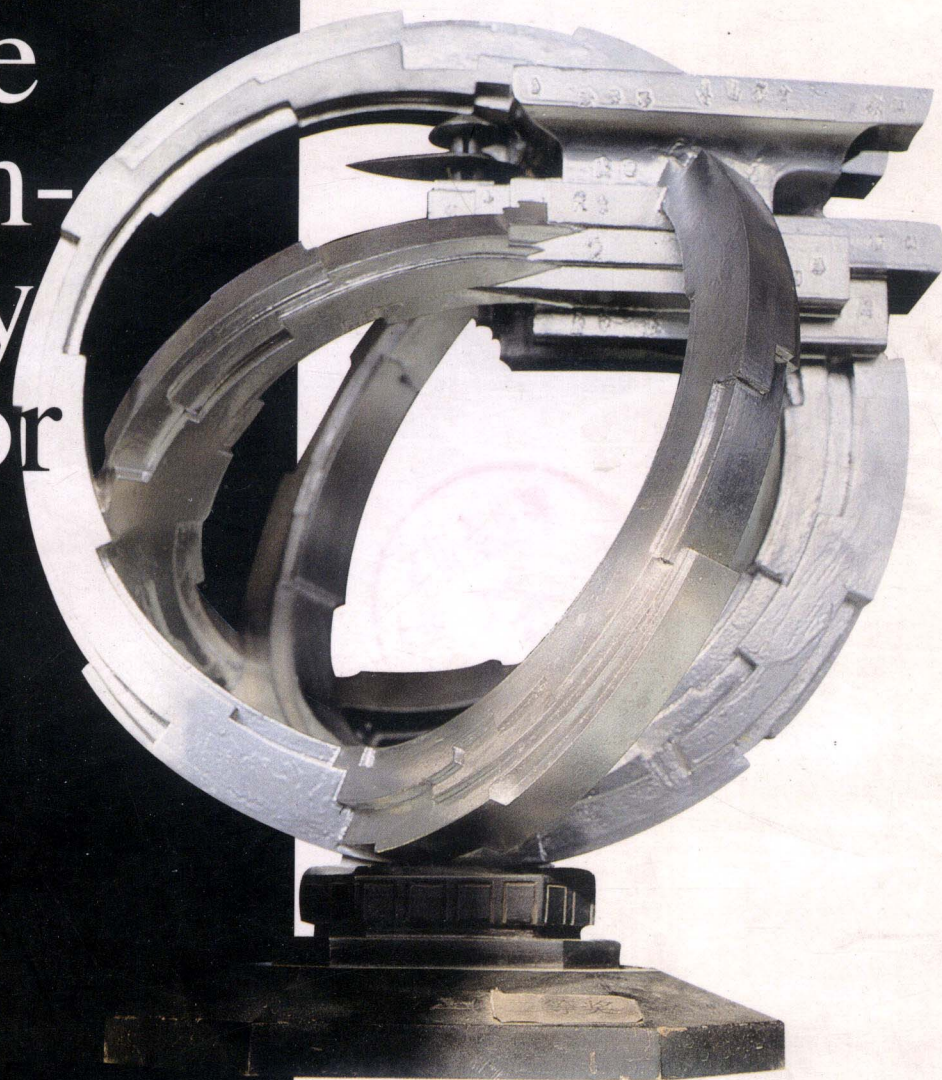


当代中国雕塑家作品集

Selected
Works of
Chinese
Contem-
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Sculptor



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中国雕塑杂志社编
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A Collection of
Liu Yi's Works



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代 序

中国雕塑是中华民族文化艺术和世界艺术宝库中的重要组成部分。我国自古以来就有雕塑传统，博大精深，独树一帜。

中国的现代雕塑，起步于本世纪初。先是借鉴于法国，后又受前苏联的影响。但是，中国的雕塑家并不满足于学习欧洲，而是力求将欧洲风格和我国固有的艺术精华结合起来，走出一条中西合璧的道路。中国老一辈雕塑家一向以写实为基础，遵循着现实主义的原则，但就个人而论，则各具风格，异彩纷呈。

80年代以后，随着中国改革开放事业的发展，国民经济实力的上升，以及人们思想观念的更新，中国现代雕塑艺术得以蓬勃发展，呈现出百花齐放的大好形势。当前的雕塑艺术，可说是主旋律和多样化并举，抽象与具像共存，传统与创新结合，老中青三代都得到一展所长的机会。时至今日，像我们老一代，已进入老年，都经历过风风雨雨，不管是欧洲经验还是民族传统都探索过，差不多有着半个世纪的实践，虽然路子不尽相同，但都已形成了比较成熟的个人风格。应该说这是一种比较稳定的力量。中年一代，则是骨干，他们一般都经过严格的造型训练，思路开阔，大胆创新，抽象、具像都已上路，虽不十分成熟，但头角峥嵘，已有领导群雄之势。青年一代虽然有中年一代引导，但他们更为自由，走得更远，往往神往于欧洲最新时尚，对自己民族的优秀传统则比较陌生，大体而言是处于磨炼成长的一代。但他们之中也产生了使人吃惊的“黑马”，这些都是令人十分惊喜的。我们同时也应看到，雕塑艺术的另一支生力军——工艺装饰雕塑的新发展，即玉雕、木雕、石雕、根雕、陶塑等等，都在传统的基础上有了新的突破，大大丰富了雕塑艺术的语言和范围，使雕塑艺术和人民的日常生活更为贴近。

我国雕塑艺术正处于大好形势中，又传来了振奋人心的好消息：中国雕塑杂志社将编辑出版《当代中国雕塑家作品集》系列丛书，他们精选了一批当代中国雕塑家的作品，按专集分册出版。这对于中国雕塑艺术的发展，具有积极的现实意义和历史意义。

首先，这套系列丛书的出版，必将大大丰富中国雕塑艺术历史的宝库。古人云：“著书立言，传之于世。”当今中国雕塑家的作品，尽管曾在各种展览会上展出，或在报刊上发表，但影响所及终究有一定的局限。一旦作为正式的图书出版，便载入青史，传诸后世。

其次，这套系列丛书的出版，向国内、国外各界人士展示了改革开放以来中国雕塑艺术的辉煌成果，将大大促进国内、国外雕塑界同仁的艺术交流，使不同观念、不同流派、不同材质和手法的创作，得以互相观摩，互相切磋，从而有所启迪，有所借鉴，博采众长，提高自己的艺术水平。

这套系列丛书的问世，还为国内、国外广大热爱雕塑艺术的人士和收藏家提供多姿多彩的高品位的艺术图书版本。

钱绍武

1997年10月

PREFACE

The Chinese sculpture forms an important part of Chinese national arts and world arts. Having begun from the ancient time, it has developed into an extensive and profound art with a unique style.

Modern sculptural art began in China at the beginning of the 20th century. Introduced from France, it was influenced by the sculptural tradition of the former Soviet Union Chinese sculptors, unsatisfied with just learning from Europe, sought to combine the European style with the national art. The older generation of Chinese sculptors followed the principles of the Realism, but in terms of personal styles, they presented their own arts.

Since the 1980s, modern sculpture has grown strongly in China as a result of China's opening up and reform which improved the national economic strength and changed people's thinking. Now it has entered a prosperous stage where the mainstream coexists with colorful branches, the abstract art growing with the concrete, the traditional being blended with the original. So the old, middle-aged and young sculptors all find their field of development. Today, the old generation of sculptors like us has formed mature personal styles after more than 50 years of practice and exploration of the European and national arts, though their ways are different. They can be said to be a steady art force. The middle-aged group, as the backbone of the national art world, have experienced strict shaping trainings and proved open in thinking and bold in creation. They showed their development in both the abstract and the concrete arts which highlighted their leading position despite presenting some immaturities. The young artists, led by the middle-aged, have proved freer and further in art pursuits, admiring current European fashions while having little knowledge of national arts. Generally, they are a growing art group at the stage

of tempering. It is surprising and delightful, however, that some “black horses ” have emerged among them. Another noticeable thing is that the artistic decoration sculpture gained big progress in jade, wood, stone, root and pottery sculptures, not only enriching the sculptural art in artistic language and scope, but also making the art closer to common people’s life.

With such a prosperous situation comes the exciting news that the Selected Works of Chinese Contemporary Sculptors will be published by the Sculpture Committee of China National Crafts and Fine Arts Academy, who have picked up a group of contemporary sculpture works and planned to publish them in form of special serial books. This will help develop China’s sculptural art in both realistic and historical senses.

First, publishing the books will make great contributions to the art treasure-house in China . Contemporary sculptors have showed their works at exhibitions or in newspapers and magazines, but the impact is limited. The books will have their works immortalized in history and passed down to later generations.

Secondly, the publications will show to communities at home and abroad the artistic achievements of sculpture in China since the reform and opening up, thus increasing exchanges between home and foreign artists and improving the national art level by the exchanges.

In addition, the books will provide home and foreign sculpture lovers colorful and high-level editions of sculpture book.

钱绍武

Beijing October 1997





序 | 激情·超越

刘毅是位热情而爽朗的青年雕塑家，他的作品有力度，充满激情，如其人。我真正理解他是在院学术委员会审查“鲁迅像”小稿时，雕塑系为学院六十周年校庆而创作鲁迅先生像，拿出二十多件小稿，刘毅作的小稿在众多小稿中脱颖而出。其作品虽小，但对鲁迅先生精神的把握和那种在写实手法里显示出来的写意性追求，一下子打动了。现在，鲁迅先生铜像已立在学院中心广场，他在小稿里那种表现力度和由此显露出来的才气，却久久地留在我的记忆中。

刘毅这一代雕塑家所面临的问题与老一辈不同，快节奏的现代生活，车水马龙穿梭不止的广场，冷漠而高大的直线型建筑物，整齐规范的园林绿地……以及现代人新的审美情趣，向雕塑家提出新的要求。我看他的作品在尽力适应这种要求，不论是古典题材或现代写实纪念碑，还是抽象雕塑，都显示出占有空间的强烈欲望。刘毅热爱并理解民族传统雕塑“无趣思维”的精华和它在现代空间艺术中的作用，也掌握西方写实雕塑的功力，但他只把这些当成基础，糅合古今中外，探索新的雕塑语言和新的象征手法。他的抽象雕塑显露出不同于西方抽象雕塑的中国现代雕塑的创作指向，我由《霞光曲》等一系列作品，看到刘毅要求挣脱束缚、向往超越和精神升腾的追求，他的这些探索性作品流露出强烈的运动的生命特征，使我感受到新的艺术语言的魅力。那种不可扼制的激情和表现力度，预示着新的艺术生命，我似乎听到了一种坚定的迈向现代的脚步声。

孫世昌

1998年11月

A Brief Biography

Mr. Liu Yi is a young sculptor with the character of enthusiasm and straightforwardness. His works are full of strength and passions just like himself. I got the really understanding of him when I examined and approved the models of "The Statue of Lu Xun" in the Academic Committee of Lu Xun Art Institute. At that moment, the students of Sculpture Department were creating "The Statue of Lu Xun" for a 60th anniversary celebration for the founding of Lu Xun Art Institute and more than twenty models were before me, among which works of Liu Yi was distinguished from the others'. Even though it was only a small model, it impressed me deeply by his consummate understanding to the quintessence of Mr. Lu Xun and his outstanding creating means of embodying the freehand brushwork through realism brushwork at the first sight. At present, the copper status of Mr. Lu Xun has been located in the central square of the institute; while, as to the postential strength in his model works and his genius talent being remained its fragrance in my memory.

The problems sculptors of this generation as Mr. Liu Yi met are quite different from those of the old generations. The modern life of quick rhythm, the broad square with the thronged visitors, the huge straight-line buildings with unmoved sternness and the beautiful gardens and grasslands with regulated tidiness, etc., and in addition, the new aesthetic consciousness of modern generation puts forward the new requirements to the contemporary sculptors. In my opinion, he is trying to adapt this tendency in his works. Whatever they are, as classical themes or modern realistic memorials or abstract sculptures, they all manifest the strong desire to occupy spaces. Mr. Liu Yi loves and understands the cream of "The Thinking of Natural Beauty" of national traditional sculpture and the great function it plays in modern space art as well. Besides, he also has grasped the skill of western realistic sculpturing. However, he takes all these as only the base, and furtherly tries to combine ancient with modern, Chinese with foreign together, and meanwhile, to explore new sculpture language and new symbolic expression means. Hix abstract sculptures express his creative sculpturing tendency of Chinese modern sculpture, which is different from those of western countries. I could detect his aspiration for moral sublimation and transcendence as well as his strong desire to extricate himself from the trammels from his series of works "The Music of the Sun-glow". These exploratory works of him revealed the characteristics of life, with the intense dynamic glamour of the new art language appealing to me. That kind of uncontrollable passions and expressive strength predicted the emerging of new art existence. We seem having heard the firm footsteps marching towards our modern life.

孫世昌

November 1998



刘毅作品选

A Collection of Liu Yi's Works

传统风格雕塑

Sculptures of Traditional Style



数珠菩萨

泥塑（完成稿铸铜安放于美国 洛杉矶）高2m

The status of the Buddha counting the beads

(two meters high, clay sculpture, finished works-cast
copper, located in Los Angels, U.S.A)





净水菩萨

泥塑 (完成稿铸铜安放于长春 慈恩寺)
高2m

The status of Water-purified Buddha

(two meters high, finished works-cast
copper, located in Ci'en
Temple, Changchun City)

右页图:

左: 门神 秦琼

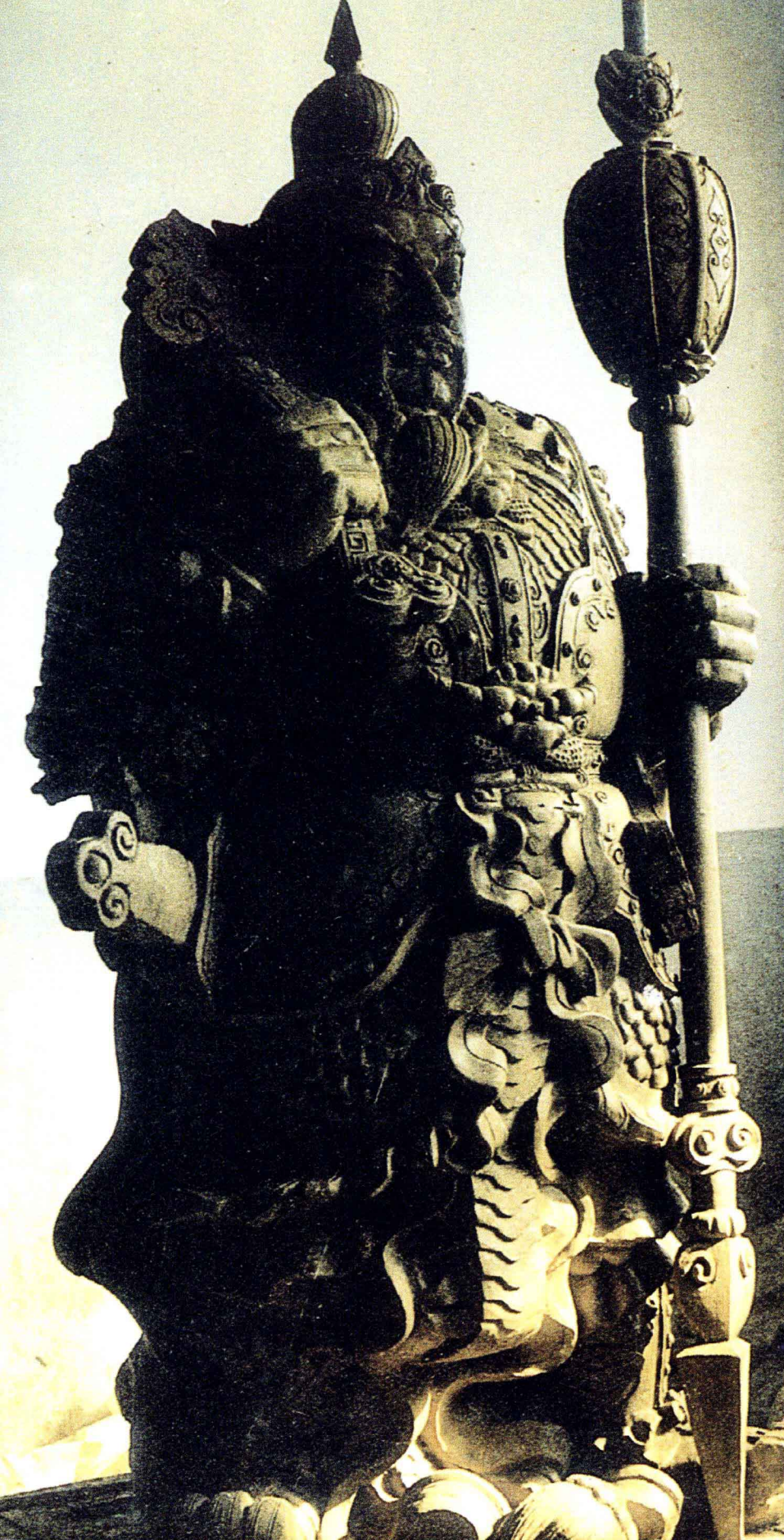
泥塑 高3m

右: 门神 敬德

泥塑 高3m

The statue of Door-god

(three meters high, clay sculpture)





关公像

玻璃钢着色 高2m

Statue of GuanGong

(colored glass Fibre reins Forced, Plastics)



全身金刚像

泥塑 高2m

The statue of Buddha' s Warrior Attendant

(three meters high, clay sculpture)



释迦牟尼像

石膏 高1.5m

The statue of Sakyamuni

(1.5 meters high, plaster)