

THE  
COMPLETE WORKS OF CHINESE  
ART DESIGN CLASSIFICATION

雕塑语言研究

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ART DESIGN  
中国美术·设计分类全集

辽宁美术出版社

LIAONING FINE ARTS PUBLISHING HOUSE



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# 序言

美术的种类及其主要特征，是美术本身的基本规律的重要内容之一。它也是进行美术创作及鉴赏首先需要掌握的基本知识。美术通常指绘画、雕塑、工艺美术、建筑艺术等在空间开展的、表态的、诉之于人们视觉的一种艺术。17世纪欧洲开始使用这一名称时，泛指具有美学意义的绘画、雕刻、文学、音乐等。

绘画，不仅种类和形式丰富多彩，而且由于各个国家和民族在社会政治经济和文化传统等方面的差异，世界各国的绘画在艺术形式、表现手段、艺术风格等方面存在着明显的区别。一般认为，从古埃及、波斯、印度和中国等东方文明古国发展起来的东方绘画，与从古希腊、古罗马绘画发展起来的以欧洲为中心的西方绘画，是世界上最重要的两大绘画体系。它们在历史上互有影响，对人类文明作出了各自的重要贡献。

绘画是美术中最主要的一种艺术形式。它使用笔、刀等工具，墨、颜料等物质材料，通过线条、色彩、明暗及透视、构图等手段，在平面上创造出可以直接看到的并具有一定形状、体积、质感和空间感觉的艺术形象。这种艺术形象，既是现实生活的反映，也包含作者对现实生活的感受，反映了画家的思想感情和世界观，同时还具有一定的美感，使人从中受到教育和美的享受。

从绘画的种类、形式来讲，绘画在整个艺术门类中是最丰富多彩的艺术形式之一。从画种来分，它可以分为中国画、油画、版画、雕塑、水彩粉画、素描、速写等。其中有些画种因为使用的物质材料、工具和表现技法不同，又可分成不少样式。从绘画表现的题材内容来分，一般习惯把绘画分成肖像画、风俗画、历史画、风景画和静物画等几种。同样的，这几种绘画也不限于使用某一种物质材料和工具，即油画可以画肖像画、风俗画、历史画、风景画和静物画，其他画种也大都都可以用来画上述几种题材的绘画。

这套《中国美术·设计分类全集》丛书介绍美术与艺术设计相关课程，本书共分三篇。第一篇为“李象群作品”，第二篇为“雕塑造型基础研究”，第三篇为“陶瓷工艺雕塑制作技法”。本套丛书融知识、技能、创造、艺术为一体，使临习者掌握雕塑造型的基本方法与技能，并拓展艺术思维与想象力，提高艺术表现力与创造力。了解雕塑的不同风格与表现形式，能运用所掌握的造型能力表达自己的思想和情感世界。



## Preface

The classifications and main features of the fine arts, one of the significant contents of the fine arts' basic laws, are also the basic knowledge that should be grasped before any art creation and appreciation. The Fine art often refers to a kind of visual art including painting, sculpture, arts and crafts, architectural art and some other forms or art, which are carried out in some space, and displays some forms. When this term was firstly used in Europe in the 17th century, it referred to anything possessing aesthetic value like painting, sculpture, literature, music and so on in a general sense.

Painting has not only various categories and forms, but also distinct differences in art forms, means of expression, art styles and some other aspects as a result of the differences in social politics and economics, cultural tradition and some other fields in every state and nation. It is generally accepted that eastern painting, (developed from some eastern countries with ancient cultures including ancient Egypt, Persia, India and China), and western painting, (originating from ancient Greek and Roman painting with Europe as its center), are the most important two painting systems in the world. These two systems have mutual impacts in history and have made significant contributions to human civilization respectively.

Painting is one of the main art forms in the fine arts. By using some tools like brushes and knives, some materials like ink and paint, and some means like lines, colors, lights and shades, perspective and composition, the painters can create visible artistic images on flat surface with certain shape, size, texture and space. This kind of artistic image reflects the real life; the painter's feeling about real life, and their thoughts, emotions and world views. Besides, it has some aesthetic values and educational functions and can bring enjoyment of beauty to us.

From the perspective of categories and forms, painting is one of the richest artistic forms in all kinds of art. It can be divided into Chinese painting, oil painting, engraving, water color painting, gouache painting, charcoal drawing, and sketch and so on. Some of them can be subdivided into many forms because of the differences in the usage of materials, tools and display techniques. From the perspective of the themes and contents displayed in painting, it is usually divided into portrait, genre painting, historical painting, landscape painting and still life painting. But these forms of painting are not limited in using some certain materials and tools, that is to say, portrait, genre painting, historical painting, landscape painting and still life painting can be displayed in oil painting. Most of other kinds of painting can be used to present the forms of

painting mentioned above as well.

Chinese painting, as a unique system in the field of the world fine arts, refers to the Chinese national painting system originating and developing from China national land over a period of time. Writing brushes, Chinese ink and paint are used to draw pictures on some special Xuan paper or silk. In terms of themes, Chinese painting includes figure painting, landscape painting, flowers and birds painting etc. In terms of the means of expression and techniques, Chinese painting has fine brushwork, freehand brushwork, and Chinese monochromes and so on. In terms of the width and breath of the painting, it has many styles like vertical shaft, horizontal reel, sheets and painting on fans. Chinese painting emphasizes the use of brushes and ink. Shape, structure, shade and position of objective images can be shown by the use of lines, color of ink, quantity of different colors and the techniques of drawing the outline with light ink strokes and dry or wet inks. Methods of combining virtual and reality, density and spacing and leaving white space can achieve fantastic effect of composition of a picture. Chinese painting pays attention to "unity of form and spirit" and "vivid artistic conception". It stresses on getting inspiration not only from the nature, but from the instinct as well. Poems and seals are always parts of Chinese painting, which combine poems, calligraphy and seal cutting altogether. Western painting refers to the western pictures being different from the traditional Chinese painting system. Western painting includes oil painting, water color painting, gouache painting, engraving, pencil drawing, pen drawing and many other painting styles. Traditional western painting emphasizes reality. Size, texture and sense of space of subjects are displayed by perspectives and light and shade. Color effects of subjects under some light should be displayed in western painting, too.

This book series Chinese Art-Design Classification Collection consists of relevant courses regarding the art and art design, and is divided into three books. Books 1, 2 and 3 are "Li Xiangqun's Works", "Basic Study on Sculpture Modeling" and "Skills in Making Ceramic Sculptures" respectively. This book series integrate knowledge, skills, creation and art, aiming at enabling the learners to master the basic methods for and skills in the painting modeling, expanding their artistic thoughts and imagination, and promoting their art expressive force and creativity. Moreover, by studying this book, different painting styles and manifestation patterns can be learnt, and personal thoughts and emotional worlds can be expressed by applying the Modeling capacities mastered.

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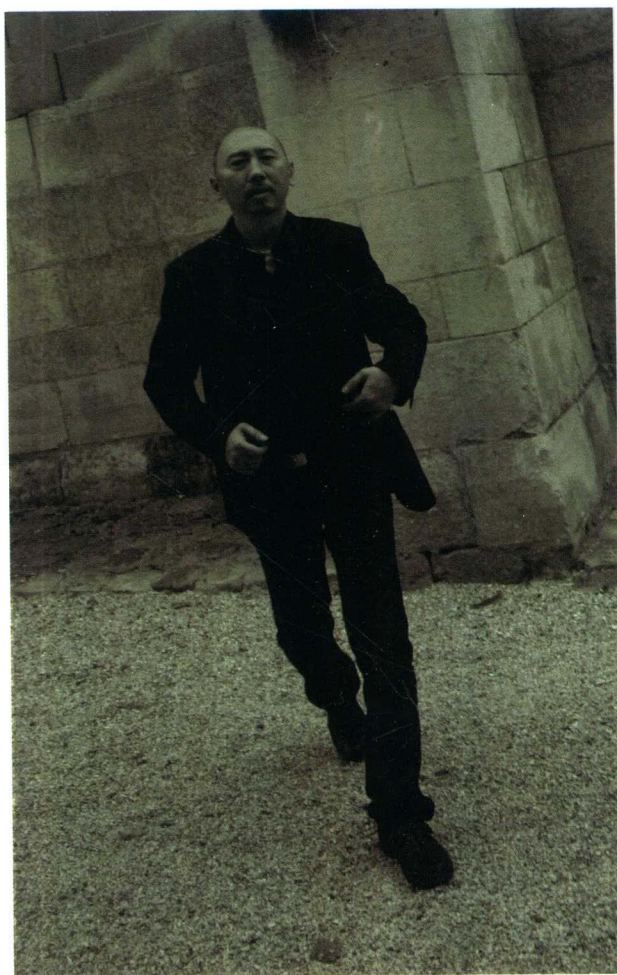
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## 李象群印象

在当代中国艺术领域，一位从事美术教育、兼事雕塑创作的艺术家的创作经历，以及他为人、自我定位的“低调”，却受到了观众的关注和追捧。他的作品以无可争辩的感染力征服着美育普及者和艺术鉴赏家。他作为近年来初露端倪的实力派艺术家，正在稳步走向世界的舞台。他，就是李象群。人所共知，从事艺术创作的基本概念是思想、是哲学、是历史存在的反映。李象群将他特有的“新人文主义”观念表现在他所有的作品之中。他所表现的领袖人物、文化名人带给人震撼与感动，这或许是历史记载的延续。他对历史人物的超现实主义意念——《堆云·堆雪》所引发的轰动与思考，显示出艺术家思想的不可动摇。这位辛勤耕耘于中国名校高等艺术教育的园丁，其责任感令人钦佩。而作为艺术实践的雕塑大师，又成为“跻身”798文化产业园的思考者。人们曾问及O工场艺术中心的概念，然而却无准确的答案。它绝不是佛学的空或是虚无主义，也不是“一切从‘0’开始”的简单数字游戏。作为了解他的人，我终于顿悟出这个“0”即是无极。这是大师的必然之路，他的艺术语言必然通向国际……



（如下李象群简历摘录其生平、创作年表）

李象群 1961年4月出生于黑龙江省哈尔滨市，1990年获鲁迅美术学院雕塑系硕士学位。曾先后在鲁迅美术学院和中央美术学院任教。现任清华大学美术学院雕塑系教授，院学术委员会委员，北京市人民代表大会代表，中国美术家协会会员，中国雕塑家学会常务理事，英国皇家雕塑协会会员，O工场艺术中心艺术总监。

1993年，其创作的作品《永恒的运转》获第三届全国体育美展特等奖；1997年，作品《接力者》获第四届全国体育美展一等奖。这两件奥运题材的作品被前国际奥委会主席萨马兰奇收藏在国际奥委会博物馆中。2006年，作品《山秀》在英国参展时，前英国皇家雕塑学会主席、世界著名雕塑家安东尼·司顿斯先生盛赞：“《山秀》是东方写意的雕塑风格与西方解剖学风格完美相结合的产物”。并以唯一的一个满票通过了该学会严格的评选，获得了“英国肖像雕塑年度展攀格林新人奖”。他是第一个获得该奖项的亚洲人，同时打破了55年来没有亚洲人获得过这一殊荣的神话。1998年和2005年，作品《巴金》曾先后被中国现代文学馆和中国美术馆收藏。2001年，作品《郭沫若》被收藏于中华世纪坛。2007年，《红星照耀中国》被列入国家重大历史题材项目。2009年，作品《我们走在大路上》作为主题展品参加了“中国美术世界行”的赴法展出。

艺术创作的同时，李象群在30余年的教学生涯中，培养出了大批的艺术及学术人才。为中国雕塑人才后续力量的补充，作出了巨大的贡献。作为一名艺术家，他从未忘记过自己的社会责任。2002年，当著名的北京城市名片——798文化创意产业园区面临被拆迁的命运时，时任人大代表的李象群向人大提交了一份《保护正在发展的文化产业》的提案，并多方奔走呼吁，为798文化创意产业园区的保留以及快速发展作出了重要的贡献。



## Impression of Li Xiangqun

In the field of Chinese contemporary art, the experience of one artist who engages in art education and also sculptural creation is increasingly concerned and pursued for the "low-pitch" of him—however, things do not work out the way which was wanted. His works according to indisputable charm conquered the aesthetic educators and artistic connoisseurs. As a true power creator who has been revealing his importance for the first time in recent years, he is making steady progress towards the world stage. He, is Li Xiangqun. As every body knows, the basic concept to engage in artistic creation is idea, philosophy and the reflection of the existence of history. Li Xiangqun imported into all his works with his characteristic "new humanism". The performances of his sculptures of leaders and cultural celebrities bring us shock and moving. This may be the continuation of the historical record. His surrealistic idea toward historical figures—"Heaping Cloud & Snow" which caused a sensation and thinking shows the unshakeable thought of the artist. The sense of responsibility of the gardener hard working in China's elite college in the high education of art is admirable. And that the sculptor in the artistic practice is now also the thinker of 798 Cultural Industry Zone. People ever tried to ask the concept of Zero Field Art Center, but didn't get any accurate answer. It is definitely not the meaning of empty in Buddhism or nihilism, and is also not the simple numbers game that everything starts from zero. As one who knows him, I finally realized that the "Zero" is just the infinity. This is the inevitable road of masters, and his art language must consequentially lead to the world.....

(The brief introduction of Li Xiangqun as follows: )

Li Xiangqun April 1961 born in Harbin, Heilongjiang province, China.

He received a master's degree of the sculpture department of Lu Xun Academy of Fine Arts, and did teaching there and then Central Academy of Fine Arts. He is currently the professor of Sculpture Department of Tsinghua Academy of Fine Arts, committeeman of the school academic committee, deputy to Beijing Municipal People's Congress, member of China Artists Association, standing director of China Sculpture Institute, member of Royal Society of Sculptors in UK, art director of Zero Field Art Center.

1993, his work "The Operation of the Eternity" was awarded the grand prize of 3rd National Sports Art Exhibition; 1997, the work "Relay Racer" won the first prize of 4th National Sports Art Exhibition. These two works in Olympic theme have been collected by the former IOC President Samaranch into the IOC Museum. In 2006, when "The Chinese Village Girl" was being showed in the United Kingdom, the former president of Royal Society of Sculptors, the world-famous sculptor Anthony Stones praised it: "The Chinese Village Girl" is the product of the perfect combination of the oriental freehand style and western anatomy. Then it passed the strict selection of the society with the only full vote, and got The Pangolin Best New Artist Award. Li Xiangqun was the first Asian to receive this award, and meanwhile broke the myth of 55 years that there was none of Asian to get this award. 1998 and 2005, his work "Ba Jin" has been collected by National Museum of Modern Chinese Literature & National Art Museum of China. 2001, "Guo Moruo" was collected into China Millennium Monument. 2007, "Red Star Over China" was included into the National Major Historical Subjects. 2009, "We are Walking on the Road" as the theme exhibit joined the exhibition - The World Trip of Chinese Fine Arts - to France.

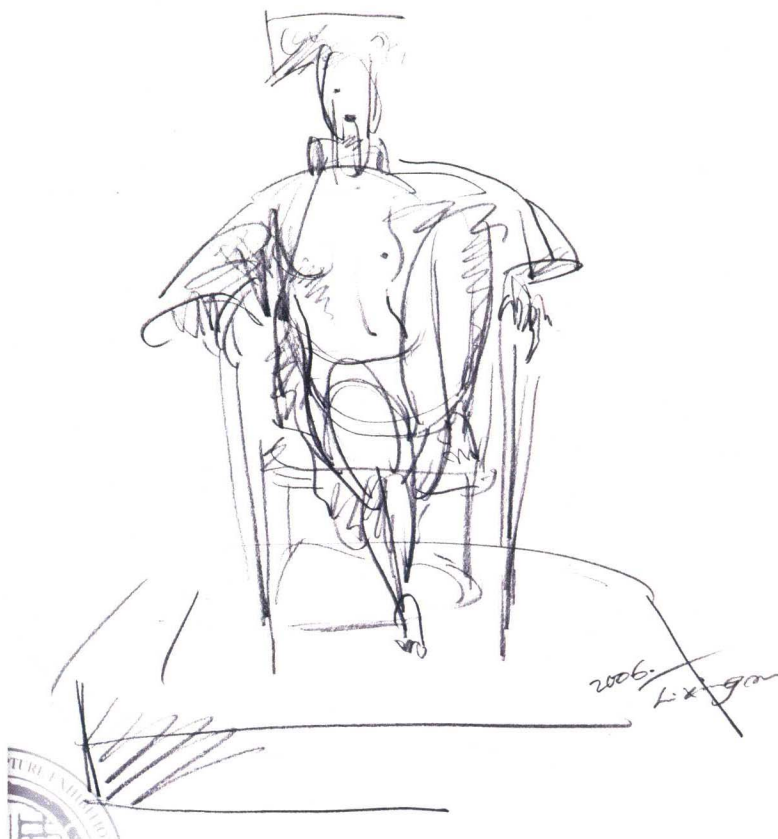
At the same time of art creation, Li Xiangqun has cultivated a large number of artistic and academic talents during his more than 30 years teaching career and thus has made great contribution to the supplement of the follow-up force of Chinese sculptural talents.

As an artist, Li Xiangqun has never forgotten his social responsibility. 2002, when the famous city card of Beijing 798 Art Zone Cultural Creative Industrial Base was facing the destiny to be demolished, Li Xiangqun who was a deputy to Beijing Municipal People's Congress at that time submitted a motion "To Protect the Developing Cultural Industries" to the congress, and also called on a lot. He has made quite an important contribution to the preservation and rapid development of 798 Art Zone.



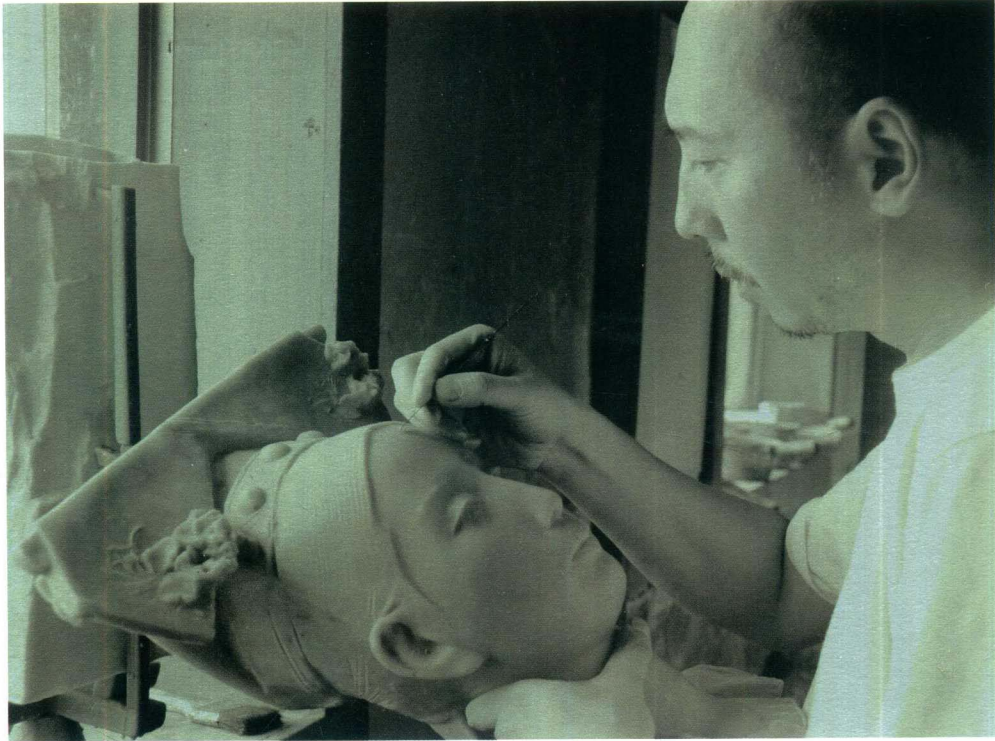
堆云·堆雪 Heaping Cloud and Snow 140cm x 140cm 2006—2008年 铜着色 Copper Colored











《堆云·堆雪》的灵感由来.....

中国近百年的文化苦旅，已经让越来越多的中国人懂得文化自尊、自信和自强的重大意义。只有通过人类的不断的自我审视与完善，才能使民族文化不断的强大。“自我的审视与完善”、“元素+符号=价值”是我一直追求的精神境界，也是我的艺术追求。尊重客观规律，而不是一味的人云亦云。

《堆云·堆雪》的创意初衷也是来源于此。以我自己的创作方式去解读“历史”！

其一：肖像，作为我的创作载体。人，即元素；器物、名称等，即符号；身份、背景、地位等，即价值。元素+符号=价值。

其二，材质，严格的说这件作品已经不是传统意义上的铜腐蚀着色，而是铜表面着油画颜色，综合材料的应用更强化作品的神秘感。

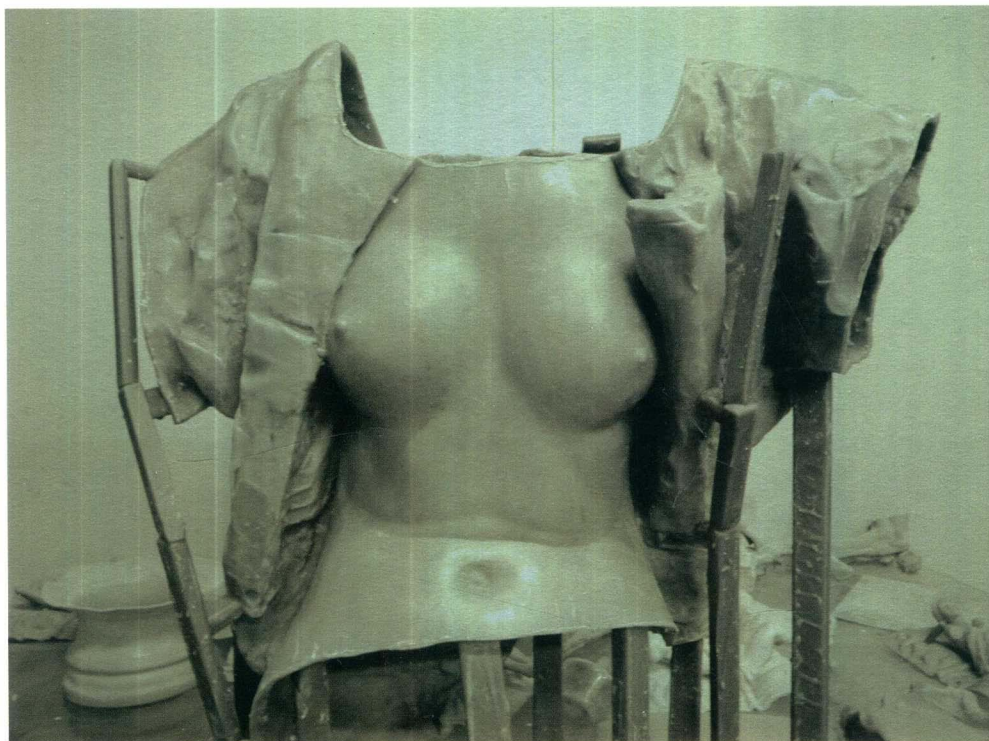
这件作品我思考了几年的时间，是从2006年开始制作，从最初创意到最终完成差不多用了5年的时间。作品题目《堆云·堆雪》来源于北海后面的小花园，有一幢叫“叠翠楼”，园子里有一片假山石人称“堆云·堆雪”。其实云、雪、人是一样的，都是相对存在的物体。也就是说任何事物都有它们可存在的一个道理和可存在的一个条件，而一旦条件消失它们也随之消逝。因此，在特定的历史时期，以什么样的角度来观察历史，这是值得思考的问题。

《堆云·堆雪》是我创作的一次尝试，跨越了时间、空间和思维的限制。

李象群

2008年6月





### The Inspiration Origin of "Heaping Cloud & Snow"

A century's culture journey of China has made more and more Chinese people understand deeply the great importance of the cultural self-esteem, self-confidence and self-reliance. Only through the constant self-examination and perfection of human can keep a national culture permanently strong. "Self-survey and improvement", "element + symbol = value" has been the pursuit of the spiritual realm of mine and also my art. To respect the objective laws rather than blindly parrot.

The original intention of the creation of "Heaping Cloud & Snow" is from here. To interpret "history" in my own creative way.

First: portrait, as the carrier of my creation. Man, is the element; objects, names, etc., namely symbol; identity, background, status, etc., is the value. Elements + symbol = value.

Second: material, strictly speaking, this piece of work is not the traditional coloring of copper corrosion, but the oil paints colored onto the surface. The application of integrated materials intensified the mystery of the work.

I thought about this work for a few years, starting the production from 2006. It took almost 5 years from the initial idea to final completion. The title "Heaping Cloud & Snow" derived from a little garden back in the North Sea Park. There is a courtyard called "Die Cui Lou", inside it there is a rockery named "Heaping Cloud & Snow". In fact, cloud, snow and people are the same. All of them are the objects relatively exist. That is to say everything has a reason to be and a condition to exist. But once the condition disappears they will disappear also. Thus, during specific historical period, from which perspective to observe the history, that is a question worth considering.

It is one of my creative attempts of "Heaping Cloud & Snow", spanning across time, space and the limitation of thinking.

Li Xiangqun

Jun 2008