

現代工筆人物畫創作之研究

摘要

人是我們生活中最常接觸，最有感觸的對象，從古至今不論中外人物都是畫家關切的題材。工筆人物畫是中國傳統繪畫中的重要科目之一，從魏晉至隋唐五代，發展到了鼎盛時期，宋元以後由於文人畫的興起，使得工筆人物畫這種以形寫神注重細節描繪的繪畫風格，逐漸受到排斥貶低。隨著中西文化交流，嚴謹寫實的繪畫觀念逐漸被導入現代工筆人物畫，從而豐富了人物畫表現技法和型式，新題材、新風格不斷湧現，創作天地日益廣闊。

因此，此次的研究以工筆人物為主題，研究前人之相關理論、創作經驗為基礎，擇取西方繪畫的優點，做為創作方面的發展根據，並且發展出屬於自我的繪畫風貌。以下就本研究架構作一簡述：

第一章 「緒論」闡述個人之研究動機、目的、方法與範圍。

以人物為主題，工筆為表現形式，探討工筆人物畫的表現方法與意境的營造，從一個客觀的立場去研究傳統繪畫，吸收傳統工筆技巧的優點，導入西方繪畫觀念，拓展工筆人物的表現題材，開創屬於自我的工筆人物畫風格，最後以創作來進行個人繪畫理念的實踐。

第二章 工筆人物畫的定義與發展

闡述工筆人物畫的定義與表現形式，運用「理論分析法」、「藝術史研究法」探究工筆人物畫史的發展，分析歷代工筆人物畫之美學觀點、創作理論、繪畫作品，從中擇取精華，作為創作的依據。

第三章 個人創作理念與實踐

就（一）汲古潤今—古典美學觀點的繼承。（二）引西潤中—西洋繪畫觀念的移入。兩個部份論述個人創作理念的形成。吸收古人的繪畫思想，歸納成以下幾點：「以線立骨」、「形神兼備」、「氣韻為上」、「意在筆先」、「隨類傅彩」，並加以論述說明。融入西方素描的觀念，拓展當代工筆人物畫的表現題材，建構具有東方氣質的現代工筆人物畫形式。

第四章 作品賞析

將個人創作理念以創作具體呈現，並分析創作成果之創作理念、思路、技巧等。

第五章 結論

就二年的研究心得作一總結說明。

關鍵字：

工筆、人物。

A Study of Modern Fine-Brushwork Figure Painting Creation

Abstract:

Throughout history human being has been a central subject full of interest to artist. As an important member among the genres of traditional Chinese painting, Fine-Brushwork Figure Painting starts to take shape in Wei-Jin, reaches at its peak in Wu-Dai, and then loses power in Sung Dynasty due to the rise of Scholar-Amateur Painting. While during the past decades, when the cultural interchange between east and west becomes more evident, Modern Fine-Brushwork Painting has gradually become a wide encompassing genre, in terms of its subjects and styles, as well as practical skills.

Centering around the subject of Fine-Brushwork Figure Painting, this creative study investigates not only related theories and old master's working experiences from which one can learn, but also the expertise of western realist art, with the hope to achieve a better understanding of the nature of the subject. An outline of the paper is as follows.

Chapter 1 Introduction: A Description of Research Motivation, Research Object, Research Method, and Research scope

This study is centering around Fine-Brushwork Figure Painting. This creative research investigates related theories, old master s' working experiences, and the merit of western art, for a purpose to achieve a better understanding of the nature of the subject.

Chapter 2 The Definition and Historical Development of Fine-Brushwork Figure Painting

This chapter surveys the definition and the historical development of Fine-Brushwork Figure Painting, based on the application of theoretic analysis approach and historical research method. Besides, the related aesthetic judgements and creative theories are also studied.

Chapter 3 Creative Ideas and Practices

Following a discussion of the classic aesthetics and the western influences passed down to the artist's body of work, five key points are provided as conclusion to the research, including: the modeling with line, the expression of within and without, the emphasis on Qiyun, having a ready plan in mind , and finally the use of local color.

Chapter 4 Finished Work

A detailed description of the intention of the artist is provided, as well as what has been done in the pursuit of the goal.

Chapter 5 Conclusion

A closing summary is made for the 2-year-long research and the creative process.

Key words: Fine-Brushwork, Figure Painting.