

中國當代藝術家
China Contemporary Artist

陳榮

綫描作品

• 寫生 • 插畫 • 技法

ChenRong

Line-sketch Works

Sketch Illustration and Skill



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記南京路與東門外四合院



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老街 (350 × 135cm) 1997年

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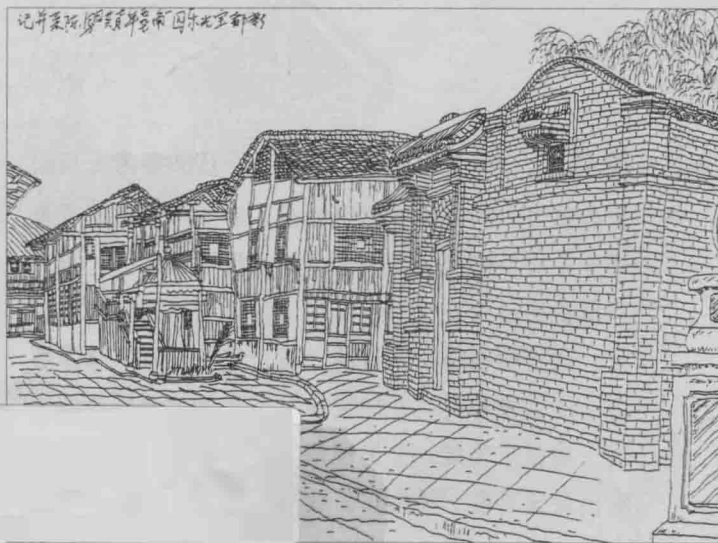
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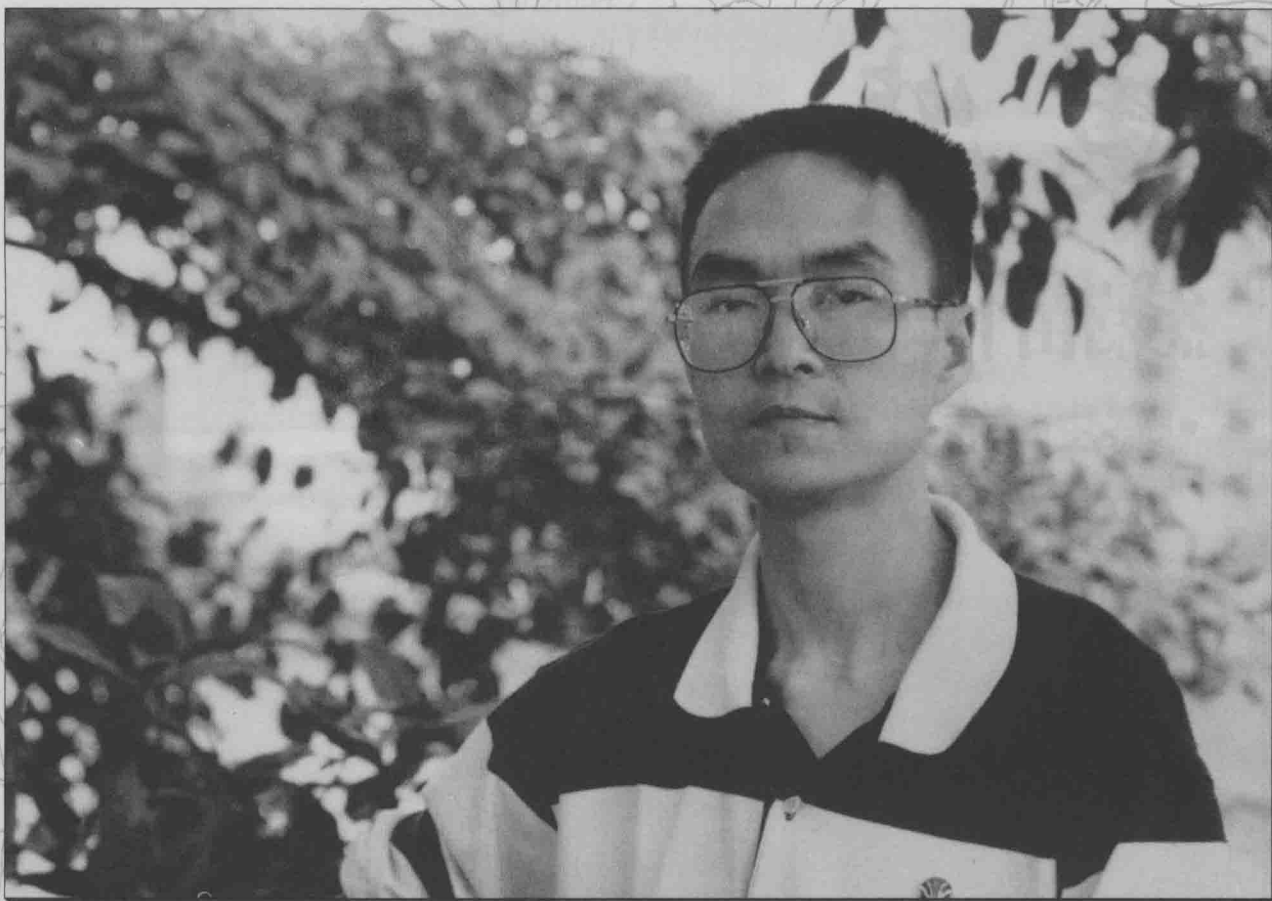


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畫家簡歷

中國當代藝術家



陳榮 1964年生，四川榮縣人，1989年考入四川美術學院中國畫系本科班就讀，1993年畢業獲文學士學位，同年分配至四川美術出版社工作。現為四川美術出版社二編室主任、四川省美術家協會會員、四川繪畫藝術院畫師、四川省詩書畫家國際藝術交流協會會員。中國畫作品多次參加全國及四川省、成都市美展，並出國展出被海外友人收藏。先后出版連環畫、插畫作品數十冊。

Chenrong Born in 1964 in Rong county of Sichuan province. Enrolled in Chinese Painting Department of Sichuan Art Institute in 1989. Graduated from Art Institute and gained the degree of Art Bachelor, assigned Sichuan Art Publishing House in 1993. His Chinese paintings often take part in Art exhibitions of province even nation. His works are collected by overseas men. Chenrong has published a lot of Picture-Story Books and Illustration in succession. He is a member of Artist Association of Sichuan, drawer of Painting Art Institute, edit director of Sichuan Art Publishing House.

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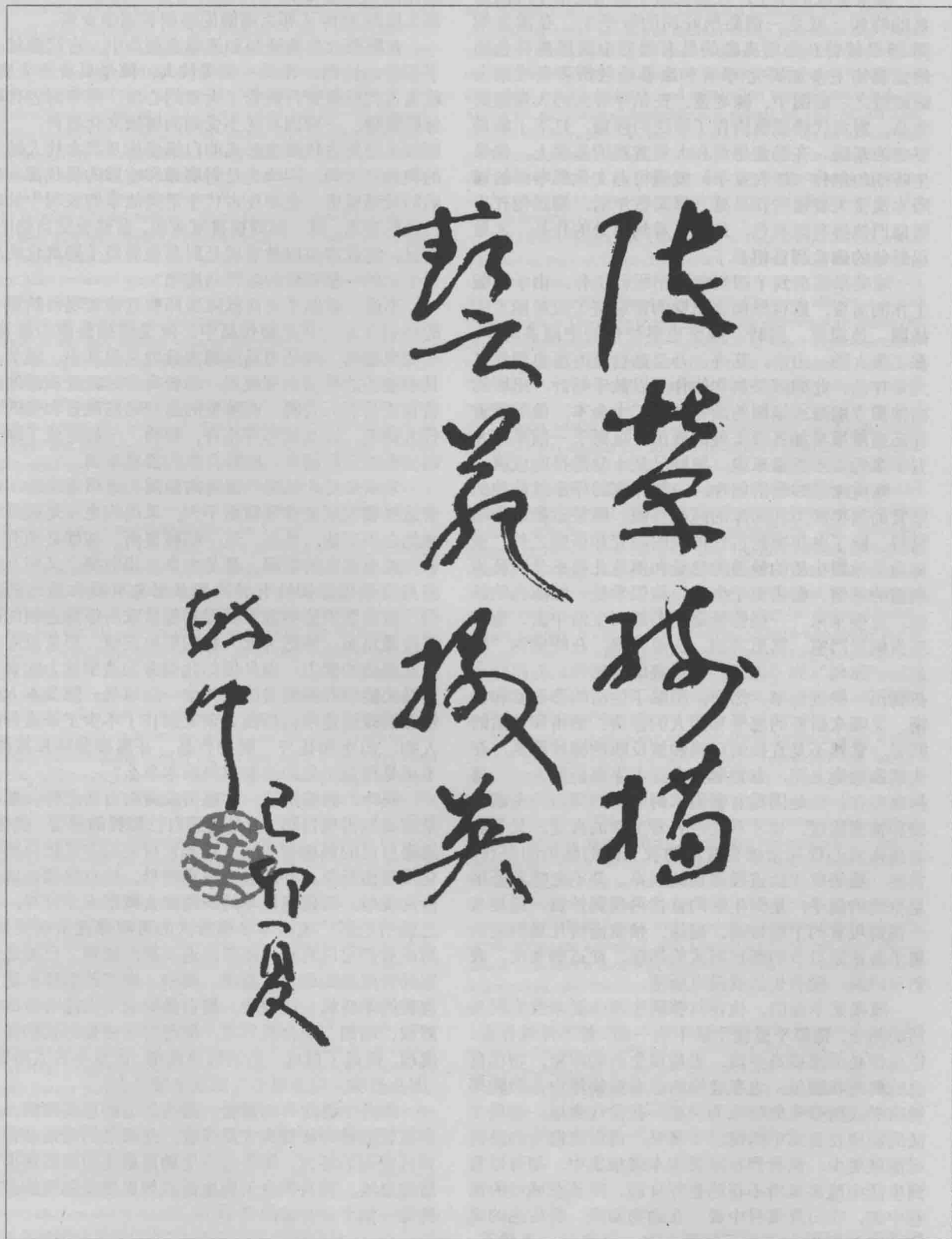
老街 (350 × 135cm) 1997年

陳榮綫描
藝術

李少言



中國美術家協會顧問、四川省美術家協會主席李少言先生題字



《美術》雜誌總編、社長葉毓中先生題字

陳榮的綫描藝術

林 木

陳榮是我的學生，在他就讀於四川美術學院國畫系的時候，就是一個勤學好問的好學生。在讀書期間，陳榮就曾在他所喜歡的具有濃烈中國民族特色的綫描藝術上多加研究，學習和臨摹過包括著名綫描大師顧愷之、顧閔中、陳老蓮、任伯年等人的大量經典作品，對古代綫描藝術作了廣泛的涉獵，打下了頗為堅實的基礎。在勤奮學習和大量實踐的基礎上，他學生時期的創作《紅衣女子》就獲得過文化部舉辦的國際水墨畫大賽優秀作品獎。畢業數年後，聽說他在出版部門搞得有聲有色，最近又看到陳榮的作品，才發現對他的確當刮目相看了。

陳榮畢業後到了四川美術出版社工作。由於出版工作的需要，這位學國畫出身的畫家畫了數量極大的插圖、連環畫，同時，陳榮也堅持他的中國畫創作，在工筆人物、山水、花卉、乃至動物畫方面也創作了大量作品。此間陳榮創作的作品以數千幅計，出版的由他獨立編繪或插圖的讀物亦有二十余本，他的國畫作品還屢屢參加各級美展的展出。這對於一個畢業才五年多的青年畫家來說，無疑已是十分難得的成就。

縱觀陳榮的藝術創作，一個深刻的印象就是他的堅實的造型能力和深厚的綫描基礎。陳榮這種能力的獲得，除了多年來對古代傳統的研究和借鑒之外，還得益於他對生活的執著的熱愛和傳達此種感受的藝術創造的熱情。藝術源於生活，這似乎是一個陳舊的話題。近些年來，一些藝術家們不願到生活中去。他們寧肯蝸居門室，冥思苦想，搜索枯腸，在時髦的“觀念”、“深刻”的“思想”和對畫冊的無休止的模仿中折騰出一些畫面來。然而，脫離了生活的藝術家和藝術，又哪來新鮮的感受和動人的激情？藝術和生活的關係，當然不是直接的反映和被反映的機械關係，在生活和藝術之間，有着那個真正主宰藝術的人——藝術家存在。正是因為有藝術家對生活的獨特的主觀體驗和情感態度，也才有既包容着生活的真實，又包容着藝術家心理和情感真實的物我交融的藝術的存在。當然，藝術與生活這種密切的關係，並不意味着藝術是生活的鏡子，是對生活的直接再現與抄寫，這裏有一個對現實的主觀概括、提煉、抽象而轉化為特定的屬於藝術家自我的藝術形式的問題。從這個角度，我們可以說，沒有生活就沒有藝術。

陳榮是幸運的，他在其藝術生涯中從未喪失對生活的熱愛，他似乎愛他生活中的一切。他不停地作畫，以他擅長的綫描為手段，去捕捉生活的印象，物化自己的興趣和願望，也在綫條的節奏與韻律中去體驗那種由形式所帶來的特殊的快感。在當代畫壇，表現生活的願望在畫家中的確已不多見，還保留寫生的熱情可能就更少，但我們在陳榮這本綫描集中，卻可以看到生活中他那無所不在的畫外身影。陳榮在城市的街巷中畫，在山野鄉村中畫，在動物園畫，在行進的高速公路的客車上也畫。他畫人物，畫風景。畫建築，也畫花草、動物...難怪陳榮具備如此堅實的造型能力，難怪他的藝術那麼真切那麼生動那麼富於自然之趣，

難怪陳榮能夠如此駕輕就熟地畫出數量那麼大，造型那麼複雜，綫條又那麼瀟灑的插圖和連環畫來。

在陳榮大量的插圖和連環畫創作中，古代題材占了相當的比例。作為一個現代人，陳榮為查證史實，收集古代形象資料耗費了大量的心血。陳榮對古代題材的興趣，一則因其從小受到的傳統文化教育；二則則源於他對古代繪畫形式的白描藝術及其古代大師們的興趣和敬仰；同時也是對龐雜和喧囂的現代都市生活的某種厭倦，企圖在古代生活與故事的表現中松馳自己的要求，對一個綫描畫家來說，當然也是自然的。而且，這或許可以被看成是對萬花筒般千變萬化的現代生活的一個別致的詮釋角度吧？

不過，我似乎更喜歡陳榮那些直接表現自然風光的綫描作品。在此類作品中。陳榮綫描藝術的修養、功底與趣味、技巧更為淋漓盡致地呈現其中，陳榮在其中灌注的感情也更濃烈，那種與自然親近和諧的感情也更易引人共鳴。而陳榮的這些綫描風景和他的古代人物畫，以及他那些花卉、動物，一起構成了陳榮綫描藝術返樸歸真、回歸自然的情感基調。

我素來是欽佩那些優秀的插圖和連環畫家的。盡管這些畫家所畫畫幅面不大，採用的也多是較為單純的白描手法，然而，這一幅幅畫面，却都必須有一個完整而嚴密的構圖，都是由眾多相對獨立又相互呼應且造型複雜個性有異的眾多形象有機和諧地構成的，這就要求這些畫家具備其他畫家所很難達到的構織複雜場面，塑造大批人物的形象記憶、形象思維和形象創造的能力。而具備如此優秀的造型能力的畫家無疑又能夠在獨幅畫的創作中一逞雄長。陳榮本人能夠在其綫描連環畫插圖之余又創作了不少工筆重彩的人物、山水和花卉、動物作品，並屢屢參展和獲獎，不正是得益於他的這個難得的本事么？

同時，如前所述，當藝術家面對自然之時，他不是被動地再現自然，而是通過自己獨特的感受、體悟，通過自己的興趣和經驗，用非常自我的方式把自然轉化為藝術形象，亦即以心靈為酵母，把自然釀造成藝術的美醇。而僅僅用單純的綫條去概括大千世界，比之動用色彩、塊面等多種形式的再現難度當然更大。然而我們可以看到，陳榮經過長期的修煉，已能通過對純粹綫條的節奏、韻律、疏密、虛實及點線形態上複雜的矛盾統一的變化，對自然物象予以隨心所欲的剪裁、增刪、組合與再造，進行符合綫描形式的藝術處理，構成了自成一體的綫描風格。此豈非古人所云：“因心造境，以手運心”的意象境界么？

源自生活的真切體驗，藝術創造的忘我熱情，長期積累的藝術修養與實踐經驗，使陳榮的綫描藝術頗具其特有的魅力。陳榮這本生動而嚴謹的綫描藝術畫冊的出版，對我們今天與生活脫節與傳統隔膜的畫界將是一個十分有益的啟示。

一九九九年五月十八日於四川美術學院

Line-sketch art of Rongchen

Linmu

Chenrong was my student. When he was in Chinese Painting Department of Sichuan Art Institute he studied diligently and received high evaluation. He had studied the Line-sketch Art featured with strong Chinese folk trait intensively which he fond very much when he was a artistic student in Art institute. By learning and copying abundant classic works of famous line-sketch masters such as Kaizi Gu, Hongzhong Gu, Laolian Chen and Bonian Ren, and dabbling extensively in ancient Line-sketch Art, Chenrong achieved a solid line-sketch art foundation. On the basis of diligent study and abundant practice, His "Girl in Red" which he painted as an artistic student have won Superexcellent Works Awards in International Wash Painting Contest held by Culture Department of China. Several years later after his graduation from Sichuan Art Institute, lots of have been heard about his vivid and dramatic performance in publishing house. After reviewed some of his recent art works, I think we should see at him with new eyes.

Chenrong worked in Sichuan Art Publishing House after graduation and had painted a lot of Illustrations and Picture-story books owing to work requirement. Meanwhile, Chenrong persisted in producing a lot of Chinese Paintings such as Chinese Traditional Realistic Painting, Profile, Landscape, Flower and Animal paintings. During this period of time, Chenrong painted thousands of art works and published more than 20 books. Some of these books were edited and painted by him independently, others adopted his illustrations. Also his Chinese Painting art works have showed up in many Art Exhibitions. It's very outstanding achievement for a young artist who just graduated from institute for 5 years.

Reviewing the art invention of Chenrong, his solid modeling ability and profound line-sketch foundation can always impress you deeply. The come into being of this ability owing not only to years of studying and referencing to traditional Chinese ancient art but also to his passion for life and passion to expressing his feelings by art invention. Recent years, some artist do not willing to follow the old art theme and truth- "Art originating out of life". They prefer staying in their small room, contemplating and exhausting their brains to produce paintings full of fashionable concepts, deep thoughts and ceaselessly imitation. However, where can the vivid feeling and touching passion come from if the art and artist is separated from life. The relationship between life and art of cause is not a simple mechanical direct reflecting and reflected relationship. Between life and art is the artist-the true dominating role. Just owing to the artist's special subjective experience and emotional attitudes towards life, there come the art containing both the reality of life and the mentality and emotion of the artist. Of course, the consanguineous relationship between life and art do not mean that art is the mirror of life, the direct reappearance and copy of life. It's a problem of how to subjectively sum up, abstract the reality and convert it into special art form of artist. From this point of view, we can say "no life no art".

Chenrong is lucky, he has never lose his passion towards life in his artistic career. It seemed that he love everything in life. He paints ceaselessly to capture impression of life, to express his interesting and desirability by changing the impression into art creation, to experience the special enjoyment caused by format in rhythm of lines. In contemporary painting circle, it's hard to find artist willing to express desirability towards life, fewer can be found maintaining the emotion of sketch. But I can see his omnipresent life figures in this Line-sketch Paintings Collection. He Paints in lane of city, at the hillside of the wilderness, beside the animal in Zoo, on the bus passing the highway; he paints Profile of Character, Landscapes, Architectures, Flowers, Grasses and Animals... No wonder that Chenrong possess so solid modeling ability; No wonder that Chenrong's art is so distinct, vivid and full of natural interest; Nowonder that Chenrong can paint so many complicatedly modeled, smartly drawn illustrations and Picture-Story Books as doing a familiar work with ease.

Ancient subjects consist the majority of Chenrong's Illustrations and Picture-story Books. As a modernist, Chenrong pays abundant painstaking effort to collect ancient image materials and check historical facts. Chenrong's persisting interesting towards ancient subject matters originated from the traditional education he received as a child and his interests and admiration towards ancient Line-Sketch art and masters. Meanwhile, It is natural for Line-Sketch artist to have the boredom-emotion towards uproarious, numerous and jumbled modern urbanism life style and the attempt to relax itself by the representation of ancient story and life. Furthermore, maybe this can be regarded as a unique annotation towards the kaleidoscope-like modern life style?

But, I more prefer the Chenrong's Line-Sketch works, which represents natural landscape directly. In this kind of works, the culture, interest and skill of Chenrong have been presented more incisively and vividly. The emotion which Chenrong affused in is also more intensive, The intimacy and harmonistic emotion with nature can cause sympathetic response easily. All of these Line-Sketch of Landscape, Ancient Character Profile, Flower and Animals composed Chenrong's emotional accordatura-returning to innocence and nature.

I always admire these outstanding illustrators and Picture-Story Book painters despite the limited breadth of paintings, the simple Line-Sketch means. All these paintings need an integrated and rigorous composition; all of these paintings are consisted harmoniously by many independent and corresponding to each other images which have complex composition and different personality. Thus require the artist have visualize memory ability and visualize thinking ability to organize complex scene and to shape large quantities of figures which other artist do not possess. Artist with so excellent shaping ability surely can exert his potential in solo-picture painting. It's a vivid evidence for this hard-won ability that in the spare time of painting Line-sketch illustration Chenrong also painted a lot of Traditional Chinese Realistic Rich-color Painting covering Character Profile, Landscape, Flower and Animal which take part in exhibitions frequently and won a lot of rewards.

Meanwhile, corresponding with the above narration, when a artist facing the nature, he do not simply represent the nature passively, instead he convert nature into artistic images on the basis of his special feeling, understanding, interest and experience towards nature, ---That is "Take heart as barm, brewing nature beauty into art works." But it is much difficult for an artist to describe the boundless universe just by artless line contrasting to reappear it with color and block images. Owing to his skilled rein over the complex antinomy-uniform variety of simple line over rhythm, density and shape; Owing to his freewheeling clipping, adding, deleting, combining and reshaping artistic treatment according with Line-sketch, Chenrong have shaped unique Line-sketch style after long-term of studying and practicing. It is according with the ancient proverb: "Heart create the frame of mind, hand shape the clouds." isn't it?

The vivid experience originating from life, the feverish passion for artistic creation, the long-term accumulated artistic culture and experience, have give unique and special charm to Chenrong's Line-sketch art. The publication of this vivid and religious Line-sketch collection will be an instructive apocalypse to the painting society which disjoint with life and separate with tradition.

May, 18 1999 at Sichuan Art Institute

心迹·足迹

何冠霖

大凡學畫的朋友都是從寫生開始的，并且都以這種獨悟世界的方式開始傾心于對自然景物的描寫。然而現今這種純粹以寫生體驗世界的方式逐漸被人們淡忘了，甚至很少有人再提起寫生這個字眼了。

不過時下還是有些“傳統”的“保皇”者，繼續用着寫生這個名詞，干着過去很多人熱衷而今已不再時髦的行當。

陳榮也許就算一個。

對于寫生的動機，每個畫家的體驗和出發點各不相同，實際上無論是直接或間接的面對世界萬物，都要經過對事物的觀察、比較、理解、創造的心理過程。陳榮的寫生是全面的、也是隨時隨地的，他是通過其寫生的過程去理解對象、充實自身，彌補內心的困惑，感受生活的艱辛，甚至體味線條的樂趣。這也可以說是一種生存的方式，也許正是這種生存方式，促使他對繁雜紛亂的生活進行條理化的歸納與體驗。

寫生是陳榮對不同體驗形式的升華。在參照自然物象變化規律中產生了對畫面效果的繪畫視覺特征，這種繪畫視覺藝術的特征表明了只有到現實生活中去才能感受到的視覺真實。面對自然的繽紛，藝術的表現力就顯得很特別的意味深長。因為它要表明畫家在二維的畫面上創造一種能够樣式化的有效的接近客觀自然本質的形式，它既是一種具有視覺藝術特征的表現形式，又是對自然客觀物象的準確把握，還包含着對體驗意識的理解與認同。

在自然界宏大的空間裏，每一處環境都會給畫

家以新的啓示，并且暗示着某種與之交流的契合。如果我們能够配合這種契合，同時使自己對此進行有效的把握、闡釋和解疑，這樣做不僅能够使畫家自身的藝術創造思維得到延續和發展，而且還可以爲所進行的藝術創作活動注入新的活力。古人所說的“外師造化，中得心源”，也許就是這個道理。

藝術勞動是建立在個人基礎之上的個體意識，體驗人與自然的關係，還必須與技能訓練相結合相聯系，只有如此才能真正揭示出繪畫的本質含義。任何一個藝術家的成功都不是一蹴而就的，他必須依靠自己長期積累的技术經驗，使其作品在制作中得到修正和完善。如果說成功是一種“頓悟”的話，那么長期的寫生過程就是“修行”、“悟道”。

寫生還是一種創造性勞動，它是心靈和精神的，是內心直覺對作爲充滿情感的形象事物所做的系統表達。如果只停留在技術層面上就很難使寫生成爲一種表現內心世界的創造性活動。通過研究自然、社會形態特征及其變化規律可知，無論人物、風景，其共同的特點都是相互依賴，共同組合的結合體。從寫生的意義上講，大自然既給畫家以藝術創作的靈感，同時也恩惠畫家以豐富的藝術創造想象力。

走了多年的路，體驗了多年人生歷程，這本集子的出版，給讀者，也給陳榮自己留下了一段心迹、足迹。

一九九九年六月十日于成都寓所



Experience of Soul and Trace Of Life

Guanlin He

Drawing learners usually set about their brushwork from sketch, and begin to devote their heart to depict natural scenery by the unique comprehending way towards world. However, nowadays this manner which apprehend life purely by sketch has been forgotten by people gradually, even the word sketch is seldom be mentioned.

But there are still some traditionalists continue on using the word "sketch" and doing what used to be popular and out of date nowadays.

Maybe, Chenrong is one of them.

Different drawers have different experience and focus of intention towards the motivation of sketch. No matter facing the universe directly or indirectly, artist must undergo the mental course about the observation, contrast, comprehension and creation towards subject matter.

The sketches of Chenrong are comprehensive and are drawn by him everywhere at any moment. He tries to comprehend the objects, enrich his soul, compensate the bewilderment of his heart, experience the hardship of life and taste the pleasure of line by sketching.

This also can be described as a mode of living. Maybe it is just this living mode impel him experiencing and concluding life systematically.

Sketch is the artistic sublimation towards different kinds of experience mode. The painting visual feature comes into being during referring to natural substance transformation, and this painting visual feature indicates the reality of vision that can only be felt in the reality of life. Facing the profusion colorful nature, expressive force of art seem to be extraordinary meaningful. Because sketch need to indicate the artistic form which can be shaped and approached by subjective natural essence effectively in planar picture plane. Thus it is not only an expressive mode with visual artistic feature, but also an accurate grasp towards natural subjective matter. Also it contains the unique comprehension and identification towards experiencing consciousness.

In the grand natural space, every circumstance can give artist new inspirations and always hints some kind of communication harmony. If we can cooperate with this harmony and make effective holding and explanation, well then the artistic creative thought of the artist not only can be developed and prolonged, but also can infuse new energy for artistic creative activity. The ancient saying "Gain the essence of painting through comprehending the universe of nature" accords with this

principle.

Artistic labor is an individual consciousness. The only way to unveil the essential meaning of painting authentically is to experiencing the relationship between human and nature combining with skill practice. Every success of artist isn't accomplished in an action. Every artist must depend on his long-term accumulation of experience and skill to improve and modify his artistic works continuously. If success can be regarded as a kind of suddenly-appreciation, then long-term sketch is cultivation of his soul according to a religious doctrine.

Sketch is also a creative labor, it's about soul and spirits, it's the systematically expression of visualized images which are rich of emotion by heart. It is difficult to make sketch to be a creative activity which can express the intenal mental world if the artist pay attention only to technical issues. By the means of research of nature, social configuration feature and its transformation rule, you can see the common feature between universe of world is that all things are interdependently combined. From the viewpoint of Sketch, nature bestows artists not only the artistic creative inspiration, but also ample artistic creative imaginary ability.

After years of life experience, the publication of this collection can leave behind experience of soul and trace of life to readers and Chenrong himself.

Guanlin He

At apartment of Chengdu

Jun. 10, 1999

自序

中國當代藝術家

邊走邊畫

陳榮

我出生的地方是個山清水秀的四川小縣城，我的名“榮”便得自這個城市的名稱榮縣。出生在四川的我，從小隨父母到過北京、甘肅生活，後遷回四川，我的學畫經歷如同生活一樣也繞了一個圓圈，從自學繪畫到進廠當工人，再考入四川美術學院，畢業後從事編輯工作，走過了太多的彎路，失去了許多，也得到了許多。生活的經歷磨練了我的意志，教我懂得了只要堅持不懈的努力夢想就會實現。

小時的我就喜歡到處畫畫，時常在家背後的小山坡上去挖化石泥土，在上邊刻畫，也刻印章。幼時的最喜歡畫的就是猴子，常去大舅舅家給小表弟畫的則是孫悟空，這裏面有看《孫悟空三打白骨精》和動畫片《孫悟空大鬧天宮》的原因，但更多的是來自家人的啟發和環境的影響。我的外婆是個小學教員，常常給我念一些精美的圖畫書，如《三國演義》、《水滸傳》等，我的外公雖然讀書不多，却有滿腹的故事。他們講的故事深深地打動了我，望着天空漂浮變幻的雲朵，我常常幻想着故事的畫面和雲朵上神仙的模樣。我的三舅舅文武全才，能寫會畫做得一手好文章。每當我買了新書，就纏着他畫書裏的圖畫，看着雪白的紙上轉眼就出現馬、飛機、大炮等，我真是快樂極了，更崇拜舅舅了。世上還真的花果山這個神奇的地方，我二舅舅的家就在這山上，每次我到那裏去都要去尋找孫悟空，舅舅總是笑着告訴我：“傻孩子，那是一個神話，世上並沒有孫悟空，而我們的花果山上只有香花和新鮮的水果”。我總不相信，心中盼望有一天會找到孫悟空，實現我的夢想。直到今天我才明白我的夢想就是把虛無的內心世界用畫筆呈現出來變成真實的畫卷。

隨着年齡的增長，我越來越喜歡畫畫。沒有老師教，就照着書上畫。圖書成了我少年時代的伙伴。最初我只是臨摹圖書上的人物，從圖書中我知道了“南顧（炳鑫）、北劉（繼卣）”、王淑暉、賀友直、華三川、趙宏本、戴敦邦、葉毓中等連環畫名家，喜愛上了他們筆下塑造的人物。我常節省父母給的冰棒錢買自己喜愛的圖書，父母及叔叔阿姨到大城市出差，求他們帶的只有圖書，其他什么都不要了。對我來說，只有畫畫、畫畫，不停地畫。我的這種行為曾令父母擔心，畢業於名牌大學的雙親望子成龍害怕我會因此耽誤了學業，但我只是一心一意地畫，完全沒有去想父母的感受，可以說是到了痴迷的程度。從高中畢業進入工廠後近八年的時間裏，我從未間斷過畫畫，畫畫給我帶來無比的歡樂，無論干活後怎麼累，只要一坐到桌前一拿起畫筆精神又恢復了。到北京實習近一年的時間裏，還畫了許多的廠房和北京街景，那時只是自由自在的畫着，僅想將自己足跡留下而已。隨着繪畫量的增加，技藝的提高，尤其是去看望在四川輕化工學院和四川大學就讀的弟弟妹妹以後，那種渴望進入藝術殿堂讀書求學的心情也愈加迫切。在家人及親友的鼓勵下我決心報考美術學院，一考就是三年，白天要工作，只有晚上畫畫、復習文化課，那是一段既艱苦又充實的時光。終於於一九八九年考入四川美術學院。在學院中，我明白學習的機會來之不易，也明白自身的不足，面對着年輕、充滿才氣和青春活力的同學，我這個老大哥就是只“笨鳥”了。俗話說“笨鳥先飛”，于是我就帶着速寫本到處畫，畫菜市，畫江邊的魚船和小木屋……最好的寫生機會是在每個假期回家的列車上，夜晚，大多乘客進入夢鄉後其形態自然，且易入畫，這樣我

養成了在車上寫生的習慣。

長期以來寫生是藝術家收集素材的一種手段，最初我也是這樣認為的，但隨着寫生的量的增加，這種觀念開始轉變。不再強調結果，而是更注重體驗其過程與感受，當被物象深深打動的時候，通過畫筆描繪出線條的韻律與物象達成心靈的溝通與和諧，面對不同的物象而用不同的線條來傳遞情感的時候，寫生的意義產生了。我畫寫生力求心境平和物我兩融，走到哪裏畫到哪裏，不論是在盛夏或寒冬，在強烈的繪畫欲望趨使下讓自己沉浸于其中。都市的生活是豐富的，可畫的情節非常的多，我畫都市人、節日的茶園、蓉城老街，如同畫農村的小景一樣充滿激情。南郊公園中樹葉在冬天枯落後，樹干格外地秀美，由近至遠地排列，從視覺上造成了愉悅性，我被當時的美所誘惑而忘記了石凳的冰冷，畫完歸家後大病一場，但心情却很歡愉，遠遠超過了病痛的感覺。在動物園裏，我畫大象這個聚靈巧與笨拙于一身的龐然大物，原以為它是靜態的很容易畫，動筆才發現不是那麼回事，它幾乎無時不在運動，這種動與它外在的靜形成了對比，一種看似靜實則動的內在在寫生作品中可以得到充分的體現，那就是線條的韻律和節奏美。這也許就是我迷戀于畫寫生的原因吧！

線描屬於素描範疇，這種獨特的藝術形式也稱為“白描”，西方的畢加索、馬蒂斯，東方的吳道子、顧愷之、陳老蓮、任伯年等線描大師，他們都用線描這種獨具魅力的藝術方式，傳遞着自身的情感。在東西方，這種藝術形式都能為藝術家們所認同，成為表述其瞬間對所描繪對象感受的一種獨特方式。在中國古代，線描也稱為“粉本”，是中國工筆畫家千百年來作畫不可缺少的重要前提和必備條件。社會經濟高度發展的今天，線描藝術越來越廣泛地運用於文學藝術插畫、廣告、裝潢、漆藝以及人們生活居室的美飾等。近年來線描藝術作為美術基礎學科，更是受到教育界人士的關注，學畫者可以通過線描訓練達到掌握造型技巧，鍛煉觀察力，培養嚴肅認真的治學態度和吃苦精神等目的。

線描藝術做為中華民族的瑰寶也受到海內外人士的喜愛。有着廣闊的發展空間和生命力，這本線描是近年來我的寫生、插圖作品，力求表現我的個性和記錄一些生活的瞬間感受，以及我對文學作品的理解，配以技法，使愛好線描的初學者有一個學習的步驟，僅做引玉之磚，如能給廣大美術愛好者以啟迪則是我由衷的心願。七十二行，行行出狀元，家長和老師可以根據孩子們的特點引導他們使其成材。

這本畫冊出版，感謝四川美術出版社領導的關心和四川省教育科學研究所吳唯理女士的大力支持。中國美術家協會顧問、四川省美術家協會主席李少言先生和《美術》雜誌社總編、社長葉毓中先生為本書題字，著名藝術批評家四川美術學院教授林木先生、著名青年油畫家何冠霖先生為本書作序，不勝感謝。

水平所限，不足之處，請畫界同仁前輩指正。

陳榮
2009年秋於成都清水園

Drawing while walking

Chen Rong

I was born in a small county of sichuan province, my senior name "Rong" is just from the name of the county-Rongxian county. When I was a little boy, I often digged the clay of fossil to grave the animal and chinese character in it, sometimes used it as a seal. At that time, I liked to draw monkeys. It may be influenced by the famous cartoon "Monkey wukongsun fight against heaven", but it can be more influenced by my family. My grandmother was a teacher, she liked to read many fancy picture books for me, such as "Sanguo" "Shuihuzhuan" and so on. Although my grandfather had received little education, he always told me a lot of interesting stories. The stories which they talked were deeply excited me, looking at the colourful clouds in the sky, I imagined the pictures of the stories. And picture books became my companion in my childhood. My youngest uncle was a talent, he was not only a writer of his office, but also a physical training teacher in a middle school at his spare time. Every time I bought a new book, I always asked him to draw the picture of my new book. How miserable it is! When many characters, horse, plane, cannon etc. appeared in the white paper, I admired uncle very much. Huaguoshan—the same name as that in famous cartoon was my elder uncle's home. Each time I went to it, I tried to find out that the famous monkey-Sunwukong, but actually no result. And uncle smiled to tell me: "my child, there is no this monkey-Sunwukong in the world. The cartoon is telling a tale. There are some fragrant flowers and fresh fruits in Huaguoshan only. I was so disappointed that I hope my dream will be realized someday.

With the time past, I love drawing pictures more and more. Without teacher, I drew pictures according to the books. At the begining, I copied from the characters in my picture-books. Among the books I knew many famous painters, so as BinxinGu from south, JiyuLiu from north, shuhuiWang, YouzhiHe, Sanchuan Hua, DunbangDai, YuzhongYe. I saved money given by my parents to buy my favourite books. When uncles and aunts went on errands, I asked them to bring the picture books only. For me, the life was drawing, drawing, continuously drawing, nothing can interrupt it. My parents graduated from famous universities worried about this kind of behavior. They thought that I could go in the university like them, so they were afraid I would waste my normal education. But at that time I care nothing only my drawing. This got a result—It cost me 8 years to get a high education after my graduation from the middle school. Despite of it, the fortunate thing is that no matter how hard the work (after graduated from the middle school I went to a factory to be a electric worker) was, I never gave up drawing. Drawing supported my life and made me very happy. Even exercitation in Beijing, I drew a lot of pictures about factory buildings and street scenes. This is the begining of my "sketch" (but I didn't know at that time). still drawing freely, I was more and more dissatisfied about the situation. Even after several times I visited my younger sister in Sichuan university, the emotion about getting higher education became stronger and stronger. Under the courage of my family and friends, I had decided to entered myself into examination of Sichuan art institute. After three years, in 1989, I finally entered the institute to start the first step of realizing my dream. During the period, I know it is difficult to get the chance of education, and I had a lot of shortage about drawing. So I must work hard. The old folk says: The slow need to start early. Form that

time I brought the sketch book to draw anywhere and anytime. I drew food market, the bank of the river, and everything in my eyes. Just like that, I used to draw from nature in my sketch book.

Since a long time sketch is regarded as a way to help the arts to collect material. At the begining of drawing I think so, with the increase of drawing amount, I changed my idea, even after I graduated from the institute and came in the publishing agency to be an editor. When I draw, I ask myself to be patient and melt my drawing with the nature, no matter in the raining or under the sun. And I started to taste the pleasure feeling about drawing. I like to draw while in walking. In winter, because the leaves of the trees in park has fallen down, the trunks of trees look more elegant. They are lined up one by one from the close to the far. It can cause the pleasure feeling from the eyesight. I was induced by this beauty and forgot the cold stone seat sit by me. After gone home, I had been ill for a few days. But I still was very happy despite of pain of illness. That's why I like to draw from nature. There are so many materials which I can draw in city life. I draw people, tea court in festival, the old streets, pavillion, the small pavements with full of excitement as well as the scenery of countryside. In the zoo, I draw elephant—the mysterious and giant animal which combines smart and clumsy together. I took it granted that drawing the elephant was very easy, but when I began to draw, I found that the lovely animal body always changed a little, although it stood there still. The movement and stillness in elephant forms the obvious comparison. And the sketch works can express fully about this kind of situation. That is the rhythm of line.

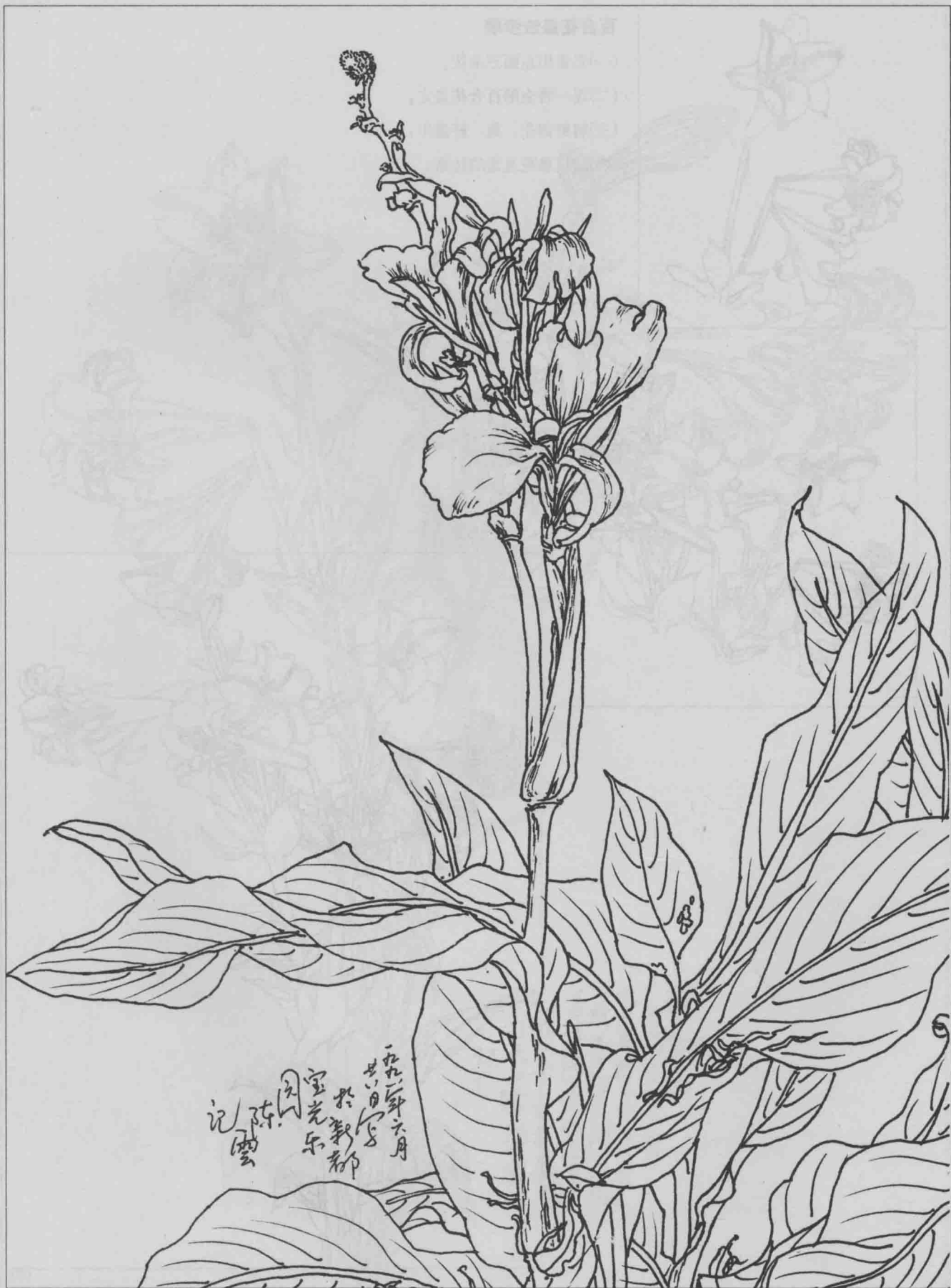
Drawing line belongs to charcoal sketch. This special art form is called "Line drawing". The famous painters, such as Picasso, Matis from western, daoziWu, kaizhiGu, laolianChen, bonianRen from east adopted line drawing—the very attractive art form to deliver the emotion themselves. Both in west and east, artists all agree with it. It becomes the necessary way to grasp the sudden feeling about object drawn by the painter. Even in ancient china, line drawing is called "fenben". It is basement for traditional chinese realistic painter to draw among thousand years.

The line drawings published here are my sketch in set works. I try to express my characters, record the moment life and my understanding to the literature works. With the skillness, in this book I provide the line drawing learner the procedure of drawing line. If it really gives you—fanciers of art some edification, I feel happy from my heart and it is my willing. As you know, in every occupation there is the best one. If you are interested in something and can insist on doing it, as well as I did, you will have the chance to devote yourself in your favorite things and realize your dream. Parents and teachers can induct the children to be the useful persons according to their characteristic features.

Now I must say "thank you" to the directors of my agency, WeiLiWu of the science educated research institute for their helps and supports, thank ShaoyanLi and MingzhongYe and the famous art critic Muling (my instruction in my institute), the famous young painter GuanlingHe for them to write the prefaces of my book. If there are some shortcomings, please forgive me and help me to find out and correct it.

花鳥篇





美人蕉(260 × 185cm) 1998年