

百馬卷

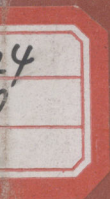
韓美林鐵筆綫描集



M. L. Han, 1990.7.

*A Collection of Iron—Pen Line
Drawing of Han Mei Lin*

山東美術出版社
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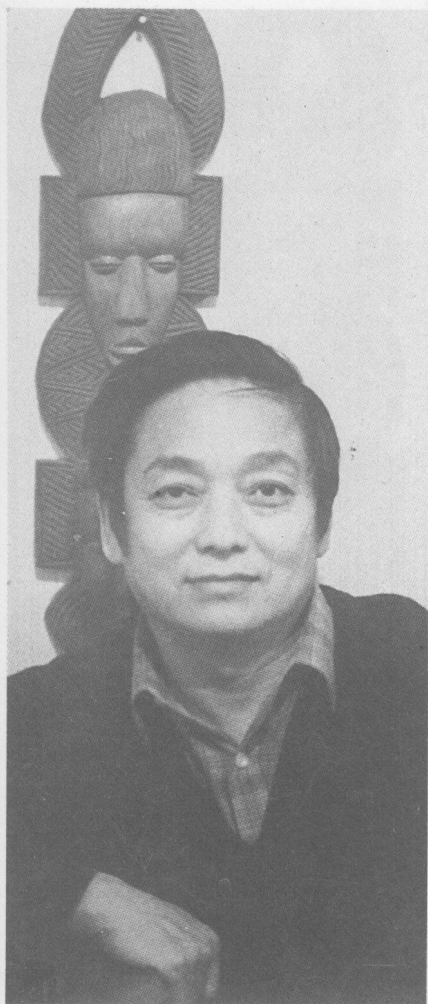
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韓美林鐵筆綫描集——百馬卷

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寫在前面

美 林

1991.3.15

近幾年來不務正業，放棄了畫畫做起雕塑來了，其實我無心干雕塑這一行，可能過幾年再回頭去畫畫，什麼時候？我說不上來，聽其自然吧！

這幾本鐵筆綫描是在構思雕塑時，順手畫的一些手稿，雖然不成熟，但是它很自然，也可能年齡到了“下蛋”季節，一動手就放不下來，信不信由你，這三本書是我不到一個星期畫出來的，坐下就沒動窩，等畫完了，也換了一屁股褥瘡。我不後悔，我覺得很值。

這些牛呀，馬呀，雞呀，人呀…都是我的“兒子”，看不出毛病來，自己的孩子再丑也是他娘的寶貝蛋，所以尚請各位行家指點，做雕塑是第一次，拿着鋼筆畫畫也是第一次。

人家都說我是“動物畫家”，準確的講不能叫我這個名字，我是個人物，怎麼成了“動物畫家”呢？說我這一二十年在畫動物，這差不多，可不能說我不是個“人物畫家”。我一直在畫人。我是美術學院科班出身的，怎麼畫不了人呢？為此，一口氣畫了不少人，有非洲的，有歐洲的，也有我身邊的人，信不信由你，我所到之處，從沒有不是先把人物放在頭裏的。

我個子不高，但志氣不小，我不畫、不做、不雕亦罷，要畫、要做、要雕、就必須要搞出個尖尖來。我做的雕塑很大，可謂世界之最，一只老虎有20米大，紫銅鍛造的牛，也有15米大；我燒陶瓷就要燒那種“黃金有價鈞無價”的鈞瓷；我做紫砂陶器與顧景舟老人合作，也賣的價錢“前無古人”，可“後無來者”不敢保險。

說了一大堆，其實我在拿着苦頭當成快活腔來羅嗦。

這幾年，我帶着幾個徒弟做了不少巨制，但也嘗盡了酸甜苦辣。做為黃土地上的一條好漢來講，無須向讀者吹吹噓噓地渲染自己。做為一個藝術家不吃點苦頭也成不了器，我們冒着大雪，餓着肚子，或是站在八九米的鋼筋上，光着膀子，汗從褲襠裏向下淌，一邊啃着饅頭、喝着汽水，一邊唱着“紅高粱”，我看是別有風味。

我們牆上寫着：英雄笑忍寒天上牙打下牙，好漢不怕茹饑前心貼後心，橫聯是：上下貼心

人活在世上都不容易，也包括壞人在內（他們活的更累）。我們搞藝術的雖然苦一些，但是有點名有點利，可是看看煤井下的工人、黃土地上的老農，一年四季，世世代代……我的干勁就來了。

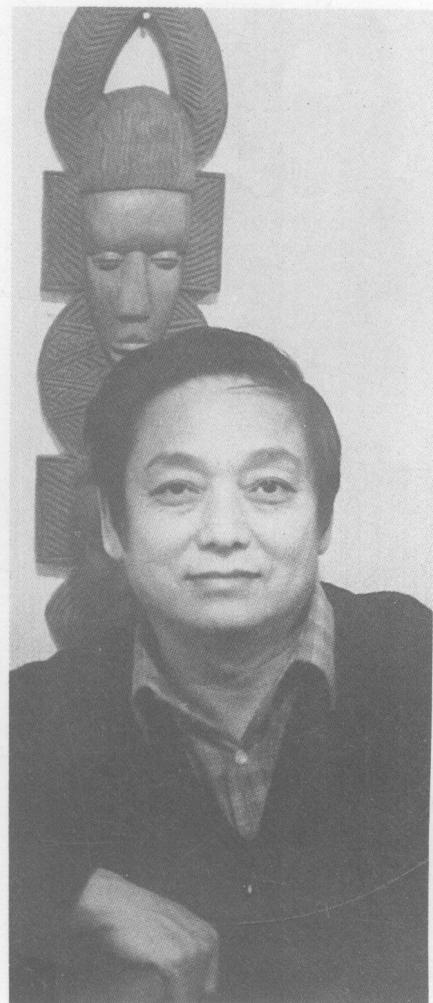
人活着充實就是最大的幸福。

這裏我向讀者再說明的一些技術上的“竅門”。藝術沒有捷徑，但有“竅門”。這裏的竅門就是經驗，譬如：我畫國畫，就往水裏摻過夜茶，摻過酒精，摻過綠豆湯……畫出來的效果，你一定會脫口而出“噉！真過癮！”再譬如，我用葉筋筆畫鐵綫，不是象常規一樣把筆毛理順，而是正相反，將筆往硯臺上踩上幾下，然後再用剪子剪掉旁邊幾撮毛，剩下一兩撮畫起來絕對老蒼。再譬如：我畫的這些鋼筆畫，不僅有綫還有面，還有蒼筆。這些“竅門”很簡單，我將筆舌頭拉出來，把它磨平，與筆尖成爲一個斜度，這樣產生了多種調子。

我願意大家試一試，這比用一種綫，或是只用排綫來畫的效果要好得多。技法不是值得保密的，我經常將一些方法教給好學的年輕人，但是我也告訴他們，技法是學來的，靈氣是學不來的，要從各方面注意加強自身的素質。發現自己的聰穎，要知道聯想力比毅力重要，有的畫家苦干了一輩子不是也有出不了殼的嗎？

一口氣寫了這些羅嗦話，再寫下去人家就討厭了。對年輕人就再講一句吧：人家說我們不行的時候，千萬別生氣，那正是我們前進的課題。不要光聽好聽的，難聽的裏面才有真理。

在這裏我特別要感謝耿本清同志，他對我的鼓勵與支持不是兩三筆的分量。宋偉等同志在這本書裏盡了很大力量。



Preface

In recent years I have neglected my own profession of painting and taken up sculpture, an area I'm not particularly fond of. In a few years, perhaps I will resume my painting, but I don't know when. I'd rather let time make the decision for me.

The several copies of line drawing in front of you are sketches I drew while working out the composition for some sculptures. Although they are not fully developed, they at least look natural. I have perhaps reached the age of "laying eggs" as we say in Chinese—reached a certain maturity. Thus when I set to work on something I can hardly stop. Believe it or not, these three books of drawings were completed in one week. I simply sat there and drew, which left me with a bottomful of bedsores. Yet I have no regrets. I feel it was worthwhile.

Look at these oxen, horses, chickens and human figures I drew. I call them my "sons." In my own eyes they are perfect. In this sense I am like a mother to whom even an ugly child is a darling. This is why I ask you art connoisseurs for criticism and advice. After all, I am only a beginner in sculpture, and this is my first attempt at pen-drawing.

People have nicknamed me an "animal painter." For accuracy's sake, this is not quite right. I am a human being. How can I be an "animal painter" only? It is true that I've been painting animals for some 20 years, but this does not mean that I have not also painted human figures. In fact, I never stopped figure painting. I was trained to be a professional at an academy of fine arts. Do you imagine that I don't know how to paint human figures? To prove that I can, I once painted, in one stretch, a good number of human figures—Africans, Europeans and people around me. Believe it or not,

figure painting has always been a top priority wherever I go.

I am rather short and very ambitious. If I don't paint or sculpt, that's OK. But if I do, I try my best to strive for excellence. My sculptures are usually large —perhaps the largest in the world. Among my works are a 20-meter-long tiger and a 15-meter-long ox forged with purple bronze. When i enamel porcelain I like to use the kind of porcelain called Jun, which is said to be more expensive than gold. One dark-red pottery piece I created in collaboration with Gu Jingzhou a veteran sculptor, was sold for an unprecedentedly high price. Of course I cannot guarantee that this price won't be surpassed in the future.

All this sounds like a lot of fun, but in fact has meant some bittersweet experiences for me.

During the past few years I created quite a number of giant works with the help of some apprentice sculptors. During this time, I experienced all sorts of ups and downs. I always regard myself as a "brave man on the yellow earth" —but I don't have to brag about myself. As an artist, I believe one has to go through some hardships before achieving success. We used to work with reinforced steel bars under heavy snow and on empty stomachs. Our upper arms were exposed and our sweat dripped down. While singing the songs from the movie "Red Sorghum," we passed steamed bread and soda water to each other. For me, this is a special kind of life.

We wrote a couplet on the wall:

With smiles heroes stand the cold that makes teeth shudder;

With courage we fear no hunger that makes the stomach wiz-
ened.

And the crossbeam reads:

We share the same dream.

It is not easy for human beings to live in this world. Even bad

guys do not have an easy time. Although we artists lead a hard life, we often receive fame and economic rewards. This is very different from coal miners in the pits and old peasants on the farm who toil year round and repeat the same work generation after generation. Whenever I think of them, I realize that there is no reason for me not to work hard. A busy and meaningful life makes for happiness.

Now I would like to say something about technical skills. It is obvious that there are no shortcuts in art, but technique does work. My technique derives from experience. For example, when I do Chinese paintings I sometimes use watercolors made from a mixture of water, alcohol and mung bean soup. The results can be surprisingly good. One might well burst out saying: "Gorgeous!" Here is another example. When I draw iron lines with a leaf-rib brush, I do not smooth out its tip as other people usually do. On the contrary, I press it against the inkstone several times and then cut off the side tips. With only one or two bunches left, the brush will create bold and vigorous images. My pen-paintings consist not only of lines and planes but of shades also. This "trick" is a simple one. I pull out the rib and flatten it so it is oblique to the tip thus producing various tones.

I hope everyone tries this, for it creates better effects than using one line or a row of lines. Techniques are not for keeping secret. I often show them to young artists who are eager to learn, and at the same time tell them that techniques can be learned while inspiration can not. One should improve his competence and discover his own talent. He should also be aware that imagination is more important than perseverance. There are painters who toil all their lives but get nowhere.

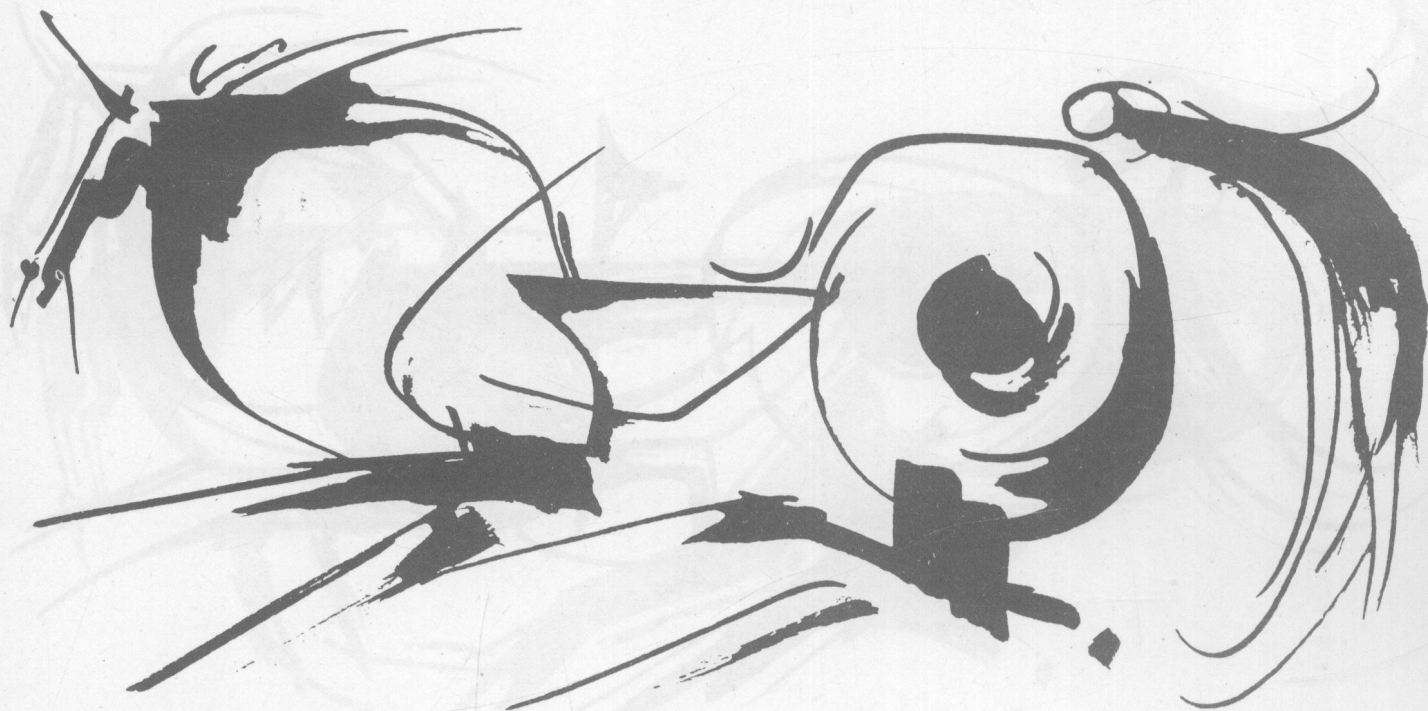
I believe I have said enough and I'd better stop before you get bored. But before I do, I'd like to give one more word of advice to

young people. Don't lose heart when you are deemed a nobody, because that is the very beginning of success. You always gain more from criticism than from compliments.

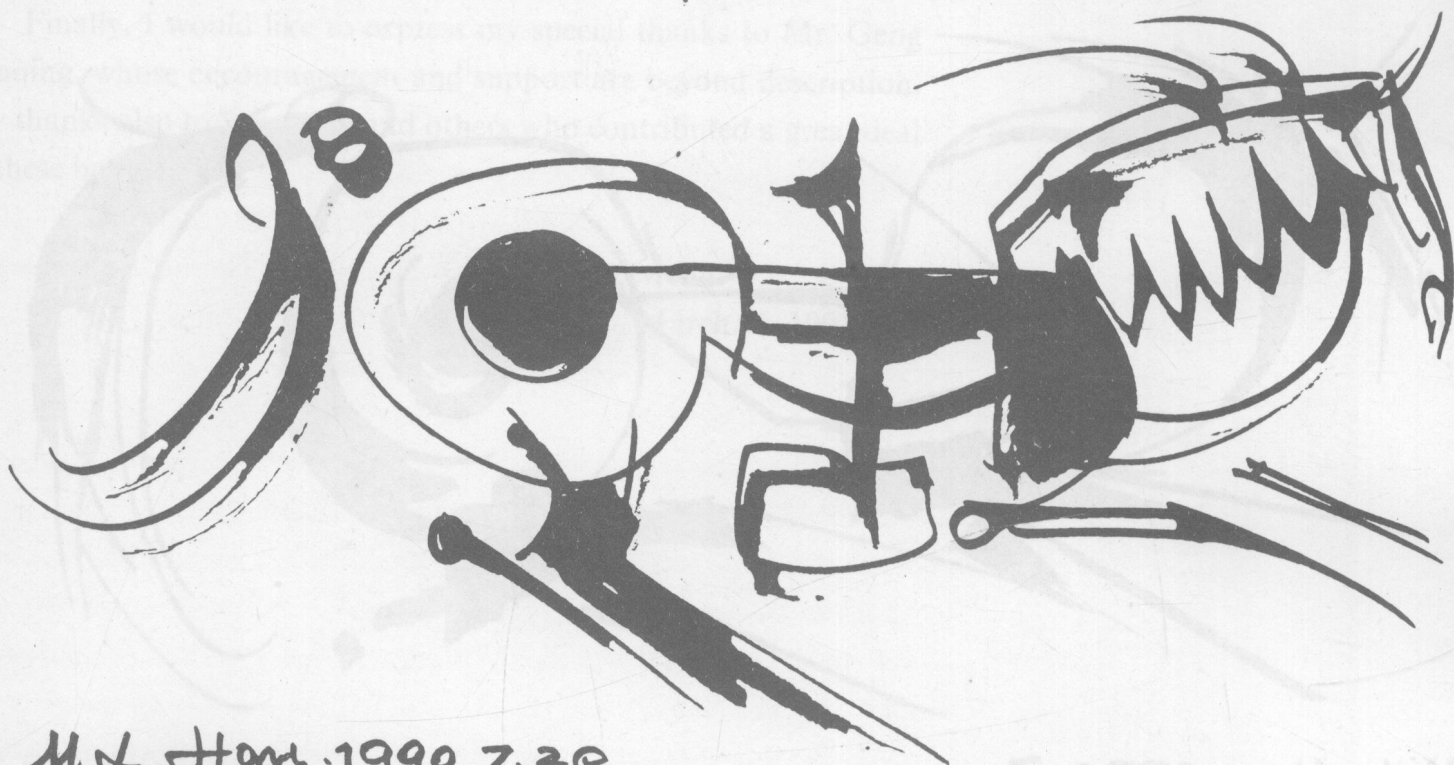
Finally, I would like to express my special thanks to Mr. Geng Benqing, whose encouragement and support are beyond description. My thanks also to Song Wei and others who contributed a great deal to these books.

Meilin

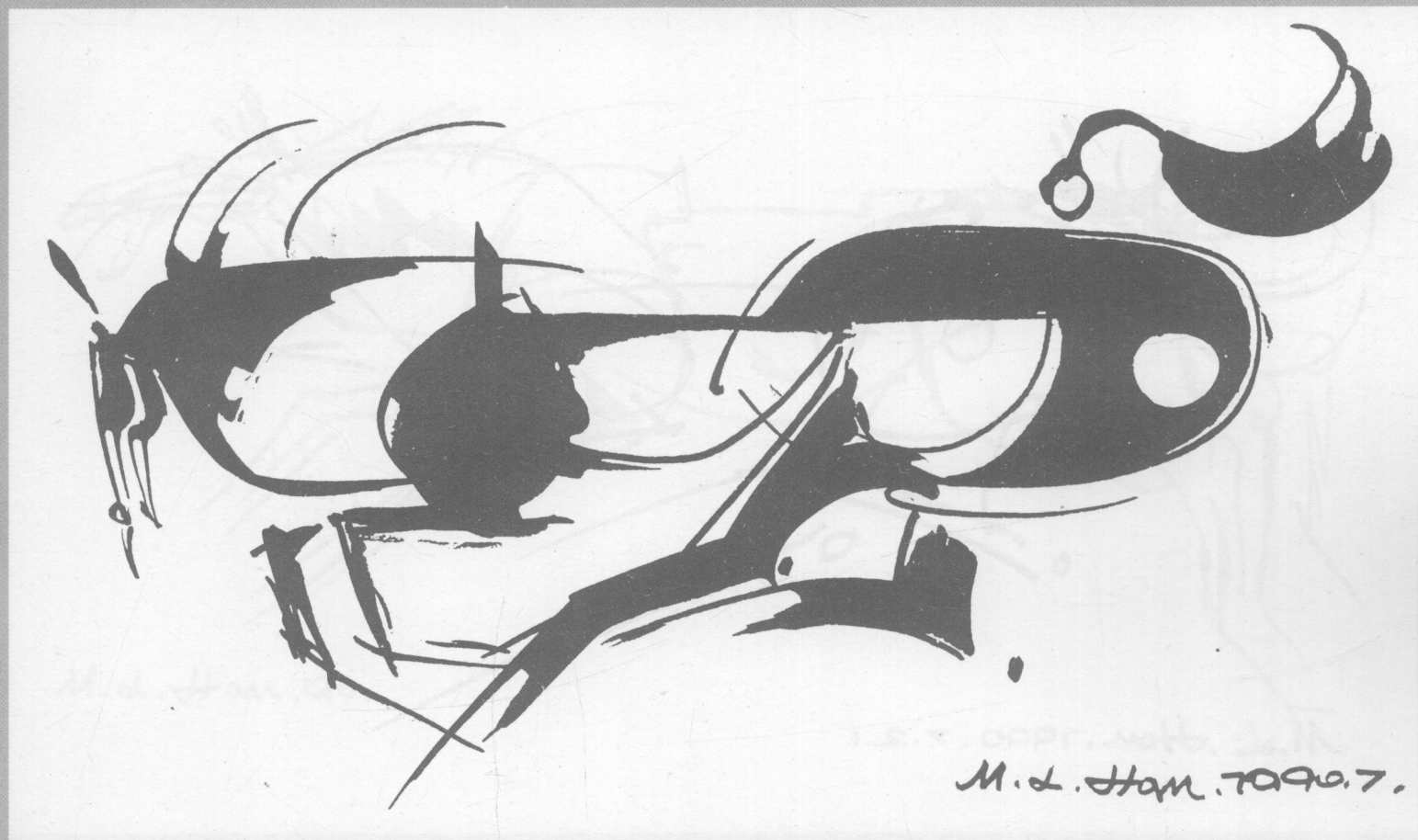
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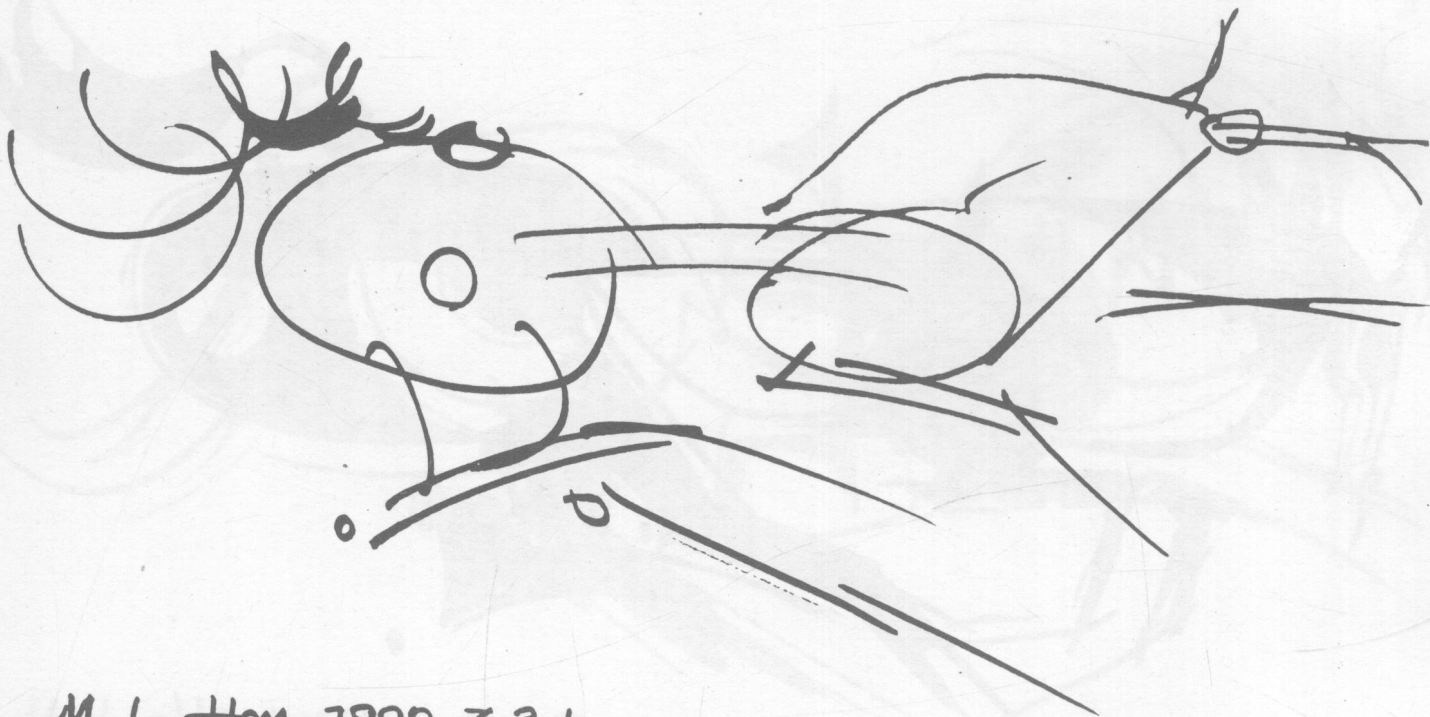


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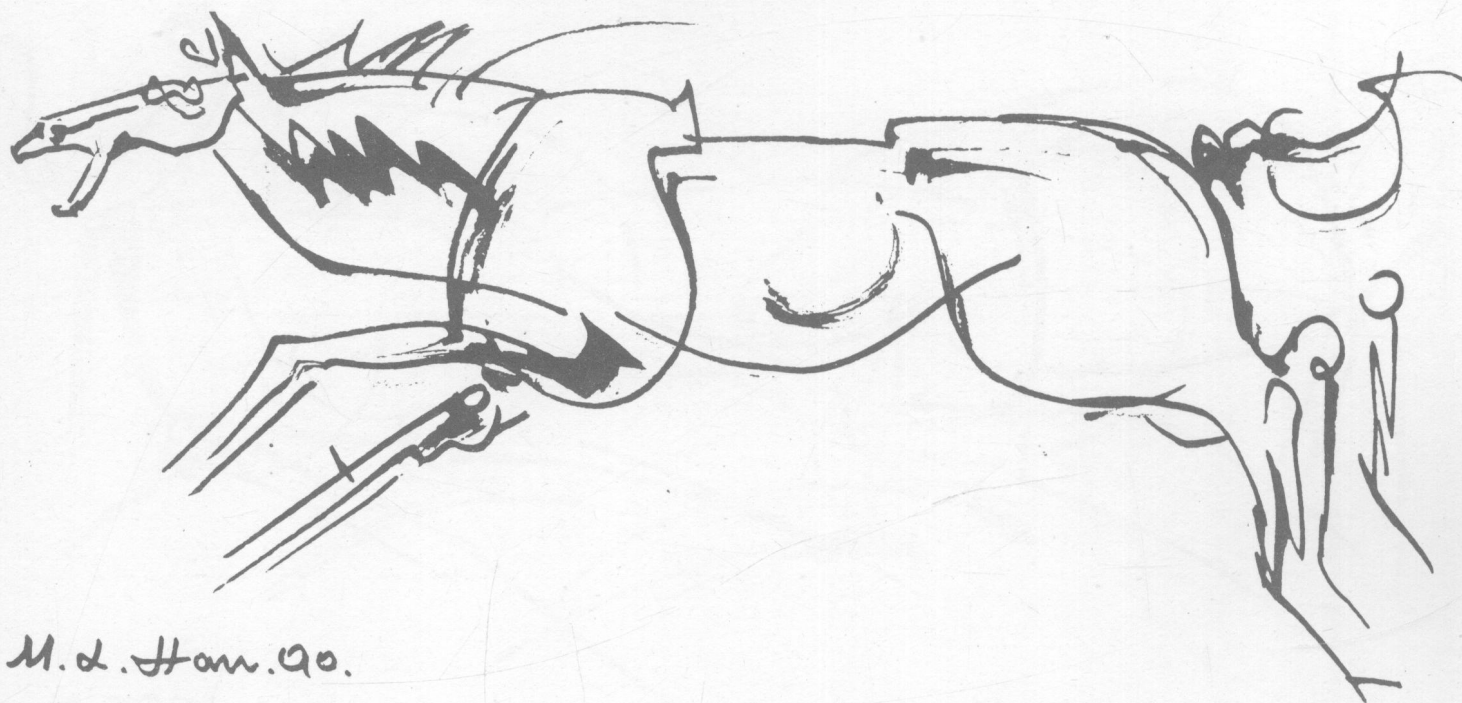


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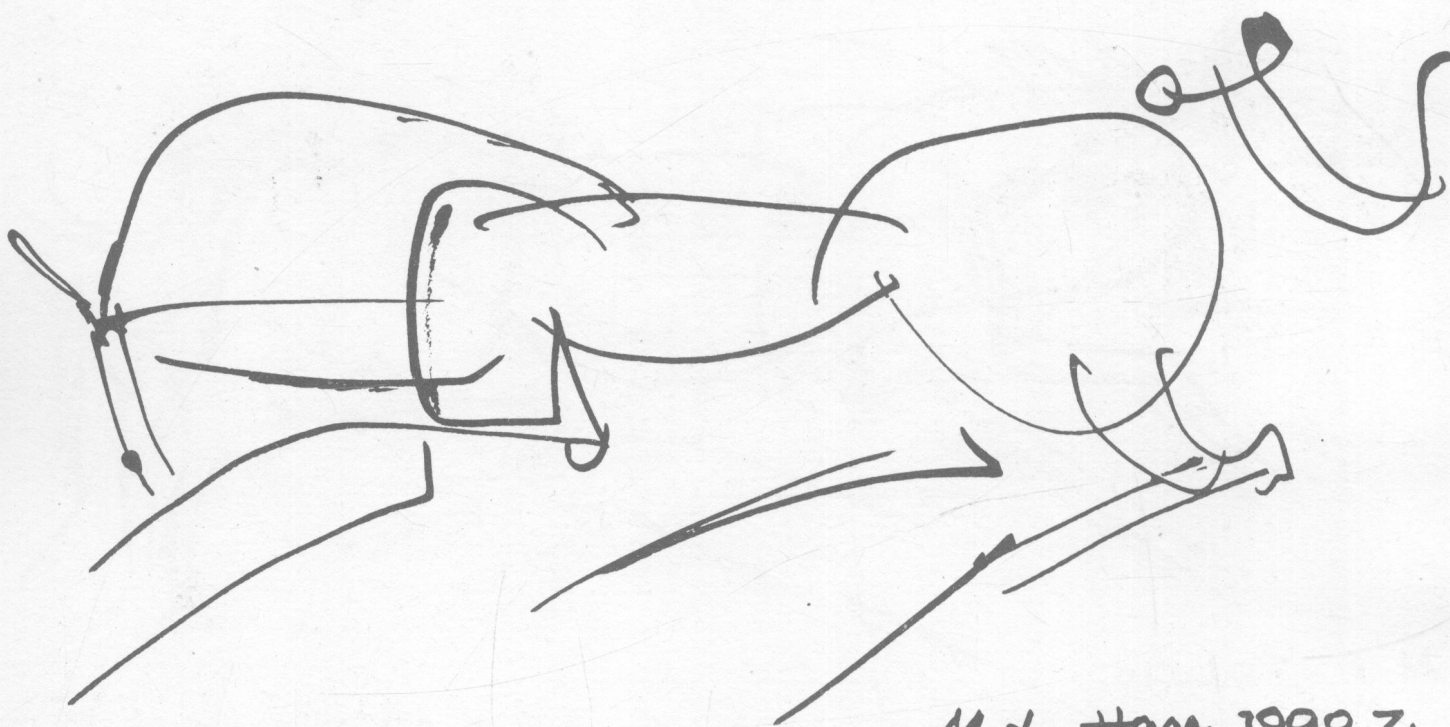




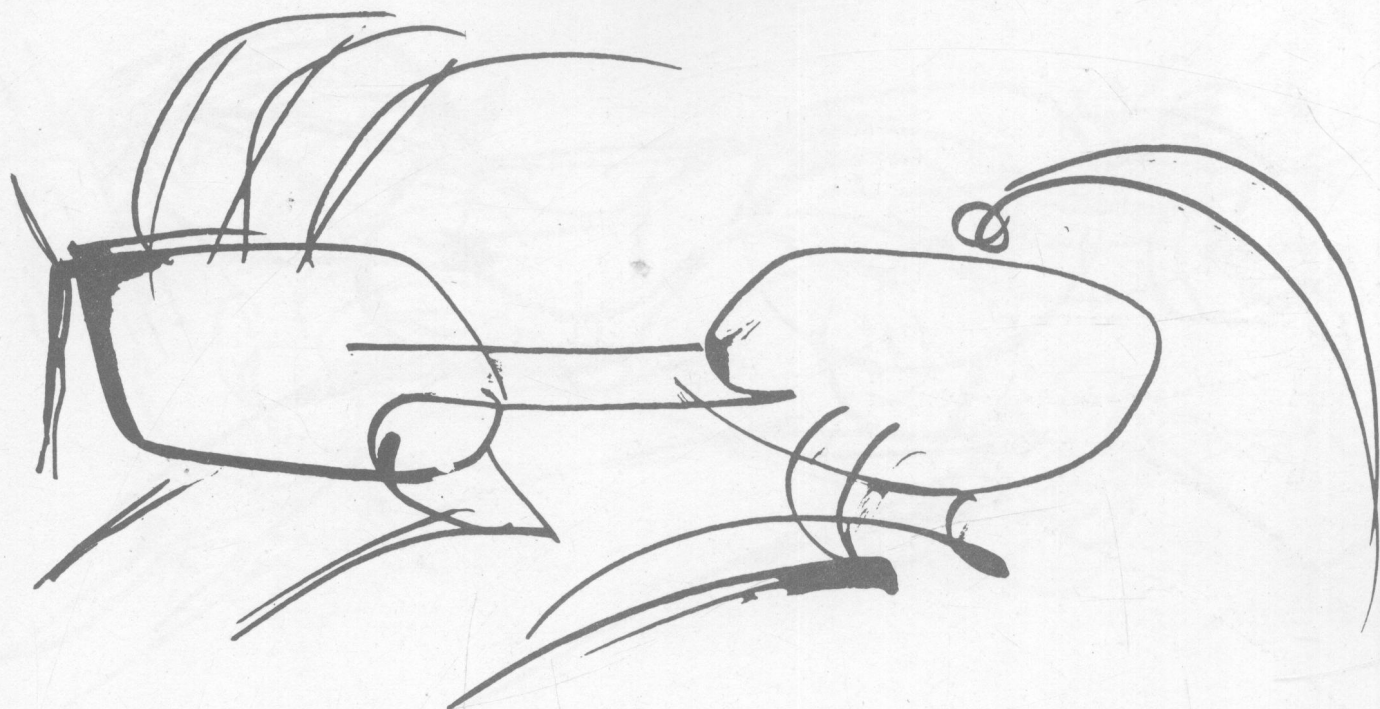
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