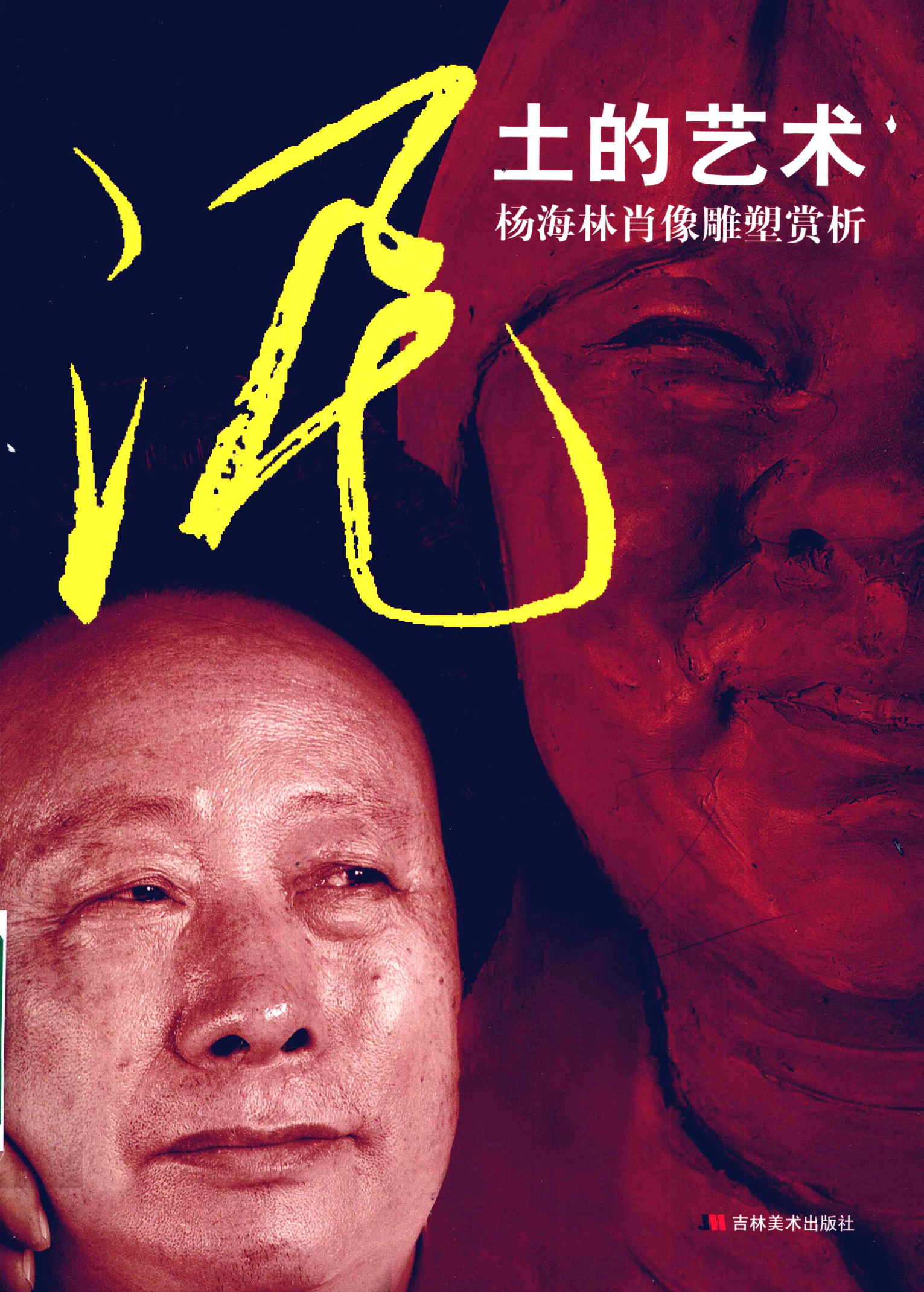


# 土的艺术

杨海林肖像雕塑赏析



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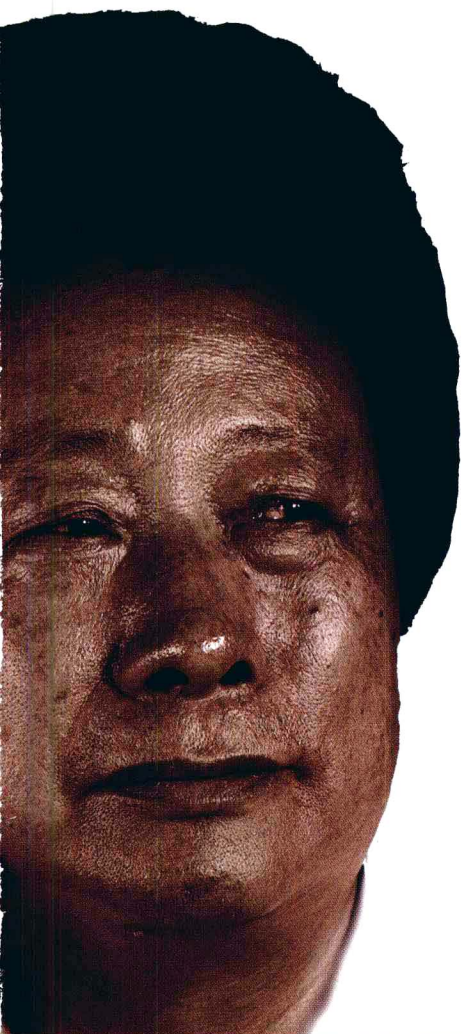
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泥

# 土的艺术

杨海林肖像雕塑赏析



# 作者简介

A U T H O R

## 杨海林

吉林省镇赉县五家子村人。1945年生，祖籍山东省昌义县。毕业于东北师大中文系本科。

自幼在故乡，受到祖辈在雕塑艺术方面的影响和与生俱来的执著，练就了一手捏泥像的“绝活”，被人们和媒体誉为“泥神”、“泥像杨”、“泥人杨”和“给泥巴以生命的人”。

1979年在白城市东风中学，开始从事雕塑教学活动。制作了大量肖像雕塑作品。并且在媒体上发表了《飞》、《攀登》、《未来》、《时刻准备着》、《光明使者》等作品。

1984年始，在吉林省长春、白城等城市广泛从事了室内外肖像雕塑活动，创作了《铁军》等大量肖像雕塑作品。

1987年，在吉林省白城市第一职业中专创办了雕塑专业，任教五年。并制作了大量肖像雕塑作品。

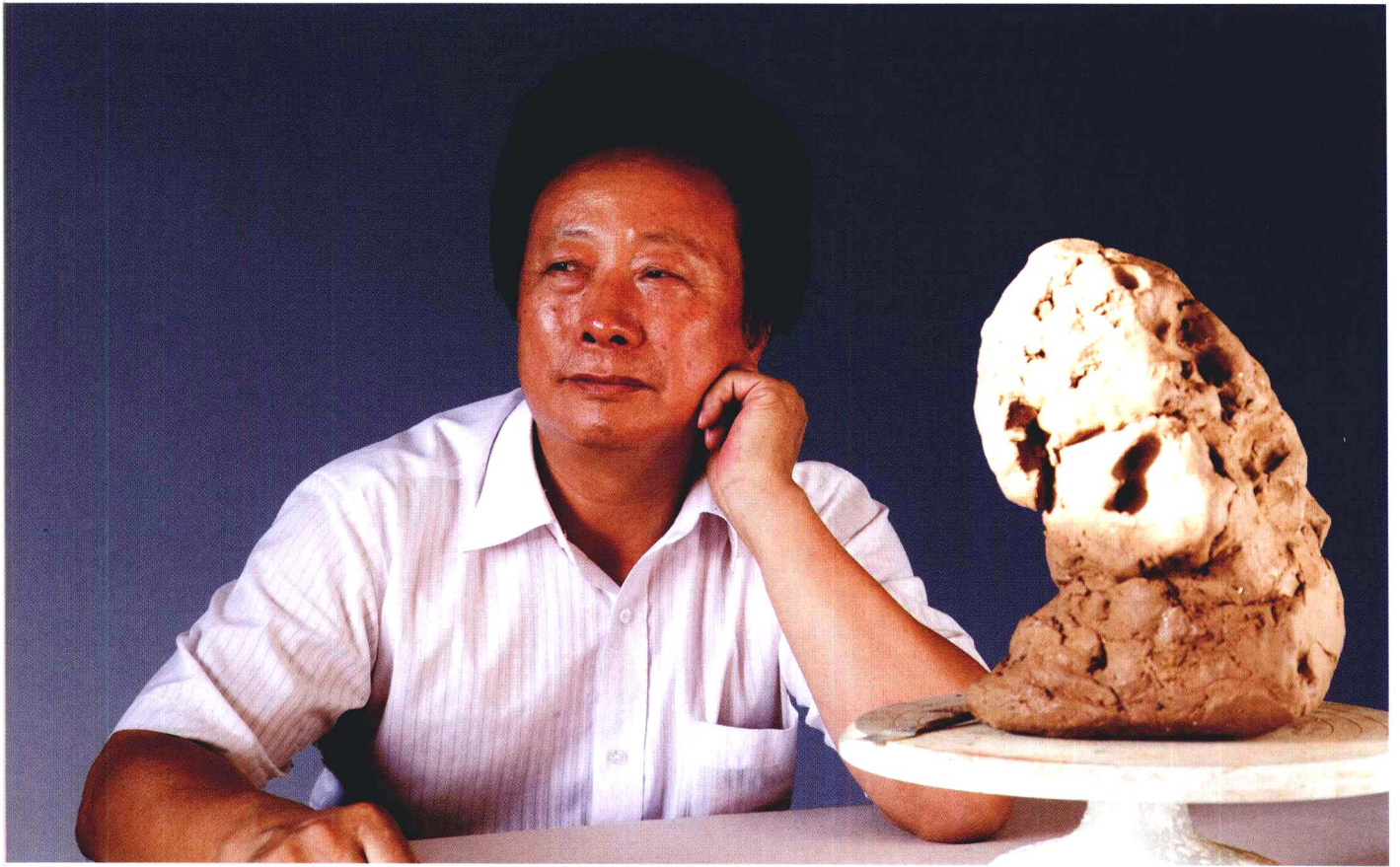
1988年，创建白城“塑像馆”。

同年创建白城雕塑工厂、陶塑工艺品基地和雕塑工艺品商店。

1992年“下海”经商开办宾馆以来，从未间断肖像雕塑活动。为各地的旅客，塑制了大量肖像雕塑作品，也因此，使大量作品流传到全国各地，有的流传海外。

经过几十年来的实践、积累，在介于学院风格与传统民间泥人的缝隙中，独辟蹊径，形成了自己的肖像雕塑风格。





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## Yang Hailin

Yang Hailin was born in Wu-Jiazi village, Zhenlai town, Jilin Province in 1945. His native place is Changyi town, Shandong Province. He graduated from the department of Chinese language and literature of Northeast Normal University.

Since childhood, he learned the clay-figurine skill from his family. People and media called him Clay God or the Clay-figurine Master Yang or the Man Who Give Life to Clay.

He began to teach sculpture at Dongfeng High School in Baicheng City since 1979. He created many profile sculpture works. Some works such as Flight, Climbing, Preparation at Any Moment, Messenger of Light, etc. were come out by media.

From 1984, he created many works such as Firm Army at Changchun City, Baicheng City and so on.

In 1988, he built Baicheng Profile Sculpture Gallery, Baicheng Sculpture Factory, Chinaware Art Base and Chinaware Art Shop.

In 1992, he set up a hotel. Meanwhile he was carving all along. He carved for guests allover the country. So his works spread countrywide, even overseas. Decades of accumulating and learning let him set up his individual and unique style, between the gap of academism style and the folk traditional clay-figurine style.



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# 前言

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P R E F A C E

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## 縫隙中的雕塑

他曾经担任过五年多雕塑专业教师，竟从未进过雕塑艺术学院大门；他从事了几十年民间肖像雕塑活动，被人们和媒体誉为“泥人杨”，但手法却与泥人张、泥人常大相径庭。

杨海林没有丢弃自己的特点，而去刻意追逐学院的风格。为此，也没有把“漫画式”的祖辈泥人全部承袭下来。而仅仅继承了“含蓄、传神”的长处，从身边的“小人物”的需求开始，进行了他长达几十年的，从未间断的，民间肖像雕塑实践活动。从学院与传统民间泥人的缝隙中，独具匠心，独辟蹊径，在崎岖小路的攀登上，不畏劳苦地探索着。

杨海林的肖像雕塑，始于他自幼，在祖辈影响下，对于泥土的执着的爱。并且植根于大众，服务于大众——首先是他身边的人，随之是慕名而来的那些“小人物”。杨海林为这些“小人物”长期免费塑像。可是，当人们如获至宝，将塑像拿走之时，他自己却陶醉在无比的享乐之中了。

他塑像时，面对的是有血有肉、有言论、有举指、有呼吸、有情感的活生生的人。所以，他的塑像，面部的五官表情，与肌肉的起伏变化和皱纹的微微波动，都会使人感悟到：一个个形神各异的，带着各种情感的面容，在面对着你，与你沟通——或者喜悦，或者忧思，或者坚定，或者自信，或者憧憬……似乎都在不停地诉说着人生的不同历程……

后来，在杨海林开设宾馆的十七年中，他把来自祖国各地不少宾客，作为塑像模特。也因此，他的肖像作品遍布了祖国各地，甚至有的流传海外。

他塑像的模特，有大人、有小孩，有珠宝公司老板，有开车卖粮的农民，有首长、领导，也有拾破烂的老人……总之，无贵无贱，无长无少。从1995年至2000年期间，他常把工作台，摆在在宾馆大厅中央，人们把他围得水泄不通，争着看他塑像。真可谓热闹之至。

他不是照着图片，去制作名人的躯壳偶像，而是在实际生活中，从活生生的“小人物”身上，汲取了和正在汲取着丰富的、生动的、鲜明的、富有真情实感的、取之不尽的艺术营养。从而，滋养了他双手下面，肖像雕塑艺术那块“肥田沃土”。他把情感融入泥土，泥土从他的手上获得了生命的永恒。八十年代，媒体就曾经赞誉他是“给泥巴以生命的人”。

挖掘人物的内心世界，就是给泥巴以灵魂。这正是杨海林肖像雕塑作品的精髓。在他这里，不是名人的偶像，不是形象的躯壳，而是连呼吸和笑声似乎都能听得到的“小人物”的生动——他们深沉的思索，他们淡淡的忧伤，他们的童真，他们的质朴……在这里凝固起来，留存下去。那丰富的表情，浓缩了他们许多年，乃至一生的经历与情感。

杨海林的作品，很少是表面化的大喜大怒，大哀大乐。而主要是通过面部形象的塑造，集中精力挖掘人物独具个性的内心情感世界。他的肖像雕塑作品，大多自然、含蓄。有的看起来沉静，其实，透过那深情的双眼，可以发现心中深处的不平静，有时甚至是很强烈的情感。

他在塑像时，不是仅仅观察模特的形象特征，而主要是与模特交谈沟通。询问他们的年龄、职业、经历、兴趣、爱好等等。一边塑像，一边琢磨模特的思想和感情。从而，把人物肖像塑造得自然而含蓄，流露着应该表达的神韵。形象的自然，

是神韵的寄托，而形象的含蓄才是神韵的生命所在。所以，塑像时，他努力让神韵从自然的含蓄中流露出来。他认为，那怕是一个眼神，轻微的闭唇，甚至一块肌肉的微小起伏等等，都会牵动起人物内心的感触，引发肖像情感的流露——是坚定还是忧虑，是深思还是无奈，是稚气还是沉稳……都会在自然、含蓄的状态中表达出来。我想，所谓“惟妙惟肖”，就是这个意思吧。

也许，正因为如此，杨海林的塑像活动，才会在民间那么深入，那样持久，那等有生命力。

杨海林把情感融入泥土，品味着泥土艺术的芬芳。又从泥土的捏塑中，收获着极大的乐趣，陶冶着自己如痴的心灵，演绎了不少富有趣味的生动的故事。

一次，在他经营的宾馆里，有两个宾客，一男，一女。女的说与男的是熟人，男的不承认，女的详细问过男的简历后，争执许久。还是杨海林给解了疑团，他告诉两位宾客，是女宾客在办公室见过男宾客的塑像。两人醒悟，哈哈大笑起来。这类被传为佳话的生动故事，都记载了他情系泥土，情系“小人物”的肖像雕塑情结。付之深情，获之艺理。恰恰是这些“小人物”成就了他，使他在自己的活动领域里，逐步摸索出肖像雕塑的真谛。

杨海林自幼就喜欢泥土，偏偏他的身边就有用之不竭的黄黏土。几十年来，他怀着深沉而热烈的情感，一头扎入泥土，把激情倾注到模特之中。从模特的面庞上、五官中寻找其心中的真实。这个过程，也许只有他自己才能深深体会到，什么叫冲动和激情。他太投入了，他甚至怕用泥拍子打疼塑像。他随着对塑像神情的挖掘，而涌动着自己内心的波澜。他说：“这实在是一种无法抑制的情感！”

他说：“只要深入塑下去，就会感到哪个模特都有自己的‘美’”。而这种美，不仅是形象外表，而主要是把模特的极富个性的心神表达出来。这也正是杨海林，为什么几十年如一日，在泥巴里滚打而深深迷恋泥土的所在罢。

肖像雕塑活动实践，往往爆发出情感上的冲动，产生创造的激情。杨海林的每一件作品，都不是对现实生活中人的自然主义的模仿，他运用适度夸张、巧妙装饰的手法，主要是通过挖掘内心世界，突出主题。这样，使泥塑写生便升华为成功的作品。在大量的泥塑写生基础上的创作，会收到事半功倍的效果。从而，使作品更真实、更生动、更感人。

这些，在雕塑的缝隙中，看来，似乎“不伦不类”的肖像雕塑作品，然而，杨海林却倾注了几十年的心血。现在，当他把这些独具特征的鲜活的“小人物”肖像雕塑作品，呈现给我们之际，是否我们也会被他的汗水与真情所打动，而爆发出心灵的共鸣呢！



东北师范大学美术学院院长

## Sculpture in Gap

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He had been a sculpture teacher in more than 5 years, but he had never studied in any sculpture art institute. He has been engaged in profile sculpture for several decades, people call him the Clay-figurine Master Yang, but his skill and style are different from the Clay-figurine Master Zhang and the Clay-figurine Master Chang.

Yang Hailin hasn't lost his style to pursue the style of academism. So that he didn't inherit the comic style of former clay figures. He only inherited the virtue of connotation and verisimilitude. From carving for average persons around him, he began his sculpture art career, year after year, continuously. Between the gap of institute style and folk traditional clay-figurine style, he found an individual method, and was engaged in it all his life.

Yang Hailin's profile sculpture was born out from his love to clay since he was a child. Firstly he carved for the average persons around him. Later many people came and asked for profile sculpture when he became more and more famous. Yang Hailin carved for them freely of charge all along. When people liked his works and carried them as souvenirs, Yang felt unparalleled happy.

When Yang is carving, he faces lively people. They have viable bodies, they can speak, they can put up their hands, they can breathe and they have emotions. So his profile sculptures are careful and lively. You can see facial expressions, muscles' waves and wrinkles' trend. Those sculptures face to you and communicate with you. You can see many different lives from them.

Yang Hailin set up a hotel and kept it for 17 years. He carved for hotel guests from all around the country. So his works have been carried everywhere. Some of them even have been carried overseas.

His models include adults, children, boss of jewelry company, peasant who sold rice, leaders, old man who picked up litters and so on. From 1995 to 2000, He put his studio in the hotel hall. Everyday many people were round him to see his carving.

Yang didn't contrast to the photos to carve his works. He found his models in daily life. He found abundant, lively, bright and emotional personality, and then added his own emotion into his works. In 1980s, the media called him the Artist Who Give life to Clay.

Going in the figure's heart world, and giving life to the clay, this is the secret of Yang Hailin's sculpture art. To him, clay-figurines are not only works, not only personalities. He can listen their laughing and breathing, he can feel their thoughts. Their lives are frozen and saved in clay-figurines forever.

Yang Hailin's works didn't display intense emotions. He used facial expressions to display figures' heart world. So



his works are natural, implied and peaceful. But, when you gaze the eyes of the figures, you will find the emotion waves.

When he carved, he not only observed his models, but also talked with them. He asked their ages, employments, lives, interests and tastes. He would add the emotions of the models into his works. So his works would be natural, lively and implied. Naturalness gave forms to his works, connotation gave life to his works. He said, even a glance, a tight lip or a muscle's wave can display intense emotions. Firmness, disturbance, meditation, despair, childishness and steady can all be displayed naturally and implicitly.

Maybe because of those, Yan Hailin's sculpture works were so popular in common people.

Yang Hailin poured his sensibility into clay, enjoyed the welfare given by art. His heart world became rich day after day. And many interesting stories happened on him.

Once, in his hotel, two guests quarreled. One guest, a woman, said she knew the other guest, a man. She can tell many circumstances of that man. But that man said he didn't know that woman. Later Yang Hailin said that they were not acquaintances. That woman felt the man familiar only because she had watched the clay-figurine of that man. The two guests awaked and laughed.

Yang Hailin loved clay since he was a child. He felt many inspirations and passions in sculpture art. When he carved, he even feared that the clay-figurine maybe felt painful. He said, "It's difficult to control such emotions!"

He said, "When I carved, every figure is so beautiful." This is not only the beauty of surface, but also the beauty of heart. This is the reason why Yang loves clay-figurine.

Every work of Yang Hailin is not only the ordinary copy of the models. Yang used some methods such as exaggeration and modification, to display the figures' heart world, to stand out the motif of the figure.

These works, in the gap of the institute style and folk traditional clay-figurine style, took up the great mass of Yang Hailin's life. Now, when you see them, can you feel the art inspirations in them? Can you be moved by Yang's art inherence?

**Yin Xiaofeng**

Northeast Normal University, College of Fine Arts



自塑像

玻璃钢 高31.5cm



母亲说：人是女娲用黄泥捏的。不然，身上怎么能有汗泥？  
儿时的我，感到黄泥的灵性与神秘。后来，我也学女娲，捏起泥  
人来。果然，那泥人很像有生命似的。我逐渐感悟到：这是一种  
极深沉、极热烈、极久远的情感。于是，我便与黄泥结下了一辈  
子的缘分。

——杨海林

Mother said, people were made from clay by Goddess Nvwa. So we  
can find clay on our body when we sweat. When I was a child, I felt the  
secret and spiritualism in clay. Afterwards, I tweaked the clay-figurine  
like Goddess Nvwa. I found them lively. I felt a deep, strong and long-  
time emotion in them. So I began my career with clay.

——Yang Hailin









老教授

泥塑 高28cm

似可亲可敬的师长，又像一位渊博睿智的学者。他是一位在国际上，有一定威望的中医针灸学教授。塑像中那被淡化了的皱纹，标致传统的上唇胡，加上那副眼镜，把人们引向学海深处和那遥远的年代。在历经沧桑之后，他依然未老。目光炯炯有神，含着微笑，似乎在抖动双唇……给人亲切、慈祥、善良、和蔼的印象。

端详塑像，仿佛他面对着你，饱含真挚情感与你平易沟通，且使你久久难以忘怀。





### 老教授（局部）

这饱含深沉，蕴藏着炽烈激情的双眼，凝望着前方。或许，在思索着学术，或许在关注着患者。透过深邃的眼神，使人强烈地感受到，他脑海中燃烧着火一般的冲动，心中激荡着亲情一样的爱。

慈爱的双眼，富有传统特征的上唇胡，与微笑的双唇，和颧颊部的肌肉隆起，所形成的和谐笑容，统一在这张极具亲和力的脸上。使人似乎能够感受到，他饱含情感的呼吸。在欣赏塑像的同时，完全可以感受到他人格的魅力。并使人油然而生敬意。



### 老教授

侧面，从发式到面部五官的曲线，都会产生亲切而含蓄的力量。

