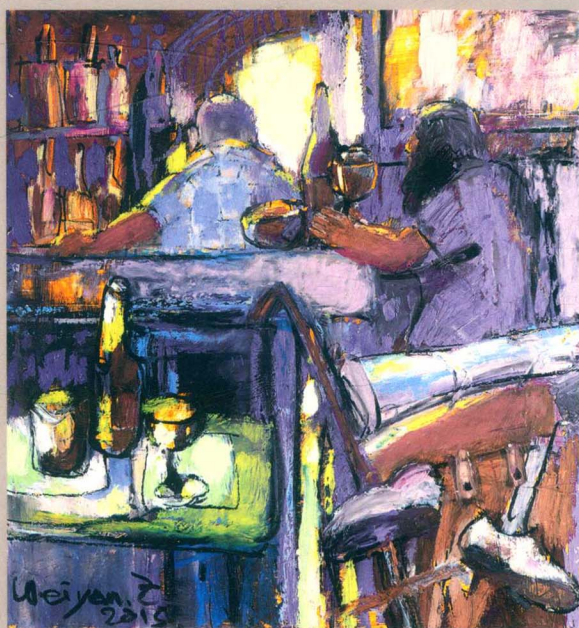


ZHAOWEIYAN YINJIA YANGMENG

赵巍岩 阴佳 杨萌 著



BETWEEN OBJECT AND SUBJECT
PAINTING AS A WAY TO PERCEIVE AND EXPRESS

物我之间——写生的一种方法

中国建筑工业出版社
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INTRODUCTORY

Looking into the interactions among components in the composition of paintings, the book focuses on the methodology of painting training in current era. Using the techniques introduced in this book, the author draws attention to the artistic value under art works, and re-introduces the arts under current social and cultural context.

The study and training methods introduced in this book show a conspicuous difference from the methods created in other period of times, and closely connect to our age. Under the constant changing in both art and social history, we have seeing a significant transform in the function and medium of art as well as the achieved status of artists. What we can learn from art history, museum or art classes is mainly about those remarkable, but frozen pieces of art in the long-gone history, or the complete works of well-known contemporary artists, but fail to pay enough attention to current issues or the on-going changes. We need to combine our education with various activities happening in the field of art, which requires a more in-depth understanding of the value and ideas in art of the time. Through a discussion on both thesis and practical techniques from our art education in recent years, we hope this book will provide a useful technique and a new perspective for art learner and practitioner.

致谢

这本书中引用了我们近些年来在艺术教学中的大量教学成果，感谢每一位参与的老师和学生，感谢他们愿意无私地与大家分享他们的作品。

同时，由于本书中所涉及的内容并不仅限于国内的专业领域，而是试图反映作为一种生活方式的艺术活动的普遍意义，因此，本书中的例子并不仅仅来自于国内被认为是专业画家的特定人群。这里要特别提出感谢的是瑞士伯尔尼艺术学院的学生奥利维亚 (Olivia Abächerli)，她不仅提供了她的许多绘画作品供本书使用，还提供了她的装置、影像、雕塑以及构思草图等以供我们理解她的创作过程，并为此专门撰写了文字以表达她对艺术的思考。也特别感谢中国上海的韩博先生，作为一位资深的媒体人和一位著名的诗人、作家，不仅提供了他的画作供本书使用，还在百忙之中撰写了专门的文章，介绍他绘画的因由和对绘画的认识，他的相关探索进一步坚定了我们对于绘画意义的判断。我们还要特别感谢的是来自法国的艺术家克里斯蒂娜·易思岱 (Christine Estève)，她不仅提供了她本人的绘画作品，还提供了不久前故去的法国艺术家罗兰德 (Rolande) 的绘画作品供本书使用，并为每一幅作品撰写了说明。最令人感动的是，在我们的教学活动中，无论是在中国的上海还是偏远的贵州侗寨；无论是在欧洲繁华的巴黎还是在地中海清静的小岛上，她几乎总是在我们需要时出现在我们面前。她一直关注着我们师生的学习与创作过程，并对我们的教学活动提出过很多中肯的意见。

最后，感谢对这本书提供过帮助的所有的师长、同学和朋友们，感谢高崎先生、杨力田先生和上海福美基金，这本书不仅得益于你们的知识、认识、方法，更得益于你们的思想与精神。

ACKNOWLEDGEMENT

In this book, we cite many achievements from recent years' teaching practice and we would like to express our gratitude to the contributing of each teachers and students who generously allowed their works to be published here.

At the same time, the contents of the book are not merely confined into domestic professional field of arts, but try to reflect a universal meaning of art practice, which perceiving art as a pattern of living. Hence, examples inside are not only come from certain people who are regarded as professional painters. Here, we own special thanks for Olivia (Olivia Abaecherli), a students from Bern University of Art, Switzerland, who shared many of her painting works with us, offered her installations, photos, sculptures and sketches for helping us understand her creation process and even specially wrote for us expressing her reflection of art. We also need to express our appreciation to Mr. Han Bo, a senior media professional, famous writer and poet, who provided his painting works for the book, as well as an article especially written for us, introducing the background of his paintings and his own thinking of art. His exploration and reflection consolidated our judgments for real meaning of painting. We are especially grateful to Christine Estève, an artist from France, for providing not only her painting works and descriptions but also those from Rolande, a French artist who just passed away. It is worth mentioning that Mrs. Estève always supported and assisted us whenever we need during the whole teaching process, wherever in Shanghai or remote minority tribe of Guizhou province, wherever in bustling Paris or quiet Mediterranean island. She paid close attention to our creation activities and offered important comments and perspectives on our teaching practice.

At last, we would like to express our sincere appreciation to all the teachers, students and friends, to Mr.Gao Qi, Mr.Yang Litian and Shanghai Fumei Fund. This book is not merely benefit from your knowledge, reflection and methodology, but benefit from your thoughts and spirits as well.

我画故我在：绘画作为一种生命形式

放在各位读者面前的，是一本非常特殊的书：它的思考来自于建筑学科的师生们的写生实践，但又远远超越了我们通常所说的建筑美术基础的范式。它尝试着从更广泛的视角，不只是讨论写生绘画的一些技能，更重要的是尝试在观照“手”的同时观照“脑”，也就是讨论观画的人和画画的人的心理认知，并进而通过绘画活动将人、画以及前二者身处其中的世界建立一种连贯性的体验。如果我们比照笛卡尔的名言来描述这种跨越和连接“物——我”的体验，那么“我画故我在”则是对这种主客观关系建立和体现途径的总结。

绘画是一件充满乐趣甚至让人着迷的智性活动，出于写作的理性结构的要求，书的写作按照线、基础、光、色、画面、创作思想与概念这样的顺序来进行论述，然而没有任何一幅画可以是一个独立的要素便可支撑成为动人的画。事实上，我们直面一幅绘画作品的时候，你不会以足够的理性条分缕析绘画的色彩、笔触、构图，而更多情况下首先被它所描绘的场景震撼或感染。这或许也是传统绘画试图传达给我们的讯息。正如艺术史家罗萨琳克罗斯（Rosaline Krauss）所说，传统绘画是“透明的”，观者透过画布、颜料、笔触看到的是一位贵妇人的肖像或者是一座城市的风景，绘画追求的是对描绘对象细致入微的捕捉和再现。摄影的出现使得绘画对对象再现的逼真程度受到了挑战：如果绘画永远无法超越摄影再现的逼真，那么绘画的价值何在？罗萨琳克罗斯告诉我们，绘画在此时摆脱了描绘和再现的功能而更注重自身独立价值的显现，也就是现代绘画具有了一种“不透明性”：画布不再是被视而不见的对象。现在现代绘画不再给你再现人物肖像或风景，而是逼迫观者正视画布上的线条、色彩、构图。观者或许可以体会绘画者的情绪宣泄，但不再能透过画的物质层面看到一个具体的形象。绘画就摆脱了再现的功能而凸现绘画本体的内容，从而突破了传统绘画的桎梏而获得重生。

当然，本书的作者们试图在这种绝对的超脱状态之外，还兼具一部分再现的功能。使得绘画成为一种“投射式（projective）”的再现。比如对空间、路径、场所气氛的再现，这种再现当然不是科学的、精确的描绘而是绘画者自身情感体验的投射。当年柯布西耶或路易康的速写呈现的是经过作者主观选择甚至是局部强化的投射。在柯布的雅典卫城速写中，我们看到的是被凸现的“路径”，而康笔下的建筑的历史场景感则成为他的意识过滤后的空间情境。

本书的作者正是试图以这样的方式，将绘画作为观察和理解环境、城市生活乃至人类自身的媒介。在西班牙安达卢西亚炽热的阳光下种满橄榄树的山坡、马德里夏日夕阳下熙熙攘攘的街边酒吧、加泰罗尼亚和蔚蓝的海面连接为一体的城市天际线、阿拉贡绵延的山脉丘陵，激发了师生们如泉般喷涌的艺术激情，和融入当代空间、景观、文化和生活的渴望。随后的工作是细致和理性的，他们结合自己的艺术知识和人生体验，将中西方艺术史中的诸多案例和众多生活经验进行具体的比照，在跨越东方和西方、艺术和生活的广阔时空中，尝试着把握绘画的一些基本要素特征，如动态、重量、肌理、深度、浓淡、空间等。当然书的最后还是归结到经验、记忆、想象、意义这些更抽象却也是更本质的话题。

事实上在结束了旅行中直接面对的新奇与冲动之后，回到了中国的熟悉情境中，对场景的回忆呈现出更凝练的结构和逻辑。往往意义在获得了一定的距离感后可以更清晰地呈现。

绘画如此，生命又何尝不是呢？

永远在路上。行走，绘画，思考，存在。



李翔宁

PREFACE

I Draw, There for I am: Painting, A Form of Living

Li Xiangning

In front of your readers is a distinctive book: its thinking is derived from sketching practice by teachers and students of architecture discipline, but goes far beyond the usually called basic paradigm of architecture art. It attempts to not only discuss skills of sketches, but also examine "mind" while examining "hand" from a broader perspective. Namely, the book seeks to explore psychological cognitive of viewers and painters, so as to build a coherent experience for human, painting and the world reflected in painting. If we depict the transition and experience connecting "object-subject" in account of saying by Descartes, "I draw, there for I am" would be the summary of such relationship of objective-subjective and embodying means.

Painting is an amusing and fascinating intellectual activity. Although for the requirement of rational structure of writing, the book expounds in order of line, foundation, light, color, picture building, creative ideas and concepts, not a painting can be vivid singly supported by an individual factor. In fact, when facing a painting, you won't analyze color, brushwork and composition of the painting in sufficient rational, instead, you will probably be shocked or moved by the depicted scene first. It may also be the message traditional painting tries to convey. As what said by art historian Rosaline Krauss, traditional painting is "transparent", as viewers can see a rich lady's portrait or the landscape of a city through the canvas, paint and stroke. What classical painting pursues is meticulous capture and reproduction of depicted object. Emergence of photography brought challenge to reproduction fidelity of painting to the object: if painting can never exceed photography in fidelity, what is the value of painting? According to Rosaline Krauss, painting focuses on presentation of independent value rather than depiction and reproduction, namely, modern painting owns a kind of "non-transparency": canvas is no longer an ignored object. At present, modern painting forces viewers to envisage lines, color and composition on the canvas, rather than reproduce portrait or landscape any longer. It is possible for viewers to experience

emotion emitting of the painter, but cannot see a specific image through substantial level of the painting. In this way, painting realizes rebirth out of shackle of traditional painting by highlighting the content beyond reproducing.

Sure enough, authors of the book attempt to blend part of reproduction function into the absolute detaching state. So that painting can be a "projective" reproduction, such as reproduction of space, route, and atmosphere. The reproduction is not scientific and accurate depiction, but a projection of emotion experience of the painter him/herself. What sketches of Le Corbusier or Louis Kahn presents are also projections selected subjectively by the author and even processed with local strengthening. In Cobb's sketch of the Acropolis, what we see is highlighted "route", while architectural historical scene created by Kahn is a space scene filtered by his awareness.

The authors of this book are endeavoring to take painting as media for observing and understanding environment, urban life and even human beings in this way. Hill covered by olive trees under hot sun of Andalusia, Spain, bustling street bars under summer sunset in Madrid, city skyline connected with blue sea in Catalonia and stretched mountains and hills in Aragon inspired gushed passion of teachers and students, as well as aspiration to integrate into contemporary space, landscape, culture and desire to live. The subsequent work is meticulous and rational, as they compare several cases and rich life experience in both Chinese and Western art history in combination of their artistic knowledge and experience; they attempt to master some features of basic elements of painting in trans-space and time of the East and West, art and life, such as gesture, weight, texture, depth, space and notan. Of course, the book comes down to abstract and essential topics like experience, memory, imagination and meaning finally.

Actually, after facing curiosity and impulse directly in travel, they returned to familiar situations of China, with more concise structure and logic presented in memory of scenes. Meaning can usually be presented more clearly upon receiving

certain distance.

The way of painting goes like this, let alone of life.

Always on the way. Walking, painting, thinking and being.

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I | 引子
FORWARD

这不是一本关于绘画技巧的书，虽然这里的大部分内容都是以绘画为例子在说明问题。这是一本关于艺术的书，绘画可以成为艺术，但绘画不意味着就是艺术，绘画还可以是一门技艺。艺术不是一门技艺，它关乎感知、发现与创造。绘画是艺术创造的众多媒介之一，在历史上，和雕塑一起，曾是视觉艺术范围内最重要的媒介之一。从数万年前洞穴壁画开始，到最近两千年间，绘画经历过非常辉煌的时期。但是，在当下世界的艺术创作领域内，我们不得不说，绘画的兴盛时代已经过去了。新媒体日新月异，绘画绝大部分的功能已经被取代并可能永远不会回到那曾经的辉煌了。

当然我们必须承认，在中国，绘画仍是众多年轻人趋之若鹜的事，它关乎职业选择和未来想象，因而绘画的技艺特征在绘画艺术中被放大到了一个几乎统领一切的位置。如何画素描或如何画色彩一类的图书资料汗牛充栋，如果想从这本书中得到某些技艺秘诀，现在就可以放下了，这里不会谈及如何提升造型能力、如何把握色彩关系，如何让一幅肖像栩栩如生，如何让一幅静物中的罐子叮当作响……这不是这本书所试图表述的内容。

这本书或许关乎一点儿对艺术的理解。即便我们不承认艺术是发展的，我们也会承认艺术的今天与过去是不同的。我们不会根据百科全书或词典去给艺术下个定义，也不再会简单地说艺术应该是美的或有意义的。我们知道，艺术所能带给我们的已经远远超过那些。在艺术的世界中，没有什么是绝对的东西。

这本书也会涉及一些小叙事，艺术史上曾经发生过的小事件或是当下现实生活中的小故事，通过这些，我们可以在不同的艺术实践道路上，跟着那些艺术家、艺术工作者或艺术爱好者们的脚步深一脚浅一脚地走走。在不同的兴趣点中，发现一些可供我们理解当下艺术状况的小线索。

人类对外在世界和人类自身活动规律的认知是在不断进步的，如果否认这一点，我们就很难理解印象派坚定的反叛姿态和科学进步的关系，或是表现主义对人内在生命的表现欲望和心理学及神经科学探索之间的关系。艺术表现侧重点的变化或表达手段的拓展是必然的而非偶然的，但局部领域存在大量的偶然事件。许多偶然事件在很久之后才被视为重要事件，这与人类社会发展的走向有关联性，长远来看，在这一点上没有先知，但人们一直在努力尝试把握人类社会的现状及其可能的未来。

书中一些内容可能需要读者有些许开放的心态，不要过分自信自己对艺术的感受力，那只是某类经济方面成功者的常见心态，不适合艺术创造领域；不要简单坚持自己固有的欣赏品味，要相信世界始终处在变化之中，而且正在发生着巨大的变化，沙龙艺术家蔑视印象派，印象派也不待见之后的探索者们，毕加索 (Pablo Picasso, 1881-1973) 嘲弄博纳尔 (Pierre Bonnard 1867 -1947)，事实证明他们都错了。要关注自然、社会及作为个体的人，也要关注科学技术的进步，艺术与任何专业方向都可以亲密无间，拒绝不同领域间的融合注定是没有出路的。

这本书致力于认识绘画尤其是绘画中的画面，认识绘画中画面构成要素及其相互间的关系，这些认识有着鲜明的时代性，过去的绘画可能不是这样，将来的绘画注定不是这样，这些认识只是也只可能是当下的。恰如古典艺术是古典的，当代艺术也只能是当代的，从绘画的角度而言，绘画的功能、绘画的媒介材料、画家的身份与社会地位都已经发生了巨大的变化。艺术史、博物馆或美术馆、普通学校的艺术教育所教给学生们的，往往是过去的那些辉煌瞬间，而对当下艺术状况普遍缺少关注。而艺术实践是创造性的行为，意味着对过去的拓展、改变或另辟蹊径，传统未必是经验，但传统一定是创造者发现自己道路的参照系。传统所提供的不是艺术标准与模式，而是持续不断创造新事物的冲动与压力。创新者是传统的真正继承者，因为从艺术史的角度看，创造才是艺术史线索延续的真正动力。

这是一本从最基本的对艺术的态度开始的、关于艺术感知入门的书，一本关于观察、认知，关于些许艺术教育实践的书。书中的绝大多数例子出自非美术专业的学生之手，通过艺术实践，建立艺术感知与创造能力，学习像艺术家一样观察、思考、记录与表达，通过绘画建立起敏感性、同情心、洞察力，是这本书的目的。