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附赠光盘三

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The Art of Pang Jiun
动 态 素 描





线

线条美是中国艺术传统超越世界任何艺术的画格。
倘若中国的艺术家不会运用「线」的元素或乏于「线」的修养，就是不懂中国文化。

It

is the feature of line that endows Chinese art with a beauty that none of the other arts can surpass. Those who are incapable of or uncultivated with the technique of line, therefore, are blind to the beauty of Chinese culture.

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线的实践与经验 文/庞均

能够在北京人民美术出版社出版我的素描集，令我兴奋不已。素描对我而言，始终是一种必备的修养、是深化的练习、是追求造型简化和符号语言之手段。因此我从未停止过素描的实践，但始终不曾想过要公开展示素描作品，只作为是练手的「私房之作」而已。今日把默默无闻、耕耘数十年的一小部分素描作品印制成册，总算亦能见天日，这是我个人从不敢想之事！

五十多年前，经历了杭州美术学院和北京中央美术学院严格的课堂素描训练，树立的素描基本概念是：精确的轮廓，通过分面和表现因结构而产生的光影，塑造完美的形体。但是进入创作生涯之后，一旦深入生活、走向农村、走向工厂，发现我无能为力用速写方式记录我所见到的生动形象而深受挫折！

在无力感的苦恼之中，开始研究德加E. DEGAS、凡高VAN GOGH和马蒂斯MATISSE、安格尔

INGRES的素描，他们的素描源于古典素描，但跳出学院主义的规范，大多以「线」为主，成为活的造型，更能在油画创作中随心所欲，不被「光影」所困。安格尔的忠告：「年轻人，画线条，画很多很多的线条，从记忆中或大自然中取材，就能成为一个成功的艺术家。」豁然，我有所悟，开始对素描有另类的思考。孟子曰：「困於心，衡于虑，而后作。」我开始从线条中去追求绘画的生命。

在台湾艺术大学走过我专任教学生涯的最后二十年，开了一门「动态素描」课程，在我的个人「工作室」，亦同样强调此种训练。绘画气氛是活泼浪漫的！模特儿在音乐声中，自由地、感性地舞蹈，在瞬间停下四分钟，甚至至少十五秒、三十秒，暂停一个极其生动的姿势让画者速写。我本人必须同学生一起作画，这是我一贯的教学方式。

有幸的是，在台湾为艺术而从事模特儿者，大多是有高等学历的大学生或研究生，来自「美术系」、「雕塑系」、「视觉传达系」、「舞蹈

系」、「戏剧系」、「文学系」、「外文系」、「历史系」等等，亦有来自「法国」、「英国」、「意大利」、「美国」、「西班牙」、「南非」、「以色列」、「俄罗斯」等等，他们把「模特儿」看成是表演的艺术，个人另类的舞台，大家习惯了这种充满艺术气氛的互动、尊重与欣赏！尤其我的「工作室」是感性、浪漫、和衷共济的艺术沙龙。

「互动」与「感性」——无论是人和人、人和物、人和自然，乃是产生艺术灵性的所在。

因为有以上的好条件，我才能画那么多的「动态素描」作品，亦成了「自我提升」艺术修养的习惯，实在是获益良多！我亦下了大成本，因为每四分钟的素描，就是一张（76×56cm）AQUARELLE ARCHES三百磅水彩纸，别人看来是难以置信的浪费，但我却认为非常值得！因为可以强迫自己只能成功不容失败！是十分严苛的约束与锻炼。我同样把这四分钟视为是一种「创作性」作品。

我特别感激那些有艺术天份、有灵性的舞者和有瑜珈功夫的表演者，他们投入到模特儿的「舞台」非常专业！没有他们的付出与贡献，我是无法深入体会并捕捉人体的韵律感。在两百四十秒中用手的功夫传达心灵感受并不容易！所谓台上一分钟、台下十年功，确实如此。

我的「动态素描」作品，并非十分完美、准确，结构并不严谨，错误的线条不改亦无法改，留下过程的轨迹亦是一种美感！久而久之，形成一种「画风」；无论素描或油画，落笔于画面，自始至终一笔不改。诚然，画面因为存在「缺点」，也就必然出现不可多得之「优点」。有法之极，归于无法。然欲无法，必先有法。终于有法更非也。这一绘画哲学，是艺术的座右铭。

Preface

The Practice and Experience of Line Pang Jiun

It is tempting to see the publication of the catalogue of my sketches by the People's Fine Arts Publishing House. To me, sketch is always an indispensable training, an exercise of refinement, and the means to simple form and language of signs; accordingly, I never cease to practice sketches. But the thought of publicly displaying these private works of exercises has never crossed my mind. That a small part of the sketches unknown for decades came into the light, after all these years, in the form of a catalogue, is exceptionally surprising to me.

Fifty years ago, the basic concepts of sketch that my trainings in East-China Campus of Central Academy of Fine Arts and The Central Institute of Fine Art addressed include: a precise outline, shadows achieved by structured planes and expression, and a realist depiction of details. These guidelines, however, were far from effective in capturing through sketching the vibrant lives as I encountered them on the streets and in the villages and factories. It deeply frustrated me.

In my incapacity and dismay, I began to study the sketches of Degas, van Gogh, Matisse and Ingres which followed the classical examples but broke the confines of academicism by a dominant use of lines. It is the figurative power of the lines that

enables the artists to step beyond the question of shadows and achieve the freedom of expression. This realization came upon me as I read the advice of Ingres, "Draw lines, young man, many lines, from memory or from nature; it is in this way you will become a good artist." Since then, I began to look at sketches anew. As Mencius says, "Achievement comes after emotional disturbance and intellectual deliberation," I turned to the expression of line for the life of painting.

In my last twenty years of teaching in the National Taiwan University of Arts, I opened a course "Dynamic Sketch," and carried out the training in my studio. The atmosphere in the classroom and the studio was vivacious and romantic! We invited a model to dance with ease and emotion to the music, and asked her to pause momentarily for 4 minutes, or even only 15 seconds or 30 seconds, in a posture of movement, for the students to sketch besides me. This is the way I teach.

Fortunately, most of the models we invited had bachelors' or masters' degrees of fine arts, sculpture, visual communication, dance, theater, literature, foreign language and literature, or history. Coming from countries as various as France, England, Italy, the United States, Spain, South Africa, Israel and Russia, all of them

regarded the business of model as a type of performing arts, as a stage for them. They were used to enjoy the interaction, mutual respect, and appreciation in an art environment, and my studio, in particular, was felt like a salon permeated with sensitivity, romanticism, and a sense of unity.

Interaction and sensitivity — these are the origin of artistic inspiration for the relationship of humans with the other humans, things, and Nature.

It was with this excellent condition that I was able to accomplish loads of works of dynamic sketches, and to promote the exercise as a means of self-cultivation. It was a great merit for me. Despite the fact that to some, it is incredible spendthrift for every exercise of 4 minutes to cost a piece of Aquarelle Arches watercolor paper of 300 pounds (76 by 56cm), I have felt that it was worthy. The imperative to success had constituted a strict rule and discipline to me, and I have viewed the process of the 4 minutes as no less than a creative work.

I particularly appreciate those artistically and spiritually sensitive dancers and performers with yoga training. They are very professional on the 'stage' of the art models. Without their

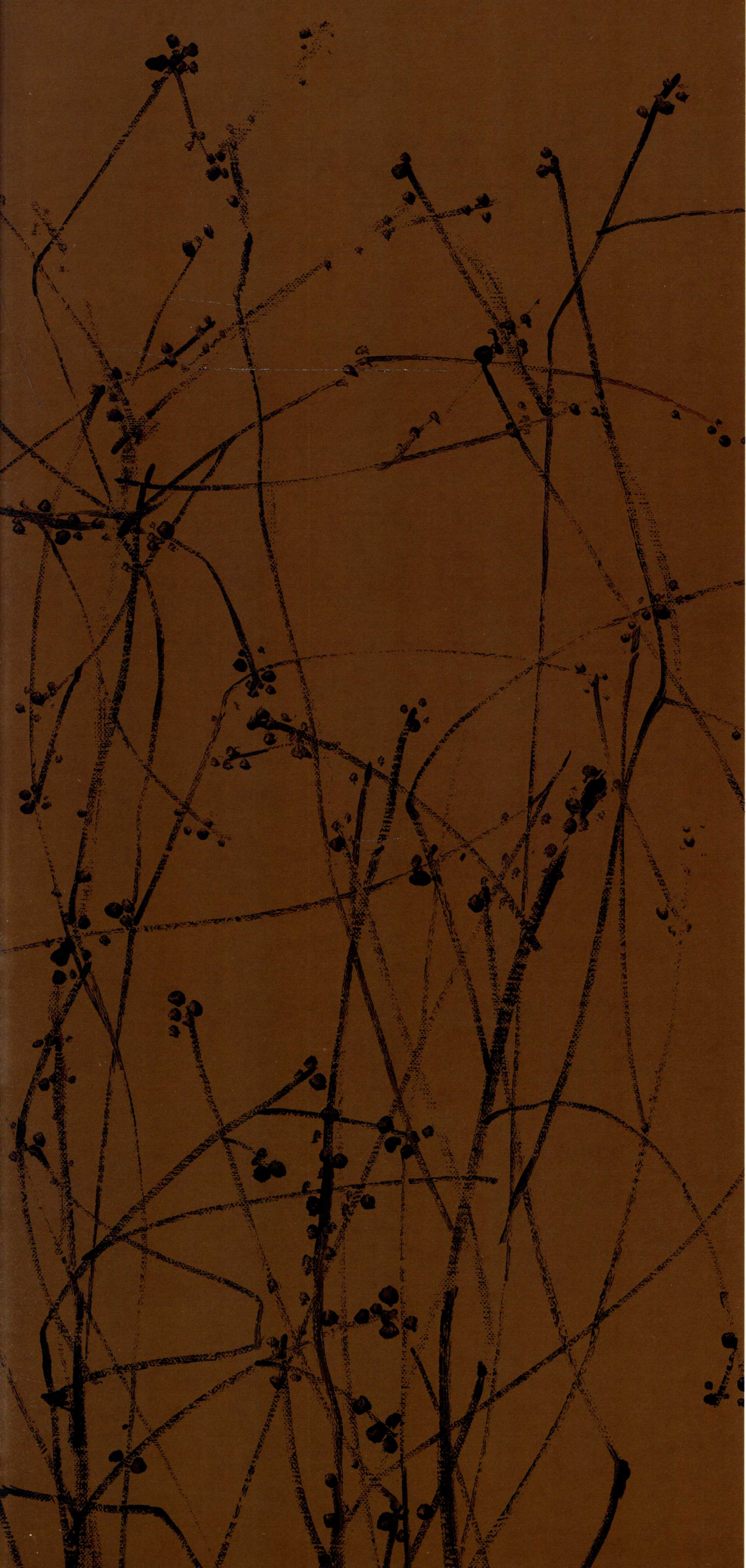
efforts and contribution, I can never approach and capture the rhythms of body. It is no easy task to unleash the outpour of the mind through the work of the hands in a period as brief as 240 seconds. It is true, as the proverb says, "Every minute on the stage entails ten years of backstage practices."

Despite the imperfect depiction, imprecise structure, and unrevised and yet irreversible lines, my dynamic sketches have left moments of beauty on its track. Through days and years, they have displayed a style dictating that every stroke, from the very first instant as it was formed on the paper or canvas, should remain unaltered to the last minute of the creative process. Indeed, rare beauty is to be relieved against the presence of defects. Although "principles extended to the extremes will end with their extinction," to reach the stage, we should always begin with principles, and then seek transcendence of them. This philosophy of painting applies to every type of art.

The significance of line in painting is unfathomable.
Such is my foreword to the catalogue. March 2008, in the season when birdsongs are constantly heard from outside the window.



1997





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1997 61x46cm



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