

# 感知 · 表达

PERCEIVING AND EXPRESSING

## 儿童艺术世界

CHILDREN'S WORLD OF ART

崔苓 编著



安徽美术出版社  
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# 前言

世上唯一超越国家与法律之上的是梦与幻想。它不切实际但却是自由的，对生命本质而言是有意义的。崔苓就是这样一个和儿童们一起创造幻想、驻足童年的追梦者。“教授”儿童绘画这个词对她来说不太准确。儿童是不可教的天使，成人自以为是的绘画模式是对儿童自由创造天性的扼杀。崔苓像发掘珍宝般地、小心翼翼地把这些本来就具有创造和想象潜力的儿童，在他们自己还不知情的状态下，从泥土中挖掘和解放出来。特别想强调的是：她还要把这些儿童从他们可爱的、对儿童的艺术创造一无所知的父母那里保护下来，从当下教条刻板、没有想象力的儿童艺术教育体制的泥沼里拯救出来。她孤军奋战，十分尴尬，其形势惨不忍睹，但值得我们大家尊敬。

崔苓从事儿童艺术教育是一必然而不是偶然。她有位是音乐教育家的父亲。早在20世纪五六十年代，当国人刚从饥饿的死亡线上挣扎出来，还面带菜色时，崔老先生就在每个周六的晚上，身着正装，擦亮皮鞋，在芜湖一中一个传统的、有些伤感和怀旧的阶梯教室内，面对满座的大量来自农村的孩子，他们带着双重的饥渴和懵懂，崔老先生向他们动情地介绍、播放并指挥演奏贝多芬、肖邦、柴可夫斯基等的音乐……回想起来，那几乎是些极不真实的日子。每周都是如此，一直坚持到“文化大革命”开始，被“红卫兵”们打倒……

在儿童艺术教育的领域里，崔苓将几十年的探索与发掘掺杂了自己的梦想、痛苦与激情，完全是用生命在投入。我常开玩笑地说：就像黄继光、董存瑞炸碉堡一样奋不顾身。在儿童们那一段神秘的、梦游般的、无人知晓的特定时期里（科学都无法考证），她和这些儿童在精神深层次上有着非常好的默契。这是一个常人不可触及的领域和高度。她的教学方法依我看就是一种（玩命式的）“玩耍”，是全身心投入的一种创造性“游戏”。她像巫师或缪斯一样操弄着魔杖，把这些与生俱来的还未来得及被扼杀的孩子的想象力和创造力点醒。这无疑是人性中最美好、最纯洁的时辰。在她的眼里，他们一个个是精灵，是可爱的天使，是当代艺术大师，他们也是米罗、毕加索们的老师。儿童艺

术应作为当代艺术的先驱和楷模。也正因为儿童艺术的率真、自由与直接，常常使得我们生活中的伪善者们无处藏身。

崔苓从事儿童艺术事业，从一般人的角度来说是十分好玩和有趣的。实则不然。这是对自己和人类习俗的挑战。她面对的不仅仅是儿童，她面对的还有社会，以及人类长期所形成的陈规陋习。她首先要革的是自己的命。她不像一般老师那样，向儿童灌输一套娴熟的“理论和技术”。她没有教科书，也不喜欢讲大道理。在和儿童相处时，她努力将自己放下来，让自己也成为儿童，接近天使，成为天使，这是心与心的交流与碰撞。这几乎太不可思议了。“教授”应改为学习儿童、贴近儿童，和儿童一起天马行空地漫游、幻想，再也不要把我们成人那些高高在上的、过于现实无聊的想法强加在儿童身上，再也不要概念地告诉儿童：“上面是一片蓝天，蓝天上有一个红红的太阳，下面是一座白墙黑瓦的房子，房子前面有条小河，小河里面有白色的鸭子和鱼在游……”我看过崔苓学生们的一些作品，各种类型都有，这些作品让你激动、无语。她废掉我们几十年练就的“功夫”。此刻，你真想立即砍掉自己熟练的手。看着这些孩子的作品，你多想一切从头开始，从天真、坦诚、自由开始……

崔苓有一只不可思议的魔杖，这是上帝对她特别的恩赐。她懂得孩子们的精神语言。孩子们见到她和她的魔杖，具有创造性的游戏和童话就开始了。这使我想到了德国的一个古老的童话：传说一个老人有一只魔笛，当美妙的笛声响起，全城的小孩就如痴如醉，倾城相随，哪怕是走到天涯海角……



## PREFACE

Only dreams and fantasies are above any state or law in this world. Dreaming can be unrealistic, but yet still be free, and meaningful to the nature of life. Cui Ling is this kind of a dream seeker. She creates fantasies with children. She watches over their childhood for them. To “teach” children to paint is not a very accurate way to describe what Cui Ling has been doing. Children are unteachable angles. Adults, with their stereotyped opinions of painting, are strangling the free and creative nature of children. Cui Ling digs and liberates these children from the mire, along with their creativity and imaginations. So carefully and attentively she digs, as if digging gold. What’s worth mentioning here, is that she is also preserving the nature of these children from the hands of their lovely parents, who yet know so few about artistic creativity; and rescuing children from the sludge of this rigid, stereotyped and dreamless art educational system at the present. She fights alone in this awkward dilemma and tragic situation. She is worth our respect.

It was not a coincidence how Cui Ling started her career in early childhood art education. Her father was a music educator. Back in the 1950s and 1960s, Chinese had just survived the famine; their faces still looked sick and unhealthy. However, on every single Saturday evening, Mr. Cui would put on his suit and shine his shoes. In an old fashioned, somewhat sentimental and nostalgic amphitheatre classroom in Wuhu No.1 Senior High School, he was facing a room full of kids from countryside with their double cravings and innocence. Affectionately, Mr. Cui introduced, played and conducted for them the music of Beethoven, Chopin, and Tchaikovsky...When we look back, those days were almost extremely unreal. He carried on every single week, until he was knocked down by the Red Guards when Cultural Revolution began.

In her career of early art education, decades of explorations and discoveries were mixed with Cui Ling’s own dreams, pains and passion. She devoted her mind and soul, “fearlessly and selflessly, just like how Huang Jiguang and Dong Cunrui exploded the bunker,” as I would often joke. There is a certain time of mystery in childhood which no one (not even science) could completely explain. However, Cui Ling shares a tacit understanding with children deep in the spirit. This is a level which ordinary people could not reach. To me, her educational method is a kind of “game (of life)” , which she played creatively and wholeheartedly. She is like Muse or a witch with a magic wand that awakens children’s natural born imaginations and creativities that are not yet strangled. No doubt



these are the purest and most beautiful hours of humanity. In Cui Ling's eyes, these kids are all little wizards, lovely angles, masters of modern art; they are also teachers to Miró's and Picassos. Children's art should act as pioneer and model of modern art. Being naïve, unrestrained and direct, children's art has left the hypocrites in our lives nowhere to hide.

Cui Ling's career in early art education seems fun and interesting to most people. But it's not what it seems. She is challenging herself and the stereotypes of humans. She is facing not only children, but also the society, and the outdated conceptions of mankind. Her first revolution was against herself. She is not one of those teachers who implants the adept "skills and theories" to children. She does not have a teacher's book. She does not talk big. When being with children, she tries her best to be one too. It is almost unbelievable, when you are close to an angel, when you are becoming an angel. This is when each other's hearts talk and collide. Instead of "teaching" children, we should learn from them, be close to their minds, wander and dream with them. Don't ever again impose onto children those realistic and boring ideas from high above. Don't ever again tell them rigidly: "Skies are blue and sun is red. The house has white walls and black roof. In front of the house there's a river where little white ducks and fish swim..." I have seen some artworks of Cui Ling's students, all kinds of artworks. Facing them, you are thrilled, speechless. She made the "Kung Fu" we have been practising for years collapse. In a moment like this, one would even want to immediately chop off his skillful hands. Facing children's artworks like these, one would want to restart completely from the beginning, the beginning of innocence, honesty and freedom.

Cui Ling has an amazing wand. It's a special gift from God. She can read the spiritual language of children. When they see her and her wand, the creative game and fairy tale begin to play. It reminds me of an old German story: Once upon a time there was an old man with his magic flute. When his flute began to play wonderful notes, all the kids in town were enchanted. They followed him wherever he went, even to the end of the Earth...

Yang Chongguang  
Hefei, July 2013

## 要

用发现的眼光去发现儿童的发现

在乎孩子的每一点“不成熟”的想法

根据儿童的感受去感受，认可他们的感受

努力抓住孩子稍纵即逝的、不经意的意识

尽一切力量，帮助他们展开无限的未知与可能

提供各种可能的手段帮助他们完成内心的感觉

## 我们

一不小心就是对他们的一种束缚

一不注意就是一种错误的导向

一大意就会是对原创的一种扼杀

一麻木就会对他们产生审美疲劳

一盲目地自信就显示我们的无知

一带固有的成见，儿童自己的东西就很难出来



## SHOULDN'T WE

Use our discovering eyes to discover a child's discoveries

Care for a child's every bit of "immature" thought

Understand what a child feels, and approve his feelings

Grasp those fleeting, random ideas of children

Try our best to support them unfold the unlimited future and possibilities

Offer all the possible ways to help them accomplish their ideas

## WHEN

Our carelessness becomes a chain to them

Our indifference is misleading them

Our mistakes are strangling the originality

Our insensitivity is destroying our aesthetic judgment

Our blind confidence reveals our ignorance

Our stereotypes are suppressing children's own expressions

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## A GENUINE START



葛子涵 4岁

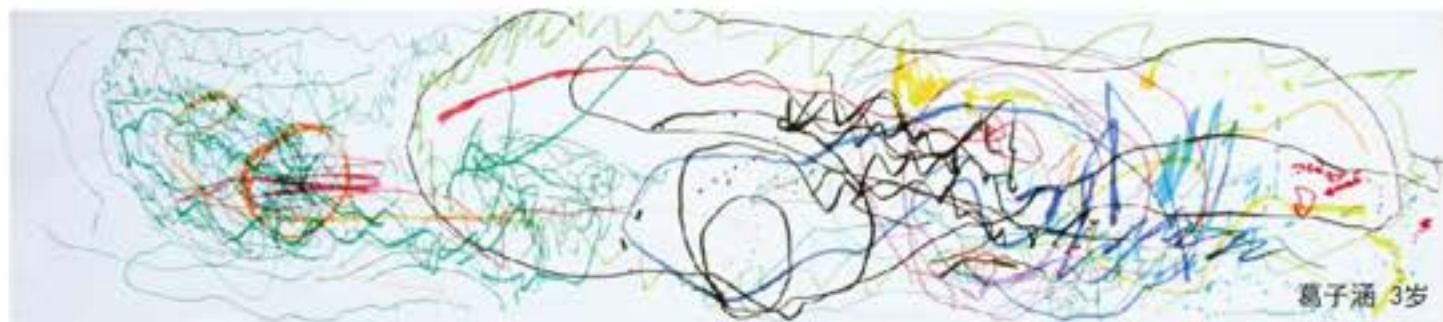
## 原生原创

我们通过原始绘画知道，绘画是来自个人的心灵表述，是一种与生俱来、无师自通、没有功利、很个性化的自发行为。儿童绘画也是如此。它代表着人原始的精神，是个体的需要。只有在逐步感知、体验的过程中，才能不断地加深对绘画的认识和理解。

艺术教育应该从儿童的自主、自发中开始关注，在关注中保护原味，在原味中发展。







葛子涵 3岁



涵涵 4岁



英振宇 4岁



英振宇 4岁

看到这些画，我们会想：儿童绘画是“教”出来的吗？往往我们只关注了课堂上的美术“作品”，或者是儿童正儿八经地在纸上的表达，却太容易忽略生活中无处不在的儿童绘画印迹——地上、墙上、书本上，用粉笔、铅笔头、小石子画出来的那些随心所欲、不求结果但却快乐无比的作品。它告诉我们：儿童绘画的自发性和主动性是心灵接近艺术的开始。不管结果如何，应当受到尊重和重视。



小小的生命来到世界，首先看到、接触到和依靠的是和自己最亲的人。人有什么样的特征？孩子对人的印象从主观认识开始……











李江昊、万景明、张韵杨、沈欣伊、陈丹妮、张伊扬、张艺凡、欧阳子涵、邢一帆、潘益佳、陈清扬等