

# 范新林

## FAN XIN LIN

陶藝 · 雕塑作品集  
pottery sculptures



贵州人民出版社

GUIZHOU PEOPLE'S PUBLISHING HOUSE



# 范新林

## FAN XIN LIN

陶藝 · 雕塑作品集  
pottery sculptures

贵州人民出版社  
GUIZHOU PEOPLE'S PUBLISHING HOUSE

图书在版编目 (CIP) 数据

范新林陶艺、雕塑作品集 / 范新林著. — 贵阳: 贵州人民出版社, 2002.7

ISBN 7-221-05888-1

I. 范... II. 范... III. ①陶瓷—工艺美术—作品集—中国—现代 ②雕塑—作品集—中国—现代  
IV. J121

中国版本图书馆 CIP 数据核字 (2002) 第 047257 号

翻 譯: 張愛華 韓大海 樊 鳴  
Translation: Aihua Zhang Dahai Han Ming Fan  
校 譯: 露西·波絲奇  
English corrections: Luci Boesch  
電子信箱: vickli19@yahoo.com  
e-mail: vickli19@yahoo.com

# 范新林 陶藝·雕塑作品集

FAN XIN LIN pottery sculptures

裝幀設計: 張世申

責任編輯: 張世申

出版發行 貴州人民出版社

(美術出版發行部 貴州省貴陽市北京路 23 號)

制版印刷 深圳華新彩印制版有限公司

開 本 889 × 1194 1/16

印 張 7.25

版 次 2002 年 7 月第一版

2002 年 7 月第一次印刷

標準書號 ISBN 7-221-05888-1/J·297

定 價 98.00 元 \$ 48.00

## 范新林藝術簡歷

## CURRICULUM VITAE

美國沃特·迪斯尼動畫電影制作公司高級畫家。

美國佛羅里達錦綉中華特邀專業畫家、陶藝家。

中國美術家協會貴州分會創作研究室專業畫家、工藝美術家。

中國貴州師範大學美術系特聘客座教授。

中國美術家協會會員、國家二級美術師（副教授）。

作品和個人資料被編入《中國當代美術系列》、《中國美術史·當代卷》、《中國美術年鑒·1990》、《中國當代美術家名人錄》、《92·中國美術家年鑒》、《中國當代文藝名人辭典》、《中國當代藝術界名人錄》、《中國第七屆全國美術作品展覽獲獎作品集》、《當代貴州美術作品選》、《貴州現象—貴州現象啓示錄》、《中國當代青年名人大辭典》、《中國當代美術家書法家漢英辭典》、《中國美術書法界名人名作博覽》、《世界華人藝術家成就博覽大典》等書籍。

1951年 出生于貴州省貴陽市。

1972年 開始油畫創作。每年均有作品參加省、市美術展覽。

1982年1月 畢業于景德鎮陶瓷學院美術系，獲文學學士學位。

1982年7月6日—25日 三十余件陶藝作品在中國美術館展出，二十三件作品被中國美術館收藏。

1982年10月 貴州省電視臺攝制專題片《陶藝新花》介紹創作情況和陶藝作品。

1982年12月 《美術》雜誌發表工藝美術論文《尋源訪流》及多幅配圖和八件陶藝作品。

1982—1983年 在香港《美術家》、英文月刊《中國文學》、《新觀察》、《光明日報》、《工人日報》、《人民日報》等報刊上，發表許多陶藝作品，同時有中國美術家協會副主席、中國藝術研究院副院長王朝聞先生；中國美術館副館長書振峰先生；中國美術館收藏研究部負責人、民間美術理論家李寸松先生；中央工藝美術學院副院長吳勞先生；中國貴州省美術家協會主席王樹藝先生等專家的評論文章。

1983年6月 籌備、整理、編輯了由貴州省美協主辦的《貴州省少數民族服飾圖案展覽》在北京民族文化宮展出，該展覽獲得中國學術界和觀眾的好評。

1984年 油畫《上坡路》參加中國《第六屆全國美術作品展覽》。

1986年5月 漆畫作品《舞龍》和《綉》參加《中國漆畫展》。

1987年—1988年 六十六件陶藝被日本東京、北海道、惠庭市等地政府部門和藝術家收藏。

1989年9月 雕塑《戰神》和漆畫《除邪》參加中國《第七屆全國美術作品展覽》，其中《戰神》獲七屆美展銅牌獎。

1989年11月 四件陶塑作品參加《中國首屆民間工藝美術佳品及名藝人作品展》同時，收藏的陶哨十件參加該展，并獲收藏品三等獎。

1991年10月 七十件陶塑作品由中國文化部收藏，被分別送往比利時、意大利、南斯拉夫、馬來西亞、巴基斯坦等國展出，部分作品作為中國駐外使館的外交禮品。

1992年5月 負責籌備、整編了由貴州省美協主辦的《貴州省民族民間美術展覽》，并應香港美術家聯會，香港中國藝術館邀請赴香港藝術中心舉辦了該展。同時，部份沙陶作品和民間美術收藏品也在該展覽中展出。

1992年7月25日—9月27日 應加拿大溫哥華中華文化中心邀請，赴溫哥華參加《華夏天工—中國傳統技藝薈萃展》在該展中作陶藝表演，并有三十多件陶塑作品在該展中展出，其中十六件陶塑作品被加拿大、美國及港臺各界人士收藏，部分即興表演的陶塑作品被觀眾收藏，加拿大溫哥華許多報刊和電視臺均對創作表演情況和陶塑作品作了大量的宣傳及報道。被譽為“中國現代美術十年中最早掘起的杰出陶藝家、美術家”，“目前年青一代最具創意的陶藝家”，展覽期間，在溫哥華中華文化中心舉辦了三個陶藝講座。

1992年9月30日—10月24日 應加拿大溫哥華香港藝術節組委會和香港貿易發展局邀請，在《加拿大溫哥華·香港藝術節》上作剪紙藝術現場表演，部分剪紙作品在藝術節上展出。

1992年10月 中國藝術研究院《傳記文學》雜誌92年第5期刊載張永龍先生的記實傳記《男兒到此是雄豪—記青年美術家范新林》。

1993年12月5日 應美國佛羅里達錦綉中華邀請赴美作陶塑展示和表演，并有三十多件陶塑作品在佛羅里達錦綉中華展出。

1994年4月19日 佛羅里達州奧蘭多市政府收藏陶藝作品《八首吉祥瓶》，格琳達·胡德市長和市長辦公室主任倫多·詹牧斯參加收藏儀式，并贈以銘刻有市長微記的水晶獎品，此件作品收藏和陳列在市政大廳。

1994年9月17日 應南佛羅里達州中國科技經濟文化協會邀請赴邁阿密諾瓦東南大學作陶藝式范表演。

1994年—1995 在美國佛羅里達錦綉中華創作雕刻六件（3—4米高）木雕，并置放陳列于該公園。

1995年2月10日—25日 由美國佛羅里達錦綉中華與奧希奧納藝術中心聯合舉辦《中國著名畫家、陶藝家范新林美術作品展》在佛羅里達奧希奧納藝術中心展出。該中心收藏二件繪畫作品。

1995年7月—8月 美國《東方》雜誌報道并介紹《工藝美術家范新林》。

1995年9月中旬 十餘件美術作品參加《首屆海外華人藝術作品展》在邁阿密諾瓦東南大學展覽，并現場作畫表演。中國駐休斯敦總領館領事到會祝賀、觀賞。

1995年9月29日 美國《神州時報》發表中國藝術研究院美研所所長鄧福星先生的文章《借古開今·亦莊亦諧—評旅美畫家范新林陶藝作品》。

1996年10月 四十餘件繪畫作品在奧蘭多市圖書館展出。

1997年2月2日—3月2日 美國佛羅里達中部大學圖書館舉辦《中國著名畫家范新林美術作品展》。

1996年—1998年 參與制作迪斯尼動畫電影《花木蘭—Mulan》。

1998年—2000年 參與制作佛羅里達醫院壁畫四幅；迪斯尼動畫電影《人猿泰山—Tarzan》、《金銀島—Treasure Planet》、《Goofy》。

1999年—2001年 參與制作迪斯尼動畫電影《Lilo and Stitch》。

2001年 參與制作迪斯尼動畫電影《Bears》。

## 范新林藝術簡歷

## CURRICULUM VITAE

Senior painter at Disney's Feature Animation

Guest Artist at Florida's Splendid China-Kissimmee, Florida, USA

Professional Artist, and Art and Crafts Artist of the Research Institute of Guizhou Artists Association, People Republic of China

The Visiting professor of Guizhou Normal University of China.

Member of the Chinese Artists Association and Associate Professor

Many of his works and materials were selected and carried in The Chinese Modern Art Series, The History of Chinese Art Modern Volume, The Chinese Art Almanac 1990, Chinese Modern Artists, The Chinese Modern Writers and Artists Dictionary, A Ceramic Works Selection of Modern Chinese Potters, The Chinese Artist Almanac 1992, Prize Winning Art Works of the 7th Chinese National Art Exhibition, Selected Works of Fine Arts by Contemporary Artists in Guizhou, The Chinese and English Dictionary of Chinese Artists and Calligraphers, The Dictionary of the Achievements of the World Known Chinese Artists, The Celebrated Modern Chinese Artists, A Glimpse of the Celebrated Chinese Artists, Calligraphers and Their Master Works, and The Guizhou Art Phenomenon-Enlightenment Record.

- 1951 Born in Guiyang, Guizhou
- 1972 Engaged in creation of oil painting
- Jan. 1982 Graduated and got a Bachelor of Arts from the Department of Art-Jingdezhen Ceramics Institute Jiangxi Province, China
- July 1982 30 pieces of pottery were exhibited at the National Art Gallery of China, of which, 23 pieces were subsequently collected after the exhibition by the same gallery.
- Oct. 1982 Featured in "Young Artist in Pottery" on Guizhou TV, a program introduces which art life and works
- Dec. 1982 The thesis, "In Search of the Origin and Development of Folk Art", with illustrations and photographs of 8 pieces of his pottery works were published in "Art Magazine".
- 1982 - 1983 Several articles were published on "Hong Kong Artist", "Chinese Literature" (a monthly magazine published in English), "New Observations", "Guengming Daily", "Workers' Daily", "People's Daily" and other newspapers and magazines, reviewing his works. Some of the reviews were written by noted critics, such as Wang Chao Wen of the Chinese Artists Association and Chinese Art Research Institute, Li Cun Song of the Collection Research Department of the National Art Gallery of China, Cao Zhen Feng of the National Art Gallery of China, Wu Lao of the Central Institute of Arts and Crafts, and Wang Shu Yi of the Artist's Association of Guizhou Province.
- June 1983 Prepared and organized "Guizhou Minority Nationalities Clothes Graphic Pattern Exhibition" held at the National Culture Palace in Beijing. This exhibition was appreciated by Chinese artists and audiences.
- 1984 The oil painting, "Uphill Path" was selected for exhibition at the 6th Chinese National Art Exhibition.
- May 1986 Lacquer painting works, "Playing the Dragon", and "Embroidering" were selected for the Chinese Lacquer Painting Exhibit.
- 1987-1988 Sixty six pieces of pottery works were collected by officials of government departments and artists at Tokyo, Hokkaido and other sites in Japan.
- Sep. 1989 The pottery sculpture, "God of War" and lacquer painting "Exorcism" were exhibited at the 7th Chinese National Art Exhibition; "God of War" was awarded with a bronze medal in this exhibition.
- Nov. 1989 Four pieces of pottery works were exhibited in "The First Chinese Folk Arts and Crafts and Famous Artists Exhibition". Also, ten pieces of pottery whistles collection won the Collector's Third Grade Award in this exhibition. The lacquer ware piece, "Eagle" was selected for the Chinese Arts and Crafts Exhibition of the year.
- Oct. 1991 Seventy pieces of ceramic work were collected by the Chinese Culture Ministry and were sent to various countries, as diplomatic gifts by the Culture Ministry.
- May 1992 Invited by the Hong Kong Artist's Association and Hong Long Chinese Art Museum to organize the Guizhou Folk Art Exhibition at the Hong Kong Art Center. Some of his sand-clay work and folk art collection were shown at this exhibition.
- July 1992 Some 30 to 40 pieces of ceramic work were exhibited at "The Arts of Heaven - An Exhibition of Chinese Science, Arts, & Crafts" Exhibition organized by the Chinese Culture Center of Vancouver, Canada. A workshop was set up at the exhibition for him to demonstrate contemporary Chinese ceramic art. 16 pieces were collected by Canadian, American, Hong Kong and Taiwan citizens. Several Canadian newspapers and TV stations reported the demonstrations and introduced his works to local audiences, and hailed him as "The Most Extraordinary Artist in Past Ten Years of Contemporary Chinese Art", "A Young Ceramic Artist Who Has Great Creations". During the exhibition, three ceramic lectures at Vancouver's Chinese Cultural Center were also held.
- Oct. 1992 Invited by the Festival of Hong Kong 92 Committee and Hong Kong Trade Development Council to demonstrate paper cutting in the Festival of Hong Kong 92 in Vancouver. Parts of his cuttings were exhibited in the festival.
- Oct. 1992 His biography was introduced by Zhang Yong Long in the Chinese Art Institute's Biography Literature 92-5 Periodical "Man like this is a Hero-A report on Young Artist Fan Xinlin".
- Dec. 1993 Invited as an Artist by Florida's "Splendid China" in US, headed for US to join in the art show of pottery sculpture. 30 pieces of his works were on display there.
- April 1994 The works "Eight Lucky Heads Vase" was collected by the Orlando Municipal government of Florida. The Mayor of the city, Glenda Hood and the Man in charged of the mayors office, Lundo James attended the collection ceremony. He got a crystal award with the sign of the mayor engraved on it. The work was kept on show in the city hall.
- Sep. 1994 Invited by the Chinese Science & Technology, Economic and Cultural Association to Nova Southeastern University in Miami to do a demonstration of pottery art.
- 1994-1995 Created 6 sculptures with a height of 3 to 5 meters in US Florida's "Splendid China", which have been kept in the park.
- Feb. 1995 Florida's Splendid China and Osceola Art Center joined hands to hold "The Art Exhibition of Well-known Chinese Artist Fan Xinlin" in the art center in Florida. Two of the paintings have been kept by the center.
- July 1995 US magazine "Orient" made a report on "Handicraft Artist Fan Xinlin".
- Sep. 1995 A dozen pieces of work were on display in the first art exhibition of "Overseas Chinese Art" in the Nova Southeastern University in Miami and he gave painting demonstrations. The Chinese consul of the Houston Consulate was present congratulated him.
- Sep. 1995 "China Journal in US" published the article "Preface Opening up the Present by Utilizing the Past" on the Art of American Overseas Chinese Painter Fan Xinlin by the chief of the China Art Institute, Deng Fuxin.
- Oct. 1996 Over 40 paintings were on display at the Orlando City Library.
- Feb. 1997 The library of University of Central Florida, US held an exhibition of "The Art Works Created by the Well-Known Chinese Painter Fan Xinlin".
- 1996-1998 Took part in the production of the Disney Feature Animated cartoon film "Mulan"
- 1998-2000 Created four wall paintings in the Florida Hospital, and took part in the production of the Disney Feature Animation cartoon films "Tarzan", "Treasure Planet" and "Goofy".
- 1999-2001 Took part in the production of the Disney Feature Animation cartoon film "Lilo and Stitch".
- 2001- Took part in the production of the Disney Feature Animation cartoon film "Bears".

## 范新林的陶藝 · 雕塑

錢紹武

THE POTTERY ART AND SCULPTURE OF FAN XINLIN BY Qian Saowu

凡是真正深入研究民間藝術的人，必然要廣泛了解民俗，並且追溯到我國的遠古文化。不論是陝北的剪紙，或是雲貴的刺繡、陶器，大都體現着一種久遠的傳統，一種歷久彌新的信仰，這種信仰不見於書本，甚至也無所謂“師承”，而是已經和當地人民的生活血肉相連，溶而為一了。正因為民間藝術有如此深廣的基礎，所以往往精彩迭現，產生著無窮的魅力。新林正是這樣投入了這個神秘多彩的大洋，大洋也毫不吝惜地回報了這一片痴情。他的收獲現在已呈現在我們面前：這兒有最原始也是最根本的愛憎；這兒有最質樸的願望；這兒有對幸福、平安、吉祥、繁榮昌盛的祈求；這兒有兒童似的天真；這兒不乏幽默，甚至還有幾許諷刺，雖然有些神秘，却都可以意會。有時有點誇張，却也證明了作者的求索。我在全國第七屆美術作品展覽評審工作中，接觸到新林的陶雕作品“戰神”時，就為之喝采。我相信他的藝術必將闢開自己的路，我在此致以遙遠的祝賀。

一九九五年三月

Anyone who seriously studies Chinese folk art needs to understand the folklore, which originates in the cultures of ancient times. The paper-cuts from the Northern Shanxi, or the embroidery and the pottery from the Yunnan and Guizhou areas all embody an unsophisticated wish, a longing for happiness, serenity, good luck and prosperity and the long-standing, ever-lasting belief in tradition. One cannot find this belief in books or even learn it from teachers as it is immersed in and unseparable from the lives of the local people.

Because folk art has such deep and broad roots, it is naturally extremely colorful, possessing tremendous charm and commanding endless fascination. Xinlin is an artist who has devoted his life to the study of Chinese folklore excelling in his art creation, and now, he demonstrates his achievements to the world. His works express the most primitive and basic feelings of love and loathing, the innocence of children, humor and satire. Some of his works look somewhat mysterious, but viewers can always understand the messages these works try to convey. Although some of his works are a little exaggerated, they only prove the endless searching in art forms by the creator.

As a member of the judging panel of the 7th National Arts Exhibit, I am fortunate enough to have examined his tremendous work "The God of War". I am overwhelmed by its power. I believe that Xinlin, as an artist, will create a whole new world with his art. I send him my best wishes.

March, 1995

錢紹武（1928—）中央美術學院教授，曾任雕塑系系主任、和國家教委藝術教育委員會委員；中國工藝美術學會雕塑委員會會長，中國城市雕塑全國藝委會常委，中國美術家協會雕塑委員會委員。

Saowu Qian (1928—): Professor of Central Institute of Fine Arts Beijing China, used to be dean of Sculpture Department, member of the state educational art committee, Chairman of China Craft Art Committee, member of China city sculpture standing committee, member of China Artists Association, Sculpture Committee

1990 年在中國貴州鄉村陶窑中創作雕塑作品《足球柱》  
Creating the sculpture "Soccer Pillar" in a kiln of a rural village within Guizhou province, China in 1990.



## 借古開今 亦莊亦諧 ——評旅美畫家范新林陶藝作品 鄧福星

Preface OPENING UP THE PRESENT BY UTILIZING THE PAST

By Fuxin Den

如果要問，當今有哪一種藝術最古老而又最現代，最通俗而又最高雅，我的回答是：陶藝。范新林的陶藝作品就是最好的說明。看着他的作品，我不禁想起中國人遠古祖先制作的陶器，考古學家在長江和黃河兩岸發現了五、六千年以前難以數計的陶制品，其中有人頭像、動物，和帶有裝飾的器皿。這種泥土和火的技藝被陶工或藝術家錘煉了許許多多年代，現代陶藝就是從中生發出來的，近些年來，中國藝術思潮十分活躍，陶藝以新觀念和造型也走進當代藝術的前列。正是在這樣悠長的傳統基礎上，正是在藝術思潮極端活躍的背景下，陶藝家范新林的作品才顯得那么恒久耐看，那么新意盎然，那么富有鮮明的藝術個性。

古樸、怪誕和神秘，是新林藝術給我的突出感覺，在作品中經常出現的是人或動物的頭面和形體，露凸的眼睛，巨大的鼻孔、吡咧的牙齒，構成一幅幅粗壯、剽悍以及癡癡的面容，這些形象不見重複，但却形成着一個共同的基調，有些頭頂生角，角上又長出手指；有的口中或目中或腹中再鑽出頭面；有的幾個頭長在一起，有的則人與獸同體，充滿怪誕和神秘的意味。有時，讀者幾乎難以判定這些頭面屬人屬獸還是屬怪。另有一些形象雖然很怪异，仍可辨認出是女人和兒童，這些形象傳遞着古樸的信息，我猜想作者一定有意無意地借鑒了中國西南地區漢俑和漢代銅器的造型，同時，他也深受當地民間藝術的影響，新林生活的貴州省是許多少數民族的聚集之地，較邊遠的地區還保存着純樸的古風民情，貴州流行的儺戲《撮寸已》就表現了遠古人的刀耕火種和生息，新林作品中的人物與劇中人帶有古老而怪誕的面具，作出含混而神秘的動作，具有相通之處，此外，新林還從雲貴地區的剪紙，刺繡，玩具等民俗藝術中吸收了營養，這位陶藝家不僅繼承和開發了這門古老的技藝，而且，也吸收和繼承了這一地區古老的文化傳統和淳厚的個性鮮明的民俗民族文化，新林作品中的神秘色彩和癡癡之美也是對地域風格的一種體現。

新林的作品中還洋溢着活潑、詼諧和幽默的情緒，這種情緒在那些情節性的作品中尤為明顯。或者讓威嚴的武士騎乘一只毫不凶猛的老虎，或者讓粗壯的牛角超過牧童的身材，以及讓行人親吻駱駝，都充溢着詼諧和親切的情緒。即使一般的頭像和人物形體的造型，也因高度的誇張、概括和取舍，創造了漫畫式的情趣。這不只因為陶質材料本身在表現中具有一種特殊的效果，更主要在於作者用以表現了人生一種純真、樂觀、進取的精神。如果說，作品中古樸、怪誕和神秘的成分主要來自於滇黔地區的古老文明的營養，來自於對當地民間民俗文化吸收，那么，這種活潑，詼諧和幽默，則主要來源於當地民族的現實生活，這正是對他們樸實的情感，奮鬥的精神和濃厚的人情味的表現。如《母與子》、《山裏人》、《放牛娃》、《紐帶》等作品，都洋溢着濃郁的生活氣息和人類真摯的親情感。作者有過并不平坦的人生經歷，對人生有較深的體驗，所以他能巧妙地捕捉并充分地表達了這種情緒和趣味，正因如此，作品才能博得讀者會心的共鳴。

新林對陶藝語言的熟練運用使他漸漸地形成自己獨有的手法，新林陶藝的造型大至歸為三類。第一類是球狀結構，如《鳥神》、《父為馬》、《幻》、《武士》等，這類作品多表現為十分集中的球塊形體，所塑造的大多為頭形或蜷縮的人體，結構頗為嚴謹，作者利用了貼條，高浮雕及添加附飾的處理手法。第二類是較為疏放的組合式結構，如《戰神》、《乳》、《山裏人》、《空城計》等，這類作品更近於一般的雕塑，形體開展，甚至有一定的情節，不過，採用了漫塑手法，第三類是帶有附飾的器形，如《龍柄戲龍紋瓶》、《花形罐》、《八首吉祥罐》、《夫妻罐》等，這類作品雖名之為器皿，但絕非實用之物，器表以彩繪或刻劃為裝飾，并將人體和動物形體附著其上，別有意趣，遠在五千年前，黃河中上游就有臬首罐，人頭形瓶，雙蛇附飾罐，長江中游有獸形壺，當為其濫觴，新林吸收了傳統的和民間的造型手法和樣式，并進行平面的裝飾性處理，繪或刻以西南地區特有的紋飾。通觀新林的陶藝作品，可以看到他廣泛地吸取多方面的文化營養，采用素陶、釉色、彩繪、刻制以及浮雕等多種手法、有機地結合起來，創造了豐富多樣的藝術效果，正因为他充分地發揮并利用了陶藝獨有的藝術效果，所以才恰如其分地表現了前述的藝術追求和意趣，這也正是一個藝術家的成功之處。

從新林80年代末和90年代初兩個階段的作品來看，感到有一個轉變。前一階段顯得平實，嚴整，略有一些拘謹。后一階段，思路更加活躍，開放，手法更加靈活多樣而富於變化，也更顯得隨意，因而更具有陶藝的特殊語言特征，這足見作者在短短的時期裏藝術發展的跨度。

在北京中國美術館舉辦的全國八屆美術大展剛剛結束，新林如果在國內，展覽上不會少了他的作品，如

今，這位年青的藝術家正在大洋彼岸傳藝布道，我遙祝他和他的藝術能為域外觀衆接受和喜愛，祝他成功！

一九九五年元月十八日於北京

If one were to ask what form of art in today's world is the most primitive, yet the most modern, the most common, yet the most elegant in style of presentation, my answer would be the pottery art of Fan Xinlin. His pottery works are the living proves of it. Looking at his works, I cannot help but think of the earthenware handcrafted by our Chinese ancestors in ancient times. Archaeologists have unearthed countless pieces of pottery crafted five or six thousand years ago, including pottery with decorations of human heads and animals and decorated utensils along the Yantzi River and the Yellow River. The technique of clay and firing used then has been tempered with and refined by generations of potters and pottery artists. Modern pottery art originates from this ancient technique. In recent years, various artistic theories in China have become very active and pottery art, with its new concepts and ideas and designs, has been in the forefront of modern art. It is against this background that Fan Xinlin's pottery works have taken on a striking and distinct character, full of freshness.

Such features as the simplicity, uniqueness and mystery of his works impress me the most. The heads and figures of humans and animals, with protruding eyes, large nostrils and bare teeth are the concurring images in his works, making up scenes of sturdiness, fierceness and ferociousness. However, one will never find repetition among his works, which form one basic theme. Some heads are with horns, from which fingers point out; some heads grow out from mouths, eyes and bellies; some works are with several heads put together; others are with humans and animals sharing the same bodies, partially man and partially animal. All these create a mysterious and unusual effect. One can hardly tell if some of the heads are of a man, an animal or a monster, while one is able to tell that some of the works are of women and children, though the works are still very unusual and strange. All these images convey a message of primitiveness and simplicity. I believe that Fan Xinlin has intentionally or unintentionally borrowed the designs of pottery figurines and bronze ware from the Han Dynasty of almost two thousand years ago in the southeastern part of China. He is also heavily influenced by the folk art from that area. In Guizhou Province where Fan Xinlin grew up and lived most of his life, there are many ethnic minority groups, many of whom are living in remote areas. These groups have kept unsophisticated and simple traditions and folk arts. A popular local opera called "Cuo Cun Yi" shows the primitive life style of cultivation and hunting. There are striking similarities between Xinlin's pottery works and the strange masks and the mysterious gestures used in the opera. He also draws his inspiration from some of the other folk art, such as paper-cutting, embroidery and folk toys. Fan Xinlin, one of the most outstanding Chinese pottery artists, has not only inherited and developed the ancient technique of pottery, but also has absorbed the spirits of the traditional folk cultures. The mysterious effects and the beautiful simplicity of his works are the natural reflection of regional characteristics.

His works are filled with life and humor, creating an atmosphere of intimacy and light-heartedness. This is particularly true with those works with a plot, such as the mighty warrior riding a tame tiger, the strong horn larger than a shepherd boy or the passer-by kissing a camel. Even the designs of heads and figures in his works help to create cartoon-style touch by means of artistic exaggeration, condensation and option. He achieves this not only by utilizing the special effect of expression by clay, but also by focusing on presenting the human traits of sincerity, optimism and ambition. The features of life and humor in his works originate from the real life of the local ethnic minorities, thus reflecting their sincere feelings and enterprising spirits. "Mother Carrying Son", "Villagers in the Mountain", "Boy and Cow", "Linked " and others are the true representatives of these works. Fan Xinlin himself has had some tough but rich life experiences, which have enabled him to fully catch and express these human feelings and spirits. That is the reason why his works have won the hearts and imaginations of his viewers.

Xinlin's mastery of the pottery technique and his rich life experiences have enabled him to develop his own style gradually. His works can be classified into three categories based on the designs. The first group can be described as "Ball-shaped Designs", such as "Bird God", "Piggyback Ride", "Imagination" and "Warrior". This group of works are generally ball-shaped structures of rigorous designs, mostly heads and curled-up bodies. Xinlin used techniques of pasting, high relief and added decorations to create the effects. The second

group of works consists of relatively open structures of combined designs, such as "God of War", "Nursing", "Villagers in the Mountain" and "Trick of Empty City". These works are with extended structures and some plot, thus more like general sculpture, but created with a cartoon-like exaggerated touch. The third group is of container-type earthenware with colored drawings, carved decorations and attached human bodies and animals, thus creating a special touch. Representatives of this group are "Dragon handle Jar", "Flower-shaped Container", "Eight Lucky Heads Vase" and "Husband and Wife Jug". Decorated pottery vases have a long history of over five thousand-years in China. Back then, along the middle and upper sections of the Yellow River, there were vases with animal heads, human head-shaped vases, vases with snake decorations, and along the middle section of the Yantze River, there were animal-shaped vases. Xinlin has absorbed the traditional and folk pottery techniques and developed a new form of surface decoration dealing with the unique lines and decorations typical in the southeastern part of China drawn or carved on the surfaces of his works.

Judging Xinlin's works, one cannot help but feel deeply impressed by his deep understanding of Chinese cultural heritage. He has skillfully combined various techniques like sketch pottery, glazing, color drawing, carving and high relief, creating colorful artistic effects. Because of this, he has fully expressed his artistic tastes and yearning for artistic perfection, and that is why he is viewed as a successful artist.

Xinlin's artistic career has gone through a transformation during the late 80's and early 90's. In the first phase of his career, his works were a little plain, overcautious and strict structure wise. In the second period however, his artistic thinking was more active and open, his means and techniques were more flexible, changeable and at will, thus his works contain characteristics of pottery art. He has achieved his artistic transformation in a short period of time.

The 8th National Art Exhibition has just ended in Beijing. If Xinlin were in China, his works would definitely be on display in the exhibition. He is now in the US. I wish him great success and that his art be recognized and appreciated by more and more people all over the world.

Jan. 1995

鄧福星 (1945—) 中國藝術研究院美術研究所所長兼學術委員會主任、研究員、博士研究生導師；《美術史論》雜誌社社長兼總編輯；《中國美術史》副總主編；《中國民間美術全集》、《當代中國·美術卷》副主編。原文發表在 1995.9.29 美國《神州時報》。

**Fuxin Deng** (1945—): Chief of Institute of Fine Arts China Academy of Arts and Art academic committee, researcher, professor of PhD. Students, head and chief editor of critics on "Art History", magazine agency, deputy chief editor of "China Art History", deputy chief editor of collected works of "China Folk Art and Contemporary China, Art Volume", the original article published in "China Journal in US" (9/29/1995)



1994年4月美國佛羅里達州奧蘭多市政府收藏陶藝作品《八首吉祥瓶》，格琳達·胡德市長參加收藏儀式。

The works "Eight Lucky Heads Vase" was collected by the Orlando Municipal government of Florida.

The Mayor of the city, Glenda Hood attended the collection ceremony in April 1994

## 理性的構築——談范新林陶藝創作

## RATIONAL CREATION

呂品田

By Pintian Nu

執著于自身的信念和心靈，是藝術家不斷探索并終得正果的內在動力。在范新林那超凡的堅韌頑強的藝事作風背後，便存有一種來自信念和心靈的力量支撐。誠因如此，他能耐住不易為人理解的寂寞，而苦苦地在土風猶存的西南大地上耕耘不息；誠因如此，他的創作能在可愛的固執中別開出生面來。

范新林的作品敦厚嚴謹，構形結體多意匠經營，流露出明顯的理性意味。作為一個理智型的藝術家，范新林似乎不希望在作品中單純地表現荒古的鄉土觀念和野性的生命衝動，而力圖以法度感甚強的形式對現代生命哲學加以闡釋。以至，他熱衷於將民間創作原型的感性樣式變換成新的理念性符號結構，熱衷于將率性的鄉土作風和稚拙形式轉化成新的理性結構的構造因素。那些集合一體并在蠕動掙扎的生命器官，那些宛如原始神話的造型主題和形態，都體現了藝術家試圖以地域性原始文化載體的肢解和重組，來實現自己早已明確的那個造型目標，闡述自己堅信不疑的對世界和人生的理性意識的旨趣。這種旨趣，使范新林的陶藝作品在整體風格上帶有很強的象征性色彩，而觀念隱喻的要求則造成其形式結構鮮明的構成性特征。顯然，解析原型進而予以疊加組合的造型方式，是希望加強和豐富作品觀念涵量的范新林為自己尋找到的一種恰合已意的方式，并且能够嫺熟自如地加以運用。

觀賞范新林的陶藝作品，不難感受到一種令人印象深刻的藝術氣質：它冷峻而不失熱情，斂聚而不失大度；它奇詭而不致玄虛，敦厚而不致呆滯；它具象而又超常，疊合而能有機……這一切便是其創作的別開生面處。

—一九九二年七月

The motivation for an artist to search endlessly in life and to achieve success is adhering to his beliefs and listening to his heart. As an artist, Fan Xinlin has demonstrated this driving force from his convictions and his heart in his persistent pursuit of artistic creation. Because of this, he has been able to endure extreme hardship and unbelievable loneliness to create works of art in desolate places in the southwestern part of China, where tradition and folk art are still abundant. As a result, he has created some of the most beautiful, enduring and unique artistic works in his career.

The pottery works of Fan Xinlin are simple and sincere, their structure and layouts well knit and full of ingenuity, evoking a strong and distinct rational touch. As a rational artist, he seems not interested in simply depicting and displaying primitive and traditional concepts and lives in the wild nature. Instead, he tries to interpret the modern philosophy of life through means of moral standards. His passion for art lies in applying a new and rational touch to the raw and primitive forms of folk art, in putting rational concepts and structural elements into the forthright characteristics and simple forms of local art. His works of human and animal organs put together struggling to wriggle, and his works of themes and images of primitive fairy tales, have shown his efforts and objective to convey his firm and rational understanding of life and the world by means of utilizing and revitalizing the primitive cultural forms of regional characteristics. This persistent objective has made his pottery works filled with strong symbolic flavor while the necessity to use conceptual metaphor is achieved by creating unique, distinct and striking structures among his works. To analyze the prototype, thus to create a new combination and multi-faceted structures, is his way to find a suitable carrier to enrich and to express his artistic concepts. He has reached the level to skillfully and freely utilize this artistic means.

Viewing his pottery works, one can not help but feel marveled at and impressed by the artistic features and temperament of his works: sober but warm, restrained yet poised and natural, profound but not mysterious, simple yet not lifeless, realistic yet symbolic, multi-folded yet well-knit. All this makes his artistic creations unique and refreshing.

July, 1992

呂品田（1959—）中國藝術研究院美術研究所研究員、碩士研究生導師、民間美術與工藝美術研究室主任；《美術觀察》月刊副主編；中國工藝美術學會常務理事；南京博物院民俗研究所特聘研究員。原文發表在1992.8中央工藝美術學院學報《裝飾》雜誌，1995年8月美國《東方》雜誌引用此文。

Pintian Nu (1959 —): Researcher of Institute of Fine Arts China Academy of Arts, professor of graduate students, head of China folk art and craft art research office, deputy chief editor of "Fine Art Observations", monthly magazine, member of China craft and art council, special guest researcher of institute on traditional customs in Nanjing Museum, the original article published in "The Decoration", magazine run by the Central Institute of Arts and Crafts (8/1995), quoted by "Orient", magazine in US.

# 情 結 泥 火 張 純 仁

EMOTIONS IN CLAY AND FIRE By Zhang Chun Ren

藝術家范新林，是個從油畫取道探索民族精神，终于在陶藝中找到表現的人。

新林的陶藝作品寬厚仁愛、平穩和諧、靜動有致，充滿民族風味和個人特色，其藝術形象近似于情感符號。藝術形式組織更注意表達感情和生命運動。是一種幻化的能動體積，追尋與自然相同的生命體的情感表達。

他的陶塑充滿情趣，物的形象雖然和自然客體大相徑庭，但和任何自然客體一樣感動觀賞者，明確無誤的傳遞直觀情感信息；閑適、和諧、互愛、幽默、緊張……，完全同自然客體的神韻相同。

新林將簡化的形體和沉穩的構圖用捏塑法去表現，在揉捏塑造的過程中帶串了創造的意識；增加、減少、擴大、縮小、取舍，都是在創作進行中決定的，朦朧的情感是在塑造中逐漸清晰、并最终才得到合理的形式表達。由于他的作品從塑造到燒制結束幾乎完全是個人工作的結果，就有了更多的表達自由和更多的個人特色。

對互助團結、心靈和諧的贊美，對田原詩式生活的肯定及對邪惡的憎恨——范新林的人文思想，得到了有力的表現。

新林的大型陶壁飾《喜神》、《山海經·女樹》，深得民族民間藝術之味而獨立其外。《喜神》採用“喜相逢”的構圖形式，用鳥、神、獸、人作多種變化組合，傳達出圖騰意味和原始氣氛信息；《山海經·女樹》借古代文學故事做框架，用陶藝語言完成為視覺藝術，半月、魚、水、海浪組成的老人和日、樹等組成的婦女兒童沒有流于裝飾的組合遊戲，使人產生生與死、陳舊和新生的主題思考。

這些有哲學內含的陶壁飾作品，使自然客體形象具有了恒久的性質。這類實體分離、視覺幻化組成新形體的構成手法是很有特色的，新林似乎在尋覓加強壁掛的可視範圍，擴大作品的內在容量。

1989年獲全國第七屆美展銅牌獎的《戰神》是他大型立體陶塑的一個小結。作品傳達出恢宏的氣勢：勝利者戰神左手挽巨劍、右手持邪惡的頭，沉靜無畏、寬大仁和，跨下的虎和驚立戰神頭上的鳥欲動而情緒激昂，暗示某種險況。一緊一弛的形式對比創造了中心向外擴張又遭遇環境反作用力抵抗的效果，改變了客觀空間的被動冷漠，調動了空間的極積性，使作品潛藏的張力得以釋放。觀看這個以泥條盤築手法為主制作的大型陶塑，作者的匠心時時顯現，作品簡化歸納到很適當的程度，釉色的施放使簡練的形顯得非常豐富。

他在研究釉色和形體、心理的統一性。釉彩以樸、穩、沉體現了自己的特色。

范新林是一個穩步探求藝術真諦的藝術家，我相信他還會讓我們見到更多更美的作品。

一九九零年一月

Fan Xinlin is an artist who first tried to explore the national spirits and essence through oil paintings and eventually succeeded through the art form of pottery.

His pottery works, filled with the spirit of generosity and kindheartedness, are smooth and harmonious, giving viewers a sense of balance between stillness and movement. National and ethnic flavor and his personal characters are fully embodied in his pottery works, whose artistic images, are like emotion symbols, and whose artistic structures emphasize the expression of emotions and the urges of lives. As an artist, he tries to expose and express the feelings of nature via imaginary structures.

His works brim with sentiment and the charm of life, and their shapes, though identical to objects in nature, are able to touch viewers just the same and to convey messages of emotions such as leisure, harmony, mutual love, humor and tension, just like the charm of nature itself. He immerses his awareness of artistic creation in molding the simple shapes and profound designs and in the process, all aspects of molding such as adding and reducing, enlarging and minimizing, saving and giving up, are decided while his hazy emotions clear up gradually and eventually are expressed fully in the finished works. As he creates all his works by himself, from the molding to the final firing, he is able to inject his personal feelings and create his own characters. His praise for cooperation and for harmonious hearts, his recognition of pastoral life, his hatred for evil and his other humane ideas are forcefully upheld in his works.

His major works, such as "God of Mirth", "Female Tree" evoke a strong sense of folk art, becoming



outstanding pieces of pottery art. The "God of Mirth" utilizes the traditional design and form of symmetry which involves birds, spirits, animals and human figures, conveying messages of totem culture and primitive environment. The "Female Tree" borrows a tale from ancient Chinese literature and retells it in the language of pottery art, thus presenting a piece of visual art to the viewers. The crescent moon, fish, water and sea waves represent the old man while the sun and tree depict a woman and a child. They are not just presented as a decorative combination, but as a vivid piece of art, which makes one ponder on the themes of life and death, the new and the old.

His works, with their philosophical connotations, give images from nature long-lasting characters. The unique techniques of separating various parts of objects and rearranging them in a more visualized way, thus forming new images, have enabled Xinlin to broaden the visual limits and to enrich the content of his works. In 1989, his major piece "God of War" received the bronze metal award from the Ministry of Culture at the 7th Chinese National Art Exhibition. This piece is considered a milestone in his career and in his collection of large-scale stereoscopic pottery works. It conveys in a magnificent, overwhelming and imposing manner "The God of War" as a victor, holding a large and sharp sword in his left hand and the head of the evil in his right hand. The God appears calm and fearless, magnanimous and kind. The tiger he is riding and the bird landing on his head are ready to leap and fly, indicating a kind of eminent danger. The sharp contrast formed in the piece between the calm warrior and the alert animals helps to create an effect of balance between the action of the images and the counter reaction of the surroundings. This effect changes the cold passiveness of the surroundings into an active and integral part of the work, making it possible to fully release the inner power of the work. Upon viewing this large-scale pottery sculpture, one cannot help but marvel at the ingenuity of the artist. Xinlin is a master of simplifying and inducing the images to perfection and of using the simple touches of glaze to enrich the objects. His works are examples of glaze, form and spirits in unity. His technique of glazing-plain, steady and deep is full of characters of its own. Xinlin is an artist who has been diligently and persistently exploring the truth in art. We certainly would like to see him create more and even better works in the future.

Jan. 1990

張純仁 (1946—) 畫家、美術評論家。該文系摘錄，原文發表在 1990.2 中央工藝美術學院院刊《工藝美術參考》；1991 年出版的《貴州現象——貴州現象啟示錄》一書和 1995 年 8 月美國《東方》雜誌均引用此文。

**Chunren Zhang** (1946 —): Painter, critical of art, the original article published in the magazine of "Craft and Art Reference" run by The Central Institute of Arts and Crafts (2/1990), quoted by the Chinese book named "The Guizhou Art Phenomenon-Enlightenment Records" (1991) and "Orient", magazine of America (8/1995)

1992 年在中國貴州織金縣創作沙陶作品  
Creating pottery at Zi Jin County  
in Guizhou province in 1992.





圖 版

---

PLATE





- 1 雞首壺 Chicken-Headed Jug  
12.1 × 11.8 × 12.2cm 4.7 × 4.7 × 5.2cm  
1981.10 1982年中國美術館收藏  
It was collected by the National Art Gallery of China.
- 2 雙龍酒壺 Twin Dragon Jug  
16.7 × 12.5 × 16.7cm 1981.10
- 3 牛頭柄杯 Ox Handle Mug 10 × 8.5 × 12.5cm  
1981.10 1982年中國美術館收藏  
It was collected by the National Art Gallery of China.
- 4 龜水注 Turtle Water Holder

- 12.7 × 10 × 5.6cm 1981.10  
1982年中國美術館收藏 It was collected by the  
National Art Gallery of China.
- 5 雙魚筆筒 Fish Brush Holder  
15.6 × 8.5 × 14cm 1981.10  
1982年中國美術館收藏 It was collected by the  
National Art Gallery of China.
- 6 羊壺 Sheep Pot 17.8 × 14.5 × 15.3cm  
Φ 7 × 4.3cm 1981.11

