

Chinese Drawings  
from the Collection of China Central Academy of Fine Arts

中国学院素描

## 前言一

我热烈地欢迎北京的中央美术学院收藏的中国素描展览来到我们威廉帕特森大学中国艺术中心和大学艺术展览馆。

素描作为一个艺术教育的传统学科，不仅仅是训练学生对物体描绘和表达的一种技法，同时亦是培养学生艺术观察，理解和思维的手段和途径。不仅如此，除了在教学上的作用之外，素描本身也可以成为一种艺术表达的方式。

在此次展出的91幅作品中，不仅有人体写生和素描，还有艺术家创作的草图。这些出自中国当代最卓越艺术家之手的优秀作品，让我们感受到他们在素描艺术领域中所取得的成就。

这些作品特别显露了素描，作为传统的西方艺术表达和表现的方法，在当今中国最重要的艺术家中找到了新的生机。

我很高兴庆祝这次中国中央美术学院和威廉帕特森大学之间的合作。我们一起来保持我们可爱的传统，展望我们的未来。我们衷心希望这个展览不仅是增进中央美术学院和威廉帕特森大学的交流和理解，也是对文化艺术上东方和西方，历史和现代，传统和创新的交融和发展。

我衷心地感谢威廉帕特森大学中国艺术中心，宾轩展览馆和中央美术学院美术馆为此次展览的策划和组织所共同付出的努力，感谢林洁辉和严欣锐通过中国艺术中心对此展览的捐助和南希·艾仁霍夫博士筹款的努力和新泽西州艺术基金会的赞助。

衷心祝愿该展览会的成功！

凯瑟琳·华俊博士

美国威廉帕特森大学校长

## Foreword I

It is with great pleasure that I welcome to this exhibition of Chinese Drawings from the Collection of the China Central Academy of Fine Arts to the Center for Chinese Art and University Galleries at William Paterson University.

As a traditional component of art education, drawing is not only a method to assist art students in developing their skills in depicting objects and scenes, it helps to cultivate their powers of observation, understanding, and thought. Beyond its pedagogical value, however, drawing may be a means of artistic expression in its own right.

The ninety-one works of art in the current exhibition—figure drawings and sketches by the most accomplished contemporary artists from China—provide a glimpse of the fine works of art accomplished in this medium.

These works are especially revealing about how drawing, a traditionally Western mode of representation and expression, has found new life among the foremost artists in China today.

I am pleased to celebrate this collaboration between the Central Academy of Fine Arts of China and William Paterson University. Together, we hold dear our traditions and look forward to our future. It is our sincere hope that this exhibition will contribute to further exchange between the two institutions, and to the mutual development of the East and West, highlighting the interaction of past and present, tradition and innovation.

I deeply appreciate the collaborative efforts of the faculty and staff in the Center for Chinese Art and the University Galleries at William Paterson University and the Art Museum of China Central Academy of Fine Arts in planning this exhibition. I would also like to express my thanks particularly to Margaret Lam and David Yen for their generous contributions to the exhibition through the Center for Chinese

Art, to Dr. Nancy Einreinhofer for her efforts in seeking grant funding for the exhibition, and to the New Jersey State Council on the Arts for their sponsorship.

I wish the exhibition great success and hope you are as delighted and enlightened by it as I am.

Kathleen Waldron

President, William Paterson University

## 前言二

我非常高兴中央美术学院能够与美国威廉帕特森大学合作，将我院60年来素描教学的优秀师生作品呈现给美国观众。

中央美术学院自建院以来，一直将素描作为培养学生造型能力的重要基础训练，也将其视为我院整体教学格局中的核心问题。无论是在20世纪50、60年代以写实主义为主导，以现实主义创作为核心的艺术时期，还是自20世纪80年代改革开放以来，面对国际艺坛中现代主义、后现代主义等各种艺术思潮与创作方式的不断引入，我们一直坚定素描作为造型基础训练方式的重要地位，并不断探索其与造型艺术各门类，乃至造型艺术之外的设计、建筑等专业之间更好结合的各种可能性。

中央美术学院是中国美术教育的典范代表，我们希望通过本展览，回顾并探讨素描这一西方艺术的描绘方式，传入中国以后，产生了怎样的结果，中国的艺术界是如何对待它的；素描在中国各社会阶段中，在我们的艺术教育和训练中，发挥了怎样的作用；以及素描与中国传统绘画、设计、建筑、综合艺术等门类之间，产生了什么样的关系。

我们衷心希望，此次展览能够让美国的艺术师生和社会公众了解素描在中国的发展历程，并以此为契机，更好地理解中国艺术的面貌，从而促进东西方艺术与文化的深入交流与融合。我们也相信此次展览将会是中央美术学院与威廉帕特森大学未来合作的良好开端。

在此，我要向威廉帕特森大学、威廉帕特森大学中国艺术中心、宾轩展览馆的专家、学者和各位工作人员为此次展览所付出的辛勤工作致以真挚的感谢，尤其要感谢威廉帕特森大学校长凯瑟琳·华俊博士、资深副校长兼教务长爱德华·威尔博士、副教授长兼代艺术和大众传

媒学院院长斯蒂夫·汉博士、中国艺术中心的丛志远教授、宾轩展览馆馆长克里斯汀·伊万格里斯塔女士，感谢他们给予此次展览的大力支持和付出的巨大努力。我还要感谢中央美术学院及美术馆的相关工作人员，以及为此次展览提供赞助的个人与机构。

预祝此次展览圆满成功！



中央美术学院院长 潘公凯

2011年10月

## Foreword II

I am very glad that the China Central Academy of Fine Arts has the opportunity to cooperate with William Paterson University in the United States, to present to American audiences the excellent drawings by students and teachers from the 60-year history of the CAFA.

Since the founding of the China Central Academy of Fine Arts, drawing has always been an important part of the basic training, which fosters students' artistic ability and has been regarded as the core focus of the overall education structure of our academy. Whether in the art period of the 1950s and 1960s which was guided by realism and regarded figurative creation as pivotal, or in the 1980s when ever since the reform and open policy was implemented and we were faced with the continuous introduction of all kinds of art trends and creative approaches of modernism and postmodernism, we have insisted on the importance of drawing as the basis for artistic creation and kept exploring the various possibilities of its combination with various types of fine arts and even with the disciplines outside of the fine arts, such as design and architecture.

The Central Academy of Fine Arts is a main advocate of Chinese art education. We hope to foster and explore drawing, and its role in Western art. We examine what results had been produced after its arrival in China; how the Chinese art circles treated it; what influences were exerted on all the social stages, on our art education and practices; and what relationship drawings have with Chinese traditional painting, design, architecture, and mixed-media art.

We sincerely hope that this exhibition enables art students, teachers and the public in America to better understand the development of drawing in China and the importance of Chinese art and promotes deeper communication and exchange of Eastern and Western arts. We also hope this exhibition marks the beginning of our future cooperation with William Paterson University.

Here, I want to express my sincere appreciation for the experts and scholars at William Paterson

University, the Chinese Art Center, the University Galleries, and all the staff for their hard work for this exhibition, especially Dr. Kathleen Waldron, President of William Paterson University; Dr. Edward Weil, Provost and Senior Vice President for Academic Affairs; Dr. Stephen Hahn, Associate Provost and Interim Dean of the College of the Arts and Communication; Professor Zhiyuan Cong, Director of the Center for Chinese Art at William Paterson University; and Ms. Kristen Evangelista, Director of the University Galleries. Thank you for your substantial support and remarkable efforts. I would also like to thank the related staff working on this exhibition in the CAFA and its art museum, as well as the individuals and organizations that sponsored this exhibition.

Best wishes for a successful exhibition.

PAN Gongkai

President of the China Central Academy of Fine Arts

October 2011

## 序

《中国学院素描》展，是从2010年《中央美术学院素描60年》大展的基础上，精选出的91件作品进行展出的。此展的目的在于以历史的、客观的、学术的态度来回看一下素描作为西方艺术的一种描绘方式，来到中国后，发生了什么。在一个同样强大又截然不同的文化语境里，中国艺术界是如何对待它的；在中国多变的社会阶段中，在艺术教育和艺术创作的进展中，它起到了哪些作用，其结果又是怎样的；素描与中国传统绘画、设计、建筑、综合艺术等门类之间，是一种怎样的关系。为此，我们四处搜寻，把中央美院60年来的素描历史资料找出来，把各阶段具有代表性的作品及主张找出来；摆出几代人探索的原貌，这有助于我们比照“不同”与“类似”之处，辨别出优秀作品及众多主张之间的共同点——这也许就是人类到什么时候也离不开的“描绘”这门学科的核心部分。以这部分历史作为引子，在现今国际艺术格局的参照中，再深入到对艺术本体的关注和实质部分的探究。

此次在北美的展览分为两部分：

第一部分，是对中央美院60年素描教学历史的梳理，回看从徐悲鸿时代到苏联方法引入，再到改革开放后的各阶段，中央美院素描学科进展过程的真实原貌和阶段性的认知盲点在哪里。

为了看清各阶段的不同主张在素描实践及教学中的作用和结果，我们通过部分当事人对绘制作品回顾的方式，再现教与学的“现场情境”，将主张与实践融在一起。经历教与学之间微妙的碰撞，我们发现，中央美院的素描训练，留给学习者除造型的技能外，更深刻的部分似乎是教师的品格、对学术和艺术的态度与工作方法。

第二部分，是关于“素描与创作思维”关系的考察。这部分展示了我院60年来部分创作以素描为主线的背景材料，揭示作品形成的思路历程。这些在当时曾经给社会以广泛影响的作品，创作者是怎样提炼出造型语言，又最终落实到画面上的。这里的每一个过程，都是视觉图式的发生个案——即艺术样式与艺术家所处时代之间的关系。这部分为我们提供了如何以艺术面对时代的经验，在来自于艺术内部与外部有限的“艺术”空间中，这些艺术家是如何在自己可控的范围内将绘画艺术推进的。同时，这也涉及到绘画基础与个性表达这两者在相克相

生的较量中，是如何统一的课题。

由于上世纪西方文化的强势，整个世界范围的美术教育受其影响，大规模抛弃了传统方式的素描基础训练。而中国艺术教育的进程与西方是错位的。在其他地区对严谨素描学科丢弃的时期，中国、苏联等社会主义国家却保留和坚持了这一学科。由于特定的历史阶段与社会需求，选择了写实主义为主的艺术方向。中国上世纪二、三十年代，以徐悲鸿为代表的留法艺术家，带回了欧洲十九世纪写实绘画的方法。49年后又由于与苏联的特殊关系，中国素描教学较多地受到俄国素描体系的影响。文革结束后，大量新思想、新观念的进入，素描这一领域也有了新的气象与反思。在中国，从没有放弃这一学科，并结合中国的国情对素描学科有所改造、深化和发展。由于中国人对艺术的评价体系注重对作者修养的品评，而不仅只看作品本身，在我国，素描训练逐渐发展成为一种对人的质量提升的训练。在教与学的过程中，通过对每一笔的体会，通过交换感受的点滴小事，使学习者从一个粗糙的人变为一个精致的人、一个训练有素、懂得工作方法的人，懂得在整体与局部的关系中明察秋毫的人。使学生具备从事任何领域者都必须具备的一种素质，一种穿透、容纳、消化各类艺术现象的能力以及执行的能力。最终解决的是水平问题，而不是风格问题。而这水平的提升，是在对每一笔处理的思辨过程中所获得的。

中国人讲究“道”与“器”的关系。“道”既是境界而“器”是表达境界的手段。素描不仅对于传统写实绘画，它对于设计、建筑设计、时尚设计和新媒体艺术等大美术概念领域的质量提升都具有重要的作用，是必不可少的。就像前不久，我院汽车设计专业外聘姜籍教授汪镇宇看了《中央美术学院素描60年》大展后惊讶地说：

“中央美院汽车设计专业一定能够上的很快，因为汽车设计就需要这种严谨的态度和对造型如此的敏感度。”

中央美院的学风是：最严谨的学术功底和最活跃的思想。追求各学科的精深与最前沿的开阔视野。艺术生态的健康进化与自然生态是一样的。健康、繁荣一定是在一个系统性的生物链中互为依存的，一种生物的天绝实质，是对其它生物的损害。生态的自然繁殖是遵循丛林法则的，而文化的优胜劣汰是有阶段性价值观及历史语境判断的。学院的主要功能，有点象

物种库和优生代基因的培育基地，是为艺术学科进行基因工程工作的。基因工程是具有学理性、标本性的，它是在市场化与艺术推广之前的工作。某种程度上，这是学院在艺术生态中的“责任田”。去年荷兰阿尔特兹艺术大学教授来中央美院访问，他们的目的是了解中国的艺术学院如何在发展新艺术、新学科的同时又保留了传统技法和手头能力，而这种经验在今天的中国艺术教育中是稀缺的。我说：“这本来是你们那儿学来的，你们给丢了，我们还留着，而且已经成为我们艺术教育传统中的一部分。”

事实上东西方的当代艺术教育各有所长和各自的误区。我们梳理自己的轨迹，既是帮助自己看到过去历史进程中的得失，也是获得思考未来发展的依据。真正当代的态度是不排斥任何有益的文化营养的。如何处理技能训练与当代的关系是观照当代问题不可缺失的部分，也是我们必须面对的课题，这也许是我们将来可以给世界艺术教育提供的一种经验。我们必须面对我们的历史，使用好我们的资源，在中国这个前所未有的可能性与实验空间中，寻找符合中国上下文关系的当代美术教育体系。

徐冰

中央美术学院副院长 徐冰

2011年10月

## Preface

Chinese Drawings from the Collection of the China Central Academy of Fine Arts presents a selection of 91 works from the exhibition 60 Years of Drawings at the CAFA, which was held in 2010. From a historical, objective and academic point of view, the exhibition seeks to examine how the medium of drawing has evolved in China since it entered the country as a Western art form. In such a vast and different cultural context, how has drawing developed in the Chinese art scene? Against the changing backdrops of Chinese society, what contribution has it made throughout the development of our art education and creativity? What is the relationship between drawing and traditional Chinese painting, design, architecture and integrated arts? To this end, we sought and gathered the drawings from the CAFA collection that were produced over the past sixty years, so as to trace the original explorations by different generations of artists. It marks a comparison of the "differences" and "similarities," to identify what runs through these excellent works and diverse perspectives—this may be the reason artists will always stay close to the subject of "sketch." With this period of history as an entry point and today's international art world as the reference, the exhibition illuminates the essence of art and its manifestation in reality.

The exhibition consists of two parts:

Part I summarizes 60 years of education in drawing at the CAFA. It reviews the transitions from the era of Xu Beihong to the introduction of the Soviet Union style, and the different stages following China's opening to the West. It shows the true facets of the development of drawing at the CAFA and the blind spots of each stage.

Each of these stages had its distinct philosophy which left various impacts on the practice and teaching of drawing. As an overview of this topic, we present some of the participants on their artworks and scenarios of teaching and learning, in a merging of theory and practice. Through the chemistry of teaching and learning, we see that the training in drawing at the CAFA goes far beyond the study of

craft—the deeper value lies in the teachers' quality of character as well as their attitudes toward and work practice in academia and art.

Part II studies the relationship between “drawing and creative thinking.” It sheds light on the contexts of some of the drawing creations at the CAFA over the past 60 years and their underlining mindsets. How did these artists conceive and execute their visual language in their works, which stirred widespread societal repercussions in their times? Each process was the birth of a unique visual language and graphics—the relationship between an art form and the artist's life and time. Art is tied to the era it is born in; between the essence of art and external constraints of an “artspace,” artists find new ways to promote art within their limited boundaries. This also touches on the interaction between the foundation of drawing and the expression of individual temperament, since the two are a unified subject.

Due to the prominence of the West in the last century, the world's art education was shaped by Western influences which brought on the abandonment of traditional training in the basics of sketching. Art education in China took the opposite direction. While the dedicated craft of drawing was cast aside in other countries, it was preserved in socialist countries such as China and the Soviet Union. Realism was the dominant art trend in these countries, in response to the social needs of specific eras. In the 1920s and 1930s, the generation of Chinese artists who studied in France—notably Xu Beihong—brought the influence of realism in 19th century European art back to China. Since 1949, education of drawing in Chinese academies echoed the Russian style because of the close ties between China and the Soviet Union. The end of the Cultural Revolution saw the influx of new ideologies and values as well as new reflections and atmosphere in the field of drawing. Drawing has always been a subject of vigorous debate, as it develops and deepens along the changing situations in China.

In the Chinese conception of art criticism, an artist's personal integrity plays an equally important role as the artistic merit of their work. In China, instruction in drawing has gradually evolved as a form of training that enhances one's quality of character. Through the process of teaching and learning, the

student instills his or her experience into minute touches; the learner grows from a brash character into a delicate and disciplined craftsman, who can see the truth in the relation between the sum and its parts. Such education equips the students with the leadership quality required in all spheres, the ability to discern, embrace and act on different kinds of artistic phenomena. The ultimate answer is the level of artistry rather than style. Such enhancement of artistry stems from the contemplation of every single stroke.

Chinese value the relationship between “Path” and “Tool.” “Path” is a realm while “Tool” is the means to depicting the realm. Beyond traditional and realistic methods, drawing is an essential element in raising the artistic standards of such grand areas as design, architectural design, fashion design and new media art. CAFA American professor in car design Edward Wong visited 60 Years of Drawings in the CAFA and exclaimed: “CAFA's car design will definitely be the star of the field very soon. It is exactly this kind of serious attitude and sensitivity toward design that we need for today's car design.”

The culture of the CAFA promotes the most conscientious academic foundation and the most vibrant thinking, in pursuit of depth in every subject and pioneering vision. The evolution of art resembles that of nature. Health and prosperity are mutually constructive in a systematic biological chain, where the extinction of one species is harmful to all other species. The procreation of nature follows its intrinsic laws, whereas the evolution of culture unfolds through the values and historical contexts of different eras. The main function of the academy is similar to the engineering of superior DNA, as the institute programs the best artistic genes. Such genetic engineering is academic and exemplary; it precedes the marketing of art. To an extent, this is the “field of responsibility” of the academy in the landscape of art. Last year, a group of fine arts professors from the ArtEZ Institute of the Arts visited the CAFA. Their goal was to understand how Chinese fine arts academies can develop new art and new subjects while preserving traditional techniques and craft—an experience that is lacking in art education around the world today. I said: “We learnt it from you. You have lost it and we have preserved it; it has become a part of our traditions of art education.”



There are strengths and weaknesses to both contemporary Eastern art education and its Western counterpart. A historical survey allows us to see the gains and losses from the past and to reflect on future development. A real contemporary attitude means that one must not exclude any conducive cultural input. The critical question of our time is how to balance the training of craft and a contemporary outlook. This is the question we face, and our experience may prove insightful for the rest of the art world. With the unprecedented possibilities and room for experimentation in today's China, we must face our own history and utilize our best resources, to search for a cohesive system of contemporary art education for China.

XU Bing

Vice President of China Central Academy of Fine Arts

October 2011

## William Paterson University

William Paterson University has over 11,000 students. Set on 370 wooded acres in Wayne, New Jersey, the campus is located just 20 miles west of New York City. Since its founding in 1855, the University has grown to become a comprehensive, public, liberal arts institution committed to academic excellence and student success. Accredited by the Middle States Association of Schools and Colleges, it offers 43 undergraduate and 22 graduate degree programs as well as professional development programs through its five colleges: Arts and Communication, Cotsakos College of Business, Education, Humanities and Social Sciences, and Science and Health.

## CENTER FOR CHINESE ART AT WILLIAM PATERSON UNIVERSITY

CENTER FOR CHINESE ART AT WILLIAM PATERSON UNIVERSITY, is the only center for Chinese art at an American University, and was established on September 9, 2009. The Center endeavors to integrate the richness of Chinese art into our curriculum; provide students with opportunities to view Chinese art and learn techniques that are incorporated into Chinese art; create a location dedicated to the appreciation of Chinese art in northern New Jersey and cultivate a deeper understanding between United States and Chinese citizens. The Center introduces Chinese culture and art to University students, faculty and staff, as well as to the off-campus community, through Chinese studio art and art history courses, symposiums, art exhibitions, publication, visiting artist and study-abroad programs.

## University Galleries, Ben Shahn Hall

The University Galleries serve as a cultural resource for William Paterson University by presenting exhibitions of contemporary art, overseeing the University's art collections, and offering educational programs. Located in Ben Shahn Hall, the Galleries consist of three exhibition spaces measuring a total of 5,000 square feet. The Galleries present solo and thematic exhibitions that engage with the University and surrounding communities, and respond to significant trends in contemporary art. In addition, the University has an art collection of over 1,000 objects, including African and Oceanic art, artists' books, and outdoor sculpture. The Galleries are dedicated to introducing diverse audiences to contemporary art and to enhancing visitors' appreciation and knowledge of the arts.

展览

时间：2011年10月24日—12月2日

地点：美国新泽西州威廉帕特森大学 宾轩展览馆

主办：中国中央美术学院

美国新泽西州威廉帕特森大学

承办：中央美术学院美术馆

威廉帕特森大学中国艺术中心

威廉帕特森大学高行展览馆

赞助：美国新泽西州艺术基金会

林洁桦和严欣阳

展览指导：潘公凯

展览策划：徐一冰

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展览协调：艾米莉·约翰逊、高高、肖玲

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英文校对：克里斯汀·伊万格丽斯塔

Exhibition

Dates: October 24-December 2, 2011

Venue: University Galleries, Ben Shahn Hall, William Paterson University

Hosts: William Paterson University of New Jersey, USA

China Central Academy of Fine Arts

Organizers: Center for Chinese Art at William Paterson University

University Galleries, Ben Shahn Hall, William Paterson University

CAFA Art Museum

Sponsors: New Jersey State Council on the Arts

Margaret Lam and David Yen

Exhibition General Director: PAN Gongkai

Exhibition Curator: XU Bing

Exhibition Organizers: WANG Huangsheng, CONG Zhiyuan, Kristen Evangelista

Exhibition Coordinators: Emily Johnson, GAO Gao, XIAO Ling

Exhibition Implementation: TANG Bin, WU Peng, LI Weirun, LI Yaochen, WANG Chunling, GAO Gao

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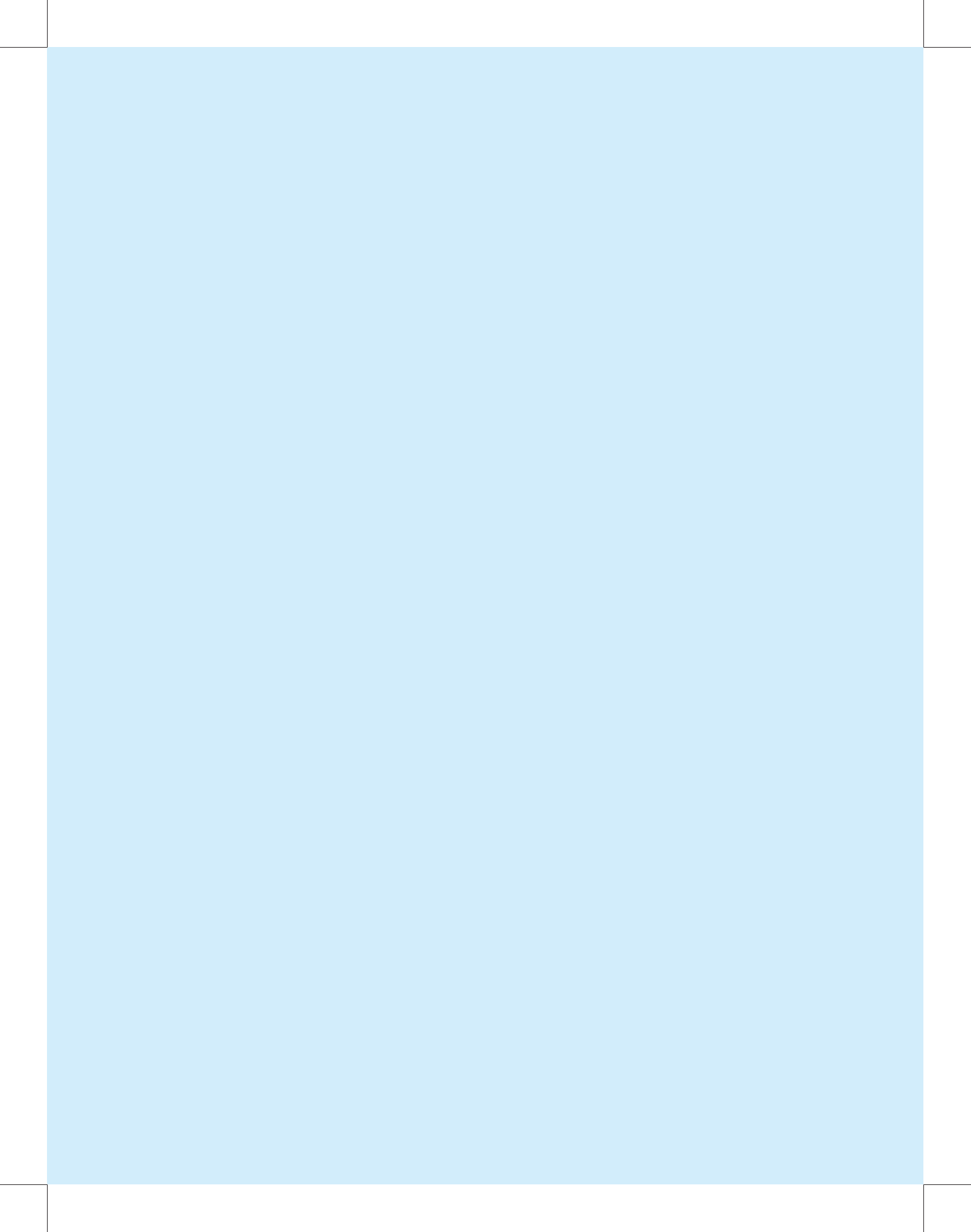
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中央美术学院  
China Central Academy of Fine Arts



# 中国学院素描

Chinese Drawings from the Collection of  
China Central Academy of Fine Arts



第一部分 基础素描教学

Part 1 Foundation Studies in Drawing





吴作人 《男人体》 纸上炭笔 Wu Zuoren *Male nude* Charcoal on paper 65 × 75 cm 1932



张安治 《徐悲鸿先生像》 纸上炭笔 Zhang Anzhi *Portrait of Xu Beihong* Charcoal on paper 32 × 24 cm 1936





戴泽 《老佟》 纸上炭笔 Dai Ze *Mr. Tong* Charcoal on paper 38 × 32 cm 1950



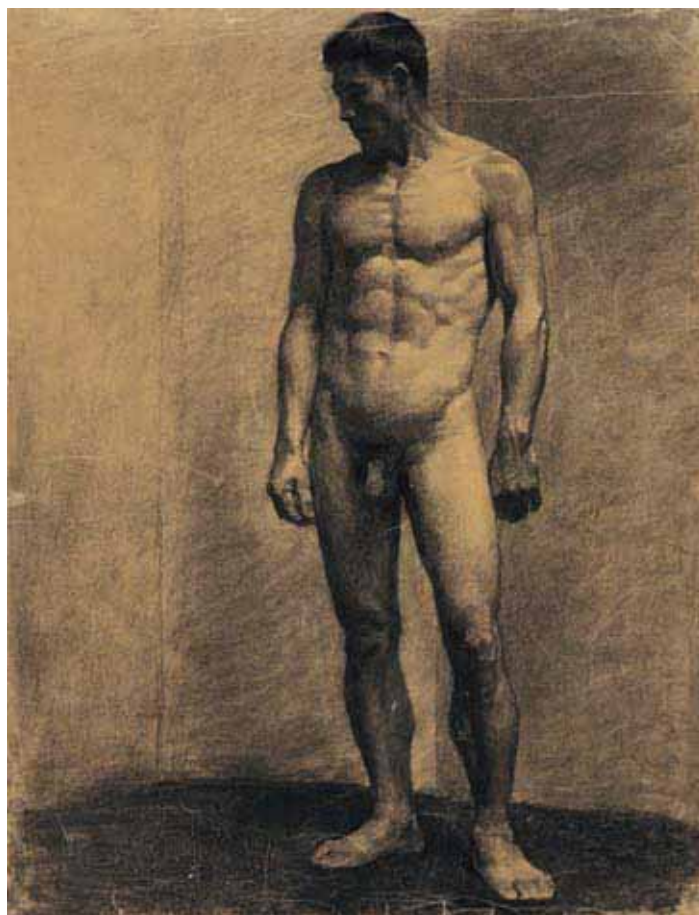
李斛 《老太太》 纸上炭笔 Li Hu *Portrait of an old woman* Charcoal on paper 48 × 36 cm 1950s



韦启美 《小男孩人体》 纸上炭笔 Wei Qimei Life drawing of a young boy Charcoal on paper 39.5×27 cm 1950



尚沪生 《双人全身像》 纸上炭笔 Shang Husheng *Life drawing of two men* Charcoal on paper 58.5 × 45.5 cm 1952



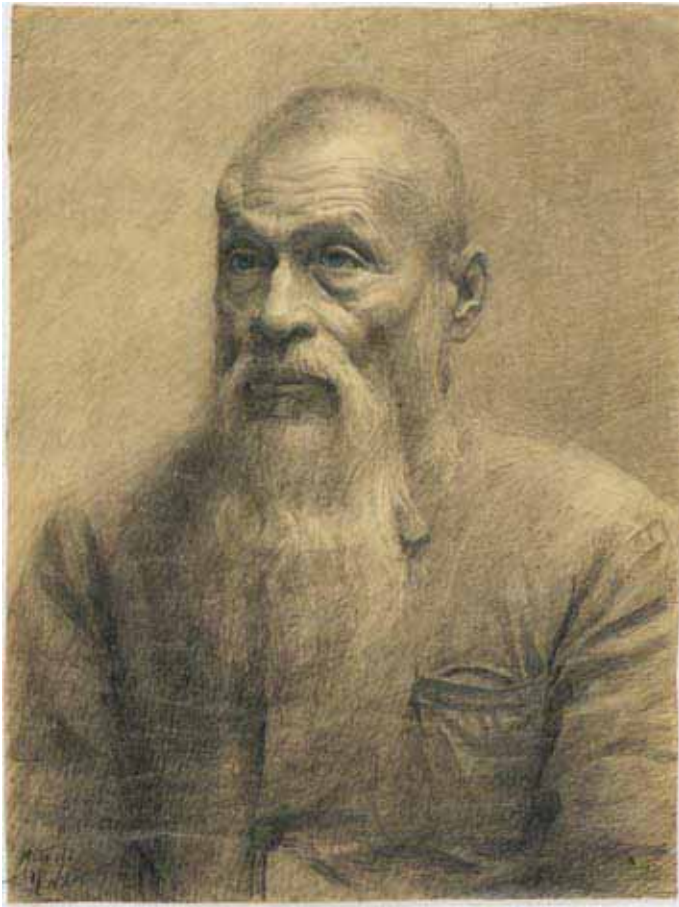
詹建俊 《男人体》 纸上炭笔 Zhan Jianjun *Male nude* Charcoal on paper 76 × 58 cm 1953



叶浅予 《速写》 纸上铅笔 Ye Qianyu Sketch Pencil on paper 17 × 24 cm 1950

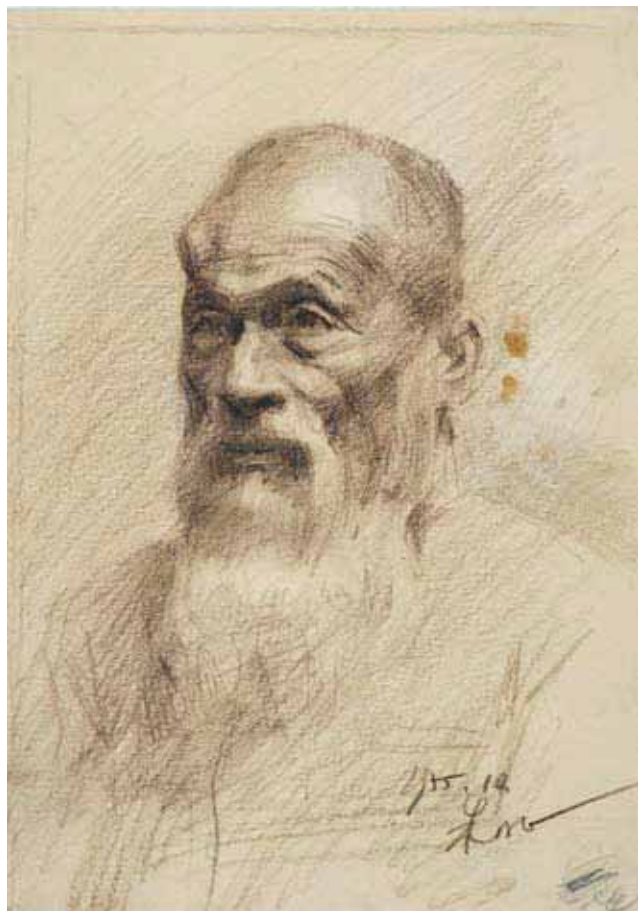


叶浅予 《速写》 纸上铅笔 Ye Qianyu Sketch Pencil on paper 17 × 24 cm 1950



朱乃正 《老人像》 纸上铅笔 Zhu Naizheng *Portrait of an old man* Pencil on paper 46.5 × 35 cm 1955





朱乃正 《老人像小稿》 纸上色粉 Zhu Naizheng *Sketch of an old men* Pastel on paper 25 × 17.5 cm 1955



李斛《石膏素描》纸上炭笔及铅笔 Li Hu *Still life* Charcoal and pencil on paper 75.5 × 57 cm 1955



朱乃正《维纳斯石膏像》纸上铅笔    Zhu Naizheng *Study of classical sculpture* Pencil on paper    73.5 × 40 cm    1955



靳尚谊《拄棍的农民》纸上铅笔 Jin Shangyi *A farmer with walking stick* Pencil on paper 72 × 57 cm 1955



妥木斯《站立的北方农民》纸上铅笔 Tuo Musi *Northern farmer standing* Pencil on paper 70.5 × 49 cm 1956



杜键 《修渠的老汉》 纸上炭笔 Du Jian *Old plumber* Charcoal on paper 26 × 17.2 cm 1959



乔生亮《头像》纸上水墨 Qiao Shengliang *Portrait of an old man* Ink and water on paper 17 × 24 cm 1960



佚名《女人体》纸上炭笔 Sun Xinchuan *Female nude* Charcoal on paper 136 × 87.5 cm 1960





齐梦慧《老人半身像》纸上铅笔 Qi Menghui *Portrait of an old man* Pencil on paper 64 × 53.5 cm 1961



曹春生《男人体》纸上色粉 Cao Chunsheng *Male nude* Pastel on paper 148 × 97 cm 1964



孙景波《老汉》纸上炭笔

Sun Jingbo *Old man* Charcoal on paper 38 × 26 cm 1964



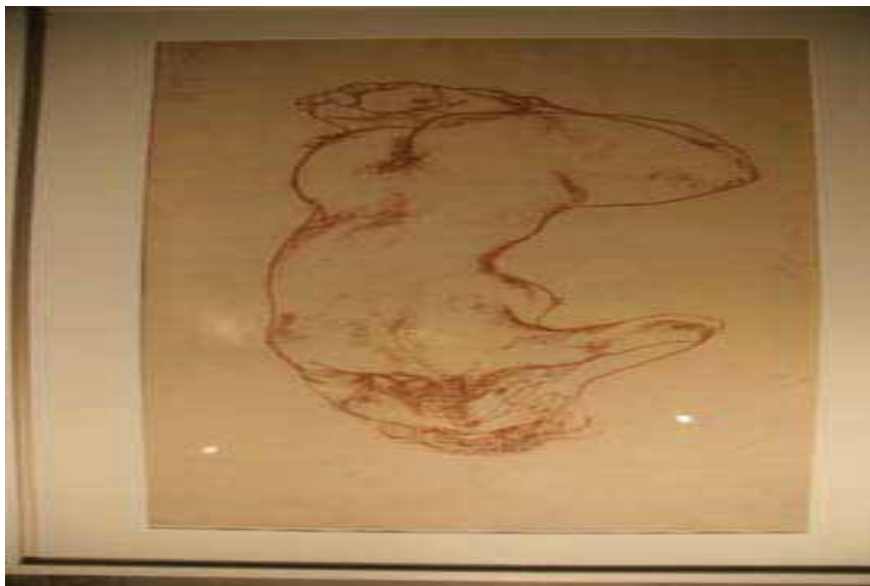
张德华《西藏牧民》纸上炭笔 Zhang Dehua *Tibetan nomad* Charcoal on paper 39×26 cm 1978



曹力《大奴隶石膏写生》纸上炭笔 Cao Li *Study of classical sculpture* Charcoal on paper 110 × 64 cm 1979



谢志高《人体》纸上炭笔 Xie Zhigao *Female nude* Charcoal on paper 79 × 55 cm 1979



胡伟 《女人体写生》纸上炭笔 Hu Wei *Female nude* Charcoal on paper 79 × 47 cm 1979



周思聪《女人体》纸上炭笔 Zhou Sicong *Female nude* Charcoal on paper 50 × 35 cm 1979





潘公凯《男人体》纸上炭笔 Pan Gongkai *Male nude* Charcoal on paper 85 × 60 cm 1979



梁长林《半身像》纸上炭笔 Liang Changlin *Portrait of a young girl* Charcoal on paper 79 × 55 cm 1980



卢沉《老人半身像》纸上炭笔 Lu Chen *Portrait of an old man* Charcoal on paper 68 × 48 cm 1980



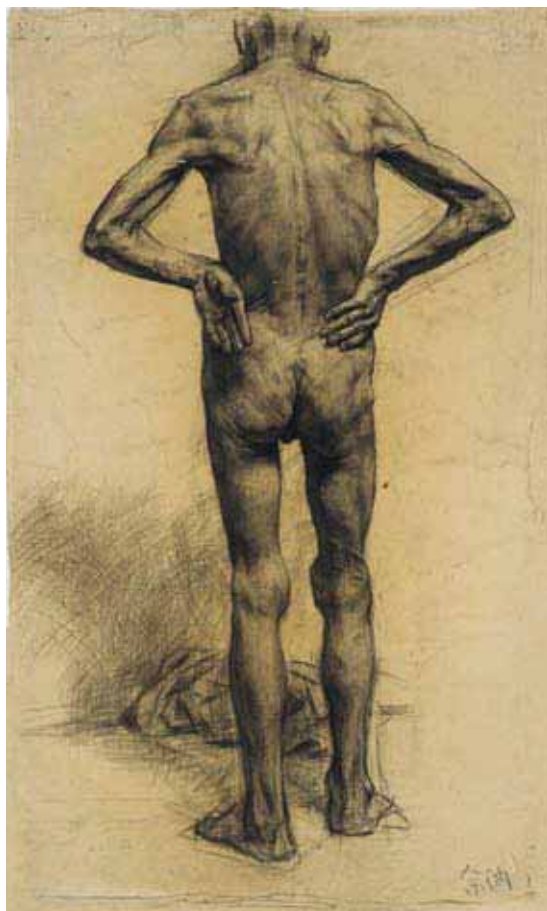
孙家钵《老婆像》纸上水墨 Sun Jiabo *Portrait of the artist's wife* Ink and water on paper 60 × 40 cm 1980



钟涵《船工》纸上炭笔 Zhong Han *Boatman* Charcoal on paper 140 × 84 cm 1980



喻红《大卫》纸上铅笔 Yu Hong Study of Michelangelo Buonarroti's 'David' Pencil on paper 100 × 74 cm 1984



余陈《老人体》纸上炭笔 Yu Chen *Old Man* Charcoal on paper 89 × 54 cm 1984



袁运生《人类寓言》纸上铅笔 Yuan Yunsheng *Illustration of a fable* Pencil on paper 51 × 62 cm 1985





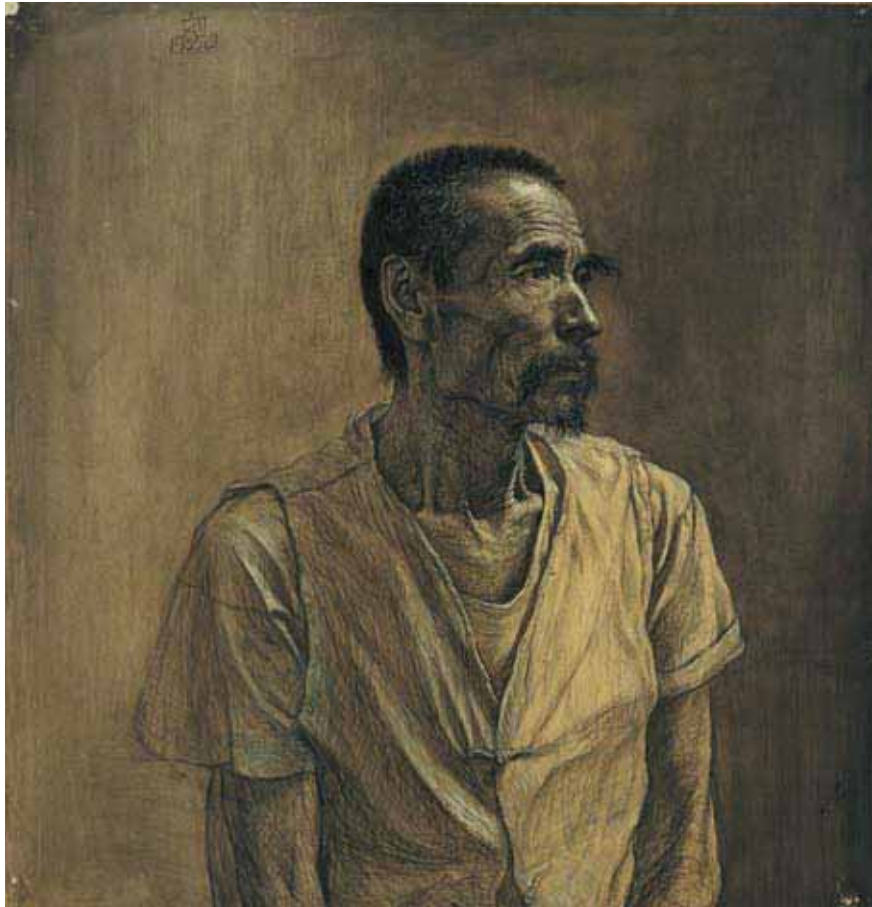
袁运生 《人类寓言》 纸上铅笔 Yuan Yunsheng *Illustration of a fable* Pencil on paper 51 × 62 cm 1985



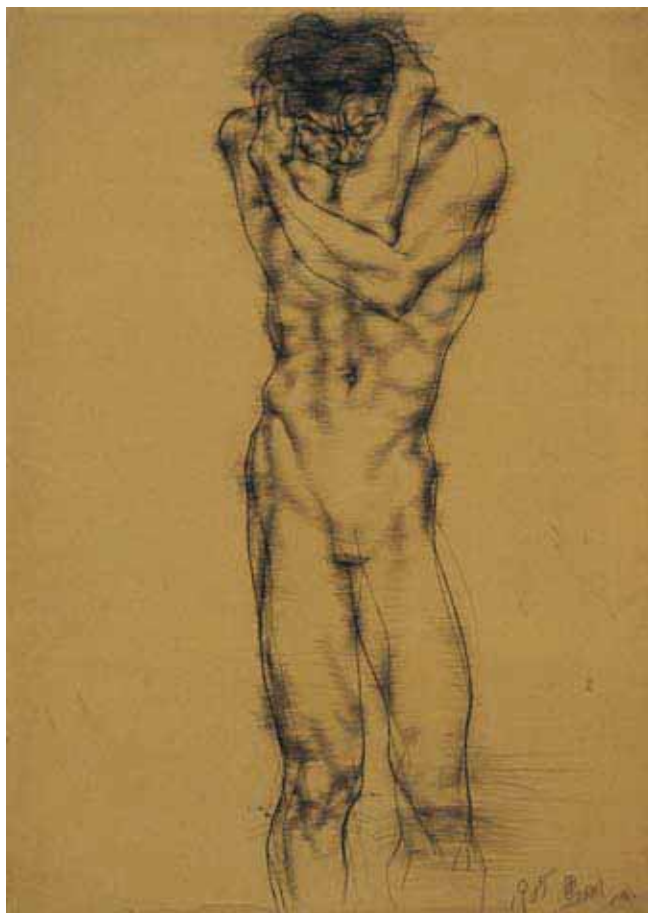
袁运生《人类寓言》纸上铅笔 Yuan Yunsheng *Illustration of a fable* Pencil on paper 51 × 62 cm 1985



袁运生 《人类寓言》 纸上铅笔 Yuan Yunsheng *Illustration of a fable* Pencil on paper 51 × 62 cm 1985



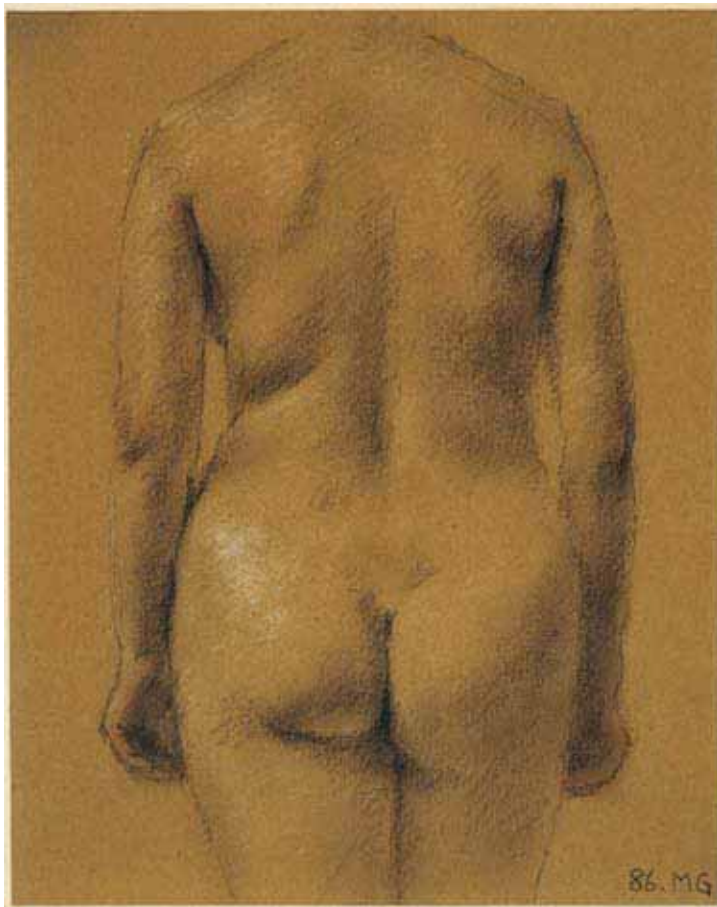
刘小东《老人像》纸上炭笔及色粉 Liu Xiaodong *Portrait of an old man* Charcoal and pastel on paper 73 × 69 cm 1985



马刚《男人体》纸上炭笔 Ma Gang *Male nude* Charcoal on paper 110 × 79 cm 1985



赵竹《女人体》纸上炭笔 Zhao Zhu *Female nude* Charcoal on paper 109×79 cm 1985



马刚 (1978级) 《女人体》 纸上色粉 Ma Gang (1978 registered) *Female nude* Pastel on paper 22 × 17.2 cm 1986



申玲《男人体》纸上铅笔 Shen Ling *Male nude* Pencil on paper 80 × 110 cm 1987





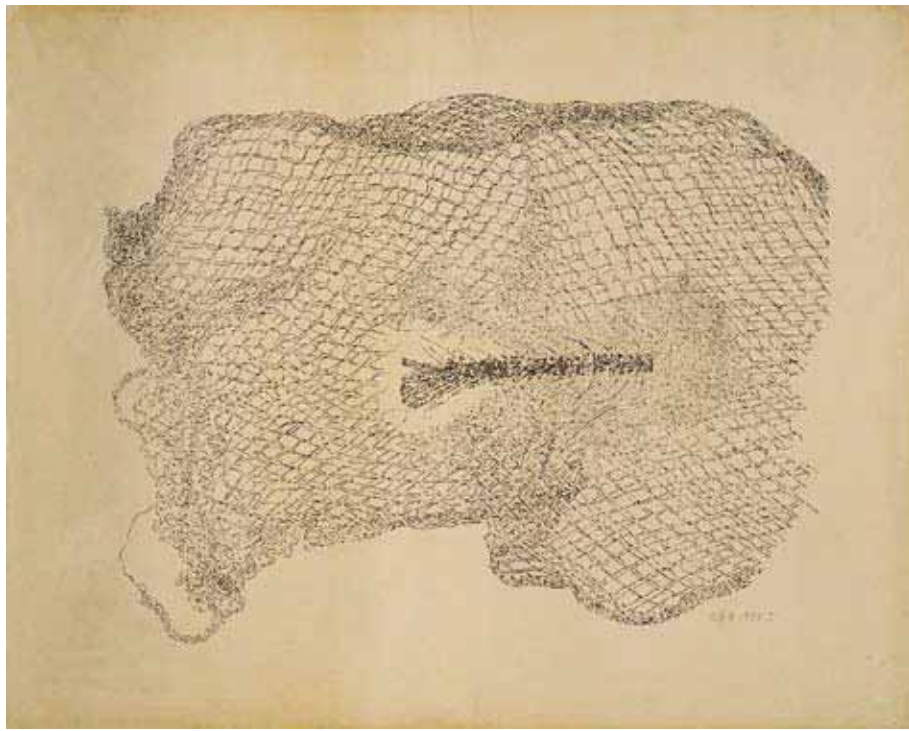
周至禹《默想》纸上炭笔 Zhou Zhiyu *Meditation* Charcoal on paper 108.8×74.5 cm 1987



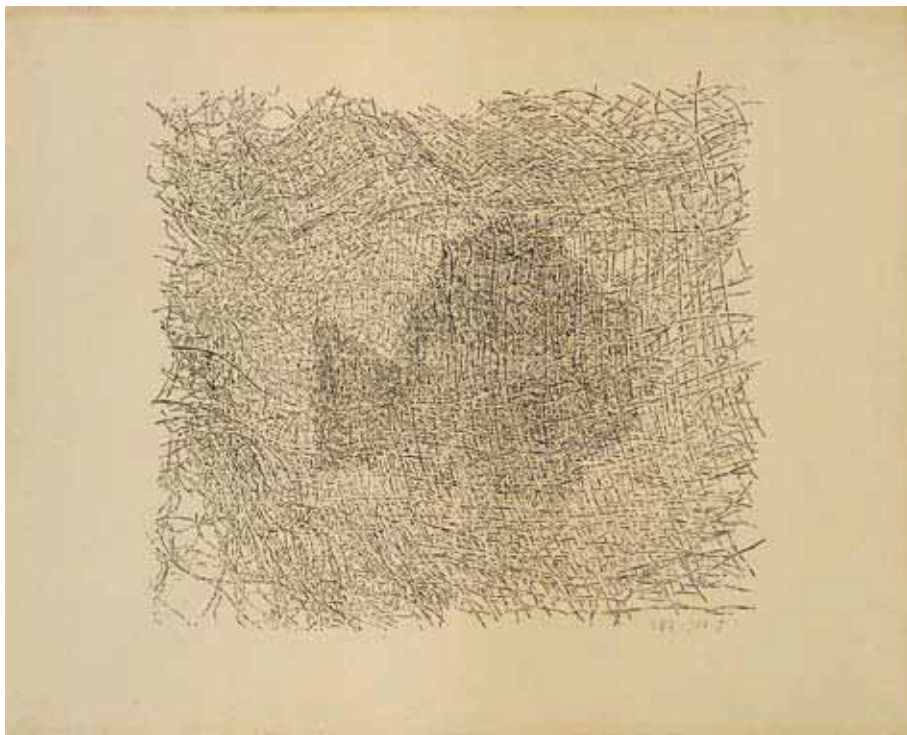
徐冰《瞬间-3》纸上铅笔 Xu Bing *Instant, 3* Pencil on paper 17.2 × 22 cm 1988



徐冰《瞬间-2》纸上铅笔 Xu Bing *Instant, 2* Pencil on paper 15 × 27.8 cm 1988



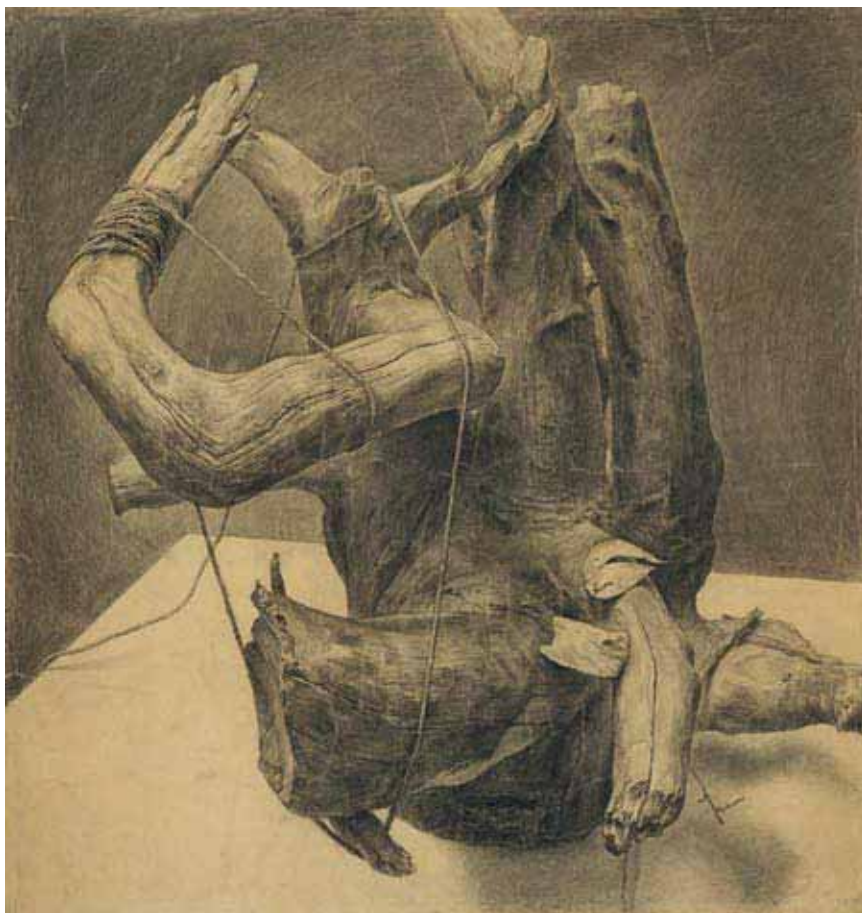
谭平《无题-1》纸上水墨 Tan Ping *Untitled, 1* Ink and water on paper 65 × 82 cm 1988



谭平 《无题-3》 纸上水墨 Tan Ping *Untitled, 3* Ink and water on paper 65 × 82 cm 1988



王玉平《正面抱头的男青年人体》纸上炭笔 Wang Yuping *Frontal view of a young man holding his head* Charcoal on paper 220 × 107 cm 1988



冯梦波《倒置的树根》纸上铅笔 Feng Mengbo *An inverted tree root* Pencil on paper 83 × 78 cm 1988

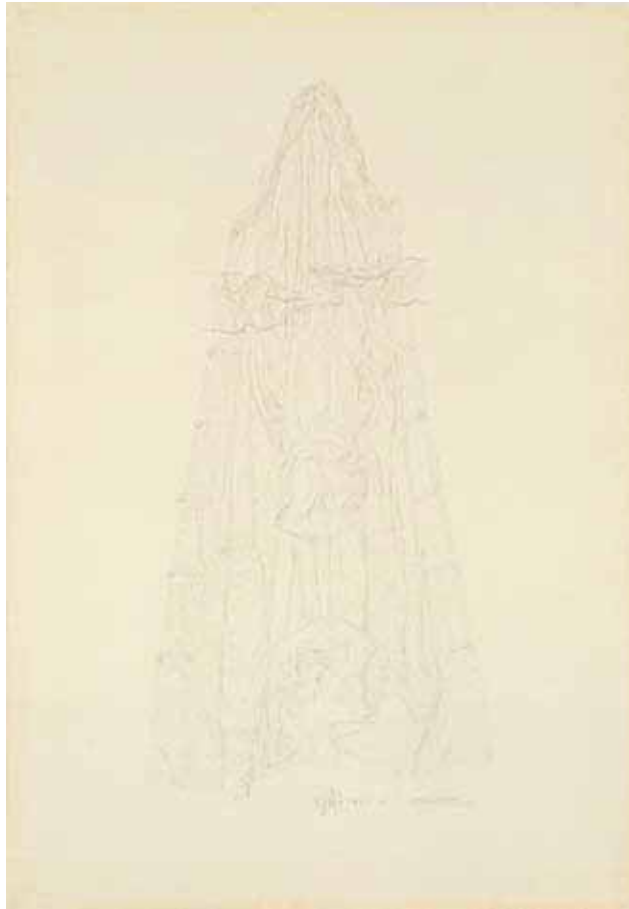


王华祥《着衣老人像》纸上炭笔 Wang Huaxiang *An old man wearing a robe* Charcoal on paper 151.5 × 105 cm 1988





马路《素描·2》纸上水墨及炭笔 Ma Lu *Drawing, 2* Ink and water and charcoal on paper 60 × 34 cm 1988



陈文骥《静物》纸上铅笔    Chen Wenji *Still life* Pencil on paper    78 × 54 cm 1988



李帆《衬布的研究》纸上铅笔 Li Fan *Study of drop cloth* Pencil on paper 104 × 75 cm 1989



姚永《雕塑架的抽象研究》纸上炭笔及铅笔  
and pencil on paper 73 × 50 cm 1989

Yao Yong *Abstract study of a support structure of sculpture* Charcoal



毛焰《男人体》纸上铅笔 Mao Yan *Male nude* Pencil on paper 117 × 78 cm 1990



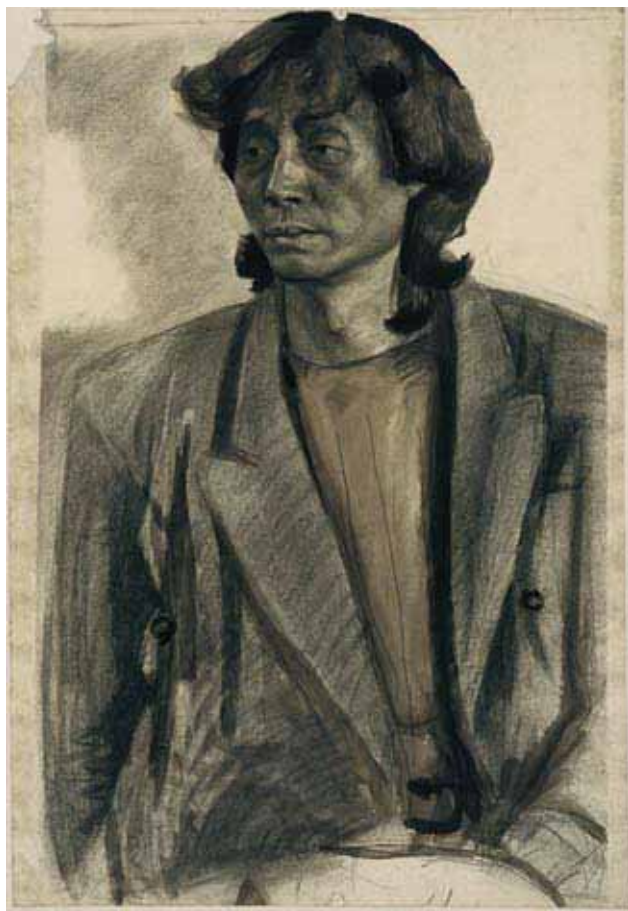


唐晖《时空一击》纸上炭笔 Tang Hui *A strike to time and space* Charcoal on paper 37 × 200 cm 1991



王少伦《李昕小姐》纸上铅笔 Wang Shaolun Portrait of Ms. Li Xin Pencil on paper 60 × 60 cm 1991

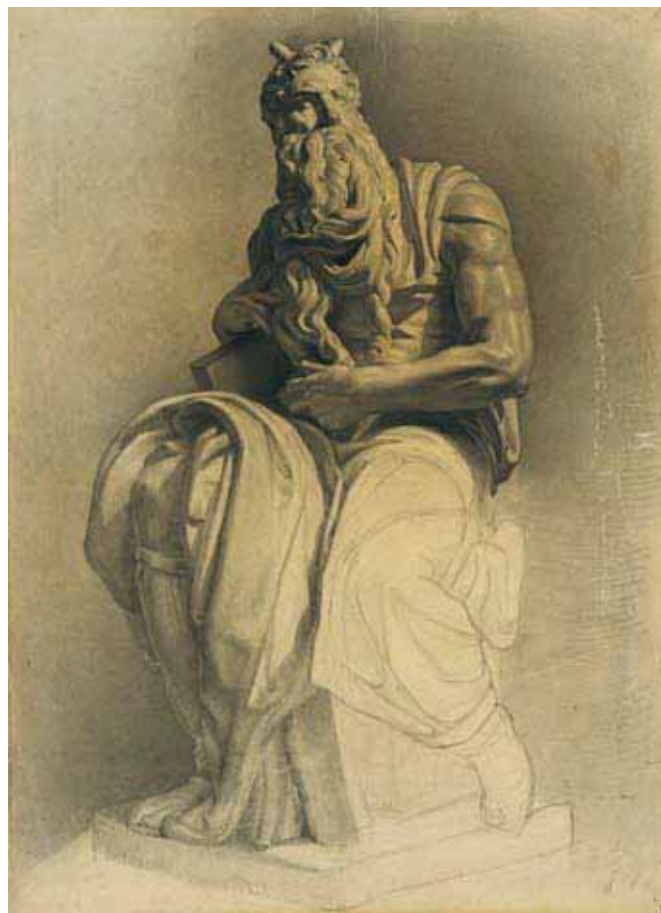




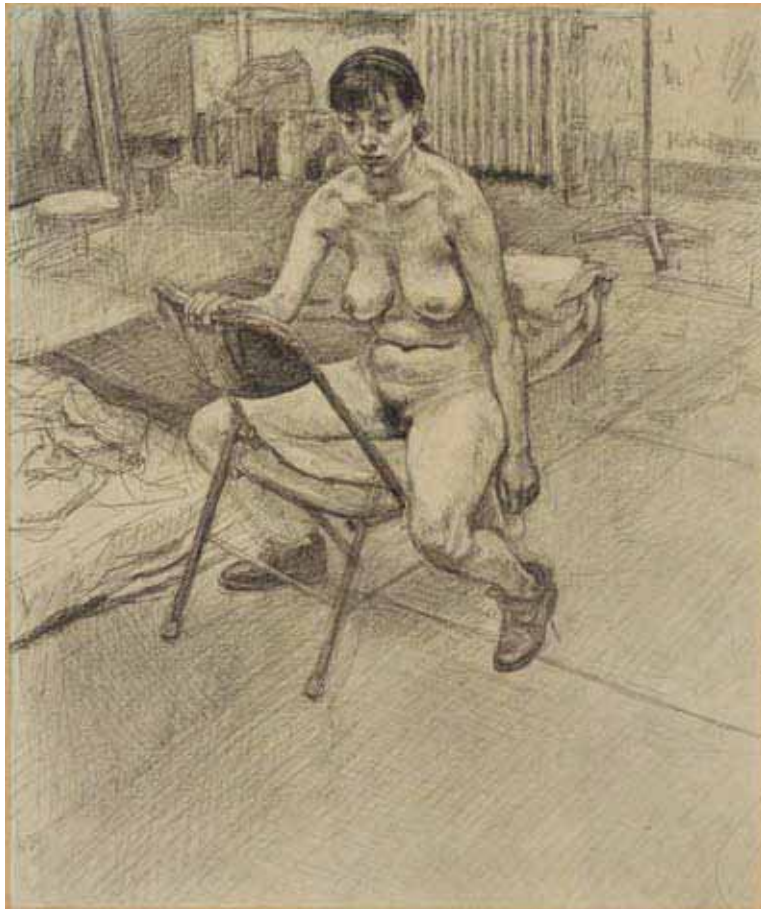
王力敏《男青年像》纸上水墨及炭笔 Wang Limin *Portrait of a young man* Ink and water and charcoal on paper 75 × 54 cm 1992



孙璐《汽车》纸上铅笔 Sun Lu Car Pencil on paper 80 × 120 cm 1992



常伟力《摩西像》纸上铅笔    Chang Weili *Study of Michelangelo Buonarroti's 'Moses'* Pencil on paper    109 × 79 cm    1993



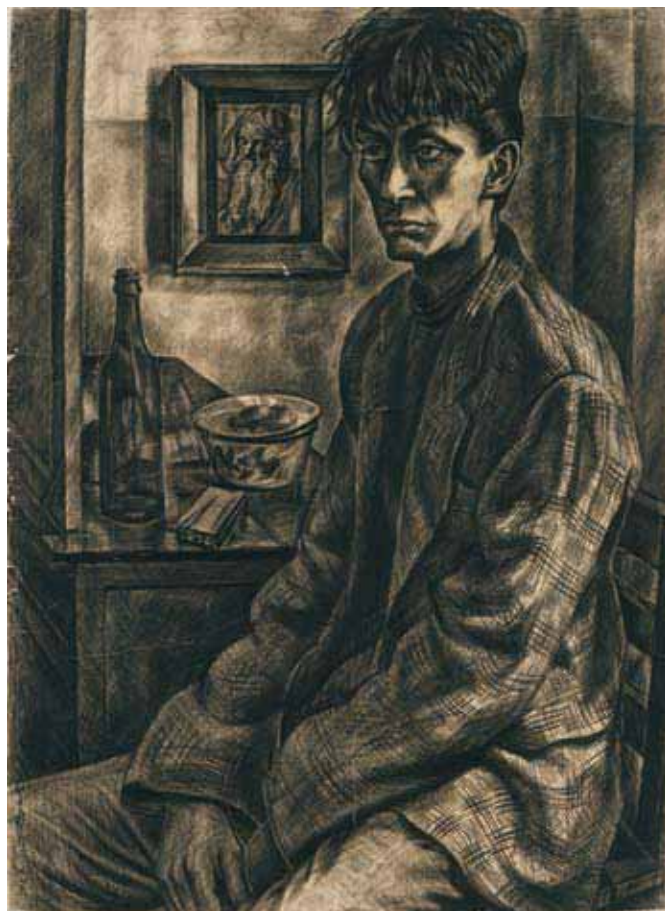
高天雄《坐在靠背椅上的女人体》纸上铅笔 Gao Tianxiong *Female figure seated on chair* Pencil on paper 24 × 20 cm 1994



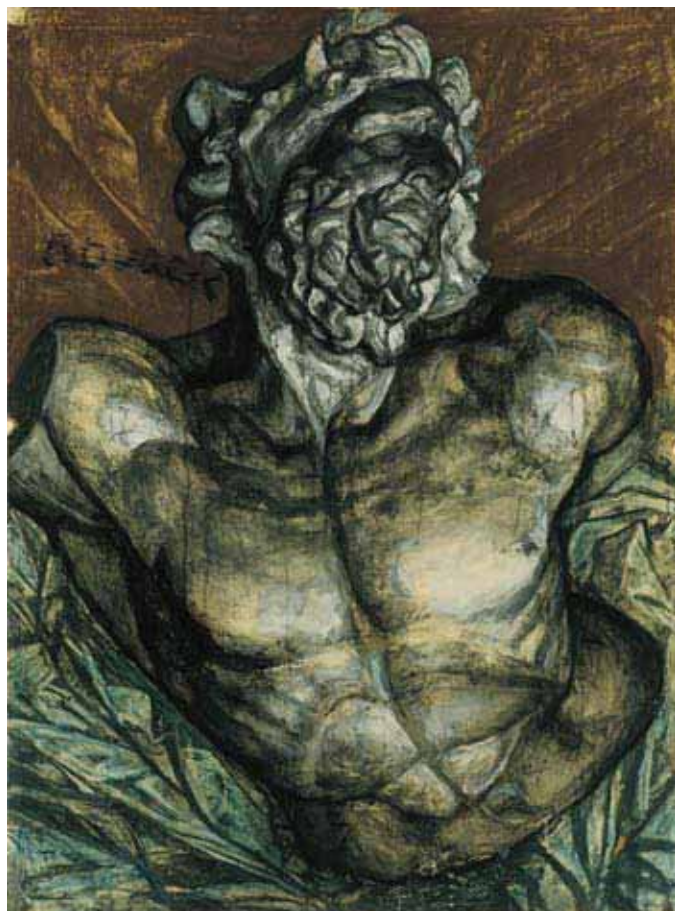
高天雄《躺着的女人》纸上铅笔 Gao Tianxiong *Reclining female figure* Pencil on paper 29.6 × 25cm 1994



尹朝阳《老人肖像》纸上炭笔及色粉 Yin Zhaoyang *Portrait of an old woman* Charcoal and pastel on paper 109 × 79 cm 1994



杨澄《男青年像》纸上炭笔 Yang Cheng *Portrait of a young man* Charcoal on paper 110×80 cm 1994



乌尔善《拉奥孔》纸上色粉、炭笔及丙烯  
acrylic on paper 120×89 cm 1993

Wu Ershan *Study of the Greek sculpture 'The Laocoön'* Pastel, charcoal and





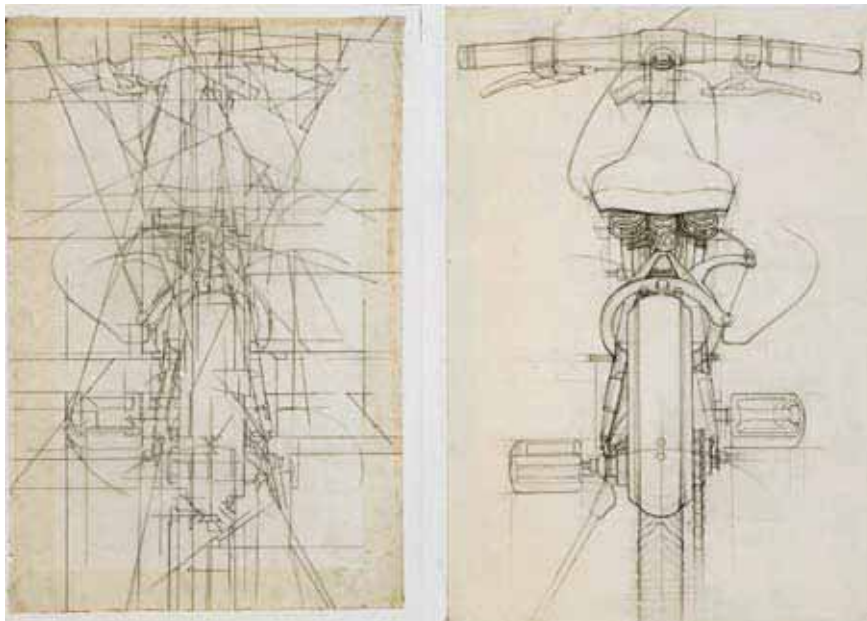
刘青峰《女人体写生》纸上圆珠笔 Liu Qingfeng *Female figure* Ballpoint pen on paper 160 × 120 cm 1998



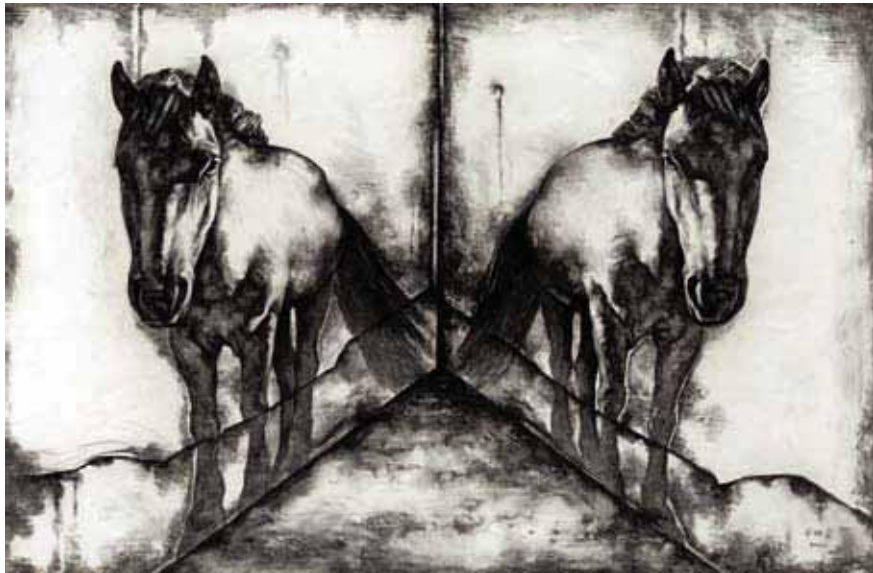
谢磊 《灯光女人像》 纸上色粉及丙烯 Xie Lei *Portrait of a woman in light* Pastel and acrylic on paper 102 × 73 cm 2002



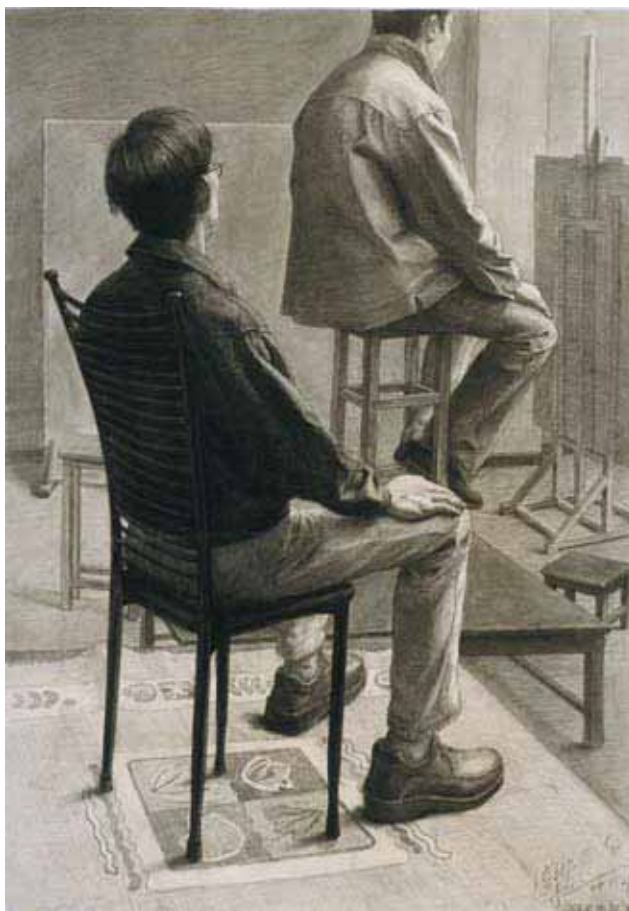
陈浩《形态的表象研究》纸上炭笔及铅笔 Chen Hao *Study of forms* Charcoal and pencil on paper 61.5 × 43.1 cm 2003



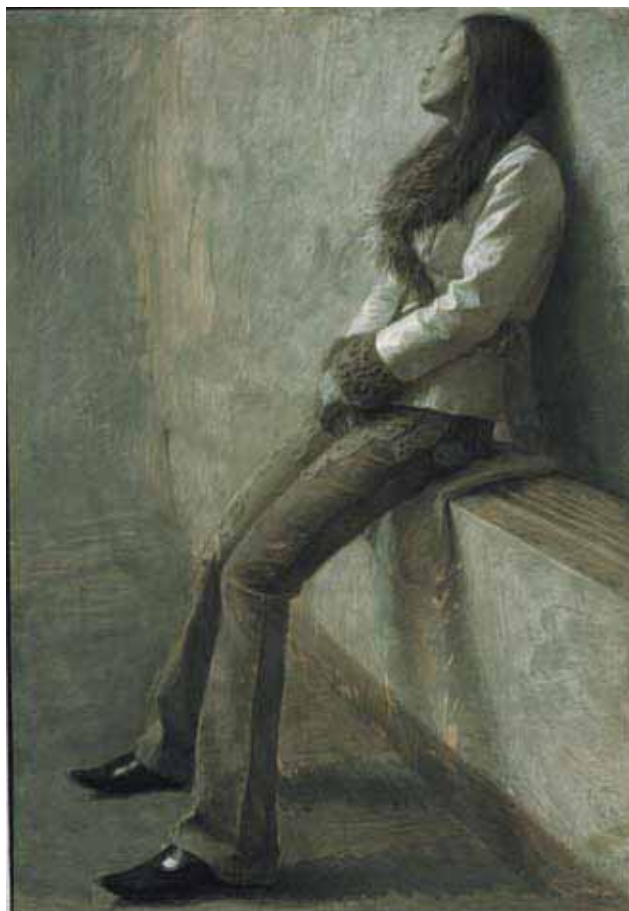
吴芳《人工形态写生解析变体》纸上铅笔 Wu Fang *Study of a bicycle and its transforming* Pencil on paper 73.3 × 49.2 cm 76.5 × 53 cm 2004



苏新平《影子四号》纸上炭笔 Su Xinping *Shadow, 4* Charcoal on paper 160 × 245 cm 2004



周楚《男青年双人像》纸上铅笔    Zhou Chu *Portrait of two young men* Pencil on paper    102 × 71 cm    2004



周栋《女青年全身像》纸上色粉、炭笔及丙烯 Zhou Dong *Portrait of a young woman* Pastel, charcoal and acrylic on paper 110 × 80 cm 2005



唐勇力《三代人》纸上铅笔 Tang Yongli *Three generations* Pencil on paper 99 × 70 cm 2005





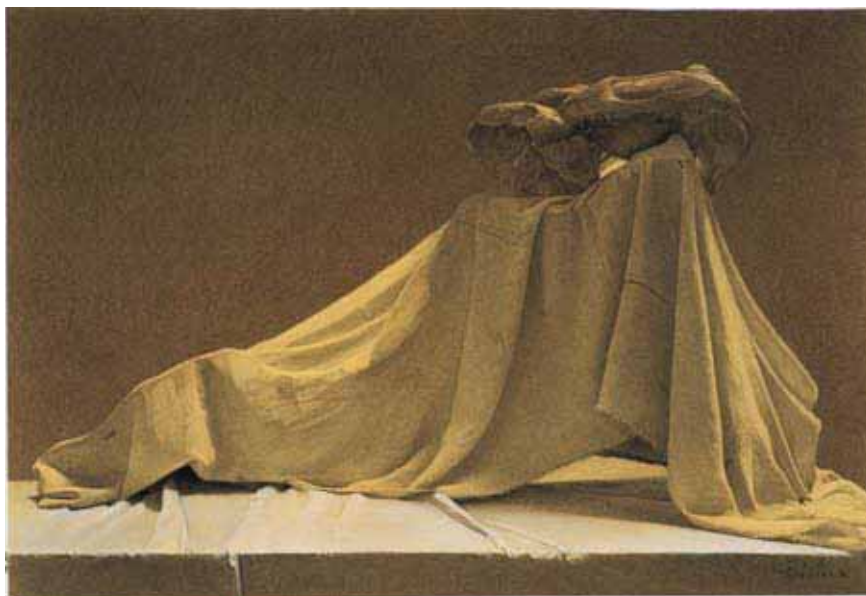
丁楠《历代帝王图剖析——宣帝随从》纸上钢笔 Ding Nan *Emperor Xuan's followers* Pen on paper 110×70 cm 2006



王红刚《老人像》纸上炭笔及色粉 Wang Honggang *Portrait of an old man* Charcoal and pastel on paper 106 × 123 cm 2007



姚然《哀悼基督》纸上铅笔、色粉及丙烯 Yao Ran Study of Michelangelo Buonarroti's 'Pietà' Pencil, pastel and acrylic on paper 120 × 90 cm 2008



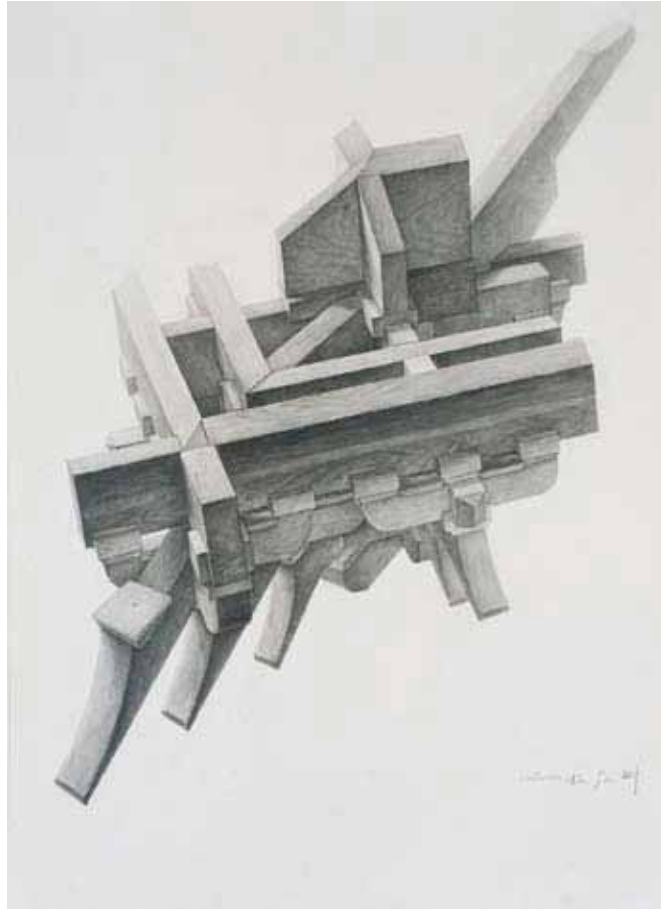
孟庆尧《静物》纸上炭笔及色粉 Meng Qingrao *Still life* Charcoal and pastel on paper 72 × 106 cm 2008



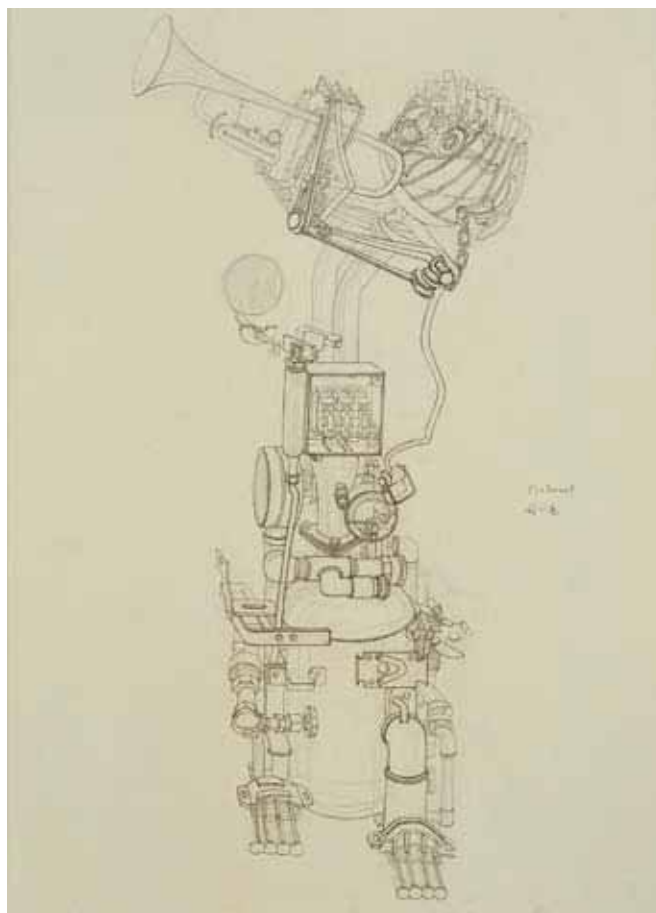
罗月明《人体写生训练》纸上铅笔 Luo Yueming Study for life drawing Pencil on paper 120 × 160 cm 2008



马经道《素描静物》纸上铅笔 Ma Jingdao *Still life* Pencil on paper 107 × 78.5 cm 2008

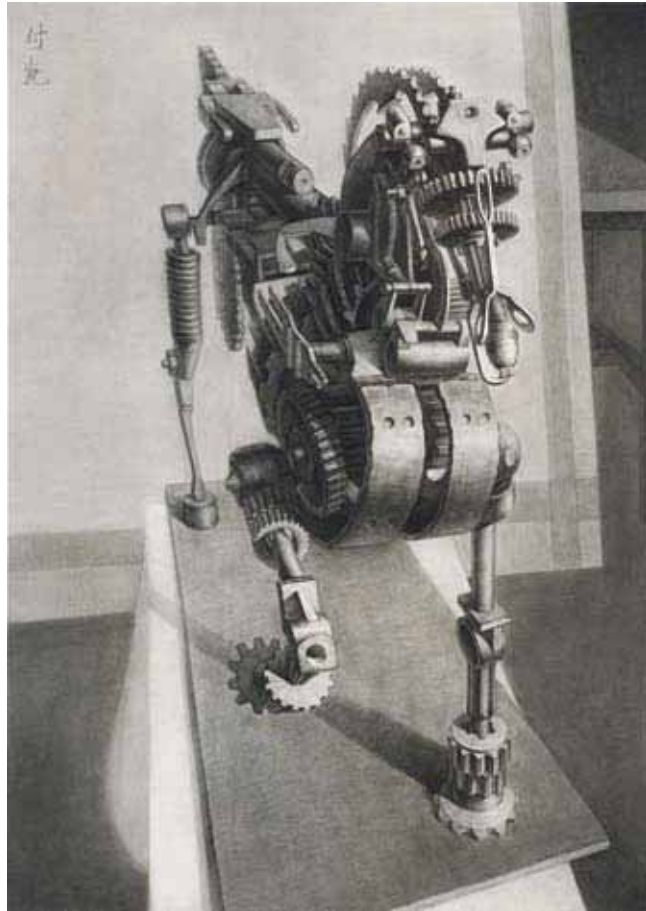


左翀《素描静物》纸上铅笔 Zuo Chong *Still life* Pencil on paper 105 × 75.5 cm 2008



周心惠《素描静物》纸上铅笔    Zhou Xinhui *Still life* Pencil on paper    106.5 × 75.5 cm    2008

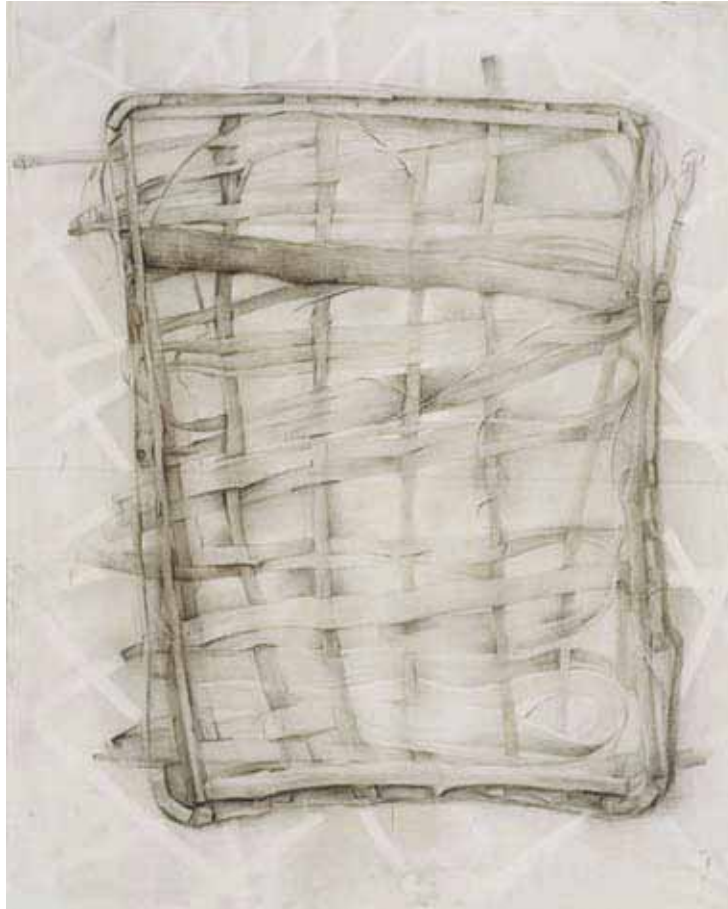




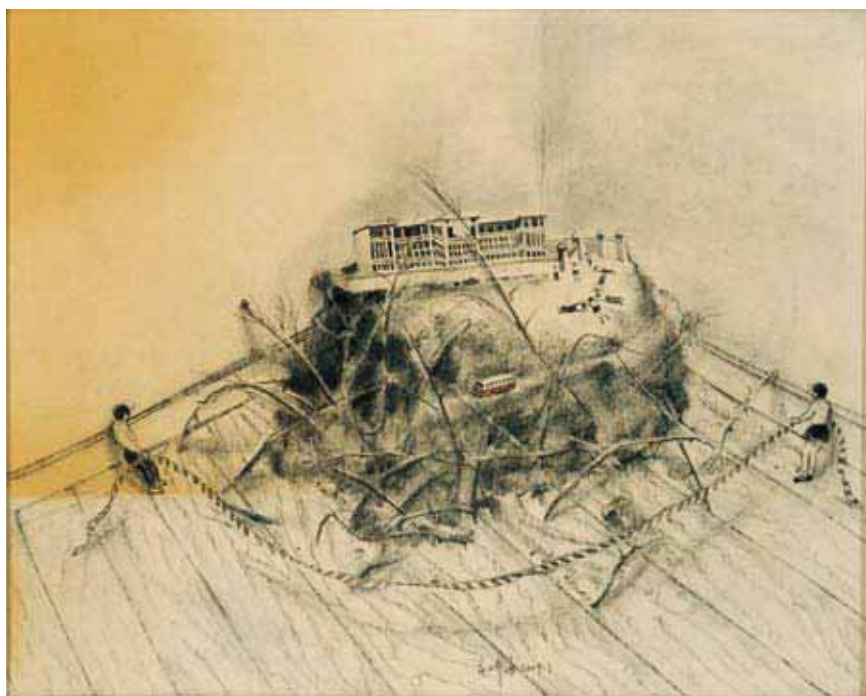
付凯《素描静物》纸上铅笔 Fu Kai *Still life* Pencil on paper 105.5 × 75 cm 2008



王颖生《人物素描》纸上铅笔 Wang Yingsheng Study for life drawing Pencil on paper 54 × 39 cm 2008



曹青禾 《形态的表象研究》 纸上炭笔及铅笔 Cao Qinghe *Study of forms* Charcoal and pencil on paper 57.5 × 49.3 cm 2009



吴啸海《家里》纸上炭笔 Wu Xiaohai Home Charcoal on paper 40 × 50 cm 2009

第二部分 素描与创作思维  
Part 2 Preliminary sketches and studies





王式廓《南昌起义——素描稿07》纸上炭笔 Wang Shikuo *Nanchang Uprising, study 7* Charcoal on paper 24.5 × 97 cm 1952

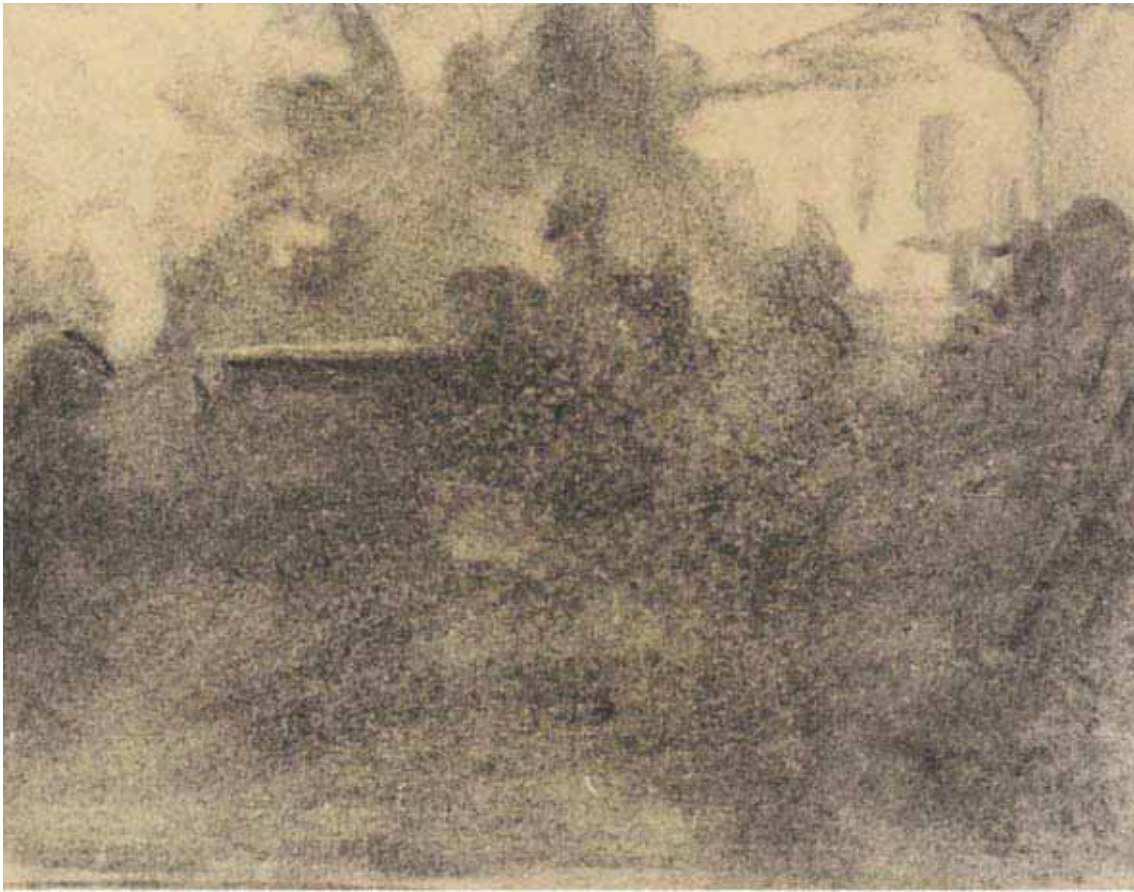






王式廓《南昌起义——素描稿06》纸上水墨 Wang Shikuo *Nanchang Uprising, study 6* Ink and water on paper 23 × 95 cm 1952





高潮 《走合作化道路——素描稿02》 纸上炭笔 Gao Chao *Following the way of cooperation, study 2* Charcoal on paper 27.5 × 75 cm 1959





高潮《走合作化道路——素描稿01》纸上炭笔 Gao Chao *Following the way of cooperation, study 1* Charcoal on paper 8.5 × 22 cm 1959





高潮《走合作化道路——色彩稿》板上油彩

Gao Chao *Following the way of cooperation, color draft* Oil on wood board

20 × 51.5 cm 1959

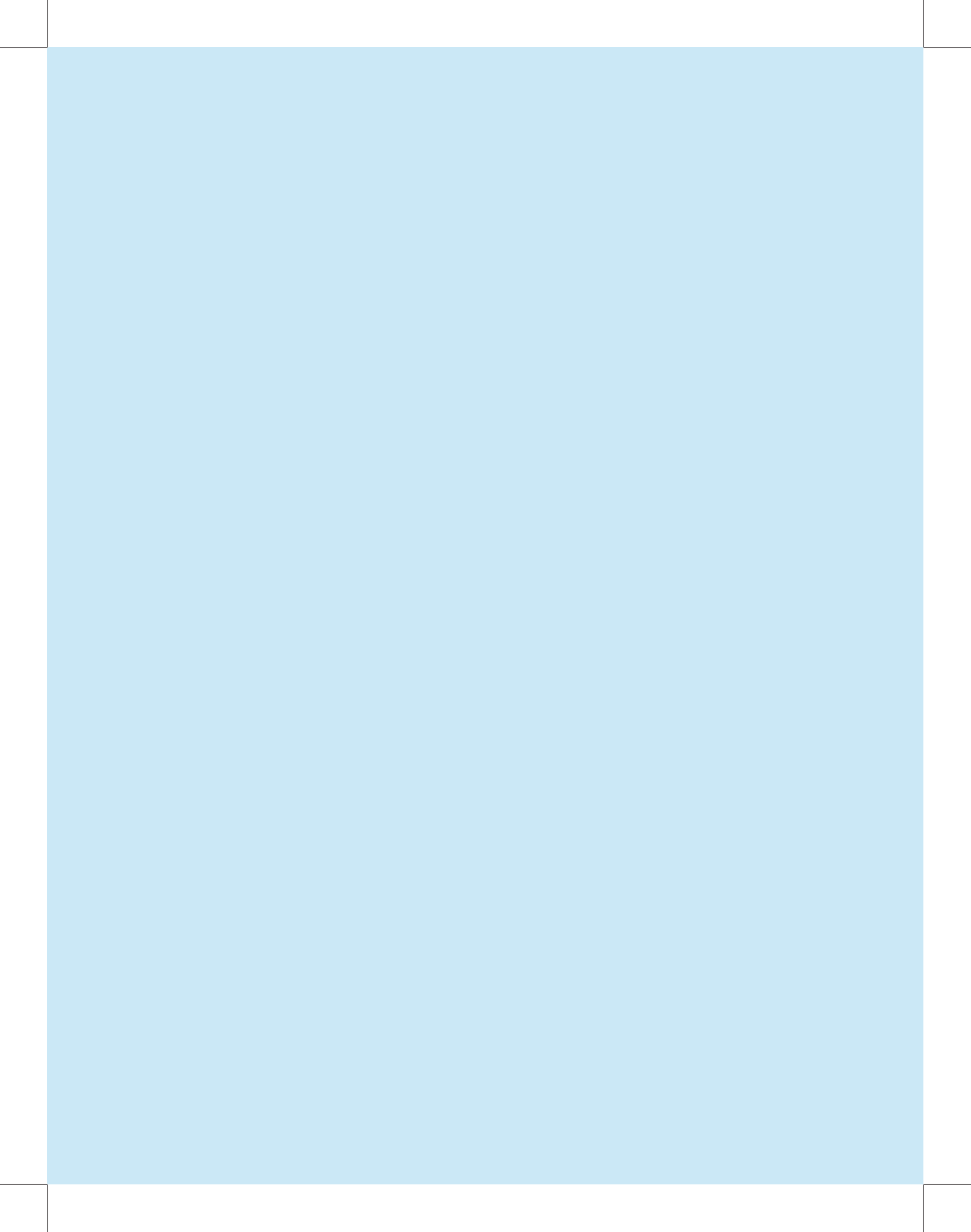


朝戈《排云——素描稿》纸上炭笔 Chao Ge *study of cloud* Charcoal on paper 12 × 19.2 cm 1983





朝戈《路之一（蒙古风景史诗——鄂尔古涅坤）——素描稿》纸上炭笔 Chao Ge *Study for Mongolian landscape*  
Charcoal on paper 17.5 × 27 cm 1983



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