

T 大师从这里起步

h e f i r s t s t e p t o b e a m a s t e r
T h e W o r l d - f a m o u s G r e a t
M a s t e r S k e t c h 1 5

⑮

世界巨匠素描

荆成义 编著

辽宁美术出版社
LIAONING FINE ARTS PUBLISHING HOUSE

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The first step to be a master

The World-famous

Great Master Sketch 15



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艺术是一种对生活的观察和体验，其中被我们赋予了自己的观念与情感。作为一种观察方式，艺术，决定了我们的生活方式。

艺术的灵感来源于对生活的热爱，浩瀚的自然界和人类社会生活充满着艺术可以吸取的素材和灵感。艺术家要培养训练一双独特的慧眼，从平凡的事物中发现别人没有发现的美，经过筛选、观察和体验，让艺术的灵感瞬间而来，并迅速抓住，用简洁的方式记录下来，形成最初的构思，再进一步补充、完善，创作出完美的作品。

灵感是一种特殊的思维形式，它的一个最显著的特点就是你无法预测它什么时间出现，它是一种瞬间的领悟。平日里百思不得其解，要创作一部作品不知从何下手，为之寝食难安，然而就在不经意间，突然思潮汹涌而来，创作中的难题迎刃而解，作品一气呵成。灵感千呼万唤不出来，但是灵感有时突然爆发，偏偏在无意中不期而至：“众里寻他千百度，蓦然回首，那人却在灯火阑珊处。”

艺术灵感是一种独特的思维活动，在无意中触及，在突然间顿悟，成为艺术家创作艺术作品的源泉，是艺术创作过程中重要的环节。一部优秀的艺术作品必须得到灵感的多次“光顾”和“到访”才能取得真正意义上的成功。而无数次的成功，标志着艺术大师的诞生。

对于绘画专业的学习者来说，每个人或多或少都做过想当画家甚至绘画大师的梦。有梦才会有动力，有梦才会有努力，有梦才会有毅力。实现这个梦想还要从平地起步，一步一个脚印，扎扎实实练好基本功，不畏劳苦，不断攀登画坛的高峰。在学习阶段，大师的影响力是无时不在、无处不有的。敬仰大师的人格，钦佩大师的才气，研习大师的技法，临摹大师的作品，欣赏大师的风格，这些都贯穿于学习者的整个学习过程中。

《大师从这里起步》是一套帮助学习者初步掌握绘画基础知识和绘画基本技法的丛书，也是社会考生迈进高等艺术学府必修的学习参考书。本套丛书共有22种，内容包括两大部分：一是绘画基础部分，有素描基础、静物素描、人物素描、石膏像素描、设计素描、风景写生、色彩、速写等，强调绘画基本功的训练和能力的培养；二是世界画坛巨匠的素描作品，这些享誉古今的世界绘画大师有达·芬奇、米开朗琪罗、拉斐尔、荷尔拜因、鲁本斯、伦勃朗、安格尔、阿道夫·门采尔、克里姆特、席勒、米勒、凡·高、列宾、谢洛夫、菲钦、毕加索等。

绘画是视觉形象的描绘，可以表现人的思想感情和世界观，还可以使欣赏者联想到没有出现在画面而又和画面形象有密切关系的事物。通过这套丛书，你可以从中受到美的教育和美的享受，丰富你的想象力和创造力。

绘画不仅能够使你的视觉更敏锐，对事物的观察和感受更准确，还能让你更了解自己，特别是那些你自己也感觉模糊、无法用语言表达的东西。通过这套丛书，你将学会不同的观察方法和对事物描绘的能力。

绘画不仅种类和形式丰富多彩，而且由于各个国家和民族在社会政治经济和文化传统等方面的差异，因而在艺术形式、表现手段、艺术风格等方面存在着明显的区别。通过这套丛书，你可以欣赏到各国大师不同时期的素描作品，了解到他们的艺术形式、表现手段、艺术风格的形成与其素描基本功的关系。艺术素质是看不见、摸不着的东西，但你从这些世界绘画大师的作品中，会学习到大师崇高的艺术品格，实实在在地体会到艺术素养在艺术人才培养和发展中所起的关键作用。

通过学习绘画，你将看到每一个有机体、每一件事物，包括一草一木都蕴含生命的活力。在你为绘画着迷的同时，绘画艺术也将净化你的心灵和释放你的才华。随着能力的提高，你画出自己眼前事物的能力也随着加强。如果你钟情于绘画，你就会成为画家。当你的绘画天赋被激发的时候，你就能用你的妙手和娴熟的技能让你的绘画成为精品，实现你当画家或绘画大师的梦想。

The first step to be a master
The World-famous
Great Master Sketch 15

总目录/CONTENTS

雷东 1 84

荆成义 编著

杜米埃 1 128

荆成义 编著

Art is a way to observe and experience life, endowed with our own ideas and feelings. As a way of observation, art decides our way of life.

Art is inspired from our truly love for life. The vase nature and human social life are full of materials and inspirations waiting for art to draw. Artists shall train a pair of unique wisdom eyes and use them to find beauties other people ignored from ordinary things; whenever inspiration of art suddenly bursts out after careful selection, observation and experience, artists shall quickly capture and record it in a concise way to form the preliminary conception, and then further supplement and improve until a perfect work is created.

As a special form of thinking, the most striking feature of inspiration is that you can never predict when it will appear. It is a momentary illumination. On a daily basis, maybe you feel so puzzled and have no idea where to start a work that you have no appetite or sleep badly, but suddenly trends of thoughts surge out when you least expect them to, the problems encountered in creation are solved and finally the work is finished without any letup. Inspiration doesn't show up after repeated calls, but sometimes it suddenly busts out when you least expect it to:

"Hundreds and thousands of times, for her I searched in chaos, suddenly, I turned by chance, to where the lights were, and there she stood"

As a unique thinking activity, artistic inspiration, touched unintentionally and suddenly enlightened, functions as the source of artistic works by artists and plays a crucial role in artistic creation. A classic artistic work can achieve a real sense of success only after repeated "incubation" and "illumination" by inspiration. And numerous successes mark the birth of the artistic master.

For learners majored in painting, each of them more or less has once dreamed to be a painter or even painting master. Having dreams can evoke motivation, having dreams can motivate efforts, having dreams can inspire perseverance. Our dreams can come true only if we start from scratch, master the basic skills steadily and continually climbs towards the height of painting with every effort. During the phase stage, the influence of masters is everywhere for every moment. Veneration of master's personality, admiration of master's talent, study of master's technique, imitation of master's works and appreciation of master's style all run throughout learners' whole learning processes.

The First Step to Be a Master is a series aiming to help learners preliminarily master the basic knowledge and

THE FIRST STEP TO BE A MASTER

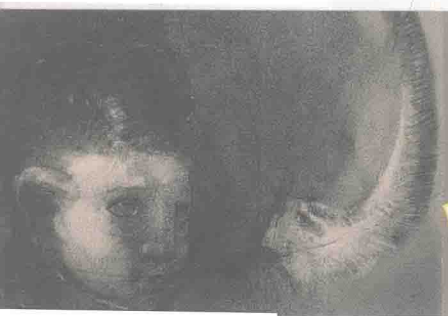
technique of painting, and also serves as compulsory reference books for social examinees after their entrance into the Higher Schools of Art. There are 22 kinds of series in total, which are divided into two sections according to their contents. One section is about foundations of painting including basis of sketch, still-life sketch, character sketch, plaster model sketch, design sketch, landscape sketch, color and sketch, which emphasize the training and ability cultivation of basic painting skills. The other section includes sketch works by world painting masters in ancient and modern times such as Da Vinci, Michelangelo, Raphael, Holbein, Rubens, Rembrandt, Ingres, Adolph Menzel, Gustav Klimt, Schiller, Miller, Van Gogh, Repin, Serov, Fedchin, Picasso, etc.

As a portrayal of visual image, painting can not only shows painters' thoughts and world outlook, but make appreciators think of things closely relating to painting images though invisible on the painting. With this series of books, you can learn the knowledge of beauty while enjoying it, and enrich your imagination and creativity.

Painting can not only make your vision sharper to observe and feel things more precisely, but enable you to know more about yourself, especially for something you feel vague and can't express in words. Through this series of books, you will learn different observation methods and the capacity to describe things.

There exist various kinds and forms of paintings. Due to the social, political, economic and cultural differences among nations and peoples around the world, the paintings of all countries in the world demonstrate sharp distinctions in art form, way of expression, artistic style and so on. From this series of books, you can appreciate sketch works of masters in different times around the world and learn about the relationship between their art form, way of expression and the formation of artistic style and their basic skills of sketch. The artistic quality can't be seen or touched, but you can learn masters' great artistic styles and really realize the crucial role it plays in cultivating and developing of artistic talents from the works of world painting masters.

By studying painting, you can see every organism, everything and even tree and bush containing the vitality of life. Art of painting can purify your soul and release your talent while you are fascinated by painting. The more powerful your painting ability becomes, the more likely you are able to draw things around you. If you love painting, you'll become a painter. When your painting talent is aroused, you can use your dexterous hands and adept skills to paint competitive products, making your dream of becoming a painter or a painting master into a reality.



大师从这里起步

第一篇



编著/荆成义

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Great Master Sketch 15

东

序

奥迪隆·雷东 (Odilon Redon, 1840—1916) 是法国19世纪末象征主义画派的主要画家。他认为绘画主要是想象的结果, 而不是靠视觉印象的再现。因此, 他反对印象主义的色光追求, 而致力于表现现实世界中根本不存在的鬼怪幽灵和幻觉形象。他的一生主要从事石版画创作。主要作品有《在梦中》《埃德加: 本》《起源》《戈雅颂》《夜》《圣安东尼的诱惑》等石版画组画。法国作家于斯曼称雷东的画是病和狂的梦幻曲。

雷东被德尼比作“画坛的乌拉梅”。雷东在美学上主张发挥想象而不依靠视觉印象。19世纪70年代末, 他开始创作石版画, 共创作了近200幅, 总标题为“在梦中”。他献给诗人艾伦·波的组画可以说是视觉造型的诗篇, 展现了诗人痛苦的内心世界, 这也是一个没有光照、没有时间的黑夜王国。由于雷东差不多完全以单色作素描和版画, 所以他后来的色彩画能达到非常简练的程度, 甚至几乎没有真实的背景。

19世纪末, 英国文学的唯美主义运动也对象征主义绘画产生了重要影响, 这个运动的学说是: 艺术只为本身之美而存在, 也就是说, 主张“为艺术而艺术”。唯美主义的哲学基础是康德的审美不涉及功利的学说。80年代后期, 英国的唯美主义进入最旺盛时期, 其标志为王尔德的颓废主义小说《道林·格雷的肖像》和剧本《莎乐美》的出现, 以及画家奥布里·比尔兹利为《莎乐美》作的插图的发表。唯美主义运动中最突出的美术家除了比尔兹利外, 还有乔治·瓦茨和伯恩·琼斯。法国画家图卢兹·劳特累克也明显地受到英国唯美主义的影响。

法国和英国的象征主义美术成就最突出，但在欧洲其他国家也涌现出一些著名的团体和杰出的画家，他们对象征主义绘画作出了重要的贡献。例如比利时的二十大团、巴黎的玫瑰十字、德奥的分离派等。杰出的画家有比利时的费尔南·赫诺普夫、詹姆斯·思索尔，挪威的爱德华·蒙克，荷兰的扬·托岁普，德语国家的阿诺尔德·勃克林、古斯塔夫·克利姆特，等等。他们的作品大多流露出一种忧郁、颓废、苦闷、孤独、彷徨的情绪，这就是所谓的世纪末情调。

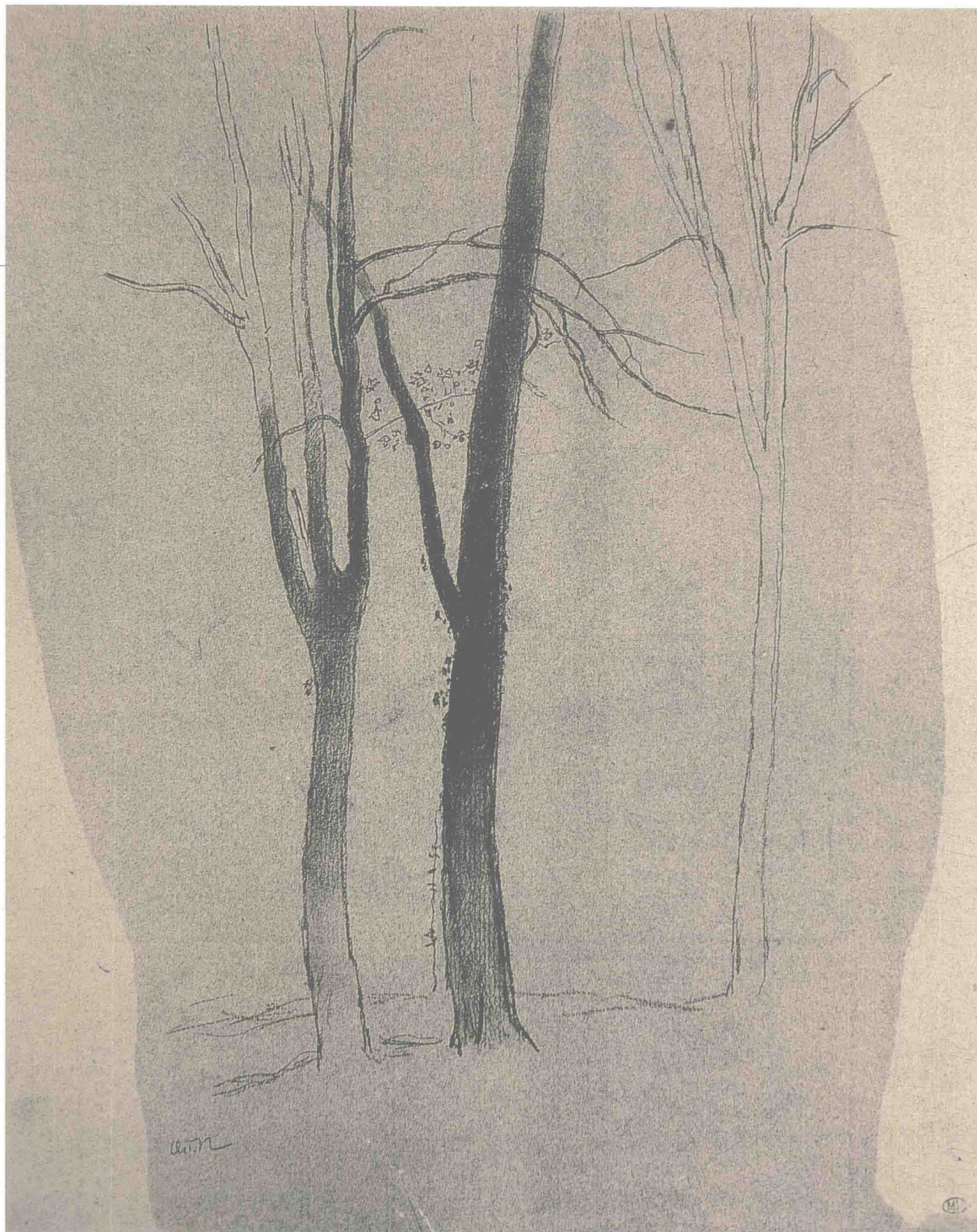
概而言之，象征主义的哲学基础是神秘主义，信仰那种理想的彼岸世界。对象征主义来说，重要的是反映个人的主观感觉，使个人从现实中超脱出来，把他引向虚无缥缈的“理念”世界。所以在象征主义作品中所能感受到的只是形象的抽象性和不稳定性，是那种强烈的主观色彩和含义的朦胧晦涩。



树

20.1cm × 26.2cm

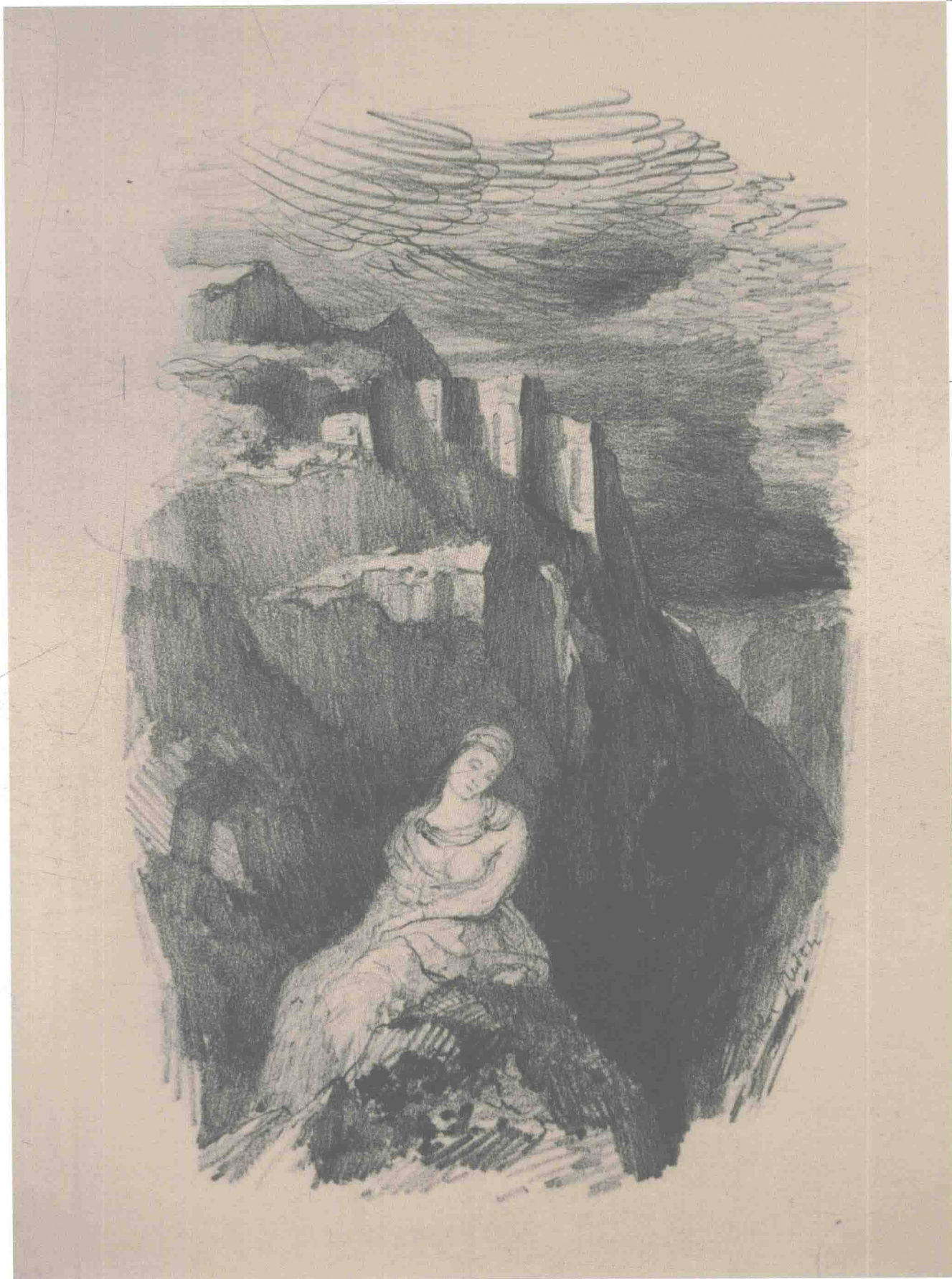
1862



树

30.5cm × 23.4cm

1865

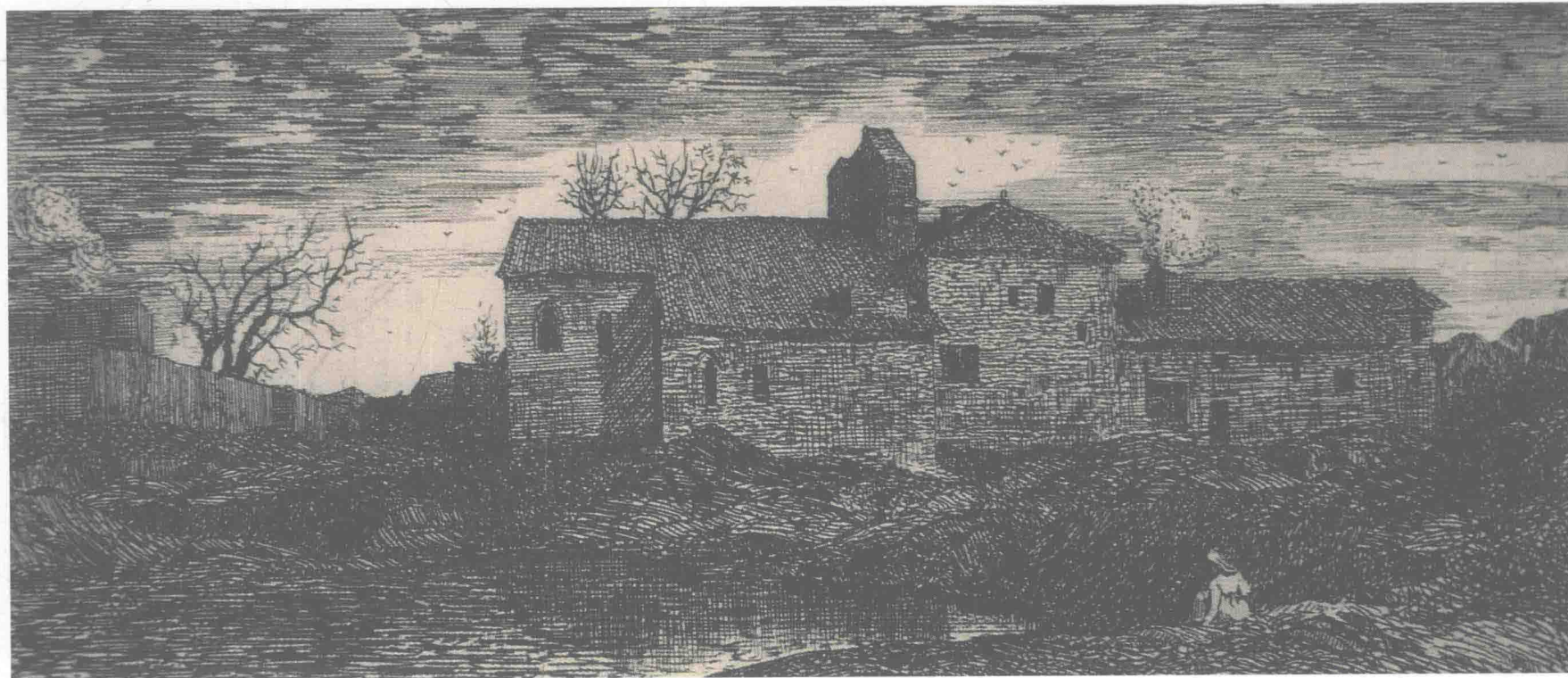


坐在石头上的女人
26.5cm × 17.5cm
1865

010



树
42.5cm × 29.5cm
1865



风景

7.4cm × 14.8cm

1866



男青年肖像

23.2cm × 18.1cm

1866