

韩美林 著
Han Meilin

Teaching Sketch Collection of Han Meilin's Human Body
韓美林課徒人體畫稿選

幾回明月

The Full Moon Returns

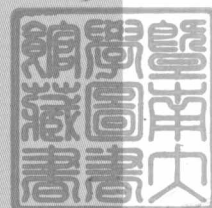
Han Meilin

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序

韓美林

今年，國家派來兩個博士生，一個日本人一個俄羅斯人，都是女生，沒有中國學生。去年招博士生，倒是有幾個中國學生，只因專業不行我没錄取。今年這兩個外國學生是國家招的，這樣我要帶他們學習三年。我不保守，當然會把渾身解數使出來，讓他們多學些本事。因為我是老師，老師教學生是無私的，起碼我的老師對我是這樣的……

昨天見到我大學的老師和同學，相見激動萬分，淚含眼底。周令釗老師已近九十歲，其他老師輩的全八十歲以上。見面的感動不用說了，我見了周先生就跪地三叩首。這頭磕的是真誠、用心、感激、思念……全有了。我從心底裏對他們至尊至敬，因為我的本事是從他那裏學到的，一生也用不完。

一九五五年我考上了中央美術學院，我是同等學歷報考的。出榜時錄取二十四名，我考了第八名。幾年下來，我一個小小個子、小小年紀、小小文化。（我初中只上了三個月，而且報考時我只是報的附中，我自覺考不上大學）。沒想到的是，一生走下來我竟然走出中國走向世界，當初我考大學時并没抱希望錄取，但在考試前龐薰琹教授、柴扉教授還有一個附中的寧珍老師動員我報考大學，讓我“使使勁”、“考不上明年再考”。就這樣，在老師們的鼓舞下，我從附中轉考大學。沒想到我考上了，當時我像範進一樣，樂瘋了！

接通知的那天，幾晚上都没睡着覺，半夜無數次的拉燈看通知，看看是不是真的錄取通知書。其實，這個學校就是要收那些有才氣、有悟性的將來國家藝術的棟梁。

記得那時，文化部副部長林默涵給我們作報告時的一句話：“我們從一千個藝術院校的學生中，培養出一兩個尖子就够本了！”

開學前一天，教務處長先召集新同學開會，約法三章：講紀律、講學校條件、住宿分配，更講北京，講新中國。最最不能忘記的一句話：“我們中央美術學院是中央級的，五年制的。在這個學校老師和學生的比例是二比一，老師比同學多，為的是讓你們成才、成為國家棟梁。你們一定不要辜負國家對你們的期望。沒有經濟條件可以申請助學金，學前有工作單位的一律領取調干助學金。這一切都是希望你們將來成為美術界的專家和人才……另外，為了同學們集中精力學習美術專業，外語是選修課，

同學們可以申請免修外語！”

我們那一代，為國家培養了無數人才和大師，他們后來在中國在世界都是新中國的驕傲，他們做出的貢獻影響了幾代接班人。

教育的目的是讓我們的孩子學到三點，一是做人，二是生存本領，三是貢獻于人類。我們用英文來難為孩子，無疑是個極錯的方針。我給外國人培養學生，我却不能給中國人培養天才，那些因為英文考不上美術學院的孩子，我為他們惋惜。我不反對學外語，那是專門的學科，這些學科學的英文不但要會而且要精。但是用不着英文的學科也必須考英文，這是什么方針？這種扼殺無數科學和藝術天才的規定，是有罪的！

大學第二年，周令釗老師就帶我和李騏同學上了天安門（設計天安門游行隊伍）。在大學裏，國慶、五一游行的大畫是我這小個子美林畫的，老師放手讓我們鍛煉，讓我們成才，直至后來我們個個都是國家棟梁，我一句英文也不會，沒有耽誤我“世界藝術大師”、“十大才智人物”、“十大魅力英才人物”的榮譽，……花環多了去啦。但我沒驕傲、沒自滿，不看名、不為利。一切那么瀟灑、那么謙虛、那么青山不老、彩雲依舊……這是教育的結果，事業上、做人上、對老師、對國家都可以大言不慚的講：沒辜負了他們的期望。

我們和藝術院校的同學交流、交友，至今沒斷綫。我從音樂、文學、戲劇、舞蹈中學到了大量的內涵，形式，旋律，程式……形、神、綫、色……最后成了一種感情，一種感性，一種精神……那種忘情，那種激動，跟衝動走，拿筆放不下，鋪紙就來神，狂完再說，就畫這狂勁，一千匹馬也不重樣，一萬頭牛也不碰頭……

這心性出跳，不了畫情，佛捉我手，收不住了，這時駿骨投鬼，回看明月。牛哇！狂啦！瘋啦！顧不上了！就這村，就這店！一陣狂風暴雨，千軍萬馬躍然紙上……

我的構思本，一本接一本，就是這麼來的。感謝生活，感謝老師，感謝以前的教育。我真正的畫作不多，社會上傳遍了我一天畫二百，兩天畫三百。我的創作還真沒那么多。二百、三百倒有那么神過幾次，可都是手稿、習作。基本功與創作的關系像金字塔一樣，真正作品就那尖上的一塊石頭。基本功、習作就是那一塊石頭下面那幾十萬塊石頭。

老師就是這麼教我們的。





我啰嗦上这么多與我這本畫集有什么聯系嗎？

這些畫是我課徒的畫稿，是我不會英文且又堵不住的創作噴涌。七十四歲的我，壯心不老，抓筆走墨，狂抹無堵，用什么詞來形容我受到的教育竟使我一生都用不完、揮不去、堵不住呢？我這十足精神，一呼即來的，心性出跳的創作從哪裏來？除了老師，還有那啓蒙的老八路教育。

這本課徒人體畫稿，信不信由你，是我在兩天之內用了不到兩個小時畫出來的。我肚子裏東西，像抽絲一樣不斷，像甩籽兒一樣成千上萬，而且不重樣。信不信也由你，全部畫稿都是默寫。（我畫畫不用模特，已經背熟了一切結構。）

還是老師，還是教育。

那時我們下鄉去畫畫，去體驗生活，去和老鄉打成一片，和他們同吃、同住、同勞動，和老人，和孩子，和男女老鄉，一起畫，一起剪，一起唱，一起捏，一起笑，一起哭……我們是一家人。

我是陝北老奶奶的接班人。我還和牛、羊、馬、驢、鷄、鴨、兔、狗交了朋友。我在牛棚裏對牛說過話，我還和樹木、花草、山水、日月、雲天風雨交了朋友。我仰望天上也和星星們說過話，我關心着地球上森林、空氣、老虎、滅絕、污染、蛻變，它們雖然不給我講話，我却經常爲它們落淚……

還是老師，還是教育。他們就是這樣教育我的。

我這些本事是老師和我共同苦苦求索的結果，臺上一時，臺下一世。別看那一筆一墨，那就是畫家一生點點滴滴的血汗。

這本書也是教育我的學生不要急功近利，看到人家大大鈔票就心動，就眼紅，就抄近路抄襲模仿，找小工代筆，印刷式的描紅……我決不讓我的學生走這條路。

我不畫重樣的畫，因爲我不需要，我有上千的構思稿，用不着畫那一兩種老生常談；我有上千的老鷹、老牛，鐵馬稿子，根本用不着抄來抄去。

……

大街上韓美林的假畫像海洋，都是從我畫集上搬下來的。你看我如此豐富的畫稿就知道，我不靠重複生存。

這本書的出版給年輕人一點啓發，給朋友們一點愉悅。我呢？還能有什么奢望，够了！

Introduction

Han Meilin

This year, I am assigned to teach two female doctoral candidates, both of which are foreigners. One comes from Japan and the other from Russia. During the enrollment last year, I interviewed a few of Chinese students, but they were not accepted because of their low scores in specialized courses. The two foreign students were enrolled by the State, and I am responsible for guiding their study for three years. I'm not a conservative. Absolutely I will try my best to teach them more knowledge and skills because I am a teacher and a teacher is supposed to be selfless in teaching -- at least, my teachers treated me this way.

Reuniting with my teachers and classmates of university yesterday, I was so excited that my eyes were bedewed. Mr. Zhou Lingzhao, nearly 90 years old, and the other teachers were all over 80. I was greatly moved when I saw Prof. Zhou; I dropped to my knees and kowtowed three times with full sincerity, care, appreciation and missing... I have revered for them in my heart since they taught me skills that will never be exhausted in my lifetime.

As an equivalent scholarship candidate, I was admitted to the Central Academy of Arts and Design in 1955. I was ranked eighth of 24 students enrolled. Considering my having studied in junior high school for only three months, I just applied to senior high school rather than university. No one would foresee that this young little boy with little knowledge would stand on the world stage in the future. At first I didn't expect to be accepted, Professors Pang Xunqin and Chai Fei and a teacher from senior high school Ning Xia encouraged me to apply to university. They said, "Make every effort", "Try again next year if you fail". Thanks to their encouragement, I took the courage





to apply to university. Unexpectedly, I succeeded! At that moment, I was so happy and nearly as crazy as Fan Jin!

After I received the letter of admission, I become sleepless for several nights. At midnight, I turned on the light several times to check to see if the letter of admission were real. Actually speaking, the Central Academy of Arts and Design intended to enroll those intelligent and perceptive talents for this country's future art career.

I can still remember what Mr. Lin Mohan – the Vice Minister of the Ministry of Culture said, “It would be worthwhile for us if we could educate one or two elites from thousands of art university and college students.

The day before the term began, the Dean of Studies gathered new students for a meeting. He gave a few regulations to be observed. He talked about school rules, the equipments of university, distribution of the dorms, etc. He even talked about the future of Beijing and this new-founded country. His speech was so impressive, “As a central authorized university, our school is 5-year educational system. The ratio of teachers to pupils is 2 to 1. The reason why teachers are more than pupils is to help you become pillars of the state and become useful people. You should be worthy of the state's expectation -- all you whose families could not afford tuition, all those who had a job before entering the university can apply for the scholarships as cadres enrolled from among workers. All the policies are aimed to prepare you to become competent people and experts. Besides, you can apply for the exemption of the selective foreign language courses, so that you can concentrate on your art studies.”



Many experts and masters emerged from my generation. They have become the pride of New China and their contribution influenced several successors.

Education should teach our children three things: how to be a good people; how to earn a living for themselves; and how to contribute to the country. It is undoubtedly wrong to pay too much attention to learning English. I can teach foreign students, but I have no chance to train talents for China. I feel deeply sorry for those children who failed the examination because of their poor English. I am not opposed to learning English. It is a specialty and the learners should not just be able but proficient. However, what the hell is the policy that those whose major is unrelated to English also have to pass English exams? These rules are guilty of strangling countless talents in science and art!

In my sophomore year, Mr. Zhou Lingzhao arranged for Li Qi and me to design the processions before Tiananmen Square. In our university, those giant paintings used for the processions of the National Day and the Labor Day celebrations were all drawn by me. Our teachers gave us chances to practice, which contributed to our later success, and finally we all became the main props of the country in terms of art. Though I can barely speak English, I was not hindered from being honored as “World Artist”, “Top Ten Gifted and Intelligent Figure”, “Top Ten Charming Elite”... Countless honors. But I did not become proud or self-satisfied. I still work hard regardless of fame, influence or money. Just like the everlasting green mountains and bright clouds, everything is so natural and unrestrained, so modest.... This is the result of education. In terms of career and conduction, I can dare to boast that I don't fail to live up to what my teachers and country expected of me.

We communicated and made friends with art academy students and our friendship continues today. I learned lots of connotations, forms, melodies and patterns from music, literary, theatre and dance...Shape, verve, and line and color... At last I formed a kind of emotion, sensibility and spirit... That kind of overwhelming emotion, great excitement and uncontrollable impulse drove my brush, and a rich source of inspiration flowed from my mind. I remained subject to this wildness and injected it into the horses and cows on the drawing paper, which will never be similar to each other, even though the number climbs to thousands.

I painted with the excitement of the mind and love for painting and it seemed that my hand was controlled by the Buddha instead of myself. Fine horses gradually took shape, with eyes looking back, the moon shining in the sky (Translator's note: the moon also refers to beautiful women in traditional Chinese culture.) Oh, excellent, crazy or mad? Never mind! This is it! Nothing else! This is it! After a furious storm, gallant horses finally appeared on the drawing paper...

That's how my sketch collection developed. Thanks to life experience. Thanks to my teachers. Thanks to the education I received. In the real sense, my paintings are only a few. It is said that I can draw 200 paintings in one day and finish 300 in two days. That's not true indeed. Though I have done so before on several occasions, all of those paintings are drafts and exercises. The relation between basic skills and creation is just like a pyramid: The real perfect work is the little stone on the top of the pyramid; basic skills and drafts are the several thousands of stones at the bottom.

Our teachers taught us so.



What's the relation between the matter above and the sketch collection?

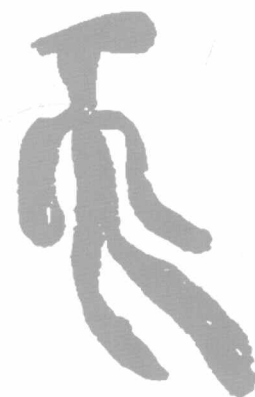
The sketches are the drafts I used to teach my students and the hysteric creative flow though I know nothing of English. I am now seventy four years old, with my heart still aspiring, and no signs of faltering in the ability of painting. What kind of education provides me with the source that I will never run out of and get rid of, and will never be blocked? Where do my art works come from, which are highly spirited, ready-to-come and inspired? Besides my teachers, they also come from the enlightening education of the Eighth Route Army.

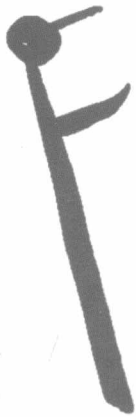
Believe it or not: I just spent less than two hours finishing "Teaching Sketch Collection of Han Meilin's Human Body" in two days. Tens of thousands of new ideas, as if reeling off raw silk from cocoons, continually emerging from my head never come to the same. Believe it or not: I painted all of these sketches entirely from my own memories. (I don't need models during the painting process for I have memorized every structure.)

Thanks to my teachers. Thanks to the education.

At that time we went together to the villages to paint and to experience. We made friends with farmers, and ate, lived, worked together with them. With old men and children, men and women, we drew, cut, sang, pinched, laughed and cried together... We were a family.

I am the successor of the old granny in Northern Shanxi. I make friends with cows, goats, horses, donkeys, roosters, ducks, rabbits and dogs. I talked with the cows when I was persecuted during the Culture Revolution. My close friends also include trees and wood, flowers and grass, mountains and water, the sun and the moon, cloud and sky, and wind and rain. When I look up at the





sky, I talk with the stars. I am concerned about the forests, air, tigers, animal extinction, pollution and metamorphosis on the earth. Though they never say a word to me, I often weep for them...

Thanks to my teachers. Thanks to the education. They taught me thus.

My abilities and skills are achieved through the persevering pursuits of my teachers and myself. A short while on stage takes a lifetime of practice. Don't look down upon the strokes and ink. They are the results of the painters' sweat and toil all their lives.

Through this book, I also want to warn my students not to seek quick success and instant benefit. Some become jealous when others make big money and then take a shortcut, imitate or even plagiarize others' works, or make amateurish painters paint on their behalf, or copy others' works just like a printing machine. I will never allow my students to take that path.

It is unnecessary for me to do similar paintings. I have painted tens of thousands of sketches, and there is no need to paint the few commonplace subjects; I have drawn thousands of drafts of owls, cows and iron horses, and there is no need to copy others'.

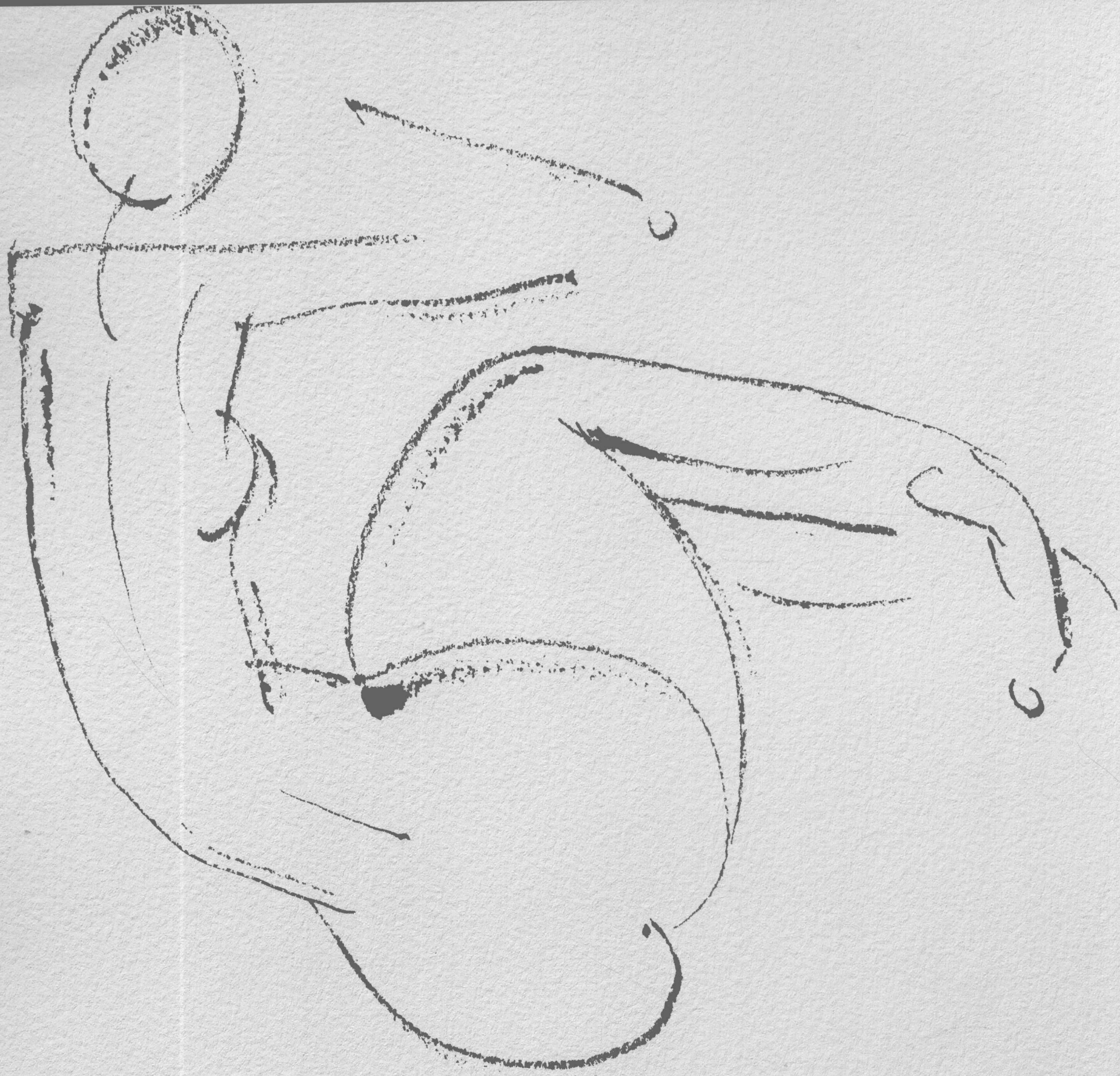
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Countless fake paintings of Han Meilin on the market imitate my painting collections. Seeing my abundant sketches, you will understand that Han Meilin does not live on repetition.

I hope that the publication of this book will inspire our youngsters and bring some pleasure to my friends. What about me? I do not have any other extravagant hopes. That's enough!

图版

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2010

