

尹積昌
作品

WORKS OF
YIN JICHANG

嶺南美術出版社

尹积昌作品

**WORKS OF
YIN JICHANG**

尹积昌，中国美术家协会会员，一级美术师。1923年出生，1943年毕业于广东省立艺术专科学校本科美术系，后拜师著名雕塑、工艺家郑可多年。1949年11月入华南文工团，1950年参加筹组南方艺术服务社（后改为广州人民美术社）任该社副社长。1956年负责筹组广州雕塑工作室，长期任该室主任，该室改为广州雕塑院后，任艺术指导。尹积昌曾先后任全国城市雕塑艺术委员会委员，广东省美术家协会常务理事，省、市文联委员，广州市美术家协会副主席，广州美术家协会顾问，广州城市环境艺术委员会委员、广州市城市雕塑规划小组成员和艺委会副主任，中国雕塑学会特邀理事。

其有关创作业绩已编入《中国美术家辞典》、《中国现代书画家篆刻界名人录》、《中国美术年鉴》和《广东美术家辞典》等。

Yin ji chang, member of china's artist association, the first grade artist. He was born in 1923 and graduated from guangdong art institute in 1943. Later, he became a student of the famous sculptor and artist zheng ke for many years. In nov.1949, he joined the "south china art troupe" and took part in preparation work for establishing the "south art group" in 1950 (now called the people's art house of guangzhou). He was appointed to be the vice chiefman. In 1956, he was requested to set up the guangzhou sculpture studio and held the post of supervisor all the time. When the studio was changed to guangzhou sculpture institute, he became the art director. Yin ji chang, used to be member of national city sculpture planning group, art committee, standing director of guangdong artist association, member of provincial and city's cultural union, and vice president of guangzhou artist association.

His achievements have been published in<Chinese artist dictionary><guangdong artist dictionary>, <Chinese art almanac>, <modern Chinese painter calligrapher seal cutting dictionary>.



作者工作照

姜峰 摄

AUTHOR'S WORKING
PICTURE

写在前面

我们平时都称他老尹。

用毕生的精力和心血浇铸成的件件雕塑，是老尹留下的宝贵财富，后人将受用无穷。

尹积昌同志是我国知名的雕塑家。在他的主持积极带领下，杰出地完成了《孙中山像》的创作和建造工作，意义深远地结束了我国“造孙中山像请洋人”的“丢脸”历史，在中国雕塑史上添上了光彩的一页。接着，他继续完成了著名的《五羊石像》，《解放广州纪念像》。长期以来，老尹为改变我国现代科技文化的落后局面，不论碰到什么形势，他的决心坚贞不渝，事隔三十年后的一九八七年，他终于完成了高达四十五米的《广州起义纪念碑》。真是拳拳学子心，夙愿变现实，好一幅动人的景象。

老尹艺术功底深厚，不仅具有高超的写实技巧，而且修养全面。他的雕塑作品特别注重“建筑性”，强调“全方位观照”和善于运用“光效应处理”。结构上他最爱讲“来龙去脉”和“转折收口”。他的草稿要求显示方寸比例。他的水彩讲究清新透明；他的书法，铁骨铮铮……

老尹的艺术风格严谨朴实，洒脱中见条理；条理中见出处；出处中见源流，体现了“主客相关，各成章节”的大局观念和深邃的传统哲学思想。至此，我们不禁惊叹，老尹的艺术品格如此判若其人呀！

老尹走了，今天我们怀着无限尊敬的心情缅怀他，学习他。

唐大禧

1998年8月8日

PREFACE

We used to call him Old Yin.

All these artistic works of sculpture created by Old Yin with all his energy in his life are valuable treasures which he left for us and provided us with endless enjoyment

Comrade Yin Ji-chang was the sculptor in our country who first promoted urban statues and was able to have the condition to realize his idea in practice. It was under his leadership and guidance that the statue of *Sun Yat-sen* was successfully crested and erected, which ended the "face-losing" history when we had to invite foreigners to cast statue of Sun Yat-sen. This is a brilliant page in the history of Chinese sculpture. Successively, he created the famous stone statue of *The Five Goats* and the *Memorial of the Liberation of Guangzhou*. Old Yin had devoted all his life to the cause of reforming the underdeveloped situation of China's modern technology, science and culture. whatever difficulties he met with, never did he give up the struggle for his ideal. It was not until the year of 1987, after 30 years' hard struggle, that he eventually succeeded in created the *Memorial of Guangzhou Uprising*, a statue of 45 metres high. He is really a devoted and patriotic intellectual. His life of struggling for the realization of his noble ideal is in effect a moving story.

Old Yin had based his art on solid artistic foundation. He had not only possessed the high techniques if realism but was also an all-round cultivated artist.

His sculptures are characteristic by the "sense of architecture". He was especially expert at "making use of the play of light" on the statues and emphasized the effect of a statue being seen from an "all-round view points". As for the structure of his works, he used to attach to them the importance of combining "the context with the ramification" and the relation between "developing and contracting". Even if it was a draft of study, he made it in accurate proportion. As a watercolorist, his paintings are fresh and transparent and as a calligrapher, he is well-known for his powerful brushwork.

Old Yin's artistic style is strict, cogent, simple and direct. His freeness of expression implies the orderly presentation and the orderly presentation implies the origination, from which there are the course and flow. The artistic style of his own bodies the relationship of the objective and the subjective, while either of them being independent and as well connecting strictly with each other, which well represents our traditional philosophy. I can't help exclaiming that the character of his artistic works are exactly the same as that of the person of Old Yin.

Gong as Old Yin is, we still have our great respect to him and thinking of him, we must learn from him.

Tang Daxi
August 8, 1998

泥土的芬芳

蔡文星

我国著名的老一辈雕塑家尹积昌 1998 年夏初不幸因病谢世。在尹老的告别会上，他的女儿、广州雕塑院雕塑家尹小艾撰写的挽联，表达了对父亲深挚的敬爱：“生前不曾显赫，去后也无需让人记起。只有您留下的座座丰碑，默默地诉说着曾经有过的存在”。这一自然朴素而又情意真切的联语以及尹老的音容笑貌，令我永难忘怀。是的，尹老生前的确不曾显赫，没有金钱权势，没有鲜花美酒，没有名车豪宅，只是在雕塑的园地中默默地、勤奋地刻苦耕耘，用他灵巧有力的双手，把广州土地上特有的褐色泥巴，搓捏成一件又一件的雕塑作品，凿成石、铸成铜，成为一座座丰碑，矗立在广州这座英雄城市的沃土之上。尹老曾经对我说过：“对于雕塑家而言，锦衣玉食，未如泥土之芬芳”。这是一个真正的艺术家何等充实超脱的精神境界！

尹积昌 20 年代出生于广东古城南雄的一个商贾之家。他不愿意继承祖业，而梦想当一个艺术家。他不顾家庭的反对，两次离家出走，考上了当时校址设在韶关的省立艺术专科学校，师从一代美术大师胡根天、吴子复等。大学毕业后，他又放弃了工作的机会，到广西柳州留法雕塑家郑可的工作室当学徒，从扫地冲茶、搓泥巴、炒石膏等粗重杂活干起，一步步圆他当一个艺术家的梦。凭着他的灵气和扎实的基本功底，凭着他刻苦勤奋、锲而不舍的追求，他得到了郑可先生的器重，并终于可以独当一面，担当起雕塑的设计和制作了。

抗战胜利后，尹积昌随郑可到香港。解放前夕，尹积昌在进步同学的影响下，参加了进步组织的学习，接受了民主进步的思想，明确了今后人生道路的方向。他和郑可等人合作创作了直径两米的巨大的毛主席雕像，参加香港进步组织举办的“劳军美展”，表现了他作为一个爱国青年艺术家的胆识和气魄。1949 年 10 月，广州解放。数天后，尹积昌毅然放弃在香港优裕的生活和工作条件，回到广州，参加了华南文工团，穿上了军装，成为新中国成立后第一批文艺战士中光荣的一员，投身到为新中国服务、为人民服务的火热的生活之中。那是一个激动人心的、纯朴的、奋发向上的年代，没有物质方面的奢求，只有对理想的追求和向往。尹积昌和他和战友奉命组织了广州人民美术社，做了大量的文化宣传方面工作。1956 年，随着国民经济的恢复和社会主义建设的开展，广州市的文化工作同其他战线一样，出现了欣欣向荣的局面。当时的朱光市长高瞻远瞩地认识到发展雕塑事业在宣传教育和美化城市方面的重要作用，指示尹积昌负责建立广州市的雕塑创作机构。尹积昌和他的同事欣然受命，积极开展组建工作。不久。广州人民美术社雕塑组成立，广州的雕塑工作者有了自己的组织，在尹积昌的带领下，他们兴奋地投入到雕塑创作活动之中。尹积昌更是夜以继日、废寝忘食地工作。在朱光市长的指导下，中山纪念堂的《孙中山像》、海珠广场的《广州解放纪念像》、越秀山的《五羊石像》相继建成。这几座广州市最早的城市雕塑，当时便受到宋庆龄、周恩来和郭沫若等中央领导同志的关注和赞许，受到广大群众的喜爱，成为广州市的标志，焕发着永恒的艺术魅力。这是尹积昌和他的同事足以引为自豪的对广州市人民的贡献。

改革开放以后，城市雕塑的发展勃发了无穷的生机。尹积昌 20 多年前萌发的为广州起义的先烈们建造一座纪念碑的想法，在他作为市人大代表写成提案获得通过后也得以付诸实施。他从 20 多年来构划的大量设计草图中经过艰苦的提炼，以革命浪漫主义的手法创作出一只紧握象征夺取政权的枪杆子的巨手，冲破三座大山的压迫直插蓝天，枪杆子上有一条起义者的标志——红领带。这座高达 41 米的巨型纪念碑，为广州起义烈士陵园增添了豪迈恢宏、庄严肃穆的气氛，也实现了尹积昌纪念、讴歌革命先烈的意愿。

退休之后，年近古稀的尹积昌仍然以旺盛的精力和饱满的热情埋头在雕塑创作活动之中。他应邀到新加坡、马来西亚讲学，并相继完成五羊仙庭、十九路军抗日烈士陵园雕塑重建、蔡廷锴将军、东莞科书博广场主雕《智慧凌空》、广州东郊公园民族英雄邓世昌等十多座纪念性大型雕像，参加了广州雕塑公园的建设，还做了周恩来、叶挺、蔡楚生、朱光等一批纪念像和一系列的人物浮雕和圆雕。他还画了一批意境清新、技法简练的水彩画、充满生活气息的速写和创作草图。为了缅怀尹积昌的业绩和风范，广东省美术家协会、广州市文化局和广州雕塑院在广州雕塑公园举办“尹积昌遗作展”。展出的一百多件尹老的雕塑原作、照片和绘画作品，充分地展示了尹老的艺术造诣和人格光彩。

尹积昌是一位正直的爱国的艺术家，他的一生是充实的、闪亮的一生。他对艺术充满激情、坚忍不拔的追求，铸成了其光辉的成就。他刻苦努力、治学严谨、一丝不苟；他作风朴素、性情耿直、诲人不倦；他的艺术沉稳厚朴，铁骨铮铮。他创作的座座丰碑已经矗立在神州大地；他的道德风范，也将长留人们心中。

（蔡文星 广州雕塑院院长）

原载《美术》1999 年 6 月号

FRAGRANCE OF THE CLAY

By Cai Wenxing

Mr. Yin Jichang, a famous sculptor of older generation, passed away due to illness in early summer of 1998. His daughter, Ms. Yin Xiao'ai, is a sculptor of the Guangzhou Sculpture Institute. She wrote the following elegiac couplet to express her deep respect and love in her father's memorial meeting: "You were not illustrious and influential during your lifetime. You do not need to be recalled after your death. Only those monumental works you created will show your achievement silently. " I will never forget this words and Mr. Yin's lovely voice and happy countenance. Mr. Yin was really not a person with great renown during all of his lifetime. He did not gain those benefit such as money, power, car and big house. He just kept working hard and quietly in the field of sculpture. Through his skillful and powerful hands, Mr. Yin produced many sculptures by using the characteristic brown clay in Guangzhou. These sculptures were replicated with stone and copper. They had become monuments in this heroic city. Mr. Yin once told me: "To a sculptor, the fragrance of the clay is more enjoyable than the sumptuous food and luxurious clothing." This is the rich and unconventional spirit of a real artist.

Mr. Yin Jichang was born in a merchant's family in Nanxiong, an ancient city in Guangdong, in 1920s. He vainly hoped to be an artist and did not want to carry on the family's business. Disregard of the oppose of the family, he run away from home twice and was admitted to the provincial Art Training School, which located in Shaoguan then. His teachers included some master of art at that time, such as Hu Gentian and Wu Zifu. After graduation, Mr. Yin gave up the job opportunity. He went to Liuzhou in Guangxi and became a trainee in the working room of Mr. Zheng Ke, a sculptor returned from France. Beginning from the odd jobs such as sweeping the floor, making tea, twisting clay and parching gypsum, Mr. Yin was fulfilling his dream of becoming an artist step by step. He regarded highly by Mr. Zheng because of his supple mind, his sturdy soundation, his hardworking and his unremitting seeking. At last he took charge of a locality and bore the job of sculpture design and producing.

After the victory of the War of Resistance Against Japan, Mr. Yin went to Hongkong with Mr. ZhengKe. On the eve of liberation, under the influence of some progressive classmates, Mr. Yin took part in the study in some progressive organization. He embraced the democratic thought and clear his life way to go. Together with Mr. Zheng and others, he produced a fairly big statue of Chairman Mao, with had a diameter of 2 meters. This statue was shown in Art Exhibition of Greeting Army which held by a Hongkong progressive organization. The action revealed all without omission the courage and insight of a patriotic young artist. A few days after Guangzhou's liberation in October 1949, Mr. Yin determinedly abandoned the affluent living and working conditions and went back to Guangzhou. He put on the uniform and joined the South China Art Troupe. Being one of the earliest literary and art workers of new China, Mr. Yin threw himself into the fervent life of serving the people and new China. At that time, people were pursuing their lofty goals and had not extravagant hopes on material gains because they were living in an exciting and unsophisticated times. Together with his colleagues, Mr. Yin founded Guangzhou People's Art Agency under orders. They did lots of jobs on the field of cultural publicity. By the step of the resumption of national economy and the development of socialist construction, the cultural working in Guangzhou was thriving. Mr. Zhu Guang, the mayor at that time, showed great foresight by recognizing the importance of sculpture undertaking in the fields of publicity, education and beautification. He appointed Mr. Yin in charge of founding a sculpture creation agency in Guangzhou. Mr. Yin and his colleagues gladly accepted the order and worked hard in preparation. The Sculpture Section of Guangzhou People's Art Agency was founded soon. The sculptors in Guangzhou got an organization of themselves. Led by Mr. Yin, they were working hard excitedly in the job of sculpture creation. Mr. Yin was working even hard round the clock. Under the guide of Mayor Zhu Guang, the Statue of Sun Zhongshan in Sun Zhongshan's Memorial Hall, the Guangzhou Liberation Monument in Haizhu Square, the Statue of Five Goats in Yuexiu hill were created in succession. These earliest city sculptures in Guangzhou became famous landscapes. They gained the praise from our country's leaders such as Song Qingling, Zhou En'lai and Guo Moruo. They also enjoyed the likes of the masses. The Statue of Five Goats was praised as the symbol of Guangzhou due to its eternal artistic charm. By these sculptures, Mr. Yin and his colleagues contributed lots to the people of Guangzhou.

After the reform and opening to the world, the development of city sculpture was full of vigor and vitality. Mr. Yin began to bring about an idea which he conceived more than 20 years ago. He wanted to build a monument to the martyrs of Guangzhou Uprising. As a member of the people's Congress of Guangzhou, Mr. Yin submitted a related motion, which was adopted afterwards. He abstracted useful ideas from lots of design drawings which he made during 20 years. At last, he produced a giant hand which holding a rifle, a symbol of seizing political power. The hand breaks through the old society and points at the sky. There is a necktie, a symbol of the insurrectionists, on the rifle. This giant monument is 41 meters high and full of revolutionary romanticism. It heightens the solemn and grand atmosphere in the Cemetery of Revolutionary Martyrs. It also fulfills Mr. Yin's wish of eulogizing and commemorating the revolutionary martyrs.

After retirement, Mr. Yin was getting on for seventy. He still worked hard in the activities of sculpture creation with his exuberant vitality and full enthusiasm. He was invited to give lectures in Singapore and Malaysia. He also produced more than ten commemorative large-scale sculptures one after another, including the Five Goats Fairyland, rebuilding of the sculptures in the Eighteen Route Army Martyrs Cemetery, the Stare of General Cai Tingkai, the main sculpture Soaring Intelligence in Dongguan Keshubo Square and the Statue of national Hero Deng Shicang in Guangzhou East Suburbs Park. He joined the construction of Guangzhou Sculpture Park and produced a series of figure statues and relieves such as Zhou En'lai, Ye Ting, Cai Chusheng and Zhu Guang. He also drew a batch of watercolors, sketches and design drawings. These paingtins are full of fresh artistic conception, terse skill and daily life spirit. To chrish the memory of Mr. Yin's achievements and demeanor, the Exhibition of Yin Jichang's Works was held by the Guangdong Artist's Association, the Guangzhou Cultural Bureau and the Guangzhou Sculpture Institute in the Guangzhou Sculpture Park. Over one hundred works, including originals of the sculptures, photos of the sculptures and paintings, are full proof of Mr. Yin's artistic attainments and moral integrity.

Mr. Yin Jichang is an upright artist and patriot. His life is rich and shining. His glorious achievements stem from his intense and indomitable pursuit of art. He is working hard, studying rigorously, teaching tirelessly and living simply. He has honest and frank temperament. His artistic style is staid and adhering to moral principles. The monuments he produced are standing tall and upright in the Divine Land. His noble morality will also be born in our mind permanently.

(Mr. Cai Wenxing, President of the Guangzhou Sculpture Institute.)

Reprinted from the magazine, Art, June, 1999.

著名雕塑家尹积昌

曾 炜

人们习惯称五岭山脉以南地区为岭南，亘古以来，说北方南下广东，都是越过大庾岭上的梅关，进入粤北边陲的南雄县。因之，南雄这座古城多少年来成为粤北的文化中心。更由于陈毅等名将，以至东纵北撤前都在粤赣交界的大庾岭建立过游击根据地，南雄就更具有革命历史意义了。正是这南雄古城，20年代初，升起一颗小星，后来这小星从50至90年代，在岭南名城广州，成为光辉熠熠的明星了——他就是新中国第一代著名雕塑家尹积昌。正是他，在中山纪念堂前塑造了孙中山像，在越秀山上雕成了五羊石像，在海珠广场矗立了广州解放纪念像，以及在烈士陵园挺立了广州起义纪念碑。这几件令广州人赞不绝口，令中外游客留下深刻印象的巨型雕塑，正是这位现已年过古稀的雕塑艺术家的不朽之作。

三岁定八十

传说从前有个富翁，特意把金子、铁锤及纸泥玩具等等放在一起，让孩子任意选择。那孩子选了很不值钱的铁锤和泥玩具。富翁慨叹孩子对金钱利禄如此淡薄而发愁。这测算虽不科学，但也非全无意义。古语有说“三岁定八十。”即孩童的爱好，往往决定他一生。

1923年11月，尹积昌生长在南雄的一个富商家庭，又是独子，父母自然就把他作心肝宝贝，希望他继承父业，自不待言。可尹积昌在校学习成绩不佳，却对手工艺情有独钟。他家对面有间糕点铺子，每逢中秋佳节，就用硬纸块作底板，以面粉团做了各式各样的小猫、羊、牛、骏马、麒麟或狮子滚球，挂在档口上招徕顾客。尹积昌被这些可爱的玩意迷住了，自己也动手用纸皮、面团依样画葫芦做了许多小动物。他自鸣得意地欣赏自己的手艺，也得到小朋友和店中伙计赞叹。他念小学的一位教师根据他的特别偏爱，教他画画，如怎样观察人体肌肉的变化，肤色的明暗布局等等。这位何纪勋老师虽不是画家，但他愿把自己的一切美术知识告诉尹积昌，成为尹积昌的艺术启蒙者。

抗战开始，尹积昌已上初中。那时，南雄已轰轰烈烈的开展抗日救亡运动。何老师投入了热火朝天的宣传工作，尹积昌也跟着参与工作，为何老师调配颜料，还利用课余时间，画一些宣传画，成为抗日救亡宣传工作中的少年积极分子，并参加演出《放下你的鞭子》、《东方孽债》、《鬼夜哭》等街头剧。另一位美术老师陈语山也欢喜尹积昌这个酷爱美术的学生，除在课堂特意培养教授之外，还利用假期、周末，带他参加画街头壁画之类的宣传活动，后来还不分昼夜、假日，由在乡间的中学步行20里到县城参加抗日救亡宣传工作。可是，尹积昌的学业成绩一落千丈，数学还得了个零分。

世事总是有得有失的。尹积昌在学业上退步了，在美术方面，和实践相结合，得了“高分”。更可贵的是，他的眼界开阔了，萌发了民族意识，知道这世界上民族民主革命的重要性。这重大收获，成为他以后一生中享之不尽的财富，使他以后从思想觉悟到投身革命，参加中国共产党，也使他在创作孙中山像、毛主席像、广州解放纪念像、广州起义纪念碑等作品起着重要作用。

扎马

1940年，尹积昌考入南雄县师范学校的师资班，原以为将来能像何老师一样在小学教几节课，其余时间画自己的画。但他很快便发现这想法和自己的宏愿相矛盾。那时，他读过一些美术史和美术大师们的作品，使他意识到，要当一个有影响的画家，必须狠下死功夫打基础。他想，少林寺出来的每个武艺高强的僧人，都是经过多年苦练成才的，正如广东武术界常说的“要扎三年马才出拳。”他感到这师资班已不能满足他的要求，课余自己画画也难提高。命运是自己安排的。走了一段小小弯路也要由自己重新选择。他的宏愿，他的抱负，深深打动了他的老师陈语山，1941年，陈先生介绍他进入韶关的广东战时艺术最高学府——广东省立艺术专科学校美术科。这样一来，便遭到父亲强烈反对。父亲总是望子成龙，认为“画公仔”是最没出息的，他希望儿子像他一样做大生意，不然花点钱，为他买个一官半职，成家立室，以守家园，继承父业。尽管父亲强烈反对，也没有动摇尹积昌的抉择，他瞒过父亲，毅然考进省立艺专。他像进少林寺学武艺一样，牺牲一切，排除杂念，一心学画，以实现他的宏愿，要做一个真正的有影响的画家。

当年偏于一隅的省艺专，网罗了不少不愿逃难离开广东的艺术家，尤其是美术科，不少教授是抗战前广州市立美术学校的，如教导主任胡根天，原是留日归来及任市美校长；美术科主任吴琬（吴子复）也是在市美任教的；还有留学加拿大的雕塑教授、中国最早一代的雕塑家梁竹亭等等。省艺专课程比较正规，虽被人认为是“学院派”。“名师出高徒”，“强将手下无弱兵”，尹积昌深感到能在这些名师指导下当一名学子而自豪。他勤奋好学，不厌其烦的天天画素描——他认定，素描课程犹如学武艺的“扎马”，“马”扎得稳了才好出拳。加之他生理上有一点点小毛病——一只耳朵不太灵便，不认真留神便听不清楚。使他成了“两耳不闻窗外事，一心只攻美术课。当时，艺专的世界各国名画、国画名家作品，他都一览无遗，认真研究；还阅读了中西美术史，西欧现代绘画各派的艺术论，对艺术的真谛有深切的理解。他想尽办法，买到一本已经绝版的《艺用人体解剖学》，放在床头，一有空就临摹人体各部的骨骼、肌肉，画到烂熟，这一扎实的基本功对他以后创作人体雕塑起了至关重要的作用。胡根天、吴琬都非常欣喜这勤学苦练，又有美术天分的学生。特别是吴琬，不仅在学术上，连生活上也管他。当时尹积昌的同班同学张小姐，对尹特别好感，常邀尹在黄昏时出外散步。吴琬为此事非常生

气,出面干预,一次、二次警告尹积昌,说他在学时不应谈恋爱。有一天黄昏,尹积昌和张小姐散步回校,因尹穿的木履断了皮,只得光了脚,手拿着木履,一边走,一边有节奏的敲着木履,颇为浪漫的。真不巧,狭路相逢,迎面碰上吴老师,当场挨了训斥,弄得他俩不知所措。尹积昌完全理解,站在他面前的是严师,是生怕自己为情而荒废学业。从此,尹对吴老师更尊重,吴对尹更爱护。这种至亲至爱的师生关系,直到解放后,直到吴琬八十几岁病逝前,师生挚爱真情从未间断。

在艺专转入第二学年,学生要选择自己欢喜的专业课。尹积昌毅然选择了雕塑专业,跟随中国第一代留学加拿大的雕塑家梁竹亭学雕塑。当时选择雕塑专业的只有三人一个是李泽生,一个是尹积昌、还有一个和尹积昌相好的张小姐。那时广东的雕塑可以说还是一片空白,即使像梁竹亭教授这位中国第一代的雕塑家,也只不过做了几件雕塑。可以说,当时雕塑这专业还是前途茫茫的。但尹积昌的童年既已被那些"公仔"迷住了,如今的选择顾不及那许多了。而最疼爱他的胡根天、吴琬两位老师独具慧眼,看好将来,又见尹积昌学业成绩好,也极为支持他学雕塑。从此,尹积昌便天天和泥巴打交道,有人开玩笑说:"他们天天玩泥沙"。

为了理想

经过长期"扎马"后,尹积昌已取得教育部颁发的大专艺术专科学校毕业证书了。可是,迎来他的还是前途茫茫。中国不像外国,有许多雕塑公司,请你作雕塑师,也不像现在有雕塑院,让你去当研究生,或留校任教,发挥你的所长。同级毕业的戏剧科同学可到中学教语文,学音乐的可作中学音乐教师,美术科的同学也去任中学美术教师。自然,尹积昌如愿意当一名中学美术教师是绰绰有余的。但他不甘心,他还是抓住这雕塑死死不放,宁愿闭居家里继续搞他的泥公仔。后来,他打听到留法的另一位中国第一代雕塑家郑可,在广西办了个郑可工作室,据说条件很差,但他也不顾一切,经吴琬介绍,决定去广西柳州实现他的宏愿。

这一下可真的激怒了老父了。中学学习成绩不好,不能读正规大学,又不愿跟他经商,现在还想远走高飞,我的产业谁继承?他苦苦劝告儿子,望他改变初衷,不成;继而激动,大骂,打了儿子两巴掌;还是没有效果,便随手拿了一条秤杆,照尹积昌头部一扫,尹积昌随手举凳一挡,把老父手中的秤杆折断了,父子彻底闹翻了。这个个子消瘦,样子并不超凡的傻孩子,意志却如此坚决,令生养他的慈母动心,偷偷收拾几件衣服,让儿子悄悄出走。尹积昌这回出走,作出的牺牲是难以计算的,从此失去家庭经济支持,同级各科同学都任中学教师,每月至少两担米;还有,那位对他锺爱的张小姐,为了与尹好,也随同选了雕塑专业,现在,她站在十字路口上,若再跟尹,前途未卜,于是,在1944年韶关大疏散之际,与尹分道扬镳了。这样一来,尹积昌两手空空,一无所有,只身来到柳州郑可雕塑工作室,投入于他尚属未知数的理想事业。

郑可工作室是在柳州柳江边一片烂地上,用竹篱围起有几百平方,有一间上百平方的雕塑间,还有铸铜工棚。尹积昌一踏进这个郑可工作室,就看到架上、墙上四周围、地上都放着郑可的各式各样雕塑作品,真是目不暇给,他兴奋极了。但指给他睡的地方,竟是临时用木板搭起的工棚上的阁楼,算是几个学徒的宿舍,使尹积昌愣住了。一手泥巴的郑可走过来了,对尹积昌打量一番。根据他的老朋友吴琬介绍,这学徒是个好料子,但见尹积昌一身西装,很不顺眼。郑可对尹积昌第一句话是:把西装脱下。第二句话是:你现在是学徒,不是大学生。第三句话是:这里很困难,没有工薪的,每月只能给你买一块肥皂和一些便纸钱。这些严厉的语言都没有动摇尹积昌的决心。他二话没说立刻把西装一脱,便动手干活了。他每天扫地,倒茶,搓泥巴,磨生石膏,炒石膏粉.....作个名副其实的学徒了。他发现后来当学徒的许家光(现在美国当陶瓷艺术教授)、高永坚(后任广州美术学院院长)也是一派斯文的有志之士,郑可也一律严格要求。多了两个师兄弟一同捱世界,心情也慢慢平静下来,即使劳累些也乐得。

一个星期天,尹积昌路过一间天主教堂,听到传来沉闷的风琴声,便带着好奇心走进教堂,在昏暗的灯光下,一些信徒正在做礼拜。他不好意思立刻退出,只好坐在后排长椅上听听信徒们唱的圣诗。他突然听到圣诗中一段诗句"回来吧,回来吧,家中慈父早晚呼你,回来吧,回来吧,远游抛弃一切所有.....",尹积昌立时愣住了,他仿佛听到老父的召唤,一下子把他带回故乡,带到他老父面前。他感到有点凄凉,感到对不起老父的养育之恩。但这又有什么办法呢?回去,谈何容易,为此,他几天里闷闷不乐。终于想通了:一个人总不能一生守在父亲面前呀!人,总有其志;人,在世界上总有理想。对,为了实现理想:要做个雕塑家,要做中国的罗丹,牺牲一些也在所难免。最终,他不为这圣诗所动摇,甘当"逆子"了。

尹积昌确实是雕塑的好料子。他做了相当长的一段苦工后,便开始跟郑可捏小样,放大制作了。他每做一件都一丝不苟,做到老师点头满意为止。郑可也逐渐发觉这学徒功底扎实,聪明,伶俐,又颇有创作才能。于是,他对尹积昌要求更严了。尹积昌在不断的实践中,逐渐掌握了雕塑艺术成型的全过程。他还利用业余时间,研究雕塑艺术理论掌握丰富的雕塑学问;更经过长期勤奋实践,使他的雕塑构图新颖,手法逐渐老练,功底越来越深厚,每件作品都形神兼备,成为郑可的得意门生。这样,在郑可主持下,他第一次参加了郑可的"光复桂南纪念碑"和"无名英雄"的雕塑工作。

抗战胜利了,郑可带着尹积昌等回到广州,和他的老搭档伍千里开了一间美图文化企业公司,立刻接受了"新一军纪念碑"的制作任务,郑可负责碑上那只大鹰的雕塑。由于他又在香港和朋友开办了一间工厂,实在无暇顾及新一军纪念碑的工作,只好将工作交给尹积昌。尹积昌先制作泥稿,得到郑可的认可,放大件就以尹积昌的泥稿模型为基础,由尹积昌负责放大,还请许家光、高永坚、张祖武等人一起参加。那时的尹积昌已经成为一个具有独立创作能力的青年雕塑家了。

脱了西装穿军装

正是这时候,解放战争节节胜利,势如破竹,国民党则兵败如山倒,逃到广州作最后负隅顽抗,搞白色恐怖,弄得民不聊生,广州即掀起轰轰烈烈的反饥饿、反迫害运动。富有正义感的尹积昌,不时也对白色恐怖发点牢骚。在国民党进一步摧残民主势力情况下,尹积昌的一些进步同学、朋友,都纷纷转入地下,或转到香港。正巧,郑可在香港

一个游乐场接了几件浮雕,搞了个小工作室,专程回来请尹积昌去香港帮他主持工作室的工作。尹积昌立即接受邀请,主持郑可工作室,并受一家工厂聘请为设计师,工作辛苦些,但月薪收入有港币 360 元,相当一个小学教师工薪的 3 倍,可算是中产收入的白领阶层了。

正当尹积昌艺术上有所成就并摆脱了穷困之时,国内政治形势起了急剧变化,在香港的进步文化界非常活跃。尹积昌和进步的同学、老师经常接触,使他感觉到自己在艺术上虽有进展,但政治上却落后,已非抗战初期那样站在抗日救亡宣传活动的第一线上。在进步师友的影响下,他感到作为一个艺术家,如果不站在时代的前头,那么,他的艺术生命力是有限的。于是,他参加了一些地下学习小组,还主动接济一些离香港赴游击区的同学家属,帮他们解决生活困难,又积极参加筹备香港美术界画展和宣传解放战争的"劳军美展"。在"劳军美展",首次展出了他和郑可工作室同人合作的,有两米直径的毛主席大浮雕像。

广州解放几天后,他毅然放弃了在香港的高薪待遇,回到广州找老同学梁克寒等,表明自己的决心,参加了中共华南分局华南文工团,立即参加广州解放入城式。

这次回到解放后的广州,又一次把漂亮的西装脱掉,换上解放军军装。数年前,为学艺,脱了西装,数年后,为革命,又脱了西装穿军装,过着低标准的供给制生活。

从此,尹积昌又踏上新的征途。他整天忘我地日以继夜工作,为华南文工团演出《白毛女》制作大批海报,为世界青年代表访问活动绘制巨幅的领袖像,布置越秀山主会场。广东开始土改,他参加了英德土改,和农民"三同",吃大苦,耐大劳。他认识到,一个革命的艺术家的,首先就得服从革命的需要,与群众同甘共苦,方能创造出人民喜闻乐见的作品。

遇上伯乐

尹积昌参加革命后,如鱼得水。英德土改回来后,受命组织南方艺术服务社。他怀着对毛泽东的崇敬,大胆创作出各式各样的毛主席胸章、半身像,由美术社向全国发行,群众都喜欢佩戴。1950 年底,他和丁纪龄、符罗飞、赵蕴修、曾新泉、潘鹤等人合作,塑造了 4 米多高的毛主席像,安放在当日的"华南土特产物资交流会",广场(即今广州文化公园)。1954 年,广东省举办解放后第一次美术展览会,他和毕业于文艺学院的潘鹤负责雕塑作品组织工作,展出有 60 来件作品。尹积昌的"彭湃像"、"中国人民志愿军与朝鲜女孩"两件大型雕塑作品,被选入了《广东美术作品选集》。

同年,苏联经济文化展览会由北京、上海转到广州展出。准备放在大厅中央的列宁、斯大林像不慎在运输中弄断了斯大林像的一条腿。这一下可使展览会的领导心急如焚了。展期临近了,而苏联专家度假未归,不知怎么办好。尹积昌当时在展览会工作,他带着一个老工人,准备亲自动手修复。当时的领导瞪着眼睛打量这个不知底细的,样貌平平的年青人。在他看来,斯大林像实在太神圣,太神秘了,对尹积昌能否弄好表示怀疑和担心,但也没有别的办法,只得让尹积昌去试试,不断提醒尹积昌要小心,没把握就不要动。但这个曾经在郑可工作室学了几年基本功,创作过不少大型雕塑的尹积昌,一点也不觉得什么神秘和困难。他先用石膏为断裂部分翻了模,然后锯掉断腿后半部分,又将塑像里面的骨架重新焊接,最后把新腿安装上去,缀合得天衣无缝。苏联专家度假回来一看,连声称"好好!"当时的领导不知尹积昌为何方神圣,但能把他们的重负卸下,能不感激尹积昌。一时间,尹积昌便成为展览会引人注目的人物。其实,在尹积昌看来,这种修复工作不过是"小儿科"而已。但这区区小事,却引起领导对尹积昌的重视了。

尹积昌在展览会工作之余,和一些年青雕塑工作者,临摹了展览会的大部分苏联雕塑家的作品。后来,他们把这些临摹的雕塑陈列在广州人民美术社的画廊里。当时的广州市长朱光同志,很有学问,对文艺甚为爱好和关心。一天,他到美术社视察,发现那些雕塑作品,惊讶地问"这些雕塑是不是苏联朋友留下来的?"尹积昌回答说"全是我们临摹的。"朱光市长反复欣赏这些几乎可以乱真的雕塑作品,发觉广州有这样高水平的雕塑人才,高兴极了。从而使他想到一个美化新广州的宏大规划。不久,朱光市长亲切指示尹积昌着手筹备一个雕塑工作单位,为广州城市建设发展做些大型雕塑,希望把四季如春的广州城打扮得更漂亮。这是一件使广州雕塑界振奋人心的大事、喜事。于是,1956 年 6 月,广州雕塑室宣告成立,尹积昌任主任,设有创作组、翻制组和行政组等,有多名创作人员编制。朱光市长还亲自选定越秀北路建造一座环境优美的雕塑工作室,为雕塑工作创造了良好的工作条件。

城市雕塑,在旧中国并没有多大位置,如今,解放不过几年,一位独具慧眼的市长,为雕塑事业划出一块可贵的园地,让雕塑工作者耕耘、播种、开花、结果,使她成为一片绿洲,把广州雕塑引向一个新的飞跃。有人说,朱光市长是广州雕塑工作的"伯乐",是他首先发现、促进广州雕塑事业大发展的。"世有伯乐,然后有千里马;千里马常有,而伯乐不常有。"广州雕塑工作者,以至美术界对在"文革"中被迫害而早逝的朱光市长还深深怀念,直到近年,尹积昌还为这位"伯乐"做了一座汉白玉半胸雕像,安置在广州美术馆广场,以示饮水不忘掘井人!

由中国人来做

雕塑室成立后,广州市人民委员会决定:在广州中山纪念堂雕造孙中山像,并把任务落在尹积昌肩上。

这是尹积昌的一项光荣而又艰巨的任务。他彻夜未眠,兴奋、激动。他想起意大利的罗马,法国的巴黎等大都市到处是气势磅礴的雕塑,而国内的城市几乎一无所有,实在愧作一个当代的中国雕塑家。多少年来,打从他在艺专选择雕塑专业作为自己的终身事业,要当一个雕塑家开始,他就立下宏愿,要为美化祖国的城市献身。但理想不是现

实,什么时候才能把理想变为现实?如今,在广州的重要地方建造意义重大的雕塑任务,就落在自己手中了,理想已开始触及到了。他也回想到,解放前,他和友人一起游览广州最有气派的中山纪念堂。尹积昌对中山纪念堂的设计,赞不绝口,看着那飞檐斗拱琉璃瓦的巍峨壮丽建筑,却缺少一座孙中山先生塑像,深感遗憾!他感慨地说: " 这就像腾云驾雾的龙, 缺少一双眼睛。" 他知道,设计纪念堂的大师,早已考虑到在纪念堂前安放孙中山的塑像,连花岗石的基础与栏杆都修好了,可一直迟迟没有把孙中山塑像造出来。同行的友人脱口而出的说 " 说不定这塑像由你来做呢? " 现在,友人之言有幸而言中了,真使尹积昌感到自豪。

塑造孙中山像,已摆在尹积昌的第一工作议程上。他和詹行宪、廖加复两位青年雕塑工作者一起,大量阅读中山先生的革命史料,又去翠亨村中山故居访问。正当那时候,宋庆龄同志托广州有关领导转来几幅孙中山先生照片作参考。在确立一定要表现孙中山先生的中国革命先行者的风貌这一创作意图后,挑选了一个形体与孙中山相象的铸铜工人,作为裸体模特儿,先做一个真人大小的塑像。但朱光市长看后不满意,建议由尹积昌另创作一个。经过一段时间,尹积昌把1米高的塑像稿请朱光市长看。朱光一看,连声叫“好野”!并即送宋庆龄、郭沫若两位同志审阅。

这里还有一段插曲。有个外国雕塑家来广州访问,见到尹积昌正在创作孙中山塑像小稿,便建议要与尹积昌合作一起放大,说中国没有室外巨型雕塑经验。尹积昌没有回答他。在此之前,也曾有一位苏联雕塑家,和中国搞了个合作项目,回去后非常吃香、名利双收。尹积昌真想告诉这位外国雕塑家,中国在欧洲文艺复兴前,就创造了云岗、龙门和大足等等灿烂光辉的雕塑群了,如今这个孙中山像是我们广州雕塑工作的第一件大型作品,必须由我们中国人来做,且一定可以做好。一种强烈的民族自尊心,使尹积昌婉言拒绝了这外国雕塑家的 " 好意 "。

这座5.5米高的大型雕塑,工程很简单,又由于当时的条件差设备简陋,因而难度很大。尹积昌和廖加复、詹行宪反复研究后,决定土法上马,在中山纪念堂右侧搭起一座大工棚,先在1米高的样稿上定了1400多个点,编上号码。之后竖起几根大样的主钢,用木板钉出一个比要放大的雕像稍长略瘦一点的木头人来。然后在大转台上架起四条垂直平衡的木条,进行求点放大,在木人上钉上与稿样相对应号码的长短高低的铁钉,用小白布条记上编号,再按钉子的编号进行塑造、倒模翻水泥,最后用喷涂工艺处理,呈古铜色,与铸铜无异。

一座倾注了尹积昌的无限感情,投进了他全部心血的孙中山塑像,便安放在中山纪念堂前早已砌好的花岗石基座上,把中山纪念堂烘托得更雄伟、壮丽了。大塑像完成时,郭沫若、区梦觉,朱光等领导同志及美术界同仁都来参观,对塑像评价甚高,都认为塑像把孙中山表现得栩栩如生,既有独特的民族风格,又蕴含着激励人们奋发向上,生命不息的内涵。中外千千万万的旅游者对塑像也称赞不已。1987年,在首届全国城市雕塑评比中,孙中山塑像获全国城市雕塑优秀奖。

雕塑大师罗丹曾经说: " 艺术家的优良品质,无非是智慧、专心、真挚、意志,像诚实的工人一样完成自己的工作。" 尹积昌正如罗丹说的一样,花了整整两年,完成了他的第一件大作品。

豁达、泰然

一个出色的艺术家,不断创作是他的生命。1958年,尹积昌又开始酝酿创作 " 广州解放纪念像 " 了。地点在海珠广场。

海珠广场位于广州的市中心,珠江河畔、海珠桥北岸。解放前夕,由于国民党军队炸毁海珠桥,这里成了一片瓦砾,到处断壁残垣,后来成了菜栏集市,烂菜、臭水横流。解放后不久,人民政府拆掉了所有用破烂铁皮盖的平房,开辟为广州最大的,让人民群众憩息的广场。后来,横跨珠江南北两岸的海珠桥修复了,拓宽了,每天来往车辆不绝。随后,十层高的原广州出口商品交易会在广场北面兴建,及后,东南角的华侨大厦等等,高层建筑拔地而起。海珠桥北岸两边的宽大的广场绿草如茵,红棉竞放,榕树婆娑,真是广州市民的好去处,每天早晨都聚集了许多人在那里散步、打太极拳,傍晚,人们又在那里纳凉。多么美好的环境呵!于是,尹积昌便从这优美的环境中萌发了创作意念,要在这广场中心建一座广州解放纪念碑,让人们在这呼吸清新空气时,想到我们之所以有今天,正是无数解放军战士用鲜血换来的。尹积昌经过近两年的酝酿,在他的手稿本上,不知画了多少草图。他常常在更深层静的时候,伏案反复思考,总觉得不满意。他渐渐进一步构思出这雕塑的形象、轮廓要清晰、单纯、姿态要与周围优美环境协调一致,突出英雄的喜悦,和军民鱼水情深的神态,他还想到,纪念碑必须有承前启后的内涵。又过了一段时间,他偶然想起1949年他和文工团战友打着腰鼓,举着红旗参加解放军入城式的情景。那时,沿途群众送水送茶,送来一束束鲜花。他灵机一动,把人民敬献的鲜花,和解放军融为一体,不就可以表现军民鱼水关系,手握枪杆,捍卫南大门!对,这就是塑像的内核与灵魂。

尹积昌把这创作意念向朱市长汇报,朱光同志非常高兴,鼓励他立刻动手。又经过一段时间反复设计,不久便把小稿做出来了。过了几天,朱光市长陪同郭沫若同志来到雕塑室。尹积昌即请郭老对解放军塑像小稿提意见。郭老认真审视了塑像小稿后问 " 解放军为什么拿着鲜花? " 尹积昌答道: " 鲜花是人民敬献给解放军的。" 郭老的脸突然闪耀异彩,说: " 既然是人民送的,那应该是珍贵的,为什么不抱起来? " 呵,一个简单精辟的 " 抱 " 字,惊醒了尹积昌,真是难得的真知灼见!可他又感到,战士的动作一改变,抱鲜花的手与握枪的手,岂不在身上挤在一起了?还是郭老细心,他说: " 手握枪杆象征什么? " 尹忙答: " 保卫祖国,保卫南大门。" 郭老说: " 为什么不再强调一下,将握着的枪杆伸出来?" 朱光连忙拍一下尹积昌的肩膀说: " 好野,架势(真好)!"。

尹积昌根据郭老的启示,马上对雕像作了修改,将解放军战士的手这样一张一弛,一伸一缩,整个艺术形象便栩栩如生了。这完整的小稿,刚赶上1959年“八一”建军节完成,人民日报便以“永远纪念你们的功勋”为题,于8月1日发表了这一作品。陶铸、朱光同志立刻拍板,就照这个像放大,不准改变、保证质量,定稿后立刻施工。这座高6米半,石座高9米半,一共16米高的大雕塑,其工程难度是可以想象的。为保证大石刻质量,专门从北京请来9位石刻师傅参加工作。于是已进入中年的尹积昌和几位雕塑家一起,在日以继夜,风风雨雨中,泡进这艰巨的,有极其重大意义的工程中去了。一天,朱光同志突然陪同周恩来总理来到现场,在工程人员陪同下爬上正在吊装的手脚架上审视,给予很高的评价,这对全体工作人员和尹积昌都是莫大的鼓舞。

1959年12月30日,雄视珠江南北两岸的广州解放纪念像,胜利地矗立在海珠广场中央了。从此,多少汽车司机、骑自行车者、路人,以至在广场上浏览观光、散步憩息的人,无不驻足欣赏。多少旅游者、少先队员,都在像前摄影留念。

十年浩劫期间,由于尹积昌曾提过“城市雕塑应为城市服务”,竟被认为是封资修的观点;因他做过古铜色的毛主席像章,又说他为毛主席抹黑;又由于他做了不少有影响的作品,树大招风,说他是什么雕塑界的“南霸天”,打成牛鬼蛇神。为了清除所谓尹积昌的影响,无情地把这显赫一时的广州解放纪念像捣毁了。十年浩劫过后,广州人民写了大量书信,及以诗歌形式不断向政府呼吁:重建广州解放纪念像。由于种种原因,一座出自另一位雕塑家之手的新雕像又应运而生,取代原来的位置。可是,原像是经过尹积昌呕心沥血,经过郭老、朱光提出修改意见,成为完整的艺术品,因此,正如一位作家在一篇文章中说的:“新像还是沿袭了原像的构思,即鲜花与钢枪——塑像的内核与灵魂,给人一种新(时间)而不新(艺术)之感,留下了稍许的遗憾。”但间中有人与尹积昌谈起这件事时,尹积昌却很平静,泰然。他认为,古今中外雕塑史上都曾出现这样类似的事件。作为一个共产党员,对事应豁达和有气量,只要这个人所共知是他的构思的雕像依然屹立在海珠广场上,为人民所景仰,个人得失又算得什么!

为大自然添色

广州被称为羊城,又称五羊城!这里有一个广州妇孺皆知的神话故事。据《汉唐地理书钞》载:“高固为楚相,五羊衔谷,萃于楚庭(广州古称)。”清屈大均《广东新语》说:“周夷王时,南海有五仙人,所骑羊各一色,来集楚庭,各以谷穗一茎六出留于广人。”并留丰年说,“愿此闾閻,永无荒饥。”说罢,仙人腾空而去,留下来的羊却化为石头。故广州有羊城、羊石、穗城等名称。

1956年,朱光市长提议建五羊石像。尹积昌明白,雕塑工作者除创作大型纪念性的作品外,还应为五羊这类神话传说进行创作——神话和民间故事,正反映了一个民族的文化心理,丰富多彩的生活。他也意识到,将这类雕塑艺术品放在自然环境中,必成为新的景观,既可为自然环境添色,也能使雕塑作品增辉,二者相得益彰。于是,尹积昌选这石像放在广州城北风景秀丽、游人众多的越秀公园内。

尹积昌接受任务后,带领年青的雕塑工作者深入到石牌畜牧场体验生活,发动大家出小稿,反复比较,认真研究,综合概括。最后由尹积昌、陈本宗、孔繁伟合作,完成了五羊石像1米高的标准小稿,即请朱光市长到越秀山实地勘察。他们踩在木壳岗的石砾上,极目四望,只见越秀山周围,林木葱浓,莽莽苍苍,感到这里环境气魄非凡,便决定将五羊放大至10米高在此落户,使能与这秀丽的环境相协调。

尹积昌等随即按1米的标准小稿再做了一个4米高石膏制的五羊大型稿,然后会同市建设局的石工共同打石、放大。当时木壳岗还未能通汽车,上千块几吨重的花岗石怎样运上去呢?为此,又专门架设了一条轻便小铁轨,山顶设一缆绞车,把一块块花岗石绞到木壳岗上,然后一块块照原样两倍半放大接驳起来,规模宏大,整个工程于1960年4月底竣工。

每逢节假日,广州人都欢喜到越秀山玩耍:中外游客,总要到越秀山登高一游,很多人都要到五羊石像前摄照留影。人们都欣赏这颇具民间色彩的五羊石像。你看,为首的那只饱经风霜的老羊,含着一串谷穗,屹立于岩石的高处,回首看着人民,在企求五谷丰登,五只羊都宁静、安详,整座雕塑富有人情味,充满友爱、和平,可说是思想性与艺术性的完美、统一、和谐。

五羊石像建成后,被中外游人和广州市民誉为广州美的象征,广州市的标志、市徽。并以此与美国自由神、巴黎铁塔以及丹麦哥本哈根的美人鱼相媲美。1987年五羊石像获全国城市雕塑优秀奖。

金色的梦

中国人都知道,中国无产阶级领导的革命史上,曾有过攻打公安局、血战越秀山的广州起义的壮丽史诗。起义失败了,多少英雄烈士的遗骸埋葬在红花岗(现今的“广州烈士陵园”)上。为了让后人景仰烈士的丰功伟绩,解放后便建成这座规模宏大的烈士陵园。这陵园坐落在繁华的市中心区中山二路北面一大片坡土上。陵园内湖水涟涟,垂柳依依,古松参天,亭台楼榭,幽静曲折的小径,从中山二路的宽大正门正视园内,两旁葱绿的松柏,正中一片宽阔的陵道,气势磅礴、庄严肃穆。可是,若细细审视,这正中的宽阔的陵道北端,却缺少了什么。尹积昌多次游览陵园时,都久久地在此站立,徘徊、流连忘返。他曾经有过一个梦,要在这座大陵园的中央塑造一座风格独特的大型纪念碑。然而,时光的飞逝,眨眼就是20多年,梦,还只是一个甜美的梦。

孙中山像、五羊石像、广州解放纪念像,这几件大型雕塑,可以说,由越秀山,经中山纪念堂,直至海珠广场一线,已为这美丽的广州市添了异彩。应该说,这是尹积昌孩

童时代剪纸、捏泥公仔的梦想得到满足了。然而,他还精力充沛,怎能自满?那时,他已是全国城市雕塑规划组艺委会委员,又是广州城市雕塑规划委员会副主任委员,任重道远,对雕塑事业还雄心勃勃。一个出色的艺术家,他的创作生命是无限的。1977年底,他在北京完成了毛主席纪念堂雕塑制作任务南返时,那个沉底已久的烈士陵园纪念碑的梦又再现了。

时代在飞跃。这是个高速的新时代,现代建筑一天天趋向人性化、雕塑化,而雕塑则一天天走向建筑化,大体量的错落,巨大的体形,巨大的影像,巨大的结构……尹积昌这新的构思,也是从烈士陵园这样宏大气魄相结合的,它需要建造一座挺拔型的雕塑石碑,直插云霄才能统领陵园的全局,才能协调这雄伟的陵园。一个艺术家捕捉到一个新的创作意念是快乐的。他翻阅了20多年来积累起来的有关设计烈士陵园的草图,那里纪录了他为烈士陵园纪念碑的全部构思:碑塔式的,红旗型的,群像型的……但都感到不满足,未能与时代审美取得同步。他一次又一次地翻阅有关这震撼世界的广州起义的历史资料,参阅近代的进步文化人的著作,从而感受一下当年大革命的磅礴气氛。当他读到鲁迅的杰出诗句:"雨花台边埋断钱,莫愁湖里余微波,所思美人不可见,归忆江天发浩歌。"心中豁然开朗。为解放人民而牺牲的烈士们,折戟沉沙志未销,对,就用断戟——被折损的武器,借喻他们的忠贞遗骨,流风遗泽,昂然挺立于天地之间,这不正是歌颂烈士永垂不朽么?这不正显示了"枪杆子里出政权,以革命武装推翻反革命武装"的伟大真理么?于是,尹积昌的构思渐趋成熟了:就用三块象征旧社会的三座大山的顽石,崛起一支直指苍穹的枪杆。他从多次绘制的草图到约20公分的油泥小稿中反复审视,觉得造型应挺拔、简结、单纯,又蕴藏深刻的寓意,达到了艺术作品,尤其是纪念碑式的雕塑作品"以一当十"的要求。模型设计出来时,适逢全国一些知名的雕塑家在广州开会,尹积昌便邀请他们参观广州雕塑室,并请他们对广州起义纪念碑的沙盘模型进行评议。大家看后都认为"很有搞头",雕塑大师刘开渠还高兴地鼓励他在原有的小稿上继续发挥。

1984年刚过,尹积昌算了一下,还有3年便是广州起义60周年纪念日了,必须赶在纪念日将纪念碑建起来。他知道,这是一个浩大的工程,按设计比例,高40多米,相当14层楼,且又是用石刻的美术品,这不仅是他一生最大最有意义的创作,同时也要取得市领导和有关方面支持、配合。于是,在广州六届二次人大会议上,他作为广州市人民代表,毅然提出了建立广州起义纪念碑的议案,获得大部分代表支持,集体签名上书,引起主席团重视,议案获得通过,并作为001号方案送广州市人民政府办理。9月29日,市政府通知尹积昌把设计方案拿到流花湖的"浮丘"开会。尹积昌到会一看,原来市长、市委书记,市六套班子的领导,及有关文化、园林、城建部门的负责人都来了。报社、电台记者也来拉开架势准备采访这热门新闻。尹积昌不慌不忙的把20多年来的意愿、设计及最后定稿,和建设这宏大的纪念碑的意义全说出来了。所有到会者都不断点头称赞。随后,尹积昌对市委书记许士杰说:"我和你都快60岁了,现在还不建这纪念碑,更待何时?……"许书记点头笑着说:"对,就这样办!"后又斩钉截铁的说:"该用多少钱,用多少人力,要全力支持,山岗上的某单位的几间平房该搬就搬,要砍的树就砍……"方案就这样决定了,并作了一些相应的其他措施。一件大事就这样决定了,当晚电视台即向全省广播,第二天省市报刊均发了消息。

这座由尹积昌作总设计,詹行宪、林彬、凌镇威参加的规模巨大的纪念碑,从此进入了紧张的施工阶段:广州雕塑院、市园林局、深圳第四建筑公司组成了纪念碑筹建办公室,施工队伍迅速进场。为了更能突出纪念碑,陵园原来那个小山岗削平了一半,地面上搭起了临时工棚和手脚架。尹积昌天天泡在工场里,穿上工作服,拿起泥刀,生龙活虎的爬上爬下……

经过两年多日夜施工、放大、安装,于1987年11月,一座40米高,碑座平台,呈方形,面积3000多平方米,富有强烈体积感的纪念碑,屹立在陵园正门陵道北端绿色的小山岗上,主碑由三块巨石构成,碑座的四面,雕刻了反映广州起义的准备、攻打公安局、庆祝苏维埃政府成立及观音山大战等四块大型浮雕;在三块巨石中挺起一只起义者强劲有力的手,紧紧地握着一支系有红布带的步枪,在蓝天白云的衬托下,使人感到庄严、雄伟,令人肃然起敬!

当游人在越秀山上俯览广州市时,一眼便可看到这座宏伟的广州起义烈士纪念碑,人们在市内高层建筑物也能眺望到,每天经过繁荣的中山二路烈士陵园正门的汽车、自行车、行人,从各个角度都可看到这座纪念碑,使人们永远怀念为革命捐躯的先烈们。尹积昌20多年的梦,费了20多年的光阴为它构思、设计、施工的梦,这金色的梦、五彩的梦变成现实了。这是他一生最巨大的,也是最具里程碑式的创作!广州人民将会永远记着这位老雕塑家辛勤的非凡的贡献!

进入九十年代,尹积昌已临近古稀了,但仍壮心不已,先后创作了民族英雄蔡廷锴全身铜像,及周恩来、叶挺、欧阳山、蔡楚生、朱光、胡根天等一系列人物肖像或浮雕,近年还为民族英雄邓世昌创作纪念像。这些作品不仅形似,尤其是经过尹积昌几十年娴熟自如的高超手法去刻划,使每个人物的神志特征都得到充分的表现,让人留下了完美而又深刻的印象。

尹积昌艺海寻梦五十多秋,在漫长的日子里,并未虚度年华。他为广州等地区创作了一系列巨大的雕塑,以及许许多多的成功人物雕塑,足证他终于寻到了金色的梦了。法国雕塑大师罗丹说:"艺术家的优良品质,无非是智慧、专心真诚、意志。象诚实的工人一样完成自己的工作"。我想,尹积昌之所以有此成就,正是他坚守了罗丹大师的信条,没有别的秘诀。

广州雕塑院将尹积昌的部分作品编印成集,以资交流。是一桩盛事。我以此文为记序。

(本文作者是原中国作家协会广东分会秘书长,一级作家。)

WELL-KNOWN SCULPTOR YIN JICHANG

By Zeng Wei

People are used to call the area on the south of the Wuling Mountains Lingnan. Since ancient time, people travelling from the north to enter Guangdong Province have had to climb over the Dayu mountain and then to settle down in the county of Nanxiong, which has become an ancient town and cultural center on the north of Guangdong province. As General Chen Yi and the Dong Zong Guerrillas have set Nanxiong as their base, the town is well-known for its marked meaning of revolutionary history. It was from this ancient town that a little star rose in the early 20th and then from the 20th to the 90th the little star had become a brilliant one sparkling in the province of Guangdong, that is Yin Jichang, one of the first generation of sculptors of new China. It is sculptor Yin Jichang who created the statue of Sun Yat-Sen standing in front the Sun Yat-Sen Mountain, the Guangzhou Liberation Memorial in the Haizhou Square and the Guangzhou Uprising Memorial in the Martyrs' Tomb Garden. It is these immortal works that have won him high reputation and deeply impressed visitors at home and from abroad.

TALENT SEEN IN HIS CHILDHOOD

It is said that there was a millionaire who placed in front of his son the gold, a hammer and some toys for him to choose from to see what the boy would be when he grew up. The boy chose the hammer and the toys. The millionaire was greatly worried about the boy's future for he didn't love gold. This, of course, not a scientific way to expect a child's future career, but the ancient saying: "The age of 3 decides the age of 80", which means one's career is determined by what he liked when he was a child, sometimes counts.

In November 1923, Yin Jichang was born in a rich family of a rich businessman and was the single son. As a result, he was naturally dearly loved by the parents and it was natural that they wished the boy to succeed to the father's business. But little Yin was not good at his lessons at school. Instead, he was especially keen on handcrafts.

There was a pastry shop opposite his home, where whenever there was a special occasion, different pastries were made of flour balls, shaped into lovely small animals, such as cats, lambs, cows, horses, lions and so on, to attract customers. Little Yin was so fascinated by those little animals that he began to try to make them by himself and his talent at shaping figures was greatly appreciated. One of his teachers saw this and began to teach him how to draw. This teacher, He Ji-xun, though not a painter, was trying his best to improve the boy's knowledge of the fine arts, and became Yin's enlightener of art.

When the Anti-Japanese war broke out, Yin was at middle school. The Anti-Japanese Movement was carried out in the town of Nanxiong. He Jixun took an active part in propaganda work to support the movement with Yin joining him in the activities. Yin made a lot of posters in his spare time and became an active student in the Anti-Japanese Movement, using his brush to defend the motherland. He also acted a part in propaganda plays, such as *Lay Down Your Whip*, *The Eastern Evil*, *Weeping of the Ghosts at Midnight*, etc. Another fine art teacher, Cheng Yushan, also liked Yin very much. Besides teaching Yin in class, teacher Chen also encouraged him to create wall-paintings in the propaganda work in town. On weekends and holidays, the teacher took Yin to town 20 miles from his school to do propaganda work. Soon Yin's study became worse, and he even got zero mark in mathematics.

It is always the case that whenever something you get, there is something you lose. When Yin lagged behind in other subjects, his ability on fine arts improved. By combining his knowledge with practical propaganda work, he got high mark in the course of fine arts. His view of the world was broadened. His consciousness of loving his people aroused and he became more aware of the

importance of the democratic revolution of a nation. This achievement was a great treasure to be used in his later life, which enabled him to devote himself to the Chinese revolution and become a communist, and also played an important part in his later creation of the statue of Sun Yat-Sen, Statue of Chairman Mao, Guangzhou Liberation Memorial and Guangzhou Uprising Memorial.

SETTING UP A SOLID FOUNDATION

In 1940 Yin entered Nanxiong Normal School, hoping that he would be a fine art teacher. Then, like his teacher, he would have a lot of spare time to draw his own pictures. But he soon found that this was too far from his ambition. He had already read some books on art history and quite familiar with some great works of great masters. He got aware of the necessity of setting up a solid foundation to be a real artist. He thought since a martial monk of Shao Ling Temple had to spend several years in training the primary step before he start to learn the martial art, it could not meet the demand to be a real artist to study in a normal school even if he spent a lot of time teaching himself. His ambition of being an artist greatly moved his teacher, Chen YuShan, who recommended him to Guangdong Public Art College in Shaoguan, which was the highest art institute then during the war. But his father, who wished that his son would be a VIP, was greatly annoyed, thinking that it was most useless to be a person drawing pictures. He wished that his son would at least succeed to his business or to be an official, even if he had to spend a great sum of money to buy him the position, so that the property of the family could be handed on. Despite his father's strong opposition, he made no alternation in his decision. Not letting his father know it, he firmly entered the Art College. Like the martial monk in the ShaoLin Temple he concentrate on his basic training of art so as to realize his ideal to be an artist.

The Public Art College was far from the warring area and had received quite a lot of famous artists who were fleeing of the war. Some of them had been famous professors of the Guangzhou Art College, such as the Education Director, Hu Gentian, former director of the Guangzhou Art College, who had studied in Japan; the Dean of the fine art department, Wu Wan (Wu Zifu) who too had taught in the Guangzhou Art College; sculptor, Liang Zhuting, who had studied in Canada, etc. In the public Art college there were a set of rather formal courses of study, though it was regarded as rather "Academist". As the saying goes, "Famous teachers bring up excellent students", "No weak fighters under the guidance of a General". Yin felt proud of being a student of such well-known teachers. He worked hard and never felt tired of studying drawing, which he knew was the foundation of the fine arts. There happened to be something wrong with his ears, so he had to pay more attention to listening to the tutors. He made up his mind to care for nothing but listen to the master, contributing all his energy to the study of the fine arts. He studied all the famous Chinese paintings and famous oil painting from abroad in the correction of the college. He studied the Chinese and foreign art history and the European theories of different art schools so as to get thorough understanding of art. He tried hard to get a copy of *Artistic Anatomy*. He placed the book next to his pillow, studying the structure of human body whenever he got time and soon was very familiar with the structure of the bones and muscles, which played the key role in his later sculpture creations. Both Hu Gen-tian and Wu Wuan liked this hard working student very much, especially Wu wuan, who guided him not only in the field of art but his life. Yin had a classmate, Miss Zhang, who fell in love with Yin. They sometimes had a walk out of the college. Wu Wuan was very angry about it. One evening they came back together bare footedly with their wooden shoes being struck in hand like a musical instrument being played. How romantic it was! Just then they happened to

meet Master Wu and they were severely lectured. Yin knew well that it was the love for him became the master was worried that he would neglect his studies. Since then Yin showed greater respect to his master. This sincere relationship between teacher and student had remained until after the liberation when master Wu died at his old age over 80.

When Yin entered the second year of his study, he had to select his major subject and he decided on majoring in sculpture under the guidance of Liang Zhuting, who was one of the first generation of Chinese overseas students from Canada. There were only three students who decided on majoring in sculpture, Li Zesheng, Yin's girl friend, Miss Zhang and Yin. At that time, there was nothing in the field of sculpture in Guangzhou. Even the great Master Liang Zhuting had very few works. There was a very indiscernible future then for those who took sculpture as their career. Yin had been so fascinated by the little shaped figures since his childhood that he firmly decided on majoring in sculpture, thinking nothing about his future. His master, Hu Gentian and Wu Wan, who expected there would be a bright future, strongly supported his decision. Since then Yin had to do with clay everyday and people made fun of them, saying, "They are playing with mud!"

FOR THE SAKE OF AN IDEAL

After a long period of training to set up a solid foundation, Yin received his diploma of art conferred by the Bureau of Education, but what was waiting for him was an indomitable prospect. Unlike some foreign countries, where there were sculpture companies for sculptors to be employed, China had no such thing nor did it have sculpture academy like that of today, where you can further your study as a post graduate or work as a teacher so as to make use of your specialty. Those who majored in painting or music could be art teachers in middle schools after they left school. Yin too could have been a middle school teacher had he been willing to do so. Yin was not satisfied with that for he would not give up his specialty, so he would rather stay at home going on with his 'playing with mud'. Later he learned that Mr. Zheng Ke, who had studied sculpture in France, had set up a sculpture studio in Liuzhou of Guangxi. With the recommendation of Wu Wan, Yin decided to go to Guangxi.

His decision greatly angered his old father, who still wished that Yin would succeed to his business. His father tried hard to persuade him to remain but failed. The father was so angry that he struck the son in the face and then took a beam (a stick) of a Chinese steel yard to beat him. Yin lifted a bench to protect himself and the beam broke into two pieces. From then on the relationship between the father and son broke down. The strong will of the son moved the mother, who took him some clothes and let him leave quietly. Yin left but he had to make a great sacrifice. Since then he lost the financial support from the family. His classmates working as middle school teachers were at least able to get their meals but he could make not even a penny. What was more was that his girl friend, Miss Zhang, who, for the sake of love, had majored in sculpture, was standing at the 'cross road'. She had to decide what to do. If she followed Yin, what would happen? So, in 1944 she left Yin during the great dispersion because of the war. Now Yin had nothing with him. He went to work in Zhengke's studio, devoting himself to the course of seeking for his unexpectable ideal.

Zheng Ke Sculpture Studio built in a deserted field on the bank of Liu River in the city of Liuzhou occupied an area about a few hundred square metres surrounded by bamboo fence with a building about a hundred square metres and a bamboo shed for bronze casting. Stepping into Zheng ke's studio, Yin was excited to see a variety of sculptures made by Zheng ke himself, hung on the walls or placed on shelf or on the floor. But he was surprised when he was told to have his bed on a terrace of a wooden shed temporarily built as bed room for the apprentices. With his hands full of clay, Mr. Zheng ke came up to have a look up and down at Yin. According to his friend, Yin was a young man of talent worthy of being trained, but it was evident that Mr. Zheng felt disgusted to see Yin in his tidy western dress. The first thing he said was, "Take off your western dress." The

second, "You are now an apprentice not a college student." The third, "It is very difficult here. You will not be paid besides a little subsidy for you to buy a cake of soap and some toilet paper every month." These hard words didn't shake Yin's determination. He at once took off his western dress and began to work. Everyday he swept the floor, made tea, mixed clay, ground raw plaster, fried plaster powder,doing the real job of an apprentice. Soon he found that his fellow apprentices, Xu Jia-guang (now a professor of ceramic art in the United States) and Gao Yongjian (now president of the Guangzhou Academy of Fine Art) were also refined persons with great ambition, to whom Zheng ke was very strict too. Having two fellow apprentices to work together, Yin felt happy and got calm. Hard as their work was and tired as they felt, they were happy.

One Sunday, when Yin was passing a church, he heard the sorrow sound of the piano. With great curiosity, he went into the church. In the murky room some believers were singing their chant. Not to interrupt them, he took a seat behind them, listening quietly to their holy song. Suddenly he caught some words from what they sang: "Come home! Do come home! Your parents are calling your name day and night. Get rid of whatever has chained you and come home!" Yin was greatly touched. It seemed that his old parents were calling his name as if he were with his old parents again. He felt sad and sorry for rebelling against them. But what could he do? Should he go back? He was depressed for several days. Soon he got rid of it and became aware that it was impossible for a son to be with his parents forever. Everyone had his own ideal. As a human being living in the world he should go all out to work for his ambition. To realize his own ideal — to be sculptor, to be Rodin of China, it is necessary to make a sacrifice. Finally he got rid of the chant and was determined to be an 'unfilial son'.

It was true that Yin was talented at sculpture. After a period of hard work, he was asked to help his master with his creation, making small drafts and helping to enlarge them. Each draft he made, he went all out to improve it until his master felt satisfied with it. Gradually, Mr. Zheng found that Yin really had a solid foundation and was untelligent, quick in perception and talented at art creation, so he became more strict with him. After a series of practice, Yin gradually mastered the whole procedure of creating an art work of sculpture. He made full use of his time studying theory of sculpture to enrich his knowledge of it. It was his industrious practice that enabled him to get the ability to compose his work so well. He was so skilled that his sculpture possessed not only the likeness of the object but the inner spirit. Now he was a favourite of his master. Led by Mr. Zheng, he took part in the creation of the *Memorial of South of Guangxi Restitution* and the *Memorial of Heroes*.

When the Anti-Japanese war was over, Mr. Zheng took Yin back to Guangzhou, and with his old friend Wu Qian-li, Zheng set up a Fine Art and Culture Enterprise Company, which got the commission to make the *Memorial of the New First Army*. Because Mr. Zheng was busy with his work in Hong Kong, where he ran a factory with another friend, he had to leave the task to create the memorial for Yin. Yin first made a clay draft. Having been recognized by Mr. Zheng, he began to enlarge it. He invited Xu Jiaguang, Gao Yongjian and Zhang Zuwu to join him in the work. It was from then on that Yin began his career as an independent young sculptor.

TOOK OFF THE WESTERN DRESS PUT ON THE UNIFORM OF A SOLDIER

At that time, with an irresistible force, the liberation army smashed into the Guomindang territory. Victory after victory was won. The defeated Guomindang army tried to make Guangzhou as its fortress to put up stubborn resistance in a last-ditch struggle. White horror swept all over the city and the people were suffering from cold and hunger. A severe Antistarvation and persecution Movement arose in Guangzhou. Yin, who was full of the sense of righteousness, began to complain about the white horror. Under the further persecution of democrats by the Guomindang, many of Yin's progressive former schoolmates and friends went underground or to Hong Kong. It happened that Zheng ke got a commission

to make several relieves for a park in Hong Kong and he set up a small studio there for the work. Zheng invited Yin to go to take charge of the studio. Yin accepted his invitation and went to Hong Kong, where besides taking charge of the studio, Yin was employed by a factory as an art designer. Though it was rather exhausting, he could get a monthly income of HK\$ 360, which was three times as much as the salary of a primary school teacher. So he could be regarded as a member of the white Collar Class.

It was when Yin was able to make an achievement on art and get rid of poverty, that a great change of political situation took place inland and the progressive intellectuals in the cultural field in Hong Kong were very active. Compared with those progressive friends and teachers of his, Yin felt that politically he had quite lagged behind. Though he had made progress in art, he felt that he was no more the young man whom he had been during the Anti-Japanese War, when he was so active in the front of the propaganda work against the Japanese invaders. Under the influence of his progressive friends and teachers, he began to realize as an artist, if he could not stand in the front of the time, his artistic vitality was limited. So he began to take part in the activities organized by certain underground study groups. Financially, he tried to support the families of his friends who had left Hong Kong for the guerrillas area and actively helped organize the Art-show to praise the liberation army. At the Art-show, there was the two-metre-long relief of Chairman Mao's portrait made in his studio.

A few days after Guangzhou was liberated, Yin gave up his comfortable life in Hong Kong and came back to Guangzhou. He went to see his former master Liang Kehan, telling him his determination to join the Huanan Literature and Art Group led by the South-China Bureau of the Chinese Communist Party and was assigned to take part in the work of greeting the liberation army entering the city.

Back to Guangzhou, again he took off his western dress but this time he put on the uniform of the liberation army. A few years ago he took off his western dress and put on a soldier's uniform for the sake of art but this time he did for the sake of revolution, willing to live a low standard life in supply system.

From then on, Yin started a new long journey. He worked hard day and night, painting a great number of posters for the play *White-haired Girl* shown by Huanan Literature and Art Group, painting huge portraits of the leaders for the activities of the visiting of the world Youth Representatives. When the land reform movement began, he took part in the work at Yingde County, where he lived and worked together with the peasants, fear nothing about hardship. He realized that a revolutionary artist should first obey the need of revolution and shared weal and woe with the mass of people. Only in doing so was he able to create excellent art works welcomed by the people.

HAPPENED TO MEET BO LE

(BO LE — famous trainer of horse)

After joining the revolution, Yin was like a fish that was placed back in the water. Fully expanding his ability. Back from the land reform movement in Yingde county, he accepted the task to set up the Nanfang Art Service Society in Guangzhou. To show his respect to Chairman Mao, he created various types of medals and busts of Chairman Mao, which were distributed by the Nanfang Art Service Society and warmly welcomed all over the country. In late 1950, cooperating with Ding Ji-ling, Fu Luofei, Zhao Yunxiu, Zeng Xinquan, he created the huge statue of Chairman Mao's portrait of 4 meters high erected in the square in front of the Huanan Native Products Trade Fair (now, Guangzhou Culture Park). In 1950, The first provincial art-show was held in Guangzhou. Yin and Pan He, who graduated from the Huanan Literature and Art College, were designated to be in charge of the work to organize sculpture works and 60 pieces of sculpture were selected to be shown, among them Yin's *Portrait of Peng Bai* and "The Chinese Volunteer Army Man and the Korean Little Girl" were selected to appear in the book *Selection of Art works in Guangdong*.

In the same year the Exhibition of Economy and Culture of the Soviet Union, having been shown in Beijing and Shanghai, was to be shown in Guangzhou.

During the transportation a huge Statue of Stalin, which was to be placed in the entrance hall with the Statue of Lenin, was broken on the leg. The director in charge of the exhibition was very much upset for the show was soon going to open and it happened that the Soviet experts were out on holiday. What could he do? Yin was then also working at the exhibition and he told the director he was able to restore it. Staring at the young man, the director was so surprised for he thought it was quite a severe job to restore the statue of such a VIP. Could this young man really restore it? What if not? Since the time was pressing, he had to let Yin try, warning him time and again to be very careful and told him that if any unexpected problem arose, he had to stop at once and let it alone, which he thought was much better than it would be destroyed. As for Yin, who had been working at Zheng Ke's studio for several years and created many sculptures big and small, it was quite an easy job to restore a broken leg of a statue. He cut the broken leg down and made a new one for it. He did it quite well and the statue look just like the original. Even the Soviet expert felt quite satisfied. Though the director did not know where this young man was from, he had to thank him a lot for he had helped solve a serious problem. As a result Yin became an attractive person at the exhibition and many leaders came to know him.

Making use of his spare time during the exhibition, together with other young sculptors, Yin imitated most of the Soviet sculptures displayed at the exhibition. All these imitations were soon displayed at the gallery of the Guangzhou People's Fine Art Society. Mr. Zhu Guang, who was then the Mayor of Guangzhou, was very keen on art and literature. One day he had an inspection of the Fine Art Society and happened to see these imitations. He was greatly surprised. "Are these sculptures left for us by our Soviet friends?" he asked. "They are our imitations," answer Yin. The Mayor looked at each of the imitations up and down and found that they looked really the same as the original. He was so happy to find that there were such high-leveled sculpture personnels in Guangzhou. He soon thought of a plan to beautify the environment of the city and designated Yin to set up a sculpture institution to develop urban sculpture art in a large scale in Guangzhou so as to make it an attractive city. This was really a happy event bestirring everyone in the sculpture field. Then in June 1956, it was announced that the Guangzhou Sculpture Studio was established with Yin as the first director. In the studio there were several divisions: Department of Creation, Casting Workshop and Administrative office. It was the Mayor who himself decided on the address of the studio, a beautiful place at Yuexiu Bei Road. It was the Mayor who provided the sculptors with such excellent work condition.

Urban sculpture found itself no place in old China. Only a few years after liberation, a wise mayor himself decided on a garden for it. From then on sculptors would be able to cultivate and sow here and the urban sculpture would soon bloom and fruit. Later people saw the course of urban sculpture making great leap forward. People are used to saying, "Mayor Zhu Guang is the 'Bo Le' of Guangzhou's sculpture industry." It is he who first discovered it and enabled it to improve. It is Bo Le who can train excellent horses. There are always a lot of excellent horses but it is not easy to find a Bo Le to train them. The sculptors, as well as the whole fine art field, will always remember their beloved mayor. Yin carved a bust of Mayor Zhu Guang in granite. Now the granite statue is erected in the square in front of the Guangzhou Fine Art Gallery to express people's remembrance and respect to this beloved mayor.

IT SHOULD BE DONE BY THE CHINESE THEMSELVES

After the Guangzhou Sculpture Studio was set up, The People's Committee of Guangzhou made a decision that a statue of Sun Yat-Sen should be erected in front of the Sun Yat-Sen Memorial Hall and Yin was designated to be responsible for the task.

This was a very glorious mission but a very difficult one. Yin was too excited to sleep the whole night. He thought of those wonderful sculptures in Rome, Italy and those in Paris, France, but in China one could hardly find a sculpture in any city. As a Chinese sculptor, he felt uneasy. Since he made up his mind to take