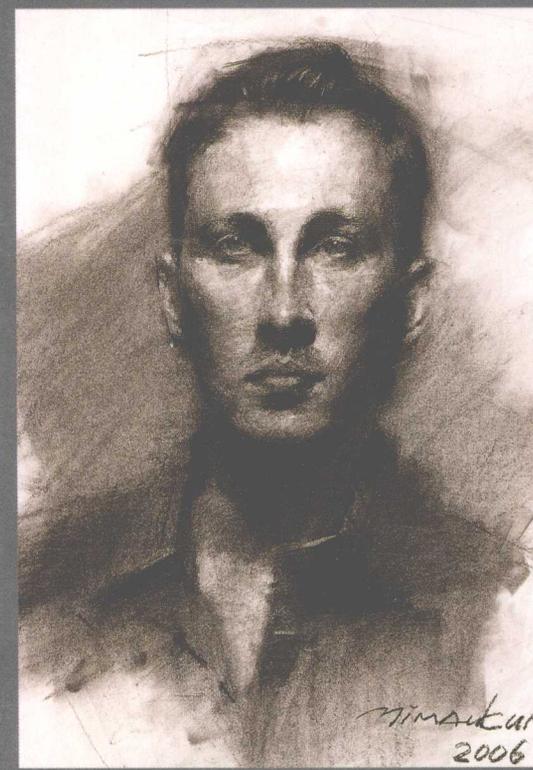
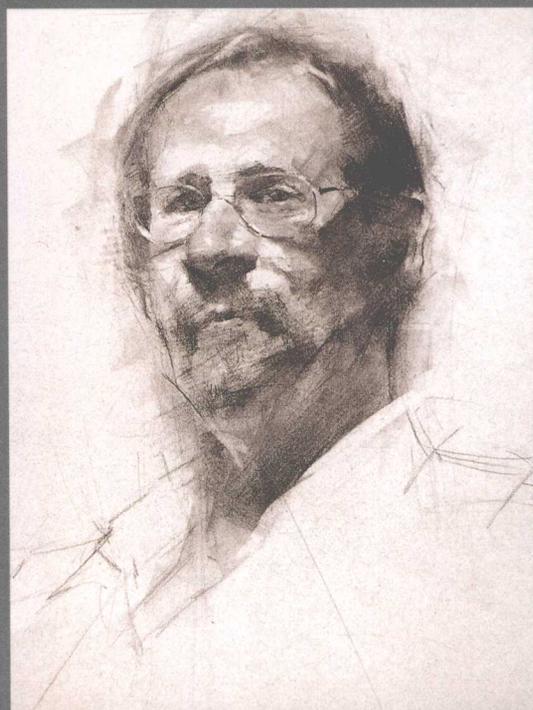


...的,这是一个...。将...抽头...起来,景象是很壮观的,这样的...可以方便比较不同材具、不同对象、不同手法...过程,美术学生翻阅起来可收一目了然之效。

# 素描过程集

名家画室 MINGJIA HUASHI

冉茂芹 著



广西美术出版社

SKETCH

MINGJIA HUASHI

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गीताकुण

## 艺术教育 with 写实训练 (代序)

艺术教育是非常复杂的一件事，具体到素描，到素描人像，到底要不要有个要求。有要求，必然会减少风格、手法的多样性，但是，没有一个较一致性的要求，又如何使美术高考录取学生具有公平性呢？这是个两难的问题。近年，大概有了一个共识，中国美术院校的高考仍以写实造型能力为标准，因为，如果以夸张变形的表现主义或无相可征之抽象艺术来测量考生能力的话，则可以说无标准可言。可见，除非你取消考试入学，否则以写实造型能力为考生录取标准还是不得不用办法。

问题尚未解决，如果美术学生在造型上既不夸张也不变形，但减少甚至不用明暗深浅层次，仅用线条表现物象可以吗？好，我们都遵从光暗立体造型的原则如何？即使如此还有人画明暗交界线，有人不画明暗交界线，也有人画暗部、不画阴影，你看，郎世宁画透视、画深浅，仍无阴无影；卡拉瓦乔、伦勃朗有阴有影。这些如何判别，如何给分？看美感？算了，没人同意美感可以说得清楚，可谓“各花入各眼”，美感也少有同一标准。我以美术高考如何出题与给分做例子说明了艺术教

育是个多么复杂的事情。

我的画只代表一家之言，我的教育也只是一己作画的体会与方法，当然不是“王官学”。我认为艺术教育不是万能的，即使大画家、大教育家也无法担保能将每个学生都教育成为优秀画家，事实是，艺术教育都几乎是广种薄收。艺术教育大多数情况下是很无奈的，它只有在严格而高标准招收的艺术学生中才有希望得到较高的收获率。经过多年的私人教学，我的成人教育必须面对各种各样的美术爱好者，这又应了孔夫子的“有教无类”这句话。针对如此众多的求教者，我发现，我可以做的几乎仅仅是给学员一个写实的造型基础，并在这个过程中灌输一些美学原理。

这是个什么基础呢？这是了解、理解物体体积和形的构成的原理，并将其艺术地呈现在画面中的方法。从文艺复兴以来，有许许多多写实派的大画家、大教育家都尝试梳理出一套普遍适用的训练原理和方法，几百年来累积了许多有效的经验。本人的教育实践就是沿着西方的优秀传统展开的，当然作为私人教学，时间、空间，

人力、教具都不能与正规学院相比，但是，在原理与方法的探究与传授上则无关教育规模的大小，而在于私人教育的质量与成效。

说到美术教育的范围，其真相是很“可怜”的，它几乎只能在写实造型的训练中发挥作用，而绝不是万能的。

多少年来，在美术青年中间，常常会听到一种似是而非的言论：你还在画写实呀？都什么年代了，怎么这样保守呀？还有，就是说画得像不是艺术，画不像才是艺术。



近些年，这种写实即保守论稍有收敛，但画得像是否为艺术，还是让人困惑。我在《论造型艺术四大分流》一文中提到：造型艺术可粗分为写实艺术、表现主义、抽象艺术、观念艺术四大分流，其中观念与抽象艺术顾名思义，易于了解其与写实之不同，但“表现”与“写实”则常为人混淆，写实是不夸张、不变形，而表现则是要夸张要变形。对于表现主义当然要不像了，但用此来指责写实的“像”，不仅不符合艺术世界的历史与现状，而且显得简单与幼稚，至于写实中的“像”不是照相的“像”而是艺术的“像”的命题则是另一个问题了。今天在此重提关于写实绘画的概念问题是因社会上还有不少这类言论影响美术青年的思考与选择，还冲击着美术教育，可以放心的是，西方写实艺术经过近百年来在中国的传播和再实践，已深入人心，也仍是很多美术青年的选择，近几年来广西出版了我的写生人像素描多种，均得到广大美术青年的热烈回响，这即是佐证，也算令人欣慰吧。

趁新书出版，我把对艺术教育的思考作了以上的简略勾勒。

广西美术出版社推出了我的三册素描集后，近来黄宗湖总编辑又有新的构想：把三本中的素描过程图编辑起来，以利于学生去查询步骤、技法。当编辑吕海鹏在电话中告诉我这一提议时，我当即脱口而出：这不就是《步兵操典》了吗？既然要做则不必局限在过去那三集中，我还有一些储存的过程图档，好，来查查……

无疑的，这是一个新的尝试。将一百多个素描头像编辑起来，景象是很壮观的，这样的呈现方式可以方便比较不同材具、不同对象、不同手法下的作画过程，美术学生翻阅起来可收一目了然之效。但是，也有危险，同一个画家的风格、手法难免雷同，过程的类似使解析文字无从下手，大量近似的画面也容易减损阅读的兴趣。

但是，有心人还是会从连续过程图中找到方法和步

骤的要点，追踪到某人手法的秘密，发现其作品中更有趣味、更有美感的东西。有不少未完成图甚至比完成作品更能带来新的启示。熟悉我素描的年青朋友们大部分都持有前三本素描集，这册图集又收录了一些旧作的过程图，这些旧作的“过去经历”，会如老友重逢般值得细细侃谈。

我这次决定懒一次，对于作画过程决意不置一辞，就当是“无字天书”吧。

面对编辑将届竣工而铺陈开来的图稿，眼前各色人头浩浩荡荡，我俨然成了“八十万禁军教头”，一时颇为自得，但又猛然惊觉：艺术可以这样搞吗？艺术可以像《步兵操典》那样教吗？不可以，当然不可以！“图札”不是“操典”，图档也不是“兵勇”，这只是供美术青年们参照的数据而已。

最后，我郑重声明：

仅供参考！

初稿 2008-8-28 于台北



# Art Education and Realism Training

Foreword for Mau-Kun Yim's Complete Guide to Drawing the Head

Art education is a very complex matter. Should there be any requests when it comes to drawings and drawing portraits? If there are, it inevitably limits the variety in styles and techniques. If there are no consistent standards, the fairness of higher art education exams is called into question. It's simply a catch-22 situation. In recent years, a general consensus has been reached among Chinese art schools to make realistic representations a basic requirement. After all, if a student's ability is measured by the exaggerated nature of Expressionism or the unclassifiable nature of Abstract Art, there can be no standard at all. Unless you throw away entrance exams altogether, realist representation remains the only practical yardstick of student ability.

This does not settle the problem. What if the art student doesn't exaggerate or warp the form, but minimizes or even avoids the use of light and shadow so their drawing consists of pure lines? In that case, should we follow the principles of light and shadow for three-dimensional shapes? But then there are those who use boundary lines for light and shadow, and those who don't. Some use neither shading nor shadows. Giuseppe Castiglione (1688—1766, Italian Jesuit Brother, missionary and court painter in China) achieved perspective and depth using no shading or shadowing at all. Caravaggio and Rembrandt used both shading and shadows. How do you judge them? How do you give a score? Base it on aesthetics? That doesn't work, because no one can agree on a standard definition for "aesthetics". As they say, "beauty is in the eye of the beholder". My example of higher art examination illustrates just how complex art education is.

My painting is just one particular approach, and what I teach is just my own painting insights and techniques so it's by no means the "Official School". I don't think that art education can do everything. Even the greatest artists and educators can't guarantee that every student they teach will become an outstanding artist. In fact, art education can be described as "so much sowing yet so little harvest". This situation can't really be helped and the "harvest rate" is only slightly improved by imposing rigorous standards in the quality of art students accepted. After years of private teaching, I've encountered all kinds of art lovers in my adult classes. As Confucius once said,

"educate all without discrimination." After my experiences with so many students, I discovered that the most I could do was to give the students a basic grounding in realist representation. During this process, I also infuse them with some aesthetic principles.

What basic grounding? Well, the basics are the understanding of the principles that define shape and volume as well as how they can be artistically represented in the painting. Many great artists and teachers since the Renaissance have attempted to develop a unified set of training principles and methods. Over the last several hundred years, they have developed a great pool of effective empirical knowledge. My own approach to teaching follows this superlative western tradition. Of course, personal classes can't possibly match an official academy in terms of time, space, manpower and equipment. The study and teaching of the basic principles and techniques however have nothing to do with the size of the facility. It all depends on the quality and effectiveness of the personal instruction given.

The true scope of art education is actually quite "pitiful". It's really only effective for realist representation training and it is definitely not all-powerful.

Over the years, I've often heard young art students say, "Are you still doing realism? Come on, move with the times! Don't be so conservative!" Or they say, "Art that looks like the subject isn't art. Art that doesn't look like the subject is art." While this talk of "realism equals being conservative" has been a little more restrained in recent years, the question of whether "art that looks like the subject is actually art" remains unresolved. In my essay "The Four Schools of Visual Arts", I mentioned that visual arts can be roughly divided into Realism, Expressionism, Abstract Art and Conceptual Art. It's quite easy to tell the difference between Realism and Conceptual or Abstract Art, but people often confuse "Expressionism" and "Realism". In "Realism", there should be no exaggeration or warping while "Expressionism" pursues exaggerated warping. This means it's natural for Expressionist paintings to not resemble their original subject. However, using this to criticize Realist paintings for "looking like" the subject is not only inconsistent with the history and current state of the art world, but also incredibly childish and immature. As for

making the painting "look like" the subject in an artistic manner rather than a photographic manner, in Realism that is another question altogether. The reason why I brought up this topic again is because there are still a lot of people out there influencing art education and young art students with this kind of talk. However, a century of dissemination and re-discovery of Western realist art in China has now taken root in people's hearts. Many young art students have now embraced Realism, and in the past few years Guangxi has published several collections of my portrait drawings. These have all been well-received by many young artists in China and I guess I should feel thankful.

Here in before, I took the opportunity of a new book to put down a brief outline of my thoughts on art education.

After three of my drawing collections were published by the Guangxi Fine Arts Publishing House, the editor-in-chief Mr. Huang Zonghu came up with a new proposal — to create a compilation of in-progress pictures for the drawings in the three books so students can use them as a reference for steps and techniques. When editor Lu Haipeng conveyed this proposal to me over the phone, I said without a second thought, "Wouldn't this be an infantry drill manual then? If we are going to do something like this, let's not limit ourselves to the past three books. I still have some in-progress picture files that I had saved, they should be here somewhere..."

This was undoubtedly something new. When you line up over a hundred drawing portraits together, it makes for an impressive sight. This presentation will make it easy for drawings using different tools, subjects and techniques to be compared side by side. When art students look through the book, everything becomes quite clear. This approach had its own dangers though. There are bound to be similarities in style or technique when all the drawings are produced by the same artist. The similarities in process also make the accompanying text de-

scriptions difficult to write. The mass of similar compositions may also bore the reader...

Still, those who make the effort will find key insights on steps and techniques within the series of in-progress drawings. From these, they may even find the "secret" of a particular technique. Perhaps the incomplete drawings may prove more interesting or aesthetically appealing than the finished work, even! Most of the young readers familiar with my work will already have my previous three drawing collections. This "Guide" also includes in-progress pictures for some of my bypast works in those collections. The "history" of these works makes for an interesting tale much like a meeting between old friends.

For this book, I will take the lazy way out for once and say nothing at all about the painting process. Consider it a "Wordless Book of Secrets"!

When the editor finished laying out the drafts before me, I felt like the "Chief Instructor of the Imperial Guard" with all these heads laid out in front of me. It was quite a heady moment, but then I suddenly wondered: Is this how you should approach art? Can art be taught like infantry drill? Of course not! Perish the thought!

Fortunately, *Mau-Kun Yim's Complete Guide to Drawing the Head* is not a "Drill Manual", The picture files are not "soldiers" either, merely a reference that young artists can use.

Finally, let me emphasize this once more:

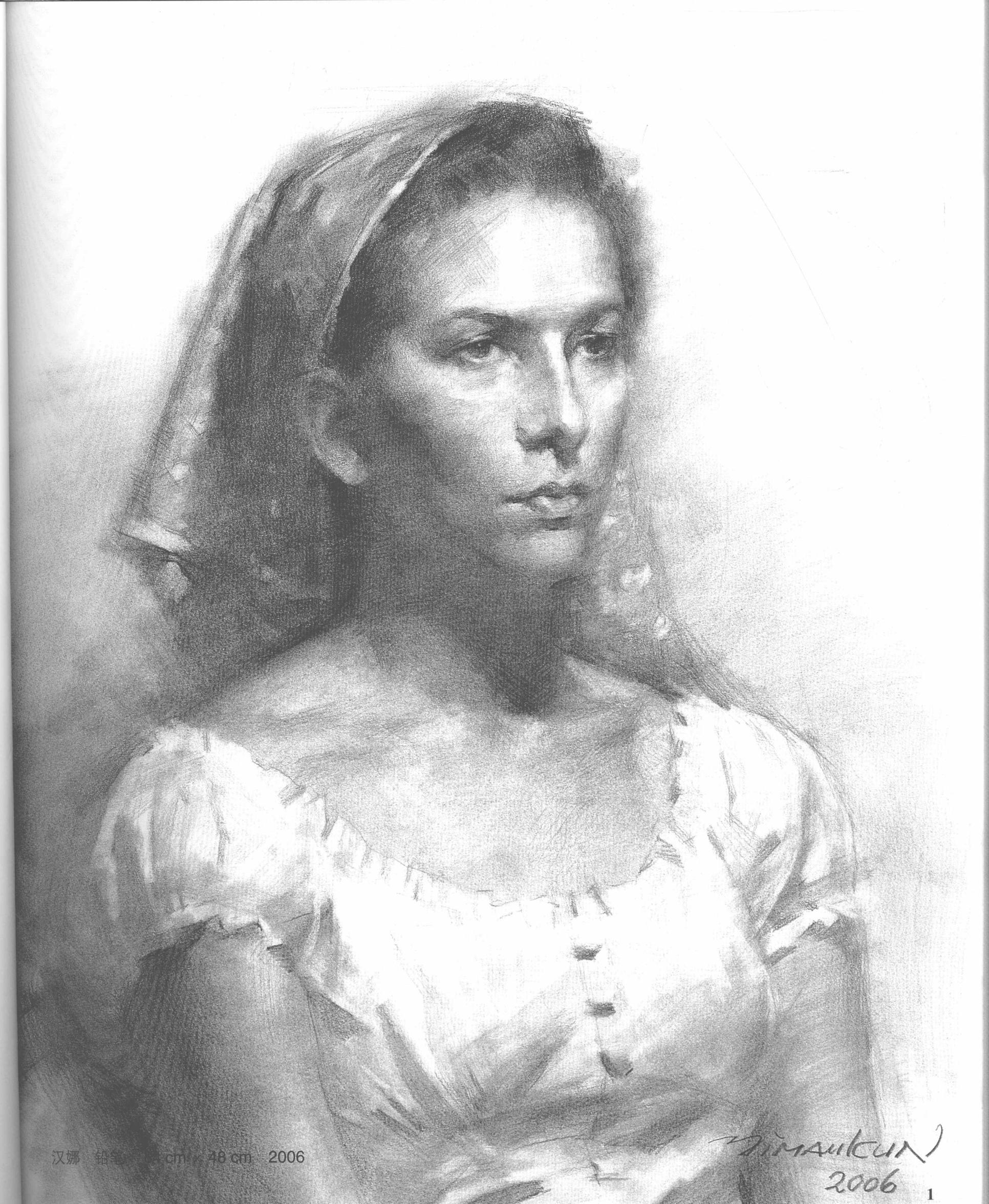
For reference use only!

Initial draft completed in Taipei on August 28, 2008



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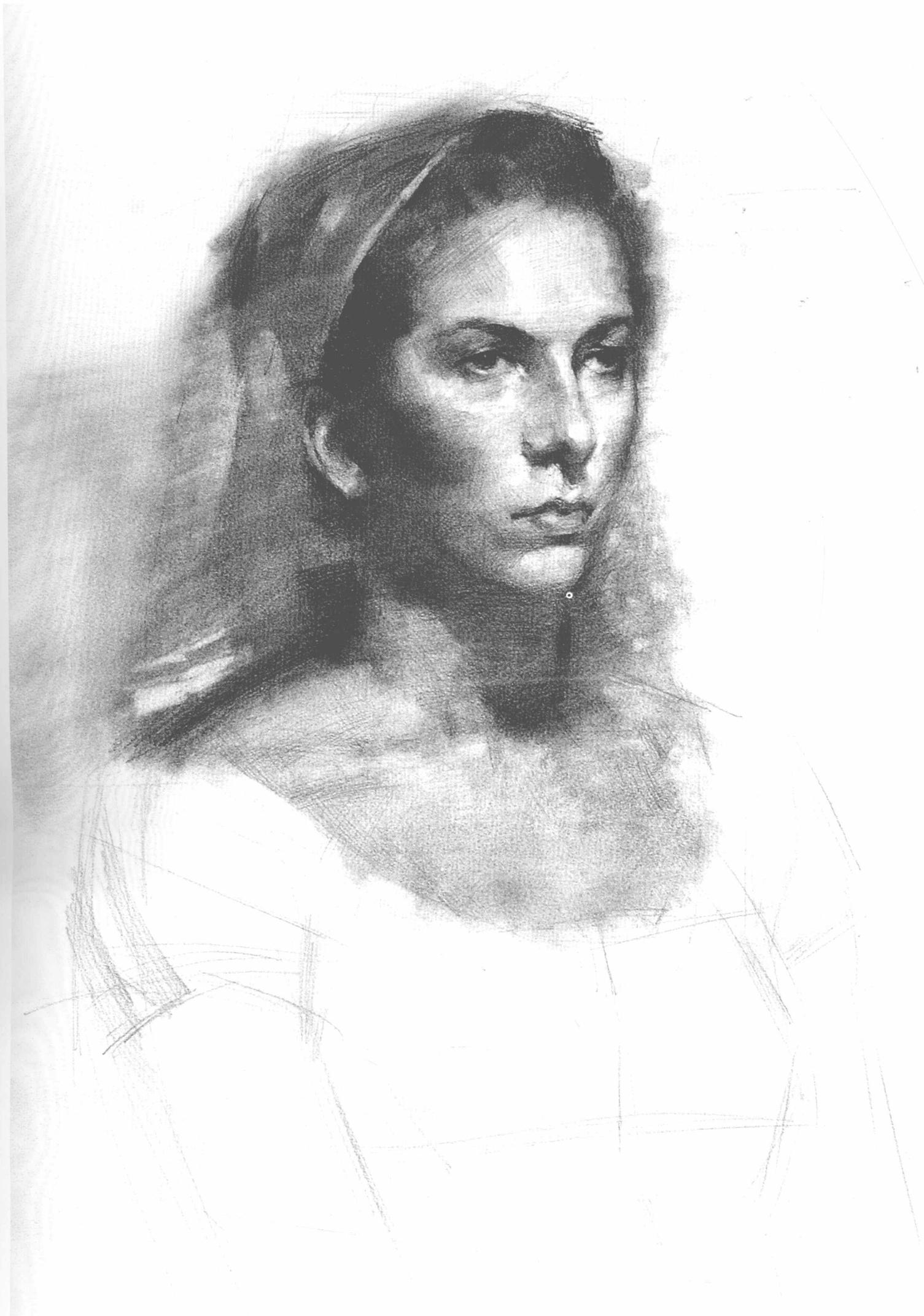
汉娜 铅笔 48 cm x 48 cm 2006

HIMANKUN  
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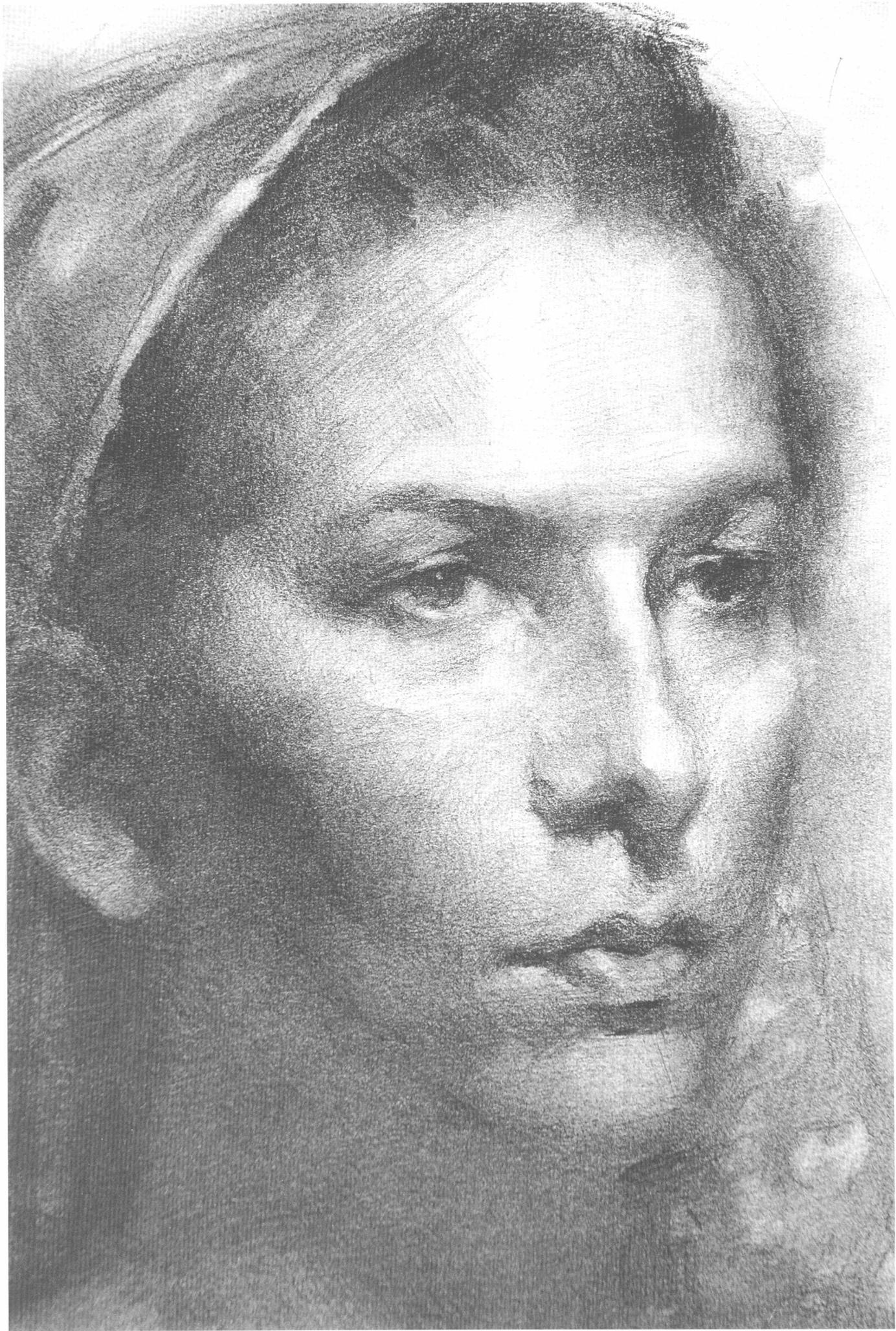














乌克兰姑娘 炭条 64 cm × 48 cm 2006

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