

# 黑白岁月

曹辅銓素描作品集

CAO FULUAN  
SKETCH ALBUM



江西美术出版社

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1950—2008

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## 黑白岁月——曹辅奎素描作品集

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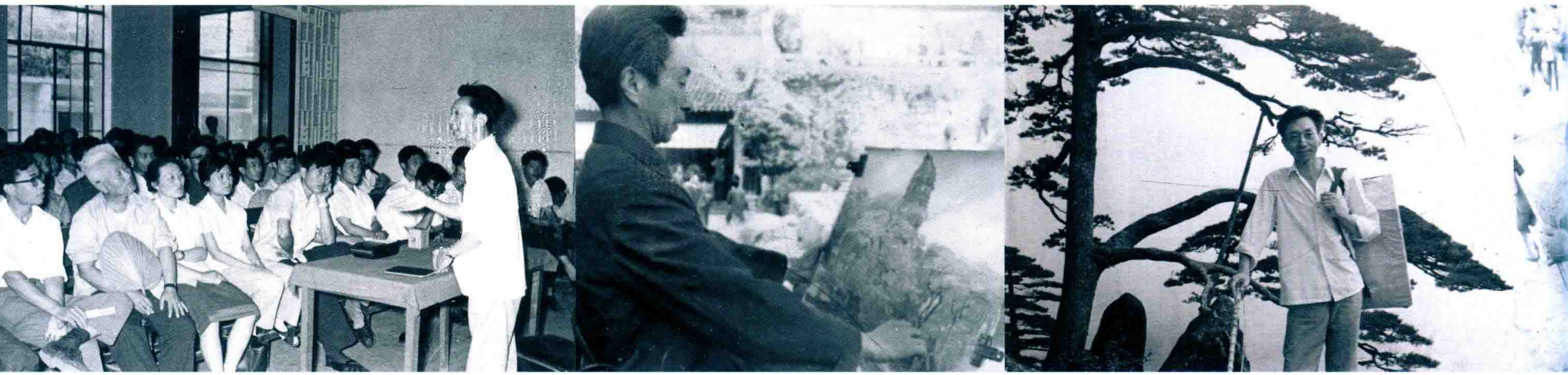
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2013年9月摄于上海一号美术馆

龍蟬  
變悅

1980年5月23日刘海粟为曹辅銓画展题字  
Inscription for Cao Fuluan Exhibition by Liu Haisu, in May 23, 1980





## 曹辅銮

1935年生，1954年毕业于上海行知艺术学校。1958年毕业于南京师范学院美术系，受业于国画大师傅抱石、陈之佛、杨建候等教授及油画大师吕斯百教授。毕业后，在江苏美协和省国画院从事绘画创作。1960年起任教于南京艺术学院美术系、工艺美术系。1985年创建环境艺术专业。教授，研究生导师，中国美术家协会会员，《室内》杂志创办人。

中国画《为钢铁而战》由江苏省国画院收藏，油画肖像《周阿庆》《栾菊杰》、水粉画《白绣球》《迎春花》《玉兰花》个展后由江苏省美术馆收藏，水粉画《白丁香》《鸡冠花》入选全国第六届、第七届美展并由中国美术馆收藏，水彩画《春光》由上海一号美术馆收藏，1998年《白丁香》入选中国现代美术全集。

1982年出版《曹辅銮水粉画选》，1986年出版《水粉画》，1996年出版《水粉画基础》，2006年出版《曹辅銮作品画集》。

## CAO FULUAN

Mr. Cao was born in 1935. He graduated from Shanghai Xingzhi Institute of Art in 1954. He was apprenticed to several respectable masters of traditional Chinese painting and oil painting during college years, such as Fu Baoshi, Chen Zhifo and Lv Sibai. Then in 1958, he graduated from the Fine Arts Department of Nanjing Normal University. After graduation, he subsequently devoted himself to the creation of painting in both Jiangsu Arts Association and Jiangsu Provincial Chinese Painting Institute. In 1960, Mr. Cao became a teacher in both Fine Arts Department and Department of Art and Crafts from Fine Arts of Nanjing University. Furthermore, he was also a postgraduate tutor, the founder of Environmental Art Department of the University as well as the founder of the *Interior* magazine.

The Chinese painting *Fight for Steel* which was created by Mr. Cao, has been collected by Jiangsu Chinese Painting Institute, besides, his artworks like oil portraits *Zhou Aqing* and *Luan Jujie*, gouaches *White Hydrangea*, *Spring Blossom* and *Magnolia Flower* were all collected successively by the Jiangsu Art Gallery after individual exhibitions. Moreover, his gouache *White Lilac* as well as *Cockscomb* has been selected in both 6th and 7th National Art Exhibition after being collected by the National Art Museum of China. In addition, the gouache *White Lilac* has also been selected into the Chinese Modern Art Collection in 1998, and his another famous watercolor painting *Spring Scenery* has been honorably collected by YI-Shanghai Art Museum.

Publications:

*Gouache-Selections of Cao Fulu* (1982)

*Gouaches* (1986)

*Essential Fundamentals of Gouache* (1996)

*Cao Fulu Artwork Album* (2006)

# PREFACE

Sketch is the basis of all the plastic arts, it plays an instrumental role. Art creation begins with the sketch training's content and method. With the help of sketch, we get to understand plastic arts, develop the angle and pattern of observing things from sketch study, and form our artistic sensibility and expression gradually in the process of analyzing, organizing and concluding nature phenomenon. Sketch is on the necessary stage of the forming of artistic language skills.

Sketch is a kind of science, with high technique. We need to analyze and explore all the visual elements in a rigorous and scientific way during the sketch study process in order to find out the visual experience of scientific law in plastic arts. Through sketch, we can research on the form structure and anatomy relations, find out the organic structure and inner links between objects; research on the change of light and shadow, bright and dark, explore the rule on space perspective; research on screen composition, proportion and rhythm, practice the presentation of visual perception. Thus, sketch is regarded as a basic method for acknowledging objective laws in plastic arts.

Sketch gets its independent aesthetic style, with strong artistic appeal, it is also a very important method for artists to find their artistic language. In Albrecht Dürer's sketch artworks, we can see rigorous modeling structure, brief and clear sketch lines. Michelangelo's sketch artworks show deep sense of power and charismatic sketch lines, broadened the space and possibility of sketch; Holbein Hans blends science and art perfectly in sketch, with concise sketch lines, contains extremely rich and delicate visual experience. We get beauty enlightenment from masters' sketch artworks of past dynasties, and their

sketch artworks prove the independent artistic value of sketch. However, most teachers are more concerned about the basic training functions of sketch, and neglect the artistic features of it, so they are not able to spread the spirit of art to their students, and can't help them to go further deep into the field of art. It is easy to teach students painting skills, but their comprehension of art should be developed through continuous practice. The peak of art is the accumulation of all basic skills, it is not born out of thin air, but should be improved and formed during our discovery to life.

In the early 1950s, I studied sketch in Xingzhi Art School for 3 years, which helped me laid a solid foundation of art, mastered the correct learning method, and luckily got improved during the four-year studies in university. laterly, I fumbled for the possibility of multiple performance methods during my teaching life in art school for several decades, and strengthened my view on sketch art. There are no shortcuts on the road of art, innovation is the eternal soul of art. 60 years of passion for art, prompted me keep going. For decades, I painted thousands of artworks, but more than half of them were forced to be burned during the special times of China's history, only hundreds of them survived. The sketches collected in the album are a very small part of my artworks, but it still can be said concentrated the 60 years efforts of my journey in sketch drawing, and also expressed my feelings and experiences of light and shadow, structure, modelling and line painting. That's why I collected these sketch artworks in my album, and titled it *Black and White Journey*, it also recorded my footprints during my teaching career.

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# 前言

素描是一切造型艺术的基础，具有工具性的作用。艺术创作开始于素描训练的内容与方式。我们借助素描认识造型艺术，在素描学习过程中形成观察事物的角度与方法，在对自然物象进行解析、组织、归纳的过程中逐渐形成自己的艺术感受力及表达方式，所以说素描具有基础性，它是艺术语言表达能力形成的必经阶段。

素描是一门科学，具有很强的技术性。研习素描艺术中的各种视觉因素，需要用严谨的科学方法进行解析与探究，寻求造型艺术中科学规律的视觉体验。通过素描，可以研究形体结构、解剖关系，找出物象之间有机结构与内在联系；研究光影、明暗的变化，发现空间透视规律；研究画面构成、比例、节奏规律，训练视觉认知的艺术呈现方式。故而在认识上，通常将素描作为造型艺术中借以认识物象客观规律的基本手段。

素描更有其独立的审美样式，具有很强的艺术感染力，也是艺术家寻求自己艺术语言的重要方式。丢勒素描中严谨的造型结构、简练肯定的用线，米开朗基罗素描中浑厚的力量感以及充满魅力的线条，为素描表现拓展了广阔的空间与可能；荷尔拜因的素描，以极其简练概括的线条，蕴含着极为丰富、细腻的视觉感受，将素描的科学性与艺术性完美融合。我们从历代大师的素描作品获得美的启示，他们也以作品证明了素描的独立艺术价值。然而，素描的艺术价值却往往容易被忽视，多数人更关注素描基础训练作用。在素描教学中，很多教师忽视素描的艺术性，单纯地将素描作为一门技术进行传授，因此也不能将艺术的精神传导给学生，帮助他们在艺术领域里前行。

技术是可以教的，而对艺术的理解是不断地在实践当中提升的。艺术的高峰是基础的累积，而非凭空出世，是在对生活的探索中完善语言、形成风格。

上世纪50年代初期，我在上海行知艺术学校三年的素描学习中打下扎实的基础，掌握了正确的学习方法，并有幸在四年大学中得以提升。之后，在艺术学院几十年的素描教学中不断探索创造多种表现方法的可能，不断加深自己对素描艺术的理解。艺术之路无捷径，创新永远是艺术的灵魂，六十余年对艺术的热爱，使我的脚步从未停止过，几十年来，我画了上千幅的作品，“文革”中被迫烧毁大半，仅残存百余幅。这本画册中的部分作品虽是有幸存留下的一点，但也可谓浓缩了我六十余年素描速写之历程，以及在教学中探索素描的光影、结构、造型、线条的心得，由此而生的这本画册的名字“黑白岁月”，同时也体现自己从事素描教学的足迹。

曹辅青 2013.5.18

我长期在人物素描写生实践中摸索，除了比较熟练地掌握了作画技能外，还在掌握人物形体准确性的基础上抓住特征，注重细微而生动的神态，在随时变化的动态中择其一瞬间，主观上力求使作品达到视觉上的冲击力以及心灵上的震撼。我认为这样素描作品才具有艺术价值。

在我的许多素描作品中，这幅《画家夫人》是自己最喜爱的一幅。我的夫人具有西方女性古典端庄之美，她那炯炯有神的双眼、柔洁而挺拔的鼻形、轮廓清晰而线条细劲流畅的嘴唇，搭配完美。我一直想为夫人画幅肖像画，然而这个愿望很久都未能如愿。当时“文革”的风暴已席卷全国，对于知识分子来说，被“揪”被“斗”，甚至无故被“关”是很普遍的。在我遭受迫害的日子里，她承担了所有的工作以及繁琐的家务。甚至在生孩子的前后两年里，我都未能被允许请假回家照看她们，更谈不上写生作画了。《画家夫人》的写生，并非她专为我而做的模特儿，而是一次偶然机会，她安排完家务，正为孩子缝补旧衣之时所作。我选择了非常适合她的侧面来表现，她面容略带惆怅，流露着清冷孤寂之感，耳后发髻高高盘绕更使颈部与衣领显现出清雅松秀，尤其光影效果与人物特征结合得如此完美无缺，使整幅画面的黑、白、灰层次丰富协调，产生了一种独特的艺术效果。作此画仅用了半个多小时，我长久以来的愿望终于实现了。

回首四十年前的这幅作品，我不仅喜欢它，并且还很怀念画中的夫人。我能创作出如此多的作品，与她全身心的支持是分不开的。近五十年的深情陪伴，她的美在我心中已成为永恒。

I've been exploring in character sketch practices for a long time. Besides familiarity with its painting skills, I pay close attention to seizing the characteristics on the basis of accuracy, to focusing on subtle and vivid manners, and to catching a moment in changing motions. In sketch works, I set my lights on achieving vision impacts as well as on mental shock.

This is what I think can be called as artistic value of sketch works. Among many of my character sketch works, *The Artist's Wife* is my favorite. My wife possessed western women's dignified and classical beauty. Bright and piercing eyes, soft and tall nose, clear-outlined and smooth but potent-lined lips: what a beauty! I was always wanting to draw a portrait of her. However, this was not an easy-realized dream. At that time, "the Cultural Revolution" had taken all over the country. It was quite common to see intellectuals being "criticized" or "denounced". In those days when I was persecuted, she took up all the work and tedious chores. Even two years before and after the birth of child, I never got an approval to take a leave and look after them at home, let alone drew a portrait. During the creation of *The Artist's Wife*, my wife didn't do the model on purpose—I just worked it out by chance. This was drawn when she was sewing old clothes for the child after housework. I chose profile to represent my wife, which is rather suit for her. With a little melancholy on her face, a feeling of cold lonely came out. Sculpted updos behind ear further made her neck and collar elegant and pretty. Light shadow combined perfectly with characteristics of people, which made an abundant and coordinate gradation of Black, White and Grey. These all together contributes greatly to the unique artistic effect of the work. It only took me a little more than half an hour to finish the portrait. And my wish has finally come true.

Look back at this 40-years earlier work, I not only love it deeply, but also miss my wife badly. Without her whole-heartily assistance, I can never create so many works. Nearly 50 years she accompanied me. Her beauty will last forever in my heart.



《画家夫人》

炭笔速写 36cm×26cm 1976. 7

The Artist's Wife

charcoal shorthand 36cm×26cm Jul.1976



## 潇洒源于素养

马承镛

前辈素描教育家 上海同济大学教授

我与曹辅銓是曾在南京艺术学院共事过的老朋友。1960年他从江苏省美术家协会调来南艺任教，正值大跃进，他到校后就参与了学校的创作活动，他独立创作的巨幅油画《夺钢》，其娴熟的技法、生动的人物形象以及灿烂的色彩效果令我十分钦佩，感到他出手不凡，造型根底深厚，艺术修养颇深。

我1980年春得到政府的政策照顾调回上海同济大学任教，即与南艺较少联系，岁月易逝，大约90年代末他结束了珠海的工作后返沪，才有机会逐渐联系，当时他病后体质较弱，可他对绘画狂热的激情仍不衰，几乎每天都在家作画，还受聘于上海东华大学讲课，这种精神我望尘莫及，可敬可佩。

他是位专攻水彩、水粉画的权威，出类拔萃地出了一本创新中国水彩水粉画册，作品体现出真善美的崇高素养，而且，此画册也是一本水粉画技法的理论教材。

去冬，欣闻他将继水粉画册之后累积了几十年的素描作品聚集成又一本画册出版。我欣喜不已，最近得以先拜读欣赏。

素描作品极大部分是几十年在工厂、部队、农村收集创作素材时画的工农兵形象，其中有老中青不同年龄、不同职业的人物头像和速写。有些带学生下乡体验生活时画的示范作品，有些作品运用到创作作品中恰到好处、特别生动。他收集的形象素材类型众多，我在拜读中首先注意到一张左侧面戴眼镜的老年头像，和一张侧面戴眼镜的青年头像，总的感觉二者表现手法很自在活泼，用笔潇洒，形体结构明确，脸部光色明亮，五官处理主次分明，但二者给人的感觉不同，老者脸部松弛的感觉很恰当，额头面颊到下颌的肌肉与青年人侧面比较光洁无皱纹、青春活力的特质形成鲜明对比。二人的头发处理，作者对老头光秃脑袋只轻用侧峰横刷一条弧线完成，而处理青年人的头发则用厚重有力度的用笔有层次地覆盖着脑袋，分别看出老者的衰老、青年人的健康。从二者的精神看，都是有文化的人，老者似乎在阅读或者记事，青年人似乎在听报告。我们再翻到一张似工似农的中年男子侧面像，一看即能体现出他是劳动人民，看似在沉思或思考今天的劳动成果还是创造明天的生产，饱经风霜粗糙黝黑的皮肤、无暇洗理的头发，表现得那么耐人寻味。我深深感到作者对人像的描绘，从大形体结构到每

个细节以及从它转折中产生微妙的高光感觉，一丝不苟地描绘手段使我十分敬重。他的执着钻研精神，我们应好好学习。我们再看一张昂首、锁眉怒视、紧闭嘴唇似将与人争议或责备人的架势，先注意他两眼的神情与细致的刻画，这么一点点含蓄的高光不肯放过把他抠出，鼻翼张开唇角内收的情态描绘出男子汉强悍的态度。形体的充实，用笔的力度不同于表现秃老头与青年侧像那么潇洒。再看二位青少年的形象，一位戴红领巾的女学生发现新事物敏感的神志表现很生动，用笔简洁有力。一幅嬉皮笑脸的半身男孩像，作者在他的脸颊下略施淡淡阴面，用笔轻松，在不经意间反映出阴光下的效果，小孩似笑非笑的嘴唇与后脑一笔飘动的头发反映出他青少年时代无拘无束的幸福生活。这两张作品对比中年工农形象运用凝重覆盖的手法变化，一是说明作者对学习素描认真重视从简到繁，掌握工具游刃有余，随心所欲各种多变的手法功力皆是源于作者艺术心灵修养深厚底蕴的表现。尚有不少工农兵形象都是值得留恋的作品，动态的速写也不胜枚举。

作品中更值得关注的是作者对对象五官深入的观察与细致的描绘，从不马虎必达到能附含对象的神态为要。

我观赏之后深深钦佩他几十年来的努力追求，他的作品造诣均超出我对他的期望，很想把他作品挂于我书桌旁欣赏学习，鼓励我也动笔涂鸦。可奈何年事过高，精体衰退，思维凝滞，视力难辨高矮，这也是自然规律。很高兴能见老友曹辅銓素描画册成功出版，更祝愿他艺术征程永青。

2009年于上海寓所

现已九十三岁高龄的马承镛教授早在上世纪40年代就任教于刘海粟创办的上海美专，自上世纪50年代起先后执教于华东艺专、南京艺术学院和上海同济大学，是我国早期从事素描教学研究，颇有建树和深远影响的美术教育家。



《男青年》

炭笔速写 36cm×26cm 1977. 11

A Young Man

charcoal shorthand 36cm×26cm Nov.1977

# STYLE ROOTS IN SELF—CULTIVATION

MA CHENGBIAO PREDECESSOR SKETCH EDUCATOR PROFESSOR OF TONGJI  
UNIVERSITY IN SHANGHAI

Cao Fuluan and I are old friends. Both of us had ever been working in Nanjing University of the Arts (NUA). In 1960, he was transferred to NUA from Jiangsu Artists Association. It was great leap forward at that time. Cao Fuluan took part in creative activities as soon as he arrived. *Snatch Steel* was created then all by himself. It struck me most with adept skills, vivid characters as well as brilliant color effects. I can feel his extraordinary techniques and profound sculpt skills. His art cultivation is very impressive.

In 1980, I was transferred to teach at Tongji University in Shanghai by chance of policy. From then on, my contact with NUA became less. Time flies! It was when he finished his work in Zhuhai that we got a chance to contact each other again. At that time, he was weak because of illness, but it never stopped him from painting. He painted every day at home, at the same time, he was a teacher at Shanghai Donghua University. How I admire his spirit!

He is an authority specialized in watercolors and gouache. Outstandingly he developed a Demo China Watercolor and Gouache Album. His work shows high standard. This album is also a theory textbook of gouache techniques.

Last winter, I was glad to hear that he gathered decades of sketch works of him and published another album. I couldn't contain myself for joy and recently get honor to read it first.

Most of those sketch works are created when he collected fodders in factory, army and countryside. The majority of them are about workers, peasants and soldiers (WPS). Avatars and sketches of different ages, different occupations are included. Some of these works were demonstration works when he took students to the countryside to experience life, some of these are perfect and vivid to apply to creations. He collected many types of image materials. When I read the album, the first two images caught my attention are an glass wearing elder figure in left profile and glass wearing young figure in profile. The general feeling is the two are all expressed comfortably and lively with handsome handling, clear physical structure, bright facial color and clear primary

and secondary facial treatment. However, they give us different feelings. The elder avatar has a perfect feeling of face slack. Muscles from forehead cheek to jaw form a sharp contrast with the young figure's characteristics of bright-without-wrinkle face and young blood. About the handle of hair, he uses side peak horizontally brushing an arc to deal with the bald head of the elder man. To the young man, he chooses powerful handling with the hair and lets it cover all over the head. From this we can see respectively old and healthy young. See from the two characters' spirit, we can infer they two are both intellectuals. The elder man seems to be reading or noting, and the young guy is likely to be listening to a lecture. Turn to another page where we can see a profile of a middle-aged man who seems to be either a peasant or a worker, immediately we can get the message that he is laboring people. He is likely to be meditating or thinking, maybe about today's fruits of labor or tomorrow's work. His weather-beaten coarse dark skin and too busy to wash hair are attractive. I am deeply touched that the author deals with everything very carefully. From the overall structure to every detail, from those highlights, they all make me feel admiration towards him. We should learn from his dedication spirit. Let's look at this head erected, eyebrow locked, stared in glare, mouth shout man. It seems he would dispute or blame people. First please pay attention to the look in his eyes and the meticulous depiction. The author refused to let go of using the little bit subtle highlights to dig the character out. Nose-open and inward-folded lip expression manifests a strong man. This sketch has an execution different from the handsome handling of the bald elder man and the young man. Look at another two teenagers. It is vivid that one schoolgirl who wears red scarf is sensitive about new things. The handling with this character is brief but powerful. This is a bust figure of a boy. The author adds a bit shadow under his cheek. The handling is relaxing. It can casually reflect the overcast light effect. The little boy want to smile and dosen't want to talk lips as well as a flowing hair on his afterbrain shows this character's happy adolescence life. Compare these two works, we can find the dealing of middle-aged man uses dignified covering technique. This can help illustrate that he attaches