

丁同成彩墨人体艺术



生命的乐章

邢清朗

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“人体是高于一切其他形象的最自由、最美的形象。”

—— 奥尔格·威廉·弗里德里希·黑格尔

"Human body, compared with all other images, expresses the utmost freedom and beauty."

— Georg Wilhelm Friedrich Hegel

丁同成

生于1942年8月，贵州贵阳人。1960年毕业于中央美术学院附中。1965年毕业于中央工艺美术学院。师从吴冠中、韩美林等大师。1973年在湖北艺术学院任教。后建湖北美术学院，曾任系主任十余年，教授、研究生导师、工艺美术大师、湖北书画院院士，享受政府特殊津贴。湖北省人民政府学位委员会特聘省级重点学科及学位点评审专家。从事现代彩墨画创作和艺术设计教学40多年。

中央电视台1991年6月9日《神州风采》栏目以“江上楚风”为题专题介绍其为几艘长江上的旅游客轮所作的壁画《屈原》、《雁南飞》、《楚风》等作品。《屈原》展示于人民大会堂会议厅。许多作品如《牧》、《鸡与蛋》、《林中语》、《祖母和鸽》等在国内外展出及被收藏。1993年应邀赴德、法等国访问，进行艺术教育、设计考察及学术交流。

著有《丁同成画集》、《电脑广告设计》、《三维动画设计自学培训教程》、《电脑动画设计》、《电脑工业造型设计》、《电脑雕塑设计》、《色彩构成》等十多部著作及教材。《形象思维基础》和《计算机艺术设计基础》被列入普通高等教育“十一五”国家级规划教材。

个人传略收录于：中国古今著名书画家一览表、世界华侨华人书画网、收藏2000人、中国当代美术家图录、齐鲁晚报书画网等。

Ding Tongcheng, born in Guiyang, Guizhou, graduated from Central Academy of Fine Arts Preparatory School in 1960 and Central Academy of Art & Design, in 1965, under the guidance of masters as Wu Guanzhong and Han Meilin etc. In 1973, he began to teach in Hubei Art Academy. Later, he pioneered the establishment of Hubei Institute of Fine Arts and worked as dean of the department for over ten years, a professor as well as a graduate supervisor. Moreover, he is also a master of art and design, an academician of Hubei Academy of Painting and Calligraphy and enjoys special allowances of the government. Meanwhile, he is also an evaluation expert on provisional key discipline and degree programs specially invited by the Degree Committee of Hubei Provincial Government.

During his forty years of work as a modern color-ink-painting artist and a teacher of art and design, he has made remarkable achievements. For example, on June 9, 1991, his frescos such as “Qu Yuan”, “Wild Geese Flying South”, “Charm of the Ancient State of Chu”, which are specially created for several cruise liners on the Yangtze River, were introduced by CCTV program of “On This Land” with a special focus on “the Chu Style of the Yangtze River”. And among them, “Qu Yuan” has been selected to be hung in the conference room of the People’s Conference Hall. Besides, many of his works, such as “Pasturing”, “Chicken and Eggs”, “Whispering in the Woods” and “Grandmother and Pigeons”, are displayed and collected home and abroad. Due to his achievements, he was invited to visit countries like Germany and France to participate in the communication of art education, design research and academic exchange in 1993.

He has published more than ten books and textbooks, such as Album of Paintings of Ding Tongcheng, Computer Advertisement Design, Self-training Courses for Three Dimensional Animations Design, Computer Animations, Computer Industrial Design, Computer Sculpture Design and Color Composition. Among them, The Basics of Image Thinking and The Basics of Computer Art Design have been listed in the national textbooks program for ordinary colleges and universities of the “Eleventh Five-year Plan”.

His name could be seen on The List of Famous Chinese Calligraphers and Painters at Ancient and Modern Times, the Website for Paintings and Calligraphy Works of Overseas-Chinese, A Collection of 2000 Artists, Album of works of Chinese Contemporary Artists, Qilu Evening’s Website for Painting and Calligraphy Works and so on.



人体美礼赞 ——丁同成彩墨人体艺术审美特征

陈池瑜 清华大学美术学院教授 博导

丁同成教授是著名设计教育家，此外他在绘画创作方面也颇有建树，其创作的壁画《屈原》展示于人民大会堂会议厅，壁画作品《雁南飞》、《楚风》亦受到社会好评。他的现代重彩人物画和少数民族风情画也具有强烈的装饰风格。近年来，他又创作了以女性人体为对象的彩墨人体画，在国画创作中进行了有意义的新的探索。

1960年毕业于中央美术学院附中，同年考入中央工艺美术学院学习设计艺术与装饰绘画，师从著名艺术家吴冠中、韩美林等，中央工艺美术学院独特的教学体系，使他受益颇深，并对其绘画创作产生影响。丁同成的壁画创作、现代重彩画创作以及最近所画彩墨人体画，均有中央工艺美术学院装饰绘画学派的艺术因子，他在传承庞薰琹、张仃、郑可、吴冠中、韩美林等艺术大师精神的过程中，又根据自己的个性特征及艺术理解进行新的创造。他运用水墨和色彩在宣纸上进行创作，这组作品既不同于张萱、周昉等人古代仕女画的雍容富贵或林风眠等人现代仕女画的清瘦淡雅，也不同于油画与国画中的人体写生作品，而是创造出新的视觉形象，展现出女性的优美姿态和鲜活的生命力，传达出的是青春阳光、永恒的主题。

黑格尔曾将艺术美称为人和自然审美关系的最高形态，将美学称为艺术哲学。黑格尔竭力推崇古希腊的人体雕塑，认为古希腊雕塑是古典艺术的代表，是精神理念和感性材料矛盾处于最和谐的状态，因而是最符合理想和最完美的艺术，黑格尔还认为“人体是高于一切其他形象的最自由、最美的形象”。女性人体又是人体美的典型形态，无论是绘画中安格尔的《泉》，还是雕塑中马约尔的《地中海》，都是女性人体美的代表。丁同成的彩墨人体画系列作品，表现了画家对纯真人体美的礼赞，是国画创作中对人体美表现的新的拓展。

创作这组人体作品时，作者注重发现不同形体的特征，将人体动态美作为表现的重点。他认为人体的动态是一种表情，肢体的动态语言可以表达情绪和思想。他将作品中的人体肢体动作和人物神采气质的表现结合起来，人体或坐或立，或仰或卧，或正面跪立，或背对观众等，画面形象并不是呆板的模特儿，而是自由舒展、充满情趣、活生生的青春女性，她们美丽年轻、神采焕发，宛如一首首生命的交响。艺术家塑造了充满时代气息和自由精神的当代女性群像，这些形象无拘无束、开朗坦诚，热爱生活，是当代女性青春美的体现。

这组系列人体画作品，其艺术特征还表现在作品的用色、背景处理等的探索与试验中。他一方面吸收元明清文人画对水墨的运用特征，另一方面也注重中国古代壁画色彩丰富的传统，并从印象派和野兽派大胆用色中受到启发，在这组人体画中亦特别重视色彩的表现力。他将墨色与各种色彩或进行调和，或进行对比，根据画面人体形象的需要，将人体肤色和背景色相互映衬，或艳丽、或典雅。作者在人体造型方面，讲究比例、轮廓准确，具有写实性，运用色块和明暗造型，在看似随意书写中却能准确塑造出形体和动态。背景色彩创造出的花卉草丛或抽象性，均加强了作品的形象感染力和审美特征，增强了作品的视觉美感。在国画人体画创作中做出了新的拓展，开辟了用水墨和彩墨表现女性人体美的新领域，无论在对人体的艺术观念方面，还是在造型与色彩表现上，都做出了新的探索，为当代艺术之美书写了新的篇章。

2011年3月15日凌晨于清华园

A Psalm of the Beauty of Human Body —— The Characteristics of Ding Tongcheng's Colored and Ink Human Body

Chen Chiyu Professor, PhD Supervisor, College of Fine Arts, Tsinghua University

Professor Ding Tongcheng, a well-known educator of design, also boasts great achievements of painting. His mural work “Qu Yuan” has been selected as the meeting room mural in the People’s Conference Hall, and other mural works such as “Wild Geese Flying South ”and “Charm of the Ancient State of Chu” have also enjoyed favorable social reputation. His modern meticulous style figure paintings and paintings of minority custom fully embody the style of decorative painting. In recent years, he focused on color ink nudes based on feminine body, exploring something innovative significance from traditional Chinese painting.

Graduating from the Central Academy of Fine Arts Preparatory School, he was admitted to the Central Academy of Art and Design in 1960, majoring Design Art and Decorative Painting under the guidance of such renowned masters such as Wu Guanzhong and Han Meilin. The unique teaching system of CAAD benefited him tremendously and exerted substantial influence on his painting. The artistic elements of the decorative painting school of CAAD are fully manifested in his mural works, modern meticulous paintings and recent works of color ink nudes. He is not only a successor of artistic masters of fine arts such as Pang Xunqin, Zhang Ding, Zheng Ke, Wu Guanzhong, Han Meilin, etc, but also a pioneer of innovation on a basis of his own characteristics and understanding of art.

Painting on Chinese art paper with ink and color, his works are neither similar to the graceful and splendid ancient beauty paintings composed by Zhang Xuan and Zhou Fang and the plain and elegant modern beauty paintings composed by Lin Fengmian, nor identical with the sketches of nude in oil painting and traditional Chinese painting. Instead, his works intend to create new visual images and demonstrate the gracefulness and vitality of femininity, conveying the theme of sunny youth and eternal life.

Hegel once regarded the beauty of art as the highest form of aesthetic relationship between human and nature and aesthetics as art philosophy. Highly praising sculpture of human body in ancient Greek, he also thought that the ancient Greek sculpture was the most ideal and perfect art, for it was the representative of classical art, and the most harmonious stage of the contradiction between spiritual notions and perceptual materials. Besides, he took the point of view that human body was the most free and beautiful image other than any other kind of form. And the female human body is typical form of the beauty of human body; not only the Spring drawn by Engle but the Mediterranean sculptured by Maillol are the representatives of female beauty of human body. The series of works about Chinese color painting nude by Ding Tongcheng, showing great appreciation the painter to the pure beauty of human body, are new extensions in the fields of displaying beauty of human body in the creation of Chinese painting.

Focusing on discovering the feature of different bodies, he mainly expresses the dynamic beauty of human body when creating this series of works on human body. The dynamic of human body is considered a kind of expression and the dynamic language of body could express feeling and thought. The body gesture and the spirit and temperament of figures are closely connected, the figures sitting or standing, lying on their backs or kneeling facing to or against the audience. The image is not stiff model but free, interesting and vivid young female, and their beauty and youth, brimming with energy and vitality just like symphony of life. The artist created groups of contemporary female images full of spirit of times and freedom, and these images, free in form, open and frank, loving life, are showing the youth beauty of contemporary female.

The artistic character of this series of human body works is also represented by the exploration and experiment of the color use and background processing of the works. He absorbed the expertise on the use of Chinese ink in literati paintings in Yuan, Ming, Qing dynasties, on the other hand, he paid attention to the tradition of diversified colors in Chinese ancient fresco. Inspired from the bold color use of impressionism and brutalism, he especially valued the expression of colors in this group of human body paintings. He might mix or contrast the ink color with various colors and match the color of the object and background according to the need of human body in the painting, making them gorgeous and elegant. The artist is particular about proportion of human body. With accurate and practical outline, using color lump and light and shade, he can exactly mould form and structure and dynamic in a free style. The flowers and grass created through background colors are abstract some way, which adds image infection, aesthetic feature and visual beauty of the works.

Making new extensions in the creation of Chinese painting nude, pioneering a new field in expressing the female beauty of body with Chinese ink and Chinese color painting , he has made new exploration in not only the art views of human body but also in mould and color, and has written a new chapter for the beauty of contemporary art.

Tsinghua Garden, March 15, 2011

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女 A	32
女 B	33
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女 L	43
女 M	44
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女 Q	48
女 R	49
女 S	50
女 T	51
女 U	52
女 V	53
女 W	54
女 X	55
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女 a 117cmx68cm

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