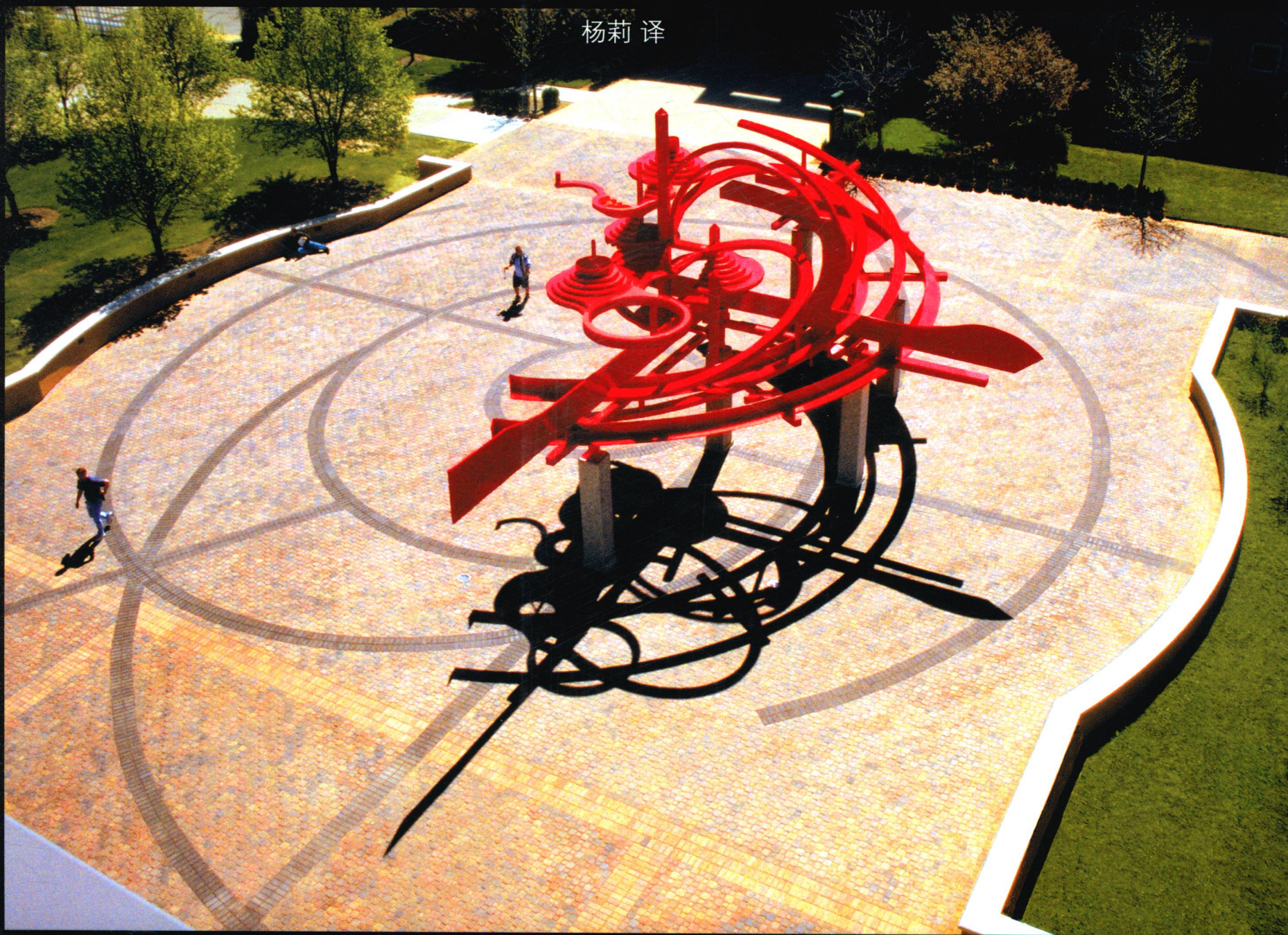


# URBAN SCULPTURE

## 城市雕塑

DAVID BLACK  
(美) 大卫·布莱克 著

杨莉 译



辽宁科学技术出版社



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图书在版编目 (CIP) 数据

城市雕塑 / (美) 布莱克 (Black, D.) 著 ; 杨莉译. --  
沈阳: 辽宁科学技术出版社, 2011. 11  
ISBN 978-7-5381-7721-3

I. ①城… II. ①布… ②杨… III. ①城市—雕塑—作  
品集—美国—现代 IV. ①J331

中国版本图书馆CIP数据核字 (2012) 第239480号

出版发行: 辽宁科学技术出版社  
(地址: 沈阳市和平区十一纬路29号 邮编: 110003)  
印刷者: 利丰雅高印刷 (深圳) 有限公司  
经销者: 各地新华书店  
幅面尺寸: 250 mm×265 mm  
印 张: 13-2/3  
插 页: 4  
字 数: 30 千字  
印 数: 1~1500  
出版时间: 2012年 11 月第 1 版  
印刷时间: 2012年 11 月第 1 次印刷  
责任编辑: 陈慈良 常 雪  
封面设计: 袁 殊  
版式设计: 袁 殊  
责任校对: 周 文  
书 号: ISBN 978-7-5381-7721-3  
定 价: 128.00元

联系电话: 024-23284360  
邮购热线: 024-23284502  
E-mail: lnkjc@126.com  
<http://www.lnkj.com.cn>  
本书网址: [www.lnkj.cn/uri.sh/7721](http://www.lnkj.cn/uri.sh/7721)

# Foreword

Winning a design competition is usually welcomed as a career-boosting opportunity by an architect. But sadly, it is rare in the world of the artist. Only in the realm of public art or “percent-for-art” programs do we find artists occasionally emerging from relatively obscurity via the competition route to stir the imagination of wider audiences. To become successful in such an arena requires a great measure of persistence, as well as talent. Today, when just getting short-listed to participate in a public art competition is considered a major accomplishment, the name of sculptor David Black surfaces more often than not at the top of such lists. His large-scale works, which are also to be found in Asia and Europe as well as North America, are the product of his evolutionary journey which started in ceramics, gained transparency in larger plastics, then became more skeletal, referential with his space-embracing all-metal pieces.

I first encountered David Black's art when he arrived in Berlin at the invitation of D.A.A.D., a West German government “artist in residence” program. The Berlin of the 1970s was a highly subsidized cultural magnet, attracting the best in art, theater and music from around the world. It was in this environment that Black began to emerge as one of the more important artists in the Berlin community. At that stage in his career he was deep into molded plastics. Starting with a show of recent works in this medium at Das Amerika Haus in Berlin, he began to think more in terms of large-scale pieces. Invited by Werner Haftmann, director of Die Neue Nationalgalerie, Mies van der Rohe's contribution to museum architecture in Berlin, to produce a large-scale work for the pool in the museum's sculpture garden in 1972, Black designed *Skypiece*. Transparent except for the stainless steel support structure, it was the ultimate symbol of an industrial revolution in the abstract. It was transparent as was Mies' museum.

The next few years were spent in a transatlantic mode, with several one-man shows within Germany, including a major show at the same Neue Nationalgalerie in Berlin. By 1980 he was experimenting with all-metal projects and gained an important commission from Ohio State University, where the spiraling white *Breaker* 1982 still commands attention. Another metal sculpture, *Crossings* 1984 in front of the Fort Wayne Art Museum, was significant in that it stirred a public debate in that city. But soon *Crossings* had become a valued landmark, its image embossed on the museum's coffee mugs. Public art competitions led to new David Black all-metal works. Over forty of them are the focal points of public plazas and thoroughfares. They are for driving by, sitting in and strolling through and around. Such is the case with *Flyover* 1996, in Dayton, a tribute to the Wright Brothers, its 120' “flight path” celebrating their brief “first powered flight” that changed our world.

Today there is a new sculpture, *Liftoff*, on Vista Plaza, on K Street at 5th NW in Washington, DC. The 40' scalloped, light yellow metal work seems to soar like a giant kite. In the midst of the busy city, *Liftoff* invites one to slow down and enjoy.

G. Stanley Collyer, Editor COMPETITIONS, PhD, Hon. AIA

# 序言

建筑师常将在设计竞赛中夺冠视为引燃事业蓬勃的契机。然而，在艺术世界里寻找机遇，却如寻宝般难得。唯独公共艺术领域或“众里甄选”活动为艺术家构建了温床，使那些幸运之星经由竞赛，于相对的无闻中脱颖而出，在更广泛的受众群体间激荡想象的涟漪。而这场竞技所考验的，正是坚韧和才华。今天，当有权入选寥寥几人的大师级别公共艺术竞赛便被视为光辉成就时，大卫·布莱克（David Black）却常以魁首之名领衔赛事。他在亚欧和北美的大型作品，记录了其艺术升华历程，从陶制品，到通透的大型塑料制品，再到骨架风格的、拥抱空间的全金属制品。

初次幸会大卫·布莱克的作品，得益于其应德意志学术交流中心（DAAD）之约造访柏林，参加联邦德国政府的“艺术家在现场”活动。20世纪70年代的柏林，是一块高额资助的文化磁石，吸引着艺术、戏剧、音乐领域的全球顶级人才。正是在此环境下，布莱克开始以炫目的艺术大师身份登上柏林社区的舞台。在事业生涯的那个阶段，他正潜心于倒模塑料制品。自从通过这个媒介在柏林的美国之家（Das Amerika Haus）展出一些近期作品，他开始对大比例尺作品倾注了更多思考。1972年，应新国家美术馆（密斯·凡德罗对柏林博物馆建筑的贡献）主任维尔纳哈夫特曼（Werner Haftmann）之邀，为博物馆雕塑花园的水池创作一件大型作品，布莱克设计了“天空”。除了支撑结构采用不锈钢作为材料，整件作品以透明材质，从抽象概念诠释工业革命的终极标志，与密斯的博物馆相映成趣。

随后几年，大卫·布莱克往返于大西洋两岸，并在德国举办了几场个人作品展，其中一场主要展览再次由柏林新国家美术馆承办。1980年，他专注于全金属项目实验，并接到俄亥俄州立大学的委任，于1982年创作出白色螺旋形作品“碎浪”（Breaker）。至今，这件作品仍被公认为一朵奇葩。另一件金属雕塑，是于1984年创作的“十字路口”（Crossings），如今矗立于福特韦恩堡艺术博物馆门前。这件因在当地引起公众争论而备显重要的作品，很快便成为宝贵的地标，被缩小了比例，浮雕于博物馆咖啡杯的体表。在公共艺术竞赛的平台上，大卫·布莱克的全金属作品腾飞到一个全新的高度。于是，公共广场和主干道的40多个重要地点都采用了他的作品进行装饰。行人或路过其旁观赏，或停留其下休憩，或穿梭其间漫步。下面是他于1996年在代顿（Dayton）创作的“飞越”（Flyover），那120英尺的“航行路线”用于颂扬莱特兄弟简短但改变整个世界的“第一次动力飞行”。

如今，一尊40英尺、雕有圆齿结构的浅黄色金属制品如风筝般“翱翔”于华盛顿特区西北五区K街的维斯塔广场上。这尊全新的“振翅高飞”（Liftoff），邀您放缓繁忙的城市生活，感受飞翔的自由。

G·斯坦利·科利尔，竞赛项目主编，美国建筑师协会荣誉博士



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Dedicated to my wife Karlita, inspiration and partner in all.  
献给我的妻子卡丽塔、灵感以及所有的伙伴。

Cover photo: **Turning Points** sculpture

Back cover photos: (clockwise from top) **Wind Point**,  
**New Arcadia**, **Rapids** sculptures

封面图片：雕塑“转折点”

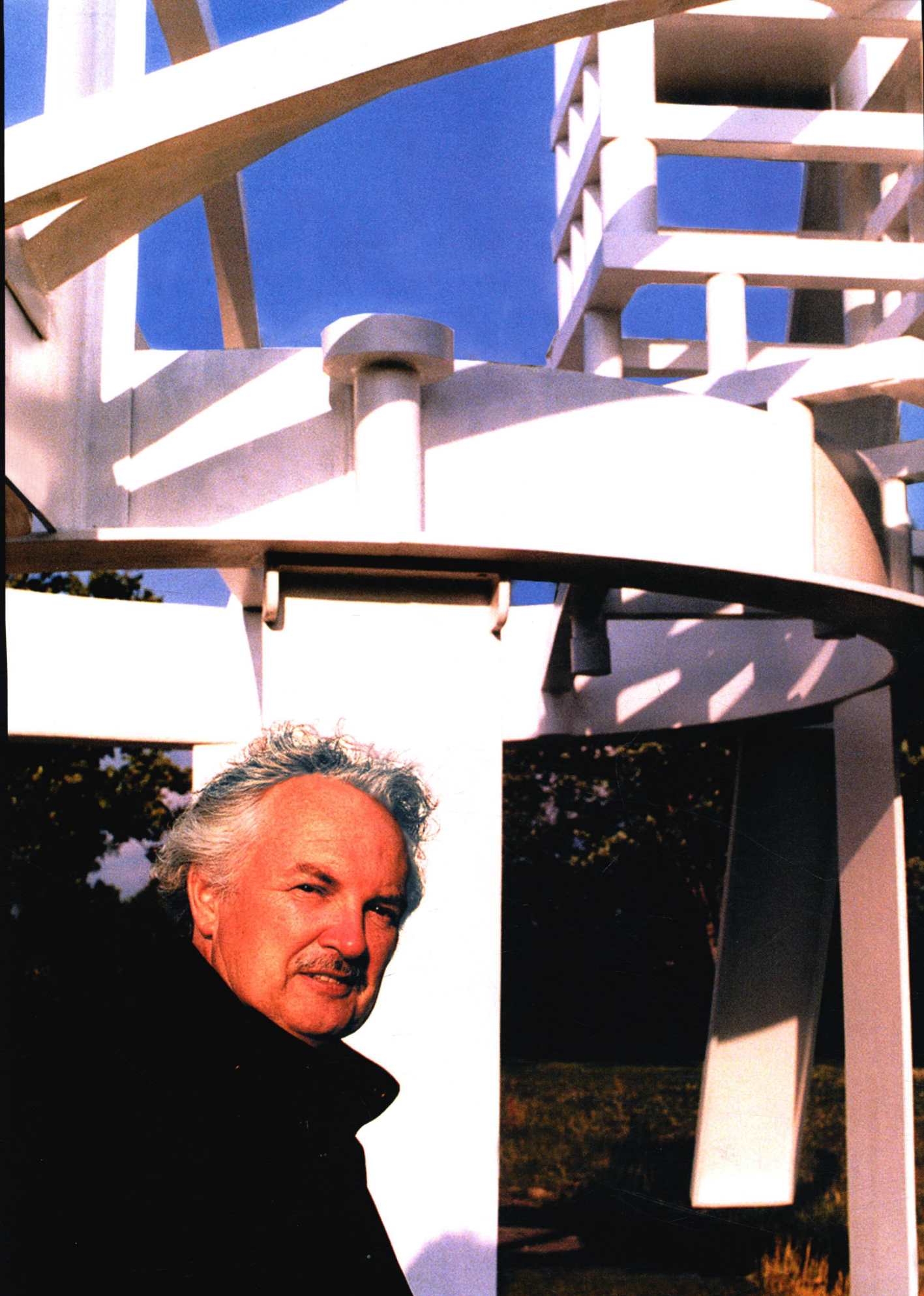
封底图片：（顺时针）雕塑“风之点”、“新阿卡狄亚”、“激流”



# DAVID BLACK

大卫·布莱克





David Black  
大卫·布莱克



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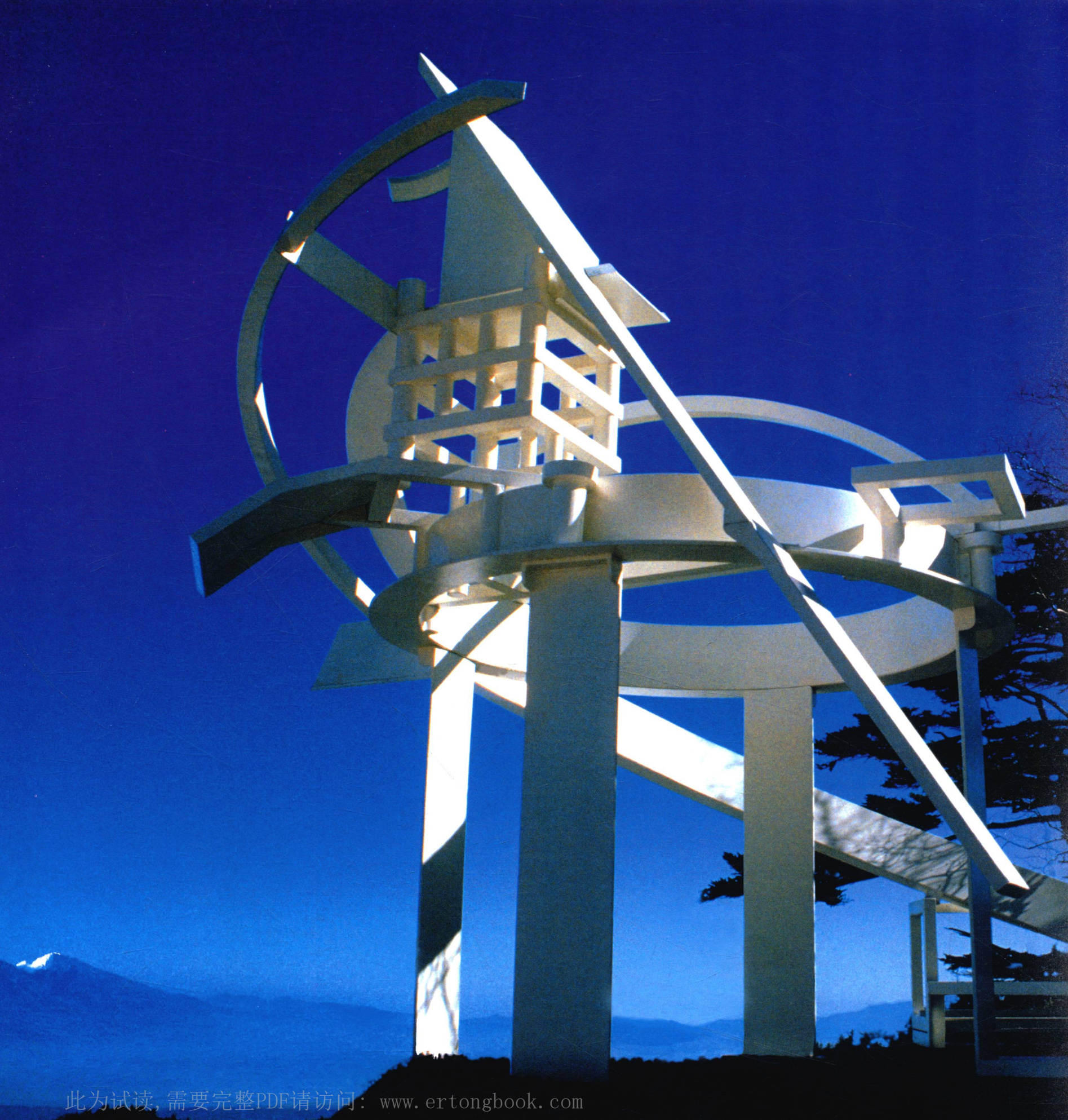
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**Wind Point**, 1985, Utsukushi-ga-Hara Museum, Nagano, Japan

风之点，1985年，日本，长野，美原高原美术馆











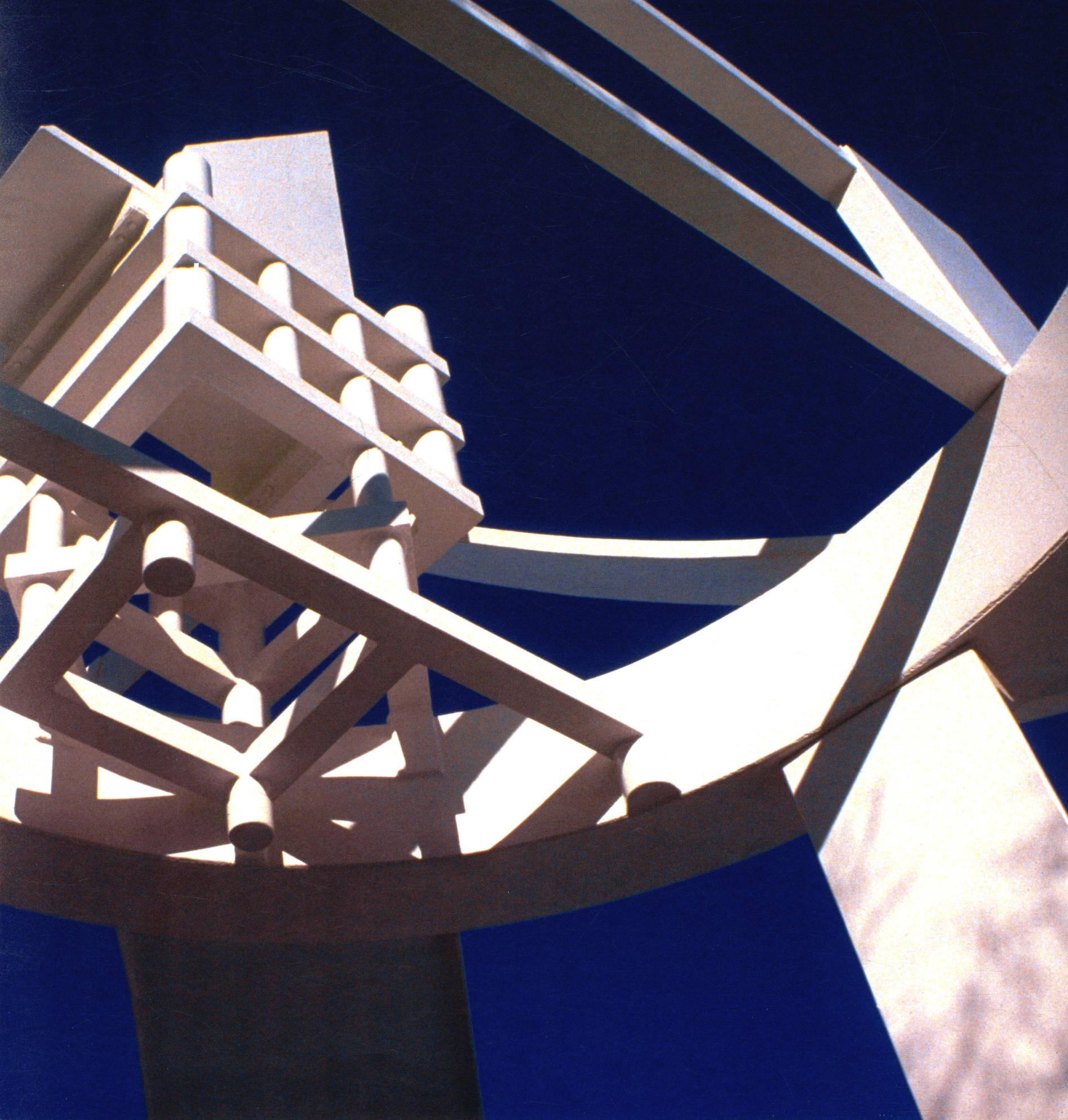
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**Skypiece**, 1972, Neue Nationalgalerie, Berlin, Germany

天空，1972年，新国家美术馆，柏林，德国