

郑于鹤雕塑艺术集

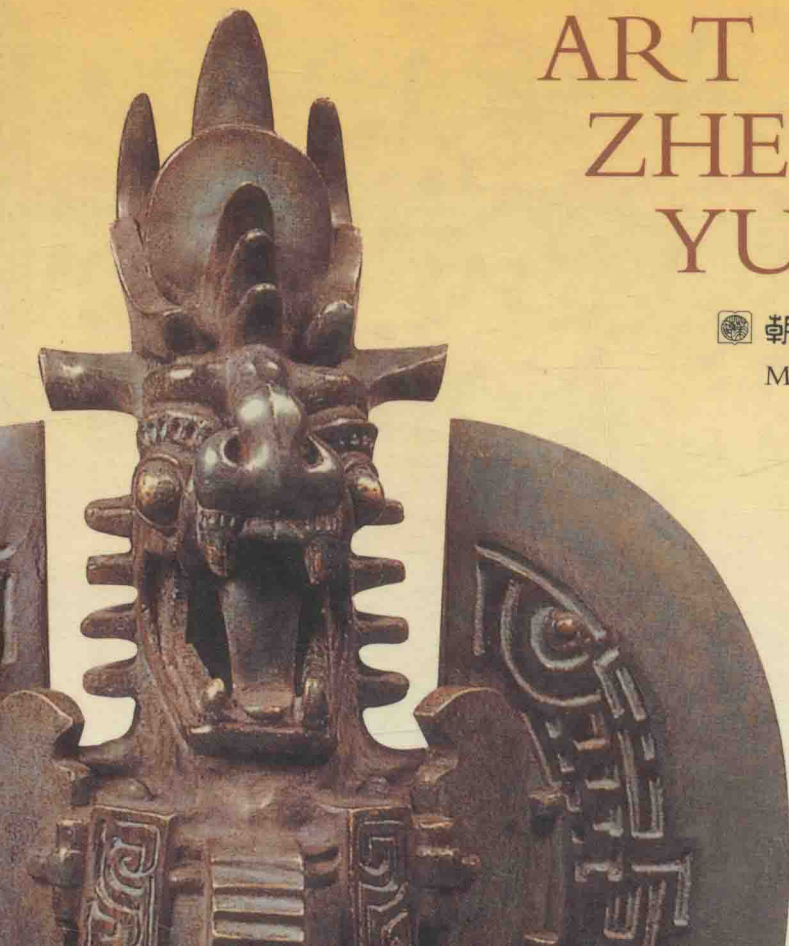
SCULPTURAL
ART BY
ZHENG
YUHE



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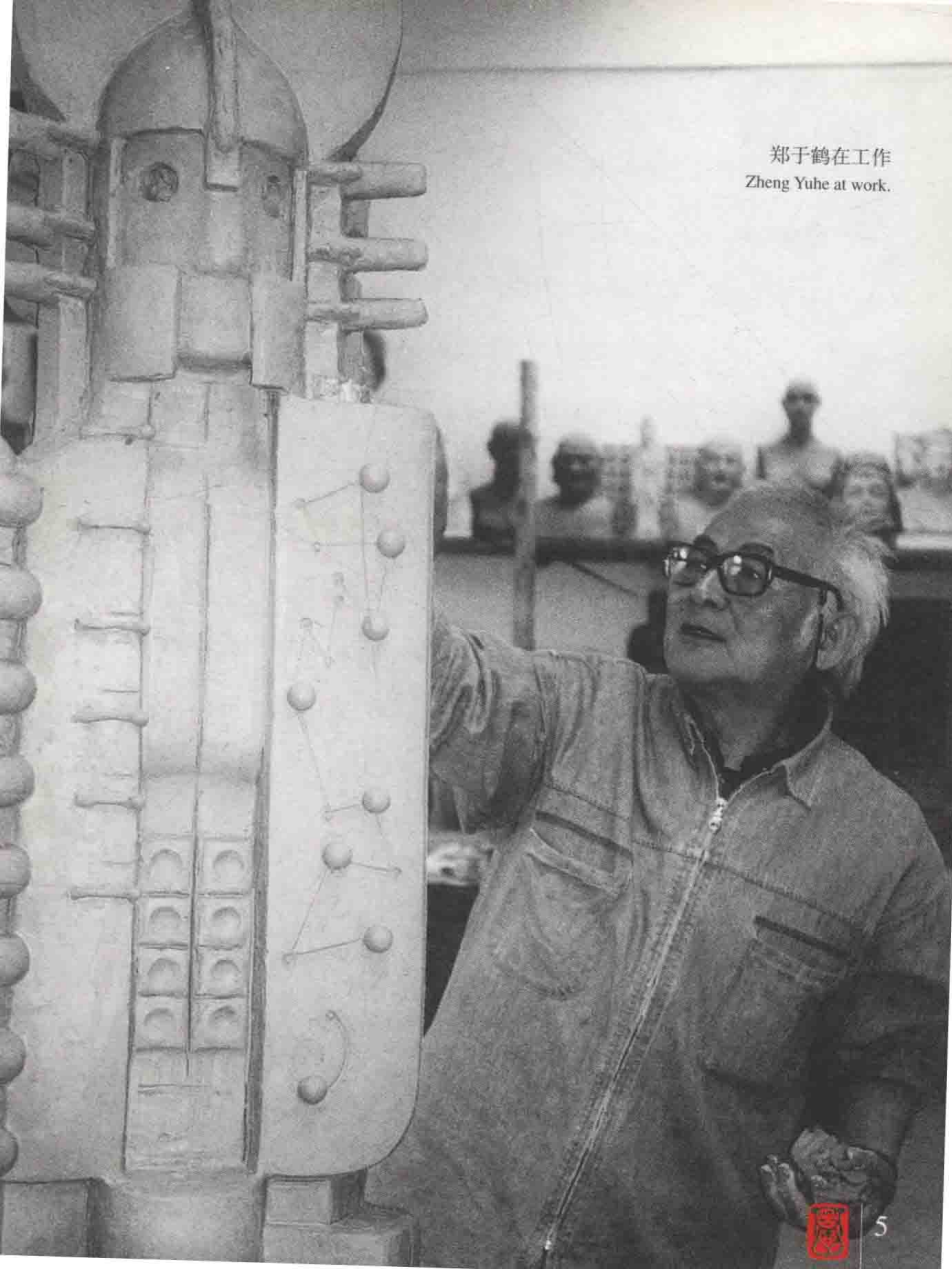
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郑于鹤在工作
Zheng Yuhe at work.





自述

我小时成长在黄河故道上，常去土井里挖胶泥自娱，在自搭的窝棚里，摆满了吃的、住的、用的、玩的……想啥捏啥。十六岁有幸得遇彩塑名家张景祜先生，对其艺术崇拜至极，敬侍身边。张老师看我挺实在，好学，破例收为入室弟子。“师傅领进门，修行在个人。”由琢磨写意小彩塑开始，逐渐加大、夸张、概括，有法无法……。三十岁后接触了陈设在不同环境的多类造型，追求潜在美的开拓和必要的装饰色彩，寄情于泥、陶、木、石、铜、玻璃等材料上。

苦习泥偶五十载，六十方悟知无涯；白发补续童心志，土恋窑中学塑人。

郑于鹤



郑于鹤，1934 年生于江苏徐州。原中国历史博物馆、现中国国家博物馆研究员、雕塑家，享受国务院颁发的政府特殊津贴。曾应邀在北京、香港、多伦多、东京、雅典等地举办过作品展，其作品被誉为既是中国传统的又是中国现代的。

The Artist's Words

When I was a child, my family lived on the former riverbed of the Yellow River. I often went out to dig for clay in a pit and moulded the clay into toys and whatever I wanted, such as things to eat, houses to live in, articles for use and toys to play with, and filled a straw shed I had erected myself with them.

When I was sixteen, I was very lucky to become acquainted with Mr. Zhang Jinghu and his works. Out of admiration for his art, I came to wait on him. Seeing that I was honest and had a persistent interest in clay sculpture, Mr. Zhang made an exception and took me as a trusted disciple. As the saying goes, "The teacher initiates you into an art, but it requires your own efforts to master it." I began by studying the art of creating small, realistic painted clay figurines and then gradually enlarged their size and introduced exaggeration and simplification into them. After I was thirty years old when I began to have opportunities to come into contact with all types of sculpture in different environment, I began to explore for the hidden beauty in the art and the necessary decorative colours and created my works in clay, pottery, wood, stone, bronze and glass.

After fifty years of study in clay figurines, I realized at sixty there is no limit to understanding and knowledge. Although my hair is white, I will continue to fulfil the ambition of my younger days and to be a learning sculptor in my own studio.

Zheng Yuhe

Zheng Yuhe, born in Xuzhou, Jiangsu Province, in 1934, is a research fellow and sculptor at the China National Museum (formerly Museum of Chinese History) and has been awarded a special government subsidy issued by the State Council. His works have been displayed at exhibitions in Beijing, Hong Kong, Toronto, Tokyo and Athens and favourably described as both traditional and modern Chinese.





前言

郑于鹤1934年生于江苏徐州。原中国历史博物馆、现中国国家博物馆研究员、雕塑家。十六岁来到北京，由国画大师李可染先生介绍，拜著名泥塑家“泥人张”张景祜先生为师学泥塑。从此，天资聪颖而又勤奋好学的郑于鹤，在逐步深入研讨我国民间、民族雕塑传统，吸收西方雕塑技艺的基础上，以陶、木、石、铜等硬性材料，大胆探索室内与环境雕塑的多类造型，在装饰色彩与潜在美的追求与开拓上，屡获成功。他那形象生动诱人、风格新颖和富有传统特色的种种雕塑作品，长期以来为国内外广大观众和艺术品收藏者所推崇与热爱。

郑于鹤在上世纪九十年代前后的作品有这样几类：一类是脱胎于“泥人张”传统的写意型彩塑（如《虎妞》、《年年有余》及“于鹤阿福”等）与小动物（如《母子象》、《母子鹿》等）之类的玩具型泥塑，和以民俗小品形式出现的《回娘家》、《送公粮》与《扁担戏》等摆饰型泥塑。

再一类是在泥塑基础上推出的以历史、戏曲人物及现实生活为题材的塑像，如《华佗》、《桃园三兄弟》、《草原雄鹰》、《戈壁鼓声》等小型雕塑。

还有一类是壁饰、面具、花具等装饰造型。

本世纪以来，郑于鹤所进行的主要是城市与环境的大型雕塑、浮雕等的

创作。如《苏州评弹》、《东方神韵》、《生日广场》、《四大天王》等。其中最主要的是为新景点燕山塔陵所建造的两组大型塑像：一组是位于塔陵正厅内外的《三世佛》与《四大天王》；另一组是置于通向塔陵甬道两侧的生肖群像。这两者可谓是近几年他在惨淡经营中取得预期效果的力作。

郑于鹤一贯坚持的是追求真、善、美统一的现实主义创作原则，具体创作时他主张一要表现出作品的内在气质，二要形式美。像他已往的作品那样，这两组塑像的成功之处，就在于这两个要求的完美体现上。

《三世佛》所应突出表现的是作为救苦救难的佛的慈悲情怀，《四大天王》所应突出表现的是那强壮无比的守护神的潜在力量。对此二者，作者正好成功地既内在而又美观地予以表现了出来。

在《三世佛》里，那佛的丰腴挺健、伟岸端庄的体态与悲天悯人而微露愉悦的神情；在《四大天王》里，那神的魁梧彪悍的身躯和叱咤风云的气概的描绘，都不是停留于体态与表情的表面，而是与佛的慈悲情怀、守护神的潜在力量的体现紧紧相联。而且所有这些效果都是正确发挥形式表达内容和形式自身的美的作用所形成的。这也就是他能够使作品既具有内在气质又有形式美的表现效果的原因。





《生日广场》是二十四生肖群像的总称。用拟人化手法塑造生肖形象是我国民间艺术的传统。郑于鹤虽沿用此法，但却有他自己的创造。

历来被称为十二生肖的仅只为了作为生日属相的说明，不涉及属相的性别差异。而当艺术家要对之进行真实生动的艺术形象的塑造时，就很自然地要考虑到性别不同而须运用内在的、外在表现的不同形式，因而郑于鹤不得不破例地将生肖形象采取了雌雄性别的安排。这很可能是开了二十四生肖的先例。它的优越性就在于生肖形象的队伍更加壮大与丰富多彩了。

一座座伫立在塔陵甬道两旁的生肖形象，不论是牛哥与虎姐，都俨然热情好客，彬彬有礼地对来客表示欢迎。从它们那形神兼备的整体形象的塑造上看，其艺术效果也同样称得上是既有内在气质而又是形式美的。

郑于鹤的这种创作手法，就是对我国民族、民间雕塑传统的继承、发展与对西方技艺的吸收的一种统一，就是在美学思维与艺术想象的发挥中，对于雕塑的写实、写意、装饰与绘画性手法的相互交融的运用。

华夏 2004年7月

华夏，1923年生于江西铅山。曾在重庆、北平两地的国立艺专学习西画，长期从事美术刊物的编辑工作，兼写评论。中国艺术研究院研究员。原任《美术》杂志主编兼美术杂志社社长。

Foreword

Zheng Yuhe, born in Xuzhou, Jiangsu Province, in 1934, is a research fellow and sculptor at the China National Museum (formerly Museum of Chinese History). He came to Beijing when he was sixteen and through Li Keran, the great master of Chinese painting, he became a disciple of Mr. Zhang Jinghu, or Clay Figurine Zhang, the famous sculptor of clay figurines. A gifted artist and diligent student, Zheng studied intensively the Chinese folk and national traditions in sculpture while absorbing the techniques and art of Western sculpture. Using clay, wood, stone, bronze and other hard substances as his raw materials, he boldly experimented with many types of indoor and outdoor sculptures and successfully explored the decorative use of colour and added a latent beauty to his works. As his many types of sculptural works are lively and attractive in appearance, novel in style and rich in traditional characteristics, they have been admired and extolled by a large number of viewers and art collectors both in China and abroad.

The works created by Zheng Yuhe around the 1990s can be grouped into several different types: Works of the first type are developed from the traditional and realistic toy-like works of painted clay, such as "Hu Niu," "A Surplus Every Year" and "Afu Dolls of Yuhe," small animals like "Mother and Infant Elephants" and "Mother and Infant Deer" and ornamental sculptures based on folktales, such as "The Bride on a Visit to Her Parents' Home," "Delivering Public Grain" and "Mobile Puppet Show."

Works of another type are small sculptures developed from clay statuettes of historical figures, opera characters and persons in real life, such as "Hua Tuo," "Three Sworn Brothers of the Peach Orchard," "Wrestlers on the Grassland" and "A Drummer of the Gobi."





Works of the third type are wall decorations, masks and flower vases.

Since the beginning of this century, Zheng Yuhe's creative efforts are concentrated mainly on creating large sculptures and reliefs for the cities and environment. These works include "A Suzhou Ballad-singer," "Spirit of the East," "Birthday Square" and "Four Deva Kings." The most important ones are two groups of large statues created for the Dagoba Mausoleum of Yanshan, a new tourist attraction. In the first group are "Buddhas of the Three Realms" and "Four Deva Kings" placed inside and outside the main hall of the mausoleum. In the other group are images of the symbolic animals arranged on either side of the path leading to the mausoleum. The two groups are the outcome of Zheng's silent work in the last few years.

Zheng Yuhe has consistently upheld the realistic creative principle of achieving unity of the true, the good and the beautiful. In actual work, he stands for expressing the subject's inner quality on the one hand and its beautiful form on the other. Like his works of the past, these two aspects are perfectly embodied in the two groups of statues.

While the "Buddhas of the Three Realms" emphasize the compassionate heart of the Buddha for helping the needy and distressed, the "Four Deva Kings" demonstrate the tremendous strength and latent power of the heavenly guardians. In both, the artist has successfully combined their inner quality and beautiful form.

We can see the majestic and full bodies and the compassionate facial expressions of the Buddhas in the "Buddhas of the Three Realms" and the stalwart and intrepid physique and all-conquering spirit of the "Four Deva Kings." But the artist did not stop at describing their physical likeness; he succeeded in conveying their benevolent hearts and latent strength. This

has been achieved by correctly presenting the content through form and the formal beauty itself. This is why the artist is able to give his works both an inner quality and a beautiful form.

"Birthday Square" is the collective name for a group of twenty-four symbolic animals. Personifying the symbolic animals is a tradition in Chinese folk art. Zheng Yuhe followed this tradition while adding something of his own.

The twelve symbolic animals have always been used to indicate a person's date of birth without considering the sex of the animals. But when an artist is to create the truthful and vivid images of these animals, he has to take into consideration their sex in order to show their inner quality and outward appearance. For this reason, Zheng Yuhe presented the animals in both sexes and set a precedent by increasing the number of animals to twenty-four. This has not only increased the number of animals, but also made them more varied and colourful.

The images of the symbolic animals arranged on both sides of the path leading to the Dagoba Mausoleum, either a bull or a tigress, all look like hospitable hosts politely welcoming their guests. As they are life-like both in appearance and in spirit, the artist has successfully achieved the effect of presenting both their inner quality and beautiful form.

This creative method of Zheng Yuhe represents a unity between the succession and development of the Chinese national and folk traditions in sculpture and the absorption of Western techniques. It gives play to the artist's aesthetic considerations and artistic imaginations by merging the realistic, suggestive, decorative and pictorial methods into one.

Hua Xia July 2004

Hua Xia, born in 1923 in Qianshan, Jiangxi Province, studied Western painting at the National Art College in Chongqing and Beijing and has worked for a long time as an editor of art magazines and an art critic. A research fellow at the China Art Academy, he was formerly editor-in-chief of the "Fine Art" magazine and director of the "Fine Art" Press.





郑于鹤与恩师张景祜

Zheng Yuhe and his first teacher Zhang Jinghu.

贾宝玉和林黛玉(泥塑) 43 × 21cm

Jia Baoyu and Lin Daiyu (clay).