

中国美术·设计教研大系

A Series of Teaching and Research on Chinese Art and Design

(美术学卷)

素描与解剖研究

于艾君 等 编著

辽宁美术出版社

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In 2011, the State Council Academic Degrees Committee and the Ministry of Education made an important adjustment in the disciplines of Chinese Institutions of Higher Learning, separating the study of art from literature as a new and independent discipline. Therefore, art theory, fine arts and design science are upgraded to the first-level disciplines subordinated to art science. This is an inevitable consequence of art discipline's self-development as the times require more for art science than ever. It will greatly change the overall structure of Chinese art education, and directly relate to the big challenge of training the capacity for independent innovation required for the great rejuvenation of the Chinese nation.

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Painting is a primary art form of fine arts. A directly visible artistic image with certain shape, volume, texture and space sense can be created on a plane by using tools like brush and knife as well as materials like ink and pigment, combined with the means such as line, color, light and shade, perspective and composition. As a reflection of the real life instilled with painters' feelings towards the real life, this kind of artistic image not only mirrors painters' thoughts and world outlook, but features a sense of beauty for people to learn and enjoy. There exist various kinds and forms of paintings. Due to the social, political, economic and cultural differences among nations and people around the

world, the paintings of all countries in the world demonstrate sharp distinctions in art form, ways of expression, artistic style and so on. It is generally recognized that oriental painting dated from oriental ancient civilizations including Egypt, Persia, India and China and western painting developed from paintings of ancient Greeks, ancient Rome are two significant painting systems in the world. The two systems affect each other in history, and make their respective contribution to human civilization.

Design is a process, during which plan, sketch, and assumption are conveyed in a visual form, and also a conscious effort made to build a meaning order. The simplest way to define design is “a purposeful act of creation”. And the so-called artistic design emerges if the form aesthetic is applied to the design closely relating to our daily life. With both aesthetic function and utility functions, artistic design is an inevitable outcome in the process of modernized development of society. The design basic is essentially to cultivate students’ creativity in artistic design. As for the teaching methods, the case teaching is mainly adopted to analyze problems and inspire students and then lots of training which integrate theory and practice are followed, bringing students’ basic knowledge on design from the perceptual level up to a higher, broader and more scientific aesthetic judgement.

Following the principles of fine arts and design curriculum standards for basic education, this series focuses on basic theory, basic principle and basic technique of fine arts and design from the perspective of teaching research. The whole set is divided into two sections, fine arts volume and design volume, ten kinds in total. The fine arts volume includes *Research on Painting Art*, *Road to Fine Arts*, *Research on Sketch and Anatomy*, *Modeling Foundation*; the design volume includes *Design Basics* (two volumes), *Design Principle and Application* (two volumes), *Visual Language and Its Application*. This series can be used as the reference book for art and design majors teaching in ordinary colleges and also a must-have for higher vocational college library.

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2011年,国务院学位委员会、教育部对我国高等院校的学科门类作出了重要的调整,将艺术学从文学门类中分离出来,成为新的独立的学科门类。由此,艺术学理论、美术学、设计学升为艺术学门类下的一级学科。这是艺术学科自身发展的必然结果,也是时代发展对艺术学科的要求。它将极大改变我国艺术教育的整体格局,直接关系到中华民族伟大复兴所必需的自主创新能力培养的大问题。

根据艺术学学科设置的此项变化,为适应普通高等院校艺术专业教育发展的需要,建构艺术学的学术框架和科学规范教学用书,我们组织编辑了《中国美术·设计教研大系》丛书。这套丛书汇集了十几位全国高校的优秀教师花费近10年的时间,结合教学实践总结的优秀成果,并形成了一套完整的教学体系。这些是最为扎实的理论基础和丰富的知识体系,将会带给读者一个全新、权威的体验。它的出版不论是在美术界、设计界都有重大的现实意义和历史意义。

绘画是美术中最主要的一种艺术形式。它使用笔、刀等工具,墨、颜料等物质材料,通过线条、色彩、明暗及透视、构图等手段,在平面上创造出可以直接看到的并具有一定形状、体积、质感和空间感觉的艺术形象。这种艺术形象,既是现实生活的反映,也包含画家对现实生活的感受,反映了画家的思想感情和世界观,同时还具有一定的美感,使人从中受到教育和美的享受。绘画的种类和形式丰富多彩。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,世界各国的绘画在艺术形式、表现手段、艺术风格等方面存在着明显的区别。一般认为,从埃及、波斯、印度和中国等东方文明古国发展起来的东方绘画,与从古希腊、古罗马绘画发展起来的以欧洲为中心的西方绘画,是世界上最重要的两大绘画体系。它们在历史上互有影响,对人类文明做出了各自的重要贡献。

设计是一种把计划、规划、设想通过视觉的形式传达出来的活动过程,是一种为构建有意义的秩序而付出的有意识的努力。最简单的关于设计的定义就是“一种有目的的创作行为”。而将艺术的形式美感应用于日常生活紧密相关的设计中,就是艺术设计。艺术设计不但具有审美功能,还具有实用功能,是现代化社会发展进程中的必然产物。设计基础的基本构建点是培养学生艺术设计的创造性。在教学方法上主要通过案例式教学加以分析和启发,通过大量的理论结合实践的训练使学生对设计的基础知识从感性认识升华到更高、更广、更科学的审美境界中去。

本套书从教学研究的角度出发,遵循普通高等院校美术、设计基础教育课程标准的原则,重点阐述美术学和设计学的基础理论、基本原理和基本技法。全套书共分美术学卷和设计学卷两大部分,共10种。美术学卷包括《绘画艺术研究》《美术之路》《素描与解剖研究》《速写理论》《造型基础》;设计学卷包括《设计基础》(两本)、《设计原理及应用》(两本)、《视觉语言与应用》。本套书可作为普通高等院校美术和艺术设计专业教学的参考书和院校图书馆的常备书。

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ART AND DESIGN

A Series of Teaching and Research on Chinese

第一篇

素描书

于艾君 编著

当我们把素描——其基本的物质形态是纸上绘画——这个属于老生常谈的话题放到当代文化的背景中加以考察,就不能不发现,它除了一度被混淆为基础或基本功的全部内容和含义以外,还可以使我们联想起“理性”、“设计性”、“纯粹”、“朴素”等更为本质的相关品质,这可以说是素描在美学意义上的延伸。

当然,在“学院”的前提下,所谓基本功并没有过时,更没有变得无用,而是随着社会生活、文化现象等大的时代因素的变化而得以演化和拓展,作为行使基本功职能或方式之一的素描当然需要适应不同时代中不同艺术取向对基础的“各取所需”的要求。我们看到,当代,尤其当代国内素描教学与研究已经从以往单一的“再现”式写实面貌,渐变为多种语言方式并存这样一个基本情况。各种文化艺术现象、时尚、娱乐——包括韩剧、卡通文化,各种“玩酷”的前卫艺术,当然,更有经济转型期的难以节制的物欲对人的精神领地的威胁等,使美术之外的因素对人——尤其是当代知识分子的人生观、艺术观进行着“和平演变”,这在许多人尤其是青年学生的创作和生活的细节中已表现得尤为明显。这个时候,我们在何种意义上重新树立——“大素描”的观念,在深度继承学院素描传统的前提下,以当代的视角拓宽基本功的内涵,真的是一个大问题。它需要在“写形状物”的同时对素描进行文化上的梳理,包括概念阐述、技法精要,关涉当代图像的现象研究等等为引发点的对素描的“全景式”关照。

就是说,素描不仅是作为基础,对其他媒介或方式的造型艺术“输出”给养,同时,在将其作为当代视觉文化一部分的前提下,素描更要吸收其他艺术表现方式的长处和经验,进行“内部”的语言转换和“自由”意义上的艺术反哺。

以往的素描教材更多探讨共性意义上的技术,近年虽多有国外翻译教材的介绍,仍如隔岸观火,难以对我们的素描教学和具体创作实践提供有针对性的、较为系统的研究借鉴。本书作者于艾君近年一直致力于基础素描的研究与教学,颇有心得。可贵的是他并没有仅仅重复素描的既往经验,而是试图在教学中引导学生从既往对素描的狭隘理解和技能掌握走向开放的“素描文化”,从“基础”的技艺出发去认识具有内省倾向的其他艺术景观中的有益部分,从而为素描找到文化上的定位。因此,这本书无论在对学院基础教学的经验探讨或理论补充的意义上,还是以平实、客观的笔调对以“文化视角”关照素描并使之成为当代视觉经验一部分——的“自由素描”的理论阐述上,或建立在作者对包括自己素描作品的集成展示与技艺剖析的意义上,都是值得向大家推荐的。我们期待它的出版。

是为序。

韦雨申

2005.10.28

第 一 部 分

素描原本
The First Part
Origin Sketch