

钟颖造像

ZHONGYING'S ICONS

史钟颖 著



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史钟颖近照 Shi Zhongying in 2014

## 艺与道的二元修为

### ——浅析史钟颖雕塑

在当代中国雕塑艺术发展前行的进程中，史钟颖的艺术创作行迹令人瞩目。虽然史钟颖还很年轻，但在他全部的创作行迹中已呈现出与当代中国艺术发展密切的关联性和同步性，并且其关联性和同步性又是以他独特的个性和演进方式，显现于中国当代艺术生态丛林之中。

我对史钟颖的关注由来已久。史钟颖受教于学院美术系统，对新中国现实主义雕塑学派的系统技法和理论，史钟颖学得认真、扎实，成绩优良。比如他的本科毕业创作题材选的是刘少奇、邓小平、彭德怀三位政治家来雕塑，采用的是严谨的具象写实手法，从题材的选择到形式的处理，不言而喻都极具 20 世纪末期中国美术领域典型的重大社会命题创作面貌。在当时的社会背景中，这件作品无论在思想和艺术的维度上都取得了可喜的突破和建树，我从该作品中看到了史钟颖的才华和潜质。可是有趣的是，史钟颖完成了这一件现实主义具象雕塑创作之后，此类作品就在他的创作目录中无影无踪了！究竟是什么原因让史钟颖放弃了这看上去与他的能力和资质十分吻合的艺术形式呢？我认为：正如当初选择了这样一个题材和形式，如今的放弃同样是印证了他与社会艺术进程的同步。与此同时我还注意到，在史钟颖全新的创作中，隐藏着一种意向，尽管这种意向往往被雕塑的形象化符号所遮蔽，在这一阶段中，史钟颖也的确被这种隐喻性符号所吸引，使他忽视了作品语意指向的单纯性。其实在我眼中，埋藏在史钟颖作品中极有意义的部分倒不是社会属性的形式符号，而是他作品中抽象实体与虚拟空间之间的围合与延展。这样的表现在当时的雕塑创作领域可称为清新一派。我曾惊叹史钟颖对现代艺术的领悟力，也曾预见中国雕塑界纯正现代性作品的诞生，史钟颖当属一员主力。然而事情的发展并非那么简单，史钟颖后续的创作渐进中，又有一个重要的社会因素深深地影响了他的艺术追求、甚至人生的思考，这个因素就是宗教。史钟颖作品中宗教元素的出现，意味着现代主义色彩被披上了一件神秘的袈裟，其结果是，一批命名为《我》的系列作品问世，其中《朝圣》《空影》《升华》《共生》《聚散》《轮回》等作品，无一不透露出史钟颖对佛教文化发生了浓厚的兴趣，并浸淫其中，艺道两忘！史钟颖近一个时期的作品甚至出现了佛教偶像，这又让我始料不及！对这批命名为《佛像》的系列作品，从佛教释意的角度去评判“佛造像”之高下，显然是不明就里的！用史钟颖自己的话讲“……以创新的当

代艺术形式使佛造像艺术成为精神启示的观想形式，是我的解决方案”，《禅定》《游丝》《映照》《沉浮》《净滤》《镜光》《佛陀》等就是这样的作品。很显然，史钟颖的这批创作又印证了当下中国社会有关公民信仰的价值与意义。史钟颖艺术行为的深层动力恰恰总是来自他挥之不去、身在其间的社会思潮之涌动。可贵的也正是他的身处其间并明慧领悟，使他的艺术创作具有了坚实、厚重的思维支撑。史钟颖的创作演进，曾几度让我诧异，诧异他穿行于艺术的想象和宗教的参悟之间，正如他说道：“我将从事雕塑创作看作是适合我的游‘艺’体‘道’的切身方式。”诚然，史钟颖的艺术方式，几近宗教信徒的庄严与神圣，但在我眼中，与其说史钟颖像纯真的孩子一样精力不集中被旁的事物所吸引并深陷其中，倒不如说，他惊喜地发现了现代主义内涵与宗教释意的神秘相通！很难说清究竟史钟颖是借助雕塑去诠释宗教，还是借助宗教去延展他作品的内涵空间。我所关注的纯正的现代主义品质，其实是不能从史钟颖的作品中抽离出来的！或许，宗教中的神圣和空灵恰好使得现代抽象架构的雕塑富有了信仰的指向。由此，史钟颖才越来越将艺与道贯穿起来，艺是船，道是水，二元修为，妙在其中！

总之，史钟颖的雕塑创作依然存在着许多的解读，认真地说，最准确的解读是没有的，连他自己的自白也仅是一种参照。但有一点可以确信：史钟颖艺术创作所具有的特质依然处于充满活力的状态，这种活力也依然能够保证他今后的创作演进与中国现代艺术发展的脉搏同步震颤，更对中国现代雕塑艺术的创新发展发挥重要作用，对此，我仍然充满期待！

王少军

中央美术学院教授

2015年4月9日



## The dual cultivation of art and wisdom

### —A brief analysis of Shi Zhongying's sculpture

In the historical forefront of Chinese contemporary sculpture Shi Zhongying's artistic creation has aroused much attention. Although he is young, his works have made a contribution to the progress of Chinese contemporary art. Shi Zhongying's unique personality and artistic expression are distinctive in the evolutionary jungle of China's art scene.

I have known Shi Zhongying for a very long time. He received an education in fine art and mastered the theoretical and technical skills of China's school of sculptural realism with outstanding results! As the subject for his undergraduate graduation project he chose to present three statesmen, Liu Shaoqi, Deng Xiaoping, and Peng Dehuai. In his selection of theme and handling of artistic form; In his rigorous depiction and honest discourse he was truly brilliant. His presentation of a major theme in sync with social change at the close of the twentieth century within an artistic context was nothing short of superlative! Given the social backdrop of the times, his creation from the perspective of both ideology and art was significant and groundbreaking. I was able to recognize Shi Zhongying's talent and potential. Interestingly enough, after his completion of these figurative sculptures of realism this genre of work disappeared from his directory of personal creation without trace.

What was the reason for Shi Zhongying to abandon an artistic expression that seemed to be so consistent with his ability and intelligence? I believe that if he were to make the same decision today it would be deemed in step with social progress and contemporary art. I have noticed too that in Shi Zhongying's recent work there remains an underlying social subtext that is sometimes obscured by symbolism. In this phase, Shi Zhongying is indeed attracted to symbolic metaphor and sometimes this causes him to neglect the works pure

essence. Actually, for me the most interesting aspect of Shi Zhongying's work is not the social intent but rather the pervasive elements of abstraction and virtual space. This kind of expression in contemporary Chinese sculpture is a breath of fresh air. I have been startled by Shi Zhongying's comprehension of contemporary art and to have witnessed what I believe possibly is the birth of China's new sculptural movement and to see Shi Zhongying as the driving force.

However the progression of things is never that simple. In Shi Zhongying's new journey there is another social cause that impacts upon his artistic endeavor and life, that being religion.

The religious factors expressed in his works, shroud the contemporary sculptural approach in a mysterious cloak. Shi Zhongying's immersion in the Buddhist philosophic approach is reflected in his series *the Self*. The works *Pilgrimage*, *Empty Shadow*, *Sublimation*, *Symbiosis*, *Gathering*, *Parting*, *Reincarnation*, are imbued with Buddhist thought. I was surprised by the appearance of Buddha in his latest series entitled The Buddha. It is perhaps difficult to critique the series from the perspective of a Buddhist interpretation. In Shi Zhongying's words "My solution is to let the art of Buddha statuary be the spirit of enlightenment inspiring innovative contemporary art." The works *Meditation*, *Gossamer*, *Threads*, *Reflection*, *Vicissitudes*, *Cleansing*, *Mirror Light* and *Buddha* evoke this spirit.

Obviously, these works affirm the value and significance of religion in society at large. The deep motivation of his artistic behavior is rooted in the surging social ethos to which he dedicates himself. The process makes him wise, and lays a solid ideological foundation for his artistic creation. Several times I have been amazed by the evolution of his creation for he freely immerses himself in the imagination of art and the enlightenment of Buddhism. As he says "The creation of sculpture is my way of studying art and understanding wisdom." The way Shi Zhongying experiences art is solemn and even sacred just like a devout believer, but

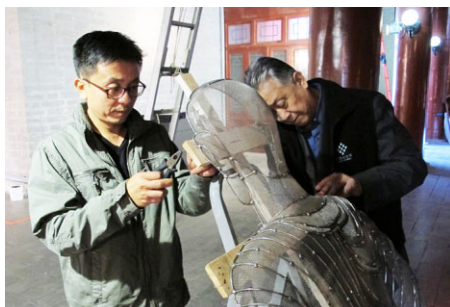
from my point of view, it is more akin to an exploration of modernism and religious doctrine. It is difficult to distinguish whether Shi Zhongying uses sculpture to interpret religion, or uses religion to extend the connotation of his works. I am concerned with the pure essence of modernity, which in fact cannot be isolated from Shi Zhongying's work. Perhaps, the holiness and ethereality of religion gives an orientation to the abstract sculpture. Therefore, Shi Zhongying combines art with religion. Namely, art is the ship, while religion is the water, and the dual cultivation is awesome!

All in all, Shi Zhongying's sculptures can be interpreted in many ways, and it's hard to determine which is the most accurate, even in his own statements can only be a reference. But there is one thing for sure: Zhong Ying is a dynamic creative force, and this vigor enables him to keep pace and play a significant role in the innovation and development of Chinese contemporary sculpture. In this regard, I remain full of expectation!

Wang Shaojun

Professor Academy of Fine Arts

April 9, 2015



布展现场 Arrange Exhibition  
2014 年



## 观钟颖造像

自古以来，为佛造像者极少留下自己的姓名或痕迹。究其原委，不外两重：一者，古人本无今人所识西来“艺术”之概念，造像者由其因循工巧，常被“能言者”归于匠师一类而混于民间；二者，造像者心存“艺术自觉”者甚微，造像之事或托于雇主，或出于虔诚，自我隐没于社会与宗教表象之下，不得为常人所见。当代青年雕塑家史钟颖，却以“钟颖造像”为题，着力于虚实之间，显意于法相之内，亦空亦有，亦真亦像，积七年创作心得，不意间自成一格，于人于己都重新建构了“造像”之意涵。

此次展览，包括钟颖所造之《佛像》系列和《我》系列。佛、我之间由并置而生观照，作品用不同材质辅以镂空、铸造，甚至是和植物、土壤的嫁接来完成，从而显现以变化求平衡的过程，而这种平衡在作品间所呈现的便是一种“和气”，但它并非一团和气之气，而是一种由和谐、疏离和流变共同构成的玄思与氛围，这也成为展览中最打动人心之处。

何也？盖因当代雕塑语境下，因评价与市场的需求，很多作品自觉或不自觉地带有了些许“戾气”或“燥气”，多使人乍见之下甚为激越澎湃，但久后则易生倦怠，而且更有作品善以强烈的感官效果掩饰自身某些贫乏或不足，竞相标新立异，以求闻达。是以一些青年艺术家反感上述“二气”而在自己作品中代以清新淳朴，虽也宜人，但真正富有平和悠然气息者在当代雕塑作品中反而有些稀有。

我与钟颖熟识多年，他性情中的温和与淡然，与他在创作中的执着与坚持共同构成了一种独特的气质。自始至终，佛教色彩在他的言谈之间，丝毫不如旁人想象般显著。因此，我在非常肯定他和他的创作皆非出于对宗教的原教旨主义（Fundamentalism）式迷狂之外，也常好奇于宗教之于他究竟是归宿，还是途径？是他温和的性情自始便与佛教有着内在的契合，还是佛法的“教化”使之逐步趋向平和？就观者角度而言，这样的疑问使他和他的作品，以及他展览间的联系，刹那间变得鲜活起来。

所以，我想在展览中寻找答案。

钟颖在谈到《佛像》系列时表示：“如何用当代的艺术形式传达我对佛学智慧的体悟，并能去除佛像在很多人尤其在广大知识分子心中偶像崇拜的迷信色彩，使佛造像艺术与当代社会生活真正产生有益的关系是我做这一系列作品的初衷。”在作品中可以看到，《三世佛》的坐像在静穆的背景之下排列，光影之间产生了由具象到抽象，由实体到虚空，以至“由形至意”的蜕变，这一过程的表象是佛教中的“佛”作为偶像存在的瓦解过程，其内在则是对固有成规与执迷的破斥。而最令我所感兴趣的却是，在这一破斥过程中，作者对所去除之形与所余下之像的主观选择，因为选择背后的不经意，往往便是真性情。

观者面前，居中之佛由钢网构成的肌体在钢线的束缚与支撑下处处显现出微凸的饱满，虚实相映，自有韵致；而两侧之佛则被抽离了“血肉”，即最“悦目”之部分，仅留下框架与虚空，但即便如此，若观者稍加留意，便不难发现其骨架的结构比例、疏密布白依旧保持着内在的和谐与优雅。这虽然可被解释为作者有意对佛法“取其精华”，但这更多源自史钟颖多年以来学院派严谨的造型意识和在技法方面的自我修养。所以，这种选择和提炼的能力与意愿并不能尽归因于宗教的观念和思想，而是一种作为艺术家的自然流露。

而在另一件作品《佛陀》中，史钟颖对自我雕塑语言做了装置化的尝试，他在佛陀的形象与空间的虚实关系中，以“化身”之法展开，使观者在不同视角的观察过程中，困顿于形象与空间的边界，并由“像”生“意”，而模糊掉宗教与艺术本体间的界限，以至在些许迷离之中，窥见“我”之自性。

在史钟颖本次展览所使用的艺术语言中，佛教题材虽占据着绝对核心地位，但是观者却处处可见“我”之存在，尤其是《我》系列作品，皆以藏传佛教磕长头朝圣的典型人物姿态为蓝本，结合不同媒介而形成了对佛、对“我”问题的深入思考。史钟颖白云：“佛家对‘我’有着非常深刻的理解，‘我’并不仅指人的身体，更广义是指一切存在独立不变的主体自性，对‘我’执着的结果是不得解脱不得自由。磕长头朝圣的行为本是藏传佛教中放下傲慢完全放弃‘我执’的一种谦恭态度的体现，而非一般人对佛教误解的那样是对偶像的崇拜。但这组作品并未以通常着藏袍的形象去表现，而是以我自己的身体为原型以强调切身的体验，并运用最根本的雕塑形体语言加以

凝练以暗喻自我的本初状态。”

但作为观者的我而言，在这组作品中不仅看到了作者的“我”对作品中的“我”所展现的体验式理解，也看到了这个“我”与外物间所产生的联系与映照。不管是题为《浮生》的作品中汉白玉的我浮于纯黑花岗岩之上的静谧，还是《轮回》中布于八个我之间精盐粉末所衬托的纯粹，抑或《共生》中小草生于我躯体之上的生生不息，皆可被视为一种寻求自身内在平衡与外在世界物象间融融一体的包容、适应与理解的努力。

但当我离开展览，我依旧在思考着作为“我”之个体的史钟颖和他的作品，宗教与艺术二者究竟何为归宿，何为途径？他的艺术中最为核心的究竟是对佛法的诠释，还是借由佛法寻求自身艺术的发展，抑或通过二者结合以求在如此纷繁现实中保持内心的安定？我依旧无法回答，或许这本就不是问题，人对自我心性的观照与显现本就无所根由，那经由宗教或艺术又有什么分别呢？

刘冠

北京大学视觉与图像研究中心

2014年10月31日

## Viewing Zhongying's Icons

Ever since ancient times, makers of Buddha statues and Buddhist icons have rarely bequeathed their names to posterity or left traces of their lives. There are two major reasons for this situation: First, the ancient Chinese did not have the concept of “the arts” (yishu) that we borrowed in modern times from the West, and those artisan sculptors who relied on time-honored craft practices were relegated by the “articulate” to the ranks of craftsmen who vanished among the anonymous mass of the population. Second, those who crafted statuary were discrete in their “self-identity as artists”, either because they consigned their work to those who commissioned them or because their work was motivated by religious piety, and so they tended to be obscured by society or by religious appearances, and were not visible to most people. The young contemporary sculptor Shi Zhongying has, however, titled his works “Zhongying's Icons”; he focuses on aspects of the Void and Reality and expresses meaning through Buddhist imagery, so that his work is at one and the same time emptiness and reality, both reality and image. His spiritual experience accumulated over seven years of creative work has resulted in the creation of his own unique style, and for himself and for others he has reconstructed the meaning of “making statuary”.

This exhibition includes Zhongying's *Buddha Icon* series and his *Self* series. The Buddhas and the Selves are installed together and so reflect each other. The works use different materials that are carved and cast, then augmented and completed, some even with plants and soil. Thus they appear to transform in the process of seeking balance, and this balance in the works gives them a “harmonious and tranquil style”, yet not simple harmonizing, rather metaphysical speculation and an atmosphere that is at one and the same time constructed by harmony, alienation (distancing), development, and change, and this forms the moving heart of the exhibition.



How does he achieve this? In the context of contemporary sculpture, critics and the market demand that many works consciously or unconsciously embody elements that are “weird” and “volatile” to elicit a dramatic reaction in viewers the moment they see it, but the aesthetic reaction is short-lived and gives way to ennui. So many sculptures are able to arouse dramatic emotions but this hides a poverty and inadequacy of underlying content; it is all part of the mad drive to be different in the quest for fame. The works of a few young artists who have reacted against this trend to “weirdness” and “volatility” have appeal because of their freshness and purity, but works such as Zhongying’s that achieve an “evenly balanced and tranquil style” are rare among contemporary sculptures.

I have known Shi Zhongying for many years; his mild temperament and simple manner, and the persistence he brings to his creative work, give him a unique style. At all times, there is a Buddhist coloring in what he says and he is not at all flashy like other people imagine. So, I can confirm that apart from the fact that he and his creative work do not emerge from some fundamentalist mysticism, yet I am always curious to know whether religion for him is a home, or a path? Did his mild temperament and emotional makeup find an inner compatibility with Buddhism or did the teachings of the Dharma gradually lead him to tranquility? From the perspective of an observer such questions come alive when contemplating the man and his work in the context of this exhibition.

And so I was looking for answers in the exhibition.

Shi Zhongying, talking about his *Buddha Icon* series, has said: “My initial motivation in creating this series of works was tackling the question of how I use contemporary art forms to convey my understanding of Buddhist wisdom and at the same time remove from these Buddha icons any traces of the notion of idolatry and superstition that Buddhist images often evoke in the minds of many people, especially intellectuals, and so position Buddhist sculptural art and contemporary society in a truly meaningful relationship”. In his works we