, she only paints some mist as the background. She also paints some colour spots by painting skills of watercolour, to create a transparent and abundant look, which makes the paintings pure and poetic. Her paintings, "Awaiting", "Group", "Praying", "Sacred Mountain", "Three Tibetan Women", are enveloped in this kind of artistic atmosphere, peaceful and plain.

Piao Chunzi's "Bride in Wedding Dress" is her representative work. The painting adopts symmetrical composition, depicting a wedding scene of Korean nationality. In this painting, the bride bows down to her parents and relatives. The character is different in comparison with her early works. The facial expression is insipid, while the outline is gentler. Three white sleeves which are situated at the centre of the painting perfectly set off the bride's face. The hair decorations at each side of the bride's ear and head are extremely exquisite, from which we can feel the artist's calm and steadiness. Red dominates the overall painting, in opposition to dazzling and bouncing, the whole work is deep, steady and full of plane adornment sense, has embraced the two red round lumps on her cheeks, which contributes to a fantastic aesthetic feeling. In addition, the graded dark red background not only integrates the overall painting, but also suggests a festival mood and the inevitable gentle sadness of the young girl's marriage.

Piao Chunzi is good at discovering and thinking, she refuses to repeat herself. There are breakthroughs from ideas to figures in her recent painting, "Wandering" series. Her painting manner shifts from realistic to free style. In one of her works, she let a graceful Korean girl coexist with a swimming fish in the same space. Her efforts to make her paintings more symbolism have turned to be an undoubted success and I believe her artistic attainment is heading for a higher aesthetic realm.

Art is a process of challenge and exceeding itself. I believe that Piao Chunzi, who is sincere in art, working hard, and full of aptitude in art, will produce more wonderful paintings for her audiences.

朴春子



新工笔画集

人物篇



《游》之一

"Wandering" Series 1

120 x 90cm 2008



《游》之二

"Wandering" Series 2

116 x 90cm 2008



《游》之三

"Wandering" Series 3

115 x 88cm 2008



《游》之四

"Wandering" Series 4

120 x 90cm 2008



盛装的新娘

Bride in Wedding Dress

130 x 70cm 2000