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李星雕塑作品集

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中国美术学院出版社

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序

李星是一位历经十三年科班熏陶的艺术家，在美院毕业后十六年的各类创作中，我们看到了他应对各类雕塑创作任务的综合能力。在城市雕塑领域充分施展拳脚的同时，他的创作似乎又在完全不同的空间中进行着纯粹的精神体验，完成着他在直面人生时的心境和情绪的自述。

艺术家的创作行为始终是个人的写照，在他的个人化作品里透露着他对自我的定义和生活的考量。在《艰难》、《远方偏上》、《模型》、《行走的人》等作品中我们看到被冷酷的现实所包围着的小人物，却有着西西弗般的坚定和向前的姿态，在实际的虚无中寻求着意义；《短处》、《不美》、《座位》、《座倒塌》则多了一份卑微和自嘲；与飞机、鸟、鱼儿的相关题材很好的传达了人性的关怀并隐喻着“现实的无奈之感”。在李星的个人作品中，人物总带着迷茫和呆傻姿态，却又在悲观和无奈中流露出了诙谐轻松的气质，这一点是我最为欣赏的。他的个人化创作深受西方近代思想的影响，这与他八九十年代美院学习经历和大量的相关阅读有关，也和他一直以来被疾病困扰有关。这种情绪在早期作品《守望者》、《风景》、《构图》中传达的对世界具有历史审判意味的悲观情怀中定下了基调。他的作品不是个人修为的风雅表现，而是个人理想与情感的袒露。从作品的内容和表现手法上注定了他的这类作品是小众的。

也许他在学生阶段打下了太强的造型基础，所以具备了创作各类社会雕塑的能力。出于对雕塑的过于热爱，从创意绘图到挥汗如雨的泥塑，李星始终亲力亲为，对艺术创作之外的事却很少关心。值得欣慰的是他从不应付，而是凭着他的专业良心和敬业精神，在几乎无法想象的时间内完成大多数雕塑家很难完成的创作任务，这也正是他能在写实人物领域收获颇丰的原因，尤其是其专攻的伟人肖像，作品数量之多，口碑之好则是省内雕塑家中的佼佼者。他身上没有任何炫目的头衔，却创作了九米之巨的《刘邦像》，其立于广西百色的《小平像》被邓家评价为“国内青年小平最像的一尊”；其立于苏州的《贝聿铭像》和《先哲对话》连续两年获全国优秀城市雕塑奖。并受财政部部长之托创作了《冯沅君、陆侃如像》。李星的城市雕塑不仅只是人物雕塑见长，他创作的抽象雕塑虽然不多，但几乎都为精品。三十多米高的《大地乐章》已是苏州公认的成功地标，《清润》、《和合》、《飞扬的红领巾》、《诞生》、《“731”纪念碑》则具备了城市雕塑中难能可贵的文艺气息。

李星在他不断地雕塑过程中确立着一位艺术家的存在价值。也许他需要下定决心，确立某一种雕塑创作模式，在单一的艺术领域中获取得更高的成就。但无论怎样，当我们驻足回首，因为他的勤奋的创作，世界诞生了如此众多有形的生命，便足以震动我们所有人。

梁小玮 2012年4月

Xing Li is an artist with 13 years of formal training. From the diverse creations upon his graduation from the China Academy of Art 16 years ago, we have seen his systematic capability to manage various sculpture tasks. While Li scores in the field of city sculpture, his creation seems to be exploring in totally different dimensions for pure mental experience and achieving his self-explanation of his feelings and emotions when facing life directly.

All the while, the artist's creational activity is a depiction of himself. His individualized works reveal his definition for the self and his contemplation of the life. In *Roughness*, *Distance & Up*, *Model*, *Walking Man*, we can see the nobodies, trapped in the callous reality, yet maintaining Sisyphus-like firmness and forwarding posture, searching for meanings in the real blankness. *Flaw*, *The Unattractive*, *Seat*, and *Collapse* add a sense of inferior and self-mockery. Topics related with plane, bird, and fish effectively deliver the concerns for humanity and the metaphor of "helpless feelings for the reality". In Li's work, the character always carries a perplex and ignorant gesture, but in the mean time shows a humorous and light-hearted temperament from pessimism and hopelessness. This is what I appreciate most. His personal creation is heavily influenced by modern Western ideas. It is partially due to his 80s-90s academic experience at CAA and substantial studies in this area, and partially due to his long-standing battle against illness. Those emotions set the tone for the historical criticism and pessimistic sentiment in his early works such as *The Watcher*, *The View*, and *The Composition*. His work is not merely an artistic representation of his personal achievement, but a confession of his personal ideal and sentiment. His content and approach determine that his works are for the niche audiences.

Perhaps thanks to his strong foundation in styling built in school, Li is capable of the sculpture creations for various social topics. With his devotion to sculpture, Li keeps his hands-on fashion at every stage, from envisioning and painting to laborious sculpting, paying little attention to things irrelevant to artistic creation. The reason that he has yielded exuberant fruits in the field of realistic figure portrait is that he manages to accomplish missions in a time frame impossible for most of other sculptors. In particular, Li specializes in portrait of great man, and he is famous for the number and the quality of his works. Although he does not own any sparkling title, he produced the 9-meter high *Portrait of Liu Bang*. His *Portrait of Deng Xiaoping* in Baise, Guangxi, is regarded as "captures the essence of young Xiaoping" by Jia Deng. His *Portrait of Ieoh Ming Pei* and *Conversation with Sage* in Suzhou won him the National Excellent City Sculpture Award in 2 consecutive years. He was appointed by the Minister of Treasury to conduct the *Portrait of Yuanjun Feng* and *Kuairu Lu*. Li is not only acclaimed for his portrait sculptures; his abstract works might not outnumber his sculptures in other realms, but are all first-class productions. The 30-meter high *Movements of the Earth* has successfully become the well-recognized landmark for Suzhou. *Clear & Damp*, *Together & Peace*, *Flying Red Scarf*, *Birth*, and *Monument for 731* all possess the artistic tone that is precious in city sculptures.

Xing Li is establishing the value of an artist in his continuing sculpting career. Maybe, he needs to make up his mind to endorse certain mode of sculpture production to harvest higher achievements in a single art domain. But regardless of that, when we take a glimpse back, it is his diligent work that gives rise to so many lively creatures, and that is enough to strike us all.

Xiaowei Liang
April, 2012

自述

雕塑是最接近体力劳动的艺术创作，并且忠实地反映着雕塑家的思考轨迹。

艺术作为一种表达方式，可以被视为最基本的自我认识和对生命最直接的解读方法，当然也可以是对文化的纯粹判读。这是对所有艺术信徒都适用的。而对于从事其工作的人而言，则避不开职业的社会属性，艺术在我看来首先是一个需要创造力的工作和相对辛苦的谋生工具，就如同职业技巧和生存技能。它可以成为艺术家生活的全部，并在独立的范围内一直纯粹下去；也可以成为个人事业，风风火火地实现它在现实中的价值。

我这代人或有着相同学习经历的人是幸运的，因为在开始接受正式的艺术教育时，便赶上了视野开启、思想活跃的八十年代中期。那时正是青葱少年，幼稚而免不了盲从。当完成学业，离开学院时已是九十年代后期，此时正是城市雕塑大步发展之始。我们的幸运在于个人创作的相对自由，也在于在城市雕塑的发展提供给我们许多实践的机会。

在美院毕业后的各类创作中，要说对个人艺术理念的坚持，不如说是因为少年时埋下了做个艺术家的念想而很难真正放弃。时间过去很久了，我依然没有固定属于自己的创作方式。因为就我个人而言，纯粹的艺术应首先满足内心的需要，其体验和寻找的过程可能要用尽一生。十三年的专业学习和十六年的各类雕塑创作，为我提供了技能上的保证并积累了丰富的经验。现实和理想的矛盾所促生的感受，回过头来在我点点滴滴的个人作品中折射了出来，我希望人们通过我个人化作品，窥探出我对个体生存现状的理解，以及对自我的定义。在从事城市雕塑的创作活动中，我保持了折衷与合作的态度，从中深切的体会到艺术对于社会和自我的真实价值。

面对不算成熟的城市雕塑市场，许多象牙塔内的艺术家很难也不情愿投身于此，但我认为城市雕塑历来都是成就雕塑家的主要舞台，如果所有具备专业素养的雕塑家放弃这类创作，只去从事所谓前沿艺术或个人创作，结果会怎样！其实无论个人创作还是城市雕塑，本来就是两个无法真正结合的创作领域。前者是自我命题和自我要求，后者则如同服务、更像“设计”。我在从事雕塑创作之始便有两条路可走。一是做个单纯的艺术信徒，把全部精力投入在艺术的自我实现上；二是把城市雕塑作为市场去经营。而我的自生条件和环境使我选择了两者兼顾，这本册子记录了迄今为止我的大部分创作，有点混杂，但这是多年来劳动成果的真实记录。回顾过程还算充实，但感觉劳累，现如今我已无力改变这种工作和生活方式了。

所以就这样吧！保持现状。

2012年4月26日



Self-Introduction

Sculpture is the closest art form to physical labor. It truthfully reflects the sculptor's conception.

As a method of expression, art can be regarded as the most fundamental understanding of the self, as the most direct interpretation of the life, and without a doubt, as a pure appreciation of the culture. This is applicable for all art adherents. But for those professional artisans, art inevitably involves social properties. To me, art is foremost a work that requires creativity, a tool for living that requires certain hardship, like an occupational and survival skill. It can take up the entire life of the artist, and exist on its own in an independent scope; it can also become an individual's career, and boisterously achieve its value in the real world.

My generation or people with the similar academic experience are lucky. Because we encountered the mind-opening and thought-provoking 80s at the beginning of our formal art education. As childish teenagers back then, we unavoidably followed blindly. Upon graduation, it was already the end of the 90s when we left the school. Sculptures in the cities had started to appear and develop. It was fortunate that we enjoyed relative freedom in our creation, and opportunities to practice that had been brought about by the development of city sculpture.

As for the various creations after the graduation from the China Academy of Art, it is not so much about the individual's persistent for art concepts, but because it is very hard to truly give up the dream of becoming an artist seeded when young. Time elapses. Yet I still have not fix on an individualized manner for creation. Because to me, pure art should at first satisfy inner needs; it might take one's whole life to experience and pursue the art. 13 years of formal training and 16 years of all kinds of sculpting creation ensured me on technical level, and prepared me with abundant experience. In retrospect, my feelings from the conflict between reality and ideality have been reflected in the fine points of my works. I hope that via my individualized work, people can pry into my apprehension about the current situation for the survival of individuals and my definition for the self. I remained eclectic and cooperative attitudes during my creation activity for city sculpture, and I deeply realized the real value of art towards the society and the self.

Facing the immature market of city sculpture, many college-based artists find it difficult to enter the market and they are unwilling to do so. But I think that city sculpture has always been the major stage for established sculptors. If all the sculptors with professional aptitudes were to give up on this kind of creation and only devote themselves to the so-called cutting-edge art or personal creation, then what? In fact, personal creation and city sculpture are two fields that cannot be merged organically. The former is a self-proposition and self-appeal, whereas the latter is more like service and design. Hence, I have two options from the beginning of sculpting creation. One is to be a pure art devotee and put my life's energy into the artistic self-realization; the other is to manage the city sculpture as a profit-making market. My conditions and environment led me to choose both. This book contains most of my works to date. It is a little bit assorted, but it is an authentic record of years of hard works. The review process was rather satisfying, but tiring too. Now I am incapable to alter this kind of work and life style.

So be it! Keep things as it is.

4/26/2012

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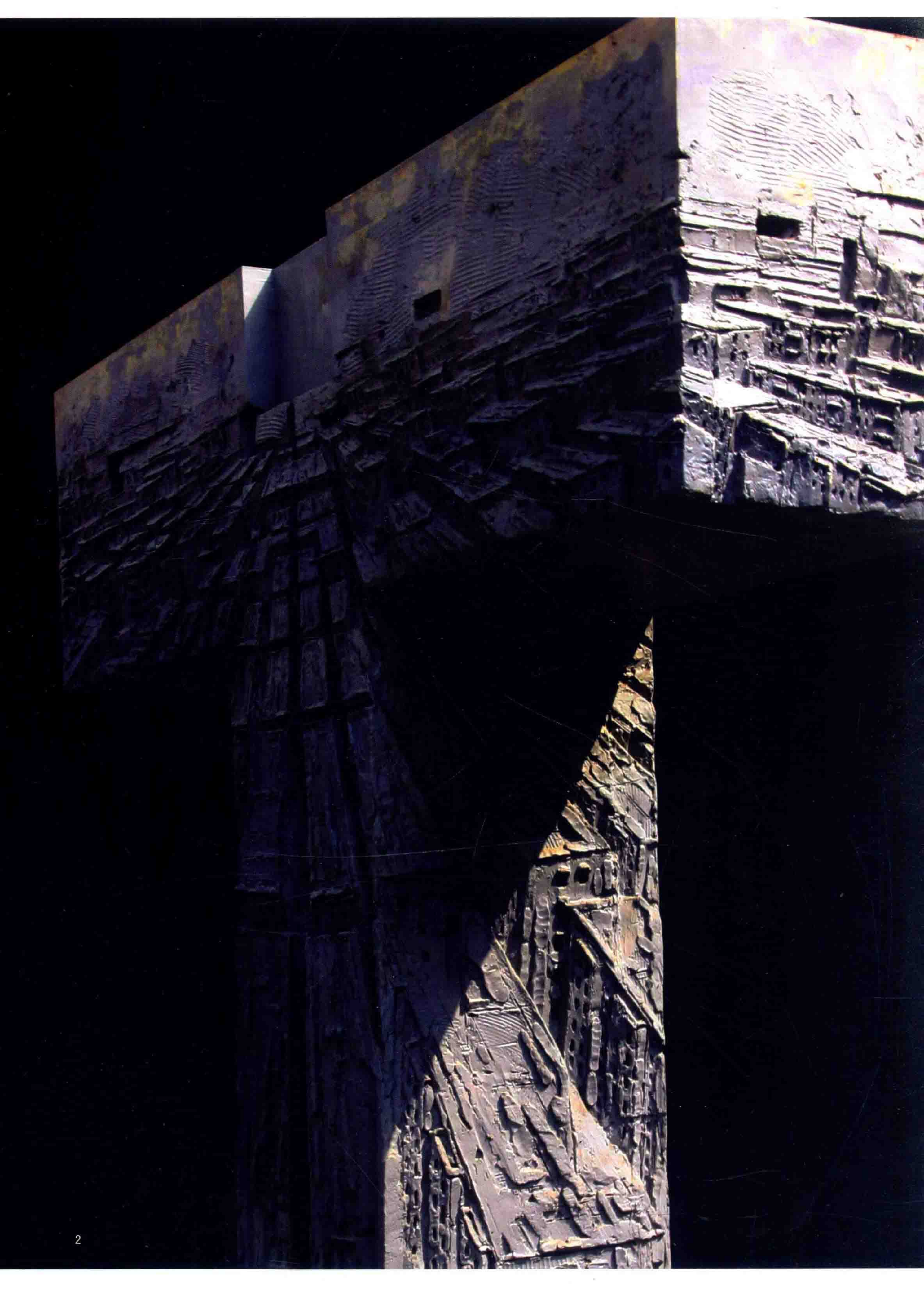
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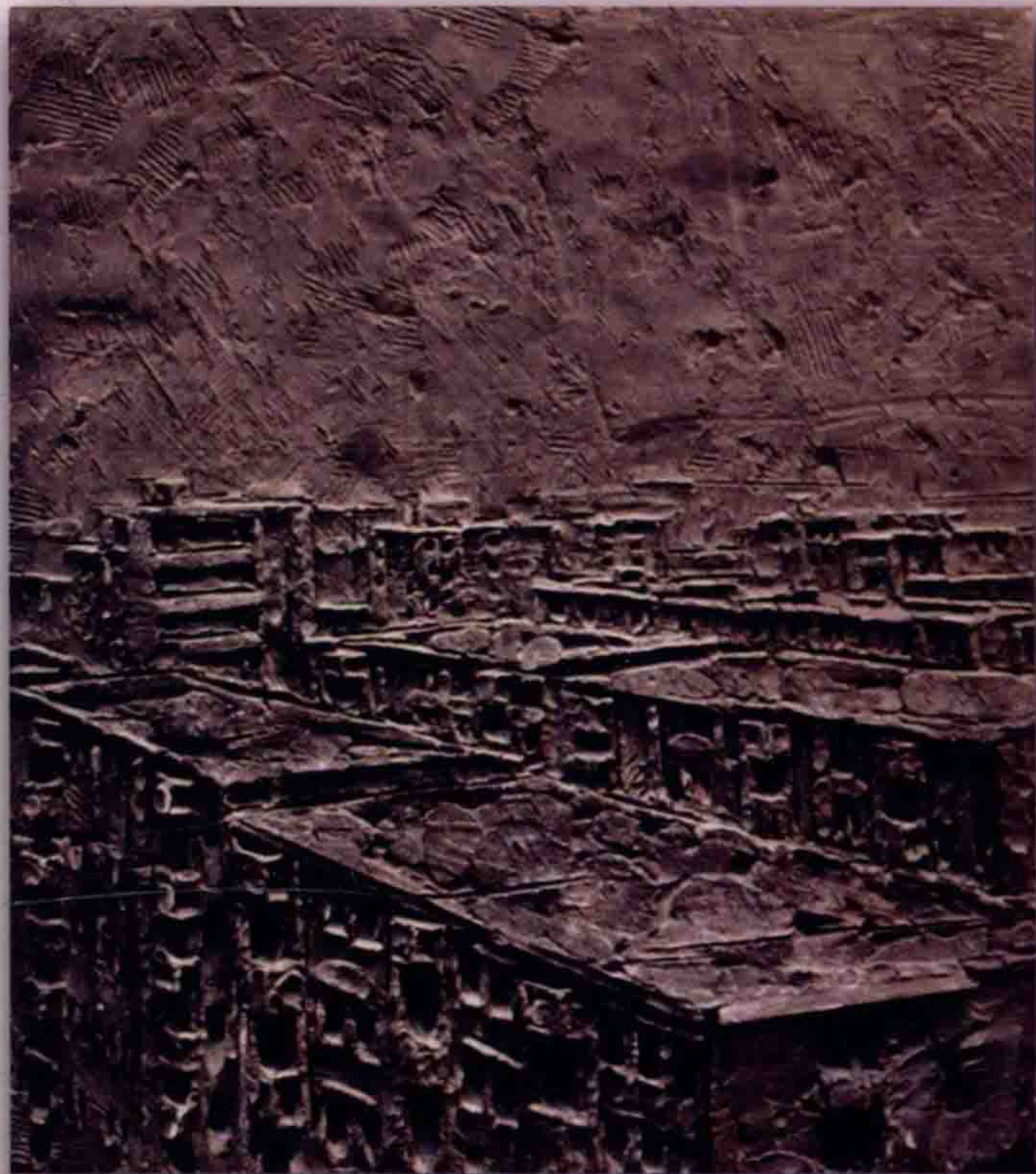




《守望者》（又名《大“T”字》）
获“浙江省第十一届美展”银奖，并入选“第十届全国美展”
玻璃钢
高 200cm
2004



《红书房》
玻璃钢
70cm×160cm
2001



《风景》

2001 第二届西湖国际雕塑邀请展

现藏青岛雕塑艺术馆

玻璃钢 120cm×120cm

2001



《手》
玻璃钢
高 45cm
1999



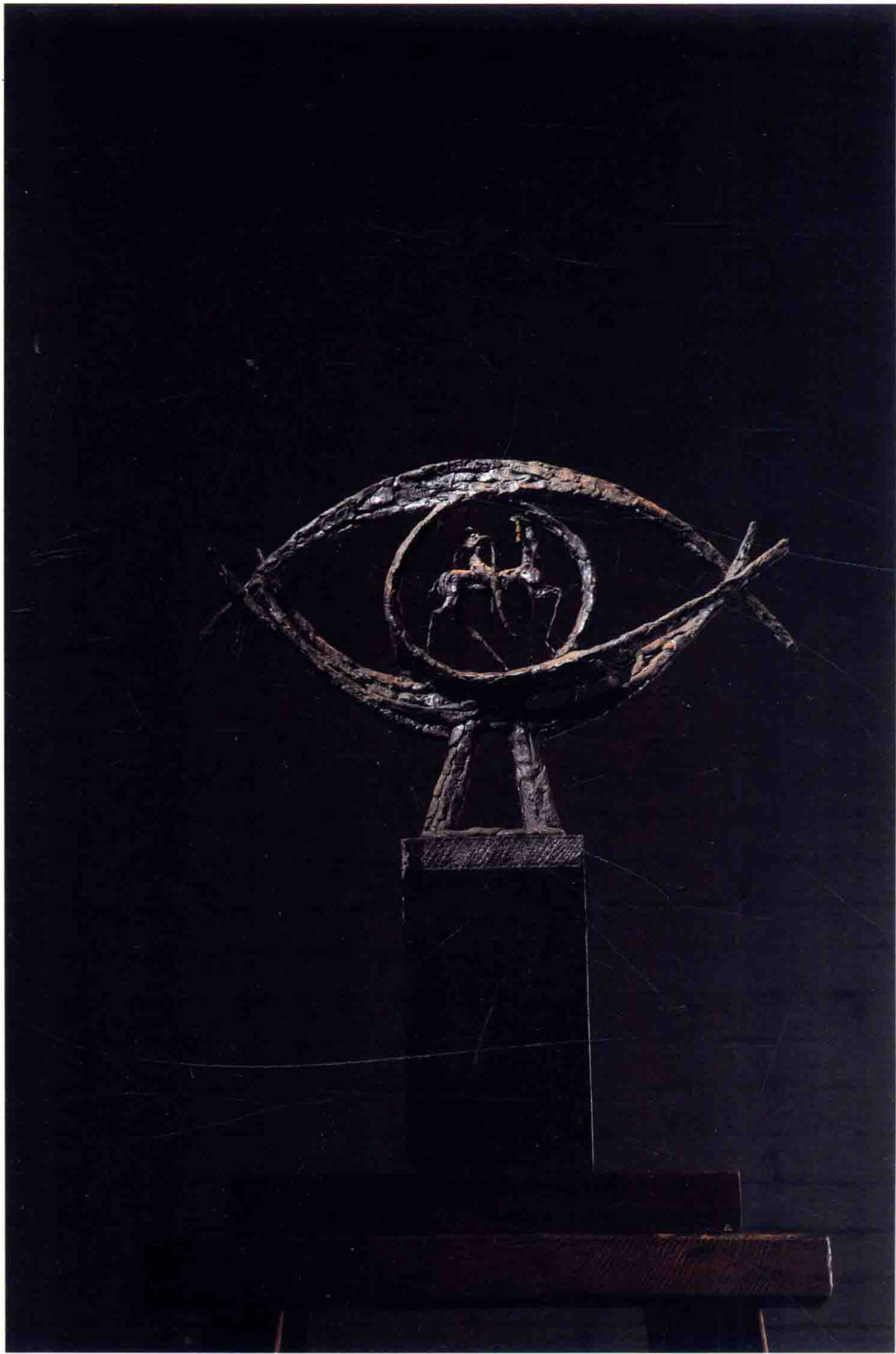
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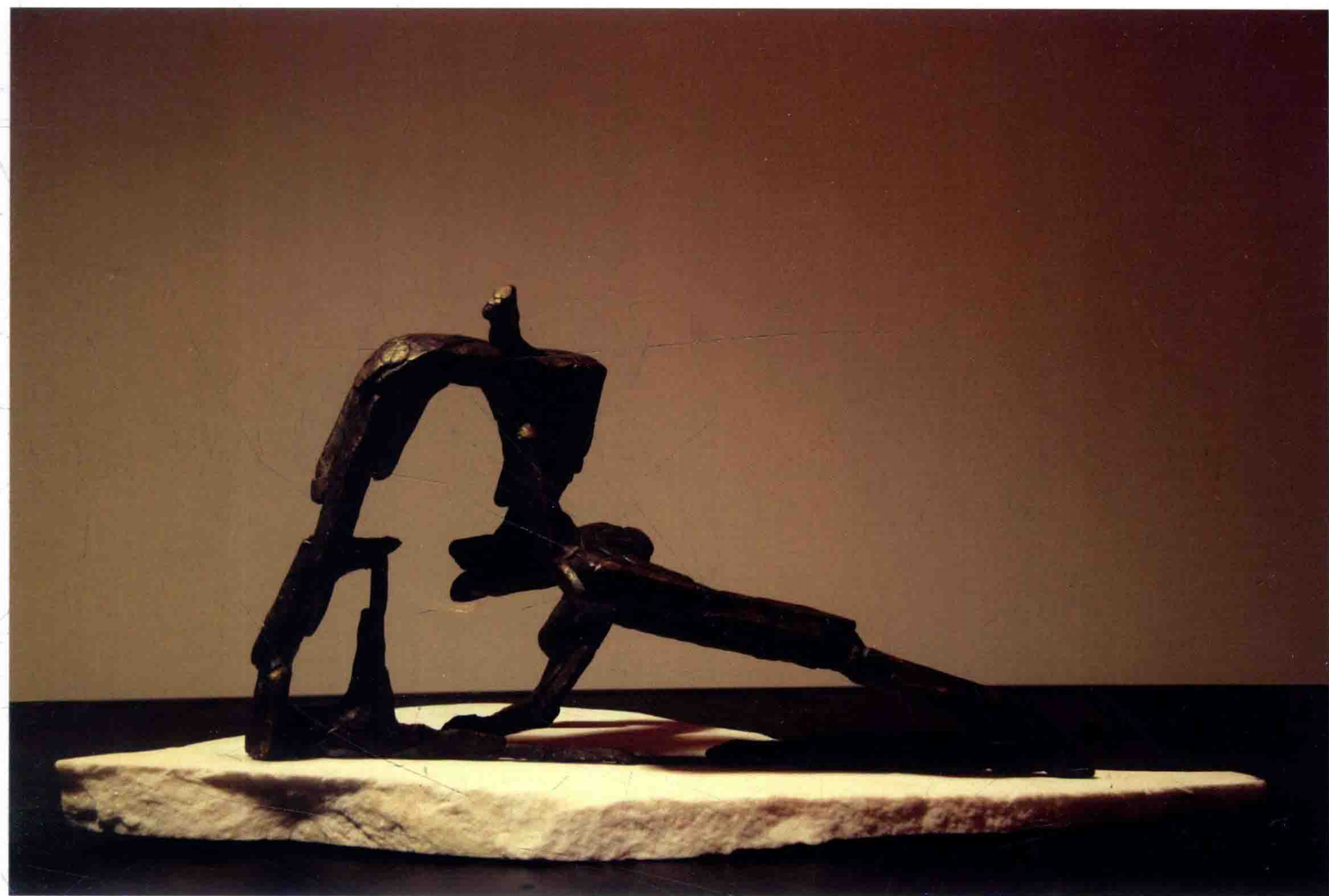
玻璃钢

44cm×30cm

2002



《眼》
玻璃钢
高 48cm
1998



《构图》
玻璃钢
高 21cm
2001