

The background of the cover is a dark, textured surface featuring a large, abstract sculpture. The sculpture consists of several rectangular blocks of varying sizes, some of which are interconnected or stacked. The lighting is dramatic, coming from the upper left, which creates strong highlights on the edges and surfaces of the blocks, while the rest of the scene is in deep shadow. The overall effect is one of three-dimensional form and geometric abstraction.

傅新民

现代雕塑艺术作品集 (二)

FU XIN MIN MODER SCULPTURE ART SERIES (2)

人民美術出版社



傅新民

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# 自序

上自茫茫苍穹，下至荒草甘露，浑然中以各自的规律运行着。有始以来，人类与自然的互动、依存，正如在老子所谓的“人法地，地法天，天法道，道法自然”。然而当事物呈现在我们面前时却总是呈现着错综复杂、千变万化、形态各异的状态，无论是从古代贤哲或是到当代80后生都是背负着时代的属性，循环反复的不断探索着事物的本真和自然的法则。

作为现代人，创作主题自然也就离不开对自然规律的探索 and 生命哲学 的研究，我在思索着：

宇宙万物循环往复，运动变化的状态；

生命轮回运动以及生命与自然的互动关系；

精神定义与物质体现的辩证换位；

自然而然我的思想跨越了时空，创作也超越了形式，形成了一个时空的太极。只要能表现主题，表达思想，任何材料都是可能的。没有了钢铁与朽木的界限，没有了油彩与水墨的界限，甚至没有了平面与立体的界限，一切思想和主题相互融合构成了完整的太极行为，形成了如下太极现象：

早年坚实的传统实践和业余创作，对材料深入认识和娴熟的掌握，以及图形色彩的灵活转换与运作，夯实了我的创作平台，构成了太极的充实原点。后来多年的多方位、多角度地生活历练，社会管理实践，对规律的再认识以及对自然的反复提问，形成了一个虚拟的思想语境，构成太极的虚发原点，无所谓作品元素与表现形式，时间与空间，虚实相间，浑然一体，此太极之一。

我运用了大量相互排斥的异质材料进行创作，没有材料的局限，无论是树根朽木、废铁还是铮亮的不锈钢，都能得到有机结合，他们交织、糅和、挤压、相契，在灵感、智慧的涌动中形成了对立统一的作品实体，构成了太极的坚实原点。然而作品以多变的抽象形体和异质的材料现象，为观者提出了无数的命题和想象的延伸，营造了思维与探索的无限空间，构成了虚发语境的始点，作品与观者虚实相间，浑然一体，此太极之二。

总之，我们这一代人经历了大量的社会变革现象，体会了更多的探索规律的思维碰撞。使命感让我们努力真诚地去创作更多的实践作品，同样是使命感让我们不断对变幻的规律提出更深邃的思想平台。现代与传统，破坏与建立，构成了一个当代的太极语境。



# Forward

From the boundlessness of heaven to the wild grasslands, their movements run with the laws of nature. Since the beginning, the interaction and interdependence of humans and nature, as Laozi the father of Taoism said, "Humans rule on earth, earth rules in the universe and the universe rules in the multi power which comes from nature. However, when we see things in the beginning that may seem apparent, but then when we look inward, this always present a complex and ever-changing forms. Regardless of the philosophers from ancient times or young contemporaries today, those who were born in the later 80s, the repeated cycle of continuous exploration of the things, the truth and the laws of nature.

I was thinking further about several points on the condition of universal circulation and varieties of movements; life circulation and the relation between life and natural interaction; the position of dialectical conversion between the spiritual definition and the material appearance. As with modern people creating themes, they certainly can not separate the exploration of natural law and philosophy of life.

Naturally, my thoughts across time and space go beyond the creative forms, forming primal chaos. As long as the performance of the theme is in tune with my thinking, any material is possible. No boundaries lie between the iron, steel and deadwood. No limits on oil and ink, not even a three-dimensional plane or line. All the ideas and topics of mutual integration constitute a complete primal chaos and were formed as following:

In my early years, the solid traditional practice and odd industry creation brought in-depth understanding of materials, color graphic conversion and flexible knowledge that strengthened my creative platform and established a substantial origin of primal chaos.

It was through my multi-directional, multi-angle life experiences and social management practices years later that I further began to understand the laws of nature and the repeated question of what forms a virtual ideological context. It did not matter that the work elements and the manifestations of time and space actually interacted as the unified whole and primal chaos one.

I utilized an abundance of exclusive and heterogeneous materials to create my works. No matter if it was the roots of the deadwood tree, scrap iron or shiny stainless steel, they can be organically integrated. They are intertwined, squeezed and engraved to become the surging inspiration and wisdom to form the unification of the opposite works to ensure the primal chaos of a solid zero point.

However, my works offer more themes and imagination for my audience. The extensive abstract changeability of content and appearance of different materials has structured the thoughts and exploration of unlimited space and the beginning of a hypothesized linguistically environment. My works, the illusory, and the audience, the real, make up the whole. This is chaos two.

In brief, our generation has experienced the massive reforms in our socialistic system and has realized the impact during more explorative thought. This sense of mission will press us create the more practical works genuinely and diligently. Similarly, the sense of mission lets us propose the profound thinking platform for the rule which fluctuates unceasingly. The modern age and the tradition, the destruction and the establishment, constitute a contemporary primal chaos' environment.

# 名家评论

**邵大箴** / 中央美术学院教授，博士生导师，《美术研究》主编

傅新民有一种出其不意的发现，出其不意的创造，这是很不容易的，这些本来都是很简单的材料，他可以把它组合起来，当把它们形成一个新的东西的时候，使我们产生一种陌生感，感觉到震撼。

**范迪安** / 中国美术馆馆长，教授，曾任中央美术学院副院长

傅先生的作品无论是从造型还是体量，从结构还是主题，都体现了一种现代艺术的理念。他把自己对现实的感觉，对很多文化主题的思考，特别是把自己一种发自内心的思想情感运用到一种创作中来。

**盛 杨** / 中央美术学院教授，中国美术家协会雕塑委员会会长

这些年来，傅新民以其独特的抽象雕塑作品活跃在我国当代雕塑艺坛，为人瞩目，我多次观看过他的作品，他对雕塑的真挚感情和投入雕塑创作的勤奋劳动，令我十分钦佩，而他的作品所呈现出来的感染力更使我久久激动。

**邹 文** / 清华大学美术学院教授，博士，中国美术家协会雕塑委员会秘书长

我初见傅新民的作品，第一印象是解渴、痛快。因为美术之为职业，其实难得痛快。要天天看，看别人制造的视觉产品，不想看也得看，否则不职业不敬业。偏偏想看的很少。要么太平、太淡、太缺乏冲击力；要么太修饰太优雅让人腻味。傅新民让我去看他的东西，有几间仓库那么多，完全与习见的不同。是木质的，带着跟土地撕心裂肺剥离后的根须；是金属的，响当地透着大与光的气节，一下就让你觉得硬朗、干脆、坦荡。作者把对人性人生的觉悟，直率地交由这些材料，或自然或机械的部件去传告，绝无啰嗦，更不闪烁，让观众没法俯看只能仰视。他的作品，不在借审美的折损——因为优美的比例、尺度、形式的舒服不是他的追求，他要的是浩大、旷远、辽阔、厚重、磊落。傅新民嘹亮地做到了。你看他的作品，有阵势、有规模、有气场，扑面而来，轰轰隆隆，让情绪直抒人间大悲大喜；让哲理直追宇宙深奥，让美挣脱红楼梦般的小情小调，重返三国的时代，美得豪气、血性，这种冲击力极强的造型效果，形成对观众苛刻的选择性。身体不好、心智不成熟的观众几乎不具备欣赏的条件，这才是造型艺术都需要的雕塑感；这才符合当代艺术的气质。

我认为，傅新民的作品，正是那种为美术界补短的作品。正是那种能让眼睛过瘾的“大片”级的作品。



# Artists' Reviews

**Shao Dazhen** / Professor of the Central Academy of Fine Arts, Doctoral Tutor, Editor-in-Chief of Art Research

It is unusual that Fu Xinmin has the ability of his surprise discovery and surprise creations. He combines original simple materials into new elements and made us feel strange and shocked.

**Fan Di'an** / China Art Gallery Curator, Professor, and former vice president of the Central Academy of Fine Arts.

Either from sculpting or body shape, from structure or theme, Mr. Fu's works embodies a concept of modern art. In his creations, he includes his feelings on reality, his thoughts on many cultural themes and in particular his heartfelt emotion.

**Sheng Yang** / Professor of the Central Academy of Fine Arts, Director of Chinese Art Committee of the sculpture

During these years, Fu Xinmin plays an active role in contemporary sculpture with his unique abstract sculptures making people focus their attention on him. I have followed his works over time and I admire his sincere feelings and the hard work he put into his creations. What is more, the influence represented by his works kept me excited for a long time.

**Zou Wen** / Academy of Fine Arts professor in Tsinghua University, Ph.D., Secretary-General of Sculpture Committee of Chinese Art Association.

The first impression Fu Xinmin's works gave me, is that it could satisfy my thirst and make me excited. Art, as a career, is hard for me to get excited about. If you look at different artworks every day and see the visual products created by others and have to look even if you are not willing to, you sometimes feel that you are not dedicated and professional. What you would like to see is the unusual works and not the dull and unexciting works, those lacking wallop or are too elegant making people bored. Fu Xinmin allows me look at his works and they were completely different from the usual works I saw. They were made of wood, with root beard detached. They were metal, showing characteristics of bigness and light, to let you feel tough, simply, magnanimous. The artist gripped the consciousness of human life straight forward through these materials. He applied natural or mechanical components to pass information, not being flashy. His works do not care about aesthetic impairment - because of their beautiful proportions, measurements and comfortable form are not his pursuit; what he wants is hugeness, vastness, expansion, messiness, and on the up-and-up.

Fu Xinmin clearly achieved these effects. His works are spectacular, large-scale and magnificent. They tend to rush toward us expressing the human sorrow and sadness; thus making philosophy catch up to the esoteric universe. This beauty breaks loose from a kind of 'Dream of the Red Chamber' affection and returns to Three Kingdoms era. The beauty has heroic spirit and noble sentiment. This is the sculpture sense needed in plastic arts. The audiences who experience bad health and immature can hardly appreciate his works. This is in accordance with the temperament of contemporary art.

I think that Fu Xinmin's works are those that provide a complement to the art world. It is his "magnificent works" that can satisfy our eyes.

# 艺术就是他的生活——傅新民现代雕塑随想

孙振华 / 深圳雕塑院院长，博士

在厦门雕塑家傅新民先生的作品陈列室和工作室里，他的现代雕塑作品，他的工作状态给了我很大的震撼；他饱满而炙热的创作激情，他丰富的材料积累和创作构思，使他的雕塑创作时时处在“在路上”的状态。他对艺术的真挚和虔诚，他作品的多样和高产都足以使他的创作成为中国现代雕塑中一个有意义的个案。

特别是当我了解到傅新民先生的从艺的经历和创作背景以后，更加坚定了我对探究这样一些问题的兴趣：在转型期的中国社会，艺术对我们个人生活究竟有着怎样的意义？在一个信息的时代，一个影像的时代，在一个克隆和机械复制的时代，艺术家的手工劳作，还有没有发展空间？在“艺术死了”，市场就是一切的各种嘈杂的喧嚣声中，什么是艺术家安身立命，坚守自己价值标准的理由？

有些艺术家的创作也许是面向艺术史，解决艺术史的问题；而像傅新民这一类的艺术家，我以为他们的创作更多的是解决当代人生存意义问题，他们对艺术的热情和坚守表示了一种人生的态度，艺术作为一种生活方式，他们在艺术中，寄寓的是一个人的理想和信念，他们在这样一个精神匮乏的时代里，用艺术这种方式和世界进行永无休止的对话，在这种旷日持久的对话过程中，他们的艺术丰富了他们的思想，提升了他们的想象力和创造力。对于社会，他们艺术创作的意义在于，它们充分昭示出了人的各种可能的生活，而正是他们的工作，使我们这个日益物质化的社会多了一些精神的话题，多了一种思想的激活，多了一种可供选择的生存的智慧。

他对材料异常敏感，他具有化腐朽为神奇的能力，他特别具有这样的素质，在人们习以为常的，熟视无睹的日常事物中，发现美，并将他们转化为艺术。

他对材料的把握来自几十年对艺术执著的追求，他最早从事根雕艺术的创作，这个漫长的过程，给了他一种良好地把握材料的自然属性的能力，他的材料的运用总是得心应手，从不显得勉强和生涩，这就得益于他长期与自然材料打交道，形成了对材料的肌理、质感、表现力的充分了解，而他长期收集、储存的艺术材料，成为他现在也是将来的一笔巨大的财富。

木质材料与中国文化有着不解之缘，特别在空间艺术中，中华民族的几千年的历史，形成了对木质材料的独特审美感受。中国人对木质材料的人工与自然的关系，形与神的关系，巧与拙的关系，文与质的关系，都有着深厚的文化积淀，所以，尽管傅新民在现代雕塑的创作中也吸收了西方现代雕塑的创作理念和方式，但是，他在作品中的中国文化的根性仍然是那样强烈，那样鲜明。

更为重要的是，他不仅是一个擅长材料处理的艺术家，他的创作还蕴含了丰富的哲理，这种哲理来自大自然，来自对生活的观察，来自古老的东方智慧。他的作品呈现出来的冲突、对比、穿插、并列、互补、顺应、和谐等各种境界，就充分体现了它所蕴含的思想。著名旅法雕塑家、哲学家、诗人熊秉明先生曾经说过：“有一种精神遗产是不能从书本上得到的，是通过一个活活泼泼的人，一个广博的人格，一个生命的真实经验传下去的，也就是禅宗所谓‘以心传心’的道理。”傅新民正是这样，向生活学习，向造化学习，向传统学习，向西方学习，在博采众长的基础上，形成了他独具面目的现代雕塑艺术。

在生活中创造，以创造作为生活，这就是傅新民的艺术人生。



# Art is His Life——Random Thoughts on Fu Xinmin's Contemporary Sculptures

Sun Zhenhua / Dean of Shenzhen Sculpture Academy , Ph.D.,

In the artworks exhibition room and studio of Xiamen sculptor Fu Xinmin, his contemporary sculptures and his state of working filled me with awe. His zest for art creation and the rich accumulation of art materials and creation ideas keep him always in a state of “on the way” in sculpture creation. His sincerity and piety for art and the diversity and prolificacy of his works all make him a unique artist in China's contemporary sculptor circle.

Especially after I got to know Fu Xinmin's art experience and background of his creation, I am more interested in exploring the answers to these questions: What is the significance of art to our personal life in such a transitional period of China's society? Is there still any room for the development of artists' manual handwork in such an age of an excess of information, images, clone and mechanical duplication? In the noisy uproar that “art is dead”, market is everything, what is the reason for artist to hold his ground and stick to his artistic pursuit and personal value?

Some artists' creation may be directed to the history of art and solving the problems in art history, while for artists like Fu Xinmin, I feel that their art creation is more about exploring the significance of people's life in the modern society. Their enthusiasm and perseverance for art express a sort of life attitude. Art has become a lifestyle for them. They place their ideals and beliefs in art. In such an age that is deficient in spiritual support, they use art as a way to keep a ceaseless dialogue with the world, and in such a process, their art enrich their thoughts and enhance their capabilities of imagination and creation. For the society, the significance of their art creation is they fully show the diversity and possibilities of people's lives. And their work provides some spiritual topics, an activation of thoughts and optional life wisdom in such increasingly materialistic society.

Fu Xinmin is very sensitive to materials. He has the ability to turn waste material into something miraculous. He can discover the beauty in the daily ordinary things which people usually get accustomed to or turn a blind eye to, and transform them into art.

His years of root carving experience trained him to possess a great command of the natures of different materials. He always applies the materials with high proficiency, which is attributable to his long-term contact with natural materials. He has fully understood the texture, nature and expressive force of different materials. The materials he has collected all the way from the past have become a big fortune for him at present and in the future.

Wooden material has an indissoluble bond with Chinese culture. Especially in the spatial art. History of several thousand years of Chinese nation has formed the unique aesthetic experience to the wooden material. There is a profound cultural accumulation in Chinese people's understanding of the relationship of craftsmanship and nature, form and spirit, skillfulness and clumsiness in wooden material. Therefore, although Fu Xinmin's contemporary sculptures have taken in the concept and method of western contemporary sculptures creation, the Chinese culture rooting in his works is still so strong and distinct.

What is more important is he is not only an artist who is good at dealing with materials but also an artist whose works have rich philosophy, which comes from the nature, the observation of life, and the ancient Oriental wisdom. The states such as conflict, comparison, inserting, parataxis, mutual complementing, conformance and harmony in his art works are the embodiments of artist's thoughts implied. The sculptor residing in France, philosopher and poet Xiong Bingming once remarked, “There is a kind of spiritual legacy which is not available from the books. It can only be passed down by a fresh person, a living personality, a real life experience, which is the so-called ‘passing heart by heart’ in Zen Buddhism.” This is just what Fu Xinmin is doing. He learns from life, from the tradition, from the West, taking in the strengths of all and forms his own contemporary sculpture art style.

To create in life, to live in creation, this is the art life of Fu Xinmin.

# 对历史使命的承担

刘骁纯 / 美术评论家、策展人

傅新民已奔花甲，但想象活力和创作精力还像年轻人一样充满朝气，大量尝试着巨型艺术创作。在他各种各样的探索中，给我印象最深的是那些根本和金属相互嵌接或并置的雕塑和装置艺术作品。在传统根艺向当代艺术转化的历史过程中，这类作品具有特殊的意义，承担着特殊的使命。

为什么这样说？这需从中国的赏根传统与赏石传统说起。

在中国传统文化中，赏石与赏根，就其内在指向而言，走了两条不同的路。赏石，文人主导话语权；赏根，民间主导话语权。赏石，就是赏石本身。米癫拜石拜的就是眼前的那尊石头，是此石的此形此色此质地此纹理此阅历……综合而成的审美感应，使米芾神魂颠倒，是此石的此灵此气此势此骨此个性此风神此造化，使米芾五体投地。赏根则不同，它既要顾此又不能失彼，既要赏此根还要赏此根像个什么别的东西，“不似而似”是赏根的基本信条，在赏根的情境中，甚至特别欣赏模拟物象的雕凿技巧——如果稍事雕凿根形便活现出鹰犬龙马之类，那个雕刻家便会备受推重。因此，根艺又称根雕。

赏石与赏根的差异，首先是境界的不同。赏石，体现的是“大璞不雕”、“大美无言”的审美理想，是“道法自然”的哲学理念在审美上的体现，它比传统的赏根理念高出一个层次。按照赏石的审美理想，根艺应该像观赏石一样突出原生的自然美，而不必模拟其他物象。因此，多数根艺雕刻家的劳作并不值得称赞，太多的根神根王被能工巧匠毁掉了，太多的自然造化被人为雕琢破坏了。米癫拜石便含有对强暴自然行为的批判。

其次，赏石与赏根的差异还体现着不同的艺术观念。所谓艺术观念，就是对艺术的根本看法，不同的看法会外显为不同的艺术形态，写实、写意、抽象、现成品就是因为观念的不同而形成的四种基本艺术形态。写实、写意属古典形态，抽象、现成品属现代形态。

赏石，内藏着抽象观念（非模仿）和现成品观念（非加工）的古代基因，它比传统的赏根观念更具前卫色彩，因此当现当代艺术兴起时，赏石观念必然会向赏根观念渗透，并最终导致传统赏根观念的崩溃。也就是说，中国的文人赏石传统的影响和西方现当代艺术的冲击，共同推动着根艺的现代转化。

十余年来，已经出现了一些推动根艺现代转型的艺术家，其作品的主要着力点在于去模仿和去雕饰，抛开“不似而似”的信条，以慧眼取代巧手，让根还原为根本身。而真正承担起历史转折重任的，是厦门的南昌人傅新民。他将已经出现裂缝的古典规范的围墙整个炸开了，他不仅让根还原为根本身，而且让根成为他当代雕塑和装置艺术的基本构成要素。也就是说，还原为根只是他的第一步，第二步则是对还原的根进行全新意义的再加工和再利用。他不是让根回到千年前米元章拜石的理念，而是让根发出当代声音。第一步对应于早期现代意识，强调艺术自身的纯粹性，强调根自身的自然意蕴。第二步则对应于当代意识，当代意识反纯粹性，强调艺术对意义的表达，强调艺术对当代人类社会问题和生存问题的关注。

根材是傅新民艺术的命根子，但他的艺术观念却是反根雕的，他对传统根雕的艺术观念和审美系统提出了挑战。如果说让根还原为根本身意味着对传统的模仿物象信条的解构和破坏，那么，他自己的创作则意味着对新规范的建构和创立。应该说，艺术史上的一切解构都是建构，无建构的解构只是空洞的口号和惊世骇俗的废话，它不可能形成解构的力量。同样，没有解构意义的所谓建构则是虚夸的，其实质依然是



对旧制的重复。在解构旧规范中为新规范的萌芽开辟道路，在新规范越来越强有力的创建中形成对旧制的实质性的瓦解——这就是所谓的建构即解构，破坏即创造。

傅新民艺术的最大特征是金木交响，原始根木和金属原材料，都以比较朴素的原材面貌（现成品）出现，进行他特有的嵌接和并置，让自然造物和人工造物近距离对撞。当这种近距离地对撞以巨大的体量和结构的张力出现在人们面前时，震撼人们视觉和心灵的，既不是根木也不是金属，而是两者的关系，是两者在对撞中爆炸出的新的意义，这意义的感染力又因金木双方的各自的强悍和真实而被极度放大。这意义是复杂的、多解的、丰富的，但都指向人与自然、人与环境的紧张关系。这批作品的总基调，是抒发作者对人类泛滥的物欲和人对自然肆虐的掠夺所造成的天人关系的不断恶化的严酷现实的忧虑。傅新民将他的作品分为八大系列，分别名为“感悟”、“穿行”、“织造”、“对话”、“流淌”、“蜕变”、“裂变”、“凝固的风景”，仅从这些词语中，我们不难感受到，傅新民的心灵已经深深地陷入了他悲天悯人的金木交响。

《流淌№1-3》在长方形的不锈钢板上镶嵌着树根。钢板的长方形十分规范，与树根不规则形构成了人工与天成的鲜明对照。闪亮的钢板表面经过特殊技巧的打磨，形成了密集的升腾波纹，在不同的光照下，显示出不同的纵深幻觉，在理性中增加了科幻意味和浪漫色彩。树根经过精选，奇美而又质朴，它被置于钢板上半部，顶部冲出钢板的上边框，显出不齐之齐的错落韵致。这组作品笼罩在理性与和谐的欢快情境中，可以视为傅新民天人和諧共处理想的寄托。

《对话№6》将巨大的枯木用锈钢片和锈螺钉铆接在了一起，形成一堵宽4米，高3.2米，厚1米的高墙。枯木的纹理呈密集的扭动的上下走向，纹理的凹凸深而有力，高墙四角带着放射的力感。这是一首震撼人心的悲怆和力量的交响乐，可以视为傅新民对天人之间危机关系的忧患情怀的表达。

我并不是说傅新民的艺术已经十全十美，他自号“新萌”也清楚地说明，他将自己当前的艺术视为一个大过程的开端。重要的是，在战略上，他立意高远，战役上，他已经创作了数量惊人的作品，许多作品体量巨大，而且，已经出现了《感悟№4》、《穿行№13》、《对话№6-10》、《流淌№1-3》、《裂变№2》、《凝固的风景№1、2》等较为成功的作品。

这一切说明，他已经站在了历史的转折点上，承担起了推进艺术发展的历史使命。

2007年11月21日 厦门

# Shouldering the Historic Mission

Liu Xiaochun / Fine Arts Reviewer Scheme Exhibition People

Fu Xinmin is nearly sixty years old, but he is still as energetic and imaginative as a young man, keeping on the creation of large scale art works. In his various art explorations, what impresses me most is those tree-root and metal intersecting or co-existing carving art works. These art works have taken on a special significance in the transition of root art from a traditional art to modern art and shoulder the special mission.

To explain this, we should start from a comparison of Chinese root appreciation and stone appreciation tradition.

In Chinese traditional culture, stone appreciation and root appreciation are quite different in their inward directions. As for stone appreciation, it is presided by scholars and literati, while folks play a dominant role in root appreciation. Stone appreciation is to appreciate the stone itself. In the story that the celebrated scholar Mi Fu of Song Dynasty worshipped a marvelous natural stone, what he marveled at was the shape, the color, the texture, the veins and the experience of this stone. He was infatuated by the overall beauty of the stone. Its soul, its style, its manner, its character, its charm attracted Mi Fu so

much that he prostrated himself before the stone to express his sincere admiration for it. However, root appreciation is different, only appreciating the root itself is not enough, you should also tell what the root looks like. Making the root look like something is essence of root art. If the creator is good at carving techniques and can easily make the root look like something such as eagle, dog, dragon or horse, he will be highly praised. Therefore, root art is also called root carving.

First of all, the difference between stone appreciation and root appreciation is their distinct aesthetic ideals. Stone appreciation is a pursuit and admiration of natural beauty. It presents a philosophical opinion that we should just keep anything as it originally is. The natural uncut jade is good enough and there is no need to carve it artificially. Therefore, it is up a notch in the traditional root appreciation conception. According to the aesthetic ideal of stone appreciation, the highlight of root art is the natural beauty of the root, and it is not necessary to copy anything else. The hard work of many root art creators is not praiseworthy, because many marvelous natural roots were ruined by these skillful root artists; those masterpieces of nature were destroyed by the artificial carving work. The story that Mi Fu worshipped a natural stone actually implies a criticism of the brutal behavior towards nature.

Secondly, the difference between stone appreciation and root appreciation is a reflection of the different artistic conceptions.

The so-called artistic conception is one's fundamental view towards art. Different views will take different art forms. Realism, impressionism, abstraction, and readily-availability are the four basic art forms engendered based on different artistic conceptions. Realism and impressionism are classical forms, while abstraction, and readily-availability belong to modern forms.

There are the ancient genes of abstract concept (non-imitating) and ready-available concept (non-processed) hidden in the traditional stone appreciation concept. It is more avant-garde than the traditional root appreciation concept. Given the fact that modern art is booming, the concept of stone appreciation will definitely influence the concept of root appreciation and eventually result in the collapse of the traditional root appreciation concept. That's to say, the influence of the Chinese stone appreciation tradition and the impact of Western modern art are pushing forward together the modernization of root art.

During the past more than ten years, some artists have started to work on the modernizing transition of root art. They don't imitate or carve. They abandon the credo of modifying the root to look like something and return root artworks to the original conditions of the root. For them the most important thing for a root art creator is not his skillful hands but his acute eyes to discover the original beauty of roots. The one who actually has shouldered this historic mission is Fu Xinmin, a Nanchang artist now living in Xiamen. He completely bombed the bounding wall of traditional norms which already had openings. He not only return root to its original conditions but also make it the fundamental element in his contemporary sculpture and ornamental art. Returning root to its original conditions is only a first step, then his second step is to re-process and re-use the root in a completely new way. He is not a follower of Mi Fu to just worship the natural beauty of root as Mi Fu did a thousand years ago; he wants the root to voice our age. The first step is an early awareness of modern times, the emphasis of which is the purity of art, the natural significance of root itself, while the second step is a full awareness of contemporary age. It is against purism, and stresses the artistic expression of significance and the artistic attention paid to contemporary social and living



problems of human beings.

The root is the very life of Fu Xinmin's art, but he is against root carving, and has posed a challenge against the traditional root carving artistic concept and aesthetic system. If returning the root to its original condition is a deconstruction and destruction of the traditional root art credo, then his root art works creation is a construction and set-up of new standards in root art. Actually all the deconstruction happened in the art history is new construction; the deconstruction without new construction is merely an empty slogan or nonsense, which is too weak to destroy anything. Similarly, a so-called new construction without real deconstruction significance is only a boasting, and it is in essence still a repetition of the old system. The deconstruction of old standards opens the road for the setup of new systems, and the construction of new standards materially disintegrates the old systems, which is the so-called "deconstruction is construction, destruction is creation".

The most distinct characteristic of Fu Xinmin's art is a symphony of wood and metal. The simple original wood and metal (readily-available) are inter-placed in a unique way with an implication of the very close collision of natural things and artificial things. When people are confronted with such giant art work and its strong structural force in collision, what impresses their visions and souls is neither the wood root nor the medal, but their relationship, the new significance from the collision, the affecting power of which was even extremely magnified due to the brutal nature and realness of the both. The significance is very complicated, rich in meaning and with many possible interpretations, but they all point to the intense relationship between people and the nature, people and the environment. The keynote of these artworks is to express the artist's worry about people's over flooding material desire and the severely worsening relationship between people and the nature. Fu Xinmin classified his art works into eight series, namely "sentiment", "walking through", "fabricating", "dialogue", "flowing", "metamorphosis", "fission" and "stiffened landscape". Just reading these names, we can feel that the artist has completely immersed himself in this symphony of wood and metal to bemoan the worsening environment and pity the fate of mankind.

In "Flowing No.1-3", wood root is inlaid into a rectangular stainless steel plate. The irregularity of wood root provides a striking contrast to the very regularity of oblong steel plate which is a comparison of natural things and artificially made products. The shining surface of the steel plate is specially polished to form intense rising ripples which have distinct appearances in different lights and add a science fictional touch and romantic feelings to the rational work. The odd and beautiful wood root was carefully chosen, which was set in the upper part of the steel plate, and the top of root obtrudes the upper frame of the steel plate. The overall composition is in picturesque disorder. The artwork is enveloped in a rational, harmonious and cheerful atmosphere, which expresses the artist's ideal of a harmonious co-existence of people and the nature.

In "Dialogue No.6, a giant dried-up wood was riveted together with rusted steel sheet and rusted bolts, which formed a high wall that is four meters wide, three point two meters high, and one meter thick. The veins on the dried-up wood are deep and full of power, and the four corners of the high wall are carrying a radiating strength. This is a great symphony of sorrow and strength, and which can be regarded as his expression of the suffering feelings of the crisis between people and the nature.

I am not saying that Fu Xinmin's art is perfect now. His calling himself "a new sprout" also clearly shows that he takes his current art creation as a beginning in a long course. The important thing is he has taken a right strategy and in practice, he has produced plenty of art works, among which there already have some successful works like "Sentiment No.4", "Walking through No.13", "Dialogue No.6-10", "Flowing No.1-3", "Fission No.2", "Stiffened Landscape No.1,2".

This shows that he is now standing at the turning point of art history and has shouldered the historic mission to advance the development of root art.

Xiamen 2007-11-21

# 当人在思考生命的时候——傅新民的现代艺术创作

徐恩存 / 《中国美术》主编 美术评论家

作为当代艺术家，傅新民作品不同于前人的是——他以自己的艺术思考生命、叩问意义，书写“生命与艺术同在”的文本，他自觉地改写着传统的艺术观念，探索着艺术本质性表现的新领域，在材料运用与语言表现中，他把自己的追问，直接指向意义的深处。

傅新民的雕塑作品，在当代文化语境下，洋溢着鲜明的批判性和创造精神，他力求在时代的高度上，俯瞰生命本质和艺术本质，并反思精神之旅的坎坷曲折，这使他的艺术具有浓郁的厚重感、精神性和现代意义。

当代文化语境中丰富而多样的文化信息，以其综合性启迪并滋养了作为当代艺术家的傅新民，使他在独创性和个性化方面走得很远。我们看到，在他极富抽象意味的雕塑作品中，他充分运用了如枯木、贝类等承载岁月风云的“现成品”，同时，还选择了现代工业技术提供的金属材料，以强烈的“人为性”或“人工特点”置入现代性结构之中；而现代意义的冷金属以不同形态与略加修饰的枯木（或原生态呈现）相结合时，其意义便赫然显现了。首先，体现了从远古到现代的文明跨度，以及时间、空间的重叠性“整合”，重要的是，这些作品及其材料表现，表明了一种对生命意义、艺术意义的前瞻性思考，它是现代社会科技文明高度发达的必然产物。

在一种类似几何学的归纳、叠加、错位与概括中，不稳定的动态感中包含不变的、确定性的精神守望与思考，愈至晚近，傅新民的作品越来越出格，也越来越大，且极其多产，所采用的技法也使他能自如和自由地表现自己的思想。

应该说，傅新民的现代雕塑艺术是以生命本质为母题的，它具有与人分享的特点，表达着仁者见仁、智者见智、难以言表的内在意味。而且，其外在材料与形式结构的选择，又是与其内在涵义相一致或契合的。他选择的数百年朽木，斑痕错杂，本身便具有雕塑的凝重性，也具有强烈的张力，很能给人以长久的记忆，既传达出唤起“童年记忆”的历史感，也焕发着现代形式意味的抽象性。而经过加工、切割、处理过的冷金属材料，作为形式语言元素的介入，使人在被自然力量震撼的同时，又看到人类创造性劳动的美感和魅力，这种多样性的综合和处理手段，使作品在不和谐中，达到和谐。在不统一中，达到统一。在不完整中，达到完整。而在事实上，傅新民创作的意义，在于赋予生命本质以全新的形式美感和意义形态，让人在耳目一新中，感受到不露声色的心灵震撼。

这是一种在心智上，体现东方哲学把握世界的宏观方式的阐释。在感觉上，以形式、材料的整合，追问生命意义的现代性艺术表现。在空间中的时间因素，推助了作品的深度。显而易见，傅新民更关注的是艺术的内部问题，把艺术的本体性和生命本质意义进行有机的整合，是他创作的目的，也是他艺术的终极追求。因为，对于傅新民而言，艺术的内部问题都是指向艺术与生命的意义的。所以，他在创作过程中日益关注艺术与生命意义的发生方式，并且，更强调作品的玄妙素质，以及来自内在的潜意识的反衬效果——由枯木粗大的形态或冷金属加工后的规则形态的结合性处理，都不仅是空间中的物理性存在，其意义显然要大得多。因为，其中一种本质的非逻辑性和规律之外的个性化系统，为想象所充实。于是，才展示出生命思考的特点——有时是一种深沉，一声叹息，一种赞美，一种见证……其间蕴含的恰是那难以言表或



不可言说的生命意义，这正是傅新民雕塑的现代性所在，美感所在。

傅新民的现代雕塑，标志着与传统雕塑观念的彻底决裂，在于他在创作中强调了材料的意义和内在的意义，这使他的作品中“事物”不是表现的目的，形态及其意义才是表现的目的。“事物”与形态在雕塑中没有一对一的契合关系，在这里，形式、语言产生了意义，它们本身就是意义，且在创作与解读中创造和配置出意义的无限可能性，而且，艺术作为形式、语言的实验便是无所不能的。

这样，“当人在思考生命的时候”，才能直入本质，拒绝固定化的心态，得以在三维之外思考相关问题，在逻辑之外发挥创造活力。傅新民正是这样以普世襟怀给自己的作品更大容量，在冷峻自强中，开辟自己的艺术之路，且义无反顾，在全新的艺术道路上越走越远。因为，傅新民有他切切不肯放弃的守望精神在，他便能不知疲倦地前行，在自己选择的道路上。