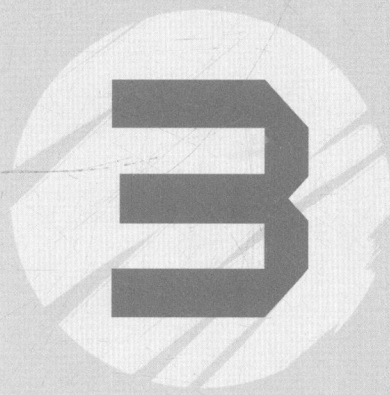


素描新语

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A NEW LANGUAGE OF DRAWING

# 素描技法教学



冉茂芹 著

BY MAU-KUN YIM

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冉茂芹 著

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# 引言

居然又编了第三本素描！简直是疯子，疯素描，素描疯子！“你还有话说啊？”真的，我无话可说了。但是，但是我还要说几句话，自认是我很重要的体验。

什么是“结构”？所谓“结构”，有三层含义：

1. 指几何结构，如人体、人头上的类圆球体、矩形和圆柱体以及形体简约后的块面组合。
2. 为我们通常理解的皮下骨骼与肌腱组织。
3. 是我们眼睛所见的、表皮上呈现的高低起伏。

以上三种状态我称之为几何结构、内在结构与表层结构。这三种结构共同体现了人体本质的、视感的形体。它们也就成为我们观察、理解、表现人物的依据和标准。

什么是素描之美？

素描的美很难给予划一的标准答案，在写实画中，统而言之它是形象美与艺术美的结合，用哲学性的语言述说就是客体与主体的统一。

客观的美因模特儿、光线、环境的不同而显现出很多美的特质，如外形之美、团块之美、线条之美、层次之美、细节之美、质感之美等，当然最重要的是神态之美。主观的美意味着画者去发现上述种种美的质素，将之概括、锤炼并转换为线条、笔触等具艺术趣味的描绘之美。

重要的经验是：深深观察、深深感受对象之后，脑海中要升起画面，整个写生过程是一个不断感受对象又不断追寻脑中画面的过程。尊重生命，又不 COPY 对象。这就是我的忠告。

## FOREWORD

I can't believe that I'm writing my third drawing book! Isn't this nuts! I'm crazy for drawing so much, but then again, I am crazy about drawing! Some may ask if there is anything else that I have to say about drawing. To be honest, I have nothing new to add. I do, however, have some things to share. The things that I have to offer are precious pearls of wisdom, harvested through many years of drawing.

What is “structure”? There are three implications of “structure”.

### 1. Geometric Structure:

This structure is composed of the geometrical shapes. For example, the head is a sphere, the arm is a cylinder, and so on.

The artist needs to observe these shapes as generalized masses.

### 2. Anatomical Structure:

This structure is composed of the anatomy that lies under the skin, such as the bones and the muscles.

### 3. Surface Texture Structure:

This structure is composed by the contours and texture of the skin. This is what the artist actually sees with their eyes.

These three types of structure compose the human body's actual visual shape. They are the basis of our observation, understanding and expression of human images.

What is the beauty of drawing?

It is difficult to give a standard answer for it. In Realism painting, it can be generalized that beauty is the combination of

the subject's inherent quality and the artist's interpretation of these qualities. In philosophical terms, it is the unification between the objective beauty of the subject and the subjective aesthetics of the painter.

There are various objective qualities of beauty: the characteristics of the model, lighting, shapes, masses, lines, layers, details, textures, and most important, the spirit. These should all be considered. The subjective aesthetics of the painter requires the artist to discover the elements of all these qualities. The artist needs to generalize what they see, extract the most essential elements, and transform them into interesting lines and brushstrokes. These lines and brushstrokes communicate the beauty of the artists' aesthetics.

Now I share with you one of my most precious pearls of wisdom. Through years of drawing, I have learned to observe the subject deeply, to feel the depth and look for the image that arises through my mind's eye. During the entire process of drawing, I'm always doing these two things simultaneously: getting to know the subject and getting to “see” the image that arises in my head. I respect the beauty of life, but I would not merely “copy” the subject that I see. This is my advice to you. Combine your observation with your aesthetic for beauty and you will get something truly unique.





洞庭湖边渡船上  
2006年 春天



## 冉茂芹简介

1942年出生于中国湖南省桃源县。1965年毕业于广州美术学院舞台美术专科。1974年年画《送戏上船》入选全国美展。1978年油画作品《战士的歌》获广东省美术作品展一等奖。1980年移居中国香港。1989年移居中国台湾。

曾在中国台湾、香港等地举办个人画展十余次。出版油画、素描专集近30种。多年来还应邀在全国各大专美术学院讲学。

- 2006年应邀参加北京“中国国际艺术品投资与收藏博览会”，《先民渡海》组画获金奖。《抵岸》应邀参加“金陵百家（油画）展览”，《海峡夜浪》应邀参加上海、北京《精神与品格——中国当代写实油画研究展》。
- 2006年出版《粉彩笔记》。
- 画作《灯下的女人》获美国《艺术家杂志 (The Artist's Magazine)》2005年封面大奖，并刊登于2006年一月号封面，有专文报导：《无字的语言 (A Language Without Words)》。
- 画作《铜手镯》获“美国肖像协会” (Portrait Society of America) 2005年度竞赛一等奖 (First Place)。
- 画作《灯下的女人》获美国“2005年国际沙龙展” (Salon International 2005) 竞赛首奖 (Best of Show)，并在美国《西南艺术杂志 (Southwest Art)》2005年七月号刊登报导。
- 美国《国际艺术家杂志 (International Artist)》2004年八月号刊登专题撰文：《色彩语言 (A Language of Color)》及画作。
- 现为广东画院院聘画家，湖南师范大学美术学院客座教授，湖南文理学院客座教授，湖南常德工艺美术学校荣誉校长。

## About Mau-kun Yim

Born in Hunan Province, China in 1942, Mau-kun Yim is a graduate of the Guangzhou Academy of Fine Arts. He received wide acclaim as runner-up in the National Chinese Art Exhibition in 1974. In 1978, he received first prize in the Guangdong Province Art Exhibition. He moved from Mainland China to Hong Kong in 1980. In 1989, he moved to Taiwan, where he continues to live and work today.

Yim has held many solo exhibitions in Hong Kong, Mainland China and Taiwan. He is the author of nearly 30 books on oil painting and drawing. Yim is frequently invited to hold lectures and demonstrations at universities and art academies in Mainland China, Taiwan and Hong Kong. He is represented in the United States by Greenhouse Gallery of Fine Art (<http://www.greenhousegallery.com>).

### Honors and achievements (partial list):

- Oil painting series *Taiwan Forefather* received Golden Award at the 2006 China International Artistic Works Investment & Collection Expo in Beijing. *Reaching Shore* entered the 100 Top Artists Show in Nanjing. *Crossing the Surging Strait* entered the Fifty Years of Realism Painting Show in Shanghai and Beijing.
- Recent book: *The Pastel Journal*, published in 2006.
- Oil painting, *Lady in Shimmering Light*. Cover award and feature article, “A Language without Words”, January 2006 issue of *The Artist's Magazine*.
- Oil painting, *Girl with Bronze Bracelet*. First Place, Portrait Society of America's 2005 International Portrait Competition.
- Oil painting, *Lady in Shimmering Light*. Best of Show, Salon International 2005. The painting is featured in the July 2005 issue of *Southwest Art*.
- Feature article, *A Language of Color*, in the August 2004 issue of *International Artist*.
- Overseas Artist, Guangdong Academy of Fine Arts, China  
Visiting Professor, Hunan Normal University, China.  
Visiting Professor, Hunan University of Arts and Science, China.  
Honorary President, Changde College of Crafts and Fine Arts, China.

《灯下的女人》

油画 65.5cm × 50cm 2002

*Lady in Shimmering Light*

Oil on canvas 65.5cm × 50cm 2002



# 攀登，攀登，到诺拉山去（代序）

——谈自我教育的心炼历程

◎ 冉茂芹

今天，不谈素描，不谈技法，来聊聊我的自我教育与原地攀登的心炼之路。

我是一个“野”人，一个“在野”的画家，我的“野”，是个历史的悲哀。1959年，一个湖南小城的孩子，以优异的成绩考上了广州美术学院附中，说考上还不算准确，因我家庭出身特别“黑”，招生委员会十分为难，最后是院长胡一川一句“还是孩子嘛”才收了我。4年后毕业，恰遇“教育下马”，油画系、雕塑系、国画系、版画系停止招生，仅开放一个工艺美术系招生。我们附中当时有两个班同时毕业，学院还要向社会青年开放一部分名额，因而，这个学院工艺系的招生考试对我们来说就是十分严峻的局面，我那时还是十分懵懂，但万没想到以全优成绩毕业的我，竟然考不上工艺系！我竟没考上我的学院啊！

想起44年前的这段往事，至今使我难过。原因仍然是我的“黑”，我认了，却有着永远的心痛。（附图：《夜静》）

落选的学生被广东省文化局再挑选进一个以两年训练为期、许以大专待遇的舞台美术训练班。毕业后我被分在离广州100多公里、西江岸边的小城——肇庆，担任刚成立的地区话剧团唯一的舞台美术设计。接着是“文化大革命”，娶妻生子，我与西江水共度十五年。而少年时幻想着上油画系、留学苏联的美梦，也悄然而去。（附图：《战士的歌》）

当改革开放到来时，当命运之神对我露出笑脸时，我背负着“黑五类”出身的余痛来到香港。不久，我拿着陈逸飞寄来的纽约“美国艺术家联盟”（美术学校）的20号入学表格，去美国驻香港领事馆申请赴美读书。接见领事看过我的附加报刊发表的资料后说：你已经画得很好了，还去美国读什么？我一时怔住，无言以对！我又认了。



《战士的歌》

油画 153cm × 135cm 1978  
此画获当年广东省美展一等奖

*Warrior's Song*

Oil on canvas 153cm × 135cm 1978

I won my first prize in the 1978 Guangdong Province Art Exhibition for this painting.



《夜静》

油画 65cm × 53cm 2004年重画

四年附中获满分的毕业创作，原作为水粉画。

*Serene Night*

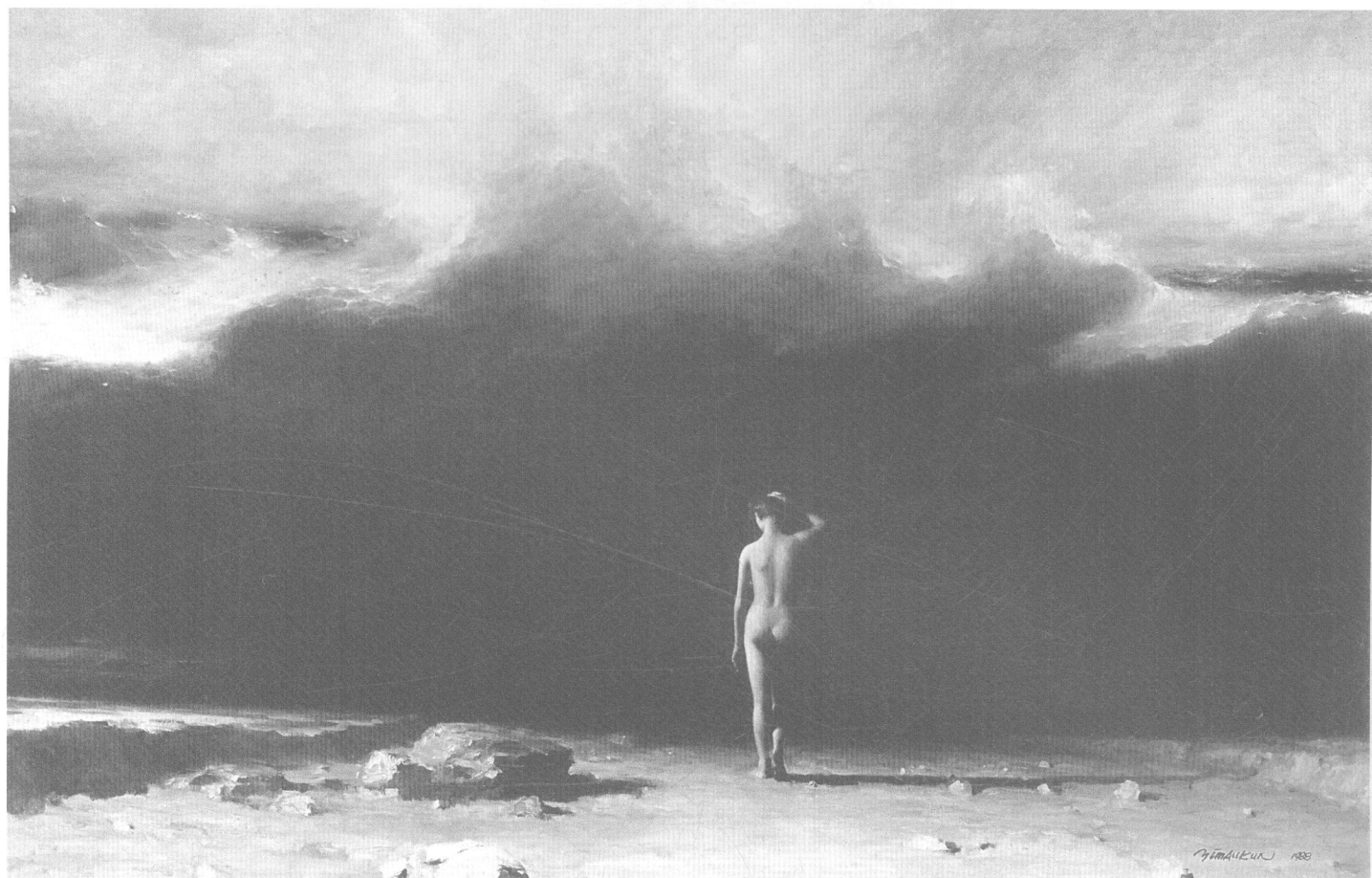
Oil on canvas 65cm × 53cm Repainted in 2004

I created this painting to meet the graduation requirements of my high school. I received A+ for this narrative. The original painting was in gouache.

困住了，我被困在香港这极端商业化的都市了，举目一望，海海人潮，我的心境却无比的苍凉和孤独。我不知道前途是黑暗或光明，但路还是要走啊，如是，我画下了来港第一张油画创作《夕照》，用那“符号”似的，走向海浪漆黑底层的裸女背影来代替我当时的心境。（附图：《夕照》）

哪儿都去不了，我只好开画室，以教学来谋生。这时的我真的很苦，路要怎么走啊？常常，在深夜里，我独自漫步在九龙弥敦道的街灯下……我想通了：美国的魏斯（Andrew Wyeth），长期居住在缅因州的海边、深情地画他熟悉的朋友、农庄和草地，他并没有去纽约和巴黎，却成就了举世公认的美术事业；广州美院的老教授王肇民，在“文革”前后，避开各种风潮，在他那简陋的小客厅悉心研究水彩静物画，终于成为水彩静物画的大师；还有远在300多年前的荷兰，伦勃朗就在阿姆斯特丹独自完成了向写实画顶峰的挑战！他们的道路告诉我：大师的艺术攀登是在原地的，不错，原地攀登！想通了这一层使我的思想突然解放，于是，我开始了漫长的自我教育、原地攀登之路。





《夕照》

油画 110cm × 170cm 1988

*Sunset*

Oil on canvas 110cm × 170cm 1988

就在九龙弥敦道与太子道交会处的小画室，逐渐地，我周围聚集起一群热爱写实画的青年，我带领他们一起攀登，附中时唱过的印尼民歌又悄悄地回到我的嘴边：攀登，攀登，到诺拉山去，羊肠小道又崎岖……我按部就班地安排了石膏像素描，真人头像、胸像、裸体写生，就在这个小空间里来实践我未上过的学院课业，并且，每星期在小黑板上写下一小段“每周画语”，它是我的思索，也是对青年学子的提点。我与学员同步画每一幅作业，既为他们打基础，也为自己再教育。

回过头来看，我获得的不仅是艺术技巧的提升，更重要的是我找到了一个因地制宜的生活形态，这种生活形态可以不必为市场需要而作画，不必以“压榨”自己的方式来作画，而是可以不断思索和研究，时时向鲜活的描绘对象挑战自己的发现和能力，我真庆幸，保持了自我，保住了艺术。

或许，我太自卑，愈是深入观察下去，发现自己过去的种种浅薄，愈是觉得路遥远、路遥远……看来，到我搁笔之日我都未必能达到我的观察、我的心动、我的所想……直到今天我仍抱持这样的心态攀爬着——用每一笔，用每一画。

我仿佛是倾诉般地说出过去求学时的凄苦，又不厌其烦地道出我廿多年来自我教育的内心体悟，无非是希望借我对自己走过之路的写实描述，给美术青年一个参照，一个自我提升、精神建设的参照。当然，这种自我教育还是要有一个前提的，就是先要有一个绘画的基础知识和能力，不管你是进学校获得还是进画室或借着范本的临摹，都必须先有个良好、合格的基础，没有这样一个基础，那所谓的自我教育与原地攀登都是一句空话。

我希望想成为画家的青年，应该努力使自己接受大学教育，当年的列宾进了皇家美术学院后还去其他大学旁听文学、哲学课程，以弥补自己文化教育的不足；另外，要养成读书的习惯，因为，画家首先是个文化人，文化的底蕴不是熟练的技巧可以取代的，而且，文化的浅薄终归会在你今后的作品中显露出来。最后我要说，如果你想成为一个优秀画家，则不管你取得何种文凭的教育，你都要磨练一辈子，把自己打造成“学院”，打造自己的“Academy”。

写了这么多，没有谈素描的理论和经验，只是一个“在野”画家的历程和心炼。而这“野人”所坚持的又几乎是所谓学院派的精神，这倒像是应了孔子那句话：礼失求诸野。

# Prelude: Climbing Mount Nora

## — Reflections on My Self-Education

By Mau-kun Yim

Today I would like to discuss something beyond drawing and the techniques that compose the tangible aspects of art. I would like to discuss the journey of a self-taught artist, and how I climb up the mountain of art.

My journey has led me on a path much different than that of the average mainstream painter. As a result of my unique path, I am relatively unknown within the Academy. In fact, my journey would have been far different if not for one man, Mr. Yi-chuan Hu. In the summer of 1959, I was a young child from a small town in the Hunan Province of China with aspirations of becoming an artist. Even though I had just passed the entrance exam for the Affiliated High School of the renowned Guangzhou Academy of Fine Arts, I still wasn't guaranteed a spot. Since my family had ties to Chiang Kai-shek's government in Taiwan, we were considered politically "black" and, as a result, the admissions committee initially would not accept me. However, Mr. Yi-chuan Hu, then president of the academy, went to the committee and convinced them to admit me. (See oil painting, *Serene Night*)

Four years later, I graduated from the high school, when the government had closed down several departments in colleges. Oil painting, sculpting, traditional Chinese painting, and graphic arts were no longer taught. A lone department remained at the Guangzhou Academy of Fine Arts, Industrial Art Design. But since there were limited seats for thousands of applicants, competition was fierce. I was confident that I would be accepted because I was an outstanding student. When the academy did not accept me, the news came as a shocking surprise. How could this be? Even though there were many applicants, I knew that I was exceptional in the arts and had earned straight As throughout school. Looking back now, I realize my naive ignorance of the gravity of the government's concern with my politically "black" family background. I have since accepted this reality, but in my heart it is always a painful memory. This time there was no Mr. Yi-chuan Hu to go before the committee, and my path changed.

Later that year I learned of a new program being offered by the Cultural Bureau of Guangdong Province. It was a two-year program, offering junior college degree in stage design. The program enrolled some of the students who were not accepted to the department of Industrial Art Design and I was among them. After graduated two years, I was assigned to work in Zhaoqing,

a small town 100 kilometers from Guangzhou on the shores of the Xijian River. I was the only stage designer and art craftsman assigned to the newly established theater troupe. Not long after, during the Cultural Revolution, I married and had children. The waters of the Xijian River accompanied me for the next fifteen years. The youthful ambition that I had once harbored of a graduate education in oil painting had slowly been washed away by the river. My hopes of attending a famous school in Russia, as well as those of becoming an accomplished artist, had died. (See oil painting, *Warrior's Song*)

In the year of 1980, China began taking small steps toward economic reform. I left China for Hong Kong, still carrying the unhealed wounds of having been classified as politically "black." But fate smiled upon me and it seemed as if my luck was about to change. Due to the recommendation of Yi-fei Chen, a famous painter, I had been admitted to the Art Students League of New York and rushed to apply for a student visa at the American Consulate. But after reviewing my work and the newspaper articles about my art, the interviewer said, "You paint very well already. What's the need for more schooling in America?" My visa application was denied. I didn't know what to say, I was dumbfounded. How could I express my passion for the deep secrets of art to a man who was already content with my skill? I had no other choice but to accept the painful reality again.

Stuck in Hong Kong, an overwhelmingly materialistic city, I felt lost, hopeless, and lonely amidst the vast sea of people. I didn't know what the future would hold, but I knew that I had to keep going. This became the context for my first narrative oil painting since moving to Hong Kong, *Sunset*. There is a nude woman walking into two horizons. One is of darkness and the other is of the sun rising. The dark churning waves are a symbolic expression of my own desolate state of mind at that time. (See oil painting, *Sunset*)

Since I couldn't go anywhere, my only option was to open an atelier and teach for a living. I was miserable and didn't know where the journey would take. I often took long walks in the middle of the night by myself. One night, under the street light of Nathan Road in Kowloon, I was enlightened. I thought of the American painter Andrew Wyeth and a small ray of hope glimmered within my heart. Andrew Wyeth spent most of his life on the shores of Maine painting friends, farms, meadows, and the



things that he loved. He didn't move to New York or Paris seeking fame and fortune. Then I thought of Zhao-min Wang, a professor at the Guanzhou Academy. He had resisted the fads brought along with the Cultural Revolution and had become a master of watercolor and still life. I was also inspired by the story of Rembrandt. More than three hundred years ago, he had taken realistic painting to its peak by himself without leaving Amsterdam. Their journeys told me something. A master of art can grow all by himself, even if he stays where he lives. He just needs to keep climbing the mountain of art in an effort to surpass himself. The road opened up suddenly before me and I felt free. This is where my journey to educate myself and climb the mountain to mastery began.

Over time, I was surrounded by a group of young artists who were passionate for realistic painting. I guided them to climb along with me. An Indonesian folk song that I learned in high school echoed in my head during those classes. "Climb, climb, let's go to Mount Nora. Even though the small trails are difficult to climb..." Step by step I honed up my painting and drawing skills. I drew plaster figures, head portraits, bust portraits and nudes and each week I write down a "Painting Reminder of the Week" for my students. It was intended both as a summary of my own artistic explorations and as intellectual stimulation for the minds of my young followers. During every session, I drew with my students. These studies not only helped my students build a solid foundation for their art, but also offered another opportunity for my education.

Looking back, I didn't just improve my skills; I gained a lifestyle that suited me. It provided a shelter where my artistic skill could grow apart from the unyielding demands of the commercial art market. I was allowed to keep practicing and studying. I never ceased to challenge my own abilities to observe the object of my painting every minute. I'm very glad that I remained faithful to my art and kept my originality.

The more I paint, the more find I room for improvement. Perhaps I'm just not confident enough. Or perhaps as my ability to observe the landscapes and models before me grows, I realize that the facets of their beauty are endless. I feel that until the day I stop painting, I won't stop refining my own perceptions, feelings, and reflections. I continue to renew my determination to keep climbing — with every brush stroke that I paint.

Through my own story, I would like to offer both a point of reference and a source of inspiration for young artists. Prepare yourselves mentally for the life-long journey of art and pursue a never-ending self-education. Self-education preface with basic painting skills. Such a foundation can be attained either through formal education, private study at an atelier, or by copying paintings in textbooks, but without it there is little room for growth.

I hope those young artists who determined to become professional painters will first acquire a college education in an effort to refine their artistic culture. Ilya Repin sat in literary and philosophy classes at other universities while enrolled in the Royal Fine Arts Academy in St. Petersburg, in an effort to refine his intellect. In addition, one needs to develop the habit of reading because a painter is first and foremost a culturati. Cultural knowledge cannot be replaced by skillful technique. Eventually one's superficiality will be revealed in one's work. Finally, if you desire to become a good painter, you need to keep perfecting yourself beyond any formal education you may have received. In a sense, you need to build your own "academy" even if you are your only student.

In this short essay there are no hints on technique, nor any discussion of procedure. Mixed within my ramblings are the pearls of wisdom that I have collected along my journey. The journey of a painter who did not pursue the erratic winds of the market, but rather stayed true to the pursuit of the academic spirit. I am reminded of a proverb told by Confucius, "When the academy fails, one looks for new standards in the countryside." This resonates with my journey, and I hope that it will inspire you.

July 2006

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гитавкун





YIMAIKUN  
2006  
in Taipei

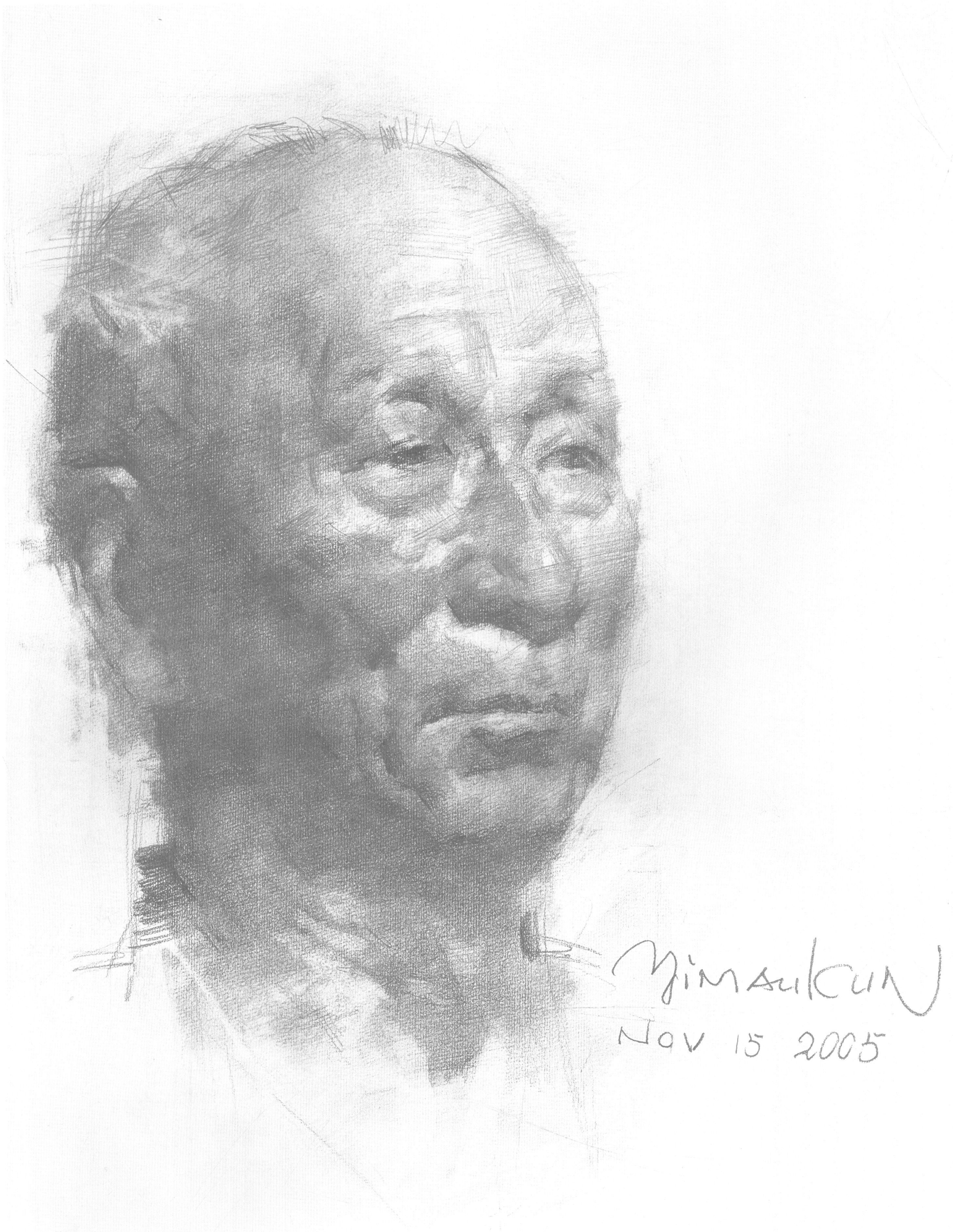
美工科学生 铅笔 42cm × 30cm 2006

我用纸笔擦拭出皮肤柔和而结实的质感，用片状笔触去概括头发，更以锐利的眼神表现少女的那份英气。

*Art Student*

In this drawing I tried to capture the youth of her spirit through the crispness of her eyes. I used a paper stump, also called a smudge stick, to create the soft yet firm texture of the skin. I used big flat strokes to render her hair.





老兵 铅笔 48cm × 34cm 2005

他身体壮实，七十多岁了还到处打零工，我以深沉的色块塑造这如雕塑般的头像。

*An Army Veteran*

This man is seventy years old and he is still strong and robust. He has been working as a day laborer at construction sites throughout Taipei city. I used a combination of dark and light gray masses to create the drawing of his head, which was solid like a sculpture.





拉巴次仁

Jimantun

2003, 8.12

於拉薩

藏族青年 炭精笔、粉彩纸 37cm x 30cm 2003

拉巴次仁是西藏美协主席韩书力的学生，中学美术老师。他脸上的每一部分都起伏鲜明、英俊挺拔。

*Tibetan Young Man*

His name is La-ba-ci-ren and he is an art teacher at a middle school. He studies art with the chairman of the Tibetan Art Society. I was impressed by his prominent features and the strong contours of his face.





老人头像 铅笔 48cm × 34cm 2005

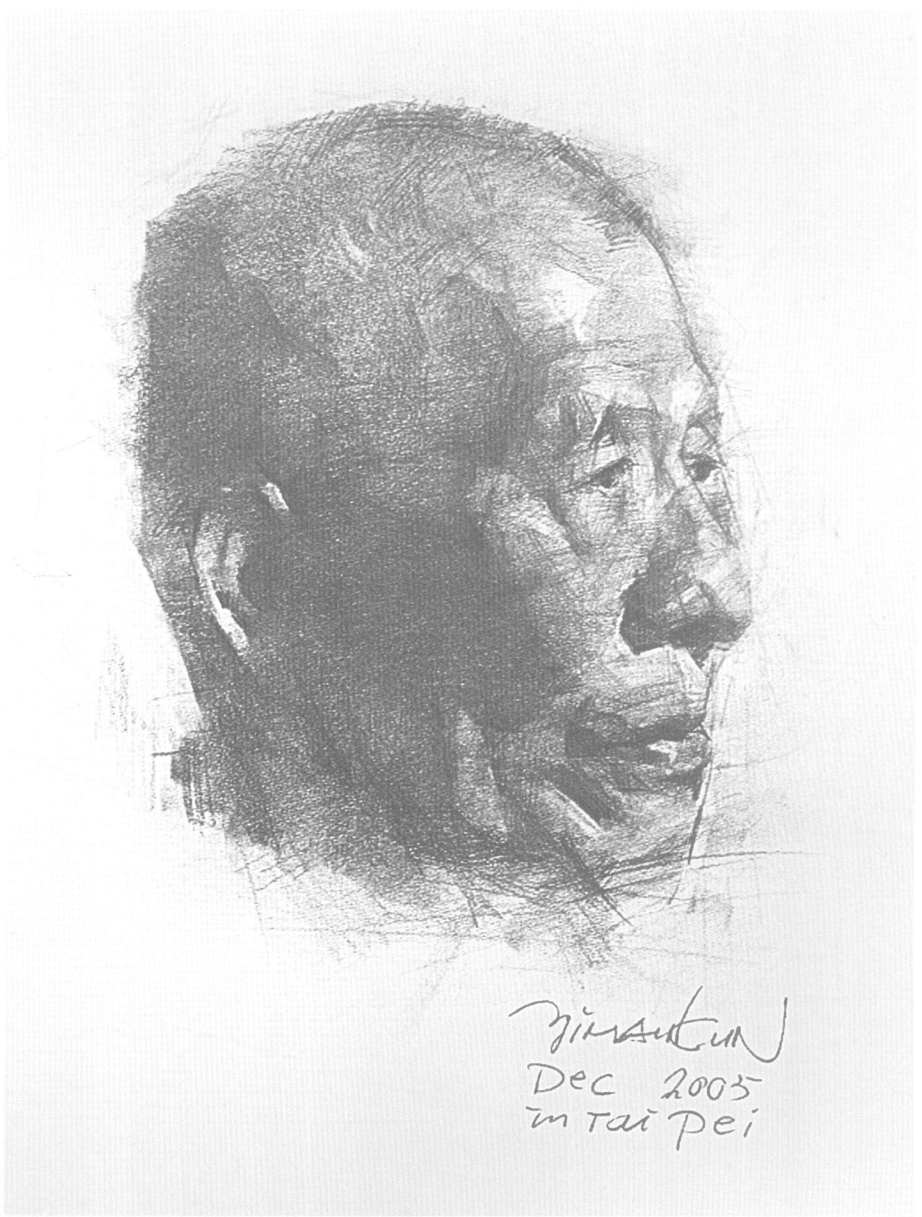
老先生是湖南湘阴人，我的大同乡，我画了他好多幅素描。这是以块面切划得较明显的一张。

*Old Man's Head Drawing*

This Man was born in Hunan Province of China. That's where I was born too. I have drawn him many times. The large masses that I utilized are more evident in this drawing compared to the other drawings that I did for him.

Yin Xun  
Dec 2005  
in Taipei





老人头像过程图

以块面的方式来认识、理解和概括对象，是很重要的一步，这一步跨过去了，后面都好办了。

*Process of Old Man's Head Drawing*

Before one starts drawing on paper, it is very important to understand the subject and to use large masses to block in the shapes. If this step is done correctly, it is easy to do the rest of the drawing .