



中國·蕪湖 CHINA·WUHU

第三屆“劉開渠獎”國際雕塑大展

The 3rd “Liu Kaiqu Award” International Sculpture Exhibition

主編 曾成鋼

安徽美術出版社



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前言

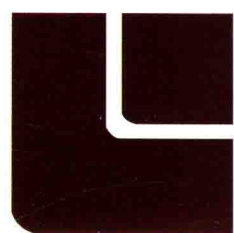
自 2011 年首届中国·芜湖“刘开渠奖”国际雕塑大展启动暨芜湖雕塑公园开园以来，为大展投稿的国内外艺术家已逾 1500 名，世界范围内涉及影响到的国家和地区 102 个。据不完全统计，迄今为止，芜湖雕塑公园已接待各地方政府机构的考察人员逾百批次，来自社会各界的参观者近 300 万人次。事实已经证明，中国·芜湖“刘开渠奖”国际雕塑大展的举办，对于新时期中国城市建设与公共艺术、市民生活与文化事业协调发展的里程碑式的创造和实践。

我们所取得的成绩是与各方的密切协同努力分不开的。首先，芜湖市人民政府对于芜湖雕塑公园建设持续、大力的支持是三家主办方共同建设“世界名园”的坚实基础。第二，同为主办方的中国雕塑学会与中国美术学院作为国内最权威的艺术机构，对艺术工作质量的重视与要求是一以贯之的，对芜湖雕塑公园本身在学术上的追求是孜孜不倦的，对其国际上的推广和影响是具有远期抱负的。我们不仅能够最大限度地发挥广泛征集和集体决策的力量优势，同时能够有效保证入园作品的当代性与代表性。最后，芜湖雕塑公园的建设具有特殊性，在具有优美自然风光的同时，还在具体建设中随雕塑而不一定是随环境进行建设规划，这就使得我们未来对于公共艺术作品有更好的实施和把握。

芜湖雕塑公园要强调当代性，但也要注重作品收藏的经典性；要纳入地方历史文化元素，但也要注意当地文化的过度介入会产生民俗雕塑的结果。虽然观众对一些抽象观念艺术的理解具有被动性，但我们仍要以不同形式和内容的雕塑，满足不同年龄、不同层次、不同文化身份的人的需要，体现社会性、包容性、国际化，同时发挥“主题的具象性”和“观念的具象性”，比如水源、大气、环保等内容，关键在于如何对大众进行引导和启发，使公园整体作品面貌多元化、当代化，具有国际视野。由公众对于法国埃菲尔铁塔以及卢浮宫金字塔的接受过程可以看出，不论在哪里，地域传统与时代经典的认知也都是动态的，会随时间而发生变化的，坚持作品与地域环境的内在结合，使得当代雕塑变成未来的“地域性的”经典雕塑。

本届展览所选择的 36 件雕塑作品体现了本届展览“人文·生态”这个新的理念和新的主题，并更加注重了与芜湖这座城市的历史人文和自然生态相结合，能够很好地呈现出当前芜湖市发展的文化精神面貌。我们看到，雕塑园中驻足的市民，他们或聚神观看，或在雕塑前休憩，或在园中散步，他们得到审美体验时所露出的笑容让我们坚信，我们所有的努力和付出都是值得的。雕塑走向公共空间后带来的巨大改变，在人文和自然的生态之间达成的美妙平衡，相得益彰。这座公园不仅展现了芜湖开放、积极的姿态，同时也激励着置身其中的人们更好地去生活。这就是芜湖国际雕塑公园的魅力！

曾成钢
中国雕塑学会会长
中国美术家协会副主席



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前言

自 2011 年首届中国·芜湖“刘开渠奖”国际雕塑大展启动暨芜湖雕塑公园开园以来，为大展投稿的国内外艺术家已逾 1500 名，世界范围内涉及影响到的国家和地区 102 个。据不完全统计，迄今为止，芜湖雕塑公园已接待各地方政府机构的考察人员逾百批次，来自社会各界的参观者近 300 万人次。事实已经证明，中国·芜湖“刘开渠奖”国际雕塑大展的举办，对于新时期中国城市建设与公共艺术、市民生活与文化事业协调发展的里程碑式的创造和实践。

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曾成钢
中国雕塑学会会长
中国美术家协会副主席

Preface

Since the First China · Wuhu “Liu Kaiqu Award” International Sculpture Exhibition and the opening of Wuhu Sculpture Park, artists contributed for the exhibition have exceeded 1 500 from home and abroad, involving 102 countries and regions worldwide. According to the incomplete statistic, Wuhu Sculpture Park has received more than hundred batches visits from local government agencies and investigators, and nearly 3 million visits from all sectors of society by far. Facts have proved that the holding of China · Wuhu “Liu Kaiqu Award” International Sculpture Exhibition is a milestone in the creation and practice of China’s urban construction and public art, and coordinated development of public life and cultural undertakings in the new era.

Our achievements are inseparable from the coordination and efforts from all parties. First, the continued and strong support of Wuhu Municipal Government for the construction of Sculpture Park laid a solid foundation to build the “World-famous Park” which is held by the three organizers. Second, the organizers, China Sculpture Institute and China Academy of Art as the most authoritative art institutions, have always required high quality of art works and paid great emphasis to it. The academic pursuit of Wuhu Sculpture Park itself is tireless, and for its promotion and international influence Wuhu Sculpture Park has a long-term ambition. We can not only maximize the advantage of extensive collection and the power of collective decision-making, but can also effectively guarantee the works selected for the Park are contemporaneity and representativeness. Finally, the construction of Wuhu Sculpture Park is unique; while having beautiful natural scenery, the specific construction will be in according with the sculptures not necessarily with the environment construction, which makes us have a better implementation and grasp of public art in the future.

Wuhu Sculpture Park not only emphasizes contemporariness, but also pays attention to the

classical collection of works; local historical cultural elements are included, but attention also should be paid to avoid the excessive intervention to result folk sculptures. Although the audience to understand some abstract concept art may has passiveness, we will use different forms and contents of sculptures to meet people’s needs of different ages, levels, groups and cultural identity, reflecting sociality, inclusiveness and internationalization, while giving play to “figurative theme” and “figurative concept”, such as water, air, environmental protection and other contents. The key point is how to guide and inspire the mass and make works in the park as a whole to present diversity, contemporariness and an international vision. From the process of public’s acceptance to the Eiffel Tower and the Louvre Pyramid, it can be seen the geographical tradition and the classics of the era are dynamic which will change over time, no matter where we are. Insisting the combination of works with surrounding environment will make the existed contemporary sculptures become the future “regional” classical sculptures.

The 36 works selected for this exhibition reflect the new concept and new theme of “Human · Ecology”, and put more emphasis on the combination with history humanities and natural ecology of Wuhu, which will well present the cultural spirit of the development of Wuhu City. When we see people stopping and staring at the Sculpture Park, sitting in front of the sculptures, walking around the park, and showing their smiles after getting aesthetic experience, we firmly believe that all our efforts are worth it. The huge change brought by sculptures going towards the public space makes a wonderful balance between human and natural ecology. The park not only demonstrates open and positive attitude of Wuhu, but also inspires people in the park to live a better life. This is the charm of Wuhu International Sculpture Park!

Zeng Chenggang
President of China Sculpture Institute
Vice President of Chinese Artists Association



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走向人文生态的雕塑艺术

被雕塑界称为“芜湖模式”的芜湖神山雕塑公园的建设，是依托三次“刘开渠奖”国际雕塑艺术大展展开的。目前，这个公园迎来了它的第三期雕塑。由于前面两期的雕塑的环境效果日益显现，由于园艺工人的精心培育，目前神山雕塑公园已经初具规模，呈现出了雕塑与自然环境融为一体、人文和生态相得益彰的整体效果。如果说，芜湖雕塑公园目前在国内的雕塑公园中是人文（雕塑）和生态（自然环境）结合得最好的公园，或许是不为过的。

芜湖雕塑公园在许多方面代表了中国户外雕塑在近年来所发生的重要变化。譬如：开始从注重雕塑的数量，到注重艺术质量的变化；雕塑的加工制作由过去的粗放型到精致型的变化；放置地点从仪式化空间向更加亲民，更具有为生活化的空间变化等。从芜湖雕塑公园的实践过程来看，今天，当“芜湖模式”的面貌更加清晰之后，我们发现它最突出的变化还有，今天的雕塑艺术开始走向人文、自然生态。

人类最早的雕塑艺术不是为自然创造，而是为自己创造的。人类早期的雕塑表现了人类自我意识的觉醒，这种觉醒过程表现为不断从自然中分离的过程，体现出对于生命的尊重、崇拜和敬仰。中外早期的原始雕塑都可以说明这一点。

就人和自然的关系而言，马克思曾经说过，大自然是人的无机的身体。随着人类社会的发展，人类自己也不断在拓展自己的艺术边界。我们从雕塑艺术与大自然相互关系的演变中，实际上也可以看到人和自然相互关系的演变。

那个时期的雕塑存在于山野、自然中的祭祀场所，由于人类和自然还没有完全分离，所以那个时期的雕塑艺术和大自然有着天然的联系。

在接下来的一段漫长的历史阶段，神祇成为雕塑艺术的主要表现对象。人类历史上，不同民族的雕塑艺术的黄金时代，几乎都是在神学的时代。人们在宗教题材的雕塑中，间接地表现了对自身的认识；人们在对神的膜拜和礼赞中，借助神的力量提升自己。

这个时期雕塑的放置位置走向了人工构筑的场所，走向了建筑空间。雕塑遍及广场、神殿、教堂、石窟、庙宇中。

从文艺复兴开始，特别是 17 世纪、18 世纪以后，雕塑开始从神学时代走出来，走向了人的时代，成为传达和表现人的思想感情的空间艺术的形式。雕塑在艺术上的自觉，使它开始摆脱宗教，成为一门独立的人文主义的艺术。

雕塑在这个时代的放置位置发生了变化，它开始走向博物馆、展览馆和艺术沙龙，走向城市的街道、广场和公共建筑，成为装饰美化人们生活空间的一种方式。在这个时候，也有一部分雕塑也开始走向了花园、庭院，成为园林景观的一部分。

当雕塑艺术越来越独立、越来越纯粹的时候，它离自然越来越远。特别是所谓架上雕塑的概念出现以后，它成为可以脱离户外环境和空间的一种艺术样式，放置在艺术家的工作室，放置在展厅里，它和自然的联系割断了。

随着现代主义雕塑运动的兴起，从亨利·摩尔开始，雕塑开始回到自然，同时雕塑家也开始从自然中获取灵感。

从上个世纪 60 年代以来，雕塑和非雕塑的界限、人工和自然的界限开始被打破，这种趋向在雕塑创作中表现得十分明显，在这个时候，雕塑和自然的关系出现了转折性的变化，我们发现，雕塑越来越强调与自然融合，与环境沟通，出现了大地艺术、地景艺术、生态艺术等各种新的方式。

在中国雕塑的历史上，古代的雕塑也有表现自然和自然亲近的传统。例如古代的环境雕塑，汉代的牛郎、织女雕塑，霍去病墓雕塑；唐代游山俑、塑山水壁，摩崖石雕等，都表现出了中国古人的自然观。这是一笔重要的文化遗产。

走向自然生态，成为中外雕塑家共同的努力方向。例如中国美术学院洪世清教授在浙江玉环大鹿岛、在福建崇武海滨利用天然的海边礁石，因势象形，稍加雕琢，就变成了生动有趣的海洋生物雕塑；还有许多雕塑家利用自然、废弃材料进行雕塑创作，体现了新的艺术观。目前，从国际上看，大地艺术、生态艺术呈现出方兴未艾之势，雕塑成为人们爱护自然、尊重自然的一种手段。

芜湖雕塑公园的建设，正是依循了当今国际雕塑发展的大的趋势，所谓“芜湖模式”，是这种发展趋势和中国国情相结合的一种成果尝试。它把政府的大力支持、专家的作用、艺术的规律、地域的特色、老百姓的参加等因素结合在一起。正因为这样，才有了“芜湖模式”的成功。

走向自然生态，这是雕塑艺术的发展趋向，也是人类开始懂得尊重自然、敬畏自然的表现。对自然的回归，为雕塑艺术的发展增添了新的可能性。雕塑艺术十分需要以新的形态，在新的文化背景中，切入到营造人和自然的亲融和谐的境界中去，创造出生态景观雕塑的形态。

孙振华
中国雕塑学会副会长

Humanity-ecology Oriented Sculptural Art

The construction of Wuhu Sculpture Park in Shenshan Mountain, which called "Wuhu model" by sculpture world, is relying on three "Liu Kaiqu Award" International Sculpture Exhibitions. Currently, the park is celebrating its third phase of sculptures. With increasingly apparent environmental effects of the former two phases of sculptures and with horticultural workers' carefully cultivating, the Sculpture Park has begun to take shape, presenting sculptures blending in the natural environment, showing an overall effect of cultural and ecological combination. It is no surprise that Wuhu Sculpture Park is the best park of its kind in the country that combines humanities (sculpture) with ecologies (natural environment).

Wuhu Sculpture Park in many ways, represents the significant change the Chinese outdoor sculptures have occurred in recent years, for instance: the focus on the number of sculptures has shifted to pursue the artistic quality of sculptures; the sculpture making process has changed from the past extensive form to nowadays sophisticated process way; the space sculptures located has become more close to people and life than its past ritualized space. From practice of the Wuhu Sculpture Park, it is found that clearer "Wuhu model" demonstrates that today's sculpture has been walking to humanities and natural ecologies with the most prominent original changes present.

The earliest sculptures human made was not created for nature, but for human being themselves. The early time sculptures express the awakening of human self-consciousness; this awakening process shows a gradual separation from nature, reflecting the respect for life, worship and admiration. This can be confirmed by the early primal sculptures from China and foreign countries.

In terms of the relationship between man and nature, Marx once said, nature is the inorganic body of human. With the development of human society, human beings themselves keep expanding their artistic boundaries. In fact, we could see the evolution of the relationship between man and nature from the evolution of the relationship between sculptural art and nature.

Sculptures of this period exist in places of worship in the wild and nature. The sculptures and nature of this time still remain a natural link as human and nature haven't separated completely.

The next is a long historical stage that deities become the main performance target of sculptural art. In human history, the golden age of different nationalities' sculptural art mostly created in the times of theology. People indirectly expressed their understanding of themselves in the religious theme sculptures. From the worship and praise to deities, people upgrade themselves with the power of deities.

The placement sculptures at this period have gone to artificial buildings and architectural spaces. They can be installed in the squares, shrines, churches, caves and temples.

From the beginning of the Renaissance, especially after the 17th and 18th century, sculptures have come out of the theology era to an age emphasized on human, and become a form of space art to convey communication and to express people's thoughts and feelings. The consciousness the sculpture in art makes it get rid of religion, and become an independent humanism art.

The placement location of sculpture of this era has changed. It began to walk into museums, galleries and art salons, to go to city streets, squares and public buildings as a way to decorate human being's living space. At this time, there is some sculptures started showing up in the garden, patio as part of the landscape.

When the sculptural art becomes more independent and purer, it gets farther away from nature. Especially after the emergence of the so-called conceptual shelf sculpture, it becomes an art style separated from outdoor environment and space, and can be installed in the artists' studio, exhibition halls, as a result, its relation with nature severed.

With the rise of modernist sculpture movement, sculptures begin to return to nature since Henry Moore, while sculptors also begin to get inspiration from nature.

Since the 60s of the 20th century, the boundaries of sculptures and non sculptures, artificial and natural boundaries started to be broken. This trend significantly manifested in the creation of sculptures, at this time, the relationship between sculpture and nature came across a turning point. We found more and more sculptures emphasis on integration of nature and communicating with environment, emerging a variety of new ways, such as land art, landscape art and ecological art.

In the history of Chinese sculpture, there has been a tradition to express and get close to nature in ancient sculptures. For example, ancient environmental sculptures, cowherd and girl weaver sculptures in Han Dynasty, sculptures at the tomb of Huo-Qubing, figurines in the Tang Dynasty, landscape wall sculptures, Cliffside stone sculptures, etc., all have shown the ancient Chinese view of nature, and these are important cultural heritages.

Walking towards natural ecology is the common direction of Chinese and foreign sculptors, take Professor Hong Shiqing in China Academy of Art for example, he has adopted natural sea reefs in Dalu Island in Yuhuan, Zhejiang Province and Chongwu coast, Fujian Province to create interesting and lifelike marine life sculptures by slight transforming; there are many other sculptors using natural and waste materials to create sculptures, which embodies a new artistic view. From the international point of view, currently, land art and eco-art demonstrate an ascendant trend, sculptures have become a way to love and respect nature for people.

The so called "Wuhu model" construction of Sculpture Park, following the mainstream trend of international sculpture development, is a successful attempt to combine China's national conditions with main trend. It is the role of government support, contribution from experts, respecting the laws of art, geographical characteristics, and people's participation among other factors together, thus to have the success of "Wuhu model".

Natural-ecology oriented sculpture art is the trend in the future, as well as human beginning to learn to respect nature and revere for nature's performance. Returning to nature gives new possibilities to the art of sculpture. In the new cultural context, sculpture is in great need of a new form to step into a realm to create harmony between human and nature, and to create a form of ecological landscape sculpture.

Sun Zhenhua
Vice President of China Sculpture Institute

爱、生命与人的存在——对芜湖雕塑公园的期待

以“中国·芜湖‘刘开渠奖’国际雕塑大展”为由头而建设的芜湖雕塑公园，已得到市民、专家、领导各方面的认可，好评如潮。由此形成的“芜湖模式”，不管是孙振华的表述，还是田华丰的诠释，强调的都是在城市公共艺术建造中专业团队与政府机构合作，通过组织、评审、监管，以保证雕塑质量的工作方式。读了好几篇同行的文章，他们谈得都很好，宏观，高屋建瓴，是组织者很有见地的总结。

我不是组织者，只是作为观众，曾漫步在芜湖雕塑公园小道上、草坪间和树荫下，浏览一件件已经竖起来的作品，偶有些心得而已。

的确，芜湖政府能够拿出这么一大块有山有水、自然环境极其优美的地方来为市民建造雕塑公园，不只为城市文化、城市形象的政绩，还有一片真正爱民、惜民的心情。今天中国城市建设与人口密集，让居住其中的市民已无多少可以放松身心的空间，市民生存与生活之需应该成为政府优先考虑也必须考虑的问题。套用一句广告词，叫作“芜湖模式说得好，不如芜湖雕塑公园好”。

我注意到，就以往两届雕塑大展而言，其创作指向主要是人文生态，强调的是雕塑作品对环境特别是自然环境的适应性、适合性。作品以非写实雕塑居多，创作手法保留着艺术家某种个人特点而呈现出较为丰富的多样性，主线则是西方现代抽象雕塑衍生出来的创作思路。改变过去时代公共雕塑政治说教的仪式化，以呼应现代工业文明、现代城市环境的现代艺术来滋养广大市民。这是城市管理者培育现代公民的当为之举。公共艺术应视为公共教育的一部分，而安置在休闲环境中的雕塑作品则更能以其亲民性，在潜移默化的审美过程中影响城市居民。

如果说，过去两届展览主要是在关注生态、美化环境方面“超越、创新”，那么，我的期待是第三届、第四届雕塑大展更应突出“人文”内涵，从协调性审美到问题性表达，用当代雕塑语言去触及人类爱、生命与存在的基本问题，亦即公共雕塑的内在性和内心化问题。公共艺术也许不如个人创作那样，可以强烈地去揭示社会、现实、历史、文化和精神诸方面问题。但普适性地去直面当代人的爱与欲、生命与存在的种种关系，却是必须的。这是保持公共艺术创作前沿性与思想性的必要条件。我注意到芜湖市委书记高登榜先生在巡视雕塑公园时说过的的一句话：“这是雕塑汇聚的艺术殿堂，这是精神充分自由的空间。”——“精神充分自由”，而不仅是给予市民顺势的审美享受。只有这样，才能激发每个参观者内心深处自主、自发的自由想象。艺术的精神自由乃是社会公民自由的铺垫与准备。

我非常赞成孙振华先生所描述的变化：从过去仪式化的空间走向市民的公共空间——而市民公共空间的本质，就是公民文化的权利分享与精神自由。

Love, Life and Human Existence—Expectations to Wuhu Sculpture Park

The construction of Wuhu Sculpture Park, inspired by China · Wuhu “Liu Kaiqu Award” International Sculpture Exhibition”, has gained wide recognition from the public, experts and leaders. The interpretations of “Wuhu Model”, whether from Sun Zhenhua or Jack Tian, all emphasize the corporation between professional teamwork and government agencies in the construction of urban public art through organization, evaluation and supervision, the way that will guarantee the quality of sculptures. After reading several articles from counterparts, I think they all talk well and provide insightful summaries.

I have walked around the trails, lawns and shades of Wuhu Sculpture Park, not as an organizer but as an audience. After watching these sculptures one by one, I have some feelings.

Indeed, the beautiful large place with mountains and water provided by Wuhu government to build the sculpture park represent its care for citizen, not for the political achievement of its city image. Today, China’s urban construction and population density deprive the space for people to relax. The requirement of citizen to survive and live should be the priority and a must thing for government to consider. Using a sentence from advertising to describe, that is “if you want to see Wuhu Model, go to see Wuhu Sculpture Park”.

I have noticed the comments of the former two sculpture exhibitions regarded humanity-ecology as its principle creative pointing, which put the emphasis on the adaptability and suitability to the environment. As a result, the works are mostly non-figurative sculptures, and the creative approaches with modern Western abstract sculptures as the main line embody personal characteristic of the artist, presenting diversity of creations. This changes the past era’s focus of using public sculptures to preach political ideas, and echoes the modern industrial civilization and modern urban environment which utilize

modern art to nourish the general public. It is an appropriate way for managers of the city to cultivate modern citizens. Public art should be considered as part of public education, and the sculptures installed in a casual environment are more close to people which can unconsciously influence the residents in a subtle aesthetic process.

If the past two exhibitions are mainly concerned about ecology and beautifying environment through exceeding and innovation, then my expectation for the third and fourth sculpture exhibition is that it should highlight more on the connotation of “humanity”, including coordination of aesthetic and expression of the question, using the contemporary sculpture language to touch the basic questions of love, life and existence, which is the inherent nature and internal problem of public sculptures. Public art is different from personal creation which can strongly reveal the social reality, historical, cultural and spiritual issues. But it is necessary to confront the relationship between desire and love of contemporary people, as well as life and existence, which is the necessary condition to maintain the frontier and ideological content of public art creation. I noticed what Mr. Gao Dengbang, secretary of Wuhu municipal committee, had said during his tour to the sculpture park: “This is the art palace where sculptures get together, this is the place where spirit can free itself.” — “The spirit of full freedom” is not only given citizens an aesthetic enjoyment, but also give them an enlightened experience and thinking. Only in this way, the unhindered imagination of every visitor can be inspired spontaneously. The spiritual freedom of art is the preparation to freedom for public citizen.

I can’t agree with Mr. Sun Zhenhua more about the changes he described: from the past ritualized space to public space toward citizen — and the essence of public space of citizen culture is their right to share and spiritual freedom.

Wang Lin
Executive Director of China Sculpture Institute

作品名称：刘开渠

作者姓名：沈文强

作者国籍：中国

作品材质：铜

作品尺寸：高 2.2 米

作品说明：刘开渠（1904 年 10 月 1 日—1993 年 6 月 25 日），安徽人。他是中国现代雕塑艺术大师、著名美术教育家，中国现代雕塑事业的开拓者与领导者。树刘开渠先生肖像，表达了中国雕塑家对刘开渠先生的深切缅怀。

Title: Liu Kaiqu

Artist: Shen Wenqiang

Nationality: China

Material: Bronze

Size: 2.2 meters high

Description: Liu Kaiqu (October 1, 1904 — June 25, 1993), born in Anhui Province, is a famous Chinese modern sculptor, art educator as well as a pioneer and leader in Chinese modern sculpture. Making the portrait sculpture of Liu Kaiqu expresses the Chinese sculptors' deeply recalling to him.



刘开渠 1904-1993

中国现代雕塑艺术大师，著名美术教育家，
中国现代雕塑事业的开拓者与领导者。他曾说：
“人生是可以雕塑的。”

2013年10月芜湖市人民政府立

作品名称：飞

作者姓名：琳·艾美瑞

作者国籍：美国

作品材质：金属

作品尺寸：高 6.0 米

作品说明：运动无所不在，鸟儿的飞翔、树木的摇摆、人们的舞蹈、水面泛起的涟漪……这些都是我创作的对象。在历史上，中国人最早创造了可以活动的雕塑。据说，那是在公元前 3 世纪，有人向国王献上一尊活动的雕像，它是如此逼真，以至于国王太想知道它是怎么做的而将其拆开。时至今日，作为新的版本，各种自动装置遍及世界，比如钟表。我希望通过我的活动雕塑，将这种传统延续。

Title: Fly

Artist: Lin Emery

Nationality: USA

Material: Metal

Size: 6.0 meters high

Description: Motion is everywhere, such as birds fly, swaying trees, people's dance, ripples on the water...All of these are the subjects of my creation. In history, Chinese people were the first to create sculptures that can move. It is said that in the 3rd century BC, someone offered a statue that can move to the king. It was so real that the king wanted to know eagerly how to make this; as a result, he took the statue apart. Today, as a new version, different kinds of automatic installations have spread all over the world, such as clocks and watches, etc. I hope that my sculpture creation will continue this tradition.

