

陈毅谦彩塑



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我们的雕塑，应当继续汉人雄奇活泼之风格。

我们的绘画，应当振起唐人博大这精神。

我们的图案艺术，应绍述宋人之高雅趣味。

而以写生为一切造型艺术之基础。

——徐悲鸿

Our sculpture should inherit the magnificent and lively style of the Han people.

Our painting should bear the great spirit of the Tang people.

Our pattern art should succeed the elegant taste of the Song people.

Let sketch be the foundation of plastic arts.

——Xu Beihong

Chen Yiqian, born in 1973 in Tianjin, is a first-class artist of China, a master of arts and handicrafts.

In his early years, Chen began to learn skills from one of the inheritors of Clay Figurine Zhang, and obtained all the essential skills from his teacher. Then Chen studied the best painted sculptures of ancient China systematically in Shuanglin Temple of Shanxi and Lingyan Temple of Shandong. In recent years, he has conducted a thorough research of painted sculptures throughout history in Yugang Grottoes, Longmen Grottoes and Mogao Grottoes respectively. After years of hard working, Chen has learned a lot from relative fields of arts and developed "metal painted sculpture technique" which is based on the traditional painted clay sculpture skill. This modern technique incorporates sculpture technique and knowledge of color collocation from the west and takes such metal as gold, silver and bronze instead of clay as the main part of the whole sculpture. As for the painted covering of sculptures, Chen has introduced the new ink-wash painting skill, in addition to the traditional meticulous painting skill. His works consist of medal painted sculptures and traditional painted clay sculptures.

Chen Yiqian has won several important awards both at home and abroad, and he makes great contribution to cultural exchanges among nations, and his works of 'The Statue of Confucius and Zhong Kui, The blessed of Holy Emperor serve as important gifts during state leaders' visits to U.S and Panama. Such works as Master Xuyun, Master Hongyi, Marital God of Wealth, Civil God of Wealth and Authentic God of Wealth and his works album Painted Sculptures of Chen Yiqian have attracted wide attention in the society.

陈毅谦

CHEN YI QIAN



陈毅谦，男，一九七三年出生于天津。国家一级美术师，中国工艺美术大师。陈毅谦早年从学于「泥人张」传承中的著名艺术家，尽其技。

曾经系统地研习过山西双林寺和山东灵岩寺等古代优秀彩塑作品。

近年来，又对云冈、龙门和敦煌等历代彩塑精品做过深入研究。

经过数十年的努力，在「传统泥彩塑」的基础上，融合了多种姊妹艺术之精华，兼收并蓄发展成为「现代金铜彩塑」。这是汲取西方雕塑技法和色彩知识，并采用「金银铜」等金属材料作为塑像主体的一种崭新的艺术形式。

在彩绘上，除了沿用中国工笔画技法外，更引进了水墨画中的相关技法。

「陈毅谦彩塑」包括首创的「金铜彩塑」和传统「泥彩塑」等艺术形式。

陈毅谦获得了一系列重大奖项，国家级奖项十六项，其中特等奖一项，金奖十三项，银奖两项，省市级金奖两项，银奖一项。金铜彩塑作品《孔子像》和《钟馗赐福》，作为出访美国、巴拿马等国家文化交流的重要礼品，成为民间交往特使。

金铜彩塑《虚云禅师像》《弘一法师像》和《文武正三财神》等作品引起了社会各界的广泛关注。

三、为有源头活水来

中国传统彩塑是一个自成体系的艺术门类。陈毅谦早年学习，泥人张、彩塑，都曾临习过山西双林寺、玉皇庙和山东灵岩寺等各个时期的优秀传统彩塑作品。近年来，在创作的同时，又对云冈、龙门和敦煌等不同时期的彩塑做过深入之研究，体悟这传承了数千载的「塑」与「绘」之巧妙融合。

毅谦认识到：在东方美术中，古人曾一度以绚丽多彩为美之极致，流畅的线条、明艳的色彩、优美的体态，交相辉映而构成了烁古耀今的彩塑艺术。云冈和龙门的石雕彩塑、敦煌和双林寺的泥彩塑、秦兵马俑的陶彩塑和青铜彩塑（铜车马）等，这些作品大多都是倾举国之力量，气度恢弘的大制作，与建筑群和壁画等浑然一体，蕴含着深刻的宗教性与哲学性。

但随着士大夫们所热衷的文人画之勃兴，淡雅简捷的美术形式逐渐成为主流。而盛极一时的壁画和彩塑等则被轻视为是匠人们的工作，有渐渐被边缘化的趋势。

陈毅谦从现实生活中、从传统艺术中、从外来文化中去汲取营养，他食古而化，不受牢笼。在彩塑的塑形上，多融合了姊妹艺术之精华，采用硬质金属材料作为塑像之主体。在彩绘上，除了沿用传统的工笔画技法外，还吸取了中国水墨画中的相关技法。将传统与现代相融合，化为自己的艺术语言，而符合本民族的文化审美，这就是陈毅谦所独创的「现代金铜彩塑」。

在《虚云禅师像》和《弘一法师像》等作品的创作中，陈毅谦以雕塑之结构蓄其势，以泥彩塑之圆润添其韵。人体比例准确，张弛有度。作品中有意减弱了飘忽跳跃的色块，而加强了色彩渐变的韵律。这种变化不仅仅是出于技法上的考虑，而多是出于作者表达内心感受的需要。

四、城外无物蕴大美

画论云：「画令人惊，不如令人喜；令人喜，不如令人思。」彩塑艺术也是这样的。毅谦的《禅宗六代祖师像》等，这些带着作者体温和情感的作品，其所生动表现的人物，往往都会引发人们广阔而深刻的思考，而从中体悟到人生之真谛。

艺术家的核心功夫除了深入生活外，应该是更深入地去了解经典与传统。陈毅谦在创作《倭虚法师造像》时，曾反复研读倭虚公的《影尘回忆录》、《金刚经讲义》等著作，通过高僧的传记和著述虔心体悟其出家前后的修学经历。这修养的过程，难能可贵地还原到毅谦的作品中来。因此，这些作品体现了他所追求的一种精神价值，我想这也是对现代人价值观的一种反思。

人的精神之美在于能竭尽全力去完成生活赋予他的使命，而陈毅谦彩塑的价值，正是在于作者能致力于把塑法和人文精神融合在一起，使彩塑真正成为表露其人格、寄托其性情的理想方式。陈毅谦成功地营造出一种儒雅静谧之美感，如黄钟大吕之音。透过其温润敦厚的作品，可以使人们隐约地体悟到古今圣贤君子的人格和心态。

谨以小诗一首《赠毅谦仁者》作为此文之结束语：

禅心自在紫泥香，锦绣金章梦一场。

暑往寒来游于艺，景行维贤酿吉祥。

小屋曾延明月入，广宇何如贝叶藏。

临水心闲知鱼乐，葫芦敲碎取瓢瓢。

序

出世之精神，入世之事业（陆书龄）

陈毅谦对待彩塑艺术，有着礼佛般的虔诚；对待优秀文化之传承，更有着使命般的担当。在众人眼里他是一位清高的艺术家，一位获得过诸多荣誉的中国工艺美术大师。然而熟悉的他人却都知道，他是一位淡泊名利的修道人，也是一位勤奋朴实的读书人。彩塑却是一种能让他真诚抒发自我情怀的行为方式，故而他的作品多是表现高僧与圣贤。

一、高山仰止唯虚云

初识毅谦，是在八年前。那时他正在为百岁高僧虚云老和尚造像，专程来请我做模特。其实我与虚云老和尚的形体特征差距很大，但毅谦执意相邀，是因为他早就打听清楚了，我早年曾经在扬州高旻寺禅堂里参学。高旻寺历史上出现过多位大禅师，也是虚云老和尚参禅悟道的地方，至今家风依旧。

毅谦是希望我能够准确地示范出禅堂里禅修时的坐姿。于是，我带来了禅僧常用的棕蒲团、心板和大褂子等器物，按照禅堂里的规矩，示范了『盘腿子』和『挂腿子』两种坐姿。他仔细地从各个角度拍摄了多组照片，还泥塑了几款小稿。……时间过去了很久，毅谦对自己的作品修改了太多次，可是始终也不能满意。尽管塑像中趺坐的姿态和衣纹等都已经很生动了，但虚云老和尚那种甚深禅定的寂静状态确实难以表现。

毅谦突然动身去了扬州高旻寺，回来不几日，《虚云禅师像》就定稿了。当我们直面于这件作品时，为之震撼和叹服的除了那娴熟的彩塑技巧外，更是其强大的精神内涵。他首次采用了独创的『金铜彩塑』为艺术语言，也从此摆脱了传统泥彩塑的窠臼，进入了一个崭新的艺术天地。

二、世味哪有法味浓

陈毅谦笃信佛教，深浸文史，更从其中汲取丰富之营养。工作时，他喜欢播放《金刚经》、《六祖坛经》等念诵或讲解的录音，一边谛听着，一边凝神塑像。那智慧的声音，往往能将这小小的工作室与外界滚滚红尘相隔绝。

有一天，毅谦突然提出要学习禅修，那时候，他正在筹备《十八罗汉》组塑的创作。我想他禅修的目的，或许是为了更好地把握塑造罗汉的神态。于是，我与他分享了毗卢七支坐法的要领。

谈到《十八罗汉》的创作，自然就要说起了佛教典籍《法华经》。其中记述了大阿罗汉『以神通力，常住世间，于无遮施会亲来应供。』所谓『蔽隐圣仪，同非凡众，密受供具，令诸施主得胜果报』。

毅谦决定到丛林古刹里去采风，他携带着摄影器材，专程到五台山和黄梅四祖寺去参加千僧供斋法会。『法味』之浸润最终变幻成了他的作品。十八尊罗汉造像在慢慢地完成，于色彩之语境中衍生出圣者形象，透射着妙趣横生之灵动气韵，更蕴含着深邃悠远之禅味。塑像不是真人，而源于真人，更能生动感人，这正是陈毅谦彩塑的绝妙之处。

Lingyan Temple of Shandong province. Recently, he has made an in-depth research on sculptures in Yugang Grottoes, Longmen Grottoes and Mogao Grottoes respectively, gaining a more profound understanding of the relation between sculpturing and painting.

According to Chen Yiqian, ancient oriental painted sculptures are characterized by brilliant colors, smooth lines and elegant postures, such as painted stone sculptures in Yungang and Longmen Grottoes, painted clay sculptures in Mogao Grottoes and Shuanglin Temple, painted pottery sculptures and painted bronze sculptures (bronze-made horse carriages) in the Qin Shi Huang Terracotta Warriors and Horses Museum. Most of the painted sculptures are magnificent in style and profound in religious and philosophical meanings, integrating with building groups and wall paintings all around as a whole.

However, since the popularity of literati painting, the simple and elegant artistic style gradually took hold and became the main stream, while painted sculptures and wall painting that had prevailed were considered the work of craftsman and headed towards decline.

Chen Yiqian embraces the traditional art and artistic concepts from western world as well, jumping out of the barrier of traditional artistic expressions, and chooses hard medals as the main part of the sculpture; as for the painting skill, he combines the traditional Chinese meticulous painting with the ink and wash painting skill. This way of artistic expression, meeting the cultural taste of Chinese nation, is known as modern medal-painted sculpture skill.

Master Xuyun and Master Hongyi created by Chen Yiqian have maintained both the strength softness as sculptures, in a proportion to the size of real person. In addition, the harmonious collocation of colors has expressed the feeling of the creator to the full.

A Wholehearted Devotion to the Attainment of Great Beauty

According to many theories of Chinese painting, "the painting should please humans rather than shock them, what's more, it should be thought-provoking instead of fun-making", so is the art of painted sculpture. For example, the statue of The Sixth Patriarch of the Zen lineage, being instilled by its creator the deepest emotion, can cause people to reflect on the essence of life.

The responsibility of artists is not only to go into the depth of life, but to fully appreciate classics and traditions. During the creation of Master Tanxu, Chen read carefully many books written by him, through which Chen gained a clear understanding of the path of his life and further guided his future creation. To some extent, his works is a manifestation of spiritual values pursued by him, and a reflection on modern people values as well.

We should try to accomplish the duty given by the life, this is where our value lies; and the value of Chen's painted sculptures, however, is to combine the skill with the spirit. Chen's works, like brass bells, keep sending out the sound of elegance and tranquility, and serve as an ideal way to show the nobleness of sages and a longing of the author to follow their footprints.

This poem is dedicated as a conclusion to the preface:

The thought of Zen, wandering in the fragrance of purple clay,
carried away in dreams of brilliant colors and glistening medals.

Year by year, a continuous refinement of skills,

Day by day, endless preaches of sage virtues.

Watching the carefree fish swimming in the pond,

halving a calabash to take out pulp from it,

With so much fun and pleasure,

Even magnificent is no match for such cottage full of Buddhist scriptures.

Chen Yiqian is pious to the art of painted sculptures like a Buddhist. He has been committed to the inheritance of culture. He is known to the public as a detached artist and a great master of Chinese arts and crafts who has obtained many honorary titles. However, in the eyes of his friends, he a diligent scholar indifferent to fame and fortune. According to him, the art of painted sculpture is a way through which he can express his feelings and emotions, and most of his works are themed with eminent monks and sages.

A Pious Worship to Monk Xuyun

It was eight years ago that I first met Chen Yiqian. At that time, he was working on a sculpture of the 100-year-old monk Xuyun and thus coming all the way to invite me to be his model, despite the great difference in physical characters between the old monk and me; perhaps it was because he was informed that I had practised meditation in the meditation hall of Gaomin Temple, Yangzhou, where many great masters had accomplished their practice on Buddhism. Monk Xuyun also once tried to perceive Zen in this temple.

Chen Yiqian wanted to consult me about meditation postures, and in response to his sincere invitation, I dressed my gown, sitting on a cattail hassock, and demonstrated to him two sitting postures in meditation with a zen plate. He took several photos of me and made some small statues with clay. After that, he had been indulged in the modification of the work for quite a long time, however, the sculpture, with detailed characterization of the cross-leg posture and folds on clothes, failed to express the peace and stillness in Xuyun when he was deep in Samadhi.

In order to make the work perfect, Chen Yiqian visited Gaomin Temple, it was not long after his return that Monk Xuyun's Statue was finally completed. When you are standing in front of this great work, what amaze you and or even take your breath away is not only the skilful utilization of techniques, but also the spirituality of the work. The unique technique of metal painted sculpture which was invented by him breaks the barrier of traditional clay sculpture and brings this ancient art into a whole new horizon.

A Deep Attachment to Dharma

Chen Yiqian is a devout Buddhist and has a good knowledge of Chinese history and literature. He likes to play the record of Diamond Sutra or The Sixth Patriarch's Platform Sutra during his work. Being immersed in the voice of wisdom, he retires himself in this tiny corner from secular troubles outside.

One day, Chen Yiqian proposed to learn the Buddhist meditation from me, I supposed he wanted to grasp the manner and expression of Arhats, since he was then busy preparing the sculpture series of The Eighteen Arhats, and I taught him the basic points of Vairocana sitting postures.

In addition, I recommended to him the Buddhist classic Fazhuji, which has a detailed description of Arhats. According to this book, "Arhats—with mystic power—live in the mortal world," ... and "they went to accept offerings on the alms-giving gathering, and disguised themselves as immortals and secretly accepted offerings from alms givers and guaranteed them good karma.

Taking my recommendation, Chen Yiqian decided to collect some materials about the great alms-giving gatherings. He visited respectively Mount Wutai in Shanxi province and Huangmeisizu Temple in Hubei province with a camera in hand. During his visits, he took chances to learn principles of meditation and many Buddhist classics. A deep attachment of Dharma has brought something into his works, and his sculpture series The Eighteen Arhats—with delicate collocation of colors—well interpret the image of saints, which is vivid and lifelike, and more importantly, is endowed with profound spirituality. All these sculptures are modeled after real man, however, they look more lively and touch us even more, which is the charm of Chen's works.

An Incessant Improvement on the Artistic Expression

Traditional painted sculpture is an independent art form. Chen Yiqian learned painted sculpture techniques of Clay Figurine Zhang during his early years; later, he practiced his skills by imitating painted sculptures in the Shuanglin Temple of Shanxi province, Jade Emperor Temple, and

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金铜彩塑·孔子像

Medal-Painted Sculpture: The Statue of Confucius





规格：高40cm 银质 Size: 40cm high

Painted Confucius Statue, A colorful world

Confucius is born in 551 B.C., and he is considered a spokesman for Chinese culture. Because of his great devotion to the collection and teaching of ancient classics, the 2000-year Chinese civilization prior to him has a chance to be preserved and broadened.

Confucius was determined to be a scholar when he was 15; at 27, he began to start a school, and then became a government official in the Lu State at the age of 51. From 55 to 68, he had been travelling different states and advocating the policy of "benevolent rule of virtue", hoping to build a world of universal harmony immersed in rite and music culture. At 68, he returned to his motherland, and was honored as "the state elder". From then on, he was absorbed in collating ancient books, editing The Book of Songs, The Book History, revitalizing rite and music culture, interpreting The book of Changes, and organizing The Spring and Autumn Annals. At the same time, he still kept an eye on teaching students until he died at 73 years old, fostering many talents.

Confucianism, thoughts and sayings of Confucius, have fully prepared for the flourish of Chinese culture in days to come, particularly for that of the brilliant and prosperous Han and Tang Dynasties, and laid a solid theoretic foundation for the edification in rites and music. For 2000 years, the concept of Confucianism has gone deep down into the hearts and souls of the Chinese. According to Dr. Toynebee, a famous British historian, "only Confucianism and Mahayana Buddhism can save human society in 21st century", which shows the great influence of Confucianism on later generations.

Most Confucius statues around the world have imposed us a feeling of sternness because of the gray color of statues, while Chen Yiqian creatively utilizes the technique of medal-painted sculpture and makes the statue of Confucius colorful and vivid.

The statue of Confucius made by Chen remains the authentic image of Confucius, who is characterized by a strong body built and soft facial features, folding his hands in front of his chest, like an amiable and modest old man.

The statue is themed with the color of blue, with white undergown and a complexion of red ochre. The chiseled face, the straight nose, the wrinkled forehead, and clearly visible whisker lines, all of which are combined to vividly create an image of learned scholars.

Someone says that Confucius in our hearts is gray, but Chen Yiqian has endowed the image of Confucius with a world of colors, The statue of Confucius made by Mr. Chen not only maintains a deep sense of history, but also is marked by features of the era.

孔子出生在公元前551年，他是华夏文明的『集大成者』。在孔子之前，华夏古国已经有了两千多年的文化积淀，正是因为孔子的整理和教学，这种古老的文明才得以传承至今而发扬光大。

孔子十五岁时，立志于学。二十七岁时，开始办学。五十一岁时，在鲁国从政。五十五岁至六十八岁间，经历了长达十四年的周游列国，宣传推广『仁政德治』学说，希望重建一个礼乐文化熏陶下的大同世界。六十八岁时，回到家乡鲁国，被尊为国老，专心整理古代文献。修《诗书》，定《礼乐》，序《周易》，作《春秋》。并且继续教学，培育贤才。直至七十三岁时离世。

孔子的学说被后人称为『儒学』，为『汉唐盛世』等各个时期的中华文明之繁荣，以及礼乐教化奠定了坚实的理论基础。两千多年来，儒学已经渗透进入了我们中华民族的灵魂和血液。英国著名历史学家汤恩比博士从哲学文化的角度得出结论：要想解决二十一世纪的社会问题，只有回到2500年前去汲取孔老夫子的智慧。可见孔子思想之伟大及对后世影响之深远。

世界各地的孔子雕像，在表现手法上向来是灰色的、历史的、厚重的。陈毅谦以其纯熟的技法、深刻的体悟，创作的青铜彩塑《孔子像》，另辟蹊径，给凝重的『孔子』赋予了色彩。

陈毅谦作品中的孔子，人物塑画形象正统，生动逼真。身材魁梧，谦恭安详，气质温润，双手拢于胸前，如同和蔼可亲的智慧老人。

彩绘以朴素的蓝色为主色调，内袍为白色，面部色彩为赭石色，胡须刻画清晰，皱纹满额，鼻翼高挺，将一位游学于天下、集德智仁于一身的圣贤学者的形象在观者心中鲜活了起来。

有人说，孔子在我们的心中是灰色的，但是在这个多元的时代，陈毅谦塑造的《孔子像》既保持着厚重的历史感，又带有时代的文化烙印，他将这个世界的色彩糅合在一起并给予了孔子，秉持中国传统彩塑特有的根性，将彩色的孔子融入于这彩色的世界。