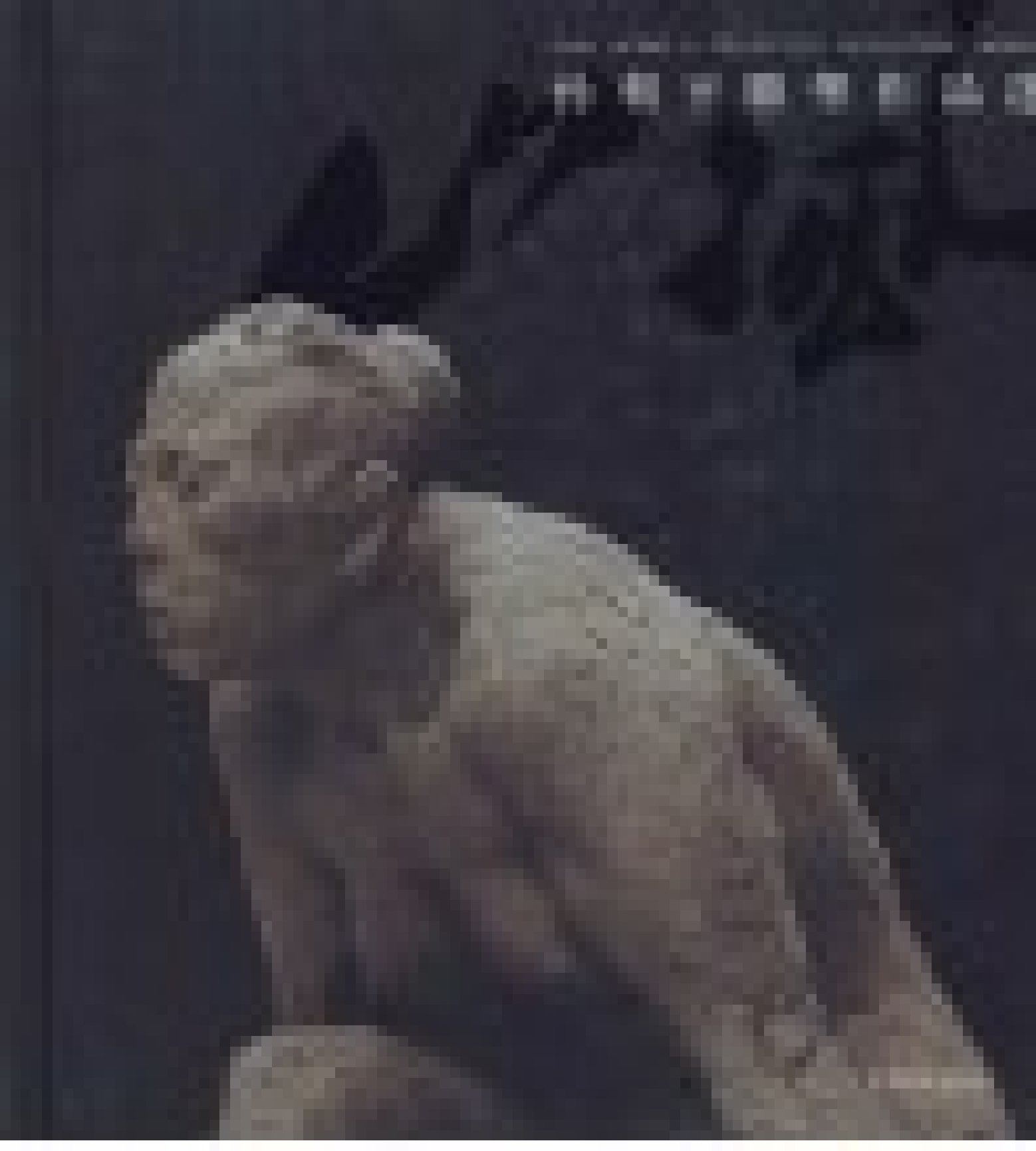


SUN LIPING'S SELECTED SCULPTURE WORKS

孙利平雕塑作品选



贵州人民出版社



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孙利平先生1954年9月生于贵州贵阳，1985年9月结业于广州美术学院雕塑专业，现供职于贵州省城市雕塑室。中国美术家协会会员，中国雕塑学会会员，贵州省美术家协会常务理事，贵州省美协雕塑艺术委员会秘书长，国家二级美术师。

历年参展作品：

1980年《忧闷》第二届全国青年美展，《美术》杂志1980年第一期发表

1989年《生命——对歌》第七届全国美展

1997年《苗女》当代中国艺术大展（雕塑展）

1997年《险峰》第四届全国体育美展

1999年《山气》第九届全国美展

2001年《好》第五届全国体育美展

2002年《喜洋洋》建党80周年全国美展，获优秀奖

2003年《惊蛰》首届国际双年展中国雕塑精品展

2004年《喜洋洋》获第二届贵州省政府“文艺奖”

二等奖

2004年《贵州美术》2004年第1期专刊发表多幅雕塑作品

Sun Liping (September, 1954), servicing in Guizhou Urban Sculpture Studio at present, has won numbers of national prizes in his sculpture career recent years. He accomplished his courses in the sculpture faculty of Guangzhou Fine Arts Academy in September, 1985. Mr. Sun is a member of Chinese Artists Association and Chinese Sculpture Society, the administrative director of Guizhou Province Artists Association, the Secretary-general of the Sculpture Art Commission, Guizhou Art Association, and is honored to be a national grade two artist.

Exhibition Works

1980 *Oppression* The Second National Youth Arts Exhibition (Published on the magazine *Art* in the first issue in 1980)

1989 *Life-singing in antiphonal style* The Seventh National Arts Exhibition

1997 *Miao minority girls* China Contemporary Arts Exhibition; the Sculpture Exhibition

1997 *Perilous peak* The Fourth National Sport Arts Exhibition

1999 *Mountain atmosphere* The 9th National Art Exhibition

2001 *Wonderful* The 5th National Sport Arts Exhibition

2002 *Happiness* Outstanding award, National Art Exhibition for celebrating the 80th anniversary of the Party's birth

2003 *Working of Insects (3rd solar term)* The First International Biennial Exhibition; China Fine Sculpture Exhibition

2004 *Happiness* The second prize of Literature and Arts Award awarded by Guizhou Provincial Government

2004 Several Sculpture works were issued in the magazine *Guizhou Art*. (2004 the first issue)

塑造生命——孙利平雕塑

张纯仁

孙利平的雕塑要出集子，让我写篇短文，我实在诚惶诚恐，一则我不是雕塑家，不懂其中玄机；二则不是文艺家，不能站在应有的高度审视其作品。仅是因为相熟得早，看见他一步步走过来，到今天。

我觉得他应该属于那种凭着感性摸爬滚打出来的人，起始可能自己也不知道会去玩泥巴、搞雕塑。直到他突然看见米开朗基洛、罗丹和布德尔作品的印刷品（上世纪70年代这种东西还不多）。雕塑的体量感和生命力就抓住了他。他学着做了第一个雕塑——《忧闷》，作品发表在1980的《美术》杂志上，这对初学者建立信心无疑是很重要的，并因此决定了他的人生道路。他从一个美术公司的普通员工调入刚成立的贵州雕塑工作室，作了雕塑艺术工作者。

上世纪80——90年代是贵州美术界最活跃的年代，乡土热和向民间艺术学习风刮遍了油画、雕塑、工艺美术等艺术门类。孙利平也在这段时间里努力观看、感受、摸索，为自己的将来寻找道路，积蓄力量，做了许多石雕、木雕作品。

有一阵子，他忙于室外雕塑、浮雕。那些东西在我的印象中并不深。当一个艺术家把商业因素作为首位考虑时，我认为它的艺术价值就会受到抑制，孙利平也不例外。

大约是进入新世纪前后的日子吧，孙利平约我去看他的作品，我去了，我迷惑了，他怎么弄出了这样一批东西？原谅我引用罗丹先生的话：“他们用自己的眼睛去看别人见过的东西，在别人司空见惯的东西上面能够发现出美来。”葛莱尔说罗丹的作品：“对生活、生命深深的爱引导他沿着这条路走着。我凝视他的作品，一种深入自然、渗透自然，与之同化的心灵的愉悦同时也侵袭了我。”这确实也是我当时的感受。感觉心里神奇一股温润的气浪。

单纯的人用单纯的方式切入自然和事物的内心。他不研究，也不刻意追求雕塑怎样与世界同步、与时代共进，他只关注人与自然，他们的和谐。

孙利平在他自己这条路上似乎走得很兴奋，几年间塑了几十件很有分量的作品，这些为自己做的东西赢得了普遍的好评和赞誉。我把它称为孙利平为“自己”做的作品是基于他没有考虑商业价值和要引起多少社会效应。

很多观众说这批雕塑有“味道”。这个词含有复杂而不易明确的定义，但显然有作品中作者的个性和对“美”的阐释的肯定。

这是一批表现生活在社会边缘的山民的日常行为习惯的雕塑。雕塑没有古典的均衡比例，没有细腻光洁的“美”，也没有叙事的豪情。在大街小巷现实中我认为很“丑”的形象、已没有被物质化的心境引起我的尊敬和羡慕。他们放开心来，自自然然地生活——忧愁、快乐、健康，这是一种异样的、孙利平认定的“美”。

看艺术作品时很快越过形式表面而被某种东西吸引是很难做到的。孙利平做到了。我不知不觉沉迷在那些《龙门阵》、《困》、《醉》、《往事》、《老照片》、《山里人》、《走出太阳》、《北狂》……的人们中，产生了和他们贴得很近的感觉。单纯、质朴、善良、心灵洁净的塑像引起我发自内心地笑、惆怅或振奋。孙利平不是旁观者，也不是高高在上对他们怜恤、批评、指导。他的心和作品中的角色的心里是坦诚相见的。他尊重他们对生活的选择。

虽然没有直接描绘塑造自然，我还是觉察到这些雕塑有一种扑面而至的山风。《渴》、《山妹》、《趣》、《午睡》、《三眼箫》……自然而然把我导入悠悠的山林、清澈的溪流和古老的板房之中。

“越过形式”，气势正因为形式和主体的和谐统一，孙利平的雕塑语言内敛意赅，它摒弃细枝末节的真实，没有民俗研究者追求以装饰物的精细描摹，角色们粗衣土布，经年累月的穿在身上，和形体浑然一体。尤其是女性的纺锤形、长颈短腿、发辫（并不是贵州山民的）经夸张运用后一切都显得恰如其分。这只有艺术家用天分才能掌握的精确分寸感，不到以及过一点都易流于滑稽荒诞。

孙利平喜好强调手捏泥塑的特点，常常会误会他是一个从农村环境中走出来的艺术家，因为这里面蕴含着对泥土深厚的感情和熟识，正如他所言：“还泥土以生命。”一个自幼生长在城市的人，我不知道他是如何做到的，但他做到了。我很是喜欢贵州的山，因而也理解他雕塑的构图，沉稳险峻如山之悬石。总之，方方面面现露出贵州这片特有的土地给他特有的影响。

在他安静的小小的工作室中，几十座塑像把房子弄得很热闹，我坐在其中，不感孤寂，塑像以他们丰富的生活情趣把我带回到真正的人的世界。

孙利平还年轻，还有许多时日去塑造更多丰富的世界。他一定会走得更好更远，也会有更多的有识之士为他鼓掌，我相信。

Shaping Life—Sun Liping Sculptures

Zhang Chunren

When Mr. Sun Liping invited me to write a preface for his sculpture collection, I felt fear and trepidation. There are two reasons. One is that I am not a sculptor and I don't know the profound theory of sculpture. The other is that I am not an artist and I fear I can't look closely at his works in their proper perspective. It is just because we knew each other well early. I see him having been making step by step progress, till today.

I think his success relies on his emotional spirit and setbacks that he has suffered. Till he saw the prints of Michelangelo, Rodin, Buder's works (They were scarce in China in 1970's). The physical volume and vitality of sculpture attracted him. He learned to make his first clay sculpture *Oppression*, which was published on the magazine *Art* in 1980. It was very important for a learner to build up his confidence and decide to devote his life to this way. He became a sculpture artist of newly founded Guizhou Sculpture Studio from an ordinary staff of an art company.

80-90's of the last century is the most active ages in Guizhou art circles. The learning atmosphere of loving local culture and the jock arts blew oil painting, sculpture, arts and crafts circles. During this period, Sun Liping tried his best to observe, feel and explore sculpture and accumulate power so that he could find a way to the future. During this period he made a lot of stone carvings and wood carvings.

For a while, he was busy with outdoor sculptures and relieves which didn't make a strong impression on me. I think the artistic value of his works will be restricted if an artist regards business as a primary factor in his considering. Sun Liping was no exception.

During the days before or after the coming of new century, Sun Liping invited me to appreciate his works. When I got there, I felt puzzled that he had made such large numbers of works. I can't help to quote what Mr. Rodin had said, *"They use their own eyes to see what others have seen, and discover beauty from the common things in others' view."* Guller ever appraised Rodin's works: *"his deep love for life and living leads him to walk along the way. When I gazed at his works, I was saturated in the kind of pleasure which can assimilate with me deeply."* This was my real feeling at that time. I felt a warm gas wave rising from my deep heart.

Simple person knew about nature and the heart of things in simple method. He neither research nor deliberately pursue how to mold sculptures by synchronizing with the world and making progress with the times. He is only concerned about human beings nature and the harmony between them.

Sun Liping seems excited on his way. During several years he has molded scores of important works, which won universal acclaim and praise. I call them Sun Liping's "own" works, because he doesn't take their commercial value and social effects into consideration.

Many visitors say these works are full of "personality". Though the word has complex and vague definition, it includes the affirmations of sculptor's personality and the beauty of his works.

These sculptures express the daily acts and habits of the mountain residents who live at the edge of the society. They have no classical homogeneous ratio, delicate bright and clean or false heroic feelings. In my consideration the ugly images in the streets and lanes fill me with admiration through their state of mind which are not changed by material. They open their state of mind to live naturally—sadly, happily and healthily, Sun Liping regards it as a strange "beauty".

It is difficult for visitors to be attracted by a certain thing which is beyond form and surface when appreciating artistic works. But Sun Liping accomplished. I indulged in those sculpture works *Tell story, Itch, Drunk, Past events, Old photos, Mountain residents, Come out of the sun* unconsciously and felt that I was familiarly with them. The simple, rustic, warm-hearted sculpture aroused my innermost laugh, sadness and excitement. Sun Liping is neither a bystander nor the kind of person who takes compassion on them, criticizes or guides them by standing high above the masses. His heart is sincere to the roles of his works. He respects their life choices.

Though he doesn't portray and mold nature directly, I still feel mountain breeze blowing on my face. *Thirsty, Village girl, Funs, Afternoon nap, Xiao with 3 holds* lead me to the quiet mountain forest, clear streams and ancient wooden houses naturally.

"Beyond form" is on the bases of harmony and unity of form and theme. The language of Sun Liping's sculpture is implicit and comprehensive. He discards the minor details of the truth. The roles' shapes become an integral whole, especially female's spindle-shaped, short leg and braid (it is not only belong to Guizhou mountain resident) become suitable very much through exaggerated tactics. Only talented artists can master the precision or it will become comic absurdity.

Sun Liping's character of molding clay sculpture by hand misleads me into thinking that he is an artist from rural environment because it contains the deep emotion to earth and the familiarity with earth. As he says, "Give earth life in return." I don't know how a person who has been living in the city all the time could accomplish this, but he did. I am familiar with the mountains of Guizhou so that I can understand his sculpture designs: the steadiness looks like stones suspending in midair. In short, he has been influenced by the unique piece of land of Guizhou in all respects.

In his quiet small studio, scores of sculptures liven the room up. When I sit there I don't feel lonely because the sculptures bring me back to the real human world by their rich fun of life.

Sun Liping is still young. He also has enough time to mold a richer world. I believe he can walk better and further, and more and more people with breadth of vision will clap their hands for him.



图版



回荡山谷 Reverberate in the valleys 172 × 115 × 226cm 2004年





歌手 singer 14×26×41cm 2004年



● 歌手 singer 20 × 15 × 39cm 2004年



歌手 singer 24 × 18 × 42cm 2004年







● 对歌 sing in antiphonal style 12 × 12 × 27cm 2005年

