



周楷画集

W
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周 青 编

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周 楷 画 集

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周楷, 1937年9月生于浙江省诸暨市, 自幼喜爱文学、美术, 1959年毕业于上海戏剧学院舞台美术设计专业, 支边到广西艺术学院任教至今, 长期从事绘画教学, 坚持教学、创作与美术史论研究相结合。现为该院教授, 中国美术家协会会员, 获全国高等院校优秀教学成果国家级二等奖、自治区一等奖, 获广西政府颁发的最高文艺创作奖“铜鼓奖”, 被授予广西优秀教师荣誉称号, 国务院颁发终身享受政府特殊津贴专家。

周楷自从艺、从教以来, 虽历经磨难, 仍坚持艺术上的探索。改革开放后, 努力追回失去的时间, 却又遭眼疾的困扰, 打击虽大, 幸好尚能平静面对, 以勤补拙, 笔耕不辍。美术作品多次入选全国、全区(省)美展, 选编入大型画集《中国风景油画》、《中国油画静物》等画册, 主要作品有《壮乡秋日》、《桂西壮村》、《漓江》、《野菊》与《杯中的花》等; 多部著作在国家级和省级出版社出版, 主要著作有《怎样画水彩画》、《绘画入门》、《名家技法》(1—4)、《外国美术名作欣赏》、《外国美术史》(副主编)、《艺术欣赏》(主编)与《美术专业毕业论文写作》(主编)等; 在国际、全国性学术会议上宣读和在专业刊物上发表论文数十篇, 主要论文有《绘画色彩学的一个新课题——试论色觉三原色学说在绘画色彩理论和实践上的重要意义》、《油画画肌的构成与处理》、《再谈油画肌理》和《大自然, 色彩的宝库》等。

Mr. Zhou Kai, born in Zhuji, Zhejiang Province in September, 1937, was fond of arts and literatures in his teenage. After graduating from Stage Design Specialty in Shanghai Academy of Theatre in 1959, he came to Guangxi Academy of Arts as an art teacher, teaching painting and artistic creation and studying art history for a long time. Being a professor in Fine Arts Department in the Academy, and a member of China Artists Association, Mr. Zhou has got many awards, including a Second Prize from National Excellent Educational Achievement of Academies, a First Prize from Guangxi Excellent Educational Achievement of Academies, and a Bronze-Drum Prize, which is the highest award to literary and artistic creation by Guangxi Government. He was also given the title of Guangxi Excellent Teacher, and became an expert having Special Subsidy from the government which is awarded for his whole life long by the State Council.

Since he drew and taught in the Academy, he has born various hardship of life and suffered from an eye disease, but he has kept on exploring in arts with industrious attitude and never stopped his brush and pen. His works have been selected to national exhibitions and Guangxi exhibitions of arts for several times, and even compiled into two great portfolios, *Landscape Oil Paintings in China* and *Still Life Oil Paintings in China*, which contained *Fall Landscape of Zhuang Nationality*, *Village of Zhuang Nationality in Western Guangxi*, *Lijiang River*, *Wild Daisy and Flowers in a Glass*. Some publishing houses have issued his works, such as *How to Draw Gouache*, *Basic Course of Drawing*, *Master Techniques (1-4)*, *Appreciation of Foreign Master Works*, *Foreign Art History* (as an associate editor in chief), *Art Appreciation* (as an editor in chief), and *Thesis Writing for Graduating Art Students* (as an editor in chief), etc.. He has also read out his papers in both international and national academic meetings, and published many theories in different journals, including *New Research On Colors In Painting: Three Primary Colors In Visual Sense Is Of A Significance To Both Theory And Practice In Color Painting*, *The Composition And Application Of Texture In Oil Painting*, *New Research On Texture In Oil Painting and Nature*, *A Bank Of Colors*, etc..

序

无愧于时代

邵大箴

饶有兴味地阅读了周楷先生即将付梓的画集，掩卷之后有一种鲜明的感觉。这是一位很有修养的艺术家。这里说的“修养”，是艺术的，也是文化的，还有对生活的体悟。在他的一幅幅画面上，在他文章的字里行间，不仅透露出一种“文气”，而且还自然地流露出他对生活、对艺术的独立见解和他独立的艺术追求。在领悟艺术本质与规律这方面，他很早就表现出天赋。在学生时代，他在努力学习绘画技巧时，便孜孜以求地领会大师们的创造精神，所以他的起点很高。从他学生时代的作品《雨后西湖》（1957年）中，就可以看出他对大自然的虔诚和对艺术本质的思考，他是一位用心作画的艺术家。在这幅看似很随意、很自由的写生画面上，有严谨的结构，有匠心独运的构图，有斑斓丰富的色彩，有让人玩味的肌理，更有一种情韵的意境。我们不能不赞赏周楷观察力之敏锐，把握物象能力之准确，创作态度之认真，不能不赞赏他当时的“反潮流”的精神，敢于在作品中表现自己内心的主观感受。再看他毕业之后的一幅静物画《杯中的花》（1961年）。那是一幅大写意的油画，大笔挥写，结构“放纵”而有控制，色彩响亮而又含蓄，从画面上可以看到作者的激情。周楷在此后数十年的艺术实践中，不论外界风云变幻，始终按照自己选定的方向作艺术，只是随着生活艺术阅历的不断丰富，特别是对民族传统艺术认识的不断提高，他的油画创作愈来愈向写意方向发展，更加注意吸收传统艺术的手法，更加注意境界的创造。当然，在这个过程中，他一刻也没有停止对西方现代油画进程的关注。在力所能及的情况下，从西方现代油画中吸

取养料。由于这两方面的努力，周楷的油画既有鲜明的时代感，又有可贵的民族特色。

在谈到周楷早期两幅作品时，我有意用了“结构”这个词。因为我觉得周楷的油画很重视结构，以至形成他的个性特色。包括绘画在内的所有造型艺术，不论写实还是写意，都有结构问题。内在的结构，简单说来就是支撑物象的骨架。画家尽可以运用夸张、变形法描绘客观物象，但必须注意内在结构的严谨。这结构的严谨不只反映在画家素描功夫上，还表现在他对客观物象本质的准确把握和控制主观感情的“度”上，同时体现出画家塑造形象的本领。因为画面上的结构是既来自客观又相当主观的创造，既渗透着理性精神，又充满着感情色彩。艺术家在自己的创造中，要达到一定的高度，只凭感情是远远不够的，还必须“穷其理”。周楷很早就懂得这一点。他具有良好的素质，在实践中积累绘画经验，同时不断发现问题和提出问题，带着这些问题去思考，去向画册、书本，向大师们的作品求教。他对画面结构的一贯关注，说明他是善于把理性精神和感情色彩这两者融为一体的艺术家。

画面除了有内在的结构外，还有“表面结构”的问题。周楷说：“我在上海时，已朦朦胧地意识到，色彩与肌理是油画技巧的两大支柱。”他在俄国画家谢洛夫的油画名作《洗马》前久久徘徊，“开始感悟到在油画中也存在着类似中国画‘笔墨’的东西，这就是‘油画表面结构’，亦即如今所谓的‘油画肌理’”。不同于一般画家的是，周楷不浅尝辄

左起：邵大箴、靳建俊、钟涵、周楷、靳尚谊。摄于1995年



止，他一面在绘画实践中运用和探索肌理效果，一面在理论上研究肌理技巧的来龙去脉，结果先后写出《油画面肌的构成与处理》、《再谈油画面肌》以及《油画教学中的画肌问题》等有学术价值的论文，在画界率先讨论肌理问题，引起同行们的关注。

画家面对包括色彩在内的艺术问题，首先是依靠直觉的反映。直觉之所以可贵，是因为它包含着幻觉、错觉，包含着非理性的感情因素。艺术创作离不开直觉，离不开幻觉和错觉。但是，画家如果停留在直觉阶段，只凭感觉作画，很难使自己的艺术探索深入下去。所以，画家在处理色彩等问题上，不仅要知其然，而且还要知其所以然。周楷在攻肌理的同时，也十分关注色彩的探索。在绘画实践中，他摸索到可贵的“同中求异”和“异中求同”的色彩规律，在“和谐”与“对比”中驰骋自己的才能。该周楷的画，不难看出，不论是风景还是静物，他都十分重视画面色彩的整体气氛，在统一的气氛中求差异，求变化，通过色彩的融合、互补与对比，形成音乐似的节奏与旋律。因为有了统一的、整体的色彩氛围，他的画给人以第一眼的鲜明效果，因为色彩中有细致微妙的变化，还有即兴的、偶然的因素，其魅力不能不引起人们驻足观赏。和对肌理问题一样，他还从学理上去探究色彩理论，在上世纪70年代末写了《绘画色彩学的一个新课题——试论色彩三原色学说在绘画色彩理论和实践上的重要意义》的长篇论文，纠正了当时国内色彩学著作中的一些错误的、似是而非的概念，对油画的教学与创作起了推动作用。

周楷在艺术上的成功还在于他对大自然的热爱与忠诚。他毕业之后被分配到广西艺术学院任教，南国的风土人情和热烈的色彩使他迷恋。他不辞劳苦，多次带领学生深入到壮乡、瑶家、侗寨、苗岭去体验生活，深深地为那里淳朴的民风和绮丽、迷人的自然景色所吸引。他是带着不平静的激动的心情去写生和创作的。应该指出，在周楷那里，像在许多杰出画家那里一样，写生和创作难以区分，因为他们把每一件写生都必须视为创作，在写生中倾注自己的灵感和情绪。周楷还有在极其平凡的景物中发现美和表现美的本领，因为他有着一对绘画的眼睛和一颗艺术家赤诚的心灵。

周楷在艺术创作和艺术教育上取得了杰出的成绩，收在他的画集中的作品是他数十年艺术劳动的一部分，它们不仅给我们提供美感，提供艺术经验，而且还给我们以思想的启发。诚然，假如周楷不受历次政治运动的干扰，不受厄运的折磨，他在绘画创作和理论研究上还会有更多的出色表现。但是，他已经取得的成果，他为广西和中国美术界所作的贡献，说明他无愧于哺育他成长的时代和大众，这足以引起我们的尊敬和赞赏。我想，这也足以引起他本人的自豪和骄傲。

是为序。

2003年8月9日于北京，中央美术学院

Worthy of The Time

By Shao Dazhen

Reading the book, *Works of Zhou Kai*, which is to be put into print, with great interest, and then closing it, I have a clear feeling that Zhou Kai is an accomplished artist. The word *accomplished* using here expresses not only in art, but also in culture, and even in experience and understanding from real life. On every work of his oil painting, and in every thing between the lines in his writings, it shows a kind of culture, a special view and a pursuit of excellence in art and real life. Having a talent for learning from the nature and the law of arts in his early years when he was in his school-days, he diligently grasped the creative spirits from masters in art when he studied the skills of painting, which had made him starting at a higher point. From his work *West Lake After Rain*—painted in his school-days in 1957, we would know he is a thoughtful artist with his devotion to the nature and his thinking to the essence of the art. On that work seeming to be a sketch with free and random strokes, we would also see accurate structure, consummate composition, gorgeous colors, savoury texture, and even tasteful artistic mood in the image. We would appreciate his keen observation, his capability to grasp image with accuracy, his conscientious attitude towards his creation, his spirit against the trend in that time and showing his own subjective world with bravery. Another oil painting, *Flowers In A Glass*, a still life in 1961 when he graduated from the academy, was painted with freehand brushwork of quick and wide strokes (*Da Xie Yi*), where the structure was expressed with both self-indulgence and self-control, and its colors showed bright and pregnant for his enthusiasm. In his art practice for the next several decades, Zhou insisted all along his own direction for art without concerning rapid change of political events in the outside world. What he had done was to keep on enriching his experience of real life in art, especially in traditional national art, which not only developed his oil painting closer to freehand strokes, but also made him pay more attention to assimilating traditional artistic approaches and to expressing the mood in his works. In the

meantime, he never stopped his concern at what had happened in the developing process of western modern arts, from which he drew the nourishment for his painting. Due to both efforts, Zhou's works show not only a strong spirit of the time, but also a valuable national feature.

In describing both works above painted in his early years, I purposely use the word *structure*, since I think Zhou's works have expressed structure seriously, which also forms his own individual character. Regardless of realistic art or freehand painting, all plastic art has the structure in the image. The inner structure is simply referred to the skeleton supporting the object. Though an artist applies various artistic exaggerations and deformations to describing objects, he must pay attention to accuracy of its inner structure from the first. The accuracy is shown not only by the drawing skill of the painter, but also in the degrees of both grasping accurately the essence of an object and controlling the subjective mood, all of which reflect the capability to build up the structure. Creating from both the subject and the object, the structure in the image correspondingly contains rational and emotional colors. In any creation of art, the emotional expression is not enough, the artist must research deeply the law of art, if he wants to achieve a higher degree. Zhou knew such a view for a long time. With his good qualities, he had got painting experience in his practice, and found and raised problems, which urged him on thinking and learning from portfolios and books of great masters in history. He kept concerning the structure in the image, which showed him as an artist being good at blending the rational spirit with emotional colors.

Besides inner structure, an image also has its outside structure. Zhou said, "When I was in Shanghai, I was preliminarily aware that color and texture were two great pillars of skills in oil painting." When Zhou was wandering before *Washing Horse*, a famous oil painting by a Russian painter named Serov, he started to know that oil painting also contained such a thing similar to that

in traditional Chinese painting, which was called texture. Unlike some artists, Zhou never ceased after gaining a little knowledge. Applying and exploring various texture effects in his paintings, Zhou had studied the origin and the development of texture techniques, and finished some academic research papers, including *The Composition and Application of Oil Painting Texture*, *New Research on Texture in Oil Painting*, and *Texture Problem in the Teaching of Oil Painting*. Being the first to study texture of oil painting in that time, he was followed by artists in the art circle.

Facing artistic problems including color, above all, an artist must depend on intuitive reflection. The intuition is so valuable, as it contains not only hallucination and illusion, but also non-rationally emotional factors. Art can not be separated from intuition and hallucination and illusion. But, if the artist only stays in the phase of intuition and paints with his own sense, he would be more difficult to go further in his art exploration. Therefore, in resolving problems such as colors, the artist must know both the hows and the whys. When Zhou was studying textures, he also greatly concerned the exploration of colors. In his painting practice, he found out valuable color laws by approaches of both finding difference from identity and finding identity from difference, to show out his capability in expressing harmony and contrast in his images. From Zhou's works, either landscapes or still lifes, we would see that he emphasised the whole atmosphere of colors on the image and built up difference and variety in uniformity, so as to form musical rhythm and melody by the blending and the complement and the contrast of colors. As the atmosphere of colors is uniform as a whole, his painting gives us a bright visual effect in the first eye. As there are some subtle changes in colors, and some impromptu and fortuitous factors, the charm of the image would stop the viewers' feet for appreciation. Like researching the texture, he also explored theories of the color, and finished a long paper, named *New Research On Colors In Painting*:

Three Primary Colors In Visual Sense Is Of A Significance To Both Theory And Practice In Color Painting, in the late 70s of last century, which corrected some wrong or paradoxical conceptions in domestic color books, and urged the teaching and the creation of oil painting.

The success of Zhou in art also came from his love for the nature. After he graduated from Shanghai Academy of Theatre, he was assigned to teach in Guangxi Academy of Arts. Being infatuated with local landscapes and customs in strong colors, Zhou, without minding the trouble, often guided his students to penetrate deeply into aboriginal villages of nationalities, such as Zhuang, Yao, Dong and Miao, for learning and observing from real life. Captivated by local simple and honest people, and gorgeous and charming landscapes, he sketched and created with his excited emotion. Like works of the most remarkable artists, we are not easy to tell difference between a sketch and a creative work in Zhou's paintings, since he took every sketch as a painting of his creation and devoted his whole inspiration and emotion to it. Zhou was also good at finding and expressing aesthetic from common things and landscapes, since he had eyes for painting and a sincere heart for art.

Zhou had made a remarkable achievement in his art creation and art education. Here, in the book, we have collected his works painted for several decades, which not only give us aesthetic and experience in art, but also enlighten us in our minds. Indeed, if Zhou were not disturbed by political movements in history and not suffered from an eye disease, he would make greater extraordinary achievement in his creation and theory research in oil painting. But, the achievement and the contribution he had made to the art circle in Guangxi and even all over the country have proved that he was worthy of the time and the public that fostered him. What he had done has won enough respect and admiration from us, and I think, he would be also proud of what he had done.

Here's my words for the preface in this book. Thanks him.



背着坐的老农
The Sitting Back of an Old Farmer

绘事札记

About My Painting

画家自叙

往事如烟，随着岁月的流逝，许多事都变得模糊和朦胧了，然而只要看到昔日所作的一幅写生，哪怕是纸色已经发黄，边缘已经残破的一张小小的速写，记忆的闸门就被打开，无数的人与事、情与景就会蜂拥而至，浮现在眼前。

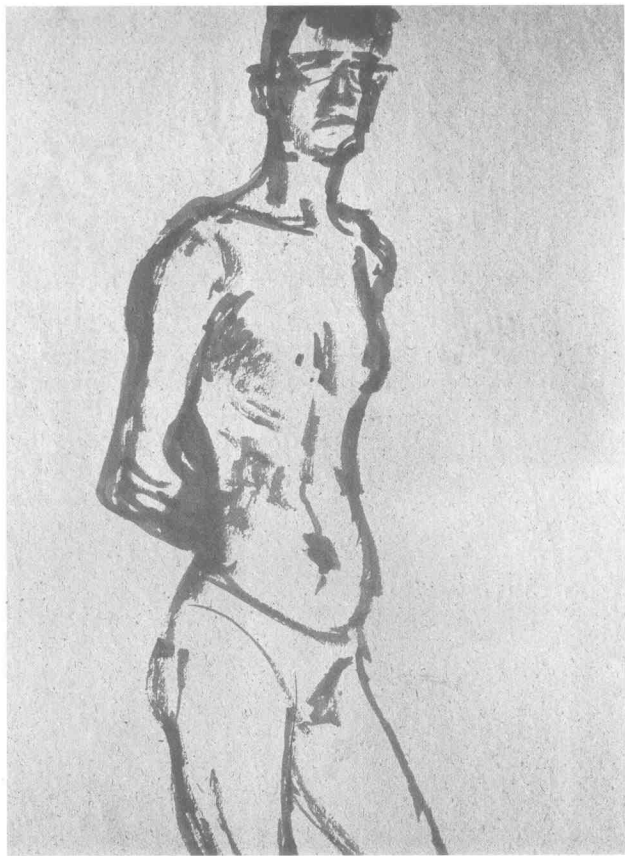
《雨后西湖》(见第75页)，大约是我保存下来的最早的风景油画之一。1957年的暑假，我们已经在大学里学了两年画，带着对绘画的着迷和年轻人特有的激情，早就盼着能外出自由地大画一场。经济宽裕的同学已远走高飞，去了北京、泰山和青岛等地。我、曹国强和郑彭寿三个穷学生，只能在离上海最近的苏州、杭州两地之间作出选择。杭州是“美分院”（“美分院”即中央美术学院华东分院，后改名为浙江美术学院，即现在的中国美术学院，建国前是国立杭州艺专）的所在地，那里有我们的同学和朋友，可以看看他们的画，住宿不必花钱，又可以在食堂开饭，比去苏州可以省些钱，于是我们便决定去杭州。随我们去的还有比我们低一班的、现在已颇有名气的陈钧德、雷坦（当时他叫雷志能，因崇拜列维坦，后改名为雷坦。不幸的是，正当他在艺术上日臻成熟之时，顺年而逝）。我们一行五人到杭州后，按计划住在美分院，地点在西湖中孤山的东侧，校门就在白堤上（这是旧址，后迁至南山路）。这实在是一个好去处，在湖光水色的怀抱中，尤其是当年的西湖还有不少野趣，更令人心旷神怡。每当想起

就在这个小小的院落里曾聚集过、走出过中国现代美术史上多少风云人物，犹如朝圣者来到圣地，不由得使我更为虔诚，敦促自己去画画。

我们每日一早出去，分散在西湖周围不同的角落里，似乎很少在同一地点作画，直到傍晚才聚集在一起，相互看画，品评一番，有喜悦，也有懊丧，再一同到校门前的湖边去洗画笔。我们跨上闲置在堤边的小舟，一边洗笔，一边闲聊。暮色西沉，清风徐来，拂走了白日的劳累与暑热，小舟轻轻地晃动着，可以清晰地听到湖水拍打堤岸发出的响声，显得分外宁静。当时，中国的上空已阴云密布，暴风雨即将袭来，我们却全然不觉，只顾画画。

《雨后西湖》是一幅即兴写生。画中的远景是苏堤与西山，雨后的树丛、山峦显得更加绿，更浓，更加郁郁葱葱，距离也似乎变近了。近景是一大片卸去装饰物、闲散着的游船，随风晃动。湖水涨得很满，很满。平时的西湖，不免使人感到太过于人工化，太过于妩媚了。雨后西湖却不然，那渐渐散开的乌云、尚未消逝的雨水和雾气，以及还没有平静下来的湖面，显示出大自然的无穷生机。下笔前并未细想，只为景色所吸引，刀笔并用，随意而为之，以表达刹那间的感受与情思。

《雨后西湖》是纸板小幅油画。这主要是受颜文樑先生的影响。颜先生给我们上课时，曾带来他那幅著名的色粉笔画《厨房》和他在欧洲时所作的一批小幅油画风景。后来我又到他家里仔细观赏和向先生请教过。颜先生的这些风景油画与他晚年工整精细的画风格不相同。这些作品可以说是“兼工带写”，构图、用笔都很讲究法度，但又显得极为随意洒脱，自然而富于变化，其斑斓的色彩和肌理效果，至今



男人体 Nude of Male

仍历历在目。作品的优劣、艺术的高下，是不能以作品的大小来衡量的。我在编写《名家技法》时，记得伦勃朗的《年轻的自画像》的尺寸为15.6cm×12.7cm，比颜先生的风景作品还小。马奈那幅笔触豪放、酣畅淋漓的《镜前》，也有36.5cm×28.5cm，比颜先生的作品尺寸稍大。尺寸不大，却不见其小，而是小中见大，气势磅礴。“文革”后，我出差去上海，曾去看望颜先生，他还住在那套房子里，已显得苍老多了，但言谈之间依然平和豁达。他已难迈开双腿，只能一只脚紧跟着另一只脚，颤巍巍地向前移动。然而，当我们向他告别时，他仍坚持送我们到门口。

二

《杯中的花》(见第23页)作于1961年。1960年夏，学院从西乡塘迁到现在的校址，住房很紧张，我与刚从中央美院分配来的孙见光同住住旧图书馆楼(即如今的成人教育学院办公楼)一间朝北的楼梯间，面积很小。好在我们两人说不上有什么家具，各人床前还有一点空隙，坐在床铺上，还可以勉强作画。我们的住处离南湖大约有百来米，当时也未建院墙，更无其他建筑物的阻拦，我们常去湖边溜达。孙见光就以南湖捕鱼为题材，在这间小小斗室中画了一幅水粉画，这是他来广西后的第一幅创作。画中人欢鱼跃的场面，我至今仍清晰记得。后来他又画了一幅放大的油画变体画。他由于参加过革命和抗美援朝，大学毕业要晚些，但无论从年龄、从艺术上来说，都是我的兄长辈，给予过我不少鼓励。

我在这段时间，画过好几幅静物，《杯中的花》是其中之一。另有一幅是横构图，在玻璃杯中插了数朵同样的白花(这种花的名字我记不清了，刚采摘下来时是白色的，时间稍久便泛出微红色)，曾

颇得孙见光的赞许。这幅画可能是我的油画静物中最好的一幅。但在后来的一次画展中遗失了。“文革”中我又丢失了多幅人像和风景，如今每每想起，深感痛惜。

《杯中的花》与稍后一点所作的《梨花》(见第25页)、《画册与果子》(见第26页)等，颇能反映我当时在绘画上的一些想法，也与我后来的一些探索有关。

《杯中的花》笔触分割清晰，两朵白色的花是用天津生产的黏稠度很高的白色油画颜料厚涂、厚堆而成，形成了明显的色层厚薄相间的肌理结构。当时“肌理”一词尚未使用、流行，也无相关的系统论述。不过，在绘画实践中，肌理作为一种重要的艺术语言与绘画技巧，为历代大师所关注，在他们的作品中，提供了丰富多彩的油画肌理结构和肌理效果的实例。我在上海时，已朦胧地意识到，色彩与肌理是油画技巧的两大支柱。记得1957年“18—20世纪俄罗斯画展”在上海展出，我被谢洛夫的两幅作品所吸引。尤其是《洗马》一画，惊人的视觉冲击力、巨大的艺术魅力，都是与其肌理结构与肌理美分不开的。谢洛夫在画中大笔挥写、或用刀刮削，厚薄相间，粗细结合，极其灵活多变，不仅无比生动地表现了令人目眩的逆光氛围、大自然的勃勃生机和生命的无穷活力，而且也充分地传达出画家作画时的满腔激情和娴熟技巧。我在《洗马》前久立徘徊，开始感悟到在油画中也存在着类似中国画的“笔墨”的东西，这就是“油画表面结构”，即如今所谓的“油画肌理”。它不仅是一种重要的造型手段，而且也是构成画家个人风格与油画之美的重要因素。《杯中的花》可以说是我的认识和思考的一种实践、一个记录。正是这种关注与探索，我在上世纪80年代初先后完成了《油画肌理的构成与处理》、《再谈油画肌理》以及后一篇的补充修改稿《油画教学中的画肌问题》等论文。前一篇刊于《新美术》1985年第1期，后两篇分别刊于《美苑》1987年



闲聊 Chat

第4期和《艺术探索》1987年第2期。这些论文可以说是国内最早的比较系统地研讨油画肌理的论文。应当感谢当时担任《新美术》编辑工作的杨成寅教授的支持，他还特意为拙文配发了两页彩色图版。还应当感谢中央美院艾中信教授，他为我这一组文章作鉴定时所持的肯定意见与对我的鼓励。他写道：“油画肌理相当于中国传统绘画六法论中的‘骨法用笔’，在我国还很少有人做专题研究。周楷同志的《油画肌理的构成与处理》等三篇文章，对油画肌理的简要阐述，比较全面，观点是正确的，对油画教学和创作作出了一定的贡献。”随着中外艺术交流的拓展，1987年法国专家宾卡斯教授来中央美院讲学，大大地开阔了我们的眼界，增加了我们对古典油画技法的了解。我的文章中关于透明画法的肌理构成的研讨，显然是很不够了。但苦于眼疾的拖累，研究很难继续下去，只能是一种遗憾了。

《杯中的花》也反映了我对色彩问题的关注、思考与实践。上世纪60年代初，我从对整体观察的重要性与对条件色规律重要性的认识，进入对色彩对比的表现作用的重要意义的探索。古往今来，无论是东方，还是西方，色彩对比都是色彩问题中的一个核心。不仅装饰色彩是如此，而且绘画色彩也是这样。当时，我在色彩基础教学中概括地提出八个字：“同中求异，异中求同”，并一再强调。

所谓“同中求异”，就是要学会善于分辨和表现接近的色彩。在油画教学中为什么要进行人体写生练习？它作为一项重要的基本功训练，一个重要原因就是由于人体的色彩十分接近、微妙，没有较好地掌握整体观察的方法，没有较地区掌握区分细微色彩变化的能力，没有较高的色彩修养，就不可能用色彩很好地描绘人体，不是成了类似单色素描，就是生硬地区分色彩，趋向平面化、装饰化。在不具备人体写生的条件，或在初学时，也可以通过色彩静物写生进行“同中求异”的练习。《杯中的花》虽不属于一般的色彩静物写生基本练习，但对象的色彩、色相都比較相似，除白色花朵外，明度也比较接近。整

个画面是冷灰色调，只有背景中偏暗红色引起微妙的对比。这就是“同中求异”，在相似中找差异，在接近中求变化，在协调中有对比。

所谓“异中求同”，则是在呈对比色、补色对比多种对比关系的色彩中，求得协调。多种色彩对比的色彩现象在生活中是十分常见的。进行“异中求同”的练习对于提高我们驾驭色彩的能力也是十分重要的。比如《杯中的花》晚一些所作的《画册与果子》，在色彩结构上就属这种类型。这是以橙与紫为主要对比的色彩组合，橙与紫是接近补色的强烈对比的色彩关系，但由于在作画时，对二者的面积大小、纯度与明度上作了处理，加上其他色彩的缓冲与过渡，使比较饱和的橙色与偏暖的紫灰色达到了和谐。

沿着这样的思路，就要求我们具备一定的色彩理论知识。然而，在我国现行的一些绘画色彩学的著述中，在重要的基础理论问题上，却存在着不少似是而非的地方。作为学习与探索的小结，我在上世纪70年代末写了《绘画色彩学的一个新课题——试论色觉三原色学说在绘画色彩理论和实践上的重要意义》的长篇论文。此文的后一部分，以“色彩对比的表现作用”为题，刊于《新美术》1981年第1期，后选编入《美术五十讲》一书，由浙江人民美术出版社1986年出版。全文连载于《美苑》1985年第2、3期。此文曾经中央美院潘世勋教授鉴定。潘先生给予了热情的肯定与鼓励。他写到：“这是近年来在绘画色彩学的研究上颇有创见的一篇科学论文。作为欧洲美术教学技法理论中非常重要的绘画色彩学，虽然从二三十年代已传入我国，之后多有翻译与著述，解放后更编写了不少教材，也发表了不少普及色彩知识的文章，在高等美术学院设有色彩学的课程，但教学效果不理想，不为学生欢迎，原因是我国对于这一学科的研究尚处于落后的水平，在著述和讲授上常有片面性和误差，或仅停留于绘画经验，一般地讲解光源色与环境色的关系，或生硬地引述光学原理，与绘画实际脱节，烦杂枯燥。特别是在基本概念上常有混乱与似是而非之处，使