

中国美术教育模式研究

The Research on Chinese Art Education Pattern Sketch Head Portrait III

素描头像 ③

韩大为等 编著

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美术教育究竟诞生于何时，实难确认，但基于我们对文化发展与教育关系的认识，可以认为美术教育与人类美术的起源基本同步，若无教育，则无今日之文明，若无美术教育，则无人人类今日之美术文化。原始美术虽还处于蒙昧之中，但它引领了艺术由粗至精、由低级向高级的伟大进程。几千年来，作为人类文化和造型的载体，美术在生产、生活实践中不断发展，蕴含其中的美术教育，则直接推进了世界美术的发展。

在21世纪的今天，中国的美术教育必须呈现新的亮点，必须担当起承前启后、继往开来的历史重任。当代美术教育改革也不可避免地依然会面对从传统中吸取营养而不断充实、发展的现实，深入挖掘人类传统美术的精华，公允地评价传统的意义，全方位地重塑美术教育的价值体系，这已经是当今美术教育工作者，尤其是高等院校美术教育工作者的神圣使命。

在众说纷纭、多元共生的现代教育理论的冲击下，很多美术教育工作者对当下美术教育的诸多问题进行了深深的思考。一方面，积极地吸取、借鉴国际优秀教育理论以充实、强大自己；另一方面，还要积极地梳理、整合本国的美术教育资源，应该仔细地探其渊源，明其脉络，重新认识其现代价值。新的辉煌总是站在前人的肩膀上才能得以实现。中国成熟的美术教育及理论研究极具现实意义，是当前国内外业界人士瞩目的重大课题。

我们所说的美术教育其实有两个方面的含义。其一，技能的承袭和创造。这可以说是我国现有教育体制和教学内容的主要部分。其二，则是建立在美学意义上对所谓艺术人生的把握和度量。在学习艺术规律性技能的同时获得思维的解放，在思维解放的同时求得空前的创造力。创造力才是艺术的真谛，也是美术教育的精髓，美术教育应该更多地引入实践性活动和体验式课程。

为了顺应和引领美术教育向纵深发展，近日辽宁美术出版社又倾力筛选、整合、填充了一批昭示现代美术教育理论和导入实施方法的系列丛书，本丛书最大的特点是注重系统性和直观性，力图给从事美术教育的师生带来新的体验、新的感受，对美术教育的理解和感悟亦可以上升到一个新高度。

It's hard to confirm when on earth fine arts education originated. But it can be considered that the fine arts education synchronized with the origin of fine arts based on our knowledge of relationships between cultural development and education. There wouldn't be the contemporary civilization without education, and there wouldn't be current human fine arts culture without fine arts education. Though the ancient fine arts existed in an age of barbarism, it brought a great progress for art, because of which art developed from the coarse and inferior to the fine and superior. For thousands of years, the fine arts as the carrier of human culture and modeling develop constantly in living practices. In the meantime, the fine arts education therein directly pushes forward the development of the fine arts in the world.

In the 21st century, the fine arts education in China should present new highlights and undertake the historic mission to link the past to the future and open a way for future. The reform of contemporary fine arts education is inevitably in the face of the problem how to learn the essence from the tradition to achieve continuous replenishment and development. It's a sacred mission for contemporary fine arts educators, especially those in colleges and universities, to thoroughly explore the essence of the traditional fine arts and fairly evaluate meanings of the tradition as well as rebuild the value system of the fine arts education in an all-round manner.

Under the impact of modern education theories with various opinions and multiple patterns, many fine arts educators ponder over issues concerning the contemporary fine arts education. On one hand, outstanding international educational theories shall be absorbed and learned to replenish Chinese fine arts education. On the other hand, fine arts educational resources in China shall be processed and integrated with their origins and courses and shall be carefully investigated to achieve the recognition of their modern values. Brilliant achievements are always accomplished based on endeavors of predecessors. The well-developed fine arts education and theoretical study in China are of great practical significance and become the high-profile subjects for insiders at home and abroad.

The fine arts education under discussion contains two meanings. First, inheritance and innovation of techniques; they are main parts of the education system and content of courses existing in China. Second, understanding and evaluation on the so-called artistic life based on aesthetic significance; achieve liberation of thought while learning regular artistic techniques and acquire unprecedented creativity through the liberation of thought. Creativity is the true essence of art as well the quintessence of fine arts education. Fine arts education shall import more practical activities and experiential courses.

Recently, Liaoning Fine Arts Publishing House dedicatedly has selected, integrated and supplemented a series of books explaining modern fine arts education and implementation methods of introduction. The series of books is particularly characterized by focusing on systematicness and intuition with the purpose of presentations of new experiences and feelings to teachers and students who are engaged in fine arts education and the enhancement of their understanding and reflections on fine arts education.

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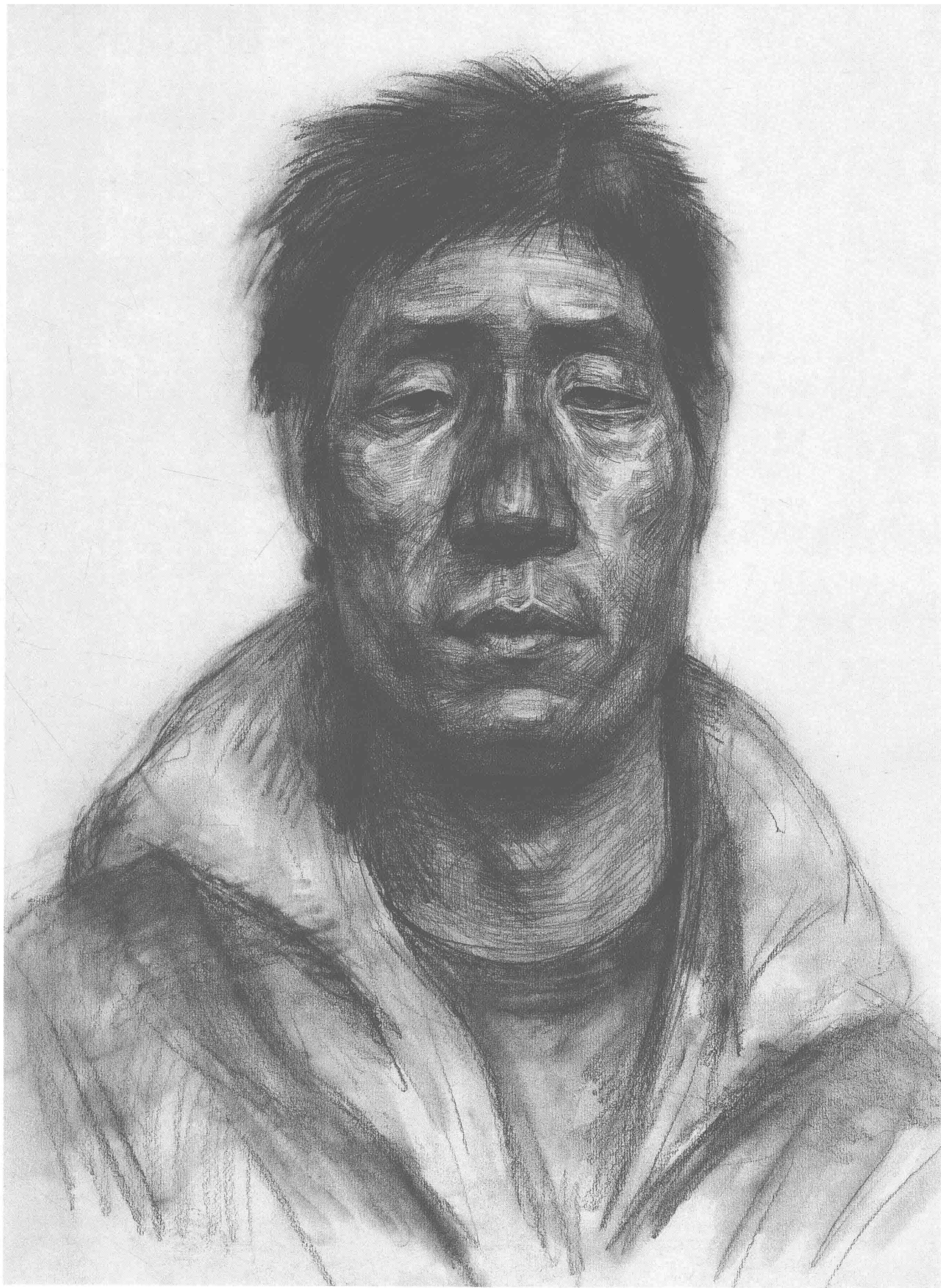
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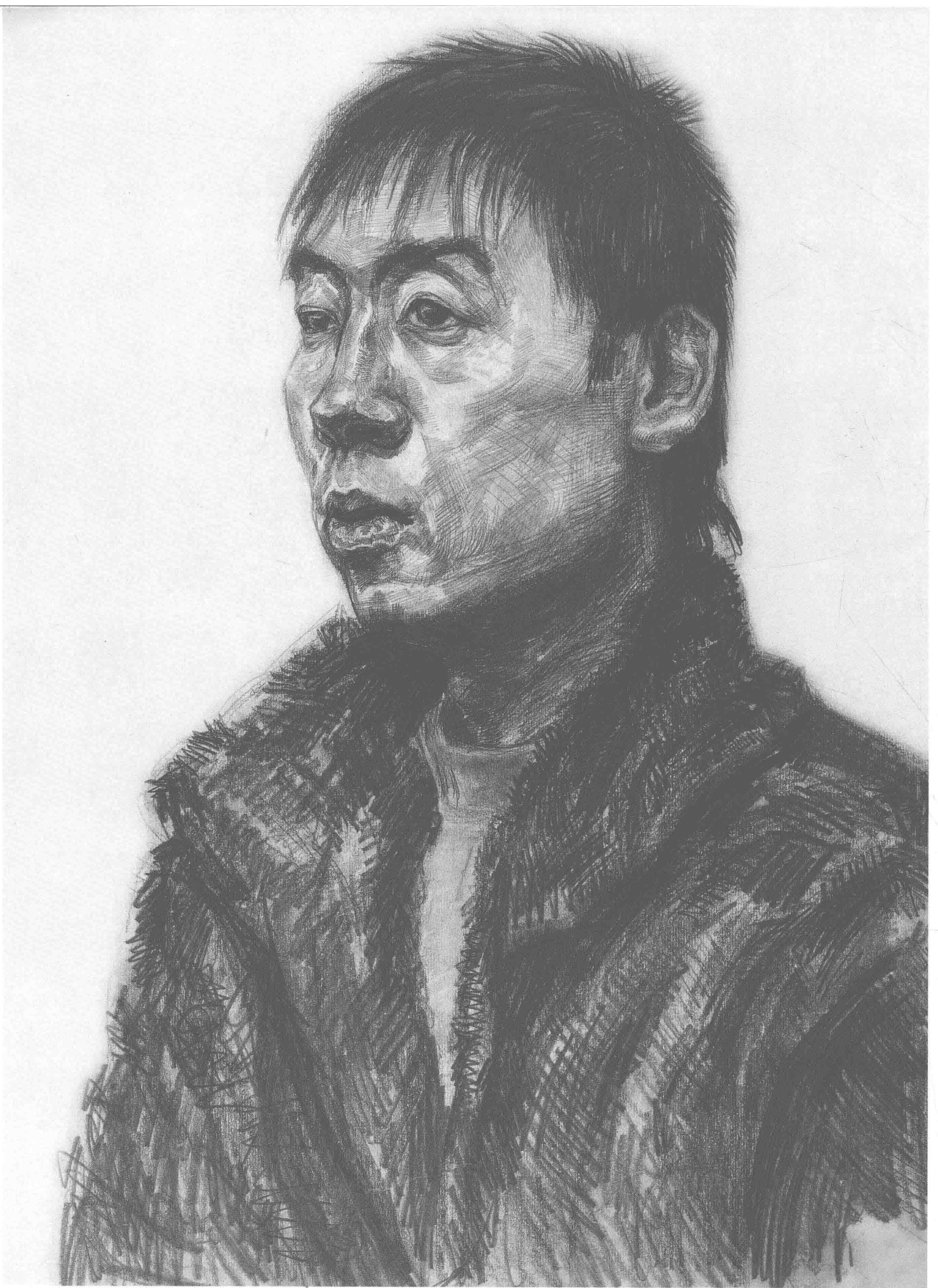
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素描作品评析①

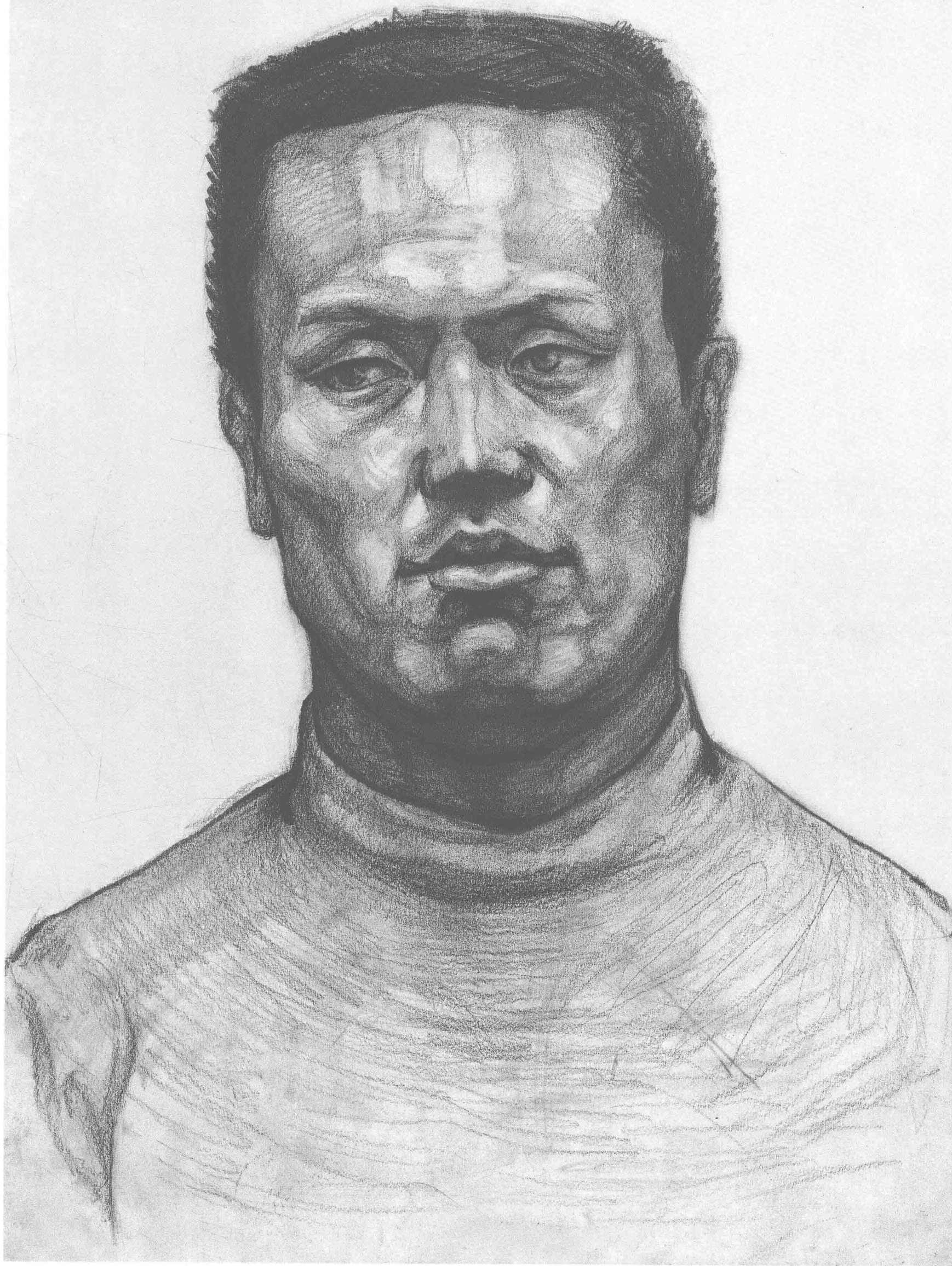
韩大为 宋伟 编著



这张画整体的边缘线都没有太实的地方。这并不是因为人物身上找不到实处。而是作者有意处理成这个样子。该生较善于运用灰色系产生画面总调子，在较合情理的控制下画出人物的体面空间关系，衣服的处理很大胆，舍掉的东西舍的有分寸。



该生很注意对质感的表现。这样使画面更生动活泼而有趣味。衣服的处理为画面增色很多。如不这样画面就平淡多了。不足之处是人物脖子的形体没交代清楚，有点含混。



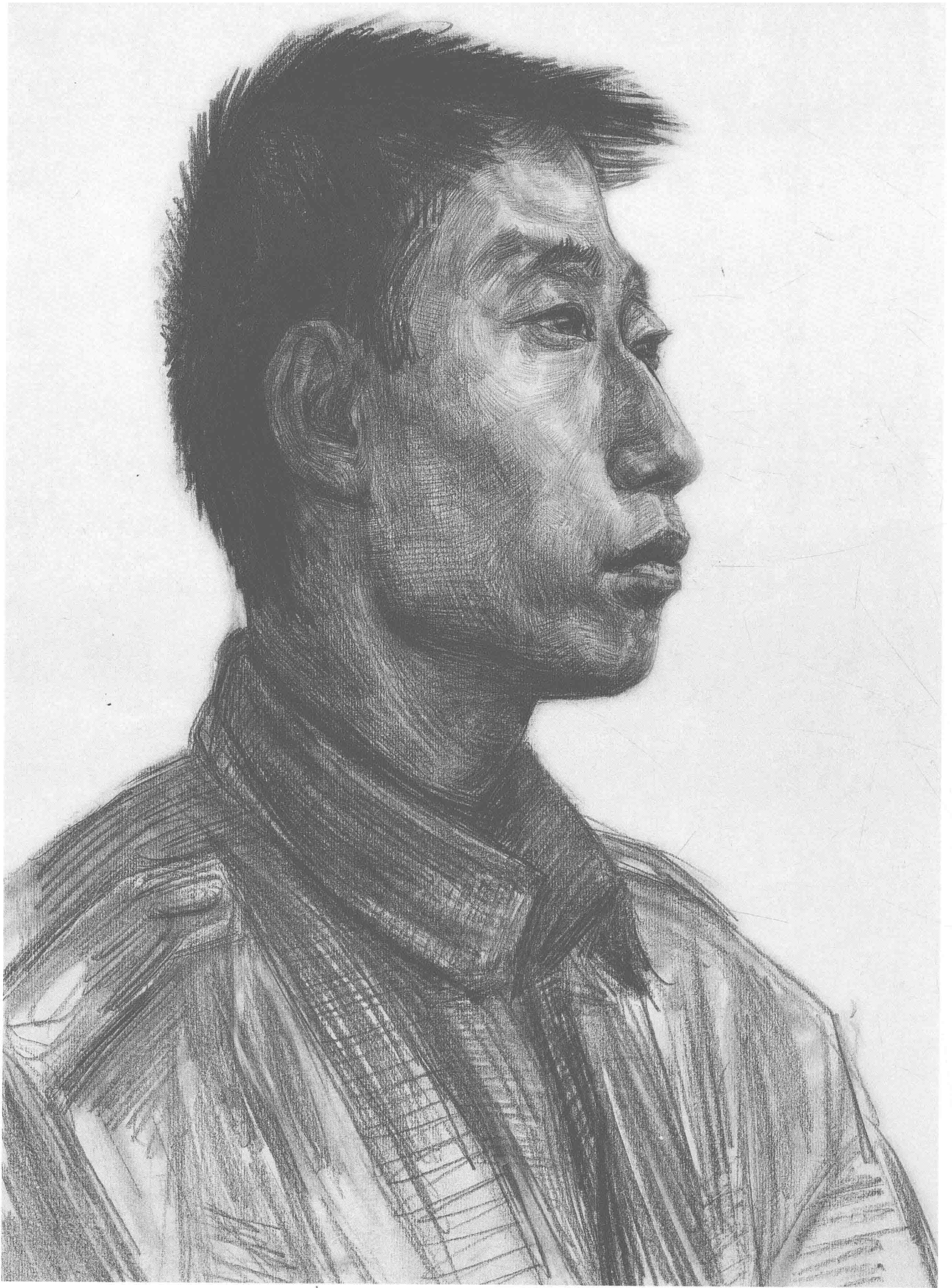
这张作品充分注意了人物的形体构造。画的较主动，以结构入手去分析刻画建立形体形象，有一种浮雕感。



见此画就能想到作者大刀阔斧、一气呵成的绘画状态，他敢于用笔，敢于肯定形体，画的无拘无束而又不失规矩。



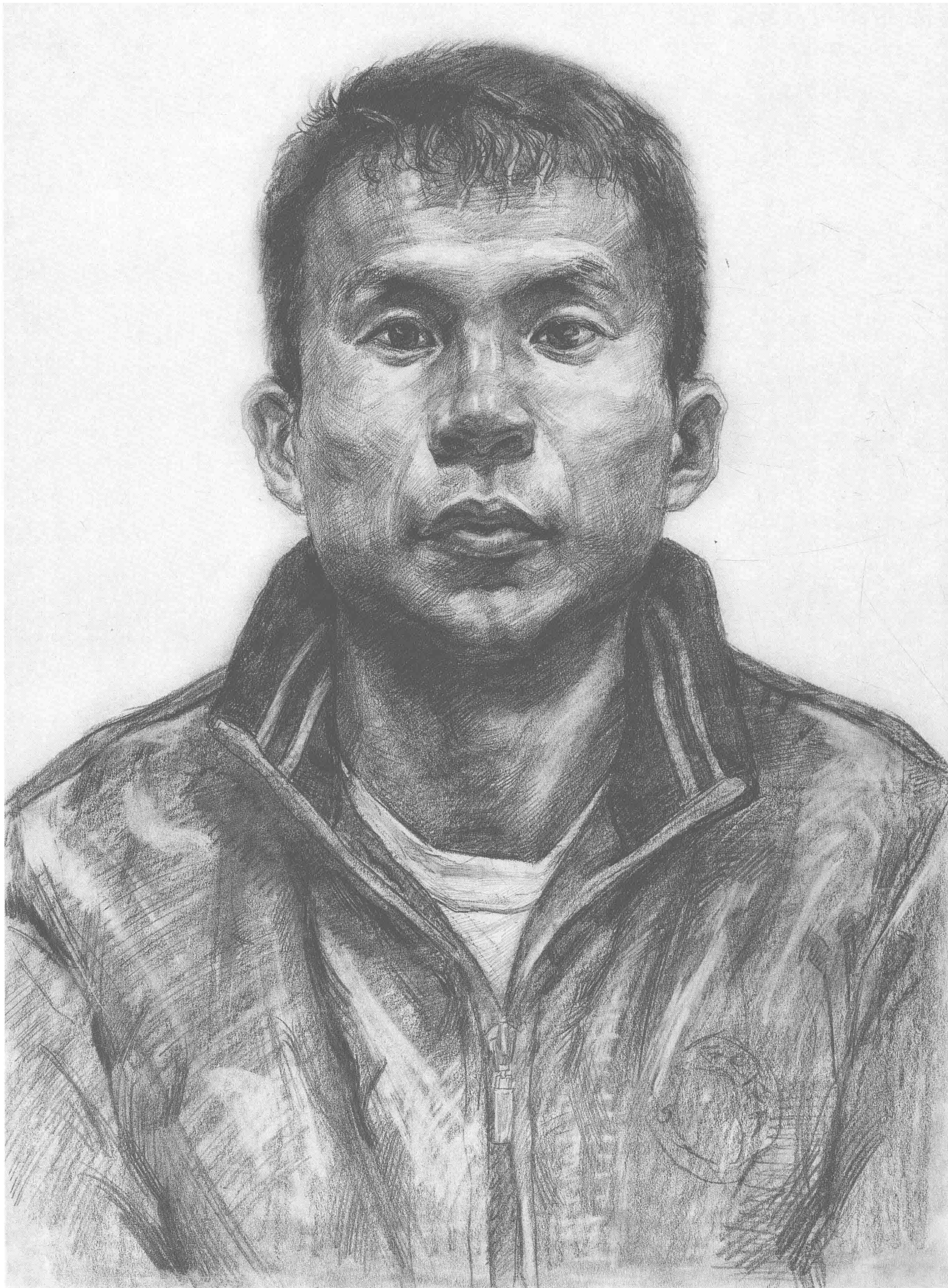
这张胸像素描整体感强，头、颈、胸的关系交代的很好，头发和皮肤的用笔很生动。我很欣赏其衣服处理的大胆、果断、简洁，该止处则止。



一张仰视的侧面人像，画的很生动，画出了人物的表情状态。色调、黑白灰的变化有序，人物的头部画的较工细些，衣服的表现上则大刀阔斧，具有写意的感觉，刻画与概括把握的恰到好处。



充分地调动了素描的各方面因素，人物形象结构清晰，塑造结实有力，丰富的质感也体现了作者的艺术修养和造型功底。



该生有一定的艺术修养和控制画面的能力，造型能力扎实，五官刻画到位，用笔自由有力，画面的整体意识很强，对形体的处理、结构的理解、调子的把握都不错。



该生对黑白灰的处理很大胆。利用帽子、衣服的大块黑色来突出人物的一张生动的脸，其脸部的调子大都控制在灰和深灰之间，显得有质感且调子很丰富，那两块白领处理的也适中，对肩章、帽徽的处理很概括。这是一张较完整的素描习作。