
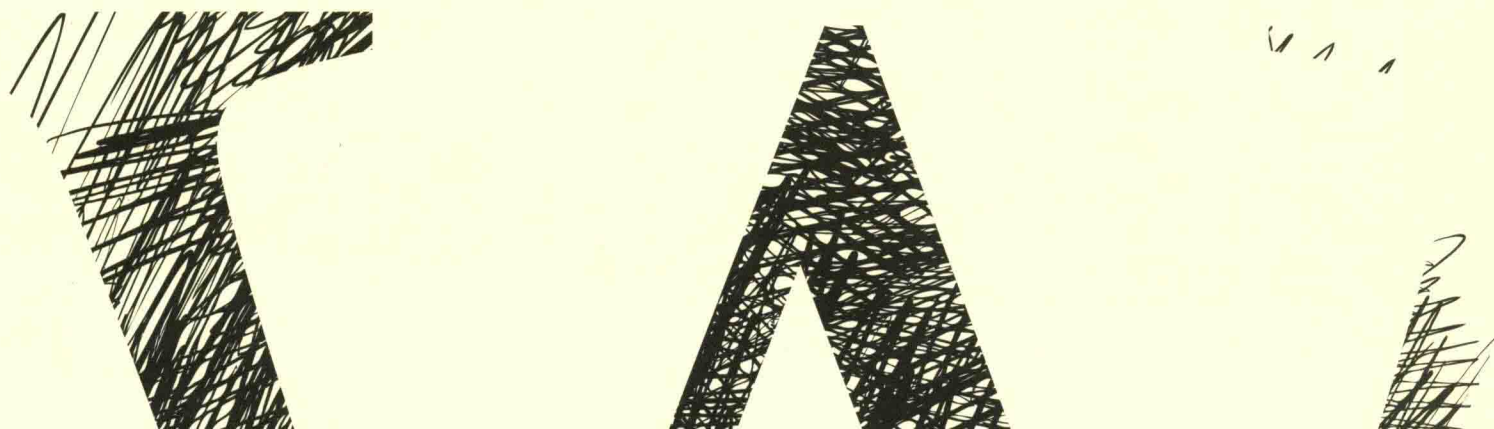


古棕 宇计 甄巍 主编

魅力黑白 论道东西

——中美大学素描教学案例研究

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y studio art courses.
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Drawing is particularly important because of the process of translation that occurs and also because of how challenging and time consuming it is to create a cohesive image. Drawing requires a translation from the observed reality to an abstract construction of shapes and lines that represents that reality. In drawing individuals must begin to see things not only as things, but also as pictorial elements. Further, they must learn to see relationships between pictorial elements - how a line, shape or space relates to another line, shape or space.

Poetry evoked by Black and White, Ways of Expressions in East and West: A Comparative Perspective on the Sino-American Art Education

To draw is to declare ideas of education; Training in drawing inspires methods of critical thinking, not only for nurturing talents in dealing with plastic forms, but also for involving practitioners in philosophizing human visual experiences.

In the context of contemporary art language, drawing has continued to ignite research and serious discussion in the art schools of both China and America. In today's art world, we can see that the traditional paradigm coexists with modern tenets, and figurative representation mingles with abstract structures. This has brought us to a time that transcends and crosses polarized extremes, a time never before thought possible. As attitudes, concepts, and artistic methods are being transformed as a foundation for our thinking, and the visual culture with its multiplicity of philosophies and practices of art and design are frequent topics in our discussions, the pedagogical approaches to drawing go far beyond arguments of dichotomies, such as "beauty" versus "ugly", or "useful" versus "useless". Teaching drawing trains our analytical thinking, strengthens our capability for problem solving, awakens our consciousness, and raises our quality of being. Its significance lies in individual methods of research and new practices discovered, which is now becoming well accepted by art educators.

The training of drawing should not be concerned with being "right" or "wrong", "trendy" or "conservative", rather, it must connect to history and fit into the arena of today's cultural and social concerns. The act of drawing can instill in individuals, manners and common sense, it can promote participation in societal issues, and echo a shared cultural heritage through our personal perceptions.

Teaching drawing holds a special place in academic education due to its multiple perceptual and conceptual functions, and its specific methodological training. Its value has not decreased despite the rapid shifts of the new Media Age, rather the need for drawing has become more apparent to people in both their foundation studies and advanced creative research in the fine and applied arts.

This book presents a collection and review of foundation drawing instruction in American and Chinese Universities with contributions from five American and four Chinese art teachers. These seasoned university professors are Linxia Jiang of SUNY Buffalo State College in New York, Andy Dickson of California State University Fullerton, Jonathan Puls of BIOLA University in Los Angeles, Yu Ji from California State University, Long Beach, Chris Troutman of Lamar University of Texas, Chen Xiaolin of Tsinghua University College of Arts, Gu Zong, Yu Andong, and Yu Jianhui from the College of Art and Communication of Beijing Normal University.

As the Chief Editor, I believe that the comparison presented in this book on course contents, teaching methods, classwork in drawing, and individual practices in creative compositions will raise interests from its readers. Enriched by comments made by individual instructors and samples of their work and their student works, these case studies of teaching approaches reflect unique cultural experiences. I hope that the endeavor of creating this book provides a deeper examination on different cultural perspectives in viewing various modes of foundation drawing teaching, further promoting observation and study in the pedagogies of foundation drawing.

Here, I would like to express my gratitude towards the Association of Chinese Artists in American Academia and its generous support.

Zhen Wei

Professor of Art

The College of Art and Communication

Beijing Normal University

Beijing, China

魅力黑白，论道东西： 中美素描教育的思想碰撞

素描反映教育的思想，素描教育是一种思想方法的教育，不仅关乎造型能力培养，也是一种视觉的哲学。

在当代艺术语境下，素描课在中美两国大学的美术教育中不但没有被忽视，而且都开展了认真的研究和讨论。如今的艺术界早已明白，经典和当代并不矛盾，具象与抽象也无分隔，坚守与跨界不是非此即彼的两极。美术的视觉文化性和多元性被积极谈论，当艺术的态度、观念及方法成为思考的基础时，素描教育的观念已不再是简单的美丑之辨，或者以有用、无用作为评判的尺度，素描教育在训练思维、锻炼能力、启迪意识、培养素质方面的独特作用以及研究方法与实践路径方面的意义，已被更多的美术教育者所认识。

换句话说，现在的艺术并不执著正确与否，不追求流行或时尚，而是看能不能与历史文脉联通、与当代命题相扣、与育人素养衔接、与社会语境谐振、与民族特色应合、与个人感悟共鸣。由于兼具感性素养、概念建构与方法论训练的多层育人功能，素描教学在学院教育中的地位并未随着移动互联媒体时代的来临而下降，反而因为基础教学和创作拓展所需实践能力的加强愈显重要。

本书采纳了五位美国大学教授和四位中国大学教授的素描教学案例，他们是：美国纽约州立大学布法罗学院艺术系蒋临夏（Linxia Jiang）教授、美国加利福尼亚富勒顿州立大学艺术系狄克逊（Andrew Dickson）副教授，洛杉矶拜沃拉大学艺术系普强森（Joanthan Puls）教授，加利福尼亚长滩州立大学艺术系宇计（Yu Ji）教授，德克萨斯州拉马尔大学艺术系乔特曼（Chris Troutman）副教授以及清华大学美术学院陈晓林教授、北京师范大学艺术与传媒学院古棕、于安东和喻建辉教授。编者希冀通过中美大学间教学内容、授课方法、素描创作与课堂作业的并置比较，引发读者对素描教育的再思考。这些案例既反映了中美不同文化背景和教育环境下教师个人对素描教育的理解，也有结合课程的学情分析，配以教师及学生、习作与创作的丰富图例，具体而深入地呈现了跨文化视角下美国与中国当代大学素描教育的多样视角与共通模式，从而引发对素描教育的深度研讨与观察。

本书的策划与编写得到全美大学中国艺术家学会的支持，特此致谢！

是为序。

甄巍

北京师范大学艺术与传媒学院教授

2016年11月11日



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宇 计

Yu ji

1981年毕业于中央美术学院油画系，任教于中央美术学院附中。1983年赴美国留学。1985年获拉·纳普艺术基金会奖学金赴法国学习，1986年在美国纽罕布什尔大学加入拉·纳普艺术工作室。1986年秋季，宇计获纽约瑞弗逊基金会的奖学金在美国纽约市画室学校做研究生后的学习。1989年在纽约州立大学纽波兹学院完成油画、版画双硕士学位后执教于美国南犹他大学与东伊利诺依大学，自1999年起任教于美国加利福尼亚长滩州立大学艺术系。

宇计的作品曾获得多项资助与奖励，其中包括墨瑞·夏普艺术基金会与美国加利福尼亚州立大学的资助和奖励。宇计的油画与素描作品在北京、天津、广州、纽约、费城、芝加哥、洛杉矶等地展出。他的作品被收藏于美国和中国，其中包括广州美术学院美术馆、中国油画院、香港中文大学。宇计的肖像作品“莫里斯先生画像”2006年收藏于英国苏格兰国家肖像画廊。作为全美高校中国艺术家学会成员，宇计参与了“穿越分界”学术论坛的创建，并积极组织和参与了该学会在中美两国各地举办的学术活动。

宇 计

美国 加利福尼亚长滩州立大学艺术系 教授

学历

1989年	美国	纽约州立大学纽柏兹学院美术系	版画硕士
1986—1987年	美国	纽约市	纽约画室学校 硕士后研究生
1986年	美国	纽约州立大学纽柏兹学院	油画素描硕士
1981年	中国	北京	毕业于中央美术学院油画系

工作简历

2008—至今	美国	加利福尼亚长滩州立大学艺术系	教授
1999—2008	美国	加利福尼亚长滩州立大学艺术系	助理教授，副教授
1994—1999	美国	东伊利诺伊大学艺术系	助理教授，副教授
1989—1994	美国	南犹他州大学艺术系	助理教授
1981—1983	中国	中央美术学院附属中学	教师

个人展览

2015	宇计个人展览，美国	加利福尼亚	南太浩湖学院霍顿艺术画廊
2015	宇计个人素描展览，美国	南加州赛多拜克学院	艺术画廊
2013	释缚时刻-宇计个人展览，美国	南加州创价大学	艺术画廊
2011	流动的街景-宇计个人素描展览，中国	广州美术学院大学城美术馆	
2011	着痕-美国都市生活一瞥，中国	天津美术学院美术馆	
2010	宇计个人展览，美国	密苏里州	圣路易斯市 圣路易斯社区学院
2008	宇计个人展览，美国	加利福尼亚州	洛杉矶市 洛杉矶学院
2002	宇计个人展览，美国	洛杉矶	圣塔·墨妮卡 伯格芒艺术中心 尚博格画廊
2001	宇计个人展览，美国	内华达州	拉斯维加斯市 瑞德·威泊艺术中心
1999	宇计个人展览，美国	肯塔基	莫瑞州立大学 克拉若·M·伊格尔艺术画廊
1996	宇计个人展览，美国	密苏里州	杜鲁门州立大学艺术画廊
1998	宇计个人展览，美国	堪萨斯州	匹兹博格大学艺术画廊
1998	宇计个人展览，美国	密苏里州	堪萨斯市艺术家联盟 玛琳画廊
1996	宇计个人展览，美国	伊利诺伊州	迪凯特市 米利肯大学帕金森画廊
1995	宇计个人展览，美国	宾夕法尼亚州	艾丁伯诺大学 布鲁斯艺术画廊

参展

2016	“三十八年重逢”展，中国	北京	中国油画院
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2015	“不同地域”三人联展，美国	加利福尼亚	长滩市 艺术交换画廊
2015	“穿越分界”论坛教学展览，中国	北京	北京师范大学艺术传媒学院
2014	“穿越分界”美术作品展览，美国	奥克拉荷马州	州立大学艺术画廊
2014	阿美利加2014 纸上作品展览，美国	北达科它州	米诺特大学西北艺术中心
2013	人物与面孔，美国	西雅图	普罗格拉费克 Prographic画廊
2012	“都市景观”三人联展，美国	洛杉矶	拜沃拉大学艺术画廊
2011	“穿越分界：全美大学中国艺术教授作品展”，美国	威斯康星大学	白水分校
2010	当代人物展，美国	加利福尼亚	南太浩湖学院霍顿艺术画廊
2009	第三十二届布莱德利国际版画与素描展览，美国	伊利诺伊州	布莱德利大学，作品获最佳作品奖
2008	面孔-现今人物肖像，美国	加利福尼亚州	长滩美术馆
2007	詹姆士·密若立斯肖像 英国	爱丁堡市	苏格兰国家肖像画廊永久收藏
2006	都市游离-双人展，美国	加利福尼亚	多明戈山州立大学美术馆
2006	穿越分界：第二届全美大学中国艺术教授作品巡回展，美国	内华达州	拉斯维加斯市 威波尔文化中心
2006	双人展，美国	加利福尼亚	曼哈顿海滩市艺术中心画廊
2005	第三届具像绘画展览，美国	加利福尼亚	洛杉矶学院
2005	介入-素描展，美国	田纳西州	墨弗瑞丝堡 田纳西州立大学陶德艺术画廊
2003—2004	巡回展：思索的地带—南加州风景绘画近观，美国	加利福尼亚	卡内基艺术馆，河滨美术馆，洛杉矶玛丽蒙特大学艺术画廊
2003	穿越分界：第一届全美大学中国艺术教授作品展，美国	加利福尼亚	长滩州立大学 美术系，加托夫与沃比画廊
2003	第四十六届国际绘画展，美国	加利福尼亚州	圣地亚哥艺术学院
2002	艺术家对艺术家-墨瑞 W.夏普艺术基金会绘画空间艺术家展	美国	纽约市 ACE画廊
2002	第二届具象绘画展，美国	加利福尼亚	洛杉矶州立大学
2000—2001	再现洛杉矶—南加州当代艺术绘画潮流，美国	华盛顿州	西雅图市弗莱艺术馆，南得克萨斯州艺术馆及加利福尼亚州拉古纳艺术馆
2001	洛杉矶双年展，美国	洛杉矶	桑塔墨妮卡 伯格芒艺术中心 尚博格画廊
2001	双人展，美国	加利福尼亚	拉·米拉达市 拜欧拉大学 艺术画廊
2000	第四十四届国际绘画展，美国	加州	圣地亚哥艺术学院
2000	加利福尼亚州艺术展，美国	圣地亚哥	艺术博物馆
1999	素描展，美国	威廉姆斯及玛利学院	安德鲁斯画廊
1999	第十二届全国艺术展，美国	田纳西州	查特努迦市 亨特艺术博物馆

1997 第三十一届全国艺术展, 美国 伊利诺伊州 格里斯堡市艺术中心
 1995 国际现代艺术展, 美国 费城美迪奇艺术中心及罗杰·拉佩尔画廊
 1994 全国艺术展, 美国 纽约 第一街画廊
 1994 斯多克顿全国美术展, 美国 加利福尼亚州 斯多克顿市 哈根艺术馆
 1993 全国美术展, 美国 纽约市苏荷区 第一街画廊
 1992 犹他州绘画雕塑展, 美国 犹他州 盐湖城 犹他艺术馆
 1992 全美油画艺术家展, 美国 芝加哥 普瑞斯画廊
 1991 纸上作品展, 美国 犹他州 盐湖城艺术中心
 1990 90沙龙, 美国 纽约市 纽约艺术学院
 1981 北京市美术作品展, 中国 北京 中国美术馆

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2012 帕洛思·威尔蒂艺术中心贝弗利·G. 阿尔佩艺术家研究资助, 美国 加利福尼亚
 2009 最佳作品奖, 第32届布莱德利国际素描与版画作品展览, 胡瑟艺术中心, 美国 伊利诺伊州 布莱德利大学
 2008 PVAC Board of Trustees奖, 2008年多媒介展览, 帕罗斯·威尔第艺术中心, 美国 南加利福尼亚州
 2000 圣地亚哥艺术学院第四十四届国际艺术展览强·麦基纪念奖
 1999 弗吉尼亚州弗德理客堡市艺术中心展览奖
 1998 印第安纳州南本德市科尔法克斯文化中心展览奖
 1998 东伊利诺伊大学教员创作资助
 1997 伊利诺伊州格里斯堡市艺术中心第三十一届全国艺术展览奖
 1996 伊利诺伊州艺术协会艺术家研究资助
 1996 东伊利诺伊大学教员研究奖
 1995 费城美迪奇世界艺术中心及罗杰·拉佩尔画廊国际现代艺术展一等奖
 1994 犹他州艺术协会艺术家研究资助
 1994 墨瑞·沃尔士·夏普艺术基金会资助, 美国 纽约市
 1992 全美油画家展览油画与雕塑学院奖, 美国 伊利诺伊州, 芝加哥市
 1986 查尔斯·H·瑞弗逊基金会奖学金, 纽约市纽约画室学校
 1986 拉·纳普艺术基金会奖学金, 美国 纽罕布什尔大学
 1985 拉·纳普艺术基金会奖学金, 法国 拉·纳普市

学术活动

2016 访问艺术家, 北京师范大学艺术传媒学院, 中国 北京
 2016 人体素描工作坊, 李可染画院, 中国 北京
 2015 油画肖像工作室, 美国加利福尼亚州立大学暑期艺术项目 加州大蒙特瑞湾校园
 2015 组织、参与题为《穿越分界-跨文化视角下的国际美术教育思辨与对话》国际学术会议, 北京师范大学传媒艺术学院, 中国 北京

2014 参与并组织《穿越分界》论坛学术活动 天津美术学院, 中央美术学院, 中国
 2014 访问艺术家讲座, 陕西师范大学美术学院, 中国 西安
 2014 访问艺术家讲座, 美国 西南奥克拉荷马州立大学艺术系
 2013 访问艺术家, 香港中文大学, 晨兴书院
 2013 油画肖像工作室, 美国 加利福尼亚州立大学暑期艺术项目 加州大蒙特瑞湾校园
 2012 讲座“西方绘画语言中的构图”2012年清华学术月讲座系列 清华大学, 中国 北京
 2012 访问艺术家讲座, 北京服装学院美术系
 2012 访问艺术家讲座, 清华大学美术学院
 2011 学术访问与讲座, 盐城师范学院, 常州工学院, 中国 江苏省
 2011 学术访问与讲座, 广州美术学院, 广州美术学院附中, 中国 广州
 2011 讲座: 构图与西方绘画语言, 天津水彩家协会, 天津市城市建设学院
 2010 访问艺术家讲座, 美国 圣路易丝市 圣路易丝社区学院及芳邦大学艺术系
 2010 访问艺术家讲座, 美国 加利福尼亚州 太浩湖社区学院 霍尔顿美术画廊
 2009 中美高等美术教育研讨会, 东北师范大学, 中国 吉林省长春市
 2008—2016 访问艺术家讲座, 美国 洛杉矶 莱曼艺术基金会少年艺术家工作室
 2007 访问艺术家讲座, 北京服装学院
 2006 访问艺术家讲座: 美国都市生活一瞥, 天津美术学院
 2006 访问艺术家讲座, 美国 乔治亚州 萨温纳艺术与设计学院绘画系
 2006 策划第二届全美大学中国艺术教授作品巡回展, 拉斯维加斯市威波尔文化中心, 内华达州, 拉斯维加斯市; 宾夕法尼亚州赖康明学院艺术画廊
 2005 “构图与西方绘画语言”主题讲座及学术交流 广州美术学院
 2004 “构图与西方绘画语言”主题讲座及学术交流 中国 深圳大学美术学院, 河北师范大学美术学院, 湖北美术学院, 山东艺术学院美术系, 北京服装学院, 中央美术学院附中
 2004 访问艺术家讲座, 美国东伊利诺伊大学艺术系
 2004 人体素描课程, 美国圣地亚哥市雅典纳艺术图书馆及学校
 2003 策划与组织“穿越分界: 第一届全美大学中国艺术教授作品展览及学术座谈会”, 美国加利福尼亚长滩州立大学
 2002 访问艺术家讲座, 美国 纽约州立大学 布法罗学院艺术系
 2002 素描讲学讲座, 美国 南犹他大学艺术系
 2001 素描教学基础班, 美国 洛杉矶 莱门艺术基金会少年艺术家工作室
 2001 访问艺术家讲座, 美国 明尼苏达 墨海德州立大学艺术系
 2001 人体素描课程, 美国 西雅图 凯奇艺术学院
 2001 访问艺术家讲座, 美国 拉斯维加斯市 南内华达州社区学院艺术系
 2000 访问艺术家讲座, 美国 加利福尼亚 沃萨利亚市 西科亚学院艺术系
 1999 访问艺术家讲座, 美国 肯塔基州 墨瑞州立大学艺术系
 1998 访问艺术家讲座, 美国 堪萨斯州 匹斯博格大学艺术系
 1996 访问艺术家讲座, 美国 伊利诺伊州 迪凯特市 米利肯大学艺术系

On the Pedagogy of Foundation Drawing

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My Approach to Teaching Concepts, Principles and Methods

Higher education in visual arts is often filled with conflicting and ambiguous philosophies and approaches to teaching, yet drawing is still considered to be one of the most important and vital foundations in studio art. Although there is no standard definition on the function of drawing in today's art teaching, it seems evident that certain core concepts find common ground among the different pedagogies. In a world where individual instructors determine their own personal points of view and methodologies of studio work, drawing may prove to be the area of study that concludes all disputes or arguments. The efficacy of teaching drawing lies in the students' application of pictorial language to express their own feelings and emotions. In my teaching practice, I explain to students that drawing is a medium that uses the simplest tools to express a complexity of visual perception. To begin engaging students with the drawing process, I first introduce them to, and have them experiment with basic drawing tools to discover how these tools correlate to specific "artistic methods" and "techniques". For example, they learn how to sharpen and grip their pencils and also how to sit or stand in front of their easels comfortably, maintaining a proper distance between their eyes and drawing boards. Through these uncomplicated and manageable methods, an instructor could help his/her students overcome a feeling of awe



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and fear psychologically imposed on “art” under the consciousness of our “normal” life experience, and also gradually lead students into a mental state where drawing becomes more natural.

For artistic exploration, beginners only need a pencil, white paper and an eraser in their hands. The reason we begin our classes with simple tools is to help ease psychological fears and pressures, allowing students experiment more freely. The charm and power of art expression lies in unpredictable and unforeseen situations, a phenomenon we call “Process”. Making a drawing to reveal a three-dimensional world on a flat two-dimensional surface, can be an extremely puzzling and perplexing to beginners. This is caused by the conflict between objects of existing in 3D space and imageries portrayed on a 2D flat surface; the former are factual in reality, the latter illusionary in “virtual” reality. These two aspects of the “perceivable” belong to separate physical realms, independent to their own natures. In order to help students to resolve this conflict between reality and the illusion of reality, choosing pedagogy to teach students in an effective and applicable manner is the primary task in drawing instruction. Although we use simple tools to begin our drawing study, the further development requires us to present more specific methods and concrete techniques in the study of “complex visual perceptions”.

In my approach to teaching drawing, I have placed an emphasis on two major themes: first, I focus on utilizing methods and techniques to help students reconcile the conflict between 3D reality and 2D flat surface; second, I treat the class communication in a therapeutic manner through lectures, demonstrations and discussions, explaining to students how human react to surroundings conditioned by our biological structure and in verbal expressions. I have found that once students realize these phenomena and create a mental distance between their preconceived notions and psychological prejudices, transforming their visual awareness into pictorial form and engaging themselves in the application of a pictorial language, that they are then able to better understand themselves in relationship to nature.

The students whom I met while teaching in American universities are very different from ones I taught previously in Chinese art schools. Most of

American students have little experiences in art classes before they enter into the college level studies. Among them, only a small group of students would consider choosing a career in professional art practice. We often hear comments made by the general public regarding the students who choose art study as their majors, suggesting that they only study art because they could not succeed other college courses. During the past twenty years of my teaching, I have become convinced that an education in art with strong foundation level preparation is an extremely valuable experience for many individuals. It can open their eyes and minds to see the world around them and to better understand their own natures. Because the study of drawing relies on developing a strong perceptual understanding of visual experiences, a drawing class can immediately increase the curiosity of students who do not hold preconceived prejudices about art. In the classroom, we sort and classify various visual references, and use all possible methods to guide students in drawing. When students take “seeing” for granted, all objects or “things” around them become conceptualized in verbal definitions. But when they use drawing tools to see, nearly all of them immediately realize that the world around them is much more specific and vivid than what they had previously known. Through consistent observational drawing, they can gradually overcome their dependence on pre-conceived notions, and recognize that drawing is genuinely a process of self- fulfillment.

In my class, drawing from direct observation is the starting point for the study of various technical aspects. Helping students learn to use their eyes and link seeing to their minds is always a key step in preparing them for the next step of understanding constituted by their apperception of an objective world in front of their own eyes. As “understanding” derives from “seeing”, students will learn to “recognize” and then “perceive”. All methods of effective drawing instruction incorporate “seeing”, “thinking” and “feeling”, therefore we may say that drawing involves constant revision and ceaseless adjustments. It is a process of correcting our habits of seeing and preconceived notions of external reality. This process enables us to gain

insights on our life and draw experiences directly from our visual perceptions.

To convey the illusion of volume or form in space, I use the notion of “cubical construct” as a core teaching concept in my foundation drawing courses. Grappling with this idea, students experiment with methods and techniques of expressing a cube on flat surface. I begin this by explaining the definition of “line”, and then I introduce methods of using straight lines to guide students in the management of proportion, shape, perspective, and the expression of various line qualities. When students begin to comprehend that objects in the three dimensional world can be translated into lines, they can then quickly learn to organize those lines into shapes to articulate the illusion “depth” on a flat surface.

After arriving at this stage, I introduce the study topic of “light and shade” to students, teaching them to further develop and emphasize the structure of objects under the light condition. After drawing lines to create shapes, and joining shapes to suggest form, students will then employ the logic of light and shade to enhance the illusion of objects in space. Following this experience, they are also encouraged to pay attention to the treatment of edges in dealing with textures suggested or implied by lines. As they acquire the understanding of pictorial form and enhanced their capabilities, they become ready for classes at higher levels.

During the past decade, many art schools in American universities have created the branch or program of foundation art training. The School of Art where I teach has also established foundation program that has unified all introductory level 2D and 3D courses, providing a sequence of required courses for all art major students. Among these foundation level courses, beginning drawing quite naturally becomes one of the core experiences of our foundation program. The art curricular arrangement in American universities is often set in a semester-long format, differing from Chinese art schools where classes are organized in short, focused time periods. In comparison, the Chinese art schools lean towards a shorter format with a concentrated study of drawing; art schools in America usually spread class

time out throughout the whole semester meeting two or three days each week for approximately three months. The former approach presents students with a very focused study on chosen subjects that helps students raise their capability through a very intense, but short exposure. The latter encourages more of independent work from individual students, especially in weekly homework assignments where students such as drawing typically meets two days per week for six hours, it is often carried out in a format in which the instructor discusses or presents specific techniques and topics, and then students work to find solutions to those topics or problems required by the instructor during the class time. These two modes of teaching demonstrate both pros and cons. The former helps students to build a solid foundation, and the latter inspires more individual endeavor from students. As an instructor of drawing, I am most concerned about the effectiveness of guiding students to acquire the necessary knowledge and skills within a limited period of time. In order to help students enhance their capabilities to work independently outside of class, I assign weekly homework for them, requiring them to focus on the topics that we discussed and explored in class. Grading plays another important role in my class as an indicator of quality level for each student. Classroom instruction provides students with an instructor, specific subject matter (sets of still-life, or models arranged), and an environment offering them critical feedbacks. Through class interaction, most students usually will arrive at the level designed for each class, but in homework assignments students must learn to create a similar work environment and recall class instructions while working independently. Student works chosen from my class for the publication of this book are homework assignments that I required weekly.

Learning to draw is not an easy task, but it can be fun and brings positive experiences to all class participants. If the instructor loves drawing and dedicates him or herself with a professional spirit, students can be easily mobilized with enthusiasm and passion. Because not everyone in my class is able to manage his/her time properly, self-discipline becomes an important character trait for students to attain, therefore the communication of clear

objectives and expectations is imperative in my instruction. Based on our university's definition of grades, I hold a clear grading standard and allow students ample times to revise and/or correct mistakes after they have submitted homework to me. I consider changing grades after students have reworked their drawings and made improvements, but I usually meet with them first and point out specific problems that require to correction. Using these approaches, I urge students to develop a work ethic of self-discipline and individual responsibility. After teaching in American universities for twenty years, I still hold my passion in teaching foundation drawing. From these classes, I have shared many moments of joy with my students. This occurs when we reflect and elaborate on our class experiences, and transfer our curiosities into solving problems with laughter and a sense of humor, which have become our mutual interests in finding solutions to problems that we face in class.

A Brief Introduction of My Current School and School's Mission of Teaching

As a studio instructor, I taught at the Senior High School of the Central Academy of Fine Arts (1981–1983) before I went to graduate school in 1983 at State University of New York College at New Paltz in the US. After I received my master degrees in drawing, painting and printmaking, I began teaching in American universities, first at Southern Utah University (1989–94) and Eastern Illinois University (1994–99). Since 1999 I have been teaching drawing and painting at California State University, Long Beach. From my university tenures, I have taught only in public schools and worked with students mainly in drawing and painting. Taking my current institute as an example, a large portion of the students at Long Beach State University are Californian residents, many start in our school after their graduation from high schools

and some are transfer students from local community colleges. As an urban institute, our university attracts a large number of international students.

The School of Art at Long Beach State offers both undergraduate and graduate degrees. While working with undergraduates in foundation, intermediate and advanced courses, I also work with graduate students. Different from Southern Utah University and Eastern Illinois University, the institute that I am currently teaching is an urban institute. Students are coming from families of multiethnic communities, bringing energies of mixed multicultural influences. The total enrollment of students in our university count 35000 individuals and in our School of Art there are two thousand art majors in studio art, art history and art education. The foundation drawing and foundation life drawing are required courses for all art majors, which help students prepare a solid ground for their advancements in different major studies. In the United States, there are not many professional art academies, rather, most of the art schools are established within a comprehensive university setting, both public and private. As the largest public university system, California State University consists twenty-three campuses, serving more than 416,000 students with 24000 faculty and staffs. Except encouragement given to those talented and well prepared students in their professional fields for graduate schools, the mission of our university established under the state law of California provides all residents with an opportunity for higher education, which have prepared millions of students for their future employment, even though our students majoring in art may not find jobs in art or art related businesses, but the students who have had college education would demonstrate the knowledge and certain levels of skills, developed a deeper understanding of American tradition and learned to respect the law and public ethic, and to contribute to our civilized society as individual.

关于基础素描教学

宇 计

1. 个人素描教学理念、主张、方法

素描在绘画语言的学习中被认为是至为重要的入门课程，这恐怕是美术教育中的各家各派在学术纷争中达成的一个基本且又模棱两可的共识。虽然素描在今日的美术教学中没有统一的标准，我们却可以看到不相苟同的教学理念常常使授画和习画者们在实践中“殊途同归”。既然如此，我们在对素描教学做不同的界定时，也自然地选择了不同的视角来作为我们教学的出发点。素描教学的成果与成效，最终还是要看学生们如何运用这一绘画语言来表达自己的感受。在我自己的教学实践中，我常常以“用最简单的绘制工具，去研究视觉感受的复杂性”作为初始概念，首先向学生介绍最基本的素描工具，先让他们看到如何使用工具和随之衍生出来的方法与“技巧”，比如，如何削铅笔、用铅笔以及作画时的坐姿或站姿，画板与眼睛的距离等诸如此类的事项。通过如此通俗易懂和便于操作的方式，老师可以很快帮助学生在心理上消除对学习“艺术”的某种敬畏之感，以便顺利地进入画素描的特定环境与作画状态中去。

学习素描，初学画者只需一支铅笔和一张白纸，外加一块橡皮，便可以开始他们对绘画的探索了。我们以运用简单的工具减轻学生们心理上的压力，让学生们感到受鼓励而去大胆探索和勇于尝试。因为艺术表现的魔力恰恰在于习画者对最终结果不能做出预测，这种情形就是我们常说的“过程”。在一张二维空间的平面纸上要体现我们眼前三维空间中的客观世界，是每一位初学画者对学习素描最感困惑的地方，因为物体在三维空间中是“现实的存在”，与在二维平面的空间上以图像体现出来的“现实的幻象”属于完全不同的物理范畴，二者之间充满冲突。作为一名素描教员，如何用便捷且又有效果的方法使学生克服现实与“幻象”之间的困扰，就是我们素描教学的主要任务。虽然我们以“使用简单的工具”来开始素描学习，接下

来的学习就需要我们提出“研究复杂的视觉感受”的方法与技巧。

我的素描教学理念主要放在两大主题上：（1）所有素描的技术与方法的运用，是以帮助学生化解三维现实与二维空间之间的冲突为目的；（2）对素描观念的讲解，要帮助学生们从克服心理偏见开始，使素描教学成为对学生进行心理辅导的过程，从而通过学习素描，使他们达到以绘画语言认识自己与自然之间的关系。我所有的方法与技巧都是来为上述两大主题服务。在美国大学教授美术，我所遇到的学生与以前在中国艺术院校教过的学生很不相同。美国学生在进入大学艺术系前，大部分人没有经过美术课程的基本训练，而且只有很少的学生会考虑在毕业后，以美术专业为自己的工作方向。因此，我们常常会从众人口中听到“别的专业学不好，只好选美术”这样的一语笑谈。在二十余年的教学中，我深深地感受到美术教育，特别是素描的基础教学，是一门引导学生睁开眼睛看世界和了解他们自己内心最好的课程之一。正是因为素描教学诉诸感官，对那些对绘画语言没有认识或抱有偏见的学生们来说，这门课程可以引起他们强烈的好奇心。在课堂上，我们对视觉感受到的各种现象加以归类，并运用各种方法使学生们通过画素描，重新在那些“被”熟视无睹的物体中看到许多未曾注意到的东西，同时，学生们在用素描表现自己的视觉感受中，会逐渐体会到画素描是一个“自我完善”的过程。

我在素描教学中强调“观察”是探索各类技术问题的出发点，首先要帮助学生们学会做到真正地“看”，才有可能使每一位学生进一步理解是什么构成了自己对客观世界的视觉感受。也正是在“看”中有了“理解”，学生们才会领会到什么是“感悟”。素描教学的各种方法就是把“看”“思考”和“感悟”联系在一起，因此我们可以将素描的学习在某种意义上解释为“一个不断地修正自己偏见的过程”，使我们在生活中获得最为直接和深刻的视觉体验。

我在素描基础教学中，把“如何在平面上表达一个立方体”作为向学生们传授

各种学习方法和绘画技巧的核心，首先引申出对线条的界定，并强调运用直线来把握物体的比例、形状、透视关系以及线条表现的多样性。当学生们开始理解到三维空间中的物体是可以通过线条转化成为各种不同的形状时，他们就可以通过形状在平面上来把握物像之间所呈现出来的深度。这时，我再进一步提出“光与影”这一课题，使他们逐渐地了解，是物体本身的结构在光照的条件下决定了明与暗的变化。以线来把握形状，来认识型体，又以明与暗来烘托物体在空间中的存在感，学生们又会注意到形状边线的处理与表达质感之间的关系。随着他们绘画能力的提高，就为以后中高级阶段的美术课程做好了准备。

近年来，美国各地大学的美术系纷纷成立基础部，强化基础课的安排。我们学校也不例外，将二维和三维基础课程统筹起来的基础部，成为主修各个美术专业方向的必修课，其中基础素描变很自然地成为基础课的核心。美国大学的艺术课程安排在每一个学期不是阶段性的，而是将每一课程都安排在整个学期之中。与中国学校里“集中突击式”的阶段训练完全不同，美国大学的课程安排似有“细水长流”之举。前者强调学生们在一个集中的时间内对某一课程的内容注意力，而后者则往往需要学生们有在课外独立工作的能力。因为每周时间有限，这种“细水长流”式的教学模式，使很多课程成为老师在上课时间为学生们设置学习课题或提出问题，而解决问题的责任往往成为学生们的任务。这两种模式各有千秋，前者可以帮助学生打实基础，而后者更强调学生个人的努力。我作为一个素描教员，最关心的是学生们能否在有限的课堂时间内把知识与技术学到手，并具有独立工作的能力，因此我在每周课程结束后都要为学生们设置课外作业。在为学生的成绩打分数时，我特别注重学生们课外作业的质量，因为在课堂上，学生们有老师摆好了的景物或模特，有课程规定的时间，有老师在课堂上对他们的辅导，再加上全班同学在一起学习的互动，他们是比较容易达到教学的要求。而课外作业则需要他们能够把在课堂上学到的东西延伸到自己独立工作的作业中。与本文相符的学生作业图像大部分为课外作业。

素描的学习并非是一件易事，但可以是充满乐趣和效果积极的教学。如果任课教员本身对素描热爱，并具有敬业精神，学生的学习热情和积极性便会被动员起来。因为并非每一位美国学生能够做到自律，因此我在基础素描教学中，所遇到的最大挑战就是做好与学生们的沟通。基于学校规定的分数界定，我在给分数时，留个学生改正错误或进一步修改作业的机会。我通常在给分数前，会向学生指出作业中的问题，提出解决问题的建议。当学生重新修改过作业后，我再行打分。这种做法也可以培养学生自律的能力和对自己负责任的心态。在美国大学任教的二十余年

里，我至今对基础素描的教学充满热爱，就是因为在这门课程中我可以与学生们分享素描学习的乐趣，特别是当我们能够以通俗易懂的语言或触类旁通的比喻，甚至是具有幽默感的交流来共同面对画面上出现的问题时，找出解决问题的方法就是我们素描课的共同乐趣。

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