

中國當代書畫家

Contemporary Chinese Artists and Calligraphers

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李光春畫集



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Selected Works of Li Guangchun

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作者簡介

李光春1958年生于黑龍江省牡丹江市，1982年畢業于魯田美術學院中國畫系，曾任黑龍江畫院畫家。1987年赴日本留學，后赴韓國任德成女子大學講師，現回國居住於北京，為中國美術家協會會員、日本現代美術家聯盟會員。

李光春曾七次舉辦個人畫展。1984年榮獲第六屆全國美展銅牌，1987年榮獲韓中日精銳作品展覽優美獎，1988年作品入選“日本現代美術連展優美作品”，1992年榮獲韓國國庫展特選獎。

自1984年榮獲第六屆全國美展銅牌以來，李光春經過多年的苦心研究，不斷思索，尤其是在留學和學習期間，善於接受外界新思潮，賦作品以新的光彩，以扎實的功力，新的觀念和新的表現手法，取得了驚人的業績，使其藝術跨入了新的階段。

李光春作品被國內外諸多美術館收藏，其中主要收藏者為韓國的財團、企業、金鐘、院校、畫廊以及傳真媒體等，國際奧委會主席薩馬蘭奇先生也收藏他的作品，并稱贊是難得的佳作。

把李光春的早期作品與近期作品加以比較，不難看出他在繪畫觀念上不斷地追求更新與進步。他認為：“看一個作者是不是專業的標志，就看他是滿足於現狀，聽滿足者是棄索的，畢加索的偉大就在於他認識過多的慣性動作，不斷的更新創造。”關於傳統與創新，他有着獨到的見解：“傳統之所以能够保留至今，是因為它的魅力所在，優勝劣汰是自古至今事物發展的規律，但是僅僅依賴傳統則是沒有出處的，人們要有勇氣和能力將自己現在研究的东西，要巨人也能够承認是傳統，因為傳統也是不斷發展變化的，以往的傳統在反映當代人們的意識上的確存在着局限性，它應作為保留節目以便後人了解其以往的輝煌。”

儘管李光春是傳統主義者，但是他還是在實踐中樂而不疲地“演奏”着他的藝術三部曲——踴躍地研究中國水墨畫，深入探索西畫以及尋求中西繪畫藝術之合璧。基於此，他以嚴謹的學態和巨匠般的堅韌性在藝術的園地裏耕耘着，觀其作品，極具剛柔相濟、含露帶露的特色，豐厚的底蘊顯示出內在的潛能，給人以震撼，正如他所言：“藝術的魅力應該是盡而未見已，藏而得其真，自觀而不自覺，這是從事藝術創作的原則。”

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Introduction

Li Guangchun was born in 1958 in the city of Mudanjiang, Heilongjiang Province. Upon graduation from the Lu Xun College of Fine Arts in 1982, he worked as an artist at the Heilongjiang Academy of Fine Arts. In 1987, he went to Japan for further study. Later, he became a lecturer at Decheng Women's University in the Republic of Korea. Currently residing in Beijing, he is now a member of the Chinese Artists' Association, as well as a member of the Standing Committee of Japanese Modern Artists' Association.

In terms of exhibitions, Li Guangchun has presented seven solo shows. At the same time, the awards he has won also demonstrate his accomplishment. For example, in 1984, he took the bronze medal at the Sixth National Exhibition of Fine Arts. Three years later, he won the Excellence Prize at the Exhibition of Outstanding Works by Artists in China, Japan, and the Republic of Korea. In 1988, his paintings were rated as "Works of Excellence" at the Series of Exhibitions of Paintings in Modern Japan. In 1992, he won a "Special Recommendation" at the Exhibition of Realistic Paintings held in the Republic of Korea.

Winning the national bronze medal in 1984 was a milestone in Li Guangchun's career. Since then, his art has embarked on a road of rapid development. Over the years, he has tirelessly delved into the world of fine arts. During the years of studying and learning abroad, he was always quick to experiment with new ideas, new perspectives, and new techniques of expression. His courageous experimentation has paid off handsomely. By combining it with solid skills, he has developed his art to new heights.

When his earlier works are put beside those created in the later period, the difference between them is self-evident—he is forever bringing forth new ideas. His words and deeds give ample proof to that point. "An artist who is



is satisfied with what he has done is not a professional one," he used to say, "that's exactly where Picasso is different. He is always replacing old ideas with new ones, therefore remaining perpetually original and ahead of others." Concerning the relationship between tradition and renovation, he said, "Survival of the fittest is the principal law of evolution. Therefore, the fact that tradition is still alive today in itself attests to its force and fascination. But tradition is not enough, and those who rely on it only are doomed to failure. On the contrary, every artist should have the confidence to know what he has achieved to poverty as a part of tradition. That's because, on the one hand, tradition does prove insufficient in reflecting the complexity of the modern society; on the other, tradition is forging ahead rapidly, too, otherwise it would not survive to this day."

As a matter of principle, Li Guangchun keeps on renovating his art. Yet in practice, he remains faithful to his artistic triptych—studying traditional Chinese ink paintings, probing into Western art, and exploring the ideal fusion between the two. So far, his endeavors have been quite successful, and he is determined to continue his experimenting. Created in this way, his works are strong yet elegant, direct yet subtle. In summary, they have reached the optimal balance between these two pairs of contrasting qualities. "The sole principle guiding artistic creation is to render one's works instantly accessible yet mindakely complex," he pronounced. He has lived up to that ideal.

It goes without saying that Li Guangchun's works, being so engaging, are widely prized and sought after. Many of them have been bought for the collections of Chinese and international organizations, especially those of Japan and the Republic of Korea. They include financial groups, enterprises, colleges and universities, art galleries, and the media. Mr. Juan Antonio Samaranch, president of the International Olympic Committee (IOC), also collected one piece of his work, and praised it as a valuable masterpiece.

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韓國著名藝術家
 歌平金剛先生家
 初於漢城
 光春



水墨人物 (68 × 68 cm) Figures in Ink (68 × 68cm)



薩馬蘭奇 (68 × 52 cm) Juan Antonio Samaranch (68 × 52cm)



憩 (143 × 109 cm)
Resting (143 × 109cm)



河浴
李光春
畫



河浴 (96 × 68 cm)

Bathing in the River (96 x 68cm)



爽 (107 × 68 cm)
Fresh and Cool (107 × 68cm)





藏民與兩個藏女 (168 × 126 cm)

A Tibetan Man and Two Tibetan

Women (168 × 126cm)



工后 (160 × 100 cm)

After Work (160 × 100cm)



夜歸 (166 × 123 cm) Returning at Night (166 × 123cm)

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趕往祈拜的人們（油畫）（157 × 112 cm）

People on Their Way to Pray (oil on canvas) (157 × 122cm)



高原正午(油畫) (73 × 61 cm)

High Noon on the Plateau (oil on canvas) (73 × 61cm)