



徐 方 素 描 艺 术

# 写实 REALISTIC DRAWING 素描

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——徐方素描艺术

中国美术学院出版社

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女孩

1990

铅笔

39cm × 55cm

Handwritten signature or mark, possibly reading "H. E. J." followed by a large closing parenthesis ")", written in black ink on a white background.

徐方，1957年出生于中国杭州。身高1.9米。兼有内外向双重性格。少年时期接受过游泳、拳击、无线电训练。15-16岁二年间是杭州市业余体育学校篮球运动员，17岁始学习中国书法和中国绘画。1977年进入中国美术学院，在赵延年、赵宗藻、张怀江教授指导下研究版画艺术，并接受过该学院多位画家的艺术教育，同时还研究了15世纪以后的西方绘画艺术。学院毕业后曾从事四年的设计艺术工作。1974年以来参加过多次国内外团体画展。举办过三次个人画展。

徐方现居杭州，是中国美术学院讲师。除素描教学外，他主要从事现代绘画创作，主题包括人物、静物、抽象书法等。

XU FANG born in Hangzhou, China in 1957. 190cm tall. He has a disposition of both introversion and extroversion. As a child, he had received the training of swimming, boxing and radio communication. At the age of 15 and 16, he was on the basketball team of Hangzhou Sparetime Sports School. He started his study of Chinese calligraphy and painting at 17. In 1977 he entered Zhejiang Academy of Fine Arts, majoring in printmaking under the direction of Prof. Zhao Yannian, Zhao Zongzao and Zhang Huaijiang, and studying the Western pictorial art since 15th century. After graduation he engaged in art design for 4 years. Since 1974 his works have been displayed at domestic and foreign art exhibitions for many times and 3 one-man shows have been held.

Now Xu Fang is an Instructor of Zhejiang Academy of Fine Arts, Living in Hangzhou. In addition to teaching drawing he devotes himself to modern art creation, including figure, still life, abstract calligraphy, etc.

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# 徐方的素描

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赵延年

素描在我国高等美术院校中是一门重要的基础课程，在绘画艺术中是一个具有独立艺术价值的画种。一个艺术家的造型艺术水平，在他的素描作品中最容易显示出来。

在这本画集里，刊出了我国有才华的青年艺术家徐方近年中创作的七十余件优秀的素描作品，这是从他许多作品中精选出来的。徐方之所以取得如此灿烂的成果，不仅是由于他进行了大量的艺术实践，更是由于他认真地研究了国内外和历史上许多大师的作品，吸收了许多有益的成份，并分析自己哪些还不够完美的因素，从而去粗取精，使自己成熟起来。

徐方的素描作品，主要是肖像。他作品中的生活原型大都是他生活圈中的朋友，熟人和学生。他有造诣很高的写实技巧，但他并没有把写实看成是对自然形态的简单模仿。每一次作画前，他都要经过深入的观察，通过分析、研究去发现新的感受，从微妙的无尽变化中去吸取创作源泉，使自己在整个创作中都处在饱和的炽热的冲动之中。因此，在他的作品中虽然没有戏剧性的动作与夸张的表情，却在平淡中表现出那种特有的潜在激情和宁静气氛中涌动着的渴望。他所塑造的是经过他再创造的美，是他眼中的真实，和他内在感情形象的体现。

徐方自己说：“艺术表现的最大困难和最高境界在于其朴素和自然。”我想这是他在取得现阶段的成就后，对自己的进一步要求。我相信，在他的才华和毅力的驱使下，新的艺术高峰正等待他的到来。

一九九二年五月 杭州



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# XU FANG'S DRAWING

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Zhao Yannian

Drawing is an essential basic course offered in the Chinese art academies and institutions. In pictorial art drawing has its independent artistic value. An artist's art of modeling shows clearly in his drawing works.

Collected in this album are over 70 fine drawings done in recent years by Xu Fang, a gifted young artist in China. The great successes Xu Fang has achieved come from not only his abundant artistic practice, but also his serious study of the master's works, Chinese and foreign, ancient and modern, from which he assimilates whatever is beneficial to him so as to improve himself in art.

Most of Xu Fang's drawings are portraits. He draws his friends, acquaintances and students. He has acquired proficiency in drawing, but he doesn't regard drawing as only a simple imitation of nature. Whenever he begins to draw, he will first make a thorough observation and study of the object to feel something new in it. From the subtle, endless distinctions he has found he draws his inspiration of creation, which makes him excited in the whole course of drawing. In his work there isn't any dramatic action or exaggerated expression, but a specific internal fervor and hearty yearning can be felt in its plain and tranquil atmosphere. What he produced is the beauty of re-creation, a reality in his eyes, and a representation of his inner feelings.

Xu Fang says that the best state of artistic expression is simplicity and naturalness, and it is very difficult to attain it. I suppose this is a new goal he has set for himself after his success. I believe that, with his gift and efforts, he will attain a yet higher stage in his art creation.

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# 素描随笔

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徐方

习画者大都始于素描，却很少止于素描。为什么呢？因为素描手段简单经济，又能为许多画种铺路，当做绘画基础很合适，这是时尚。但艺术反映人的灵性，灵性这个东西倒不在乎用什么手段来表现，所以素描又可算是一门艺术，它有些象水，滋养万物而位处卑下。可见将素描归做基础还是艺术的想法，没有什么意思，只要是画，分得清的只有二种——是艺术或者非艺术，倒不看其用什么手段，手段简单有它的好，手段复杂也有它的好，你抱着素描是基础的想法，那你只能把素描画成习作，就象古代中国人只把火药当作火药，做几颗鞭炮热闹一下就完事了。素描从解决造型问题入手上升到表现思想感情、总是先匠后艺，从功法到心法，泰豆驾车，心意贯穿马志，就是这个道理。画家到了画时不觉在画，不画时不觉不画的境界，大家是也。

从一个初学者到一个大艺术家，不在习画时间的长短，而在对艺术认识的深浅上。同一件东西，大艺术家所能发现到有意思的地方远胜于初学者。什么也看不出，如何目光敏锐？如何感情细腻？如何表现深刻？皮之不存，毛将焉附？有些素描什么都画了，看了十分尴尬，事无巨细，毫无选择，俨然一张逼真的照片，不免匠气冲天，“功夫”到了这种程度，可喜可悲。

对自然的认识也包括对自己的认识，见仁见智观察总是主观的。左边看是右边看的反动，艺术忠于自己则生。素描千人一面，是它的失败，但要万变千化也不容易。身外的世界虽说轰轰烈烈，称自己心的却清清寡寡，个性使然。有个性就会孤独，有个性也显得可爱。有人喜欢你的个性，欣赏你的孤独，同时也得消受你个性带来的缺憾，世界就是这样，人人都喜欢你的艺术，真难说是你的悲哀还是别人的悲哀。

素描讲变，一种味道画腻了就得换，有时画完一张画令你忘乎所以，过段时间再看却不堪入目，在一张画上涂涂改改好几年也是常事。艺术是个不停的创造发展和变化的过程，得时、失时只凭运气。变化可能变糟，尤如羝羊触藩进退二难；也可能变好，光辉灿烂。艺术不能关心结果，他只需要耐心和真诚。一万

年虽说太久着急也完蛋，心境不与天地合一，不免阴阳失度误入歧途。变化用智慧，兵无常法，水无常势，到达目标路有多条，讲究直接和简洁，总是欣心悦目的，规矩都是死的。已知的事，不妨怀疑；两步能走到，则别走三步。

素描讲究完美，讲究适当，讲究鲜明，更讲究创造。艺术上的许多大道理都能在素描上实践，素描不成熟艺术就很难成熟，素描不变化，艺术就很难变化，素描的造型格局决定了画家的艺术格局，立体派的造型开拓了现代绘画的发展。素描上的无穷变化将是不可限量的，其魅力所在也是不可言传的。

一九八九年八月写于杭州大梦屋

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# A NOTE OF DRAWING

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Xu Fang

Most learners of painting begin with drawing, but few of them will take drawing as his ultimate aim. Among the various techniques drawing is simpler and more economical, and it is also a basic skill which an artist must master. Art reflects artist's soul and soul can be revealed through any media. So drawing can be regarded as a sort of art. It is somewhat like water, which nurtures everything on earth but finds itself in a lower position. It is thus clear that it doesn't matter much whether drawing is merely a basic skill or is a sort of art itself. Whether a picture is artistic or not doesn't depend on the technique used. Simple techniques have their merits, and complicated ones have theirs too. If you regard drawing as only a basic skill, then you will make your drawing only a study, just as gunpowder was only used to blast crackers for fun by the ancient Chinese. To do a drawing one has to tackle the problem of modeling first, and then the expression of feelings, in other words, from technique to conception, or, from skill to soul. This is the reason why Tai Dou, an ancient groom, on driving had to integrate his mind with that of the horse. When an artist doesn't feel he is doing painting while he is, or vice versa, then he has attained the state of a master.

It is not the length of his learning painting but the depth of his grasping art that makes a master different from a beginner. A great master can find more things interesting and new in the same object than a beginner can. If you haven't got a keen observation and deep feeling and can't find anything new in the object you are going to draw, you can't make your drawing a vivid representation. With the spirit gone, what can the appearance adhere to? Some drawings look like photograph, every detail of the object is included. Such a "superb skill" is both gratifying and lamentable.

An artist's understanding of nature involves his understanding of himself. Observation is a matter of subjectivity. Differ-

ent people have different views. The view seen from the left side is opposite to that seen from the right side. A work of vitality is one that reflects the maker's personality. A drawing without personal artistic characteristics is a failure. But it is not an easy work to draw various figures. The outer world is colorful but what attracts you are few. Your personality will make you feel lonely, but it will also make you likable. Some people will like your personality and appreciate your loneliness while enduring the shortcomings your personality caused. Such is the world, I wonder whether it is a pity that everybody likes your art.

In drawing variation is emphasized. When you get tired of a style you have to try a new one. You would find your work quite satisfactory when you just completed it, but after a period of time you might find it intolerable to the eye. It is not strange that on a sketch you will scrub around, change, manipulate the layout here and there to suit you for even several years. Art creation is a course of constant development, change and origination. Whether your work is appropriate to the occasion all depends upon your chance. Maybe your try will end in failure and put you in a dilemma, or it may be successful and bring you a great time. Don't care for the result. What you need is patience and earnest. Ten thousand years is too long, but haste will also make a mess of the job. If your mind fails to conform with nature, you are bound to go astray. Making changes needs wit. There are no constant laws in the art of war, and no constant directions in the flowing of water either. To reach a goal you can take many different routes. Directness and simplicity will make your work pleasing to the eye. Rules are dead. Things universally acknowledged may be doubtful. Never cover a two-pace distance by three paces.

Perfection, proportion, distinction and origination are all emphasized in drawing. Many art theories can be practised in it. If you are not proficient in drawing, you can't attain perfection in painting. Rigid drawing results in rigid art. An artist's modeling pattern decides his artistic style. The cubists have developed modern art with their unique modeling pattern. The great appeal of the variation in drawing is beyond description.

Damengwu, Hangzhou  
August, 1989



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# 作品目录

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女孩(扉页)	1990	铅笔	39cm × 55cm
1 杨向英	1990	铅笔	39cm × 55cm
2 男演员	1990	炭笔	35cm × 57cm
4 戴镜片的姑娘	1990	铅笔	39cm × 55cm
5 扶头女子	1988	炭笔	67cm × 55cm
6 坐着的女子	1988	炭笔	40cm × 77cm
7 女模特	1990	炭笔	50cm × 66cm
8 空虚	1988	炭笔	122cm × 88cm
9 陈小庆	1988	炭笔	44cm × 69cm
10 老外	1989	炭笔	43cm × 63cm
13 青年女子	1992	铅笔	55cm × 71cm
14 湖南人	1989	炭笔	54cm × 77cm
15 靓女	1991	炭笔	55cm × 68cm
17 女学生	1990	炭笔	38cm × 52cm
18 搁腿女子	1989	炭笔	53cm × 77cm
19 学生	1990	铅笔	50cm × 66cm
19 袁艳	1992	铅笔	52cm × 69cm
20 李桃子	1992	铅笔	55cm × 49cm
21 留学生	1990	铅笔	44cm × 64cm
21 课堂上的两个学生	1989	炭笔	65cm × 54cm
22 女演员	1992	炭笔	57cm × 66cm
23 金诚	1992	铅笔	49cm × 47cm
24 职业妇女	1991	铅笔	51cm × 73cm
25 女人体	1987	炭笔	122cm × 88cm
26 金笛	1987	炭笔	152cm × 68cm
27 女大学生	1990	铅笔	39cm × 55cm
28 艺术学校女学生	1987	炭笔	62cm × 70cm
29 老人	1992	铅笔	53cm × 65cm
30 梁晓红	1989	炭笔	55cm × 62cm
31 青年男子	1989	炭笔	53cm × 61cm
32 坐着的黎旭	1989	炭笔	55cm × 75cm

33	老德加	1989	炭笔	60cm × 60cm
33	修女	1989	炭笔	55cm × 74cm
34	侧坐的女子	1989	炭笔	60cm × 77cm
35	女学生	1987	炭笔	60cm × 60cm
36	男人体	1986	炭笔	88cm × 122cm
37	习作	1987	炭笔	55cm × 77cm
38	削发青年	1991	铅笔	36cm × 42cm
39	博士	1989	炭笔	41cm × 55cm
39	绍兴老人	1986	炭笔	55cm × 60cm
40	郭际	1987	炭笔	54cm × 77cm
42	战争	1988	炭笔	122cm × 88cm
43	俞晓岚	1992	炭笔	51cm × 77cm
44	坐着的女子	1988	炭笔	62cm × 77cm
45	灰发妇人	1989	炭笔	53cm × 76cm
46	城市	1988	炭笔	122cm × 88cm
47	不死	1988	炭笔	88cm × 122cm
48	清照兄	1987	炭笔	65cm × 79cm
49	黑发女子	1988	炭笔	48cm × 65cm
49	阎菲	1992	铅笔	51cm × 76cm
50	应黎黎	1990	炭笔	39cm × 55cm

# Content

A Girl	1990	pencil	39cm × 55cm
1 Yang Xiang Ying	1990	pencil	39cm × 55cm
2 An Actor	1990	charcoal	35cm × 57cm
4 A Girl Wearing Glasses	1990	pencil	39cm × 55cm
5 A Woman Holding Her Head	1988	charcoal	67cm × 55cm
6 A Sitting Woman	1988	charcoal	40cm × 77cm
7 Girl Model	1990	charcoal	50cm × 66cm
8 Vanity	1988	charcoal	122cm × 88cm
9 Chen Xiaoqing	1988	charcoal	44cm × 69cm
10 Foreigner	1989	charcoal	43cm × 63cm
13 A Young Women	1992	pencil	55cm × 71cm
14 A Native of Hunan	1989	charcoal	54cm × 77cm
15 Pretty Girl	1991	charcoal	55cm × 68cm
17 Woman Student	1990	charcoal	38cm × 52cm
18 A Woman Sitting Cross-Legged	1989	charcoal	53cm × 77cm
19 A Student	1990	pencil	50cm × 66cm
19 Yuan Yan	1992	pencil	52cm × 69cm
20 Li Taozi	1992	pencil	55cm × 49cm
21 Guest Student	1990	pencil	44cm × 64cm
21 Two Students in Class	1989	charcoal	65cm × 54cm
22 Actress	1992	charcoal	57cm × 66cm
23 Jin Cheng	1992	pencil	49cm × 47cm
24 Professional Woman	1991	pencil	51cm × 73cm
25 Nude, female	1987	charcoal	122cm × 88cm
26 Jin Din	1987	charcoal	152cm × 68cm
27 Woman College Student	1990	pencil	39cm × 55cm
28 A Woman Students of Art	1987	charcoal	62cm × 70cm
29 An Old Man	1988	charcoal	53cm × 65cm
30 Liang Xiaohong	1989	charcoal	55cm × 62cm
31 Young Man	1989	charcoal	53cm × 61cm

32	Li Xu Sitting	1989	charcoal	55cm × 75cm
33	Old Degas	1989	charcoal	60cm × 60cm
33	Nun	1989	charcoal	55cm × 74cm
34	A sitting Woman	1989	charcoal	60cm × 77cm
35	A Woman student	1987	charcoal	60cm × 60cm
36	Nude, male	1986	charcoal	88cm × 122cm
37	A Study	1987	charcoal	55cm × 77cm
38	Shaven-headed Man	1991	pencil	36cm × 42cm
39	Doctor	1989	charcoal	41cm × 55cm
39	Old Man of Shaoxing	1986	charcoal	55cm × 60cm
40	Guo Ji	1987	charcoal	54cm × 77cm
42	War	1988	charcoal	122cm × 88cm
43	Yu Xiaolan	1992	charcoal	51cm × 77cm
44	A Sitting Woman	1988	charcoal	62cm × 77cm
45	A Grey-hair Women	1989	charcoal	53cm × 76cm
46	City	1988	charcoal	122cm × 88cm
47	Immortal	1988	charcoal	88cm × 122cm
48	Brother Qingzhao	1987	charcoal	65cm × 79cm
49	A Black-hair Woman	1988	charcoal	48cm × 65cm
49	Yan Fei	1992	pencil	51cm × 76cm
50	Ying Lili	1990	charcoal	39cm × 55cm