

# 从头 开始

FROM THE HEAD

■ 蒋剑韬雕塑作品



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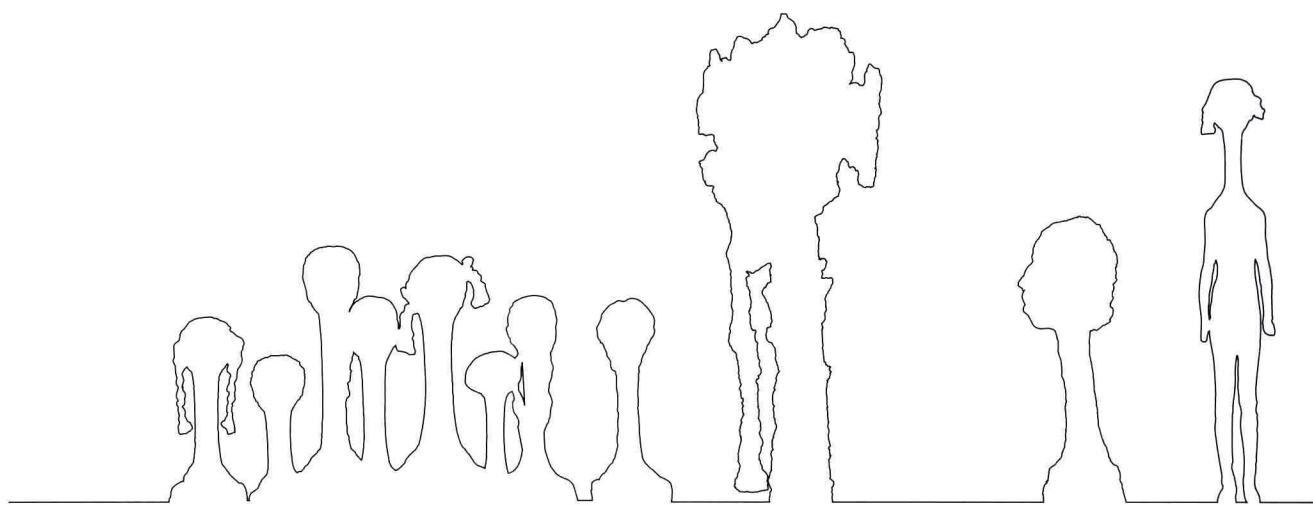
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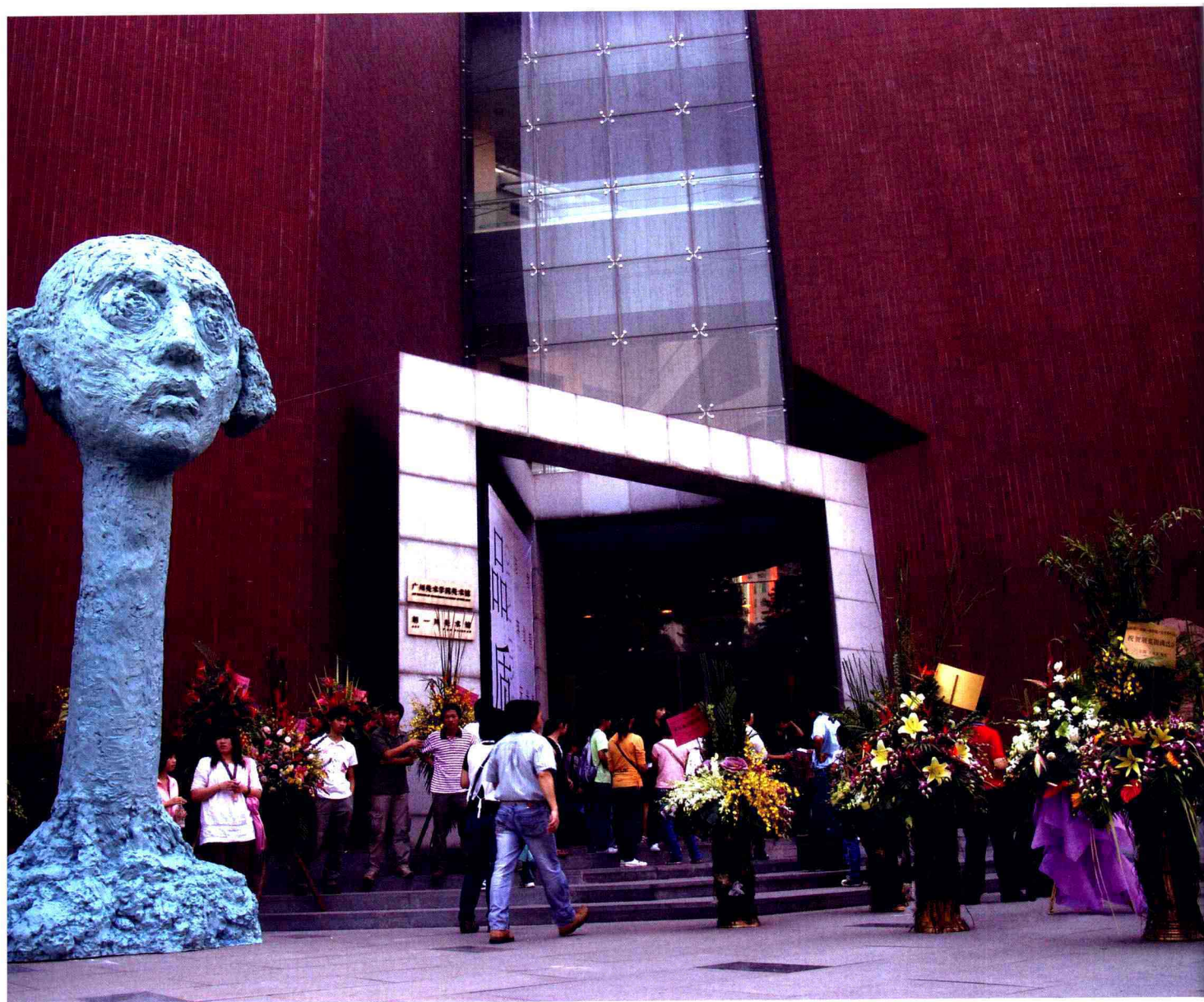
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2007年10月25日至11月5日，由广州美术学院美术馆主办的“品质-范勃、蒋剑韬、宋光智作品展”在广州美术学院昌岗路校区美术馆举行。展览由三个广州美术学院青年教师的个展（油画、雕塑、版画）组成，其中广州美术学院雕塑系教师蒋剑韬展出了自己近几年来创作的《头像和人体系列》作品共四十余件。

From October 25<sup>th</sup> to November 5<sup>th</sup>, 2007, an exhibition named Quality The Art Works of Fan Bo, Jiang Jiantao and Song Guangzhi, organized by the Art Museum of Guangzhou Fine Arts Academy, Was held at GAFA'S Changgang Road campus. The exhibition consisted of three solo exhibitions by the three young teachers from GAFA, Who are one oil painter, one sculptor and one engraver respectively. Among them, Jiang Jiantao, a young sculptor at GAFA'S Sculpture Department, exhibited more than forty pieces of his recent years' works The Head and Nude Figure Series.

# 生存·期待·追问

——蒋剑韬人像雕塑的政治社会学思考

■ 李公明

一堆腊鸭颈似的人头像，圆瞪瞪的眼睛，只有梳辫子与否的区别……用得上“政治社会学”这样唬人的名头么？还要“思考”？那个很有名的文学家谁不是很幽默地说过“人一思考，上帝就发笑”吗？

我是这样想的：“思考”本不是什么很严重的事情，芸芸众生中的饮食男女、贩夫走卒者之流也都整天在想东想西，他们才不管你上帝笑还是不笑；看蒋剑韬的腊鸭颈人像，我也无法不想东想西，也不想管上帝笑不笑的问题。至于“政治社会学”，与“政治学”几乎是同义词，据说在美国的大学，面对同样的一个问题，放在政治学系就是“政治学”问题，放在社会学系就是“政治社会学”问题。法国人则比较细心，对“政治社会学”下的首要定义是“对政治进行社会学分析”（参见莫里斯·迪韦尔热《政治社会学》，第1页，东方出版社，2007）。好了，不必再掉进书堆里了，我承认，“对政治进行社会学分析”是我最近——也可以说是一直以来——喜欢琢磨的事情。刚好在此时，刚好在此地，小蒋的雕塑进入了我的视野中，我立马想到：这些人像正与我琢磨的事情合拍啊……。说了这些，无非解解闷，哥们可不是吃饱了撑的，拿小蒋的雕塑来耍耍嘴皮子。

蒋剑韬的这批雕塑都是脖子细长细长的人头像，只有肩膀作为底座（偶有一、两件是全身像），头平视或略昂，一律的双目圆瞪；有男有女，区别是挂了小辫与否，但都是一式的年青，蓬勃向上。从雕塑语言上看，走出了学院雕塑常见的模式，不再罗丹和布尔德尔，也区别于贾克梅蒂。关于后者，应该多谈几句。贾克梅蒂的代表样式是瘦长如枯枝般的人物，他们面目不清、性别模糊，无论是站立或是走动，总有一种回避、不安的感觉。他的语言最初来自学院派的人体雕塑和超现实主义艺术，在经历了二战的创伤之后，对人类精神处境与命运的思考使他把古典文化的资源和现代哲学的观念都纳入对语言的探索中。贾克梅蒂善于以环境作为人物存在的基本要素，人物与空间的关系被他充分地改写和利用。在他的作品面前，类似存在主义哲学的那类命题可能会自然地出现在有相关知识背景的心灵上。

蒋剑韬当然熟悉贾克梅蒂的作品，但他却有自己独特的感觉和语言。关于他的创作过程中的灵感与思考，他自己有一段较为完整的叙述，我把我的想法也作为按语穿插在其中，就算是一组对话吧：

“偶然看到街上或走或站的众人好像一个一个都拉长了脖子似的，都在祈盼着什么，都有着一份追求。仿佛就像一个个长颈鹿，或一个个土拨鼠，（按——说长颈鹿还可以，说土拨鼠就有点不靠谱了。小蒋不是广东人，对于广东人来说，可能他们更熟悉的形象是腊鸭，不仅是长颈，而且是干而瘦骨棱棱的。）

都在翘首以待，都在努力想浮出水面。（按——期待与翘首在语言学上的联系是否为汉语所独有？没有考证过，不敢说。但吾国同胞之长颈确是与盼望有关，比如过去物资匮乏年代的排队购物，今天下岗年代和求职年代的人才市场。）

联想到当下人们的集体生活状态，发展中的中国无论人们或贫或富，无论生活和生存环境有多么困难，人们都在努力追求发展、向上，都想出人头地或求得一片生存空间。

大都还抱着一份希望，双目炯炯地盯着未来。这是一份伟大的生存：生存虽然痛苦，但依然充满希望，明天依然有太阳出来。（按——过去中国人最熟悉的电影台词之一是“面包会有的，粮食也会有的”，现在呢，一边是富人满城尽带黄金甲，一边是穷人读书看病住房宰你没商量，希望中无法不含有怨恨，因此一律的双目圆瞪。所以才有了“和谐社会”的提法——你可以有希望，但要和谐地希望。）

这不是那种贾柯梅蒂似的人的消失和被空间侵蚀，这是一种空间中的张扬和自我重塑。（按——以否定式的陈述带出了老贾，说的很对，老贾使人在空间中消失，当然这也是他厉害的地方。“自我重塑”这个提法有点虚，倒不如说是集体性的自我发现、自我申诉、自我……。我说小蒋在老贾之外找到了自己独特的感觉和语言，走出了被大师笼罩的焦虑，很好很好。）

……有朋友提议说应做得像树一样高才好，正合我意。就又做了几个五米左右的，方才解瘾。到了这个时候，自己才感到视觉冲击力有了些，才成为一批观念性的头像，说出了自己感到的一点对生存、人和这个世界的看法。（按——历史将证明，那是一个很好的提议。不要盲目相信什么“视觉冲击力”之类的鬼话，关键是与题材、观念、艺术手法的“匹配”。“观念性头像”的提法看来是小蒋对这批作品的自我界定，我看是可以的。在后现代艺术的语汇中，观念与媒材、与空间同等重要，甚至更占有引领者的地位。观念性，是指一件作品或一种作品的样式的意义不再囿限于它自身的形状、技术或审美，而是以形象的力量在物质世界中暗示、生产、催迫出关于思想观念的感觉，令观者感到观念的存在而不是不存在；力图给观者“洗脑”——调整或改变你的观念吧。）

现在可以回到我的所谓政治社会学思考了，讲讲我的一孔之见吧。

首先，政治社会学的传统之中有一种强烈的国家主义倾向。从亚里士多德时代到20世纪关于政治学的定义，大都离不开“治理国家”的含义。的确，在人类文明史上，国家就是那个巨大的利维坦，个人力量与之相比是多么的微弱。传统的国家使个人原子化，专制的国家使个人成为懦夫，当代政治社会学关注如何使个人成为有力量的主体，使国家还原出纸老虎的本质。蒋先生的这批作品竟然一下就使我把它们与当代政治社会学联系起来，其原因固然是很个人化的：在代表国家力量的英雄雕塑时代结束以后，个人雕像似乎早已遍地皆是，但似乎都不足以与先前的国家观念相抗衡；蒋的作品使我看到了一种可能性，个人无目的地成为抗衡国家的力量——当然，先是在政治社会学的书斋里，然后可能就是在广场上。

其次，“期盼”应该在政治社会学中占有一个专题，尽管我目前尚未在任何一本著作中发现这样的章节。在现有的著述中，“等级与权力”是必有的架构，其实个中内容到处都弥漫着一种超越等级、反抗权力的期盼。蒋的这批雕塑作品被解读为张望、期盼，是观者的视觉感受与生活经验所结合的产物。而如果把它们投射到政治社会学的屏幕上，它们马上就具有了多种意义：它们的等级归属或是阶级形态？权力的实有还是虚空？流动还是固定？集体的还是孤独的？面谱化还是个性化？欲望冲动还是欲望压抑？无论如何，在当下的中国社会语境中，“期盼”不是一种温馨提示，不是新年贺词中的装饰语，而是被语言学装扮过的愤懑、撞击。跳楼讨薪是一种期盼，厦门人上街“散步”是一种期盼，期盼就是斗争。

还有，期盼者是年青的，难道唯有年青才是期盼者的资格吗？现有的政治社会学教科书似乎没有把年龄作为一项政治斗争的重要因素，其实现实斗争的风雨正是成长的见证，而成长怎能与年龄无关呢？我认为蒋先生很有一种对青春的眷念，当然这是人都会有常情。区别在于，有人把青春看作是人生的资本；有人，比如华兹华斯或黑塞，把青春看作是一场为了超验性的理想而献身的热病。而我们，可能更愿意把青春平地看作是科层制度的对立面——在那种制度中只能容纳阿谀奉承、出卖良知、麻木不仁。可惜的是，在现实中还有太多的青春生命无端地消耗在那片泥潭里。这样，回首看看这批张望着、期盼着的青春头像，你不觉得它们应该为政治社会学增添一个青春与政治斗争的章节吗？

一开始我就说了，这些人像正与我琢磨的事情合拍啊……。其实，这是真正的一己之见，谁会把握鸭颈与政治社会学联系在一起呢？谁能同意我的无端之想呢？这些都不重要，阅读毕竟是很个人的事情。我只是有点好奇：谁会是略有同感者？

蒋先生先是在中央美院雕塑专业学习，继而求学于英伦，他是很朴实、很用心地积累知识、理解人生、创作艺术的那一类人。我认为他还是很值得我们期待——翘首以待——的那一类人，我期待他的作品有一部分会成为我们未来战斗的武器。



**Survival • Expectation • Inquiry**  
**A social-political reading of Jiang Jiantao's sculptures**

By Li Gongming

A group of head sculptures with extended ducklike necks and wideopen eyes, the only difference being the pigtails... Do they merit reading from such a big discipline as political sociology? A famous writer once said humorously: "Once human being starts to think, God starts to laugh." Is that the case?

This is how I see it: thinking itself is not a serious matter, and people from all walks of life are thinking all day long. They don't care whether God laughs at them or not. I couldn't help thinking while viewing Jiang's sculptures. I did not care whether God laughed at me or not. Speaking of political sociology, it is almost the synonym of sociology. It is said that in American universities, the same issue would be political issue in the Department of Political Studies and political-sociological issue in the Department of Sociology. The French are more observant, their definition of Political Sociology is "the sociological study of political issues." (Page 1, *Sociologie de la politique: Elements de science politique* Chinese Duverger, Maurice; The Eastern Publishing House, 2007) Ok, let's get out of the books. I admit that the sociological study of political issues is what I have been pondering at recently—or in other words quite for a long time. At such a time and in such a place, Jiang's sculptures jumps into my attention. I realize at once that these statues coincide with what is going on in my mind. So much has been said, but it is no empty talk on Jiang's artworks, it serves just as the lead-in of my current undertaking.

Nearly all of Jiang's sculptures are bodiless head sculptures with long thin necks on the shoulders, which act as the bases (Only several of them are whole-figure sculptures). All are forward-looking or slightly up-ward looking with wide-open eyes. Both the sexes are represented, only the pigtails tell them apart, and all of them are young in looking and energetic. From the viewpoint of their sculptural language, Jiang has cast off the mantle of academic sculpture, freed himself from the influence of Rodin, Bourdelle and Giacometti. In regard to Giacometti, I'd like to add a few words here. Giacometti's typical works are skinny and stick-like figures with blurred facial features and unrecognizable genders. His sculptural language started from the academic human nude sculptures and Surrealist art. After the traumatic WWII, his contemplation on human spiritual predicament and fate forced him to integrate the classical cultural resources and modern philosophical thinkings into his quest for a new language. Giacometti is adept at using the environment as a basic element of the human figure's existence, and making full use of or rewriting the relationship between the figure and its existential space. Standing in front of his works, existentialist philosophical propositions are likely to appear naturally in those minds with relevant literal backgrounds.

I am sure that Jiang Jiantao is quite familiar with Giacometti's works. But he has managed to find his own unique feelings and language. He has a relatively comprehensive narration of his thought in his creative process. Here I'd like to quote his phases and insert my own comments to make them seem as a dialogue.

"I accidentally noticed that people in the street, no matter walking or standing still, all seemed to be craning their necks to look around or look ahead, as if they were expecting something to happen or being in pursuit of something, which was whether fame, fortune, position or anything else. They looked just like giraffes or marmots." (My note: To say these people look like giraffes are all right, but to say they are like marmots may be off the point. Jiang is not a Cantonese. Cantonese people are more familiar with the image of preserved ducks. Preserved ducks are better metaphors not only because of their long necks but also because of their bony appearance.)

"All of them were craning their necks in expectation, trying to stay above the water." (My note: I wonder the linguistic association between expectation and the craning of necks whether or not exists only in our Chinese language. I haven't done any research, and therefore dare not to say. But my countrymen's long necks do have some connection with the look of expectancy: For example, when they queued up for shopping in times of shortage of supplies, or to apply for a job in the job market at this time of high unemployment rate.)

"They reminded me of the collective living state of the people. No matter they are rich or poor, no matter how hard life is, people of the developing China all strive for an 'upward' life, they are all trying to excel others, they are all struggling for their own places in society" . (My note: "Going upward" is a fine state of living. But if it is driven by the hardship of survival, it becomes a kind of struggle. If it is collective status, it may denote cruel competition among struggle. But how much of the "going upward" effort of the present Chinese people is not driven by the law of the jungle?)

"Most of them still had hopes cherished in their hearts. They stared into their future with their eyes wide-open and lit up. This is a great kind of living existence: Life is hard, but it is still full of hope, and they all know that the sun will rise up again tomorrow no matter what happens." (My note: One of the film lines that the Chinese people are most familiar with is perhaps that from Lenin in 1918: "Bread will come, Rice will come." Now some people are well-off, but most others are still struggling to pay for their education, Medicare and housing. For one reason or another, their hopes ends up as hopes only, therefore their eyes are wide open. And I think that's why "A Harmonious Society" is advocated. You may hope, but you have to have them achieved harmoniously.)

"This is not the erosion of the figures by the space around them in Giacometti's sculptures. This is the expansion and self-rebuilding of the figures in space." (My note: Giacometti is quoted in a negative declaration. Very well said! Giacometti did make his figures disappear in space, and that's what he is famous for. But "self-rebuilding" is a bit empty. Better say it is the collective self-discovery and self-appealing and self I think Jiang has found his own language and understanding and already shaken off the shadows of the masters like Giacometti. Good! )

“Some friends proposed that these head sculptures should be as tall as trees. This idea right fitted what was going on in my mind. So I made several approximately five-meter-tall figures, which finally made me feel satisfied. Only at this moment did I sense some good visual impact, and with these conceptualizing statues I felt that I had expressed my understanding of survival, of human being and of the world.” (My note: History will prove that that proposal is a good one. Never be blinded by those empty words like “visual impact” whatsoever. The essential point is the matching of subject, concept and artistic expression technique. “Conceptualizing statues” is Jiang's own definition of his sculptures, and I think it is okay. In post-modern artistic terminology, “concept” is of the same importance with subject and space, and it can even play the leading role. Being “conceptual” means the meaning or the style of an artwork is not confined to its own form, technique or aesthetic value. Rather, with the power of the image, it hints, produces and imposes the existence, not absence, of the concept in the viewer and the physical world. It tries to “brainwash” the viewer, and forces you to adjust or change your concept.)

Now let's go back to my so-called political sociology, and let me talk about my own humble thinking.

First, there is a strong nationalist trend in the traditions of political sociology. From Aristotle to the 20<sup>th</sup> century, an essential element in the definition on politics is “the governance of the state”. Indeed, in the history of human civilization, the state is the powerful Leviathan, compared with which the strength of the individual is rather weak. The traditional state atomizes the individual, and the autocratic state dwarfs the individual. Contemporary political sociology explores the ways how to empower the individual and expose the state as a paper tiger. Jiang's sculptures immediately let me link them with contemporary political sociology. The reason is a personal one: after the ending of the era of hero sculptures which represent the power of the state, sculptures of the individuals can be seen anywhere. But they are not powerful enough to rival the previous state concept. In Jiang's sculptures I see a possibility: the individuals unintentionally become the rival of the powerful state. Of course, this has to happen first on the papers of political sociology before it can possibly happen on city squares.

Second, the term “expectation” should be a chapter in political sociology, though it is nonexistent in current books. In current literature, “hierarchy and power” is an essential part, but the expectation to transcend hierarchy and resist power is seen everywhere in it. The interpretation of the expressions of Jiang's sculptures in this exhibition as expecting and waiting, is generated from the interaction of the viewers' visual impression and their life experience. And if projected on the screen of political sociology, these sculptures immediately have multi-layers of meaning: what is their hierarchical or class status? Is their power real or empty? Are they mobile or static? Are they together with others or existing alone? Are they types or individualized? Are their desires released or constrained? It is said that the value of Karl Marx's class theory is in its revealingness. Are these sculptures also revealing in one way or another? By all means, in the present Chinese social context, “expectation” is not of a warm note, nor is it a decorative whitewash in New Year's greetings. Rather, it refers to anger and struggle with its linguistic dressing. Threatening to jump off a high building to retrieve one's long-overdue salary can be interpreted as a kind of expectation, and the citizens of Xiamen city went out to the streets for a “stroll” is a kind of expectation. Expectation is indeed a kind of struggle.

In addition, those who have expectations are the young people. Is it that only the youth are qualified to be expectants? In the current political sociological textbooks, age is not considered an important aspect of political struggle. In reality the trials and hardships of real struggles are the witness of growth. How can growth be irrelevant to age? I personally think Mr. Jiang is sentimentally attached to youthfulness, and this is understandably natural. The difference is that some people take youthfulness as an advantage of life, while others, like William Wordsworth and Hermann Hesse, regard being youthful as a fever of passionate devotion to transcendental ideals. But we simply are more willing to view youth as an antagonism to the hierarchical system, in which only flattery, betrayal and indifference are allowed. It's a pity that in reality too many innocent young souls have squandered their youth in that system of morass for no reason. Thus, looking back at these busts and figures of youth in expectant mood, don't you think they should add a new chapter on youth and political struggle in political sociology?

I already said in the beginning that these sculptures coincided with what in my mind “In fact, this is only my own opinion. Who would associate preserved duck necks with political sociology” Who would agree with my wild ideas? These are not important at all. After all, reading is a very personal thing. I am just a little curious would there be somebody who shares a bit of my feeling?

Jiang graduated from the Department of Sculpture in the Central Academy of Fine Arts, Beijing, China. He furthered his study in the UK. He is sincere, honest, hardworking and devoted to art. I think he is one of those people worthy of our expectation. And I, with craned neck, sincerely expect some of his works can be used as our future weapons.

# 张望

——读蒋剑韬作品

■ 王见

面对蒋剑韬的作品，我有些陌生，然后就不知不觉地想到了一些长年累月的被人说来说去的雕塑大师，但也没想到蒋剑韬跟他们有什么瓜葛。再然后呢……就从雕塑的问题幻想到艺术的问题……艺术是什么？想到这儿，人醒了——又愚蠢了不是？

贡布里希先生早就从教学的对艺术有过长篇大论的知识性表述，费得着你想吗？扫大街的行为是什么——叫清洁卫生工作，画画呢——艺术工作，艺术是什么——贡布里希说……。

好，那就先不说蒋剑韬的作品，也不说“艺术”，先说“钱”是什么，借此来观察我们认识艺术的愚笨吧。

钱是什么——是一张印有彩色纹样的纸。但与其它有纹样的纸不同，此纸可用来换物品。也可以再说得详细一点，钱是一种被称为货币的东西，用纸造成，上边印有阿拉伯数字，可换取与此数额等值的物品。另请注意，这是由一个国家的叫财政的部门负责印制。顺便举一例，一位意大利的游客名叫马可波罗，他在中国游历并生活了很多年之后回到了自己的家乡，给他的乡亲们说：中国人的钱居然是纸做的。（补充说明：纸币之前，钱是由一种叫“金”的金属材料制成，叫金钱，还有用铜做的，叫铜钱。上古的时候，钱则是一种海产品……，叫贝壳……。）

……够了，stop.

我相信以上这种对钱的表述还是相当的不准确，学术含量还不够，学术概念也不严谨，有关经济学的问题还没有谈到。看来要说清楚钱也不大容易。艺术呢？同样！不过，贡布里希能讲清楚，而且有耐心写成一本砖头巨著专论艺术的问题。所以尔等愚笨，不配谈艺术的问题，否则就是“蚍蜉撼大树”。

但我居然从蒋剑韬的作品中幻想到艺术的问题，这显然是遇到了难题——面对他的雕塑找不到认识的路径。我来看去看，只看到了一种状态——张望——一个个没有了身体，只有伸长了脖子的张望的——大头像。或许这也叫等待，张望——等待？又想了许久……。

许久之后我才明白，自己老了。老的显著特征就是不再张望。所以，一个没了张望的人，从张望中读不到张望的意义和内容。再如果觉悟不高，还想用一个灰心丧气的存在，也伸长了脖子企图读懂一个朝气蓬勃的张望，那若不是“痴心妄想”的可怜，就是“为赋新词强说愁”的可悲。当然，如果真的是“左牵黄，右擎苍”式的少年狂，则是可敬。

所以，剑韬的雕塑属于年轻和血气方刚，我虽然能感到新鲜，感到眼前一亮，但多说不能，可是又不想在布代尔式的、假大空的鼓动和宣传式的雕塑气氛中终老。因此，就还有一种渴望，渴望看到一种有名有姓的当代作品——终于看到了——蒋剑韬的作品姓“蒋”。看到了就不免激动，可是激动了又说不出什么。此时，想到了禅的公案——有僧问鼎州大龙山智法禅师：“色身败坏，如何坚固法身？”答：“山花开似锦，涧水湛如蓝”。

答非所问，叫禅“机”。这是中国古代禅学留给我们的法宝。

那么，试临摹之——秋日岭南，有观众问：“蒋剑韬的作品如何？”答曰：“钱是纸做的”。

2007年10月16日

### Looking Around in Expectation

I feel some strangeness when I face Jiang Jiantao's sculpture. His works remind us of those master sculptors that have long been talked about, but I can't see any relationship between Jiang and them. And then ... my mind wanders from sculpture to the problem of art ... And what is art? On thinking of this issue, I wake up—being foolish again?

Long time ago Mr. Gombrich had given a lengthy intellectual explanation on art from the pedagogical perspective. Is it necessary for us to think about it again? What is the nature of the deed of sweeping the street—it is called the job of cleaning. How about the nature of the act of painting a picture—it is the art job. Then what is the nature of art—Gombrich said ...

All right, let's leave Jiang Jiantao's sculptures aside for the moment, and leave also aside the question on "art". Let's explore the nature of "money" first, so as to reveal the silliness of our understanding of art.

What is money? It is a piece of paper with colored pattern. But different from other patterned paper, this paper can be used in exchange for goods. Or to be more specific, money is something called currency, it is made of paper, with Arabic numbers printed on it, and it can be used to exchange goods of the same value. Please note that it is printed by the financial department of a country. By the way, here is an example. Upon his return to his homeland after many years traveling and living in China, an Italian traveler called Marco Polo told his fellow countrymen: "Fancy that! The Chinese money is made of paper!" (To add: Before the advent of paper notes, money was made of a kind of metal called "gold". And there was also money made of copper. In ancient times, money was a kind of sea product called shell...)

... Enough. Stop!

I know that my description of money is quite inadequate and not academic at all. My scholarly concept is not scrupulous, and the economic issues are not mentioned. So it seems that it is not easy to explain the nature of money clearly, let alone the nature of art. However, people like Gombrich might have put it clearly, and could be very patient to devote a whole book as thick as a brick to art. So we are too stupid to be in a position to talk about art. Otherwise we would be "the ants trying to topple a giant tree."

But My mind apparently wanders to the nature of art from Jiang Jiantao's sculptures. Obviously it has encountered a problem. When I face his works, I can't find the understanding path. I fix my attention on those sculptures for a long time, but I am only able to see a kind of postural state—looking around or looking forward—one after another bodiless big heads crane their necks to be in the act of looking. Are they expecting something to happen, or waiting for something to happen? I cannot tell.

After a long while I come to realize that I am too old. A distinguishing mentality of old people is that they do not look around or ahead in expectation. A person who does not look ahead cannot appreciate the meaning of this posture. With poor understanding, if we also crane our necks in expectation with disillusioned existence, we must be either as piteous as those daydreamers or as ridiculous as those feelingless writers writing a song to pretend sadness. However, if this attempt is done by an arrogant young man, he is worthy of our respect.

So, Jiantao's sculptures are young and vigorous. Though I feel they are fresh and new, I cannot say more about them except I am enchanted by them. But I do not want to get older and older amid the Bourdelle-like or propaganda sculptures. Thus I still have the thirst for some identifiable contemporary sculptures, and at last I find them - Jiang Jiantao's works are surnamed "Jiang".

I couldn't hold my excitements when I first saw his sculptures. But ironically, I couldn't say much when I got excited. At this moment, one of Zen Buddhism's great stories comes across my mind.

Once a monk asked Zen Master Zhifa of the Dalongshan:

"If the human body is corrupted, how can the spiritual body remain strong?"

"The mountain flowers are in full bloom, and the streams are crystal clear", answered the Master.

The question was sidestepped, and this is called the "Zen Wisdom". It is a treasured trick passed down from the ancient Chinese Zen Buddhism.

Let me mimic the Zen trick here:

On an autumn day in the south of the Five Ridges, a visitor to Jiang Jiantao's exhibition asked: "What do you think of Jiang's sculptures?"

My answer is: "Money is made of paper."

# 写在蒋剑韬展览之后

■ 吴雅琳

2007年10月25日，我系青年教师，在同事们眼前沉寂了若干时日的蒋剑韬，蓦然，在广州美术学院的美术馆，推出了一个令人震奋的雕塑作品个展。此次展览，实际上是由学院的美术馆策展，由我院三位青年艺术家，以各自的面貌，展示在众人面前的“品质-广州美术学院青年教师作品邀请展”。将蒋剑韬的展览称为个展，似乎有些言过其实，但由于这三位艺术家个性鲜明且各得其所、各居一层；又由于，占据二楼展厅数百平方米的蒋剑韬之雕塑作品，此起彼伏，林林总总，突显出其统一少变的视觉效果和耐人寻味的内涵，一改往日展览会中的千人千面，而是以不断的重复出现，去演绎一个主题，去突出一种个展的价值，因此，言不由衷地将其在此联展中，确切切切的提出其作为个展的意义。

展览开幕现场的气氛异常热烈，观众摩肩接踵、人潮涌动。美术馆前，上百篮的鲜花映衬着蒋剑韬的三件需用十数米吊臂才能吊得起的巨型头像。不知是错愕还是麻木，其人物表情的突兀和独特，与眼前纷繁的人群形成了鲜明而又有趣的对比。在这纷攘之中，作为雕塑系的一位同行，我不仅叹息，还被深深地触动。

在当下的美术门类中，雕塑与社会实践的联系十分紧密。广东是经济强省，也是雕塑走向室外、与社会实践相结合的发祥地之一，这就使得广东的商业雕塑、城市雕塑市场颇显繁荣，身处其中的我们，经常是情不自禁且身不由己的跻身其中。雕塑家的价值似乎在有意无意中、通过承接一个又一个的社会项目而得到体现。但是，这种强势的、铺天盖地而来的商业精神所形成的怪圈，对雕塑艺术自身发展的反效应，却在无形中无情地吞噬着我们，吞噬着我们的魂与灵。当商业雕塑的创作强势地占用、消耗着雕塑家大量的时间和精力，对雕塑家的精神进行异化，雕塑家们似乎已忘却艺术创造的真正功能和原动力了。当大多数的雕塑家在收获了社会性和政治性的繁荣和胜利之后，内心深处却不免透出丝丝悲凉。蒋剑韬的作品在这样的背景下出现，历时一年，独力耗资二十几万，在教学之余，默默耕耘，对于一位年轻雕塑家，没有那样的一种精神，是完全不可能的。

我叹服蒋剑韬能将如此多的精力和体力投入到如此大体量的雕塑创作中去，这实在是需要一种气魄、一股冲劲、一种持续不断的热情才能加以完成。在这样一个人浮于事的大环境中，能够秉气凝神，选定一个创作方向就拼尽全力做到极致，不断进行着尺寸、材料、肌理、组合上的尝试，在外人看来这近乎枯燥的重复，其实对创造者个人而言，也许是一种难以言状的实验和快乐。最后的效果说明了一切，展览中的作品有一个整体的气势，但又不乏小的变奏，是一组非常有震撼力的视觉交响。

看到一个个人像矗立于我的面前，似乎是大大小小的一群惊叹号，除了引发我对作品本身的思考外，更强烈的是让我得到一种提示：这才是一个雕塑家的根本，这才是艺术的根本，不要再留恋于眼前的迷障，要去寻回心灵深处那片真正快乐的净土！

## Remarks on Jiang Jiantao' s Sculpture Exhibition

By Wu yalin

On 25th October 2007, Jiang Jiantao, a young teacher at our Sculpture department who had disappeared from public view for quite some time, staged an exciting sculpture exhibition in the art museum of Guangzhou Academy of Fine Arts. This exhibition, titled Quality – Guangzhou Academy of Fine Arts Young Teachers Invitational Exhibition, was organized By the GAFA art museum, and displayed the artworks of three talented young artists from GAFA, one oil painter, one sculptor and one engraver respectively. The art museum is a three – storey building, and each of the three artists' works occupied one floor. It may be a little bit flattering to call Jiang' s exhibition a solo one, but his works, covering hundreds of square meters, presented an unified effect and had the actual significance of a solo. All of the three artists works are distinctive and in very high “quality” , and Jiang' s works afford much things for thought. To be the only artist among the three shew us three – dimensional sculptural works, Jiang had changed the style of past sculptural exhibitions held by this museum by reinforcing one theme with the recurrent appearance of the same style image. Thus, this exhibition easily brought out the individuality of his works, and had the effect of a solo exhibition, which I would like to point out.

The opening ceremony of the exhibition was flooded by enthusiastic visitors. In front of the art museum, hundreds of flower baskets set off the monumentality of Jiang' s three huge head sculptures which took a big crane with an arm oven 10 meters to put them into place. These head figures, stunned or numbed, are quite strange and exotic in facial expression. They formed an interesting contrast with the bustling viewers. Standing amid the crowd, as a fellow sculptor, I was not only impressed but also deeply touched by them.

Of all the current art subjects, sculpture is the one that is closely linked with social development. As an economically well – developed province, Guangdong is also one of the birthplaces of the social practice of sculpture. Its booming economy has nourished commercial sculpture and public sculpture. Unable to resist the commercial temptation, most sculptors, sometimes involuntarily, are involved. Somehow the value of a sculptor is underlined by various social projects. But the strange circle formed by commercialism is undermining both the personal development of the artists and the development of sculpture as an art itself. It is eating away our artistic mind and soul. When commercial sculptures are claiming most of the time and energy of the artists and alienating their spirit and identity, sculptors seem to have forgotten the real function and principal power of artistic creation. Most sculptors feel desolate despite the social and political gains. Jiang' s sculptures, which took several years of his spare time and some US\$ 30000 of his own money to complete, appeared against such a background. For a young artist, it was an impossible endeavour without real devotion to art.

It commands admiration that Jiang Jiantao puts so much energy and strength into creation of sculptures of such a great amount and such great sizes. His dedication to a great cause really takes him great courage, big drive and sustained passion to complete it. In such a social environment where most people are impulsive for short – term personal gains, it is nearly unimaginable for a person to concentrate on one direction and repeat works of the same style with different sizes, materials, textures and combinations. But Jiang did it, and has done it with success. It is tedious repetition for an outsider, but for the artist himself it is an indescribably exciting experience and a delightful journey. The result of the exhibition told it all: all the works, consistent but not without necessary variation, formed an overall great effect and a thrilling visual symphony.

Standing in front of Jiang' s works which were like a group of exclamation marks of different sizes, they not only triggered off my thought on the sculptures but also posed a strong reminder: this is the mission of a sculptor, and this is the mission of art. Don' t be blinded by the current barrier. Return to the spiritual Sukhavati.



## 个人简历

蒋剑韬，男，1966年10月生于河南郑州。1990年毕业于中央美术学院雕塑系，1994年毕业于英国利兹大学艺术系，获文学硕士学位。现为广州美术学院雕塑系讲师。作品多次参加如2007年在北京举行的《和而不同中国当代雕塑提名展》等全国和省级展览，并创作有东莞石龙火车站广场的《孙中山铜像》等多座大型城市雕塑。2007年，在广州美术学院举办《品质范勃、蒋剑韬、宋光智作品展》个人雕塑展。

### résumé

Jiang Jiantao was born in Zhengzhou city, Henan Province in Oct. 1966. He graduated from the Sculpture Department of the Central Academy of Fine Arts, Beijing, China, in 1990. In 1994 he received a M.A. degree in Sculpture Studies from the University of Leeds, UK. He currently works as a lecturer at the Sculpture Department of the Guangzhou Academy of Fine Arts. His sculpture works have taken part in the 2007 Beijing *Contemporary Chinese Sculpture Nomination Exhibition* and many other national and provincial exhibitions. His works have also been set up in a dozen of Chinese cities' public squares, for example, the big bronze Sun Yat-sen Statue at Dongguan city's railway station. His first solo exhibition was held at GAFA'S art museum in Guangzhou in Oct. 2007.



