

合美术馆系列展览作品集之一

# 构物思迹

傅中望手稿研究展

Exhibition Collection I of United Art Museum:  
Track of Thought in the Creation of Artworks  
—Exhibition of Fu Zhogwang's Manuscripts

<<天柱>>

中望 1993

△ 重建的天柱

△ 结构，立在红色地球上的四根柱子

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## 傅中望

1956年1月出生于湖北武汉；

1982年毕业于北京中央工艺美术学院（现清华大学美术学院）特种工艺系装饰雕塑专业；

曾任湖北省美术馆雕塑创作研究室主任、副院长；

现为湖北美术馆馆长、全国美术馆专业委员会副主任、中国雕塑学会副会长、中国工艺美术学会雕塑专业委员会副主任、中国美术家协会雕塑艺委会委员。

作品曾多次参加国内外当代艺术展览，部分作品先后被中国美术馆、广东美术馆、香港历史博物馆、奥地利雕塑协会、德国彼得堡公共艺术专业机构等永久收藏。

## Fu Zhongwang

Born in 1956, Wuhan, Hubei province, Fu graduated in 1982 from the Department of Decorative Art majoring in Sculpture, of the former China Central Academy of Arts & Design (the Academy of Arts & Design, Tsinghua University now), and had taken office as the deputy president in Hubei Academy of Fine Arts, as well as the director of its Sculpture Creation Research Studio.

He is now the president of Hubei Museum of Art, vice director of Art Museum Committee of Chinese Society of Museums, vice director of China Sculpture Institute, the deputy director of Sculpture Committee of China Arts and Crafts Institute, a member of Sculpture Art Committee of Chinese Artists Association.

His works have been displayed and won prizes in many large subject exhibitions both at home and abroad, some of his works have been collected by specialized public art institute of National Art Museum of China, Guangdong Museum of Art, Hong Kong Museum of History, Sculpture Society of Austria and Petersburg of Germany.

# 意中与意外（代前言）

黄立平 合美术馆馆长 光谷联合董事长

在中国当代雕塑家中，傅中望先生是我比较熟悉和敬重的一位。我最早见到的傅先生作品是《地门》，那是十多年前在深圳的一次意外邂逅——与友人在公园里漫步，无意中走到《地门》跟前。这件紧贴在草丛中的作品所透出的巨大思想力量，一下子就打动了，由此我便记住了傅中望这个名字。之后不久在《美术文献》艺术中心的一个展会上我又见到了傅先生的另一件作品——《面镜》，惊喜之余便立即将这件作品请到了自己的办公室里。《面镜》的形式语言和表现主题十分契合我的社会价值取向和人生理念，可以说是我意中的构成符号。十多年来，办公楼搬了两次家，更换了不少陈设和用品，这件作品却一直与我相随，成为我在人静独处时经常的思想对象。再后来，我有幸在不同场合欣赏到傅先生的《嫁接》、《遥望紫荆城》、《生命使者》、以及《榫卯结构》系列作品。这些作品都给我留下了深刻的印象。

傅中望先生是一位标志性的观念艺术家。他的作品展现在观众面前的时候总能自然地成为思想的对象。比如《面镜》，我几乎每一次观看都能触发起对于人与人际关系的诸多思考；并且，面对同一件作品，在不同的心境下观看，思考的角度、方法、判断还会区别很大。又比如，《榫卯结构》本身就是具有中国文化传统价值的本体性元素，是具有深厚哲学思维底蕴（与阴阳之学、道家之学关系甚密）的工艺构成智慧与技法——几千年在建筑、家具等领域广泛运用，已然成为中华文化具有强大生命力的一种基因。傅先生的《榫卯结构》作品不仅能引发我对中国传统精神的回望，还能给我一种既在意料之中的会心感，又在意料之外的想象启迪。

观念艺术的核心价值在于解读，从研究的角度讲，了解作品的创作过程往往比单纯研究成品更为重要。

傅中望先生青年时期做过多年木工活，后又在中央工艺美院接受过专业训练。我曾想，傅先生的雕塑手稿一定是足够理性的，或许会类似设计方案稿，甚至是工业施工图纸。果然，其异常系统、完整，有归纳、提炼、抽象，也有

分析、解构、重构，记录了作品创作从构思、构架、到构成的全部思维过程。令我意外的是，傅先生手稿中一些文字的标记和说明使用了一些中国哲学的概念，表明作者创作过程中的思想深度，而这些概念的使用又自然、贴切，体现着内在的逻辑关系，没有丝毫的唐突、生硬和造作。对于观念艺术而言，思想性毕竟是灵魂。更出乎我意外的是傅中望先生严谨的学术档案意识。他所提供的完整的创作过程档案资料给策展和研究提供了极大的便利。

近六年来，傅中望先生承担了湖北美术馆馆长的工作，为湖北的美术馆事业做出了卓越贡献。这项公益性工作牺牲了他大量宝贵的创作时间。当然，美术馆事业需要他；同时，中国当代艺术的创新更需要他。我相信，凭傅先生的思想和才华，他完全应该将中国的构成智慧和雕塑形式语言更完美地融合起来，达到更高的艺术境界，产生世界性影响。衷心地期望通过这次手稿研究展，能够促使傅先生将更多的精力投入到艺术创作方面来，沿着榫卯结构的方向深入探寻下去，拿出更多既在大家意料之中，又出乎大家意料之外的开创性作品来。

## Within and Beyond Expectations (Forward-in-Lieu)

By Huang Liping Director of United Art Museum  
Chairman of the board of Optics Valley Union Group

Among Chinese contemporary sculptors, Mr. Fu Zhongwang is the one I am relatively familiar with and look up to with great respect. His work I met earliest was *The Gate to Underworld*. That was an encounter in Shenzhen ten years ago. I strolled with my friend in park and went up to *The Gate to Underworld* by accident, which was tightly attached to the thick grasses but manifested great ideological power. I was touched by this work immediately and remembered the name of Fu Zhongwang since then. Before long, I met his another work, i.e. *Mirror*, on an exhibition organized by Fine Arts Literature Art Center, and thus took this work to my office with the heart full of surprise and joy. The style language and theme of *Mirror* agreed with my orientation of social values and life principles to a large extent. It could be said that it was the symbol I fell in love with. For more than a decade, my office has moved for twice and many furnishings and appliances have been renewed, I carry this work with me and it becomes the object of thinking when I stay alone. Later, I was lucky enough to appreciate his some other works, including *Grafting*, *Looking to the Forbidden City in the Distance*, *The Envoy of Life*, *Mortise and Tenon Joint Structure* series and these works leave me a deep impression.

Mr. Fu Zhongwang is an iconic conceptual artist and his works become the object of thinking of the audiences naturally. For example, *Mirror* almost arouses many thoughts about the human relations every time when I see it, and the thinking angle and methods and the judgment of the same work are rather different when it is appreciated in different modes. For another example, *Mortise and Tenon Joint Structure* itself is an noumenal element with traditional Chinese cultural values as well as a wisdom and technique construction with the crafts of profound philological connotations (it is closely related to the Yin and Yang and the Taoism), which has been widely applied in architectures and furnitures and becomes a gene of strong vitality in Chinese culture. Mr. Fu's *Mortise and Tenon Joint Structure* cannot only arouse my retrospect of Chinese traditional spirits but also offers me a sense of comprehension within expectation and imagination and enlightenment beyond expectation.

The core values of conceptual art lie in interpretation, and the understanding of the creation processes of works outweighs pure researches on finished works from the research perspective.

Mr. Fu Zhongwang ever worked as a carpenter for many years in his youth and later received professional training in Central Academy of Craft Art (the previous Academy of Arts & Design of Tsinghua University). I ever thought that his manuscripts must be rational enough and similar to design drafts or even industrial and construction drawings. As I expected, his manuscripts are extraordinarily systemic and complete and there are conclusions, extractions and abstractions as well as analyses, deconstructions and reconstructions, and the whole thinking process for the creation of works, i.e. from conception and construction to completion, is recorded. To my surprise, some Chinese philosophical concepts are employed in labels and instructions on the manuscripts and this suggests his depth of thinking in the creation process. The utilization of these concepts is natural and appropriate and exhibits an inherent logical relation but is not abrupt, rigid and artificial. For the conceptual art, the ideological level is the soul after all. His rigorous awareness of academic achieves is even beyond my expectation, and the archives and data about the complete creation process provided by him greatly facilitate the curation of this exhibition and the researches.

In recent six years, Mr. Fu Zhongwang takes the post of the director of Hubei Museum of Art and has made outstanding contributions to the cause of art museums of Hubei Museum. Such a work for public welfare has taken up plenty of valuable creation time for him. The cause of art museum definitely needs him, but the innovation of Chinese contemporary art more needs him. I believe that Mr. Fu Zhongwang, with his thoughts and talents, should ideally integrate Chinese constitutive wisdom and the language of sculpture styles to reach a higher artistic level and generate worldwide influences. We sincerely hope that this research exhibition of manuscripts can urge Mr. Fu Zhongwang to invest more energy into artistic creation, carry out thorough explorations along the direction of mortise and tenon joint structure and present more groundbreaking works within and beyond our expectations.



# 过程之美 ——傅中望雕塑手稿研究

孙振华 深圳雕塑院院长

—

艺术家的创作手稿是艺术研究的重要资料，它是研究艺术家的创作过程，全面深入地理解艺术作品的第一手材料。在艺术史和艺术家个案研究方面，手稿一直具有举足轻重的地位。

本文研究的是中国当代雕塑家傅中望的雕塑手稿。这里所说的雕塑手稿，是指雕塑家在作品的正式完成之前，根据特定的创作意图所进行艺术思维活动所留下的物质痕迹。手稿包括作者收集的各种视觉素材，如照片、速写等；还包括平面的设计、构思的图稿以及立体的小稿、模型等。

雕塑手稿是雕塑作品未正式完成之前的准备阶段，它凝聚了一件作品在艺术家头脑中酝酿、构思、成熟的思考过程。对于艺术家的创作，人们的习惯是，将精力更多地集中在作品结果上，然而，对于艺术创作研究和艺术史研究而言，通过手稿研究艺术家创作思维的全过程比起只研究作品的结果来说，是一个不可或缺的重要部分。

重视过程，或者说在艺术创作是否有自觉的思考过程，是衡量一个艺术家的成熟程度、工作的严肃性和原创性的一个重要指标。如果我们承认艺术品和一切生命体一样，都有一个不断生长、不断变化、不断成熟的过程，那么，在一个成熟艺术家的创作中，会自觉地形成过程意识，形成带有个人特点的思维习惯，这个过程物质呈现，就是我们所说的手稿，手稿记录了艺术家的创作思考的过程，成为考察他是否具有原创性的见证。

相比较，一些不够成熟的艺术家的创作思维则相对缺乏系统性，总是东一榔头西一棒，他们的作品左张右望，跳跃性强；他们控制不了自己的兴趣，热衷于追随热点和时尚；说到底，他们还不清楚自己到底要什么。这种情况导致了一些没有个性和创新，千篇一律的作品出现。追究这种现象的形成原因，很重要的一点，就是他们的创作没有过程，没有一件作品萌发、生长、成熟的过程。

对于那些抄袭、模仿的作品来说，追究其过程，将点中它们的命穴。有时候，

某件作品在外观上看，似乎很有“大师相”，但是一旦深究，发现是抄袭来的。这种抄袭的作品没有“过脑”和“走心”，只是徒具外表的相似，所以，它们自然没有过程，没有手稿。

对创作过程的研究，扩展了艺术的维度，它把时间的因素，变化的因素带入到对艺术品的研究中。手稿是变动的，生长的，相对于最后的创作成果，手稿客观上已经成为了整个艺术作品的一部分，虽然它常常只是潜在的存在，作者不一定将它们披露出来，但是它在客观上，构成为整个作品意义链条的一个环节，所以没有过程之美，就没有作品之美。

对一个艺术家和一件艺术作品而言，手稿对艺术理论和艺术史的研究到底有哪些意义呢？

首先，手稿可以更好地揭示作品的意义和内涵。我们说，一件艺术作品完成后，它就成了一个开放的意义体系，仁者见仁，智者见智；但是，弄清作者的原意毕竟也非常重要，而艺术家创作过程中留下的手稿，就是开启这个意义大门的一把钥匙。

其次，手稿的研究有利于掌握艺术家带有普遍性的创作规律。人们常常说，艺术是不可教的，但是，通过手稿研究，还是可以发现艺术家在面对不同问题的时候，他们思考的路径，他们解决问题的方法，在这个过程中，尽管艺术家个人的差异很大，但还是可以总结出一些规律性的东西，这些对于研究工作，对于后来的创作者无疑都是极具启发意义的。

第三，不同时代、不同时期、不同类型的艺术家的工作特点和思考状态在手稿中均有自然呈现，这些形成了不同时期和地域的艺术史背景。从手稿中可以看到历史、时代、观念的变化，所以，手稿也是艺术史研究的重要佐证。

说到雕塑，它向来被人们认为是“静穆”的艺术，然而，展开对雕塑家手稿的研究，人们将发现“静穆”背后的“运动”，这种运动构成了雕塑家思想的轨迹，正是这种不断完善、不断修正、不断调整的思想的过程所呈现出来的轨迹，让我们可以在“静”的雕塑背后看到更多所不为人知的丰富内容。



傅中望是中国当代具有标志性的雕塑家，以他的雕塑手稿研究为开端，将为中国当代雕塑的开启一条新的研究路径，这种研究无论是对傅中望作品本身的研究，还是对雕塑界后学的启迪和借鉴，都将具有重要的意义。

## 二

重视手稿，并展开研究，这种做法来自西方。在西方雕塑史上，不少著名雕塑家的手稿研究，已经取得了相当的成果。例如米开朗基罗、罗丹、亨利·摩尔等等，他们的手稿和他们的作品一样，已经被人们广为知晓。然而对于中国雕塑家而言，对他们创作手稿的研究才刚刚起步。正因为如此，研究中国雕塑家的手稿，可以发现中西方雕塑的差异。

傅中望是一位当代雕塑家，他的雕塑手稿，体现了中国当代雕塑的历史转化，展现了一部分中国当代雕塑由具象创作向装置、抽象化、观念化方向发展和转化的历史过程。从这个意义上，傅中望的雕塑手稿对当代雕塑来说，具有重要的视觉见证的意义，他的手稿既是当代的，又是中国的，还是个人化的。

这里，我们先以米开朗基罗和罗丹参照，讨论傅中望的雕塑手稿与西方大师相比，有什么不同，从而凸显中国当代雕塑所产生的变化。

米开朗基罗是西方古典雕塑的代表人物；罗丹是西方雕塑从古典向现代过渡的代表人物。在他们那里，雕塑的表现对象始终是具象的人物，这决定了他们手稿始终是围绕人的造型，围绕对人的研究来进行的。米开朗基罗的雕塑手稿留下了大量人体素描和小的泥稿，特别是有许多立体的泥稿虽然深入的程度不一，没有能够正式放大，实施完成，但他们作为半成品，同样具有独立的观赏价值。罗丹和米开朗基罗一样，也有大量素描草图和千变万化的小型立体泥稿，罗丹常常根据这些小稿，挑出其中的部分进行组合、拼接、抽取，从而成为正式的雕塑创作。从这个意义上来看，罗丹的手稿是他创作的素材库和半成品仓库。

米开朗基罗和罗丹的雕塑手稿具有三个特点：其一，题材相对集中，就是人，男人、女人，大人、小孩；其二，立体泥塑小稿数量多，重要性也更加突出，他们要不断通过立体的泥稿来琢磨、推敲人物的造型、结构和空间关系；其三，他们的立体手稿相对独立，可以和作品直接相关，也可以没有直接关系，

他们留下的泥稿哪怕是残缺的，只要加工放大，也是可以成立的。

傅中望的手稿具有和他们不一样的特点。尽管傅中望也经历了严格的具象雕塑的造型训练，但是最能代表他当代雕塑创作成就的，是他以榫卯系列、异质同构为代表的作品，这些作品已经摆脱了具象的形体和手工的塑造；它们的语言是抽象的；它们的结构方式是分析式的；它们的形态不再是“团块的”，而是组合的、构成的，装置化的。

傅中望雕塑的这些形式、语言的特点在手稿中得到了充分地展现。

如果说在米开朗基罗、罗丹的手稿始终是围绕人、人的形态和空间关系来展开的，那么，傅中望的手稿，始终是围绕物体、空间、观念的介入来展开的。

傅中望的作品没有情节、没有故事；尽管从手稿中，隐约可以看到某些叙事性的来源，但是在手稿的推敲过程中，他仍然把它们形式化、空间化、抽象化了。所以手稿在傅中望这里，是一个如何通过形体的推敲、剔除叙事性，让作品回到更单纯的空间状态，让观念的呈现不被叙事绑架，更为丰富、含蓄、多义的过程。

例如傅中望 1989 年创作的《榫卯结构·祭祀》具有非常浓郁的中国传统文化的意味，它的形式来源，可以追溯到古代武士身穿的甲冑、也可以追溯到古代建筑的构件上，如牌坊的立柱，巨大木制门框等。尽管这件作品与中国古代的器物、建筑有着某种形式趣味的关联性，但它毕竟又不是象形的，经过作者的形式化处理，它已经转化为一种抽象的语言，形成了一种神秘、悠久，同时又刚健、坚固的意象。

如果说米开朗基罗、罗丹的手稿，特别是立体手稿更有相对独立性，它们不一定直接和正式作品直接挂钩，可以作为一种训练和准备而存在；那么，傅中望的手稿主要是平面的，图纸式的手稿，这些手稿和作品的对应性更强，手稿和作品的依存度也更高，从手稿到作品的连贯性也更突出。

从傅中望留下的大量图纸手稿来看，它们许多和作品就是一对一的关系，或许它们还有“手稿的手稿”，而傅中望只留下了最后成熟的图纸，但是和西方那两位大师相比，他的手稿具有明显的方案性的特点，这是由于不同的工作方式所决定的。米开朗基罗和罗丹他们主要采用的是塑造的创作方式，所以，他们的小型泥稿就是基本的工作和思考手段；傅中望是观念和空间的方式，他需要在物体和观念呈现之间找到一种比较合适的方式，所以，他的作

品更加观念性，更具设计感，更具目标感，这一点和罗丹那种即兴、随性的  
大量泥塑手稿的控制有很明显的区别。傅中望的作品由于不是具象的呈现，  
而是采用的几何化的语言，所以，他更侧重用图纸的方式来表现。也就是说，  
站在比较的立场看，傅中望的手稿反映了当代雕塑的工作方式和思考方式的  
变化。

如果说米开朗基罗、罗丹的手稿由于题材集中，手稿形式相对单一的话，那么，  
在傅中望的创作中，由于他面临的是更为广阔的空间问题，他的作品具有更  
丰富的空间形态，需要适应各种空间的要求，需要和不同的空间产生对话关系，  
所以，傅中望的手稿具有更加多样的类型。

傅中望的手稿大致可以分为如下几种类型：

主题推敲型。这类手稿记录了作者观念演进的过程，通过手稿，可以看出作  
者不断在寻找形体与观念之间的对应关系。例如《榫卯结构·道》有包含了  
众多的主题方向，作者试图过“巫”、“轮回”、“卫”、“闭”、“锁”  
等不同的命名的寻找多种可能性。在这类作品的创作中，名称非常重要，它  
可以为观众的欣赏作品，解读作品，提供方向性的暗示和指引。再例如在《榫  
卯结构·拱》的手稿中，作者曾考虑过两个主题方向，一个是“拱”，另一  
一个是“忍”；虽然是同一个形体，“拱”呈现出主动性、抗争性；“忍”呈  
现出被动性、顺应性，确定哪个标题，对引导观众的联想则有很大影响。

结构分解型。例如《被介入的母体》展示了作品的结构和组合方式，还有  
1988年创作的《榫卯结构·册》等作品都是如此，这类手稿所涉及的是相对  
复杂的作品结构，傅中望用一种分解式的方式，将它的结构进行了分解，这样，  
通过他的手稿，作者可以想象作品的结构方式，从而，这样的手稿可以成为  
解读作品形体的钥匙。

制作说明型，例如《世纪末人文图景》、《榫卯结构·天柱》等作品就是如此。  
这类手稿对创作构思、材料、色彩、工艺等等，有清晰、具体的说明，如果  
有了这个手稿，就可以比较顺利地进入制作阶段，完成作者的构想，所以，  
这类手稿有点类似制作施工图。

从傅中望与西方两位大师的手稿的比较中，我们看出了具象泥塑的雕塑传统  
与傅中望雕塑的区别，通过手稿的比较，可以清晰看到中国当代雕塑究竟发  
生了哪些变化。

### 三

傅中望的手稿除了与西方具象的泥塑大师相比所呈现出了的当代性、中国性  
的特点之外，他的雕塑手稿还有一些属于他个人的特色和偏好。他的那些个  
性化的特点和表达方式，也描画出他的创作过程与他人的不同之处。

其一，从傅中望的手稿看，他是一个偏理性的艺术家，他的手稿思路非常清晰、  
明确，在手稿的表达上，强调说明问题，具有很强的档案意识，这些在同代  
雕塑家中间，并不多见。例如，他的手稿基本上都清楚地标有年代，有的还  
有更具体的时间；在手稿的呈现方式上，他因需要而定，要用什么方式就采  
用什么方式，并没有一定之规。例如，他“图纸型”的手稿就比较多，这是  
与他的作品的制作需要相匹配的。在他的《榫卯结构》的手稿中，甚至有水  
墨的手稿，这种方式一方面比较“中国”，另外，用水墨的“面”来替代一  
般手稿的“线”，更接近于作品所采用的木质材料本身。

傅中望是一个勤于思考，求知欲很强的雕塑家，他的手稿反映了他的知识面  
和阅读量，例如，他有大量研究性的手稿，例如，“考古材料证明的石器时  
代的框架榫卯”、“榫卯契合的十种关系”、“金属与木的结合”、“石材  
和木材的榫卯合方式”，等等。有些手稿引用了一些考古学的材料，民间的  
俗语等等，这些看似细小、琐碎的只言片语，展现了一个艺术家丰富的精神  
世界，似乎把观众带到了一个雕塑家学习和思考的现场。

其二，傅中望的手稿体现了他作品的内在逻辑关联，这对厘清他作品的思想  
脉络有着重要的作用。过去人们研究傅中望的榫卯结构时，比较多地认为它  
就是来自古代的木质建筑、家具的语言；通过研究他的手稿，我们可以看到，  
他榫卯的基本语言构成虽然是一致的，但是具体作品的灵感来源却相当广泛，  
古代人物、文字、牌坊、农具、器物都可以是他榫卯作品的来源。例如，《榫  
卯结构·君》、《榫卯结构·贞》就与古文字有关；而《榫卯结构·阴宅》、《榫  
卯结构·阳宅》从外表看，似乎就是木质建筑的骨架结构，实际上，它探讨  
的是中国古老的文字与建筑之间的关系，在手稿中可以看到，它的基本元素  
来自于甲骨文、钟鼎文的字架，经过空间想象和转化，才成为作品的结构。

《榫卯结构·册》创作于1988年，作者的手稿用文字对作品进行了非常完  
整和合理的阐释，这在一般艺术家的手稿中是并不多见的。他在手稿中写道，

“物质的栅和精神的栅”，认为栅“在文化意义上于长城同属‘防卫型’”。他还写下了创作这件作品的动机：“出自本土文化的感悟”；“传统的造物意识”；“榫卯构造技术”；“寻求新的雕塑语言”。从作者的手稿中，将自己的作品的思想脉络交代得清清楚楚，可以看出，在思想观念上，他在当时的确是处在中国当代雕塑最前沿的位置上，这一点完全可以从作者的手稿中得到证明。

其三，傅中望手稿中关于作品主题的推敲和通过手稿与完成后作品的比较，集中留下了作者思想变化的痕迹，它们对于解读作品，对于理解手稿和实物关系，起到了非常重要的提示作用。

以《打桩》这件作品为例，傅中望在手稿中，勾画出了打桩作品的多种形态的草图，作品的多种存在方式，对作品的主题和意义也进行了多方面的思考。他在手稿中写道：“打桩有感于某项工程的规划、论证、定位与勘测”；“作品是一种观念行为的体现”；“打桩应该是人类的理性行为，而人类亦在打桩行为中获得满足”……这件手稿中的文字密密麻麻，记录的都是作品当时的所思所想。尽管后来作者选择了三角鼎立，木石结构的造型，但它背后的思考过程，由于有手稿的记录，成为了作品的重要补充。

2004年建于维也纳的《搭掌榫》，原方案是直立的石质榫卯，后改为横放，这种改变可能与后来场地条件和作品材料有关，作者改变了方案；通过手稿我们可以看到，作者的原初构想和建成后的作品并非完全是对应的，它说明了艺术家的应变能力的重要。

其四，傅中望的手稿中的只言片语非常重要，它们在很大程度上成为作者的艺术观的表达，比起理论写作，这些随性的文字更加自然和真实。

在榫卯结构的“阴宅、阳宅”的手稿上，傅中望于1989年10月5日深夜写下：“传统中国的木结构建筑、木桩、横梁、斗拱，无不是中国文字的一笔一画，一撇一捺。木结构反映中国千年的造物意识”。作者在中国文字的间架结构和古代建筑的结构中发现出它们的一致性，并将它转化到雕塑中，如果不是通过手稿，人们就不知道他的这种更深入的思考。

1999年7月，傅中望在《异质同构》的相关手稿上还写下来这样的话，“做一些时尚的东西并不难，做一些有市场价值的作品也不难，做一些评论家乐道的作品也不难，难的是呈现出自己的面貌和思想。”这些话这的确是他的

肺腑之言，是他心迹的真实表白。当时的傅中望，无论从声名、从市场来说，都已经达到了相当的高度，但是，他头脑非常清醒，仍然坚定自己的追求和目标，手稿的这些话让我们看到了一个雕塑家真实的精神世界，感受到了一个完整雕塑家的方方面面。

从以上对傅中望手稿的初步研究，我们看到了手稿的重要；看到了中国当代雕塑家创作的变化；看到了傅中望作为个体在他的雕塑手稿中所呈现出来的过程之美。从傅中望研究的角度讲，通过手稿我们有了对傅中望的再发现和再认识；更重要的是，通过这个维度，我们开启了中国当代雕塑家研究的一个新的途径，从这个意义上看，尽管我们的研究刚刚起步，还是初浅的，但这是一个可以深入展开，而且是大有可为的领域。

# The Beauty of Process

## — A Study of Sculpture Manuscripts of Fu Zhongwang

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### I

As the first-hand materials to study the artist's creative process and get a thorough understanding of artworks, the creation manuscripts of artists are important for artistic research. They occupy a critically important position in the case study of art history and artist.

This paper studies the sculpture manuscripts of Fu Zhongwang, Chinese contemporary sculptor. The sculpture manuscripts in this paper refer to material traces of artistic conceptual work according to specific creation intention left by the sculptor before the artwork formally completed. The manuscripts include all kinds of visual materials collected by the author such as photographs, sketches, etc., as well as graphic design, design drawings, three-dimensional small draft, and model, etc.

Sculpture manuscript is the preparation for a sculpture to be finished, and it integrates the thinking process of nurturing, designing and maturing of a piece of artwork in the artist's mind. For the artist's creation, people tend to be more focused on the works, yet in terms of art creation research and art history research, the research of artist's whole creative thinking process is an indispensable important part compared with the study of artworks.

Whether the artist attaches great importance to the process, or whether the artist has a conscious thinking process during the artistic creation is an important indicator to measure an artist's maturity, sense of seriousness and originality. If we admit that artworks are like all living things, in a process of constantly growing, changing and maturing, then, a process consciousness and thinking habit with individual characteristics will be formed consciously in the creation of a mature artist. What we call the manuscript is the material presentation of this process, which records the process of the artist's creative thinking, and witnesses whether the artworks are original.

In comparison, the creative thinking of some immature artists is lacking systematicness and focus, and their works are looking around with great jumps. Being keen to follow hot spots and fashion, they can't control their own interests. In the final analysis, they don't know what they want. Such situation leads to some stereotyped artworks without personal features or innovation. One of the important reasons for such phenomenon is that the creation lacks the process of germination, growth and maturity.

An investigation of creative process is fatal to those plagiarism and imitation works. Sometimes, a piece of work seems to be "masterwork" in

appearance, yet you will find it is copied one you get to the bottom of it. Without brainstorming and creativity, such plagiarism works only resemble in appearance. So they don't have process, hence no manuscript.

The study of the creative process expands the artistic dimension, for it brings factors of time and change into artistic research. The manuscript is changing and growing. With respect to the final creations, manuscripts have objectively become a part of the artworks, although they are often hidden as potential existence. The artists don't have to show them, but they compose a objective link in the chain of the meaning of the artworks. So, without the beauty of process, there is no beauty of artworks.

For an artist and a piece of artwork, what is the significance of manuscripts for the research of art theory and art history?

First, the manuscript can better reveal the meaning and connotation of the work. Once finished, the artwork is an open system of meanings. Different people have different views. But it's very important to find out the artist's original intention after all, and manuscripts left during the creation process are keys to this intention.

Second, the study of the manuscripts is helpful to master the universal creation rule of artists. It is often said that art is unteachable. Yet through the study of manuscripts, we can still find out the mentality and problem solving methods of artists when faced with different issues. Though the artists differ greatly in this process, we can still conclude some regularity, which is very enlightening for research and subsequent creators.

Third, the working characteristics and thinking state of artists of different ages, different periods and different types can find natural presentation in the manuscripts, which form the background of art history in different times and regions. The manuscripts are important evidence of the study of art history, for we can see the change of history, era and concepts in manuscripts.

When it comes to sculpture, it has been considered to be "static" art, however, during the study of sculptor's manuscripts, people will find the "movement" behind the "staticness", which forms the thinking trace of the sculptor. It is the trace presented by the thinking process of constant improvement, constant amendment, and constant adjustment that reveal the rich hidden content behind the "static" sculpture.

Fu Zhongwang is a landmark sculptor in contemporary China. The study



of his sculpture manuscripts will open a new research route for modern Chinese sculptures. Such study will be of great significance for both the research of Fu Zhongwang's works and the enlightenment and reference for following sculptors.

## II

The practice of attaching great importance to the manuscript, and carrying out research comes from the west. In western sculpture history, the manuscripts research of many famous sculptors has made considerable achievements. For example, the manuscripts of Michelangelo, Rodin, Henry Moore, etc. have been as widely known just as their works. Yet the study of manuscripts of Chinese sculptors is just getting started. Just Because of this, the study of manuscripts of Chinese sculptors can reveal the differences between Chinese and western sculptures.

Fu Zhongwang is a contemporary sculptor, whose sculpture manuscripts embody the history of the development and transformation of some Chinese contemporary sculptures from concrete creation to installation, abstraction and conceptualization. In this sense, the sculpture manuscripts of Fu Zhongwang are of very important visual significance for contemporary sculpture. His manuscript is individualized and belongs to contemporary China.

Here, we start with comparing the sculpture manuscripts of Fu Zhongwang with that of Michelangelo and Rodin, discussing the difference between them, thus highlighting the changes of Chinese contemporary sculpture.

Michelangelo is a representative figure of western classical sculpture, and Rodin is the representative figure of western sculpture's transition from classical to modern. In western, the expression of sculpture is always concrete figures, which determines that their manuscripts are always centered on the modelling of people and the study of people. The sculpture manuscripts of Michelangelo consist of a large number of human sketches and small clay draft. The many three-dimensional clay drafts with different levels of specificity, though haven't been formally amplified and completed, they still have independent ornamental value as semi-finished products. Just like Michelangelo, Rodin also has a large number of drawing sketches and ever-changing small stereo clay drafts. He often creates formal sculptures by picking some of those small drafts to assemble, splice and extract. In this sense, the manuscripts of Rodin provide him with materials and semi-finished products.

There are three characteristics of sculpture manuscripts of Michelangelo and Rodin: first, the theme is relatively concentrated on human, men, women, adults and children; second, there are a great number of three-

dimensional small clay drafts, which are of greater importance. They constantly improve and work out the character's pattern, structure and spatial relationship through them. Thirdly, their three-dimensional manuscripts are relatively independent, which can either be directed linked to the works and can also be non-relevant to them. Then clay drafts they left, even the broken ones, can be amplified and processed into finished products.

The manuscripts of Fu Zhongwang have different characteristics. Although Fu also has received strict modelling training of representational sculpture, the most representative works of his are Mortise and Tenon series and heterogeneous isomorphism. With abstract language and analytic construction, these artworks have gotten rid of concrete shapes and manual molding. Their shapes are assembled, constitutive and installed rather than block mass.

The structure and linguistic characteristics of Fu's sculptures were fully displayed in his manuscripts.

If the manuscripts of Michelangelo and Rodin are all centered on human, the shape and spatial relationship of human, then Fu's manuscripts are always focused on the involvement of object, space and concepts. There is neither plot nor story in Fu's works. Though we can find some visible sources of narrative in his manuscripts, they are still formalized, spatialized and abstracted in the thinking process. So the manuscripts of Fu Zhongwang record the process of how to let the work back to pure space state, by shape weighing and getting rid of narrativity. The presentation of concepts is free from narrativity, with richer connotations and meanings.

For example, the "Mortise and Tenon Joint Structure·Sacrifice" created in 1989 contains rich Chinese traditional culture. The source of its structure can be traced back to the armor wore by ancient warriors and the components of ancient architectures such as memorial arch pillars, huge wooden doors, etc. Although this work has some interesting link in appearance with ancient Chinese implements and buildings, yet it's not pictographic after all. After the author's formal processing, it has been converted into an abstract language, a kind of mysterious, long-standing, energetic and strong image.

If the manuscripts of Michelangelo and Rodin, especially the three-dimensional manuscripts, are relatively more independent, which don't always have direct links with formal works, but exist as kind of training and preparation, then, the manuscripts of Fu Zhongwang are mainly planar drawings, with relatively higher allelism, interdependency and consistency between manuscripts and artworks.

A large number of painting manuscripts of Fu demonstrate that there

is one-to-one relationship between them with his works. There might be “manuscript of manuscript”, and Fu only kept the mature ones. Yet compared with the two western masters, his manuscripts are featured with obvious scheme, which is due to different way of working. Michelangelo and Rodin they mainly adopt the creation method of mould, therefore, their small clay drafts are basic means of working and thinking. Fu adopts the way of concept and space, and he needs to find a relatively appropriate way between objects and their presentations, so his works are more conceptual, with more designing and more sense of purpose, which differs obviously from the many impromptu and casual clay drafts of Rodin. With geometrical language rather than representational presentation, Fu tends to use drawings for expression. That is to say, in comparison, the manuscripts of Fu reflect the changes of working method and ways of thinking in contemporary sculpture.

If the manuscripts of Michelangelo and Rodin are relatively unified due to concentrated themes, then that of Fu are more diverse, for he is faced with a broader problem of space, and his works need more abundant space forms to satisfy all kinds of space requirements and carry out dialogues with different space.

The manuscripts of Fu Zhongwang can be divided into the following types: Theme deliberation manuscripts. Such manuscripts record the evolution process of the creator’s concept, showing that the creator is seeking correspondence between forms and ideas. For example, “Mortise and Tenon Joint Structure · Tao” consists of various thematic directions, and the creator tries to look for a variety of possibility through different names such as “witch”, “rebirth”, “guard”, “closed” and “lock”. In such artworks, the names are very important, for they can provide directional cues and guidance for audience who appreciate and analyze the work. For another instance, in the manuscript of “Mortise and Tenon Joint Structure · Arch”, the creator considers two themes directions, one is “arch”, and the other is “bear”. Though the two share the same shape, the “arch” represents initiative and fight, while the “bear” represents passivity and compliance. The title has a great influence on the audience’s mental association.

Structure decomposition manuscripts. For example, “The Intervened Matrix” shows the structure and combination of the work, so is the “Mortise and Tenon Joint Structure· Volume” created in 1988. Such manuscripts are related to the relatively complex structure. Fu Zhongwang decomposes them, and through his manuscript, the creator can imagine the structure of the work, thus, this kind of manuscript can be a key to interpret the form of works.

Production explanation manuscripts. For example, “The Humanity Prospect at the End of Century” and “Mortise and Tenon Joint Structure· The Pillar

Supporting the Heaven” belong to this type. Such manuscripts have clear and concrete instructions of the design, material, color, process, etc. of the creation. Such manuscript helps the creator to enter the production stage smoothly to accomplish his design. So it is similar to construction drawing. The comparison of the manuscripts of Fu Zhongwang and two western masters demonstrates the difference between the sculpture tradition of representational clay sculpture and Fu’s sculpture. And through the comparison of the manuscripts, we can clearly see exactly what changes have taken place in Chinese contemporary sculpture.

### III

Compared to the western figurative clay sculpture, the manuscripts of Fu present the characteristics of contemporary China, as well as his personal features and preferences. His personal characteristics and ways of expression also demonstrate the distinction of his creation process.

First, according to Fu Zhongwang’s manuscript, he is a reasonable artist with quite clear and explicit manuscript. On the expression of the manuscript, he emphasizes highlight issues, with a strong sense of archives, which is not universal among contemporary sculptors. For example, he marks era and even specific time on most of the manuscripts; he presents the manuscript according to need rather than confined to a fixed way. For instance, the fact that his “drawing” manuscripts occupied a large part is matched with the production of his works. In his manuscripts of “Mortise and Tenon Joint Structure”, there is even ink manuscript, which is of great Chinese characteristics. Besides, to use the ink “surface” to replace “line” is closer to the wooden material itself used by the work.

Fu Zhongwang is a sculptor who thinks a lot with strong thirst for knowledge. His manuscripts reflect his scope of knowledge and reading volume, for example, he has a large number of research-oriented manuscripts such as “framed Mortise and Tenon Joint Structure of the Stone Age proven by archaeological materials”, “ten relationship of the mortise and tenon joint conjunction”, “the combination of metal and wood”, “the mortise and tenon joint of stone and wood”, etc. Some manuscripts introduce archaeological materials, folk proverbs, etc., these seemingly small and trivial words show the rich spiritual world of an artist, and seem to bring the audience into the scene of a sculptor’s learning and thinking.

Second, the manuscripts of Fu embody the inherent logic relation of his work, which is of great help to clarify the thoughts in his works. In the past, when people study his mortise and tenon joint structure, they thought it’s a language from ancient wooden buildings and furniture. Through research of his manuscripts, we can see that although his basic language of his mortise

and tenon joint is the same, the inspiration sources of his specific works are quite extensive, covering ancient figures, characters, memorial archway, farm tools, artifacts, etc. For example, "Mortise and Tenon Joint Structure· Monarch" and "Mortise and Tenon Joint Structure· Chastity" are relevant to ancient characters, while "Mortise and Tenon Joint Structure· The House for the Dead" and "Mortise and Tenon Joint Structure· The House for the Lived" seem to be structures of wooden buildings in appearance, in fact, it discusses the relation between ancient characters and buildings. From the manuscripts, we can see that the basic factors are from oracle bone inscriptions and inscriptions on ancient bronze objects, which become the structure of sculpture through spatial imagination and transformation.

The manuscript of "Mortise and Tenon Joint Structure· Fence", which is created in 1988, gives very complete and reasonable interpretation of the work, which is not usual among general artists. He wrote in the manuscript, "the physical fence spiritual fence", taking fence belongs to "defensive type" in the cultural sense, just like the Great Wall. He also wrote the motivation of this work: "feeling from native culture", "traditional creation consciousness", "Mortise and tenon joint structure technology" and "seek a new sculpture language". He stated clearly his ideological context in the manuscript, which shows that he is really at the forefront of Chinese contemporary sculpture.

Third, from the theme deliberation in his manuscripts and the comparison of manuscript and completed works, we can see the concentrated trace of his change of thoughts, which provides important implications for the understanding of works and the relation between his manuscripts and material objects.

Taking "Piling" for example, Fu outlined a variety of works sketch forms and existence of works in his manuscript, and carried out various thinking of the theme and meaning of the work. He wrote in the manuscript: "Piling is originated from the planning, argument, positioning and reconnaissance of a project"; "the artwork is the reflection of an idea"; "Pile should be human rational behavior and human get satisfaction in piling"..... This manuscript is full of words, recording the creator's thoughts during the production. Though the creator finally chose the pattern of triangle tripartite confrontation and the modelling of wood and stone structure, the thinking process behind it recorded by manuscripts has become an important supplement of the work.

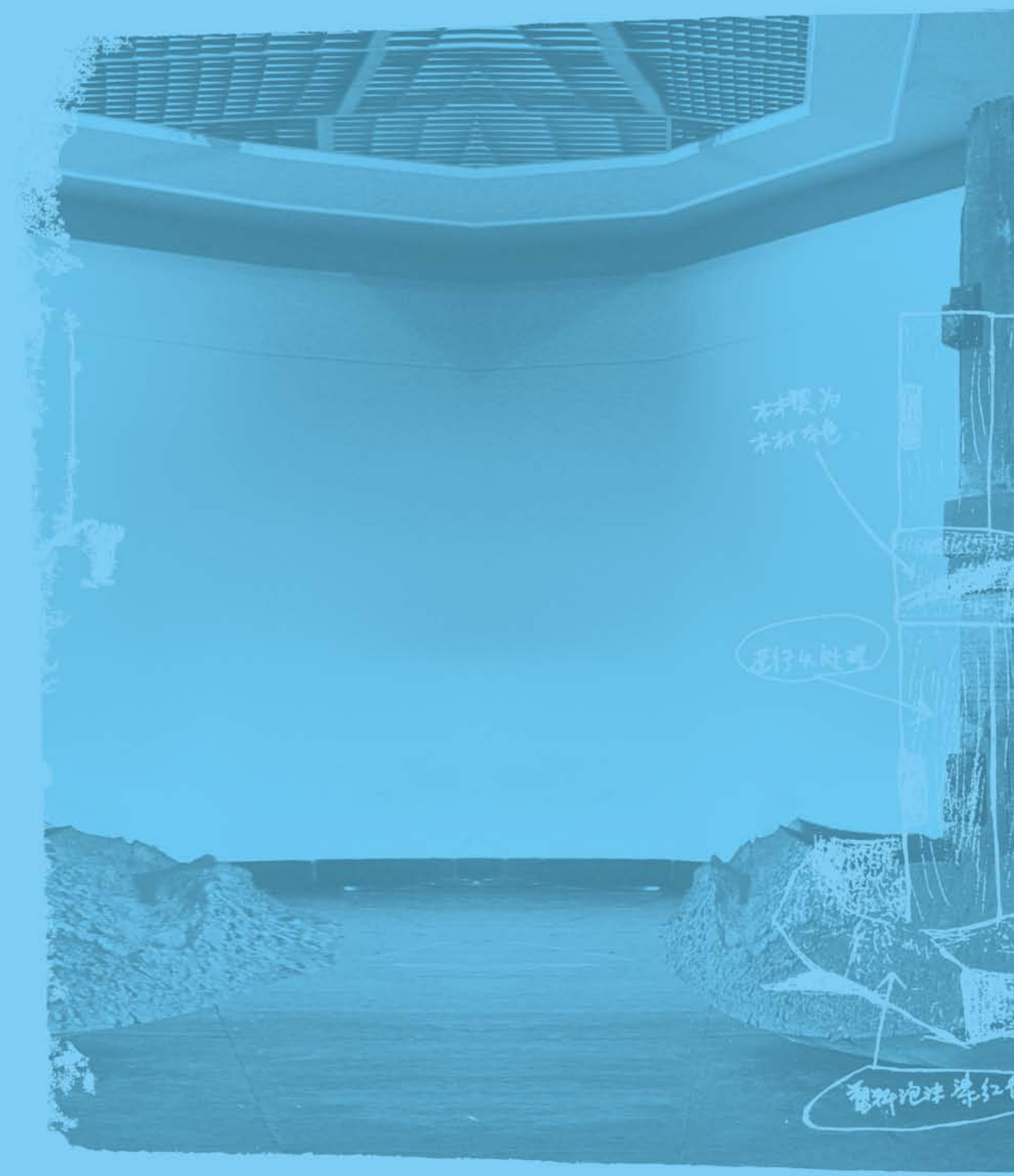
The original plan of "Helmet" created in 2004 in Vienna is erect stone mortise and tenon joint, which is changed into horizontal one. Such change might occur due to site conditions and production materials. From the manuscript, we can see that the ultimate sculpture is not exactly the same with original design, which shows the importance of strain capacity of an artist.

Fourth, the few words in Fu's manuscript are very important, for they to a great extent become the artistic expression of artist. Compared with theoretic writing, these casual words are more natural and true.

In the manuscript of "Mortise and Tenon Joint Structure· The House for the Dead" and "Mortise and Tenon Joint Structure· The House for the Lived", Fu wrote in the midnight of Oct.5, 1989, "the wooden construction, timber, beams and arches of traditional China are all part of Chinese characters. Wood structure reflects the one thousand years of Chinese creation consciousness." The creator finds the consistency between the structure of the Chinese characters and the structure of the ancient buildings, and transforms them into the sculpture. If there were not manuscript, people would have no idea of his in-depth thinking.

In July 1999, Fu wrote in relevant manuscript of "Heterogeneous Isomorphism", "it's not difficult to make something fashionable, something of marketing value or something amuses the critics, but it is hard to present the feature and thought of oneself." These words are indeed his heartfelt words, and are his true expression of his heart. At that time, Fu Zhongwang has reached a considerable height in terms of fame and market, yet he was quite clear to pursue his own goals. These words on the manuscript show the true spiritual world of a sculpture, demonstrating every aspect of a complete sculptor.

From the above preliminary study of Fu Zhongwang's manuscript, we can see the importance of the manuscript, the changes of Chinese contemporary sculptor, and the beauty of the process presented in the sculpture manuscript of Fu Zhongwang as an individual. In terms of study of Fu Zhongwang, we have a rediscovery and recognition of him through the manuscripts. What's more important, through this dimension, we open a new way in the study of Chinese contemporary sculptor. In this sense, although our research has just started, it is a promising area that worth in-depth research.



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四根木柱

# 傅中望手稿

Manuscripts of Fu Zhongwang

<<天柱>>

1993

△ 重建的天柱

△ 结构，是在红色泡沫球上由四根柱子