

冉茂芹 著
BY YIM MAUKUN

SKETCHING HANDBOOK

名家画室 CONTEMPORARY MASTERS SERIES

速写手帖

广西美术出版社
GUANGXI FINE ARTS PUBLISHING HOUSE

这个集子中有画室练习、生活速写，还选了创作草图，这是为了向青年朋友们介绍速写与我的种种关联，也展现了我的人物画与速写长期结伴而行，感觉真好。

最后，还要说一说我的反省：20多年来生活在香港、台北这样的大都会，与农村、工厂完全脱节，走路少了，骑自行车也少了，汽车的车窗几乎隔断了我与这鲜活世界的联结与互动，我的生活速写完全停摆，这是我的失落，我的真诚的反省。长久以来，我幻想能画出像门采尔笔下的轧铁工人、列宾笔下的农夫和黄胄的新疆姑娘。或许，那永远只是幻想；或许，还能看到我的藏原速写、恒河速写；又或许，那已不是或许。

Yim Maukun
in 2004

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WITSAUKUN

冉茂芹简介

1942年出生于中国湖南省桃源县。1965年毕业于广州美术学院舞台美术专科。1974年年画《送戏上船》入选全国美展。1978年油画作品《战士的歌》获广东省美术作品展一等奖。1980年移居中国香港。1989年移居中国台湾。

曾在中国台湾、香港等地举办个人画展十余次。出版油画、素描专集近30种。多年来还应邀在全国各大专美术院校讲学。

2006年应邀参加北京“中国国际艺术品投资与收藏博览会”，《先民渡海》组画获金奖。《抵岸》应邀参加“金陵百家（油画）展览”，《海峡夜浪》应邀参加上海、北京“精神与品格——中国当代写实油画研究展”。

- 2005年出版《一个头像的诞生》。
- 2006年出版《粉彩笔记》。
- 2007年出版《素描新语》。
- 2008年出版《小画春秋》。
- 2009年出版《素描过程集》。
- 2010年出版《小幅架上油画写生》。
- 2012年出版《素描手帖》。
- 2013年出版《速写手贴》。

· 画作《灯下的女人》获美国《艺术家杂志》（*The Artist's Magazine*）2005年封面大奖，并刊登于2006年①月号封面，有专文报道：《无字的语言》（*A Language Without Words*）。

· 画作《铜手镯》获“美国肖像协会”（*Portrait Society of America*）2005年度竞赛一等奖（*First Place*）。

· 画作《灯下的女人》获美国“2005年国际沙龙展”（*Salon International 2005*）竞赛首奖（*Best of Show*），并在美国《西南美术杂志》（*Southwest Art*）2005年⑦月号刊登报道。

· 美国《国际艺术家杂志》（*International Artist*）2004年⑧月号刊登专题撰文《色彩语言》（*A Language of Color*）及画作。

· 现为湖南师范大学美术学院客座教授、湖南文理学院客座教授。



About Yim Maukun

Born in Hunan Province, China in 1942, Yim Maukun was a graduate of the Guangzhou Academy of Fine Arts in 1965. He received wide acclaim as runner-up in the National Chinese Art Exhibition in 1974. In 1978, he received first prize in the Guangdong Province Art Exhibition. He moved from Mainland China to Hong Kong in 1980. In 1989, he moved to Taiwan, where he continues to live and work today.

Yim has held many solo exhibitions in Hong Kong and Taiwan. He is the author of nearly 30 books on oil painting and drawing. Yim is frequently invited to hold lectures and demonstrations at universities and art academies in Mainland China, Taiwan and Hong Kong. He is represented in the United States by Greenhouse Gallery of Fine Art (<http://www.greenhousegallery.com>) .

Honors and Achievements (partial list) :

Oil painting series Taiwan Forefather received Golden Award at the 2006 China International Artistic Works Investment & Collection Expo in Beijing. *Reaching the Shore* entered the 100 Top Artists Show in Nanjing. *Crossing the Surging Strait* entered the Fifty Years of Realism Painting Show in Shanghai and Beijing.

Recent book: • *The Birth of A Portrait*, published in 2005.

- *The Pastel Journal*, published in 2006.
- *A New Language of Drawing*, published in 2007.
- *The Tale of Small Paintings*, published in 2008.
- *The Sketching Process Works*, published in 2009.
- *The Small Frame Oil Painting Set*, published in 2010.
- *Drawing Handbook*, published in 2012.
- *Sketching Handbook*, published in 2013.

• Oil painting, *Lady in Shimmering Light*: Cover award and feature article, *A Language without Words*, January 2006 issue of The Artist's Magazine.

• Oil painting, *Girl with Bronze Bracelet*: First Place, Portrait Society of America's 2005 International Portrait Competition.

• Oil painting, *Lady in Shimmering Light*: Best of Show, Salon International 2005. The painting is featured in the July 2005 issue of Southwest Art.

• Feature article, *A Language of Color*, in the August 2004 issue of International Artist.

• Visiting Professor, Hunan Normal University, China. Visiting Professor, Hunan University of Arts and Science, China.

速写要慢（代序）

冉茂芹

自文艺复兴以来有许多大画家留下不少精彩的素描作品，这些素描作品多半是创作油画和壁画的手稿，像达·芬奇、米开朗琪罗和拉斐尔的素描画稿，都具有主次分明、重点突出、笔法轻松流畅的特点，这些画稿尺寸也都不大，不如说这是早期的速写。

到伦勃朗，他开始以速写的方式画了大量的生活画面，有的是社会底层人物，有的是农村风景，有的用铜版画的方式，有的用毛笔、水墨，大量地记录了当时荷兰的社会生活。

19世纪的欧洲，画速写最突出的当然是德国的门采尔和俄国的列宾，他们的速写以形象准确生动、笔法优美耐看而享誉画坛至今。那时的绘画世界真是天才云集，如群星灿烂。此时，俄国的谢洛夫，罗马尼亚的格里高莱斯库，美国的萨金特，法国的米勒、劳特列克，奥地利的克里姆特和德国的席勒等，都以速写见长，为后世留下了妙不可言的瑰宝。

中国人物画家蒋兆和先生在抗日战争时期创作了巨幅的人物画《流民图》，其中的难民形象都是在速写基础上的再创作，而且，蒋兆和的水墨人物画就极富速写趣味。

徐悲鸿留下不少速写，他在法国求学时期就画了大量人体速写，笔法、造型已相当成熟。他在去印度访问时期为创作《愚公移山》而画的人物动态速写更是令人印象深刻。

中国的速写画近几十年也是人才辈出，高手如云。这么多大家中首推黄胄，他20世纪50年代的代表作——《吹唢呐的男子》和《跪着的西藏少女》以及他20世纪60年代创作的《春兰》，成了人物速写画里程碑式的经典之作。

中国绘画中以线描为主要方式的传统画法直接影响了中国画家速写的面貌。有不少中国画作品本身就像升华了的速写。这里最值得一提的就是清末的

杰出大画家任伯年。任伯年的人物、花鸟画独树一帜，人物姿态千变万化，描写角度无奇不有。画幅不论大小无不令人惊叹：这些人物、花鸟就是速写呀！既有速写的形貌，又是高度想象力的产物，是中国画特有的美学结晶。

速写到底是指哪类画作？

速写顾名思义，当然是指画得比较快的那种画作。但是，怎么样的算快，怎么样的算慢？这种判别有时很困难，不像小葱拌豆腐般一清二白。净画线条好像是速写，而涂了深浅就是素描？或者上了背景、有了调子的就不算速写？恐怕不能这样说。列宾和门采尔的速写，有的没有背景，有的就有背景。吴道子的《送子天王图》、武宗元的《朝元仙仗图》全是用线，算不算速写？可见蛮不好下定义的，也很难完全以时间来量化。以我个人经验来说，不超过一个小时的写生都可算是速写吧。总之，速写有其大致的面貌和共同的特征，那就是简洁，就是有种“轻舟已过万重山”“便下襄阳向洛阳”的痛快之感。

为什么要画速写？

当今的画家和年青人鲜少人物画创作作品，即使有也是照片拼凑和剪辑的画译，其生硬、其缺乏想象力是显而易见的。

很多人不会画当下社会的人物画创作，更遑论画历史画创作了。究其原因，除缺乏理论修养外，还不懂如何取材，如何构思构图，尤其不会画草图。而造成这一问题的根源就是少了速写能力的训练。

不会画速写的人通常不能画创作草图，速写能力强的人可以画创作草图。速写好可以自如地将构思在草图、小稿中表现出来，这是摆脱依赖照片这一陋习之法宝。我们看到的列宾大量的创作铅笔草图即为明证。

速写还可以训练我们快速反应和判断的能力，可以训练眼手的观察和描绘的能力。总之，好处太多太多了。

怎样画好速写？

多画

传统戏曲界流行“拳不离手，曲不离口”，说的就是要勤练。光勤练不动脑筋也不行，所以孔子早说了：“学而不思则罔，思而不学则殆。”画好速写的

前提是对描绘的生命有一种好奇心、有一种虔诚，再加勤学苦练，哪有画不好的呢？

速写要慢

画速写是否愈快愈好呢？也不尽然。我看欧美、港台地区有些民间画室的人体速写，常常因为时间太短而使得不少画作像是鬼画桃符。很多人经年累月地跑画室画速写，画了半辈子还是老样子，不进步就怪自己没天分。或许与天分有点关系吧，我看绝大多数的问题是太快。所谓“十次肇事九次快”，我倒建议，要画好速写，先画“慢写”，先学会抓住形体比例和特征的方法以及删繁就简概括对象的规律。只有先慢一点才不会比例失据，概括无方。速写练习相对快就好，绝对不要一味求快，要由慢到快。

可以起稿，在下笔之前先用淡而轻的线条定范围、定比例、定动态和趋势，在此步骤时千万别画细节，定了之后再从主要之处如头部和手部画开去。

先方后圆

速写可画得方一点，如俄国的弗鲁别尔，也可如门采尔，曲线多一些。但是，开始接触速写时直线用多一点便于抓对比例和动态。这是苏联美术学院课堂速写中常用的方法。直线看似笨一点，但造型的特征、比例不会跑掉，曲线看似活泼一些，但未熟练时如脱缰野马，漫无边际。

要多用线条

开始练习速写时，不用或少用明暗、深浅，更不要画背景。所谓的线，最重要的当然是形体的边沿线，这个画对了其他可以省去或减少。

深浅有致

速写中如果用到深浅也有点规律：

1. 深浅放在能表现体积和起伏之处。
2. 深浅放在头部、手部等主要刻画部位。
3. 深浅放在衣纹等处。
4. 深浅放在区分黑、灰、白的大区块。

5. 深浅放在表现对象物的质感处。
6. 深浅放在能造成如中国画中的笔墨趣味之处等。

要靠记忆

画速写也要整体观察，与描绘对象距离不要太近，以防透视太大比例失调。观察时眼微眯，不要盯着一点看。画速写并不是看一笔画一笔，而是看一眼画一片，是一种迅速观察、马上记忆的过程。可以说，画速写一半是靠记忆，这是画速写的方法，也可说是诀窍。很多人不了解，总以为是看一眼画一笔，结果一辈子还是不会画速写。

素描是基础

速写要精妙，一定要有素描能力和解剖知识作基础。要画好有看头的人物速写还非要有一定的素描基础不可，因为，速写中的一线一划，一勾一抹，都以描写形体的起伏、质感为内涵，也要有艺术修养作支撑。要画好它也一定要研究解剖，了解人体骨骼和肌肉的生长规律，对人体各主要部位的长短、大小比例有明确的了解和记忆是非常重要的。非如此，不得精妙；非如此，不得动人。以我的观察，不少缺乏素描能力和解剖知识的人物速写非但是矫揉造作、虚有其表；甚至是装腔作势的。

速写是有独立欣赏价值的绘画

速写画在早期有记录生活形象的作用，也有创作草稿的功能。随着科学的发展、摄影器材的普及，这种形象记录的作用几乎被完全取代。但是，速写有别于照片对物象的完全复制，它是高度概括、高度简练的描绘手段下的绘画，有独立的艺术品性质。我们发现，世界上杰出的大师之代表性速写与他们的主题性作品几乎同样令人印象深刻、回味无穷！有如我们古典文学中元曲之小令、唐诗中的绝句一样，有着隽永、简洁的美感。速写绝对是可以独立欣赏的“绝妙好词”。正由于照相机的出现与滥觞，愈是凸显了速写的无可取代，它对作者的自有能力、美感经验和个性性格都是高度集中的反射。当人们发现照片、油画的软弱无能后，一定会将微笑投给速写。

速写是人生的编年史

对一个勤于画速写的人来说，速写有如一部编年史。列宾的速写据传就有20多箱，好像是他的一个女儿在第一次世界大战时期将其中大部分卖到东欧去了，七八十年来一直没有下落，令人惋惜。我的速写不多，断断续续也还在画，早期的在“文化大革命”时失落了，后来的速写我自然很珍惜，虽然有可看性的很少，但是对于我自己，每张画都记录了那些年身边的亲友，或什么因缘接触到的时代人物……一打开旧画夹，思绪就回到那永远回不来的时光。记录这些人和物也就是记述了我自己的生命历程，这一幅幅的“影像”比文字记录来得更直接，更使自己感动。

结语

这个集子中有画室练习、生活速写，还选了创作草图，这是为了向青年朋友们介绍速写与我的种种关联，也展现了我的画与速写长期结伴而行，感觉真好。

最后，还要说一说我的反省：20多年来生活在香港、台北这样的大都会，与农村、工厂完全脱节，走路少了，骑自行车也少了，汽车的车窗几乎隔断了我与这鲜活世界的联结与互动，我的生活速写完全停摆，这是我的失落，我的真诚的反省。长久以来，我幻想能画出像门采尔笔下的轧铁工人、列宾笔下的农夫和黄胄的新疆姑娘。或许，那永远只是幻想；或许，还能看到我的藏原速写、恒河速写；又或许，那已不是或许。

冉茂芹 2011年1月7日 台北

Sketch Slowly (Foreword)

The great masters have left behind countless breathtaking drawings since the Renaissance. Most of these drawings were drafts for original oil paintings and frescoes. Da Vinci, Michelangelo and Raphael in particular produced drawings characterized by having well-defined subjects, distinctive features and smooth lines. These early sketches were all relatively modest in size.

Rembrandt pioneered the use of sketches to record scenes from everyday life such as people at the bottom of society or country scenery. Etchings, brush and ink were used to create an extensive record of Dutch society at the time.

The most outstanding practitioners of sketching in 19th Century Europe were of course Menzel of Germany and Repin in Russia. Even today, their lifelike portrayal of the subjects and elegance of technique has few peers in the art world. Back then, the art community lived in an age of geniuses. Serov in Russia, Grigorescu in Romania, Sargent in the U.S., Millet and Lautrec in France, Klimt in Austria and Schiller in Germany were all famed for their sketching and left behind some of the world's greatest treasures for posterity.

The Chinese figure painter Jiang Zhaohe created the large-scale figure painting *Refugees* during the war against Japan's invasion. The refugees in the drawing were all remodeled based on past sketches and Jiang's figure paintings in ink were stylistically similar to sketching as well.

Xu Beihong left behind many sketches. The large body of nude sketches he drew during his time as student in France already showed a high level of maturity in technique and composition. The dynamic figure sketches he made in preparation for *The Foolish Old Man Who Removed the Mountains* during his visit to India leaves a particularly strong impression.

China has produced many talented artists in sketching in the past few decades as well. The first among equals was naturally Huang Zhou. Huang's *Man Blowing Suona* and *Kneeling Tibetan Girl* in the 1950's touched the hearts of many while Chunlan in the 1960's became a classic among figure sketches.

The traditional emphasis on lines in Chinese painting had a direct influence on sketching by Chinese artists. Many Chinese paintings themselves seem to be a refined form of sketching. Ren Bonian, the great master of Chinese paintings from the late Qing Dynasty was an excellent example of this. Ren's characters, flowers and birds were unique in their varied poses and different perspectives. The minimalist lines captured the life of the subjects and regardless of their dimensions, the paintings all left the beholder in awe: "These characters, flowers and birds are actually sketches!" The fusion of sketching with rich imaginations can therefore be said to be the aesthetic essence of Chinese paintings.

What exactly is sketching?

Semantics suggest that sketching refers to drawings done quickly. But how quickly is quick, and how slowly is slow? The definitions can be hazy and not black and white. Is sketching all about lines and becomes drawing if you add shading? Does adding in the background and a theme disqualify it as a sketch? This is probably not the case. Among Repin and Menzel's sketches, some had backgrounds and others did not. Wu Daozi's *Birth of Gautama Buddha* and Wu Zhongyuan's *Celestial Beings Worshipping Lao Zi* were all line drawings. Are they sketches or not? Sketching is therefore not easy to define and can't be quantified in terms of time. In my own experience, plein-air paintings that do not take more than one hour can be considered sketching. Basically, all sketches share one common characteristic – conciseness. It can be described as a sense of relief much like how *swiftly the boat sails past ten thousand mountains and soon past Xiangyang and on the way to Luoyang*.

Why should we sketching?

Nowadays, painters and youths rarely create studio paintings on story telling. Even if they do, it is pieced together from photos and paintings. The result naturally comes across as stiff and unimaginative.

Many people don't even know how to create narrative paintings from modern society so historical paintings are naturally beyond their skills. There are many reasons for this. Apart from being lacking in an understanding of the theory, they don't know how to collect materials, how to come up with compositions and definitely not know how to draw rough drafts. At the root of it all is a lack of training in sketching.

People who don't know how to sketch usually have problems creating original drafts. People that are good at sketching do not have this problem. Sketching allows ideas to be explored through the drafts and small drawings without falling into the habit of relying on photos. The large number of pencil sketches drawn by Repin is clear proof of this.

Sketching also trains our reflexes and judgment; it hones the observation of the eyes and drawing skills of the hand as well. Basically, there are just too many benefits to be summarized here.

How to sketch well?

Sketch often

Painting is art and culture as well as a type of skill. All skills follow the convention that "practice makes perfection". Without practice, how can you become good at something? Diligence and training may be old-school but that doesn't mean they do not work.

In the traditional opera community, they often say: "Martial arts must be practiced constantly and songs must be sung frequently." Diligent practice is therefore the key. What about diligent practice without giving it proper thought? That does not work either.

As Confucius once said: "Knowledge without thought leads to confusion, thought without knowledge leads to danger." Many people have drawn for their whole lives and made large numbers of drawings so they were definitely diligent. No thought went into those paintings however. Confucius also reminded us that: "The role of the heart is to think." The brain is made for thinking! If we are curious and respectful of the lives that we try to capture, if we can then practice diligently and think constantly about improvements, we will naturally get better!

Sketch slowly

Is the faster the better in sketching? Not always! I've seen many private studios in the West, Hong Kong and Taiwan where the time allowed for nude sketches is so short that the paintings come out looking like wild scrawls. Many people spend years sketching in studios and make no progress whatsoever. As they made no improvement, they decide that they simply don't have the talent. Talent may of course be a factor, but I think that in most cases they were going too fast. As they say, "nine of ten accidents are due to speeding". So my advice is: If you want to sketch well, sketch slowly. First, try to get the proportions right, capture the key features and make everything as simple as possible. Slowing down will avoid misshapen proportions and too much detail. Sketching should be relatively fast but is not all about speed. Start slow, then gradually speed up.

Start with a draft, using pale, light lines to define the areas, proportions, dynamics and trends before putting pencil to paper. Do not draw any details at this point. Once the draft is ready, work outwards from the key parts such as the head and hands.

Angles then Circles

Sketches can be a little angular like Vrubel or be a little more curvaceous like Menzel. If you are new to sketching, however, using more straight lines will make capturing relative proportions and dynamics easier. This technique is often used at the Soviet Academy of Arts during sketching classes. Straight lines may seem a little less sophisticated but the main features and proportions will remain true. Curves may seem more lively but can run wild like a mustang in unskilled hands.

Use lines more

When you start practicing sketching, avoid using light, shadow and gradients. Dispense with backgrounds altogether as well. With lines, what matters is the edges of shapes. Get this right then the rest can be ignored or reduced.

Gradient Rules

In sketching, gradients have a rhythm of their own:

1. Gradients should be used where they can convey volume and height differences.
2. Use gradients for key features such as the head and hands.
3. Use gradients for clothing texture.

4. Use gradients for large blocks of black, gray and white.
5. Use gradients to convey the texture of the subject.
6. Use gradients where it can create strokes like Chinese paintings.

Rely on memory

When sketching, observe the subject as a whole. Don't approach the subject too closely to avoid distorting the perspective. Slightly narrow your eyes when observing and do not fix on a point. Don't glance up at the subject with every line. You should instead, draw a small area for each glance. This is a process of rapid observation and memorization. In other words, half of the work in sketching depends on memory. This is a part of the sketching technique and also what makes it click. Many people don't understand this so they look up with every stroke and still haven't mastered sketching after a lifetime of trying.

Drawing is fundamental

High quality sketches require a certain level of drawing ability and knowledge of the anatomy. A solid foundation in drawing is required to produce sophisticated figure sketches because every line and stroke in sketching is based upon the curves and textures of the form. It must also be supported by artistic sophistication.

Study anatomy

It is very important to understand the growth patterns of the human skeleton and muscles as well as the lengths and relative proportions of key body parts. For the skeleton and muscle, draw from books on anatomy while copying and memorizing the names of each part. This is the only way to understand the details and create lifelike drawings. In my observations, many figure sketches by those without drawing ability or anatomical knowledge not only look fake but are absolutely absurd.

Sketches are art works in their own right

In the past, sketches were used to record everyday images and also as drafts. Advances in technology and the availability of photographic equipment meant that this recording function has almost been replaced completely. Sketching however does not reproduce an object completely. It is a highly sophisticated and inclusive form of drawing that has its own artistic merits. When we look at the most representative sketches of the great masters, we find that they were just as memorable as the masterpieces! In classical literature, the Yuan Dynasty xiaoling and Tang Dynasty quatrains all had a timeless and minimalist sense of beauty. Like them, sketches are "exquisite poetry" that can be appreciated in their own right. The emergence and proliferation of cameras have in fact reinforced the irreplaceable nature of sketching due to its ability to condense and reflect the creator's personal ability, aesthetic experience and personality. When people discover just how weak and unconvincing that oil paintings painted from photographs are, they will undoubtedly give their vote to sketching.

Sketching is a chronology of life

For a diligent practitioner, sketching is like a chronology. Repin is reputed to have more than twenty boxes filled with sketches! Unfortunately, one of his daughters sold most of it in Eastern Europe during World War I so nothing has been heard of them for the last seventy or eighty years. I don't have many sketches and I still sketch on and off to this very day. The early sketches were lost during the Cultural Revolution and while I treasure my later sketches, few are satisfying. To me, however, each drawing represents my friends and relatives in those years and the people I met in those times... Whenever I open my old folios, my thoughts fly back to those bygone years. The people and events recorded in these sketches are therefore a record of my own life. To me, these "images" feel far more direct than written records and are taken far more to heart.

To introduce young artists to sketching and my thoughts on the topic, this collection includes studio practice, everyday sketches and selected drafts. I am also gratified by the way the collection shows how my figure drawings and sketches have complemented each other over the years.

Finally, I must confess that having lived in big cities like Hong Kong and Taipei for more than twenty years, I've completely lost touch with farming villages and factories. I now walk and bike less so the car window has almost completely cut me off from this vivid world we live in. As a result, my everyday sketches have come to a dead halt. This is a loss that I sincerely regret. I've long dreamed of painting something like Menzel's steel workers, Repin's farmers or Huang Zhou's Xinjiang maidens. But in the end, it may remain just a fantasy. Maybe there will be a chance to see my sketches of the Tibetan plateau or the River Ganges? Or maybe it is no longer a maybe?

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