

当代中国雕塑家作品集
Selected
Works of
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Sculptor



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中国雕塑杂志社编
中国轻工业出版社

A Collection of
Shi Bingmou's Works

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尚中彰家
代國望士

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施稟谋近照

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刻传统，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，雕刻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，大大丰富了雕刻艺术的语言和范围，使雕刻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

开创雕刻艺术的新纪元

施禀谋 1950 年出生于福建省晋江。他从小学起就酷爱绘画艺术，表现出超人的艺术禀赋。但由于当时家境困难，直到 1968 年进入晋江工艺美术社，他才开始系统地学习艺术绘画及学习贝雕和盆景雕塑，从此叩响了雕塑艺术的大门。在此期间，施禀谋阅读了大量艺术理论书籍，并利用一切可能的条件刻苦钻研雕刻技能，为他艺术上的成长打下了坚实的基础。

1973 年施禀谋移居香港，这是他在人生事业上的一个重大转折点。他先在一家玉器厂当学徒工，后来，自己又开办了玉器厂。有了一定的经济基础，是他在艺术上顺利发展的重要条件。1987 年，他在深圳组建了“施禀谋雕刻艺术研究室”。1995 年 11 月下旬，香港亚洲国际艺术博览会在香港主办了“施禀谋雕刻艺术展”，展出了他呕心沥血的力作几十件，在艺术界引起了极大的轰动。1996 年 2 月，他获得了联合国教科文组织颁发的“民间工艺美术家”荣誉称号。他现为中国工艺美术学会会员。

施禀谋在艺术上始终遵循着一条独立创新的道路。他尊重传统艺术，但从不自限于传统之中；他专研艺术理论，又不受理论的束缚。他让自己的思维信马由缰，任其在艺术的王国里纵横驰骋，把抽象艺术和写实的创作手法有机结合，给作品赋予无限生机，使人们在艺术的享受中得到对社会人生的深刻感悟。他的作品充满灵气，浓浓的艺术氛围包裹着无限的想象空间，给人绵绵不绝的遐想。

题材广泛，不落窠臼

中国传统的工艺雕刻品的内容千百年来不外乎都是些鸟兽、花卉、器皿、仕女之类的题材，大多是传统民间纹样，世代相袭，形成了一种固定的模式。而施禀谋大胆突破了，在高档宝玉石雕中他雕刻制作出了大量的被视为“禁区”的题材。

翡翠雕《战后余生》利用原材料的天然绿色，雕刻了一个穿着绿色军装的残废军人。白色的绷带把整个脸部包裹得只露出一只眼睛，额头上一块天然红色像渗出的血液，残缺的四肢、满身的伤痕，淋漓尽致地表现了战争给人类带来的巨大痛苦。利用珍贵的翡翠来雕刻反映战争题材的作品，这在工艺史上还是绝无仅有的，这不能不说是施禀谋在选择题材上的大胆创新。

在翡翠雕《没办法》中，施禀谋惟妙惟肖地雕刻了一家三代的人物形象：手拿糖果的独生子骑在趴在地上的父亲背上，母亲、爷爷和奶奶众星捧月般地尽情表现着对这位独一无二的“小少爷”的宠爱，而他们的背后则是一碗白花花的米饭。作品以轻盈幽默的笔调刻画了我国由于人口增长过快而不得不强制性实行计划生育的主题，这一问题也正成为困扰我们未来社会发展的一个主要障碍。施禀谋以一个艺术家特有的方式把他对社会的忧虑表现出来。

用翡翠琢刻出抗日军民反抗外来侵略的《地道战》，选用青金石琢刻出《牛仔服》和《牛仔裤》，以翡翠雕刻一辆自行车，用寿山石雕刻战争狂人希特勒。施禀谋运用传统的雕刻手法雕琢出这些丰富多彩的主题内容，拓宽了雕刻艺术品的题材。

因材施艺，巧用材料

施禀谋是一个非常熟悉料性的艺术家，除了常用的翡翠、宝石之外，他还广泛地选用鸡血石、寿山石、碧玺、青金石、天景石、墨石、水胆玛瑙、埃及半宝石、木变石、图画石、水晶、白灵璧、闪锌矿石，乃至海螺、贝壳等多种材料。他依据原料的自然形体和天然色调量料选材，因材施艺。因而他的每一件作品都可以说是原材料“形”和“色”的充分展现。

作品翡翠雕《千古一帝》，背面利用原材料中固有的白色和凹凸不平的形状，展现了祖国北方千里冰封、万里雪飘的壮丽景色及红褐色的长城蜿蜒曲折、气势磅礴。正面则运用浮雕技艺琢刻出了众多人物形象。《千古一帝》秦始皇张开双臂、不可一世的雄姿，仿佛在向整个世界炫耀着他那无与

伦比的权势和笑傲群雄的千古霸业。他的身下则是成千上万的奴隶在手持兵器的军士监督下，修建着中华民族引为骄傲的万里长城。作品的底部有一具睡卧着的秦俑，其寓意之深刻，使人感慨万千。作品充分利用了原材料的“形”和“色”，精巧的构思和丰富的表现技法，利用材料纹理、色泽、质地的处理，使整个雕塑呈现出一幅震撼人心的宏大场景，充分地展现了这一重大的历史题材和祖国灿烂悠久的历史文

俏色雕刻，独树一帜

我国传统的雕刻工艺，对于原材料固有的斑点和瑕疵一般多采取避开或挖掉的方法，也有的把它们加以巧妙利用，收到画龙点睛的神奇艺术效果。这一创作手法被称作“俏色雕刻”。施稟谋匠心独运，利用鸡血石大面积的红色展现出鲜血淋漓的南京大屠杀场景。我们可以在他的许多作品中欣赏到这一奇特的创作手法。这也是施稟谋先生雕刻艺术的一大特点，无愧于“俏色雕刻的一代宗师”这一称号。

心系祖国，痛恨强权

施稟谋很早就去了香港，祖国的荣辱深深地震撼着他的心灵，激发着他的艺术灵感。《南京大屠杀》《美丽的谎言》《犀牛与原子弹》等一系列作品，都强烈地反映了施稟谋先生对民族前途和人类和平的深切忧虑。《美丽的谎言》是一幅抽象艺术和写实手法相结合的作品，它以黑色幽默无情地揭露了美国标榜的所谓民主和自由，其实都是一些欺世盗名的玩艺儿。他们打着维护人权的旗帜到处点燃别国的战火。象征和平的白鸽在自由女神高举着的火炬中燃烧，整个人类的和平正遭受着前所未有的威胁。日本军国主义的复活，《美日安保条约》的签订，使整个地球的上空布满了战争的阴云。施稟谋先生以敏锐的观察力看到了这些潜在的危险，他把这些潜在的危险用特有的艺术形式昭示给世人，用以唤起所有热爱和平的人民的警惕。翡翠雕《犀牛与原子弹》更是一件不可多得的力作。犀牛是一种极其凶猛的野兽，它背着原子弹“义无反顾”地走向毁灭的边缘，而那些不想和它同归于尽的人们却在竭力拉住那只走向罪恶深渊的腿。战争与和平的力量正在进行着一场生与死的较量。这些反映现实题材的作品，构思奇特，做工精美，在给人以艺术享受的同时，也激发起人们对严峻社会现实的深刻思考和关注。

苦心孤诣，不断进取

施稟谋每拿到一块材料的时候，他就开始反复构思，精雕细琢。《沧桑》就是利用青金石天然蓝色，根据原材料的形状琢刻的一件牛仔衣和牛仔裤。做牛仔服的布料是比较厚挺的，因而可以把它挺括屹立的放置。作者下了一番功夫，将坚硬的玉石变成了具有质感的衣料，把衣服堆放时的起伏感和纹理变化雕刻得淋漓尽致。这两件作品的形与色运用得十分贴切。衣裤上的花束、白鸽与牛仔布料在艺术处理上形成了鲜明的对比，粗犷与细腻、动与静、浓与淡、亮与暗相互辉映，统一中有变化，变化中有和谐，装饰与造型新颖别致，别具神韵，令人叹为观止。

施稟谋是一位真正用“心”来从事艺术的人，他把自己的全部精力都投入到他的艺术追求中去，成功的欢乐总是与痛苦的追求相随相伴。他从生活中去追求艺术，又从艺术中感悟生活，他的艺术事业几乎成了生命的全部。从收藏文化的角度讲，他又是一个实实在在的收藏家。这些基于一种经济基础，但更多的却是反映了施稟谋对艺术追求的执着。施稟谋这位俏色雕刻的艺术大师，以其独特的思维方式和创作手法在雕刻艺术上作出了巨大的贡献，他的雕刻艺术无疑是开创了雕刻艺术的一个新纪元。相信这位杰出的玉雕大师将来还会给人类的艺术宝库中留下更多更好的传世之作。

刘东雷

Ushering in a New Epoch in Sculptural Arts

Born in Jinjiang, Fujian province, in 1950, Mr Shi had an intense fondness for painting art and displayed his natural endowments superior to other men since his primary school years. However, due to his poor family background, it was not until 1968 that he started to learn artistic painting, shell carving and potted landscape sculpture in a systematic way in Jinjiang School of Arts and Crafts, thus leading to his career as a sculptor ever since. During this period, Mr Shi read a huge number of books on artistic theories and used every means to study sculptural skills, laying a solid foundation for his career development within a short time.

In 1973 Mr Shi migrated to Hong Kong. This was a major turning point in his life. He first worked as an apprentice with a jade workshop, and then he set up a jade workshop by himself. This workshop helped lay an economic foundation which became an important condition for his smooth progress in art. In 1987 he organized and established "Shi Bingmou's Research Section of Sculptural Arts" in Shenzhen. And in the later November, 1995 he held "Shi Bingmou Sculptural Arts Show" at the Hong Kong Asia International Art Fair. In February, 1996 he was granted the honorary title "Folk Master Craftsman" by the Educational, Scientific and Cultural Organization of the United Nations. Now he is a member of Chinese Industrial Arts Society.

Mr Shi has always been following the road of independence and renovation in artistic creation. He reverences traditional art, but he will never confine himself to it. He pays much attention to the specialized study of artistic theories, but he will not be fettered by them. He gives a free rein to his thoughts in artistic creation and combines abstract means of creation with realistic ones, giving boundless vitality to his works and leaving viewers in thinking about the true meaning of society and life while enjoying the artistic works. His works are full of intelligence and talents. The strong artistic flavour of these works provides unlimited space for imagination.

Wide Range of Subjects and Unconventional Works

For thousands of years, the subjects of traditional Chinese sculptural works are restricted to birds, household utensils and beautiful ladies. Most traditional folk patterns have passed on from generation to generation and become stereotyped. Mr Shi has boldly broken through these stereotypes by creating a huge number of works on the subjects which are considered as "taboo" in high standard jade and stone carvings.

Survivor of War, a jadeite work featuring a disabled soldier in green uniform, is carved by taking advantage of the natural green colour of the raw material. The whole face of the soldier, except the eyes, is covered with a white piece of bandage. The natural red colour on his forehead looks like blood oozing from the wound. The crippled limbs and wounds all over his body give an incisive and vivid expression to the huge sufferings brought to the mankind by a war. It is without any precedent in the history of industrial art that a work on the subject of war has been created out of precious jadeite. This is undoubtedly Mr Shi's bold renovation in the choice of subjects.

In his jadeite work entitled *No Way Out*, Mr Shi gives a vivid portrayal of characters from a three-generation family. The only grandson rides on the back of his father crawling on the floor, while his mother, grandfather and grandmother are looking at the child with the expression of ardent love. Behind them is a bowl of shining white cooked rice. This gives the work a light and humourous touch, depicting the theme of the country's birth control policy, a compulsory measure to solve the problem of overpopulation which has been a main obstacle to the country's social development. Mr Shi expresses his concern for the society in his unique way as an artist.

His works on different subjects also include *Tunnel Warfare* (jadeite), a work depicting the resistance of the Chinese against the Japanese invasion, *Cowboy Suit and Blue Jeans* (lapis lazuli), and many others, which have helped broaden the scope of subjects of arts and crafts.

Different Skills according to Different Materials and Skillful Use of Materials

Mr Shi is an artist familiar with different characteristics of different materials. Apart from jadeite and gemstone, he also adopts such a variety of different materials as bloodstone, agalmatolite, lapis lazuli, agate, woodstone, crystal, blende, even conch and shell. Based on the natural shape and colour of materials, he chooses different materials and uses different skills for different works. Therefore, each of his works is a thorough revelation of "shape" and "colour" of raw materials.

An Emperor through the Ages (jadeite), a work which uses the inherent white and uneven shape of the raw material, depicts the magnificent view of North China, which is characterized by a hundred leagues locked in ice and a thousand leagues of whirling snow. The winding Great Wall in reddish brown looks grand and imposing. A relief sculpture of a huge group of people is created, with all-powerful Qin Shi Huang (*First Emperor of the Qin Dynasty 259-210 B.C.*) stretching out both his arms, overlooking thousands of slaves building the Great Wall under the strict surveillance of the armoured warriors. In the lower part of the work is a terracotta soldier lying on the ground, which conveys a profound message and makes all sorts of feelings well up in people's minds. By taking advantage of the "shape" and "colour" of the raw material and through skillful treatment of its lines, shades and textures, the works give a full expression to this major historical subject and the country's rich and long-standing history and culture with ingenious conceptions and varied techniques of expression.

A New Style in Sculptural Arts

In traditional Chinese sculptural arts, the spots and flaws inherent in some raw materials are usually evaded or eradicated. But Shi Bingmou always does things in his own way. He makes an ingenious use of these spots and flaws to achieve a miraculous artistic effect. A good example is shown in one of his unique works entitled *Nanjing Massacre*, which takes advantage of the red shade of bloodstone to depict the bloody scene of Nanjing Massacre taken place during the time of Japanese occupation.

Love of Motherland and Hatred of Power

Shi Bingmou left the mainland China for Hong Kong a long time ago. Both the honour and disgrace of his motherland shock his heart and arouse his artistic inspiration. *Nanjing Massacre*, *Beautiful Lies*, *Rhinoceros* and *Atomic Bomb* and other works all show his deep concern for the nation's future and peace of the mankind. *Beautiful Lies* is a work with a combination of abstract art and realistic means of expression. The work is a satire of the so-called democracy and freedom flaunted by the United States. *Rhinoceros* and *Atomic Bomb* depicts the life-and-death struggle between war and peace. All these works are ingeniously conceived and exquisitely made. While giving people artistic enjoyment, these works also arouse their deep thoughts on the grim social reality.

Painstaking Efforts to Keep Forging ahead

In artistic creation, Shi Bingmou always spends much time on conception and each of his works is created with great care and precision. He is a sculptor who is committed to his artistic career. He devotes all his time and energy to his artistic pursuit. He has been successful in his artistic creation, but the joyfulness of success is always mixed with painful pursuit. His career as an artist has almost become the whole part of his life. His unique way of thinking and techniques of creation have helped contribute to the development of sculptural arts. His works have undoubtedly ushered in a new epoch in sculptural arts. It is believed that the outstanding master of jade carving will leave more and better masterpieces in the art treasury of mankind.



左：翡翠 迎九七（背面）

Jade: Welcome 1997 (Back)

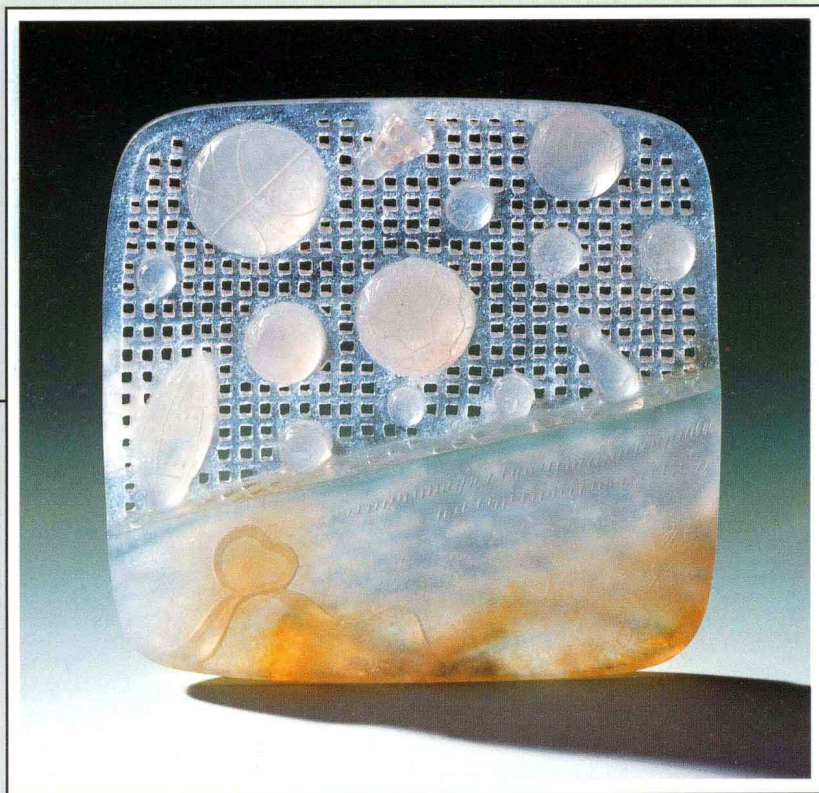
24.2cm × 36cm × 11.5cm

右：翡翠 迎九七（前面）

Jade: Welcome 1997 (Front)

24.2cm × 36cm × 11.5cm

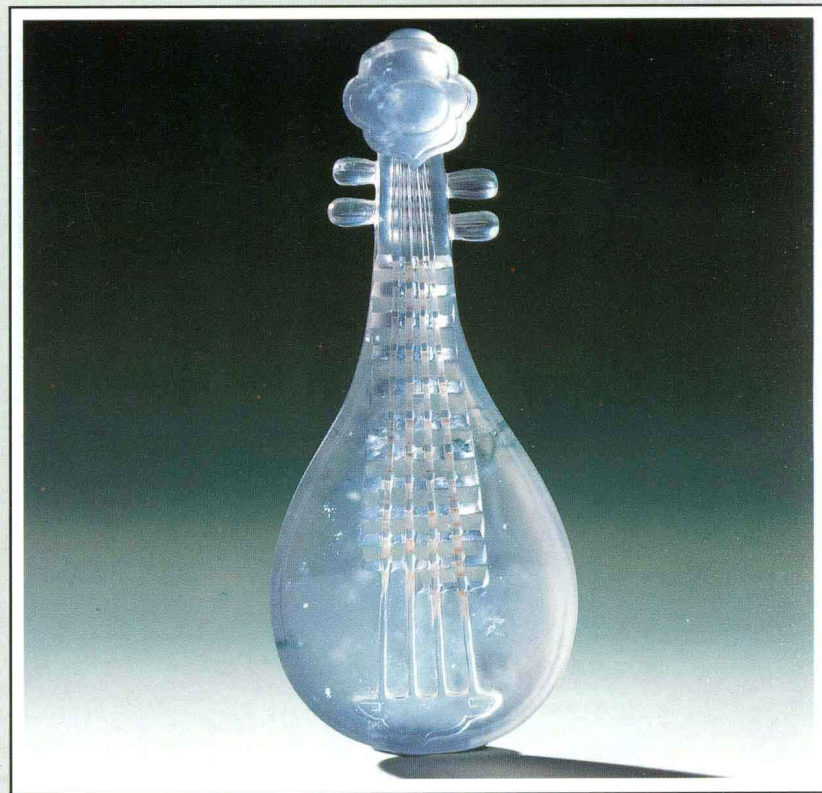




翡翠 憧憬

Jade: Expectation

77cm × 77cm × 1.8cm



翡翠 琵琶

Jade: Pipa

3.4cm × 8.2cm × 2cm



翡翠 千手观音

Jade: Thousand Hands Guanyin

5.5cm × 5.5cm × 1.5cm



翡翠 圣观音

Jade: Saint Guanyin

5.5cm × 5.5cm × 1.5cm



昆仑彩石 缘

Colour Stone Kunlun: Destiny

17cm × 10cm × 8cm