北京非物质文化遗产保护中心 ◆ 组织编写 苑利 顾军 ◆ 丛书主编

# 北京非物质文化遗产

汤夙国◆口述 郝秦玉 丁历 ◆整理



## "面人汤" 面塑 汤夙国

当聊完这一切,我们再次问他制作面人的技法时,汤老终于开口了,说出了"面人汤"的创作精髓——"面人就是面神"。





# 北京非物质文化之

北京非物质文化遗产保护中心 ◆组织编写 苑利 顾军 ◆丛书主编 汤凤国 ◆口述 郝秦玉 丁历 ◆整理

## 面人汤"面塑汤凤国





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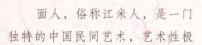
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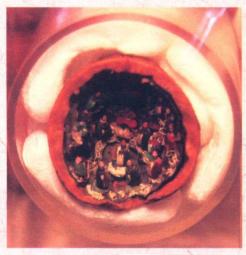


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### >> "面人汤"面塑项目导读

INTRODUCTION TO DOUGH FIGURINE TANG





♦ 核桃面人《十八罗汉朝如来》, "面人汤"创 始人汤子博创作于清代,现藏于汤夙国家中

高。它以糯米面为主料,调成不同色彩,用手和简单工具,塑造出各种栩栩如生的形象。面人真正始自何时已不可考,但从新疆吐鲁番阿斯塔那唐墓出土的面制人俑和小猪来推断,距今至少已有一千三百四十多年,南宋《东京梦华录》中也曾有"以油面糖蜜造如笑靥儿"的记载。"面人汤"面塑艺术始于清末,是用纯江米面加入小麦面、甘油和颜色进行和制,多以微雕技巧来雕塑,人物、花鸟及山水形象千姿百态。"面人汤"的作品通俗而不媚俗,富丽而不失典雅,一个个小面人神形兼备、刀法酣畅、设色雅致,耐人寻味。

In a tiny world less than three centimeters in diameter within half of a walnut shell are 18 arhats with vivid expressions in various poses lining each side of a Buddha statue. It is a master work of Tang Zibo, father of Dough Figurine Tang.

The world is small, yet 19 characters are well arranged in brightly-colored clothes against a backdrop of flowers and fruit trees. The art of dough figures in walnut shells was once the pinnacle of traditional Chinese dough figurine art.

Also known as "sticky rice figurine," dough figurines are folk art unique to China. The dough is primarily composed of glutinous rice flower of different colors and the figurine is made by hand with simple tools.

No records pinpoint the exact time of its emergence, but clay figures found in Tang tombs in Turpan, Xinjiang evidence that they were developed at least 1,400 years ago. They were also referenced in a book from the Southern Song Dynasty (1127-1279).

The art of the dough figurine Tang emerged during the late Qing Dynasty (1644-1911), when artisans began making them from glutinous rice flower, millet flower or glycerol mixed with color. Subjects include people, flower and birds, and microscopically carved landscapes. Dough figurine Tang's works are popular yet tasteful,magnificent and elegant. Though small in size, they always combine mind and body with tasteful colors and inspire food for thought.

#### **5**" <<

#### "面人汤"面塑传承人导读

INTRODUCTION TO THE REPRESENTATIVE INHERITOR OF DOUGH FIGURINE TANG

汤原国的父亲汤子博是"面人汤"的创始者,汤原国是"面人汤"的第二代传承人,是汤子响,大子。汤原国自幼受父亲影响,工诗文、善绘画。1966年从中央承式学院雕塑系毕业后,不仅继承式与交亲面塑创作的传统表现形式与技法,并在理论和实践上不断总结、创新、发展,使面塑艺术更具



◆ "面人汤"第二代传承人汤夙国

时代和民族特点。他尝试将大型雕塑技法融入父亲传统的面人创作,尤其注重人物造型的身形比例与动作神态,作品栩栩如生,主要作品有《钟馗》、《长眉罗汉》、《韦驮》、《降龙罗汉》及《小泽征尔》等。汤凤国的作品曾多次在国内外展出、获奖,并被徐悲鸿纪念馆、巴黎大学、日本东京艺术大学等收藏。1996年联合国教科文组织授予汤凤国先生"民间工艺美术大师"称号,让这一颇具中国特色的民间艺术走向了世界。他还曾为电影《骆驼祥子》、《八旗子弟》等制作人物道具,并著有多部著作,如《面塑大师汤子博画稿》、《中华民间艺术大观》(合著)、《面塑制作》、《北美印第安艺术史》等。此外,他还是一位诗人,在创作之余喜写诗词及藏书,著有《塑余吟堂》、《仙头琴趣》、《嗔痴先生歌曲》等诗集。2008年,汤凤国被评为"首批北京市级非物质文化遗产项目代表性传承人"。如今,汤凤国先生已于2015年3月溘然长逝,留给世人的只有追思与惋惜。

ough figurines were popularized by Tang Zibo, father of Tang Suguo, the second son and second-generation inheritor. Influenced by his father, Tang Suguo developed passion for poetry and literature as well as painting as a child. After graduating from Central Academy of Fine Arts in 1966, he continued using the traditional techniques of his father while moving them forward theoretically and practically by summarizing, innovating, and developing, bestowing the art with characteristics of the times and flavor of Chinese culture. Fusing sculpture techniques, he pays special attention to proportions and movement while composing, injecting life into his figures, such as Zhong Kui, a legendary god who wards off evil spirits, Long Eyebrows, Skanda, Subduer of Dragons, and Seiji Ozawa, a world-famous Japanese conductor. His works have been exhibited many time in China and overseas and honored with numerous prizes. Some have been acquired by the Memorial Hall to Xu Beihong, Universite de Paris and artists from Tokyo. In 1996, UNESCO cited him as a "master folk artist," distributing his art to the rest of the world. He has also produced character props for Chinese movies such as Rickshaw Boy and Snuff Pot and published a number of books such as Rough Sketch by Dough Figurine Master Tang Zibo, A Spectacle of Chinese Folk Art (co-author), The Production of Dough Figurine, and Art History of the Indians in North America. In addition to all of his, he is a poet who has published considerable amounts of poetry. In 2008, Tang Suguo was among the first group of representative inheritors of Intangible Cultural Heritage Sites in Beijing. In 2012, he was cited as one of the fourth group of such inheritors in China. Today, Tang had died in March 2015, only to leave the world the memorial and regret.

面人汤

# 直特创播业的人作



目为神 近百岁月紀八生 好百八化 生生不且小世界 唯成掌天小



Dough figurine Tang's works are popular yet tasteful,magnificent and elegant. Though small in size, they always combine mind and body with tasteful colors and inspire food for thought.

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## 彩 采访手记

时间地点: 2013年3月, 北京市东城区东厂胡同(汤夙国家中)

受采访人: 汤夙国

采访人: 郝秦玉丁 历

今天是第一次拜访汤凤国先生,恰逢"三八妇女节",热情的汤先生一见到我就连声道节日快乐,并邀我们进屋为我们烧水沏茶。汤老独居于东厂胡同的家属楼里,今年已八十高龄,除耳朵有些背,仍声若洪钟、精神极佳。他一耳戴着助听器,一只手拿着话筒对着我们,将"面人汤"的故事娓娓道来。我们一边听着汤老的故事,一边环顾着这位老艺术家的"小世界"。

汤老住的房子不大但整洁干净,且书多、画多、面人多。靠墙的一排柜子里,满满摆放着古文诗词、哲学绘画等书籍;另一排柜子里则是我们要寻找的面人,它们色彩缤纷、神态各异,一个个栩栩如生,被放置在长方形的透明盒中,背景亦书法、亦绘画,从作品的细节到包装都极为精致,可谓一个个小小的收藏品。此外,在汤老的家中,我们还看到墙壁上挂着多幅他自己创作的书法、绘画作品,让这个"小世界"更散发出浓浓

的文人气息。在柜子的上方,摆着多张黑白老照片,其中有他父亲汤子博先生做面人时的照片,有汤家在新中国成立前期的全家福,有汤氏三兄弟在青年时代的照片等,一张张黑白照片好似正在诉说着这个家族那些尘封的故事。



◆ 一排柜子里放置的全是汤夙国的面人作品



## 志于游艺 自成一派

A STYLE OF ITS OWN

我们家老辈过去在云南做官,后来可能犯了错误被贬了,到我爷爷的时候就没落了。虽然没落了,但家里条件还算可以。父亲那时候就每天画画玩。他没事就逛市场去,一天看见有人卖面人,他当时就特感兴趣,但又觉得那面人做得糙。突然他想,把国画里的人捏成小面人,平面的变成立体的,多有意思。于是,他没买面人,把卖面人的所有面都买下来,回家后做了把小雕塑刀,磨了磨开始捏面人。面没有了就画画,等卖面人的过来再买几团面,再捏面人。不过老等人家,买人家的面也不行,他就自

己和江米做,不过发现做不了,因为做出来的面热的时候黏得要命,等面凉点呢,就硬了,更没法捏。我祖母说加点白面试试,后来就慢慢研究,等调到比例合适了就能捏了。他捏的不是孙悟空、猪八戒,是李白、杜甫、白居易。以前做的面人是棍举着捏出来的,父亲给它做在托板上,就这个过程不是那么简单,捏好了把棍拿下来后面人就全团了,这不行。他想那怎么才能让面人立在竹板上呢?就用竹签钉啊弄啊的才弄成功。就这么一件事就特别麻烦。

父亲在家又画国画,又捏面人,



◆ 汤夙国幼时全家照,右一为汤夙国,右三为其父汤子博



◈ 汤子博的三个儿子(摄于1970年) 长子: 原子能工程师 汤麟瑞 次子:雕塑家 汤夙国(麟书) 三子:建筑工程师 汤麟成