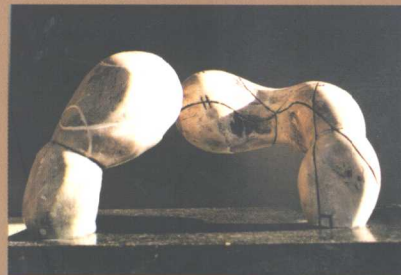


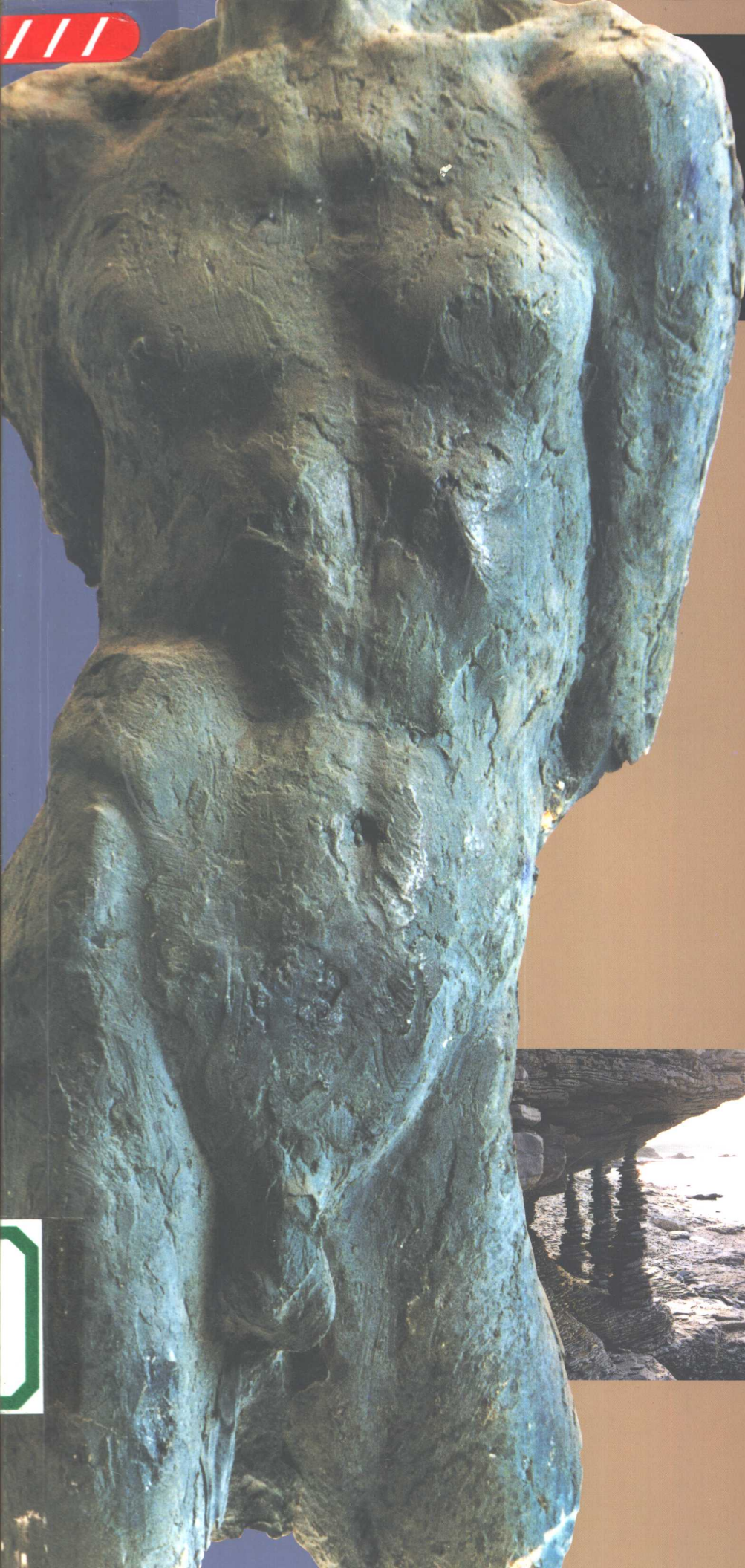
# 雕塑 —— 步入当代

SCULPTURE STEPPING INTO THE PRESENT

鲁迅美术学院雕塑系



辽宁美术出版社





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鲁迅美术学院雕塑系

北方工业大学图书馆



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# Preface

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Man's survival must constantly fit into his own living environment, art and art education are always the result of the times. Teaching reforms have never come to a standstill in the past 50 years. Artists have been continually exploring unknown space with glorious history in mind to meet society's requirements for art education. With a policy of reform and opening, China has also entered the information age, which has impeded us to improve and supplement the present teaching. It is extremely urgent for us to seek proper art education methods in the framework of an international culture.

In recent years of teaching adjustment, we brought the sculpture course of the western modernism and postmodernism into our syllabus in 1999, and genuinely started courses of our department's teaching reform. The adjustment of our courses was made on the basis of traditional research in specific realism. At present, we must do what we have been trying to pursue for years, but didn't know how; and we must have the courses that we couldn't have due to lack of qualified teachers. Although we can't achieve excellent teaching effects, we have now opened the door of study and experimentation. In order to make a systematic study of western modernism and postmodernism art education methods, we invited eight foreign teachers to be our professors in 2000, vitalizing us by their fresh teaching content and methods. During this time we adjusted our western art education, and implemented our teaching experience continuously. At the same time, our students also created some very interesting works, which were the fruit of wisdom and work from art educators home and abroad, as well as being influenced by other students.

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The Dean of Sculpture Department in LuXun of Fine Arts Academy

Huo Boyang (professor)

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在近几年的教学调整中，1999年将西方现代主义及后现代主义雕塑课程纳入教学大纲真正的启动了我系教学改革进程。这次课程的调整是在保持具象写实传统课题前提下的调整。多年来我们想做而不知怎样去做的事，现在必须去做，以往因没有师资想上而不能上的课，现在必须去上，我们的教员重新学习未学习过的知识自学上岗。虽然一时并未取得良好的教学效果，但它开启了我们重新学习的大门。2000年我们为了更好地系统学习西方现代主义和后现代主义美术教育的方法，先后八次聘请了外籍教师来我系任教，他们认真而新鲜的授课内容及方式，无疑给我们的教学注入了一股新鲜的血液。从中我们有的放矢地对西方美术教育加以整理，不断地补充我们的教学经验，同时我们的学生也创作出了一些使人欣慰的作品，这是中外美术教育家、学生智慧和劳动的结晶。

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鲁迅美术学院雕塑系 2001 届本科生、研究生

王 竹 许 亨 吴 彤 方小丽 (韩国) 金柱浩 (研究生 韩国)

尹智欣 张广娟 耿延民 王米罗







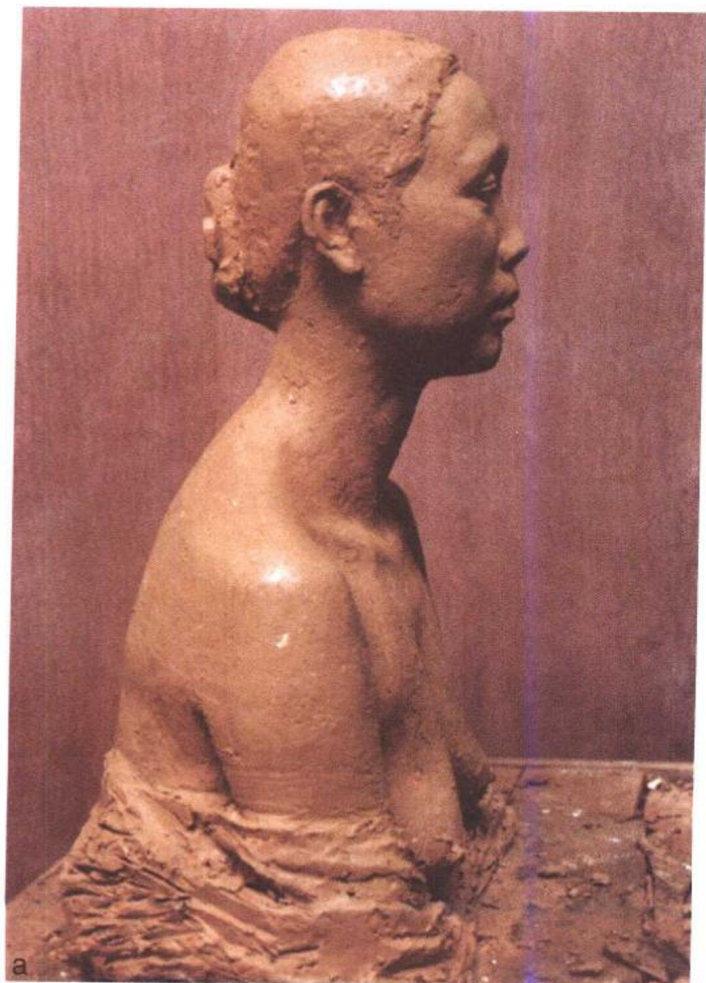


# 一、具象

起初，刚开始学习现代雕塑时，我感到与前三年的学习完全没有关系，现代雕塑是另一个领域，但通过不断认识和了解现代雕塑，我感到传统雕塑与现代雕塑是有关系的。在以前基本功的训练过程中，我们常以人体为素材，在做之前首先要观察模特儿的动势、比例、精神状态等一系列具体的东西，通过客体传达出来的这些信息，来寻找我们主观对客体对象的感受。在做的过程中也要紧紧地把握住这第一感受，进行强化和取舍，这样做出来的作品形象才能更丰满、更有内容。现在回想起来以前的作品看起来力度不够，也许正是缺少抽象的支架和观念。

同样，传统雕塑的学习对学习现代雕塑也是非常重要的。现代雕塑的形式更多样、更灵活，材料的应用更广泛，一件作品采用什么样的形式及材料如何搭配和组合都与传统雕塑所培养出的审美观有关。在现代雕塑的制作过程中，越是接触到局部问题，解决的方法越多，具体怎样才能处理的更好、更合适，就需要传统雕塑经验的帮助和指导。只有将这些问题都解决好，才能更清楚地传达和表述出作品所要表达的含义和观念，作品才会完美，有震撼力。

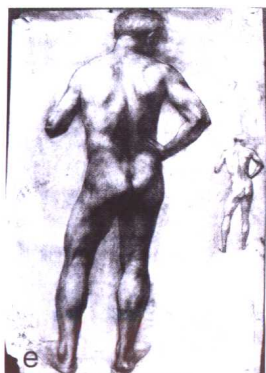
我在作品《活着》的制作过程中，不断遇到许多实际问题：我想选用两种有对比关系但不能格格不入的材料来表现，于是我选用了石头和植物，选择了黑、白、灰三种不同颜色的石头和嫩绿的小草。接下来又面临着石头和草以何种形式结合，草的质感与石头的质感的比例，以及作品完成后如何摆放等一系列的问题，都是凭着传统雕塑学习过程中所积累的经验解决的。所以传统雕塑的学习，对于现代雕塑也是重要的。



——许亨



- a 女胸像 王米罗 65cm Woman's Bust Sculpture 1997 年  
 b 男胸像 许亨 60cm Man's Bust Sculpture 1997 年  
 c 等大男人体 许亨 135cm Man's Body Sculpture 1999 年  
 d 2/3 女人体 张广娟 115cm Woman's Body Sculpture 1998 年



e 耿延民



f 尹智欣



g 王竹



h 王竹



i 王竹