

当代中国雕塑家作品集

Selected Works of Chinese Contem- porary Sculptor



A
Collection of
Zhang Runzi's
Works

张
润
滋
作
品
选

中国雕塑杂志社编



中国轻工业出版社



张润滋艺术简历

1928 年生于天津

1958 年在天津护校任教

1961 年病退

1964 年从事泥塑探索与创作

1982 年参加《首届北京民间艺术展》

1984 年《北京艺术》发表作品与专访

1985 年中央电视台文化生活专栏报道《张润滋与她的泥塑艺术》

1986 年出版《张润滋彩塑艺术》画集

1987 年参加《北京民间艺术欣赏会》

参加在加拿大举办的《世界艺术博览会——中国造型艺术展》

1988 年参加《北京民间艺术品五十国巡回展》

日本广播协会 N.H.K 专访报道

《人民画报》发表作品与评介

1989 年参加《全国工艺美术展览》

1992 年俄罗斯《艺术年鉴》发表作品与评介

1994 年在中国美术馆举办《张润滋泥塑艺术展》

1995 年参加《中国女美术家作品展》

《美术》发表雕塑作品《现代风采》

中国北京国际艺苑美术馆收藏雕塑作品《高原风情》与《山歌》

1997 年被编入《中华人物辞海——当代文化卷》

1997—1998 年作品入选中国美术家协会国际互联网

2006 年 2 月《雕塑》发表作品与评介

现为中国民间文艺家协会会员、北京美术家协会会员

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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20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，抽象与具象共存，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、具象都已上路，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文化则比较陌生，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

PREFACE

The Chinese sculpture plays a very important role both in Chinese culture and worldwide art field. The sculpture of our country has developed into extensive and profound with its unique style since the ancient time.

Chinese modern sculpture developed at the beginning of 20th century. Firstly it referenced from France, then influenced by the former Soviet Union. However, Chinese sculptors unsatisfied with just learning from Europe, they were keen to combine the Chinese intrinsic art elite with the art style of Europe. The elder generation of Chinese sculptors followed the principles of the realism, at the same time; they also keep their own art style.

After 1980, modern sculpture has grown strongly with the development of China's opening and reform as well as our national economy improved and people's conception updated. Now the sculpture art has entered a prosperous stage where the mainstream coexists with colorful branches, the abstract art grows with the concrete, the traditional blends with the innovation. So the old, the middle-aged and the 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. Therefore, they can be said to be the steady force of art. As the backbone of the national art field, the middle-aged group has been trained strictly. Most all of them have wide thought and bold 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, are more freely. They admire current European fashions while have little knowledge of national arts. Generally, they are at the stage of growing up. However, it is surprising and delightful that some "black

horses" emerged among them. At the meanwhile, we should see that the artistic decoration sculpture made big progress in side of jade, wood, stone, root, pottery and so on. It can not only enrich the sculptural art in artistic language and scope, but also make the art be closer to common people's life.

Now, the sculpture in our country is developing at the high tide. The excited news comes that the Selected Works of Chinese Contemporary Sculptors will be published by the Sculpture Committee of China National Crafts and Fine Arts Academy. They pick up a group of contemporary sculpture works and plan to publish them in form of special serial books. It provides both the realism and historical significant for Chinese sculpture's development.

Firstly, publishing the books will enrich China's art treasure-house. Though some sculptors have showed their works at exhibitions or in newspapers and magazines, the impact is limited. The books will make the works immortalized in history and passed down to the later generations.

Secondly, the publication of the books will show people the contributions of Chinese sculpture since the reform and opening. It can greatly improve the exchanges between China and other countries in sculpture field.

In addition, publishing these books will provide home and abroad sculpture lovers colorful and high-level editions' sculpture book.

Qian Shaowu

钱绍武



用泥彩抒写的芬芳

艺术是一种多么神奇的东西。它可以丰富、改善、感染和净化人的心灵，而人与人之间的交流惟有艺术毋庸语言，艺术追求真善美亦创造真善美。我们的生命因艺术而充满奇迹和欢乐。

那是一个初冬的上午，寒风瑟瑟却吹不去明媚的阳光，宁静的清华园里，有一股远离尘嚣的清新空气把我带到一位青衣白发、面目清秀、气质恬雅的老人眼前。她，就是我久仰其名却从未谋面的彩塑艺术家张润滋女士。

因为她的作品要出画册，说来还都是特别珍视、喜爱她作品的的朋友和亲属决定筹资帮助她出版，以记录这批不易长久保存的、珍贵的彩塑艺术品。老人家非常谦虚、谨慎，特邀我去看看她后期的一些作品是否值得编入其中或者是否值得让人资助她出版这本画册。

其实对于彩塑我并不是一个行家，老人家那么信任我，归根结底还是因为我们在艺术上有一种共同的理想和追求。她也非常喜欢我的作品，我们曾经用作品交流过。

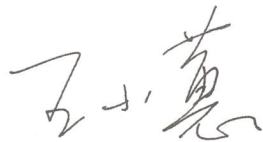
在一间不到10平方米的小屋里，我看到了已被老人家收录在1986年出版的画册里的和她以后又创作的许多彩塑作品。它们一个个似小精灵般紧挨着被摆放在五六个大柜子里，千姿百态、光彩照人，令人惊羡和感动。是什么样的天赋和才能，是什么样的心境与修养，能使不曾受过美术专业训练，没有名师专家指导，甚至又是重病之身的张润滋女士，创造出如此精彩的艺术世界？

用专家的评语来说：她的作品与众不同，有自己的气质，寓刚于柔、寓动于静，有自己的手法，是在写实基础上适度的夸张变形，突出其美的特征，有自己的创造，既植根于民族民间的土壤，又广泛吸取外来艺术的营养，把它消融在个人的风格之中。她的作品造型、线条、色彩、比例的处理都极其简洁、精练，又不失细腻和韵律感，有象外之旨，可发人深思和遐想。

张润滋的作品风格在她近晚年时期又有所变化，表现的题材内容涉及面更广，她对泥土的本质也有了更进一步的认识和探求。因此，在她20世纪80年代末至90年代中那段时间的作品中，我们可以看到许多系列的表现敦煌壁画中的佛和古代器皿、原始岩画上的人，还有许多现代服装表演中模特儿的形象，以及世界著名童话中的人物形象，也有她不断在做的少数民族形象。其造型风格更加简洁、概括，线条呈现了刚劲、平直的粗放和以小胜大的感觉，不禁使人联想到，若把它们放大或用石材、木材来表现都不失为一件好的雕塑作品。在色彩的运用方面，她又大胆舍弃了原有的表现方式，只以轻描淡写稍加点缀或干脆就各种泥的本色去施展她的创作理想。不消说，在她神奇或魔术般的创作生涯里，泥土的芳香、泥土的美丽连同她自己的梦想已融在了一起。而在中国当代彩塑史上，张润滋的作品将是一笔宝贵的艺术财富。

画册终于出版了，天才的，不求人知的，朴实、温良、贤淑而谦恭的，有着中国妇女的传统美德和品性的张润滋与她的泥塑作品再一次向人们昭示了美与和谐的人生境界。我深信这本画册不仅能给予人们赏心悦目的艺术享受，还能使人们从中得到富有教益的启示。

我也深深祝愿张润滋老人一如既往地享受艺术带给她的宁静与快乐，祝愿她的生命因艺术而芬芳四溢！



Describing Fragrance with clay

Art is so marvelous. It can enrich and improve people's heart as well as purify people's soul. The communication between people only needs art without language. Art pursuits and creates truth, kind and beauty. Our life is full of miracles and happiness for the art's sake.

That was an early winter morning; the cold wind didn't drive away the radiant sun shining. The fresh air brought me to an old lady's side in Tsinghua University. She wore a cyan coat with white hair and fine-featured face. She was ZhangRunzi who I had never seen before, but knowing her early for her famous clay works.

Her good friends and relatives finance her to publish the album in order to record these invaluable works that is hard to keep too long. She was so modest; even she asked me whether her later works could be added to the album as well as her works deserves being published.

Actually, I'm not the expert of clay. The reason why she trusted me so much is that we have common ideal and pursuit in art. She enjoys my works so much, we had communicated with each other by our works.

I saw her works in a small house within 10 square meters. Her works that were put into 5 or 6 cabinets seems like fairies, varied and amazing. What make Ms. Zhang who is grave sicken and has never been trained professionally create so wonderful art world?

The expert said that her works is different from others. It not only references overseas elite but also embodies her own style.

The style of ZhangRunzi's works has a little change during her late years for she has learned more about the essence of clay. Her works included figure of Buddha of DunHuang, characters of rock picture, the contemporary model's feature and the characters of world famous fairy tale. Therefore, the style of her works during the time of late 1980 until middle 1990 embodied more concise and powerful. We can not help thinking that if they are enlarged or made of stone and mood, they would be regarded as a remarkable sculpture. She abandoned her original way in using the color, trying to use little color and even without color to express her ideal in her works. Without saying her ideal has melted with the fragrance of clay. ZhangRunzi's works would be the valuable treasure in the history of China contemporary clay.

Album is published eventually. ZhangRunzi who are genius, simple, kindness, graciousness, humility and with Chinese traditional virtues and her works showed the harmonious world to the people again. I firmly believe that this album can not only bring people enjoyment but also make people gain some significance inspiration.

I profoundly hope professor ZhangRunzi could enjoy her peaceful and happiness life which is brought by art as usual. And I also wish her life is full of aroma for the art's sake.

Wang Xiaohui: Fine Art College of Tsinghua University

张润滋作品集



女蜗造人 / 胶泥

Nu Wa creates human being / Clay



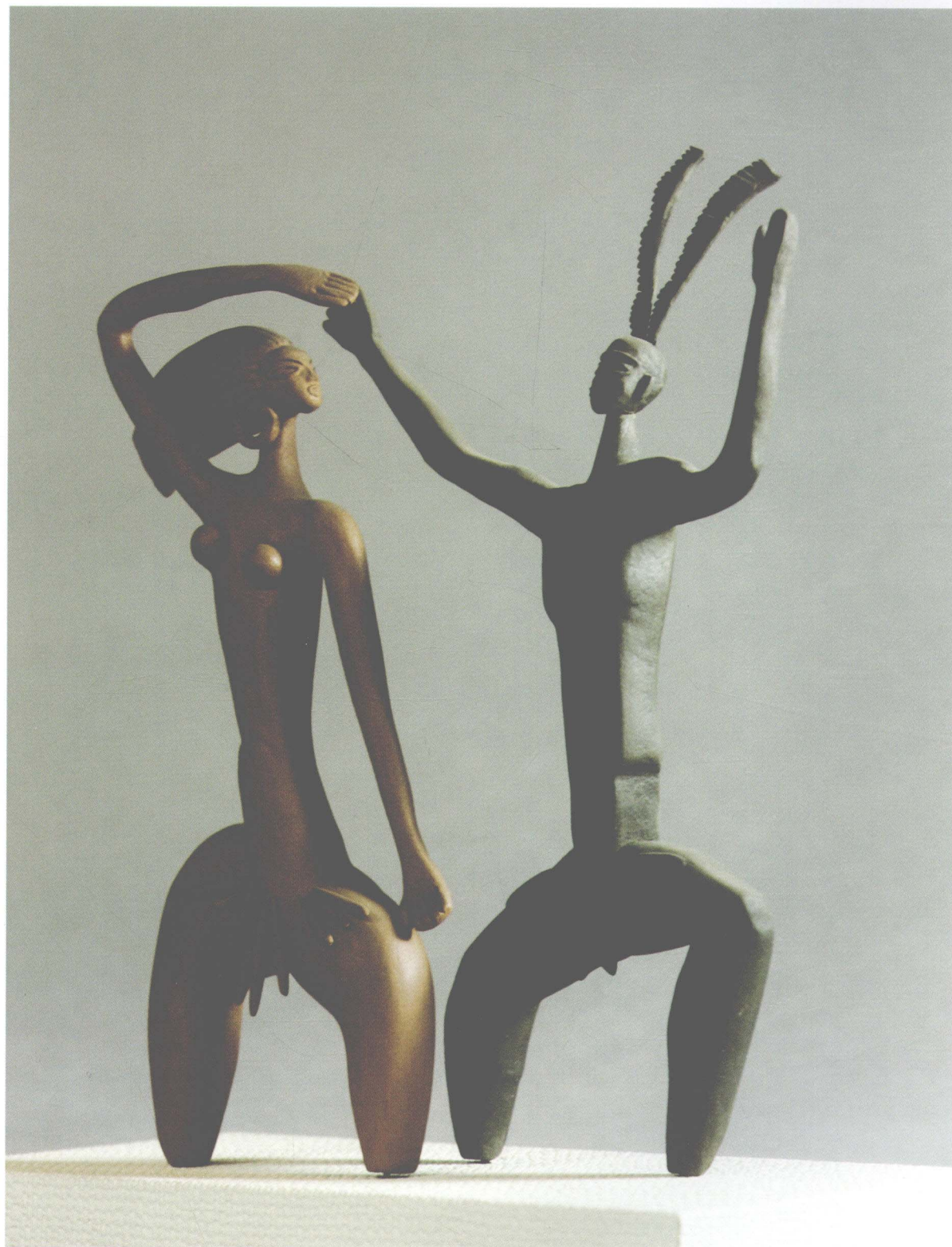
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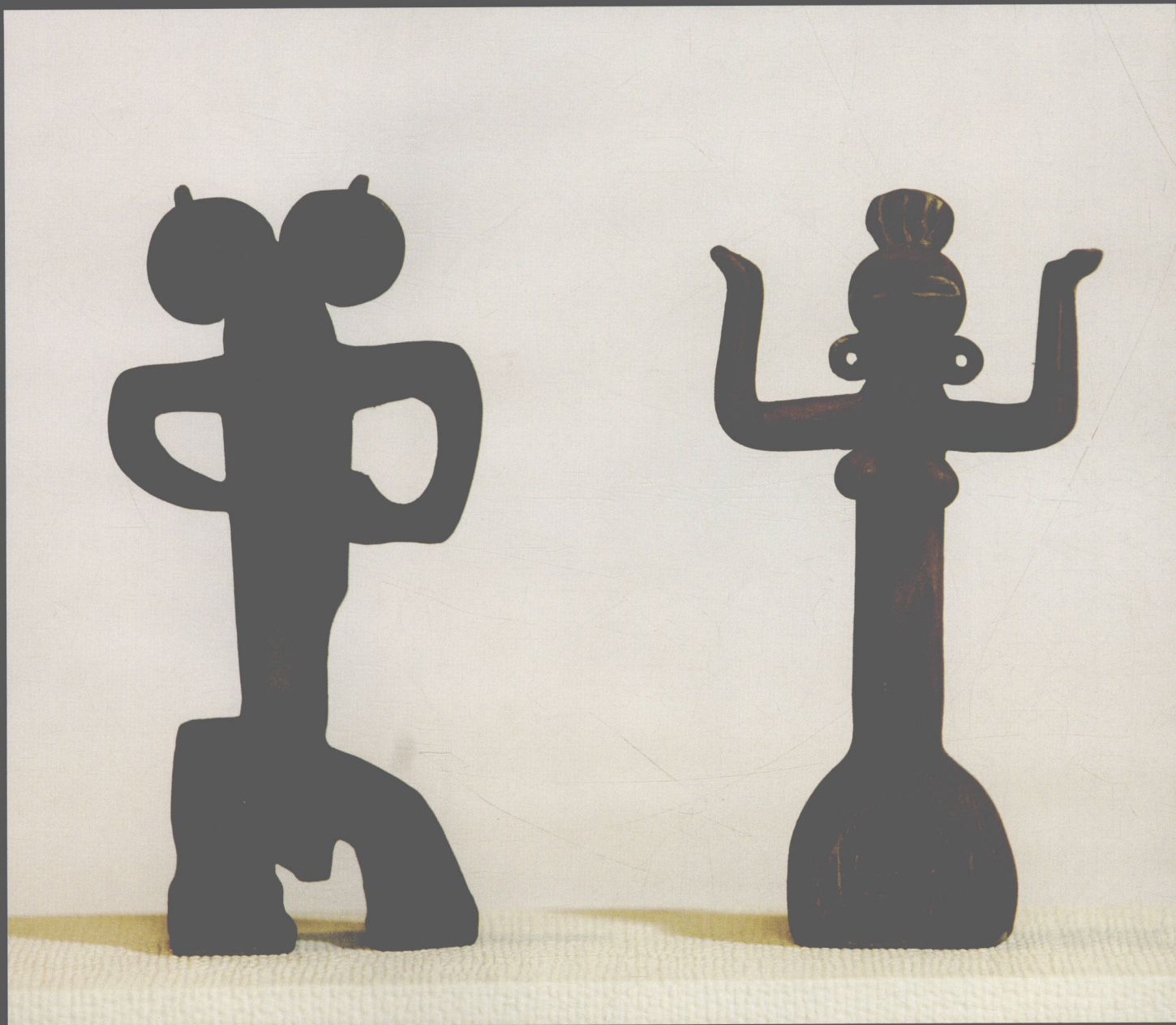
乐舞俑 / 红胶泥
Dance figurines/Red clay



制陶 / 黑、红、棕、灰、粉红五色胶泥
Fire Pot/Black, red, brown clay

返璞 / 红、黑胶泥
To seek nature and
homeliness/Red,
Black clay







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