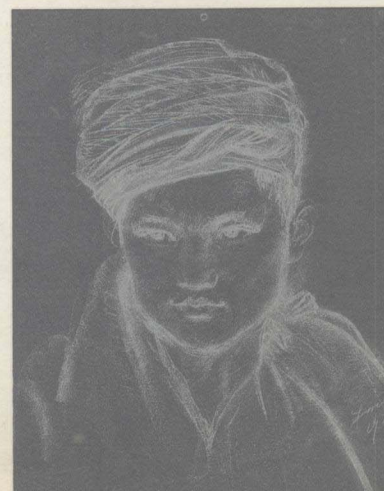
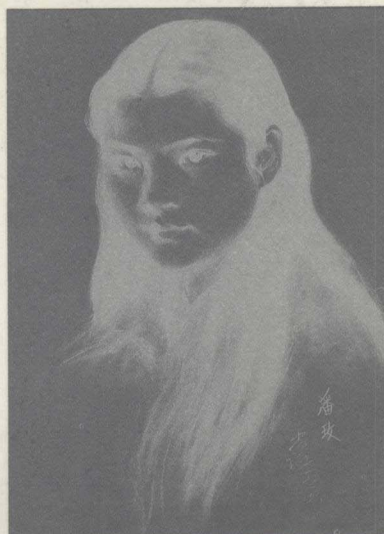


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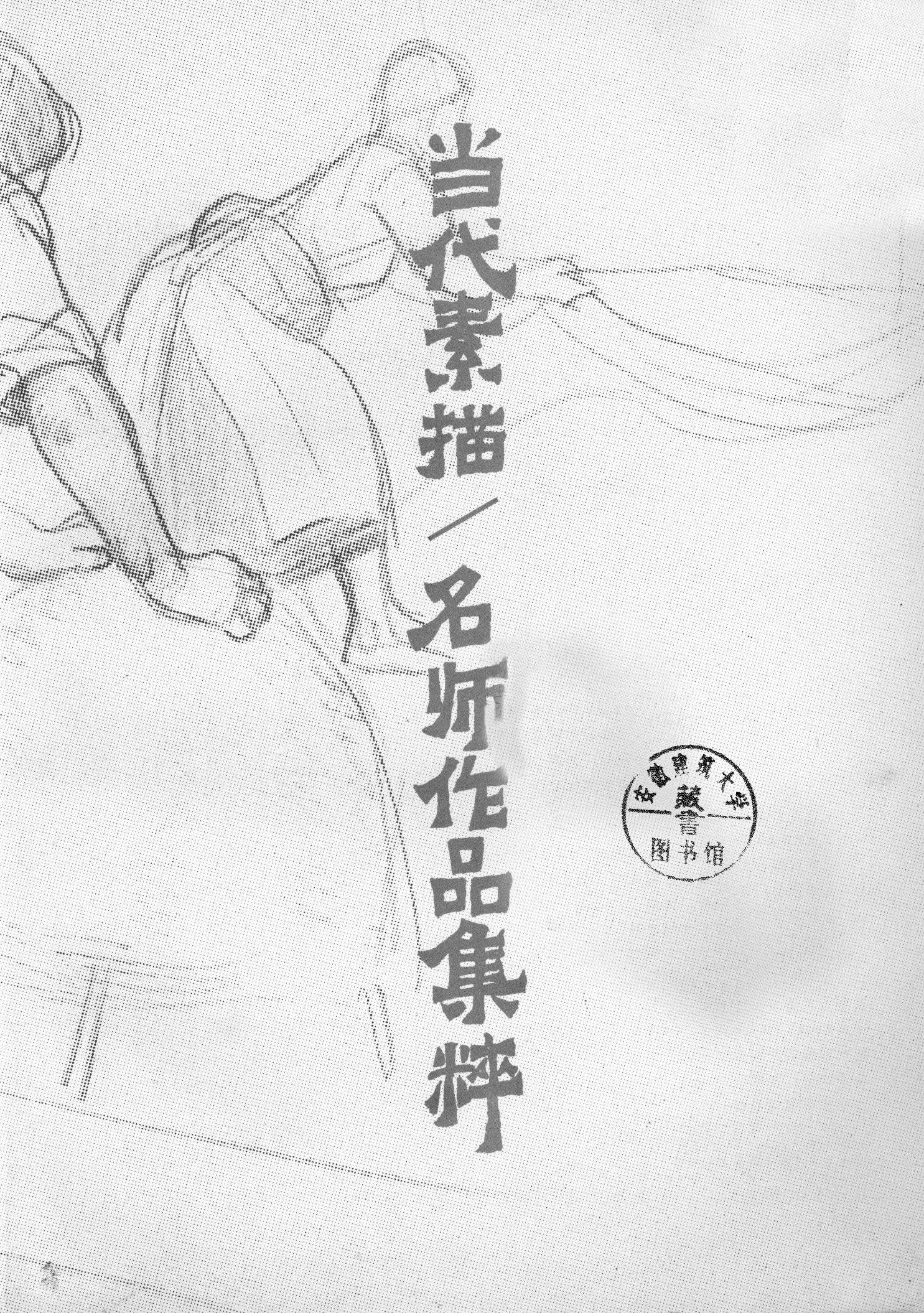
詹建俊 靳尚谊 蔡 亮 朱乃正



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目录

素描道略

2



詹建俊作品

5



靳尚谊作品

12



蔡亮作品

30



朱乃正作品

50

编后记

69

素描道略

苦瓜和尚画语录*，开卷指要，列一画章第一，语曰：“太古无法，太朴不散，太朴一散而法立矣。法于何立，立于一画。一画者，众有之本，万象之根。”一语道破天机。

何谓“一画”，一画即画者借以造型之线条也。达·芬奇论之曰：“最初之绘画，只有一条线。”又曰：“单纯研究物体轮廓线之第一要素即谓素描。”

孔子曰：“绘事后素”。于素地之上，横画一线，则天地上下分，竖画一线，则东西左右别。正如苦瓜和尚操之以为可散太朴、解混沌，参天地之化育，见用于神；披生活蒙养，藏用于人，用以无法生有法。以有法贯众法之“一画”，是谓素也。

安格尔亦道：“线条，这是素描，这就是一切。”又道：“除了色彩，素描即包罗着一切。”——画魂相通，可逾时空，英雄所见大道略同。

素者，质之纯素也。当以单色之点、线为最基本造型要素，描画视觉空间形态之法，渐通统称为素描，落笔即成线，是以“一画”乃素描要素中之要素。

前贤以为“一画”能圆能方，能曲能直，取形用势，触类生变；经纬万端，得心应手，具体而微，意明笔透，故运以描摹物象之轮廓、体积、结构、块面、方位、动态；以研究形体解剖、比例、远近透视，光影明灭，虚实变化，质感量感；以运筹构思、经营位置、置陈布势，推敲形象，设计氛围。——观察——思维——表现，“一画”之所以，绘事之道毕矣！——应目会神，心手相师，画者自当在“一画”之中发现有光、有色、有力度、有情采。在离合聚散疏密浓淡之中，如有呼应；在行止徐疾，趋势断连之间，如有节奏；在线象转折、律动相谐之际，如有气韵；故画者无论初始于格物致知，师法造化，以求“形神兼备”之能，或终归于意出心源，随心所欲，任情游弋于意象之境，“以万治一”，“以一治万”，虽亿万之笔墨，未尝不始于“一画”而终于“一画”也。

是所以古今中外历代大师殊途而同识，认为素描是绘画基础之基础，是研究、剖析造型艺术语言技巧、风格之法中法。

米开朗琪罗说：“素描，它是构成油画、雕刻、建筑以及其它种类绘画之源泉与本质，并是一切科学之根，谁若掌握了它，便可相信自己占有着一笔巨大之财富”。——米开朗琪罗自身之成就，气象万千、博大精深、独步古今。察其所以然者，盖以其素描功力登峰造极，一如其经验之谈也。笔者信道：“一画”——素描——即是神自在造物之迹化；是灵自觉于意象之肯綮；是性情自然于形态之流露；是个性自得于笔法之披示；是观念转化为造型时最本质之语言方式；是内涵极大丰富时创作欲最单纯、最强烈、最直接之选择——素描。

素描风气之厚薄、盛衰，关乎画坛时代气运与状态之变化。信以为当下之时，凡有感于斯言之危机者，或许尚不远于绘画艺术之大道也。

中央美术学院学术委员会撰
阿波执笔于癸酉年炎暑中

* 石涛(公元1641~1710年?)，明末清初画家；字道济，号清湘老人、大涤子、苦瓜和尚。《苦瓜和尚画语录》为其论画著作。

ON DRAWING

The Quotations of Monk Kugua on Painting is straight forward right from the very beginning. The theory of One Line makes its first section. The monk said, "There was no basic rules in remote antiquity. People had no idea what a Chaos the world of nature was. When people were able to interpret it, they got the rules. What is the basis of the rules? It is the analysis of one line. The one line is the essence of all things. All phenomena could find their roots in it." This really states the truth.

What is "One Line"? It is the line used by the painter to compose a form. There was a saying from Leonardo Darvini that the first picture had only one line. It was also his idea that the primary factor for the simple study of the outline of an object is called "drawing".

Confucius once said, "drawing is done on white background." A line drawn horizontally on the white background could separate the sky from the earth and upper from the lower whereas a line drawn vertically could separate east from west and left from right. Just like Monk Kugua believed, the natural phenomenon of Chaos could be interpreted by using one line. By reference to the formation of everything between sky and earth, the theory of one line can also be applied to nature itself by revealing feelings from life. The one line is also hiding in people's inner heart. Under these circumstances, it can be used to generate a method when there is no method to talk about. Other methods can also be used together with it. The one line is the basic rule of formative arts.

Jean A. Ingres also believed that lines were drawings and were everything. He also stated that apart from color, drawing included everything. — The essential elements of theories on drawing are interconnected in disregard of space or time. Great men usually think alike.

Plain means white texture. Single-coloured dots and lines are basic formative factors. The method of describing the form of visual space has gradually developed to be the generally called "drawing". The fall of a pen makes a line — that is why "one line" is the key element of all drawing factors.

Ancient Chinese masters believed that "one line" could make a circle, a square, a curve or a straight line. It could catch the form of dynamic actions. It would change, subject to emotions, to reflect change of form in various objects and was flexible, concrete and delicate. The drawing was self-evident and the style was forceful. The "one line" is therefore used to draw the contour, volume, structure, block and surface, directional and dynamic aspects of objects so as to study the anatomy of forms, scale, far and near perspectives, light and dark shadows, nominal and virtual changes, as well as feel of texture and quantity. Design and conception, operational position and arrangement are all used to create objects and provide the environment. Observing — thinking — expressing, the theory of one line thus fully expresses the theory of drawing.

— From what you see, you feel. Heart and hand enlighten each other. The person who draws can find in the picture light, color, strength, and emotion. Echo is recorded in separating and gathering, loosening and thickening; rhythm is found in on-going and stopping, gradual and fast movements, as well as in constant or inconstant trends. Rhyme is seen in the transformation of lines, rhythmic movements, tension and harmony. Therefore, whether the painter is first influenced by theories, or tutored by nature, he always aims at having the combination of both "the form and spirit", or finally arrives at a stage when he can express himself at ease, letting his emotions flow on the land of imagination.

The universal rules arrive at "One", and use "One" to interpret anything and everything. No matter how many lines are drawn, the starting point is "one line" and the termination is also "one line".

Therefore masters, whether in ancient times or at present, whether in China or abroad, all come to this understanding: drawing is the basis of all basis of painting and is the rule above all rules in analysing formative art language, techniques and styles.

Michelangelo once stated that drawing was the source and essence in the composition of oil painting, engraving, architecture and other forms of painting. It was also the roots of all sciences. Whoever mastered it could claim himself to have the possession of huge wealth.

Michelangelo himself was a man of great and unique achievements and has had lasting influence. The reason for his success lies in his unparalleled drawing abilities, which well illustrated his points. It is my belief that "one line" — drawing — is the observable trace of the Creator in creating objects, the pulse of natural existence felt by the soul, the expression of temperaments through natural forms, the embodiment of characteristics in styles, the basic language form expressed when the concept is changed to forms, the simple and direct selection made when there are bountiful creative forms to choose from. That is drawing.

The rise and fall of drawing and the attention paid to it is related to the fate of paintings today and to the relevant changes. It is my belief that those who are well aware of the present crisis may not be far away from the great road of the art of painting.

A Bo
for
Academic Committee of CAFA
Summer, 1993

Shi Tao (1641—1710?) Painter at the turn from Ming Dynasty to Qing Dynasty. With alternate name Daoji, he also called himself Old Man Qingxiang, Dadizi, and Monk Kugua.

The Quotations of Monk Kugua on Painting was his work on painting.

CONTENTS

ON DRAWING 2



Works of Zhan Jianjun 5



Works of Jin Shangyi 12



Works of Cai Liang 30



Works of Zhu Naizheng

AFTERWORD 69



詹建俊

詹建俊(1931—)·油画家。辽宁盖平人，满族。1953年毕业于中央美术学院绘画系。1957年毕业于该院苏联专家油画训练班。后任中央美术学院讲师、副教授、教授，中国美协常务理事，油画艺术委员会主任。代表作有《起家》、《狼牙山五壮士》、《高原之歌》、《回望》、《潮》。出版有《詹建俊画集》。

现为全国政协委员。

Zhan Jianjun (1931 —) Oil painter. Born in Gaiping, Liaoning Province, China. Manchu Minority nationality. Graduated from Department of Painting in 1953. Graduated from Oil Painting Training Course taught by Soviet experts, CAFA in 1957. He has been Lecturer, Associate Professor, Professor successively at CAFA. Mr. Zhan is Permanent Councillor, and Chairman of Committee of Oil Painting Art, at Chinese Artists' Association.

Mr. Zhan's representative works include: "Settling Down", "The Five Heroes at the Cliff of Langya Mountain", "the Song of the Plateau", "Looking Back", "The Tide". His published works include: A Collection of Paintings by Zhan Jianjun.

Mr. Zhan is now a member of China People's Political Consultative Conference.

无论从绘画技术的角度来说还是从绘画的艺术角度来说，对素描的研究者乃是十分重要和必不可少的。

Drawing, either from the angle of the painting technique, or from the artistic view of painting, is most significant and absolutely necessary to its researcher.

——Zhan Jianjun















靳尚谊

靳尚谊(1934—)·油画家。河南焦作人。1953年毕业于中央美术学院。1957年毕业于中央美术学院油画研究生班。历任中央美术学院油画系主任、副院长、院长。中国美术家协会常务理事。其人物肖像系列作品在国内外享有极高声誉。出版有《靳尚谊油画作品集》、《靳尚谊作品选》。

现为全国政协委员。

Jin Shangyi (1934 —) Oil painter. Born in Jiaozuo, Henan Province, China. Graduated from Central Academy of Fine Arts in 1953. Graduated from Graduate Course, Department of Oil Painting, CAFA in 1957. He has been Director of Department of Oil Painting, Vice-President and then President of CAFA successively. Mr. Jin is Permanent Councillor of Chinese Artists' Association. His portrait painting series enjoy high reputation both in China and abroad.

Mr. Jin's published works include: A Collection of Oil Paintings by Jin Shangyi and Selected Works by Jin Shangyi.

Mr. Jin is now a member of China People's Political Consultative Conference.

我仍然认为：素描是造型艺术的基础，是体现个人风格的主要手段。素描规律性研究和对艺术修养、艺术表现的培养是同时进行的，也是不可分的。

I still believe that drawing is the basis for model arts and a major means of expressing the individual style. The study of the law of drawing and the training of artistic accomplishments and artistic expression are inseparable and should be carried out at the same time.

——Jin Shangyi