

丁方素描

大地人

MEN AND LAND

大地与人

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作为艺术的素描

邓平祥

——素描写生 in 丁方艺术中的意义

「素描」是一个专用的绘画术语，系指主要以单色线条和块面来塑造物体的形象。使用工具有铅笔、木炭、钢笔或毛笔等。它是造型的基本功之一，以锻炼画家观察和表达物象的形态、结构、动态、明暗关系为目的。通常作为习作或创作起稿，也有用素描形式进行创作的。在这个意义上说，有水平的素描画，也具有独立的价值。「写生」也是一个绘画术语，系指直接以实物为对象进行描绘的作画方式。同时，又是初学者及画家锻炼绘画表现技法和搜集创作素材的重要手段之一。这是工具书《辞海》对素描和写生的解说。需要指出的是，「素描」和「写生」都是外来词，从概念的角度说，它是来自欧洲美术教育和美术专业的一个术语。

丁方是从美术学院毕业的艺术学子，在学院里受过系统而又严格的素描写生训练。应该说，能够从美术学院毕业，完成学业素描课程，不仅意味着他的专业基础的程度，还意味着一种观念的形成，其意义在于：美术基础教学通过「素描写生」的方式使学生直接面对第一性的感觉对象，这合乎造型艺术对表达客体的认知规律和技术训练的客观规律。

但是，学院式的美术教育，反映在素描教学上，很容易形成将「素描写生」技术化、工具化的积习，它致使素描失去了艺术表达的意义，进而失去了美学价值，这在当今的学院式素描教育中已是较为普通性的问题。因此，对作为艺术的素描而非技术的素描的强调和再认识，就成为一个突出的问题。

素描写生作为丁方艺术创作和探索的一个重要方面，一直和他的艺术主体紧密地结合在一起。他是一个既有高明的素

描写生技术和过硬的造型能力，同时又具有对素描写生的艺术哲学意义有深刻认识的艺术家。

一九八一年，丁方背着他在陕北画的一批素描写生作品来到中央美院，希望交流和请教。思想活跃、学术自由、人才济济、教学相长使此时的中央美院处于鼎盛时期。这个时候，陈丹青刚研究生毕业留校，袁运生因平反调回美院，朝戈、杨飞云、王沂东、曹力等正在读大学本科高年级。

丁方的这一批素描写生在此时的中央美院引起了高度的关注。笔者当时正在油画进修班学习，丁方的素描写生所引起的反响至今还清楚记得，这个反响的高潮是由陈丹青、袁运生、孙景波、黄素宁四人出面在美院食堂为丁方的素描写生举办了一个展览为标志的，展览的序言由四人署名，序言中对丁方的素描甚为激赏，褒扬肯定之辞毫不吝惜（可惜年深日久，具体文字记不清了，如果保留下来，当不失为一件文献）。

四人为丁方举办展览在当时的中央美院成为一个事件，很是被议论和传扬了一阵子。笔者当时也很感慨，一是很钦佩丁方的素描写生才华；二是很为四位先生的胸怀和眼光所感动。

这个深深留在我记忆中的事件，已过去二十多年了，今天丁方已经成为中国当代著名的画家，丁方今天的艺术成果和二十多年前他的素描写生作品，在我的心中是这样的一致、这样的连贯，这是一个真正的艺术家在表达语言探索上的一致性和连贯性。同时，以艺术史的眼光来看丁方当年的素描写生和今天的艺术面貌之后，我们会发现丁方作为一位艺术家在表达语言上的逻辑性及语言形成和发展的内在形式根据。

从美术史，尤其是从文艺复兴大师的素描写生作品分析，我们不难发现大师们的素描写生与其艺术在风格学意义上的内在关系。显然大师们的素描写生不仅仅是「基础」和「素材」，更为主要的是通过素描写生探索和形成个人造型的独特方式。

在大师的素描写生作品中，包含了大师对表达对象的认识、理解、语言特征、形式风格，甚至还包含图式和符号性的因素；所以，大师们的素描写生是思想的、精神的、立意的、表现的统一体。大师们往往在素描写生中就解决了艺术的很多基本问题，这些问题并不仅仅是技术的，还包括了观念的和美学的。可以说，大师们的素描是作为艺术的素描，而不仅仅是技术的素描，一贯推崇大师的丁方，以自己的艺术实践充分体现了上述特点。

在中国讨论素描写生，有一个问题需要特别提出来，即传统中国绘画学习过程中的临摹传统，这并不是一个简单的学习方法问题，实际上是一个精神文化问题。临摹所面对的是第二自然的文本，它是前人感觉的结果，这样，艺术学子面对的并不是生动的第一自然，其结果是只学习被动的技术程式，而没有表达出对客观对象的认识与态度，即没有观念的介入。传统中国画至晚清逐渐式微，临摹的积习和制度化是一个重要成因。它使得画家不能面对第一自然，因此而失去感觉，进而造成感性的退化、迟钝和萎缩。「艺术是在感性中表现真理的」（费尔巴哈语），一种切断了与感性关系的艺术，焉有不衰败之理。进一步说，绘画学习从临摹到写生的变革，上升到精神文化层面来认识，则是国人的意识从感觉的失落中实现感觉解放和感性革命，在视觉艺术中的体现。

从美学意义上说，一个艺术家在艺术创造活动中对素描写生的态度，首先反映出艺术家的感觉和感性品质，其次是他的艺术和生活（感性世界和感觉对象）的关系。感觉是艺术产生的前提，每一个历史时期都会形成特有的感觉方式和感觉经验。艺术因此凸显文化特色和时代特色。从哲学的角度说：「感觉是存在和非存在的中介，一切非存在向存在的转化，都必须感觉中生成并成为感觉。」在造型艺术中，最直接地表征艺术家的感觉和感性品质的，就是直接面对客观对象的素描写生方式了。人们常常强调艺术家的天分和艺术素质，其实作为造型艺术家的天分，最首要的就是敏锐的感觉和充盈的感性。对于一个造型艺术家来说，感性品质的体现，其素描写生的能力和才华是最有说服力的。丁方是一个感觉和感性品质十分好的艺术家，他的艺术成就反映了这一点，而他多年对素描写生的热情和坚持，也证明了这一点。

丁方从学生时代到今天成为一个成熟的艺术家，一直对素描写生非常重视，一直将素描写生当作艺术探索和艺术创作不可或缺的组成部分，他是将素描写生当作艺术本体来面对的。他常回味保罗·克利在教授素描时说过的的一句话：「你应当把开始画一根线条当作心灵的散步。」显然，保罗·克利是将素描提升到精神表现的程度了。

我在撰写这篇文章之前，品读了丁方历年的大量素描作品，非常感慨。在这个十分急功近利的时代，艺术亦未能免俗，但丁方却在素描上投入这样大的精力，可见这是一种精神的力量——这种力量我们在丁方的油画中看到，在丁方的素描中也同样可以看到。从丁方的素描作品中，我看到丁方那虔诚而快慰的心灵，他真的是将素描表达的每一根线条当作「心灵的散步」了。

The sketch as art

—significance in the sketch from nature of Ding Fang's art

Deng Pingxiang

Sketch is a special drawing term which refers molding objects by monochromatic line and plane with pencil, charcoal, pen and brush. It is one of the essential techniques to format to practice painters observing and expressing the form, structure, activity and shading value. It is usually the draft of drawing or creation and also a style of fine arts. Sketch from nature is also a drawing term which refers a way to do painting directly on the description of entities. Meanwhile, it is one of the important methods for the beginners and painters to practice the skill of expressing and to gather materials of creating. These are the commentaries from the reference book *DICTIONARY to the sketch and the sketch from nature*. It needs to point out that those two words are all loanwords which are conceptually from the art education and profession of western.

Ding Fang was a student from academy of fine arts trained with systemic and strict practice of sketch from nature. It means not only a level of essential speciality but a formation of perception, which has the significance of that the elementary education of fine arts make students face the primary sensual objects by sketches from nature in conformity with the law of cognition of plastic art to objects and the law of technique practicing.

However, academic education of fine arts gets old habits easily to make the sketch from nature too technicalization and instrumentalization to lose the importance of art expressing and then the value of aesthetics, which has been a usual problem in the sketch training of academies. So there is a point to emphasize and recomprehend the sketch as ART.

The sketch from nature is always an important respect in the art development of Ding Fang which integrate tightly with his art subjects. He is an artist with better qualified technique of sketch and perfect mastery of formatting ability, and as well with a sound grip of understanding to the art philosophy of sketch.

Ding Fang came into the Central Academy of Fine Arts in 1981 backing on the series of sketch from North Shanxi to ask for communication and consulting. At that time, there were active thoughts, academic freedom, abundant talents in the Academy with those professors learning by teaching, when was a period of great prosperity. In that period, Chen Danqing had teaching assignment on graduation as postgraduate, Yuan Yunsheng was redressed to be recalled to the Academy, Chao Ge, Yang Feiyun, Wang Yidong and Cao Li etc. were studying in the higher class of undergraduate course.

The sketch series of Ding Fang has aroused the high attention from the CAFA. I had studied in the continuing education class of oil painting. I still remember clearly the echo caused by Ding Fang's sketches which rose to top when Chen Danqing, Yuan Yunsheng, Sun Jingbo

and Huang Suning sponsored an exhibition for the sketch series in the academy's dining room. The four wrote the exhibition introduction together, showing their great appreciation without sparing any refined dictions.

Then it had been an affair in the CAFA talked and spread for a long time. I had been emotional so much to admire the talent of Ding Fang and touched by the heart and vision of the four teachers.

The affair remained deeply in my mind had been past for more than twenty years. Ding Fang has grown to be a famous artist in China. The achievement of his art of today and the works of his sketches of twenty years ago are so consistent in my view. Meanwhile, to look the sketches of Ding Fang of that time and his artistic expression with a judgment of art history, we will discover in his art the language logic on expression and the intrinsic form basis of development.

From art history, particularly from the sketches from nature by Renaissance masters, it is easy to discover the intrinsic relations between the masters' sketches and their arts at significance on the study of style. Obviously, the sketches by masters are not merely the foundation and source material, it is more mainly to create their unique way of exploring and form the sketches and individual modeling. It contains the understanding, language characteristic and form style from the masters in their sketch work, and also the factors of scheme and symbolism. Therefore, the sketch of masters is an entity of thought, spirit, decisions and expressions. They solve many basic problems of art in sketching which are not only about technologies but the conception and esthetics. It can be said that the sketch by masters is artistic sketch but not only technical sketch, Ding Fang who esteems all along the masters has manifested fully the above characteristic by his own practice on art.

To discuss sketch from nature in China, a question shall be pointed out specially that the copy tradition in Chinese traditional drawing study process is not simply a question about study method but a question about energetic culture in fact. What the copy faces is the secondary natural text which is the result of what the predecessors felt. Thus, students do not face the primary vivid nature, the result of which is the passive technical formula but no expression of their understanding and manner to the objects as no involvement of concept. One of the important reasons for that the Chinese traditional painting declines gradually to the latter Qing Dynasty is because of the old copy habit and institutionalize. This enables painters to face the primary nature to lose their feelings then to be perceptual atrophy and degeneration. Feuerbach said, Art displays the truth in perception, if a kind of art shut off the relation with perceptual, how can it not be principle of deterioration. Further more, the transformation of study drawing from copy to sketch, from the understanding to the energetic cultural stratification, is the manifesting in visual art that the consciousness of Chinese people realizes their feeling liberation and perceptual revolution from the lost of feeling.

From esthetics significance, the attitude of an artist to sketch in artistic creation first reflects his feeling and his perceptual quality and next reveals the relationships between his art and his life (perceptual world and feeling object). The feeling is a premise which art produces, each historical period will form the unique feeling way and the feeling experience. Therefore art highlights the cultural characteristic and the time characteristic. It said by philosophy that, the feeling is the intermediary of existence and the non-existence, all transformation of non-existences to existence must produce in the feeling and become the feeling.

In plastic arts, what most directly to attribute artist's feeling and perceptual quality is the sketch from nature. People emphasize frequently artist's talent and artistic quality, but actually of the first importance the sharp feeling and full perception. Regarding a modeling artist, the manifesting of his perceptual quality, the sketch ability and talent are the most persuasive power. Ding Fang is an artist who has extremely good feeling and perceptual quality, which reflected by his artistic achievement and proven by his enthusiasm and insistence for sketch in these many years.

Ding Fang becomes a mature artist from the school days to today, he always attaches importance to the sketch and regards the sketch as an absolutely necessary part of art exploration and creation, and also the main body of art. He often aftertaste what Paulo Kerley said when he professors sketch that you must start to draw a line to regard taking a walk in mind. Obviously, Paulo Kerley promotes the sketch to the extent of spiritual expression.

Before I wrote this article, I enjoyed massive sketch work by Ding Fang of all his previous years, and I sighed extremely with emotion. At this time eager for quick success and immediate gain, art has not been able to be unconventional yet, but Ding Fang actually put his great energy in the sketch, this is obviously an energetic strength that we can see in his arts and also in his sketches. From Ding Fang's work of sketch, I see his reverent soul and pleased heart. He really regards what the sketch expresses of each line as taking a walk in mind.

The sketch series of the North Shanxi Expressions set drawn by Ding Fang at the beginning of the 1980s is a kind of art inspired by the mother land. The humanistic value and essence contained in his art is the fundamental reason for its consistent conformity to the age.

丁方画于八十年代的陕北风情素描组画，是一种来自于大地启示的艺术。这类艺术所包含的人文价值情怀，是它不会由于时间的流逝而落伍的根本原因。

Ding Fang has been studying calligraphy since his childhood and is endowed with inherent sensitivity and distinct understanding of lines. The lines in his sketches usually incorporate the straight pliable but strong force used in “drawing sand with unyielding wimble” and the dignified and profound characteristics observed in “thirsty horse galloping towards spring” in traditional Chinese paintings. Those lines slowly drawn by bald pencil on rough paper all converge inward, rendering a substantial and mellow impression which is full of Ding Fang’s profound understanding of the land represented by the Loess Plateau.

丁方自幼研习书法，对线条有着先天的敏感和独到的理解。他画面中的线往往具有中国传统笔墨中「锥画沙」的平正强韧的力度和「渴骥奔泉」的凝重含沉的气质。那些以秃铅笔在粗糙纸面上缓慢走出的线，根根向内收敛，形成一种坚实而圆浑的感觉，其中充满了丁方对黄土高原所象征大地的深刻理解。

Ding Fang's sketches in the 1980s resemble the sketches of Millet, a famous French painter in the 19th century; at least in the aspect of the simplicity and clumsiness of the lines and the mellowness and richness of the profiles, the two are considerably similar; the essential difference between the two is: the lines in Millet's sketches are soft, and the light and shade are serene, which is formed by the contact between the rough paper surface and the soft pencil and charcoal pencil, echoing the loyalty and humble tolerance consistently revered by Millet; by contrast, Ding Fang's lines show a kind of "dry" perseverance and solemnity within the continuous calligraphy, formed by the slow and powerful contact between the sturdy paper surface and bald pencil, which is the characteristics of the land symbolized by the Loess Plateau; meanwhile, it corresponds to Ding Fang's deep affection for Chinese land and Chinese nation; the striking representation of the above characteristics and affection enables Ding Fang to build up a kind of simple and mellow tragic heroism.

丁方八十年代的素描很接近法国十九世纪著名画家米勒的素描，至少在笔触的拙朴与形体的浑厚方面，二者相当接近；二者间的本质差异是：米勒的素描线条是滋润的，明暗也是幽柔的，它由粗糙纸面与软性的铅、炭笔柔和接触而成，它对应着米勒所笃信的虔敬与谦卑的忍从；而丁方的线条则在连贯的书法性中显出一种「干裂风骨」强韧和凝重，是由结实纸面与秃铅笔缓慢而强力的接触形成，它既是以黄土高原为标识的大地之特质，同时对应着丁方倾注在中华大地与民族深处的情感；对上述特质与情感的强力表达，使得丁方内心中生发出一种朴实浑厚的英雄主义悲剧情怀。