

上海画报出版社

中外人物肖像速写——尹东权作品专集



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**THE SKETCHES OF THE PERSON'S PORTRAIT ABORD
BY YIN DONG-QUAN**

尹東權專集

丁巳年題





序

Foreword

速

写的本意,原是画家为了记录生活所得。由于是快速的记录,必须概括地画,将生活中繁复的现象,用简练的线,白描下来。因此,好的速写,总是画得概括简练,在有限的勾勒下,把生活中的形象表达得很生动。

艺术源于生活。早年,美术界是十分重视速写的,但近年来这方面淡薄了,不过,仍然有一批画家,为此孜孜不倦地追求,尹东权同志,就是其中的一个。

我熟悉尹东权已有很多年,早年,他曾向我学画,后来仍经常找我问画。十多年来,他对速写的执着追求,从未间断过。“天道酬勤”,他的速写进步得很快。

这集子里发表的是尹东权的人像速写,其中有两个特点:一是真情。人性各异,犹如其面。各人的神态、表情,可以通过绘画表现个性、气质。但作者的感情真挚是其中的关键。尹东权为人真率,在对人的感受中,也贯串着这种真率,所以他所画的人,都有一种“味”,这大约就是人情味吧,所以使人看了很亲切。二是审美,速写以长线短线勾勒而成。速写既是一幅画,就要画得好看。尹东权在速写中不但有着西法素描较严格的形体结构,而且始终十分重视勾勒线的画面处理,使长长短短的线在白纸上分布交错得很好看,使线与空白形成一种节奏美。

我很赞成画家多画速写。尹东权速写的出版,将有助于初学青年的参考,使大家都来重视速写。

上海美术馆馆长

丁德九

1997.3.

Originally, the initial meaning—sketches is to indicate a tough drawing of recording what the painter picks up from life. As sketch is a kind of quick recording, the painter must draw the subject he observes briefly, and outlines it with simple and clean line out of heavy and complicated phenomena of life. Therefore, a nice sketch is always condensed as simple as a piece of cake, especially the sketching of the contours with a few brush strokes, which makes the living figures be expressed vividly.

Art originates from life. In our early years, it is of prime importance for sketch in the field of Fine Arts, but in these recent years, the work in this respect has become weaker; even so, there are quite a number of painters who are seeking for sketch up hill and down dale, among whom is one, who is called Yin Dong-quan.

I have been familiar with Mr. Yin Dong-quan for many years. In his early years, he had studied painting from me; later on, he still often came to visit me, taking further advice out of me. Since more than ten years passed by, he has never ceased for seeking for drawing sketch seriously. "Heaven rewards deserts for his diligence." That's why his sketch advancement rockets up high.

In this collection published was his portrait-sketch, among which there are two characteristics: one is true passion. They are as different as their faces. Through the painted portraits, each of them has his own manner, and expression which indicate his

individuality, and character. All the above-mentioned figures are the key belonging to the genuine feeling and passion of the painter's. Mr. Yin is a man of sincerity and honesty. As to keeping in touch with him, these two feelings emerge in him. So what the person he has painted has a kind of "taste", like enough, it is a sort of human sympathy so that people feel very intimate while reading the drawings, and the other is the point of aesthetic standards. Sketch is completed in two ways, —outlining a long line and a short one. Now that sketch is a piece of picture, the painter should draw it nicer. Not only does Mr. Yin sketch a very strict figurative construction by means of western style of the sketching, but from A to Z pays great heed to the treatment of the outlining painting surface as well. Lines of his drawings,—long and short —cross-hatching on the white paper are certainly pretty nice so that the ones combine with blank surface forming a rhythmical beauty.

I'm very much for painters to draw more sketches. With this publication by Mr. Yin Dong-quan, I think it will be a useful reference for the beginners, and I appreciate all of us to pay great attention to sketch.

Fang Zeng Xian

Director of Shanghai Fine
Arts Gallery

我

初学画时,是《给初学绘画者的信》一书引导了我。

当尝试画完第一幅自画像后,我异常兴奋,找人问是否象我。当时我想,人是有可能被画象的。

每当我面对模特儿时,总惦着对方,坐久了太累。所以我特别专注,总想画得尽量快些。就这样,我画了无数的人。

几年后,我认识了辅导基层群众美术的上海中国画院吴玉梅、毛国伦、张迪平等画师,他们说画得好,给了我不少的鼓励。

又过了十年,我有幸进入方增先教授执教的中国人物画班学习,他的绘画美学理论对我的速写有影响。我那时工作忙,没有时间画,就在去画院上课途中的公交汽车上画起速写。车在颠波,下笔必须十分果断,不能有一点犹豫。由此,留下了多张我自以为难得的作品。

速写画人,让我认识了许多新朋友。我两次去北欧,参加艺术活动,我的肖像速写果然很被赞赏。

借这本专集面世的机会,我谨向所有给予我关心和支持的前辈、朋友致谢,并希望得到诸位的批评和指正。

It is the book of A Letter to the Painting Beginner that guided me when I was in the illuminated period in learning painting.

I was extremely excited and eager to know from others whether the self-portrait was myself or not, after I tried to have finished my first one. I thought at that time that it was possible that man could be drawn very alike.

Every time when I was facing to the model, I always thought the subject would be too tired because of sitting there too long a time. Therefore I specially paid my attention to the sitter in order to complete my drawing as far as possible. In doing so, a great number of people were drawn.

After several years, I knew a few famous painters of Shanghai Fine Arts Academy, Such as Wu Yu Mei, Mao Guo Lun and Zhang Die Ping etc. Who are the tuitors of base of Fine Arts for masses. All of them said that my drawings were very attractive and nice, and what they said gave me an energetic power which is strong enough for me to go ahead.

A decade then past, it was a great honour that I was admitted into the advanced course to learn my painting of Chinese character, the teacher of which is the famous professor in China called Fang Zhen Xian. His aesthetic theory is of great influence on me as to my sketch. At that time, I was rather as busy as a bee, I might say, no time could allow me to paint. Then I still draw it on my way to my class which I was taking the bus. You see, the bus was jolting up and down, so every time my pen should go very quickly and smoothly without any hesitation. Just because of this practice, a few of master pieces them were left if it did not blow my own horn.

It is also in view of drawing sketch, I made many new friends. I have been twice in Northern Europe to participate in Art activity; indeed, my sketch portraits were very much appreciated by visitors there.

On the occasion of this book published, I owe my success to those olders and friends who support me and I, also on this occasion, hope that I could get all good advice from them. Thanks!

自序

Self-
introduction



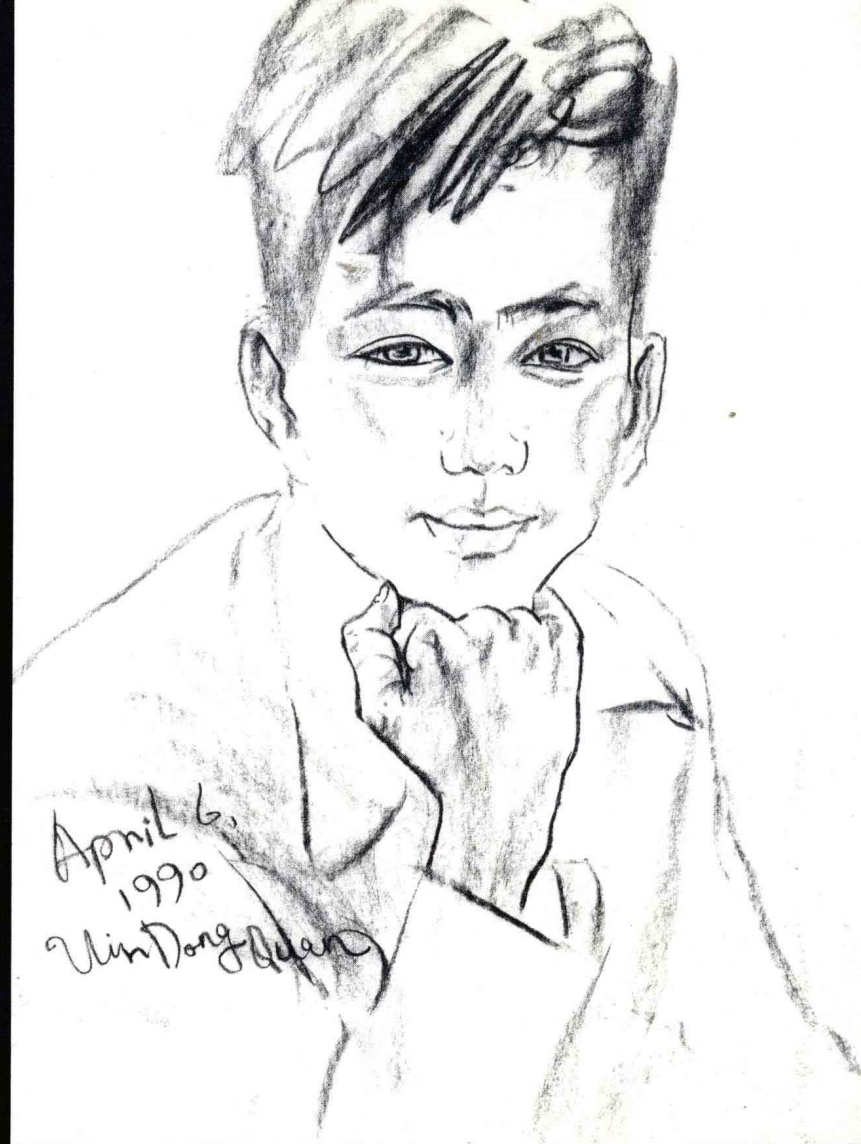


自画像

Portrait of myself



女孩
“小冬子”的哥



Girl
Brother of Xiao Dong Zhi



