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Mainstream Art

殷小烽 著

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中国当代主流艺术·本土文化的守望者

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现代木雕艺术与公共空间

殷小烽

木头原本是有生命的物体，自古以来，人们发掘着它们温和、感性以及纯朴的材料特质，世界各国的艺术家们因材施艺，创造出了许多杰出的木雕艺术品。

木质肌理化于自然，木头的材质本身就孕育着原创力与无限的可能性，有着自身独特的性格，使木雕作品因其材质的特殊品质而呈现出别样的艺术表现力。换言之，材料特有的艺术语言正是艺术家赋予其新生命的载体。我们在这里探讨的不是实用性、工艺性的木雕，而是侧重于艺术性的木雕作品。一件好的木雕作品往往既体现了刀刀凿迹的“木趣”，又富有年轮木纹显现的“木韵”，更通过艺术家的升华孕育出新的感知对象，唤起观赏者的审美愉悦。木雕作品的表现手法多样：可以利用整块木材的大形追求一气呵成、浑然一体的效果；也可以随形就像，依据材料特有的天然形状或纹理方向，凭想象赋予其以特定的形象；或完全摆脱原始材料的形态属性，用人工或机械堆叠黏合的方法，塑造出更加主观的造型。木雕作品和任何其他艺术品一样，始终是对外部客观世界的反映和作者内心世界的激发，是艺术家借以传情达意的载体。

木雕艺术历史悠久，遍布世界。埃及古王国时期的墓葬中已有木雕的人像。北美洲印第安人很早就制作木雕的图腾柱。许多国家和地区的民间木雕也各具特色。如日本、印尼、泰国和非洲等国都有着悠久的木雕历史。非洲的雕刻并不刻意追求形象的逼真和细节的刻画，而是用整体写意的手法，透露出一种活泼的内在生命，展现一种自然的本性。其强烈的雕像造型是非洲原始部落对客观世界的心理反映。在富有纪念性和节奏感的非洲木雕作品中，存在着一种感人至深的纯朴、稚拙和粗犷。

中国的木雕艺术发轫于新石器时期。中国传统的木雕与绘画的审美精神相契合，尊重材料的物性，并将塑造的形象提升到心灵的层次，象与意合，物我双融，视“意境”或“神韵”为最高的艺术准则。在立意和构思上突出“应物象形”，在塑造形体时讲究“以线造型”。而造型的最终目的不在于复制和再现，而是“以形写境”，传达和表现“境界”。

可以说，木头这种材质既成就了木雕艺术别样的魅力，也对作品的实现、展示与保存提出了很高的要求。木雕的原料有硬木、黄杨木、樟木、柏木等，各种木头的属性不同。例如，黄杨木质坚而细密，宜于精雕细刻，打磨雕刻后通常保留本色。而龙眼木质坚脆，打磨后光泽润美，年久后逐渐呈现古铜色，

秀丽古朴。这就需要人们对材质有深入的了解。另外，艺术家的技术纯熟程度与艺术修养的高下，更直接影响着作品的优劣。加之木雕作品工艺相对复杂，不易保养维修，很难在光照、雨淋、阴湿等自然环境中保存等客观因素，长期以来，木雕艺术的展示局限于室内环境，作品也倾向于装饰性与工艺性。在艺术观念更迭频繁，表现形式极为丰富的今天，较之其他雕塑艺术种类，木雕的发展相对局限和迟缓。

矢志从事木雕艺术的雕刻家，最重要的使命是创造。20世纪以来，木雕成为现代雕塑艺术的一种重要体裁，出现了一批抽象化的木雕作品。著名的现代木雕艺术家有瑞典的米勒斯、德国的巴拉赫等。当代著名雕塑家亨利·摩尔、布朗库希等人也对木雕艺术情有独钟，他们在木雕的空间、造型、雕塑语言上有着个性化的阐释，对以往的艺术观念做出了超越、创新与颠覆。自’89美术之后，现代木雕艺术的理念也随之进入中国艺术家的视野，很多人选择以木雕艺术作为承载个人情感的载体，为中国的木雕注入了新的活力，显示出大胆的创造精神、强烈的时代感以及新颖的艺术构思。我个人也深爱木雕这种表达方式，一直就其艺术性与精神性的结合从事着艺术探索与思考。

我以为，木雕艺术应该与时代同步，与艺术观念的发展同步，更应该契合人们的审美需要与精神诉求，在新的社会空间、精神空间与人文空间里带给人们更多的艺术滋养。从历史渊源上讲，木雕艺术的社会属性与功能都具有一定的公共性。如何将相对小众和弱势的木雕艺术形式引入公共的空间，在当代文化意义上真正与社会公众发生关系，体现公共空间民主、开放、交流和共享的精神和态度，参与城市人文空间的建构，使其不仅限于单纯地装饰空间、美化环境，也肩负起提升公众艺术素养和品位提升的责任，是我们需要探讨的问题。

在当代艺术语境中，公共艺术作品中出现的媒材被艺术家赋予和激发出新的可能。紧随后现代艺术发展的脚步，无论是艺术种类、表达方式还是材料的界限都被打破。在艺术家融合、消解与重组的游戏中，传统意义上的材料观念得以延展，在许多作品中，木质材料与各种金属材料、石材等结合，共同构成新的艺术作品。这样形式多样的现代木雕不仅丰富了创作者的艺术天地，也能让接触公共艺术的普通受众进一步感受 and 了解当代艺术，突破对雕塑材料的传统认识。

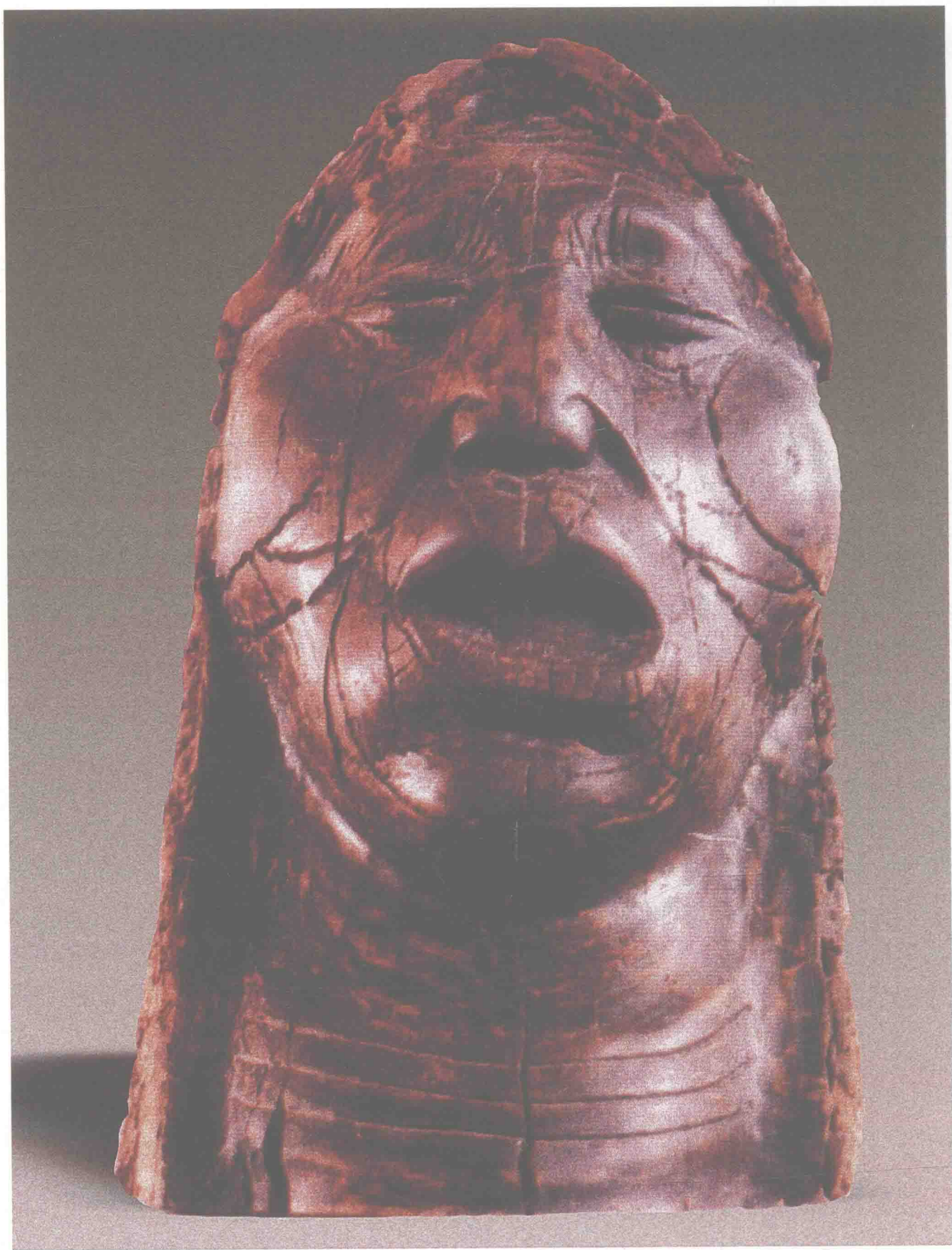
现在很多艺术家主张“艺术本体论”的观点，强调对艺术自身问题的关注，甚至认为艺术可以脱离社会、历史和意

义而独立存在，这与西方当代艺术的“艺术的政治化、社会化、生活化”特征相背离，我认为，这种“精英主义”的观点也背离了艺术家的社会责任。现代木雕艺术对于诉求对象的普及化，对于体现艺术与环境和谐相处的生活理念同样肩负着责任。艺术作品的公共性可以促进普通大众与艺术近距离接触，为人们创造更多亲近艺术、了解艺术、享受艺术的机会。在“大众”与所谓的“精英艺术”中架起一座审美教育的桥梁。

当一件木雕作品摆放于公共空间时，它应该使空间的公共性与艺术的私人性达到和谐与协调，反映特定地域和场所的特殊魅力，对与艺术作品共同构成视觉和心理效应的整体空间环境有所思考。因为公共艺术力图实现的是公共交流的共享性。艺术作品不仅讲述艺术家的故事，也能够允许人们在得到审美文化熏陶的同时，对城市的故事、时代的故事、人自身的故事有各自的解读，让作品的生命和意义在与观者的对话中得到延展。这样的共享，就是通过木雕艺术这一桥梁，提供一个读解的媒介，让观者在与艺术品无声地交谈与对视中，自我愉悦、自我反省、自我释放。这样，木雕作品本身也具有了打造公共空间的美学力量，使这些洋溢着审美情怀的场所成为“启迪性”的场所，成为我们灵魂得以栖息的精神家园，达到空间—时间—精神—物质的共建。在木雕艺术作品上，承载着时代、民族、地域、情感以及历史、文化、思想等丰富内涵，它理应彰显文化性与人性化的当代城市文化空间的魅力，激发人们对于生活的热爱和本能的创造性，激发人们回归精神家园的渴望。

我认为，中国的现代木雕艺术有着很大的发展潜力和空间，在这条艺术之路上，我们任重而道远。在更广阔的时代和社会背景下对木雕艺术的重新审视是必要的。作为一种具有公共性质的空间造型艺术形式，对现代木雕艺术前景的展望向从事木雕艺术创作的艺术家提出了更高的要求。无论是在艺术语言的探索，表现形式的创新，木雕作品的个人风格、文化属性、地域属性和时代属性的挖掘上，还是在木雕艺术相关理论和批评的建构上，以及在对公共空间的社会学、美学等属性的认识上，都需要我们孜孜以求，勇于开拓。

老一辈与新一代中国木雕艺术家正携手致力于在继承传统艺术精华的基础上吸收西方艺术合理的内核，为创造出更多优秀的中国当代木雕作品进行不懈的努力。我们乐观地期盼，在不久的将来，我们定会开创出一个属于中国，屹立于世界的木雕艺术新天地。



通古斯 46cm x 30cm x 30cm 木雕 1988
Tunggusi 46cm x 30cm x 30cm Wood 1988

Modern Wood Sculpture and Public Space

Yin Xiaofeng

Wood has life. Since ancient time people have been discovering its material features like mildness, sentiency and simplicity, and artists all over the world, basing their skills on different wood materials, have produced lots of excellent wood sculpture pieces.

With its texture formed naturally, wood itself is endowed with creativity and possibility to express in its unique way; therefore, wood sculpture has its special artistic appealing due to this extraordinary feature in nature. That is to say, the artistic language of the material is the carrier of new life that the artist pours in his works. Obviously we are not talking about those wood sculpture pieces with their practicality and technique, but those for artistic appreciation. A good piece usually embodies the fun brought about by each chipping, the beauty shown in the texture, and the aesthetic appealing to the viewer produced by the artist with his skills and perception. There are various ways to express with wood sculpture. An entire block may achieve the effect of completeness and integrity in one go; the consideration of a certain shape or the specific texture may be combined into the creation to make a particular one; or free from the form features of the original material, a more subjective shaping may be made with manual or automatic piling and sticking. Similar to other artistic works, wood sculpture is also the representation of the outside material world and the stimulation of the artist's inner world, and therefore the carrier of the artist's feelings and thoughts.

Wood sculpture has a long history and is found all over the world. As early as in the ancient Egypt there were wood sculptures of human figures in the tombs. Indians in north America began to make totem poles with wood very early as well. The folk wood sculpture is peculiar to a certain region or country. For instance, Japan, Indonesia, Thailand and some African countries have a long history in wood carving. African carving does not pursue an intentional depicting of details, but shows a vivid life and a natural quality with an impressionistic skill, and the eye-catching sculpture forms are the primitive tribe's psychological representation of the outside world. So there is a touching simplicity, clumsiness and roughness in those African sculptures with commemoration and rhythm.

Chinese wood sculpture began in New Stone Age. The traditional wood sculpture, agreeing with painting in aesthetics, respects the ties of the material and raises the outside shapes to the soul level so as to achieve the combination of the image and the thoughts, the material and the spiritual with the artistic conception or the verve as the highest standard. As for the conception and design, to conform with the material and to resemble the form are emphasized, while as for the shaping of the forms, to shape the form with lines is highlighted. The final purpose of shaping is not to reproduce or reappear, but to convey

the concept of the context.

As it were, wood as the particular material, makes it possible to show the extraordinary appealing of wood sculpture pieces, thus having a strict standard for the production, display and preservation of the pieces. There are different kinds of wood to make sculptures, like hard wood, boxwood, camphor wood, mourning cypress, etc. with different qualities respectively. Camphor wood is hard and compact, suitable for delicate carving and thus keeps its original color after being processed. But lengkeng is hard and crisp, beautiful in color after being polished and remains bronze color with aging, thus looking simple and unsophisticated. Therefore a profound knowledge of these wood materials is necessary. What's more, the artist's proficiency and his artistic culture directly influence his works. Due to the complicated technique and the difficulty in maintenance and preservation in strong light, rain or humidity, wood sculpture display is confined to indoor environment and the sculpture pieces are mostly for decoration and appreciation. So at present when the artistic ideas shift quickly and the expressive forms are various, compared with other sculpture forms, wood sculpture develops relatively slowly.

The most important task of a sculptor who devotes himself to wood carving is to create. Since 20th century, wood sculpture has become a significant subject in the field of modern sculpture, and there have been many abstract wood sculpture pieces and some famous wood sculpture artists, such as Carl Milles from Sweden, Balah from Germany, etc... Some famous contemporary sculptors, such as Henry Moore and Brancusi, also focus on wood sculpting with great passion. They have their own understanding in the space, shaping and carving in terms of wood sculpture and overtake, reform, and even reverse the previous artistic ideas. After the 1989 event in the art field, the concept of modern wood sculpture art has entered the view of Chinese artists. Lots of people choose wood sculpture as the way to express their personal emotions, thus injecting vigor into Chinese wood carving and displaying adventurous creation, conspicuous sense of the times and novel artistic conception. I, personally loving this way to express, have been probing into and pondering on the combination of the artistic quality and the spiritual quality.

I believe wood sculpture should keep pace with the times and the artistic ideas. What's more, it is supposed to conform with people's aesthetic needs and spiritual needs, and bring about more artistic nourishments to people in the new social, spiritual and humanistic spaces. In its historical source, wood sculpture is public in terms of its social property and function. Therefore, we need to consider the questions as follows: how to introduce wood sculpture, which has a relatively small audience, to the public spaces, how to relate it to the public in the real sense from the perspective of the contemporary culture, how to show

the democracy, openness, communication and sharing of the public spaces, and how to get wood sculpture involved in the construction of the city so as to make it not only simply beautify and decorate the space, but also undertake the responsibility of raising citizens' artistic quality and taste.

In the context of contemporary art, the materials used in public space art works are explored by the artists for more possibilities. Following the steps of post-modern art, there has been breakthrough in art forms, way of expression and the application of materials. When the artists combine, disassemble and restructure, the traditional understanding of the materials is extended. In many works, wood is used together with kinds of metal or stone to produce different art works. These diverse wood sculpture pieces not only enrich the artists' creation, but also get the public closer to modern art, which breaks through the traditional knowledge of sculpture materials.

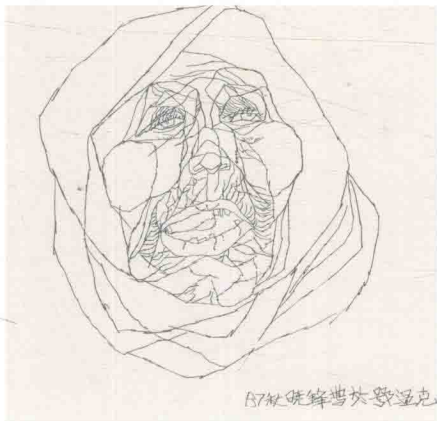
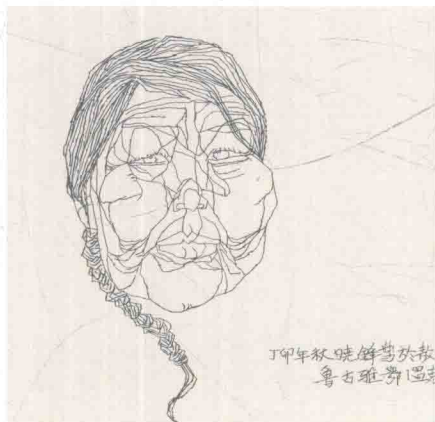
Now many artists advocate artistic ontology, which emphasizes art itself and even holds the view that art can break away from the society, history and meaning, and exist independently. But this is different from the view in western contemporary art field, that is, the politicalization, socialization and life-orientation of art. But I think this elitism idea deviates from the artists' social responsibility. Modern wood sculpture undertakes the responsibility of popularizing its appealing and demonstrating the harmonious relationship between art and environment as well. Art works in public places may get the mass access to art by creating more opportunities for them to be close to, know of and enjoy art, that is, to build a bridge for aesthetic appreciation between the public and the elite art.

A wood sculpture piece placed in the public space is supposed to build up a harmony and link between the publicness of the space and the privacy of art, reflect the special atmosphere of the particular location or place, and takes into consideration the visual and psychological effect brought about by the whole environment together with the art works because public art tends to realize the sharing function of public communication. These works, not only talks about the artists' stories, but enables people to interpret the stories of the city, the times, and the people themselves when they are having the aesthetic enjoyment so that the life and the meaning entailed in these works can be extended in the conversation with the viewers. This kind of sharing provides a medium for interpretation via wood sculpture so that the viewers can enjoy themselves, reflect on themselves and release themselves when they are silently viewing and talking with the works. Therefore, theses wood sculptures themselves have the aesthetic power to build the spaces and make them enlightening places, which are also the places to rest our souls. So we realize the co-construction among space, time, spirit and material. The

wood sculpture pieces contain rich contents, including time, people, region, emotion, history, culture and thinking, show the charm of the culturalized and humanized city spaces, stimulate people's enthusiasm for life and creation, and arouse people's desire for going back to their spiritual home.

I believe that Chinese wood sculpture has great potential to develop, but the process is not easy and we have a long way to go and a lot to do. So to reexamine wood sculpture against a broader temporal and social background is essential. The prospect of wood sculpture, as a space shaping form with publicness, poses more requirements for artists in this field. We need to get ourselves fully engaged in the brave exploration not only in the art language, the innovation of expressing forms, and the study on the works' personal style, cultural quality, regional feature and temporal feature, but also in the construction of the related theories and criticism and the knowledge of the public spaces in terms of the features of sociology and aesthetics.

Both the elder and young generations of Chinese wood sculptors are working together to absorb the reasonable elements of the western art on the basis of the traditional art essence so as to make persistent efforts to produce more and more extraordinary wood sculpture works. We cherish the hope that in the near future we will open the door to a new sacred place of wood sculpture, which belongs to China but overlooks the whole world.



嬷嬷人 150cm×150cm×70cm 木 1991 年代表中国参加日本世界木雕刻大会，现存于日本木雕刻中心（日本·富山县）
People of Chinese Ethnic Group 150cm×150cm×70cm Wood World Wood-Sculpture Exhibition in Japan, on behalf of China,
and collected by Wood-Sculpture Center in 1991 (Japan, Fukuyama)









邵大箴评论

(原中国美术家协会理论艺委会主任, 中央美术学院美术史系教授、博士生导师)

《嬷嬷人》木雕系列是殷小烽在对北方民族的宗教萨满教有所研究的基础上进行的另一类型的创作, 他以民间剪纸中嬷嬷人形象为资源, 融合东西方雕塑的造型特点, 语言单纯、简洁、较为抽象, 带有宗教神秘观。他采用这种表现方式同样是为了探索雕塑语言的多种可能性。殷小烽还善于运用各种材料创作同一题材的作品, 呈现不同的艺术效果, 《通古斯》木雕的艺术感染力微妙地异于同一题材的石雕便是一例。不过, 更值得我们注意的是, 他的智慧和才能还表现在把不同材料运用在一件雕塑创作中。2000 年创作的“修复的嬷嬷人”系列, 在传统的木雕中添加了现代金属材料, 使两种材质相互辉映, 赋予作品以现代美感。之后, 他为 2008 年北京奥运村创作的“嬷嬷人”系列, 则大胆地运用现代废旧材料, 在拼接的木材上嵌入工业造型现成品, 在坚硬金属的破旧、残缺与柔和木质纹理的对比中, 形成一种古老历史的文化意味和与世俗流行造型相异的现代节奏。

Shao Dazhen

(Former Director of Theory Arts Committee, Chinese Artists' Association; Professor and Doctor Supervisor of Department of Art History, Central Academy of Fine Arts)

Wood carve MoMo Doll is another type of creation Yin Xiaofeng made, based on the research of Northeast Saman religious. He used the folk paper-cut image as the resource of making wood carving, combining the character of western and eastern sculpture styling features. His sculpture language was simple, concise, abstract, and with religious mystery concept. By using this way, he attempted to explore various possibilities sculptural language. Yin Xiaofeng was also good at using various materials to create the same theme, showing different artistic effects. Take wood carve Tunguska as instance, its artistic infection is subtly different from the stone carve with the same theme. However, what's more noteworthy is, his wisdom and talent is also reflected in using different materials in one sculpture. In his Repaired MoMo Doll series in 2000, he added modern metal material into the traditional material wood, which making the work with modern aesthetic. After that, he made the MoMo Doll series for the 2008 Beijing Olympic Village, he used the modern wasted materials bravely, embedding modeling industry readymade into the stitching wood. In contrast to the worn and torn of the hard metal and the soft wood texture, it formed an ancient historical cultural meaning and a modern rhythm different from the temporal popular style.

修复嬷嬷人 160cm × 240cm × 180cm 木、金属 2004
获第十届全国美展银奖, 同时被中国美术馆收藏
Repaired People of Chinese Ethnic Group Wood and Metal
2004 Silver Medal of the 10th National Art Exhibition, and
collected by the National Art Museum of China



