

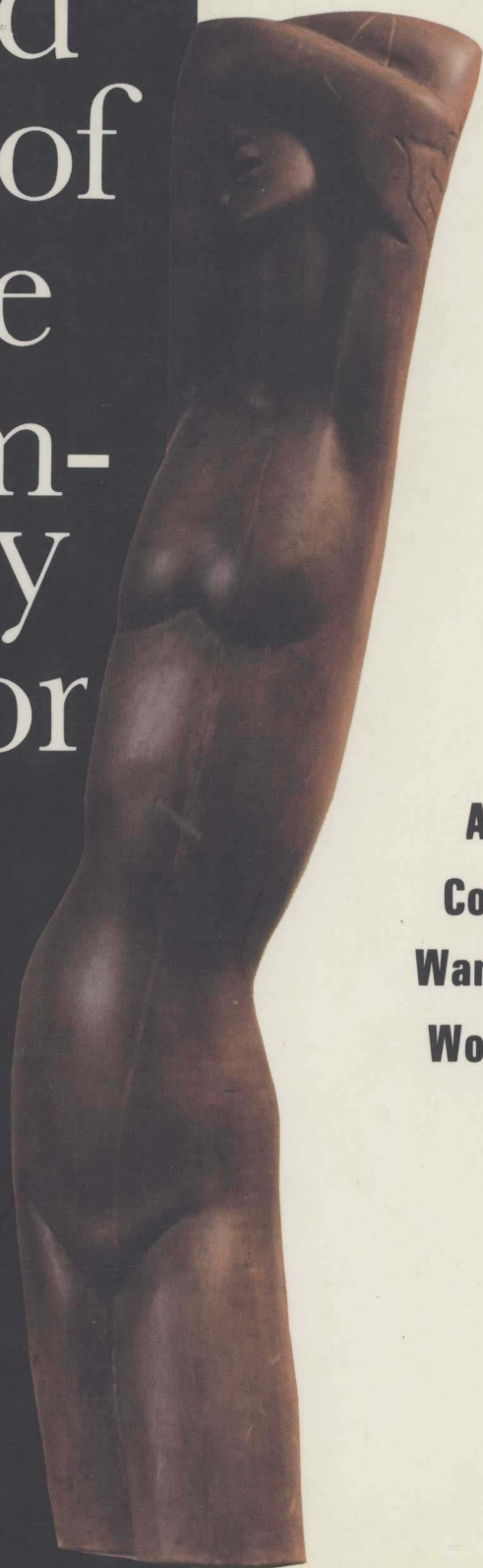
当代中国雕塑家作品集

Selected Works of Chinese Contem- porary Sculptor

A
Collection of
Wang Xiaohui's
Works

王
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中国雕塑杂志社编
中国轻工业出版社



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代 序

中国雕塑是中华民族文化艺术和世界艺术宝库中的重要组成部分。我国自古以来就有雕塑传统，博大精深，独树一帜。

中国的现代雕塑，起步于本世纪初。先是借鉴于法国，后又受前苏联的影响。但是，中国的雕塑家并不满足于学习欧洲，而是力求将欧洲风格和我国固有的艺术精华结合起来，走出一条中西合璧的道路。中国老一辈雕塑家一向以写实为基础，遵循着现实主义的原则，但就个人而论，则各具风格，异彩纷呈。

80年代以后，随着中国改革开放事业的发展，国民经济实力的上升，以及人们思想观念的更新，中国现代雕塑艺术得以蓬勃发展，呈现出百花齐放的大好形势。当前的雕塑艺术，可说是主旋律和多样化并举，抽象与具像共存，传统与创新结合，老中青三代都得到一展所长的机会。时至今日，像我们老一代，已进入老年，都经历过风风雨雨，不管是欧洲经验还是民族传统都探索过，差不多有着半个世纪的实践，虽然路子不尽相同，但都已形成了比较成熟的个人风格。应该说这是一种比较稳定的力量。中年一代，则是骨干，他们一般都经过严格的造型训练，思路开阔，大胆创新，抽象、具像都已上路，虽不十分成熟，但头角峥嵘，已有领导群雄之势。青年一代虽然有中年一代引导，但他们更为自由，走得更远，往往神往于欧洲最新时尚，对自己民族的优秀传统文化则比较陌生，大体而言是处于磨炼成长的一代。但他们之中也产生了使人吃惊的“黑马”，这些都是令人十分惊喜的。我们同时也应看到，雕塑艺术的另一支生力军——工艺装饰雕塑的新发展，即玉雕、木雕、石雕、根雕、陶塑等等，都在传统的基础上有了新的突破，大大丰富了雕塑艺术的语言和范围，使雕塑艺术和人民的日常生活更为贴近。

我国雕塑艺术正处于大好形势中，又传来了振奋人心的好消息：中国雕塑杂志社将编辑出版《当代中国雕塑家作品集》系列丛书，他们精选了一批当代中国雕塑家的作品，按专集分册出版。这对于中国雕塑艺术的发展，具有积极的现实意义和历史意义。

首先，这套系列丛书的出版，必将大大丰富中国雕塑艺术历史的宝库。古人云：“著书立言，传之于世。”当今中国雕塑家的作品，尽管曾在各种展览会上展出，或在报刊上发表，但影响所及终究有一定的局限。一旦作为正式的图书出版，便载入青史，传诸后世。

其次，这套系列丛书的出版，向国内、国外各界人士展示了改革开放以来中国雕塑艺术的辉煌成果，将大大促进国内、国外雕塑界同仁的艺术交流，使不同观念、不同流派、不同材质和手法的创作，得以互相观摩，互相切磋，从而有所启迪，有所借鉴，博采众长，提高自己的艺术水平。

这套系列丛书的问世，还为国内、国外广大热爱雕塑艺术的人士和收藏家提供多姿多彩的高品位的艺术图书版本。

钱绍武

1997年10月

PREFACE

The Chinese sculpture forms an important part of Chinese national arts and world arts. Having begun from the ancient time, it has developed into an extensive and profound art with a unique style.

Modern sculptural art began in China at the beginning of the 20th century. Introduced from France, it was influenced by the sculptural tradition of the former Soviet Union Chinese sculptors, unsatisfied with just learning from Europe, sought to combine the European style with the national art. The older generation of Chinese sculptors followed the principles of the Realism, but in terms of personal styles, they presented their own arts.

Since the 1980s, modern sculpture has grown strongly in China as a result of China's opening up and reform which improved the national economic strength and changed people's thinking. Now it has entered a prosperous stage where the mainstream coexists with colorful branches, the abstract art growing with the concrete, the traditional being blended with the original. So the old, middle-aged and young sculptors all find their field of development. Today, the old generation of sculptors like us has formed mature personal styles after more than 50 years of practice and exploration of the European and national arts, though their ways are different. They can be said to be a steady art force. The middle-aged group, as the backbone of the national art world, have experienced strict shaping trainings and proved open in thinking and bold in creation. They showed their development in both the abstract and the concrete arts which highlighted their leading position despite presenting some immaturities. The young artists, led by the middle-aged, have proved freer and further in art pursuits, admiring current European fashions while having little knowledge of national arts. Generally, they are a

growing art group at the stage of tempering. It is surprising and delightful, however, that some "black horses" have emerged among them. Another noticeable thing is that the artistic decoration sculpture gained big progress in jade, wood, stone, root and pottery sculptures, not only enriching the sculptural art in artistic language and scope, but also making the art closer to common people's life.

With such a prosperous situation comes the exciting news that the Selected Works of Chinese Contemporary Sculptors will be published by the Sculpture Committee of China National Crafts and Fine Arts Academy, who have picked up a group of contemporary sculpture works and planned to publish them in form of special serial books. This will help develop China's sculptural art in both realistic and historical senses.

First, publishing the books will make great contributions to the art treasure-house in China. Contemporary sculptors have showed their works at exhibitions or in newspapers and magazines, but the impact is limited. The books will have their works immortalized in history and passed down to later generations.

Secondly, the publications will show to communities at home and abroad the artistic achievements of sculpture in China since the reform and opening up, thus increasing exchanges between home and foreign artists and improving the national art level by the exchanges.

In addition, the books will provide home and foreign sculpture lovers colorful and high-level editions of sculpture book.

钱绍武

Beijing October 1997



持其情志 必成大艺——《王小蕙作品集序》

40年前王小蕙出生于上海。1976年她有幸被我院录取为在文革末期恢复招生的首批学员。1978年毕业于工艺雕刻大专生班。当时最优秀的几位学员如彭小佳、王小蕙、孙森等至今已都成为成就卓著又各领风骚的雕刻家了。在80年代初朱曜奎教授和我一起带同学经上海前往浙东写生，借此机会参观上海工艺美术厂，偶然在木雕车间里遇见了小蕙，她正挥动钉锤，使劲地敲击着一块巨大的木雕。随后她又带我们在库房里参观了她的许多木雕作品，给我留下了不凡的印象。老实说，在那时的特定条件下，尚能不凡，实非易事。

随后，我们设法将她调到学院，破格请其担任木雕艺术课程的教师。同年（1986年）她的作品《爱情》荣获“日本龙富士国际美术作品大奖”。在个人创作与教学工作中，由于她的尽心尽力，取得了丰硕的成果。1989年系里为其举办了“王小蕙木雕作品展”，展出作品近百件，受到大家普遍好评。许多师生都衷心赞誉她痴心治学的真挚态度和艺术追求的坚韧精神。她曾充满深情地写道：“几度春秋，我是用汗水、血水以至泪水送走的……但是，只有到了最后，当一件件作品好赖从自己的手中脱颖而出时，我才从中感受到作为征服者的苦尽甘来的欢乐与自豪，感受到在整个雕刻过程中对生活产生的全部意义，感受到创作行动在我胸中激起的感情波澜及它所产生的勇气和力量。也就是从那时起，我深深地迷上了泥巴、木头、雕刻刀。”

看她的作品，看她的自述，可以更为真切地领悟到艺术家的坦诚精神。

小蕙木雕的题材，多为女性。这是与她经历的家世，与她的生活感受 and 追求，与她在刻苦磨炼中经受的痛苦都是紧紧联系在一起的。她自幼失去母爱，“文革”给她的青少年时期带来的是失落和忧郁，所以她特别珍惜宁静和典雅的美术精神，以期给人愉悦与抚慰。她深有感触地为妇女呐喊，创作了系列作品：《女人的负担》《女人的痛苦》《女人的期待》等等，还十分明确地提出要使自己的木雕艺术“蕴含更多的社会意义，而不仅仅是美的欣赏品”。王小蕙作为一位极具毅力和才华的艺术家，其作品与思维境界已经步入了一个更高的文化层次。一种社会使命感，促使她提出了新的创作要求，这一点尤为难得，尤为可喜，亦尤为令人敬重。艺海无涯，艺生于情，持其情志，必成大艺。我相信她的艺术还会不断结出丰硕之果。



EXPRESSING HER FEELINGS AND IDEALS FOR BRILLANT AND SURE ACHIEVEMENTS
— PREFACE TO A COLLECTION OF WANG XIAOHUI'S WORKS

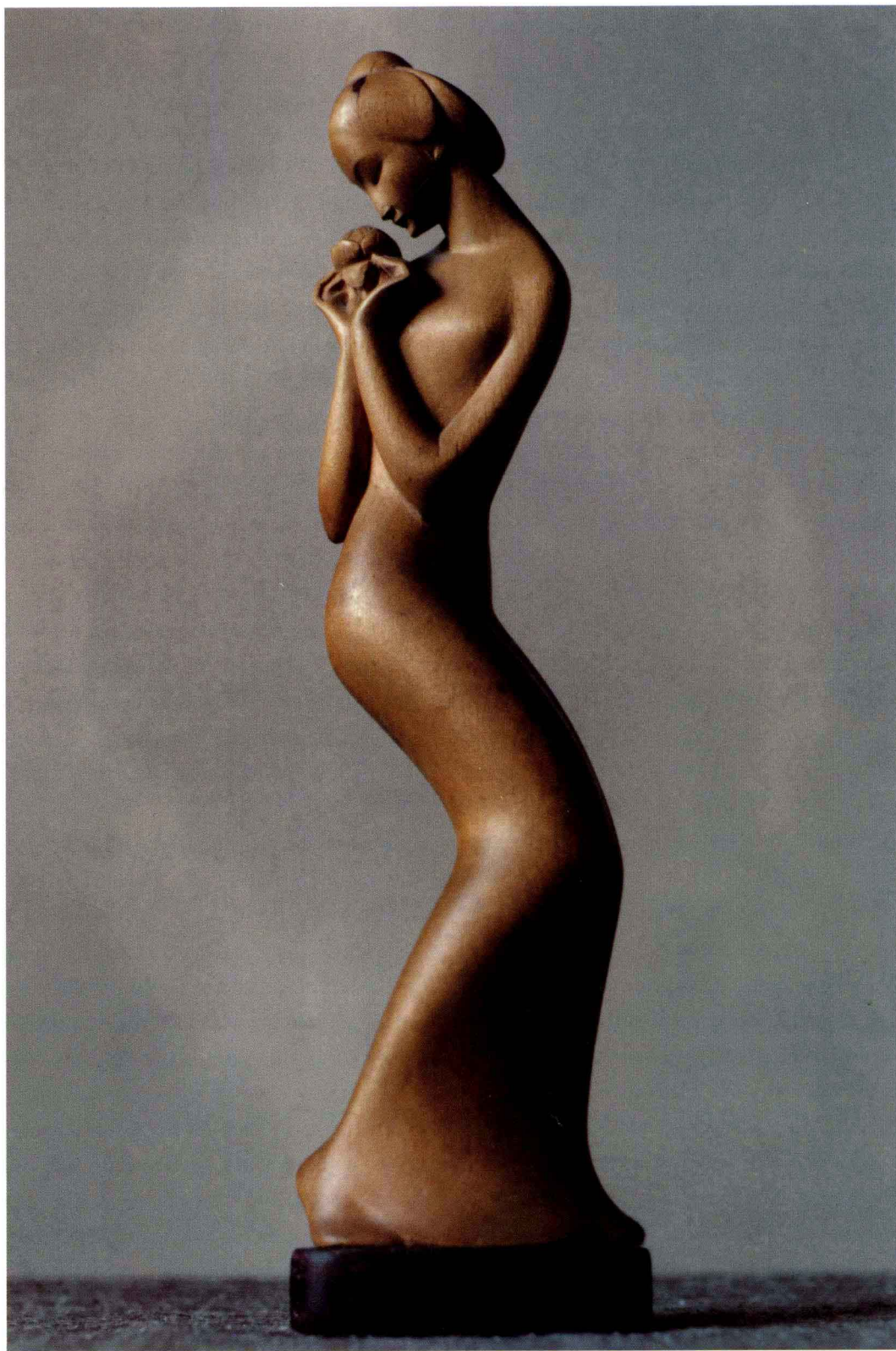
by Yuan Yun Fu

Wang Xiaohui was born in Shanghai forty years ago. She was luckily among the first group of students admitted to our academy at the end of the Cultural Revolution when the college just resumed its admission work, and graduated from the industrial art carving class in 1978. The top students at that time like Peng Xiaojia, Wang Xiaohui and Sun Shen have all become well-known carving artists who achieved remarkable success and artistic excellence. I still remember that in the early 80s when Professor Zhu Ex and I led a group of students to go sketching in east Zhejiang puovince from Shanghai. On the way, we visited the Shanghai Industrial Art Plant where by chance we met Xiaohui. She was chiselling a huge wooden sculpture, dripping with sweat. Then she showed us many of her wood carving works which impressed us extraordinarily. Frankly speaking, it is not easy to create extraordinary works under the particular condition of the time.

In 1986, we managed to transfer her to our academy and make an exception of appointing her the lecturer of the wood carving art. In the same year, she won the Japanese Dragon Fuji International Art Award by her work of *Love*. Her strenuous efforts both in artistic creation and teaching have rewarded her with many successes. In 1989, her department held a "Wang Xiaohui's Wood Carving Work Exhibition" and the nearly 100 piece Creative works displayed were well acknowledged by the spectators. Many teachers and students heartily praised her cordial attitude towards academic study and persistent pursuit of art. She once wrote with deep passion; "For years my life was accompanied with sweat, blood and even tears, However, when finally pieces of works, whether good or bad, were completed by hands, I really tasted the happiness and pride of an persistent conqueror, woke up on all the meanings of life embodied in the whole process of carving and appreciated the waves of feeling, the impulse of artistic creation, the courage and strength aroused in my mind. And it was since then that I have become fascinated with soil, wood and carving knife."

We can comprehend more vividly from her works and personal narration the honest mind of an artist.

Woman is the main subject of Xiaohui's wood carving works. This is closely associated with her family history, her pursuit in life and her painful experience from her hard work. Her mother passed away when she was a child. And the Cultural Revolution had the teenage Xiaohui experience the sense of loss and melancholy. These account for the fact that she particularly treasures the aesthetic spirit of peace and elegance and the fact that she expects to bring delight and condolence to people. They are not only her insight into the world but also the need of her soul. In addition she began to cry out with deep feelings, for women creating serial works such as *Woman's Burden*, *Woman's Pain*, *Woman's Anticipation*. She also made it clear that she would embody her works with "more social significance" and not "just make them the articles for people to appreciate". As an artist of perseverance and talent, Wang Xiaohui has improved her works and thinking to a higher cultural level. What makes it more estimable, encouraging and respectful is that she was promoted to set new goals of artistic creation. The sea of art is boundless and art comes from an artist's feelings. Those artists who keep up their artistic feelings and ambitions will create great arts. I believe that Wang Xiaohui's art will yield more and more rich fruits.



持花少女

银杏木 33cm

Girl Holding Flowers

Ginkgo 33cm



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歌女

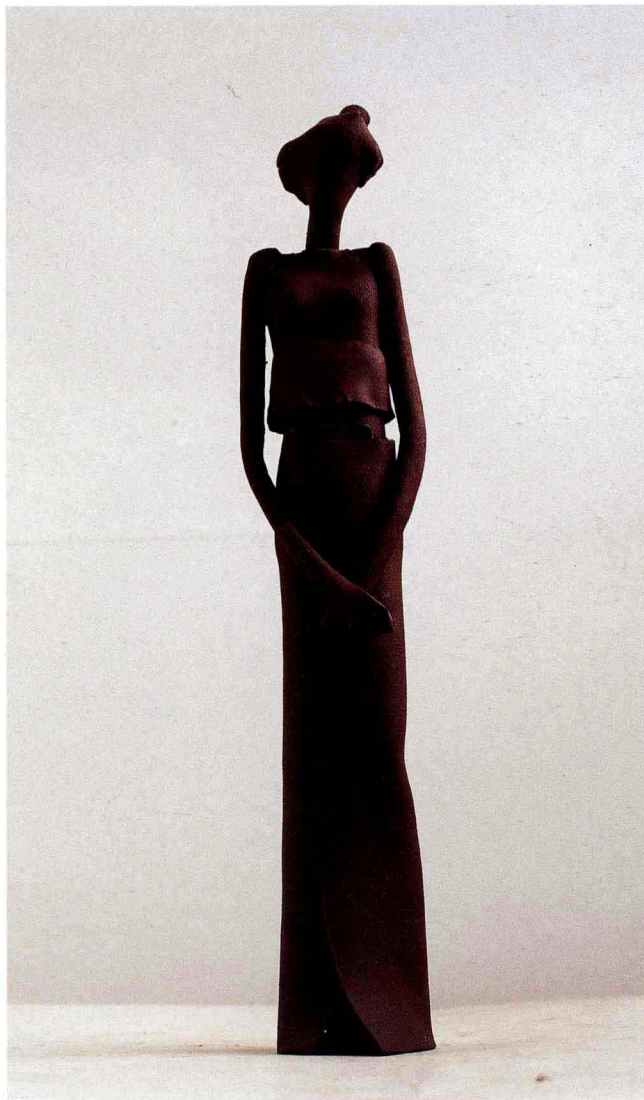
紫砂陶 45cm

Singer

Deepcolour Pottery 45cm



王小蕙作品集



倩影

紫砂陶 45cm

Pretty shadow

Deepcolour Pottery 45cm

纹身

着色水曲柳 17cm

Tattooing

Coloured Northeast China Ast 17cm



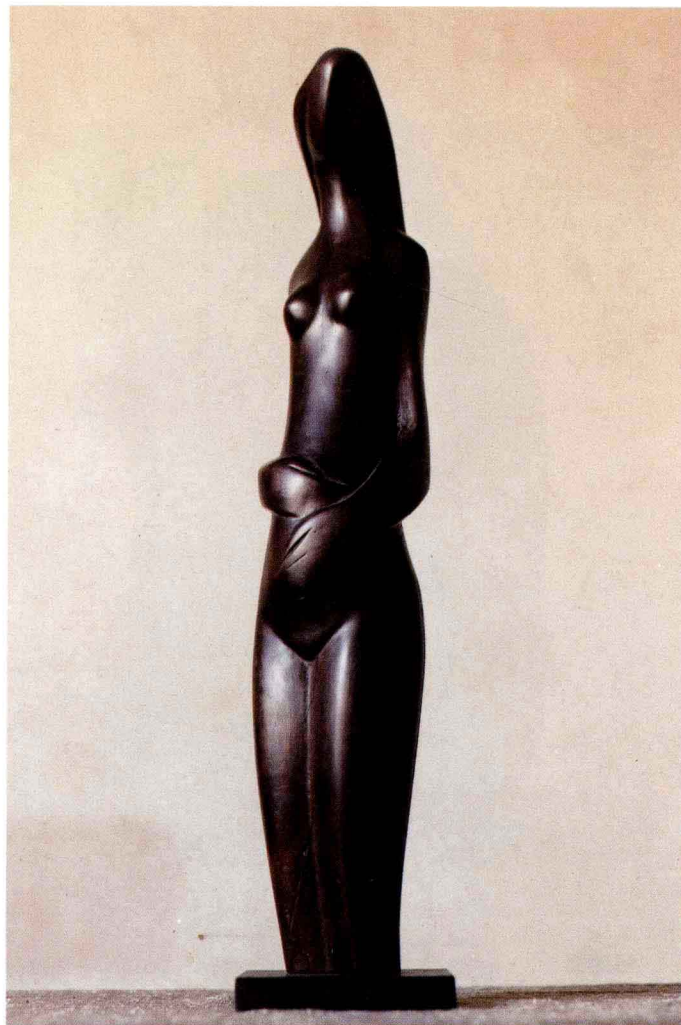
王小惠作品集

女人与鸟

着色楸木 68cm × 65cm

Woman with the Bird

Coloured chinese catalpa 68cm × 65cm



女人的期待

着色梨木 48cm

Woman's Anticipation

Coloured Pear Wood 48cm



梳头浴女
丹堀木 19cm
Combing Girl in Bath
Dantamu 19cm



葫芦信
松木 15cm
Bottle Gourd Letter
Pine 15cm