



刘焕章雕塑作品集

THE SCULPTURAL WORKS OF LIU HUANZHANG

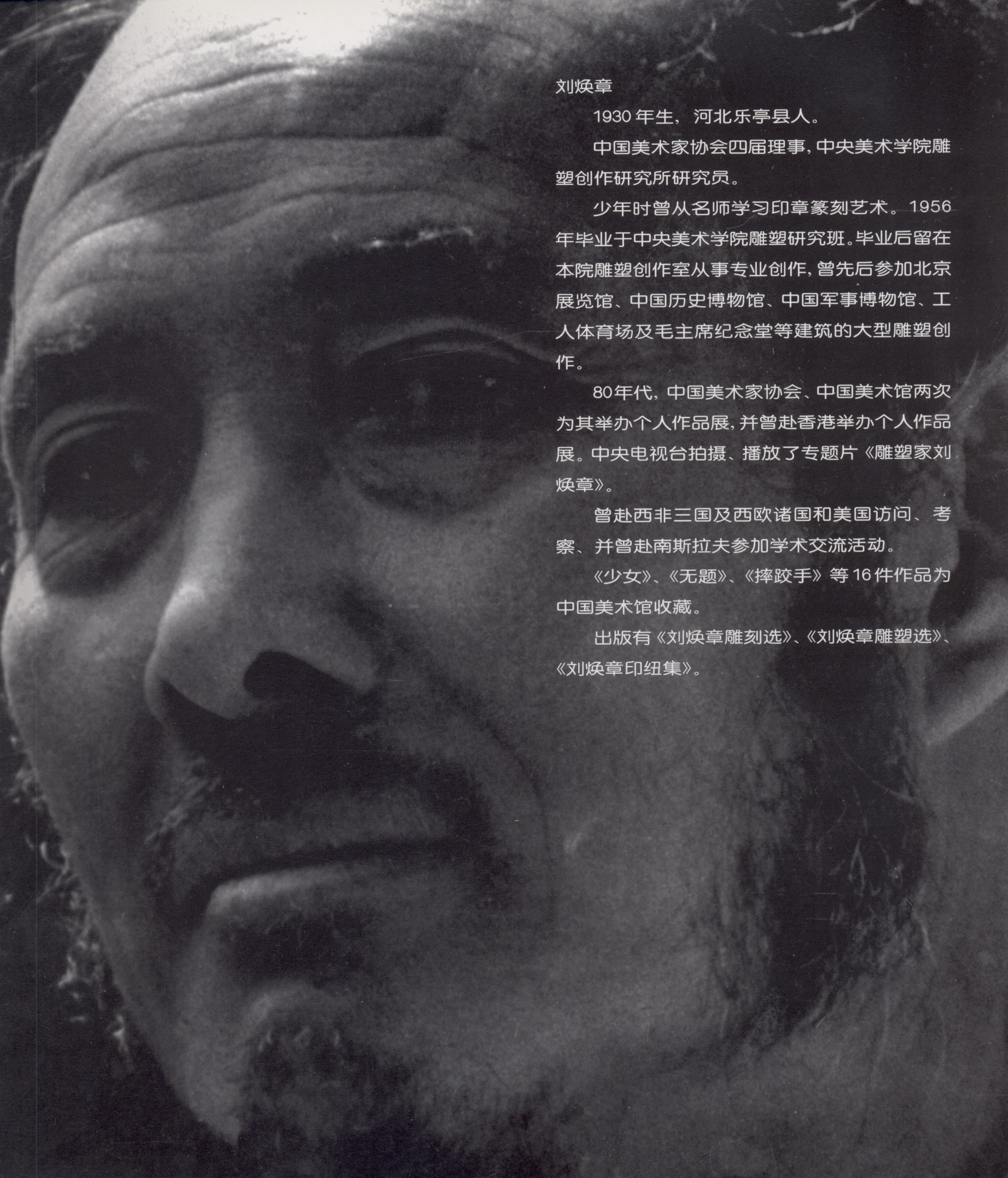
人民美術出版社

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刘焕章

1930年生，河北乐亭县人。

中国美术家协会四届理事，中央美术学院雕塑创作研究所研究员。

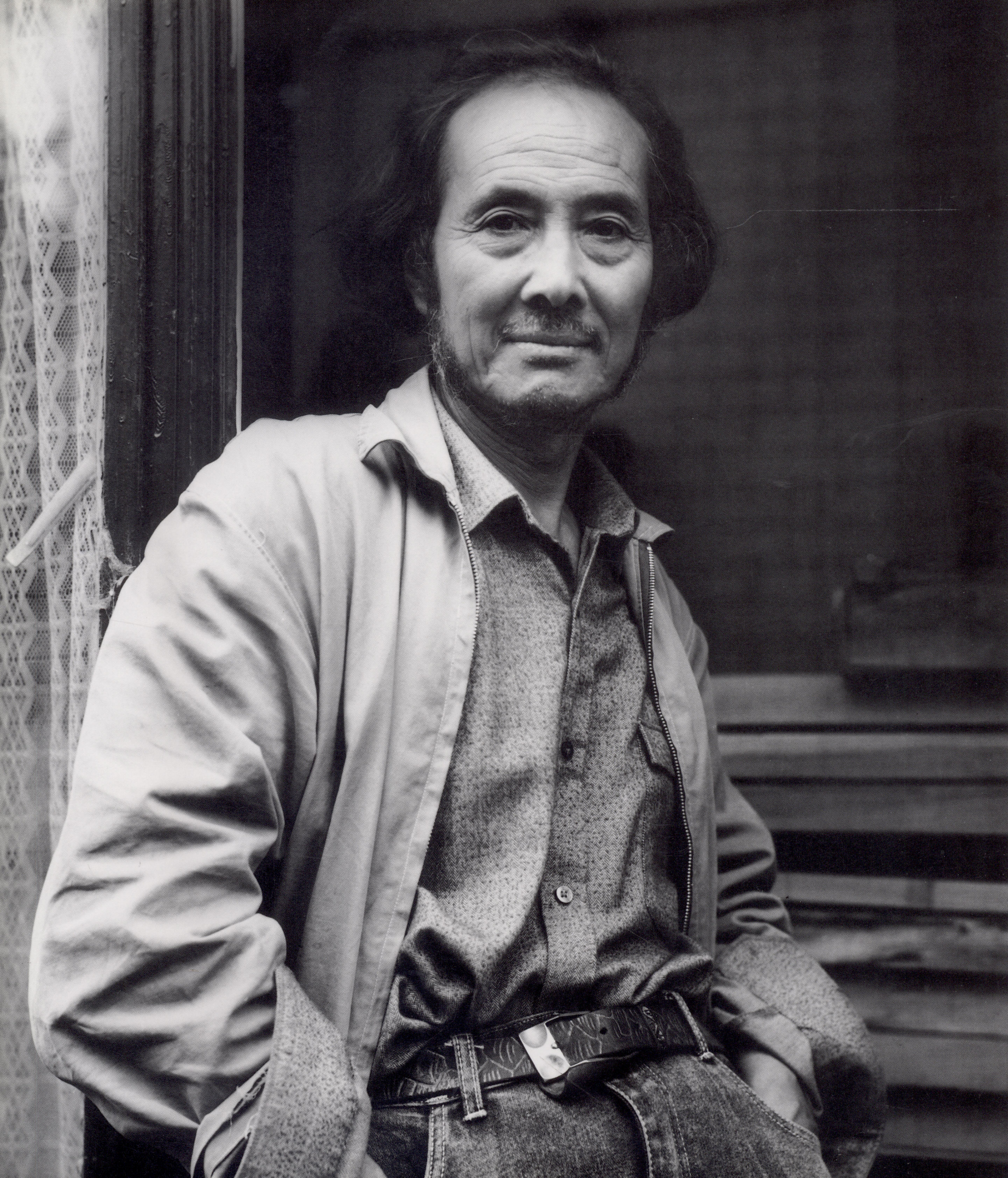
少年时曾从名师学习印章篆刻艺术。1956年毕业于中央美术学院雕塑研究班。毕业后留在本院雕塑创作室从事专业创作，曾先后参加北京展览馆、中国历史博物馆、中国军事博物馆、工人体育场及毛主席纪念堂等建筑的大型雕塑创作。

80年代，中国美术家协会、中国美术馆两次为其举办个人作品展，并曾赴香港举办个人作品展。中央电视台拍摄、播放了专题片《雕塑家刘焕章》。

曾赴西非三国及西欧诸国和美国访问、考察，并曾赴南斯拉夫参加学术交流活动。

《少女》、《无题》、《摔跤手》等16件作品为中国美术馆收藏。

出版有《刘焕章雕刻选》、《刘焕章雕塑选》、《刘焕章印纽集》。



RESUME

Liu Huanzhang was born in 1930, Leting County, Hebei Province.

He is a Director of the 4th Council of the China Artists Association, and a research fellow of the Sculpture study at the Central Academy of Fine Arts.

He has been long in his devotion to the art of sculpture: even in early youth, learning the skill of seal cutting from a master hand, and in 1956, completing his study as a postgraduate student of the Sculpture Department at the Central Academy of Fine Arts.

He participated successively in putting up sculptural creations for some prominent buildings in Beijing, such as Beijing Exhibition Hall, China Revolution Museum, China Military Museum, Workers' Stadium, and the Chairman Mao Memorial Hall, and so on .

His devotion to sculpture and work of art was fairly known and extended in the 1980s. His works have been shown on a one-man exhibition for two times supported by the China Artists Association and the China Art Gallery. He also went to Hongkong carrying out another one-man exhibition of his works all on his own. The China Central Television Station (CCTV) showed a special televisional topic to introduce him titled as "The Sculptor Liu Huanzhang".

He went abroad to visit, observe and study in three west African countries, some European countries and the United States in order to know more about their cultures and peoples. He has also been to Yugoslavia for academic exchanges.

More than 16 pieces of his creations including "Young Girl", "Untitled", "The Wresler," and so on, have been collected by the China Art Gallery.

His publications include "Selections of Carvings of Liu Huanzhang," "Selections of Sculptures of Liu Huanzhang," and "Collections of Sealdecors of Liu Huanzhang."





序

小屋里生成的伟构

——记雕塑家刘焕章和他的创作

李 松

刘焕章说他有一篇未发表过的随笔，题目叫《我的三个小屋》，还由此衍为一篇小说的构思。

那第一间小屋嘛，是一间小储藏室，刘焕章1947年中学时代曾向篆刻家金禹民学习过篆刻制纽，这储藏室便是他猫在里边刻印纽的工作室了。

第二间小屋是文革期间，中央美术学院师生下放河北磁县时，分配他当菜馆住的小草屋。

第三间，是人们从1982年中央电视台以电视报告文学形式介绍刘焕章艺术的电视节目中看到的，那个塞满大小石头、大小木头、转不过身来的“工作室”。当初，导演想给他换个宽敞、漂亮些的地方拍，刘焕章说：就在这个小院里拍多好！多真实！导演同意了，是什么样就什么样，没编造，拍出了一个真实的刘焕章，其艺术的献身精神令观者为之深深感动。

我最熟悉的是他那第二间小屋，就座落在从磁县到讲武城公路与干渠交叉处的南边菜地里。下放师生按连排编制。刘焕章一个人住在那里看管菜地，供应我们全连人吃的蔬菜。他在夏天干活时只穿一条短裤，浑身

晒得黝黑。胡子巴叉，比当地农民还土，菜也比当地农民种得更好。他不让人摘嫩豆角，为这点事。没少和人吵嘴。

他那间宝贝小屋是土坯垒的，低矮简





陋，仅能躲避风雨，但对我们这群前来接受再教育的人却不啻一个小天堂。每天下地走二、三十里地，腰酸腿疼，到了地头，总是坐在他的小屋外边歇歇脚。我们种的稻田与菜地连着，休息和吃中午饭时，用他屋后的大锅煮开水。此时，大家都喜欢围着黄永玉，听他讲故事。

刘焕章对他的处境十分得意，说“虽然艰苦点，但是自由哇。”确实，独坐小屋成一统，不用参加点名、讲用会，听小排长讲话，也不用跟着抓“5.16”。

但是，有一次偶然的机会，却让我体会了他这分“自由”的代价。那是一个晚上，我和版画系的张作明有事骑车到另一个村，路

经他那小屋旁的公路，成群的蚊蚋，竟像结成团块一般，撞到我们脸上、身上，顿时起一片疙瘩，疼痒难忍。此时，忽然想起我们的菜馆，不知他的日子是怎么过的。二十多年以后，偶然谈起这件事，刘焕章笑笑：“怎么过？在水里过的！”原来他被蚊子咬得抗不住——挂蚊帐也不顶用，就下到水渠，一直顺渠走到村口，再赶回来，天已经快亮了，累极困极了，才倒在床上呼呼睡去。

那间小屋真正令刘焕章感到惬意，也令别人艳羡不已的自由，是他可以在空闲下来时想想创作。而那时，美院教画的教师若想自己画画是要被批判为“不务正业”的。他的土坯床下堆着好多拣来的碎木料、石头，闲时就拿出来端详一番，构想可以雕成一个什么，但似乎都未能完成，因为没有条件，许多精彩的构想都只能存储在头脑中。只有一件小木雕，刻的是他女儿的头像，回到城里以后，对照着女儿雕成的，后来被中国美术





馆所收藏。为这件事，他一直懊悔，说是纪念品，应当自己留着。

文革、下放劳动，对于艺术家是折磨，也是一种特殊的生活体验。磁县小屋中没法完成的创作思考，从另一个角度讲，也可以说是雕塑家新阶段创作的酝酿期，和对人生、对社会认识的深化过程，80年代初刘焕章如有神助的几百件硬质材料雕刻的产生和主题的深化，我猜想，有不少可能正是孕育于这段特殊的生活际遇。

刘焕章1930年生于今内蒙古自治区的八里罕，出生后母亲病逝，父亲带他回到祖籍河北省乐亭县。1945年考入北京育英中学，1951年入中央美术学院雕塑系。毕业后

又当了两年研究生。在学生时代，他所创作的运动员题材作品已屡见于报刊，并参加了一些重要的大型雕塑创作活动。1955年创作的《采茶姑娘》参加了华沙第五届世界青年联欢节美术展览。1956年作的《刘胡兰胸像》在北京市青年美展获奖。毕业后，又先后为河北省隆化中学创作《董存瑞像》，为工人体育场创作《足球运动员》，为革命历史博物馆创作《北伐军》等作品。以此形成刘焕章早期写实风格的雕塑创作面貌。

真正确立刘焕章雕塑创作个人风格特色的是作于1961年的木雕《少女》等作品。

刘焕章是一个倔强，不肯屈己从人的热血汉子，在北京生活多年，却乡音难改。他

的作品也如其人，具有燕赵风骨，坦荡大气，却又含蓄内在，风流蕴藉。其基本风格特色偏于粗犷、豪迈，而在粗犷、豪迈之中，却又时而流露出似水柔情，刚与柔两种对立的审美因素奇妙地结合，使他的作品耐看、令人难忘。《少女》一作，手法洗练，而整体造型十分完美，其庄重、娴雅、温婉的内在情态，令人想到麦积山泥塑女性化的北朝佛造像那含而不露的笑容。刘焕章创造了一个完美的东方女性形象，她是古典的，也是现代的。

文革中，《少女》被横加指责，说是“歌颂资产阶级娇小姐”，幸好早为中国美术馆所收藏，免于毁损，却也曾被打上黑叉参加黑画展。

刘焕章在1958年参加农展馆雕塑创作时，曾赴北京雕塑工厂向老石工学习石雕技法。1960年以后开始木、石硬质材料的创作。文革前有些作品，如《渔民头像》、《女人体》、《山》等，由于被人说是“有毒”，他愤而自己砸掉了。真正放开手脚，从心所欲打石头、刻木头，主要还是70年代后期，结束下放回到北京以后，他精力弥漫，思如泉涌，几年功夫，竟雕刻了300多件作品。事后连他自己想想都感到吃惊。1981年，在美协主席江丰鼓励下，于中国美术馆举办个人展览，展出作品372件，其中重要的有《摔跤手》、《顽童》、《新书》、《无题》、《儿时的回忆》等，中国美术馆先后选藏了16件作品。不少评论家为这次展览撰写了评论文章。不过，刘焕章对这次展出的作品并不都很满意。后来，他把不满意的作品全都砸了。同年底，他作为中国美术家代表团成员访问西非三国并举办

小型展览。非洲之行对刘焕章的创作发生了影响，他后来创作过非洲生活题材的作品，并在艺术表现手法上反映了非洲雕刻的影响。

接着，他又把自己关在东石槽胡同那间小屋里叮叮咚咚地继续刻下去。他使用的材料有的是花岗岩一类坚硬的石料，篆刻要花大力气，他不愿借助他人，“开大荒”，找大形，自己动手，细部加工，更不假手于他人。因为助手难以充分体会雕刻家创作用心之微妙处，于是只有自己包办了。

1989年2月，刘焕章在中国美术馆举办了第二次雕塑个展，他自己评论说：“第一次个展轻松些，第二次个展深刻些。”不少作品在思想内涵上都有着在文革以后，对社会、对人生、对艺术的反思印迹。如《沉重的翅膀》、《风雨飘摇》、《相逢》、《幸存》、《同根生》、《耀眼的阳光》……有的形式接近于抽象，而立意是明确的。刘焕章在《走我自己的路》一文中对自己的一些作品曾加以阐释：“‘文革’过后，我深感灵魂受了欺骗，后来我做





《无题》就是由此构思的。”那汉白玉雕成的跪着的少女。轮廓朦胧，但很动人，作者本想命名《悔与恨》，可嫌立意太露，后来听了王朝闻同志的意见，干脆叫《无题》，让观众自己去想象、去思考、去命题吧。

他还谈到：“《风雨飘摇》手法比较抽象。我想起上中学时一位校长父亲（清末翰林）作的对联：“天下事若江河无定，十年河东十年河西；世上人在风雨之中，一阵风大一阵风小”，简直就像现代人作的一样，《风雨飘摇》就像是一个人又像是一只鸟在风雨中挣扎搏斗……”

《相逢》也是从“文革”中体会来的。经过历次斗争，大家从牛棚出来，相逢问候，“相逢”也有了更为深刻的含意。

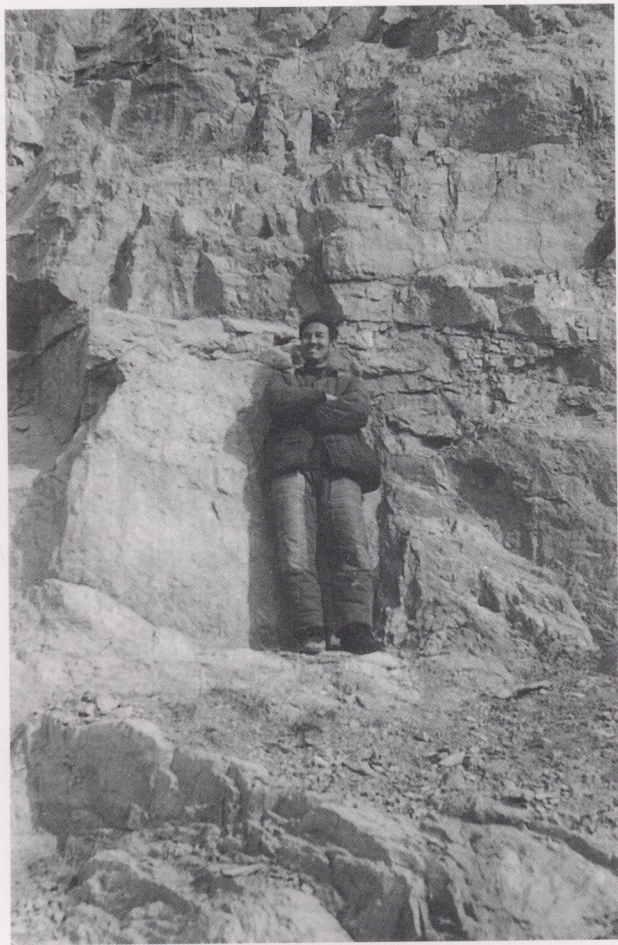
《沉重的翅膀》则用了一块顽石稍加雕琢，以求表现11亿人口的大国每前进一步是

何等的困难，又是如何牵挂着每一个“匹夫”的心。

他的作品决不漂亮、甜美，而是比较厚重、比较深沉。即便是表现少女的温婉（如《木梳子》、《小演员》）也并不妩媚，而是保持着矜持与端庄，早年的《少女》已经更为成熟了，1977年创作的汉白玉《女人像》是他的妻子沈朝慧的造像。刘焕章创作的人体姿态甚且嫌太平板，有的迳直取正面律，初看时，不会讨人喜欢。他说，在审美表现上，他有意避开甜美。为此，不得不付出“甘于寂寞”的代价。

刘焕章的雕刻大气、单纯、凝炼，我总觉得其中有古埃及而非希腊雕刻的影响，我对他说“你的展览像是在和黑格尔辩论”。黑格尔左埃及而右希腊，认为古埃及雕塑“还没有教养”是“不完美的艺术”，因为他们在

艺术创造中不要求真实、生动和完美。(见黑格尔《美学》第三卷上,中译本P.198-204)刘焕章说他确实喜欢古埃及雕刻“不俗”、“无媚骨”,而嫌希腊雕刻外在、表面。他说埃及雕刻虽然冷、板,但结构的形式感、建筑感特别强。不过,他更喜欢中国古代艺术的饱满,不僵死,静中有动,富于生气。具体地说,他最崇尚西汉霍去病墓石刻之对民族气质的表现,也喜爱六朝雕刻之超尘不俗。对于唐代,他肯定顺陵石狮之威镇八百里秦川的气势,而对那个时代的佛像却说了一句大不敬的话:“肚脐一块肥肉都快流出



来了,特别腻俗。”不过仔细想想,却也不无道理。

对于西方近代雕刻家,他说最喜欢马约尔、布德尔和亨利·摩尔的作品,而不喜欢欧洲古典和文艺复兴时期艺术技巧最圆熟时期的风格,这些艺术观点在他的后期作品明显可见。

他的大理石雕刻《乐在其中》,那女人躯体肥硕如柱,三角形结构的头部让人想到埃及金字塔前的狮身人面像。其中之“乐”何在呢?原来是表现洗冷水澡所得到的快适。刘焕章说这个形象创造中有这么一层意思:“一个人为了事业,可以不管不顾,苦中有乐。”比如我怎么能长期钻在小破屋里苦干呢?就是因为这里面有乐趣,而且能自娱。”说来,这个裸女竟然表现的是作者自己的一种精神向往。这个形象十分单纯、洗炼,但对人物的动态、精神则刻得异常细腻、准确。由于水冷而抱住双肩,两腿紧贴和膝头微微屈起的动势,以及仰头眯住眼睛承受水淋的神态都很生动。肢体相接处的有意模糊与浑然的周身轮廓,让人觉得水还在不住地流淌而下。至此,我又想起黑格尔说过的另外一句话:“精神只有在面貌和姿势上才能表现

出来。”(同上书P.206)

刘焕章的许多作品像是大型雕塑的小稿而不是架上雕塑的格局。他的才具、艺术气质都更适合在大型雕塑创作中自由驰骋,但是社会给他提供的机会并不多。1984年,他在吉林松花江畔塑造了一个表现船工的大雕塑《激流勇进》,有六、七米高,水泥制,他手边连个照片也不曾留下;1987年为北京肿瘤医院作铸铜《战癌女神》;1988年10月赴南斯拉夫参加“大理石和声讨论会。”刘焕章贡献给讨论会的作品是《林中鸟》,立在阿伦基罗兹雕塑公园。那是一件抽象性质的作品,在一方大理石上掏了三个洞,透而漏,当地艺术界反映很好,认为构思新颖。本来规定三个月完成,刘焕章一个半月就打完回国了。90年代,他创作的大型室外雕塑有《叶剑英铜像》(广东梅县叶剑英纪念馆)、《伏羲氏石雕》(兰州草原生态研究所)、《奉献》(铸铜,天津鼎新集团)、《期望》(铸铜)等,还有许多纪念性肖像作品,如《叶浅予像》(铜)、《李苦禅胸像》(铜)、《数学家张广厚像》(大理石)、《陈经纶像》(大理石)等,也是他雕塑创作的重要部分。

他的不少作品,如果放大,置于广场之中,都是压得住阵势的。如《和声》、《鼎立》、《瞬间》、《未来》,以及许多体积感极强的女人体。有的作品,他还在继续构思,使造型更完善,内涵更丰厚,例如《和声》,他就想进一步增大体量,设计成岌岌可危的残存建筑式样,在观感上可以引起更加丰富联想,不复是“和声”,而是“幸存”或“孑余”。

刘焕章出入三间小屋,留下了艺术发展道路的清晰轨迹。如今他已年届古稀,依然

留恋着东石槽那间小屋,不知疲倦地劳作着,许多佳作在叮咚声中接踵而出,为当代美术创作增添着光彩。

近几年,他受原始雕塑艺术的启发,塑造了一些饶有趣味的陶艺人像,创作心态愈发自由、放松,走向了天真烂漫的新境界。

Foreword

Great Structures Generated in Small Rooms

A record of sculptor Liu Huanzhang and his creations

Li Song

Liu Huanzhang said, "I have an informal essay that I have never published, titled 'My Three Little Rooms,' which I have also thought about expanding into a novel."

The first little room is a storage room where Liu Huanzhang hid himself away to carve stone knobs, when he was studying in middle school in 1947 and was learning how to carve the characters and the decorative handle of seals from a seal cutting artist Jin Yumin. This small storage was then his work room.

The second room is a small, ready-made, and thatched hut where he was assigned to stay and to take care of a vegetable plot. It happened during the period of the Great Proletarian Cultural Revolution (1966-1976, often known simply as the "Cultural Revolution"), when the teachers and students of the Central Academy of Fine Arts were sent to the countryside in Ci County, Hebei Province.

The third room is the "work room" so crammed with large and small stones and pieces of wood that there was no space left to turn around in it. It impressed the people strongly as they saw a program shown in 1982 on the China

Central Television Station (CCTV) introducing the art of Liu Huanzhang in the form of a literary report. At first, the director wanted to film the program at some other somewhat prettier place, but Liu Huanzhang refused and said, "It would be great just to film here in this little room! So realistic!" The director agreed to film it just as it was, without any embellishments, and the result was the true Liu Huanzhang. The way he sacrificed for his art moved those who watched the program.

The room I am most fond of is that second room of his which was located in a vegetable plot on the south side of the intersection of the road that ran between Ci County and Jiangwucheng and the trunk canal. The teachers and students were organized into platoons and companies to be sent to the countryside. Liu Huanzhang lived there by himself taking care of that vegetable plot, supplying all of us in the group with vegetables. In the summer, he wore only a pair of shorts as he worked, with the skin all over his body tanned to a dark copper color. His beard also grew out, until he looked more like a peasant than the

natives. His vegetables also grew better than those of the local peasants. He didn't allow anyone to pick the tender green beans, which often brought him into conflict with others.

That room, which was so dear to him, is a low and simple structure built of sun-dried mud bricks, suitable only for protection from the wind and rain. But to those of us who were subjected to re-education, it was like a small haven. Every day we had to cover 10 or 15 km to work for hours and hours in the fields, such travail made our waists sore and our legs ache and we would often sit outside his little hut to rest a bit. The paddy field we tended was right next to the vegetable plot and when we took a break or stopped for lunch we would use his big pot behind his hut to boil water. At these times everyone liked to gather around Huang Yongyu to listen to him telling stories.

Liu Huanzhang was very satisfied with his plight. He said, "Although it was a little tough, I felt free." The isolated little shack was truly an independent entity. He didn't have to participate in roll call or political discussion meetings or listen to the platoon leader's talks concerning their work or other matters, nor did he have to join with the others in searching out members of the imaginary "May 16 counterrevolutionary organization."

However, there was once a chance which provided me with the opportunity to experience the price he paid for this "freedom." That was one evening when Zhang Zuoming from the print section and I rode bicycles to another village on

business. On the way we passed by his little hut and we ran into a thick cloud of mosquitoes which pelted our faces and bodies, quickly got red bumps which itched enough to drive one mad. Then I suddenly began thinking about the keeper of our vegetable plot and wondering how he was doing. Twenty years later, when the subject happened to come again, Liu Huanzhang laughed and said, "How did I do it? In the water!" He was bitten so badly by the mosquitoes that he couldn't take it. The mosquito net didn't really help, so he went down into the water of the canal and walked all the way in it to the village and back. When the sun was starting to come up he got so tired and sleepy that he was then able to lie down and get some sleep.

That small room really gave Liu Huanzhang a feeling of satisfaction, and others always immensely admire the little bit freedom it gave him. It allowed him to think about his creations during his very little spare time. At that time, if the painting teachers from the art academy thought about painting, they would be taken as "not attending to their duties." Under his bed made of sun-dried mud bricks, he had kept many pieces of wood and stones to use for practicing on, and when he had spare time, he would pull some of them out and turn them over and over thinking about what he could make of them. However, almost none of his concepts were ever fully realized because he didn't have the proper conditions to carve them out in figures, he could only store many of his best