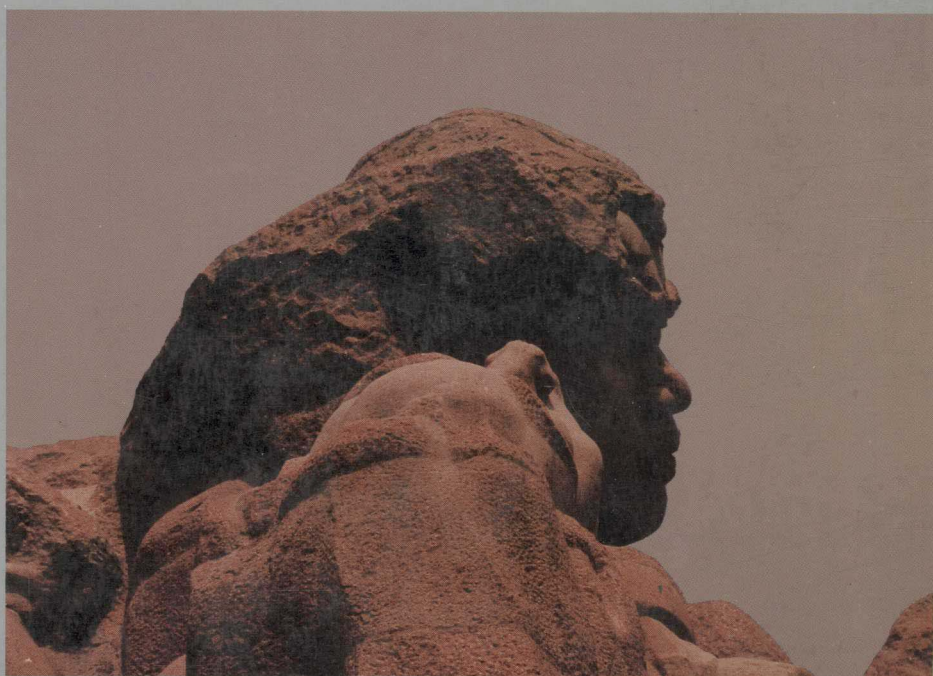


叶毓山

SELECTION OF SCULPTURES BY YE YUSHAN

葉毓山雕塑選



四川美术出版社

ARTS PUBLISHING HOUSE OF SICHUAN

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攝 影：袁有河 周光渝 錢鎮華  
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印刷顧問：梁延棣

Executive Editor: Du Qi

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Printing Consultant: Liang Yandi

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四川美術出版社出版  
四川省新華書店發行  
香港·中港國際企業公司承印

Published by the Arts Publishing House of Sichuan  
Distributed by the Xinhua Book Co., Sichuan Province  
Printed by Sino-Hong Kong International Co., Hong Kong

一九八六年九月第一版 一九八六年九月第一次印刷  
書號：8373·753

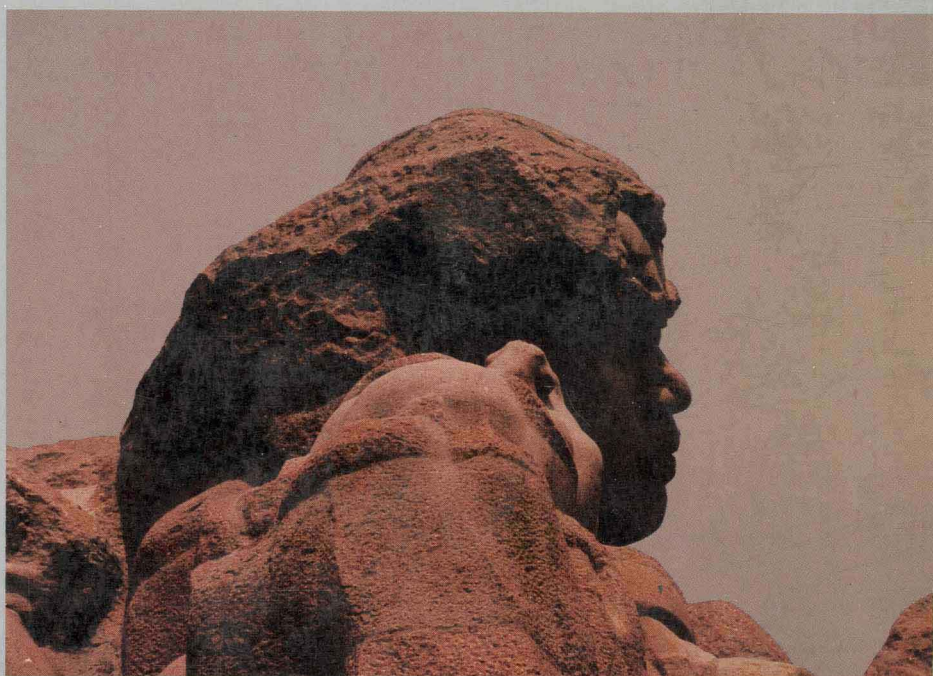
First edition 1986      First printing 1986  
Book no. 8373.753



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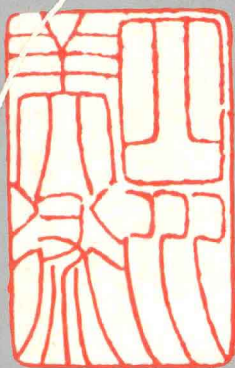
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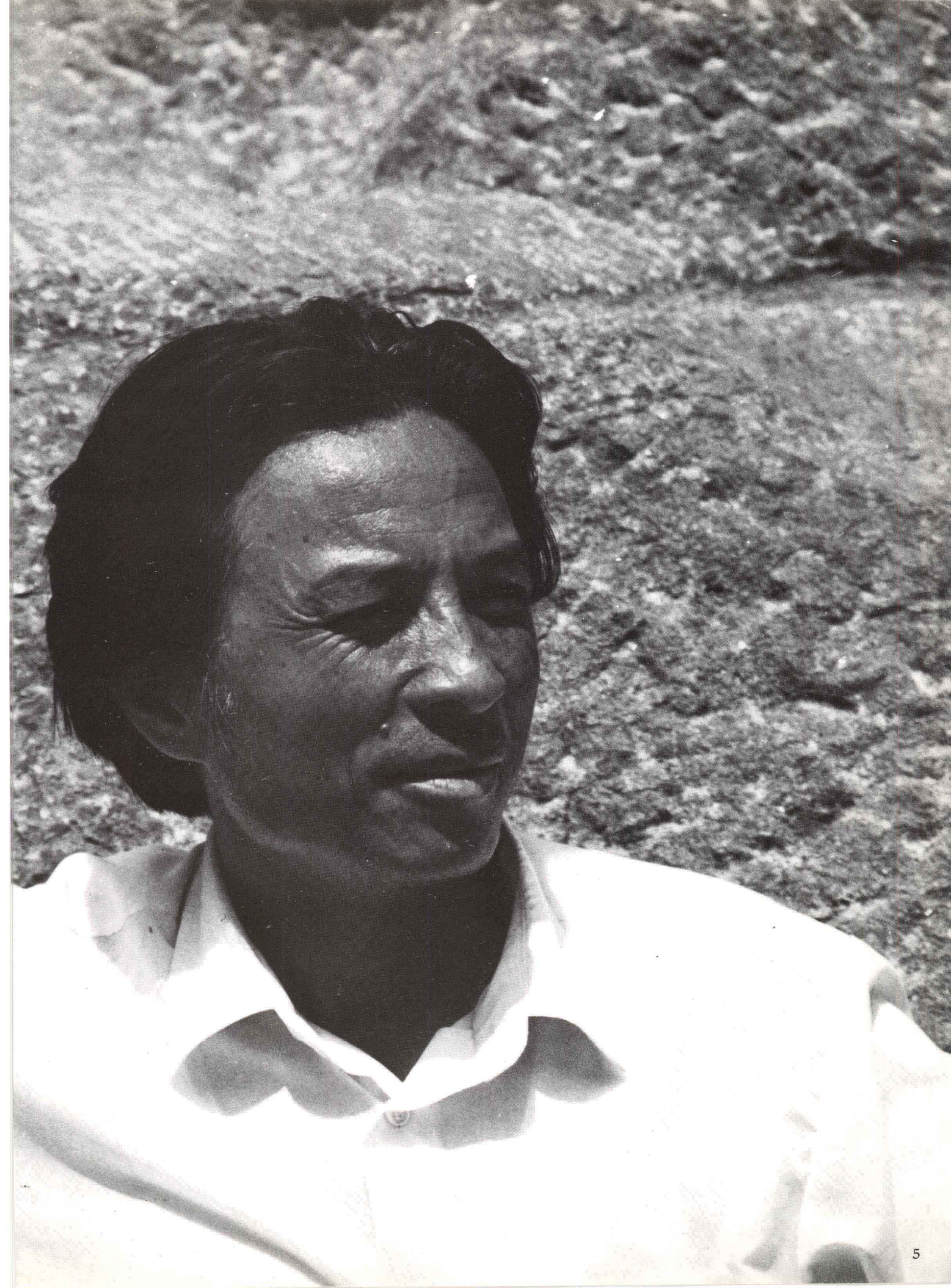
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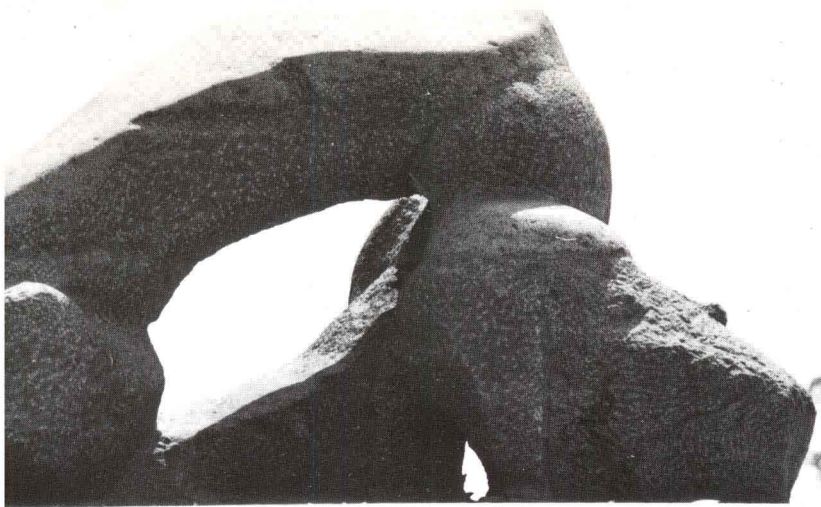












## 作・者・年・表

- 1935年・出生於四川德陽縣。
- 1951年・考入四川成都藝術專科學校。
- 1956年・畢業於四川美術學院雕塑系，留校任教。
- 1960年・考入中央美術學院雕塑研究班。
- 1962年・為中國革命軍事博物館中央大廳塑造毛澤東主席全身立像，同年完成石刻。
- 1963年・畢業於中央美術學院雕塑研究班，回四川美術學院任教。
- 1973年至1976年・組織和參與泥塑《收租院》的複製再創作。完成《飛奪瀘定橋》。
- 1977年・擔任毛主席紀念堂毛主席漢白玉坐像創作組組長，並完成雕像。當選為中國共產黨第十一次代表大會代表。
- 1978年・任四川美術學院副院長，副教授。
- 1979年・赴西德考察美術教育。任中國美術家協會四川分會副主席。創作《毛主席在陝北》。
- 1980年・創作長江大橋雕像《春、夏、秋、冬》，完成泥塑放大，交付工廠鑄造鋁合金。開始創作《歌樂山烈士紀念碑》。
- 1981年・創作《大地》、《中國人民站起來了》。
- 1982年・當選為中國共產黨第十二次代表大會代表。為人民大會堂寧夏廳創作木雕《黃河水》。
- 1983年・任四川美術學院院長、教授。創作《杜甫》、《鷹塔》和《南山花神》。
- 1984年・長江大橋《春、夏、秋、冬》鋁合金鑄像正式落成。創作遵義《紅軍烈士紀念碑》。
- 1985年・創作《蹈》和《聶耳》。《歌樂山烈士紀念碑》第一期工程完成。任中國美術家協會常務理事。
- 1986年・完成《遵義紅軍烈士紀念碑》。

## A Chronological Table of the Author



- 1935• Born in Deyang County, Sichuan Province.
- 1951• Enrolled in the Chengdu Professional Training School of Art, Sichuan Province.
- 1956• Ye Yushan graduated from the Sculpture Department of the Sichuan Institute of Fine Arts and became a teacher in his Alma Mater.
- 1960• Ye was enrolled in the sculpture research class, the Central Institute of Fine Arts, Beijing.
- 1962• Ye designed and completed the statue of Chairman Mao Zedong for the Chinese Revolutionary Military Museum, Beijing.
- 1963• Ye graduated from the sculpture research class in the Central Institute of Fine Arts, Beijing; and then returned to the Sichuan Institute of Fine Arts as a teacher.
- 1973-1976• Ye organized and took part in the duplication and re-creation of "The Rent Collecting House," and completed "Taking the Luding Bridge by Surprise."
- 1977• Ye was appointed the group leader for the design and creation of the statue of Chairman Mao Zedong which was completed and erected inside the Chairman Mao Memorial Hall. He was then selected as a delegate to the 11th National Congress of the Chinese Communist Party.
- 1978• Ye was appointed deputy director of the Sichuan Institute of Fine Arts and promoted to become associate professor.
- 1979• Ye visited West Germany on an investigation tour of fine arts education. He was elected vice chairman of the Sichuan branch under the China Association of Fine Artists. He also designed "Chairman Mao in Northern Shaanxi."
- 1980• Ye designed a group sculpture: "Spring, Summer, Autumn, and Winter" to be erected at the Changjiang River Bridge. He completed the enlarged clay models which were delivered to the factory to mould in alloy aluminum. Ye also started designing "Monument to the Martyrs at the Gele Mountain."
- 1981• Ye created "The Earth" and "The Chinese People Have Stood Up."
- 1982• Ye was elected a delegate to the 12th National Congress of the Chinese Communist Party. He designed the wooden sculpture "The Yellow River" for the Ningxia Hall in the Great Hall of the People.
- 1983• Ye was appointed professor and director of the Sichuan Institute of Fine Arts. He designed "Du Fu", "The Hawk Tower" and "Fairy of Flowers in the Nanshan Mountains."
- 1984• The alloy aluminum sculpture "Spring, Summer, Autumn, and Winter" was officially inaugurated at the Changjiang River Bridge. Ye designed "Monument to the Red Army Martyrs" to be built in Zunyi, Guizhou Province.
- 1985• Ye designed "Dance" and "Nie Er." The first phase of the construction of "Monument to the Martyrs at the Gele Mountain" was completed.  
Ye was elected member of the Standing Committee of China Association of Fine Artists.
- 1986• Ye completed "Monument to the Red Army Martyrs" in Zunyi, Guizhou Province.



# 序

劉開渠

在六十年代中央美術學院雕塑研究班，我認識葉毓山。現在他已是我國美術界卓有成就的中年雕塑家之一。他的知名度隨着他的創作越來越高。看到他的成長和成功，我十分高興。

在他創作之始，便涉足於一個高難度的領域，那就是對領袖人物的塑造，特別是對廣大人民所熟悉的毛主席形象的塑造，更是一個審慎而難度很大的課題。雕塑本是極為嚴肅的藝術。它的根本特點：像是永恆的、寧靜的、連綿不斷的崇山峻嶺；它又是堅實的、渾厚的；它以持重和高尚的體積感使人們得到直接審美反饋和深刻的體驗。對偉人的塑造，除要充分運用雕塑本身的嚴肅外，還要注意形象的生命感、血肉感、親切感；否則就會把領袖人物神化，做成宗教式的偶像。這就需要雕塑家高度的責任感，精深的藝術修養、純熟的技法、和在造型上的探討精神及毅力。在具體雕塑過程中，須從領袖人物諸多的性格特點中提醇最本質的特點，用單純的形式去發掘人物豐富的內涵。設計人物的姿態動勢，面部情緒，乃至一個道具的配製，都要緊密地和表現人物氣質相關，都需要高度理性地對本質特點作充分的把握，從而塑造出領袖人物既有運籌帷幄、英明卓識的氣度，又有凡人的稟性，即有血、有肉、有情感的“大寫的人”。曾有這種情況，一要表現偉大，就搞“高大全”，用人為的拔高法和政治概念來演繹，結果把領袖人物塑得脫離真實；有的為了表現樸實和平易近人，祇期求於情節和道具，沒有從表現人物本身的精神氣質上下功夫。當然，把握人物的分寸，是很不易的，稍過，就會產生冷漠，失去生命感，不足，就會份量不夠，顯得浮泛和淺顯。有時為了一個細節的處理，要反反覆覆，一而再、再而三的推敲，一刀一鑿都凝聚了雕塑家的智慧和心血，也檢驗着作者的藝術涵養。葉毓山長期以來，執着於對領袖人物的塑造。他給中國革命軍事博物館塑的毛主席大理石立像，神情安詳，恢宏峻切。他塑的毛主席紀念堂大理石坐像，是在難以真誠的歷史環境中堅持真誠，在個性被概念淹沒的年代裏，堅持了個性，充分地表現出毛主席從容大度，樸實謙和的精神。《毛主席在陝北》表現了在新民主主義革命的歷程中，毛主席僕僕風塵，歷盡艱辛，對革命抱有樂觀主義的態度和必勝的信念，生動地刻劃了革命領袖胸有雄兵、指揮若定的雄才大略。這些作品在藝術手法上採用了看似平易却頗費匠心的處理。令人感到親切和平易近人。同時，也反射出作者內在素質：樸厚、真摯。

這幾年，隨着經濟生活的改變，紀念性雕塑多了起來。紀念性雕塑，以紀念的人、事為主題，也可以是某種共同觀念的永久紀錄，一個城市或地區的象徵。它不是室內架上雕塑品，而是最廣泛地與人民接觸的“環境

藝術”；它矗立於空間，迎着不同的時光，潛移默化地影响着觀眾的情操和思想，從而給觀者啓發出無盡的聯想。葉毓山在最近數年裏，能在繁冗的領導工作中堅持藝術實踐，做了重慶長江大橋的一系列等紀念性雕塑，取得了令人欣喜的成績。

《重慶歌樂山烈士羣雕》是1984年爲紀念震驚中外的在中美合作所“渣滓洞”集中營遇難的革命烈士而創作的。這是一座巨型羣雕，高達九米的鴻構巨製，“尺寸是（雕塑）生命中令人感動的要素”（亨利·摩爾）。整個雕塑猶如一塊巨大的磐石，氣勢吞人，有一股懾人心魂、威憾心靈悸動的力量，令觀者盪氣迴腸，對革命先烈的緬懷之情油然而生。作者是頗費經營之苦的，在選材上採用了堅如鋼鐵的紅花岡石，象徵着烈士的精神永垂不朽。又能充分發揮雄偉、凝重的“雕塑感”。在展示作品的空間完整性上也有獨到的處理，吸收了傳統石窟的“中心塔柱式”構成，選取幾個典型業績向四面展開，巧妙地以四面人物的背部爲中軸，這樣既注意了作品的“多面觀”和多維關係，又加強了穩定感和力度。既敘事又抒懷，給人以“威美互映，情意并致”的陽剛之美。也從傳統藝術構思上，顯現了新的創造。

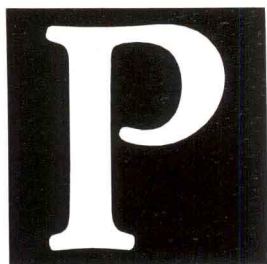
從《遵義紅軍烈士紀念碑》看到了葉毓山風格轉變的新信息，這是他的力作。做爲一個真正具有人民性又有個性的藝術家，從不撇開自身的新體驗，或漠視自己的新激情。不管他是那個年齡層次的，想在現代觀念的環境中依然故我，或以超脫自詡，去與之相悖，那將是一種自我封閉，肯定是會同時代滑步的。“烈士紀念碑”這樣的題材是易於落入陳套的。“重要的不在題材，而在於對題材的理解和處理”，只要作者處理得當，就會別開生面。

《遵義紅軍烈士紀念碑》突破了一般紀念碑雕塑常採用的形式，給人耳目一新。不能忽視這是從現代觀念藝術中吸收了合理的、有益的因素，時空系列被完善地和主題表現揉和着，四個巨石般的紅軍頭像出人意料地突兀在觀者的視線流內；圓形飾帶加強了敘事性和指定性，起到了點醒主題的作用，上面閃耀着的星光打破了沉寂，屹立中空的紀念碑主體猶如一柄利劍。這些處理，使整個紀念碑的宏觀氣勢和微觀顯現得到了充分表現，既寫了“神”，又寫了“意”，還寫了“趣”。作者站在現代人的觀念來處理歷史題材，這就比就歷史表現歷史的手法給人的啓示更多。

這本選集編選了葉毓山的部份作品，他將這些藝術勞動的果實奉獻給同行和廣大讀者，希望得到切磋和指教。我們從他的藝術探索中還會發現不足。但深信他會不斷接受新信息的刺激，從而加快前進的節奏，將生活和藝術的積淀化爲創作的養份，隨着時序的推移，新的作品將會不斷湧現。對於這本集子中的其它作品，讀者一定會在欣賞中獲得各自的感受，我就不一一贅言了，對於提及的作品也可能有以偏概全之處，望作者和讀者指正。

1985年初冬於北京





# REFACE

By Liu Kaiqu

I first met Ye Yushan in the 1960s at the sculpture research class of the Central Institute of Fine Arts. Now he has become one of China's most outstanding sculptors of the middle-aged group. More and more people know his name as more and more of his works appear. His maturity and success have made me very happy and proud of him.

Ye Yushan started his creative career with a rather difficult realm in sculpture — the portraying of revolutionary leaders. The most difficult one being that of the late Chairman Mao Zedong whom people are so familiar with.

Sculpture itself is a kind of very serious art. Sculpture is as tranquil and eternal as undulating mountain ranges: it is also solid and vigorous. With its sense of solidness, volume and nobility, sculpture gives people direct aesthetic feedback and profound feelings.

To portray great figures needs not only the seriousness of sculpture, but also the expression of life, of flesh and blood, and of closeness. Without these, works of sculpture would turn the image of leaders into deification, or religious idols. This requires the sculptor to have a strong sense of responsibility, be artistically accomplished and be highly skilled. What is more, he should spare no effort to probe into the plastic arts.

In the process of actual sculpturing, the artist should depict, in a simple form, the most essential part among all the characteristics. Everything — the posture, the facial expression, even a piece of prop — should be closely linked with the temperament of the object depicted. The expression should be one of wisdom and sagacity, and at the same time one of an ordinary human being.

There used to be some sculpture works which were tall, large and "perfect" to show the so-called greatness. But people found them too far away from life to be true. There used to be some other sculptures which, without paying attention to the spirit of the figure, relied heavily on props to convey the feeling of being sincere and close. People found them too plain to be great and noble. In a word, it is not easy to do a proper job in depicting a great leader of the people.

Ye Yushan has always been serious with his work. Each stroke of the knife and each use of the chisel is an embodiment of his wisdom and mastery of art. Sometimes he would deliberate on a certain detail time and again in order to seek the right approach. Difficult as it is, Ye Yushan has never given up his pursuit in portraying these great images.

One of his works is a marble statue of Chairman Mao standing in the main hall of the Chinese Revolutionary Military Museum in Beijing. Ye Yushan gave it the expression of composure and profundity. Another Chairman Mao statue, the well-known one inside the Chairman Mao Memorial Hall, was completed by him in those days when honesty and individuality were ignored. This statue shows the leader's magnanimity and modesty. The statue "Chairman Mao in Northern Shaanxi" shows the late chairman's confidence in the final victory of China's new democratic revolution during the difficult period in Northern Shaanxi. All these works are convincing and true to life. Simple as the artistic skill may appear, people cannot help but find the great originality of Ye Yushan.

Along with the changes of economic life in China, more and more commemorative statues have appeared in recent years. These are statues in honour of someone, or something, or some symbol of a certain place. These are not statues on the shelves in people's houses: they stand in the open, becoming part of the environment to enrich people's life. Though his daily work keeps him very busy, Ye Yushan has managed to plunge into such artistic practice as creating a series of statues like the "Changjiang River Bridge in Chongqing".

The most outstanding one was a group sculpture — "Martyrs at the Gele Mountain, Chongqing" created in 1984. This was done in memory of the martyrs who were massacred in the concentration camp run by the "Sino-American Co-operation Institute". Ye Yushan chose the steel-hard red granite as the material to work on. The group sculpture is nine-meter tall. The whole piece is so imposing that makes visitors cherish the memory of the heroic martyrs who dedicated their lives to the revolution.

The artist followed the traditional design in Chinese grottos which has a



tower-like column in the center with a complete view on four directions. This sculpture uses the backs of the figures as the central axis, and four typical scenes to tell people the moving story of the Gele Mountain heroes. This in fact represents a breakthrough in China's modern sculpture.

"Monument to the Red Army Martyrs in Zunyi" has breathed some changes in Ye Yushan's style. This is his masterpiece. The Monument to the Martyrs is a household topic in China. It is very easy to slip into a cliché in depicting such a subject. But Ye Yushan is not an artist who shut himself away from the people. He said, "The important thing is not the theme but how to understand and deal with such a theme." A proper approach can break a new trail in the art of sculpture. This is also true of the Monument: Four huge heads of Red Army men appear unexpectedly in front of the spectators: the circular decoration emphasizes the theme: the sparkling star breaks the silence: the monument's main body is like a sword pointing into the sky. All this has fully expressed the spirit and significance of a historic event. The artist handled such an event with the viewpoint of a modern man, he did not present history as it was. This is, of course, much more enlightening than just to express history for history's sake.

This selection includes only part of Ye Yushan's works. He is dedicating these fruits of his labour to his colleagues and his readers. He hopes to exchange experience and hear comments. However, we may find some short-comings in Ye Yushan's works. But we believe that he will accept all kinds of challenge from life and art. As time goes by, he will quicken his steps in his exploration of art, and he will give us more and more new works.

I don't think it necessary for me to evaluate other pieces of work in this selection, for the readers will judge by themselves. As for the ones I have mentioned above, it is only my personal opinions, far from a complete assessment. Your suggestions and criticism are most welcome. Thank you.

Early winter 1985, in Beijing





圖 版  
P L A T E S