

CHINESE CONTEMPORARY ARTIST

中国当代艺术家

# 项全国雕塑作品集



河南美术出版社

HENAN FINE ARTS PUBLISHING HOUSE

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# 代序

祝斌

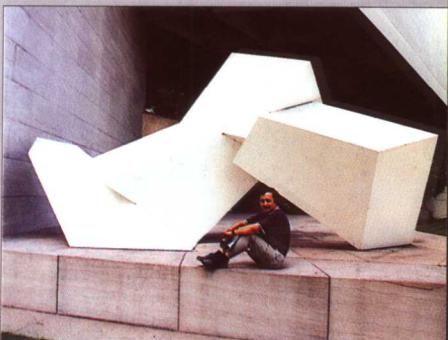
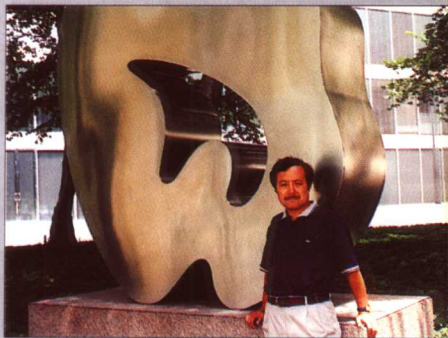
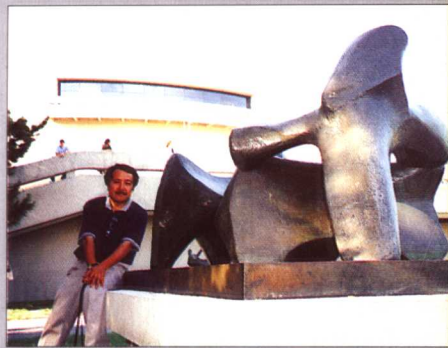
## 项金国的雕塑：从观念艺术到社会纪实

**艺** 术到底是作为纯审美情趣的语言魅力，还是作为艺术家表达思想的手段？这一直是当代雕塑家感兴趣的话题。因为它涉及到雕塑家日益认识到的社会角色，或者说不可取代的社会地位。说来也巧，项金国近年创作的雕塑作品正是在这样的思索中激发出来的。

项金国于1992年开始创作具有现代观念意识和装配形态的硬质材料雕塑。他的第一件作品纯属偶然：因为他忽然想到要把自己以往的作品“封存”起来，以示与以往昔的创作方式告别。《封——女人体》就是这一阶段的最早作品。然而意外的是他在十字交叉的封栏中突然领会到这件作品新的符号涵义和视觉价值。自此以后，就像伊甸园的亚当与夏娃偷吃禁果而造就了人类那样，再也没有什么能阻挡他那泉涌般的创作灵感。

项金国于1979年毕业于湖北艺术学院美术系雕塑专业，具有扎实的造形能力和写实功底。在频繁的纪念碑式雕塑创作以及形式与材料的探究中，他体会最深的恰恰是与他自己习惯的创作方式告别。这批作品原本是想对过去创作的终结，但他却意外地发现了新的创作途径。这真是一种幸运。

“《封》系列”作品的基本图式，可能来源于装配艺术的启示，它的符号涵义可以在立体主义和冷抽象艺术中找到匹配关系。作品中具有“X”形的符号看起来就像塔皮耶斯(Tapies Antoni)作品中经常出现的数字“4”一样，表示某种暗示和特殊的符号启示：鲜红色的“X”形，既表示“否定”，也可能表示“禁止”。“X”形的重复又能构成一张“网”，可能暗示“阻止”与“隔离”。那么符号内的现成品(也许是实物或者再生艺术品)正是作者提醒人们注意或者反思的对象：诸如金钱与美女、战争与谎言、偶像与帝王，以及那些代表社会一隅的“麻将风”、“印刷垃圾”等等，都成为雕塑家项金国毫不





留情的“封存”对象……这批作品带有明显的批判意识和观念性倾向，并且十分敏感地触及到现实生活中的社会问题。作品传达出来的信息正是作者意欲表述的观念和思想，项金国把这些东西融汇在符号里，进而也渗透在作品中。

这是否意味着艺术作为纯审美的形式探索已经成为过去，继之而来的是艺术家对社会、文化和自身角色的关注？即把“艺术”看成是艺术家以特有的方式参与社会的一种手段。在这个意义上，形式和材料并不是雕塑家研究的目的，相反，它只是雕塑家介入社会和表达个人看法的选择对象。现在，愈来愈多的雕塑家开始意识到这个问题的紧迫性。我想，项金国也不会例外。

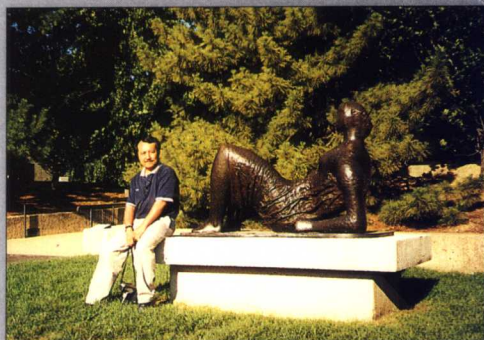
继这批雕塑作品之后，项金国还创作了一批抽象木质雕塑，意在探索材料的可塑性。不过他很快又放弃了，并找到更简洁、更直接地切入社会敏感问题的“直塑”方式，如《病区》、《民工潮》等等。这批具有社会纪实性的雕塑更加注意当代艺术的简洁特征和直写性质。

当代艺术十分强调作品的直观性质。记得栗宪庭从威尼斯国际艺术双年展归国后的体会，就是希望中国艺术家能尽快地从艺术语言的纯粹性中挣脱出来，以社会角色的身份和艺术作品的直接性，去关心自身的社会和文化。这与项金国的近期雕塑恰好有某种不谋而合之处。

项金国的近期雕塑既不在于形式的独特，也不在于符号的意味，而是直接采用“活体翻模”的直写性质。当然，作者的意图决不在于酷似对象，这使我想起美国当代雕塑家汉森(Duane Hanson)的作品，不同的是项金国并未陷入琐碎的、逼真细节的自然主义表现手法，而是借助对象的真实特征，用夸张的手法(如《病区》)和直塑方法(如《民工潮》)来表达他对社会现实的看法，然后附着某些特殊的标记，暗示现实文化中那些无法回避的社会问题，以期他的作品唤起社会的共鸣，建立与观看者直观的对话渠道。

项金国这批作品中的可视性就在于这些艺术形象仿佛就是我们生活的某个人物、某一处场景。他把他以往习得的“雕塑塑造法”还原到对象的自然状态上，这一错觉效果的转换，排除了观看者读解作品时必备的专业性知识，使作品更加通俗易懂，寓意更加简洁明了，无形中缩短了雕塑作品与观看者之间的距离，成为人们乐意接受的对象。这正是当代艺术强调的显著特征之一。这不仅是艺术创作上的自由，而且也是一种解放。可以想象，简洁、直率的“直塑”方式意味着雕塑家就像纪实摄影扫描的镜头一样，社会上的千奇百态都可以纳入其中，被创作者敏锐地捕捉。

项金国的艺术创作表明，雕塑不再是“塑上”或“挖去”某一部分的传统雕塑方式，也不再是纯审美情趣的语言玩味，它预示了雕塑艺术功能的改变，即以更加迅速、直率的方式对社会种种现象作出艺术反应，以表明当代艺术家的社会态度与文化身份以及艺术家的责任和义务。



1994年10月5日

### FROM CONCEPTUAL ART TO SOCIAL CHRONICAL

Zhu Bing

**S**hould art be purely aesthetical or a means of expression for artists? This has long been an interesting topic for the contemporary sculptors because it has to do with the social role, or rather, the social status of sculptors that cannot be replaced. Coincidentally, Xiang Jinguo's recent sculptures were inspired by those thoughts.

Xiang Jinguo started making hard material sculptures with modern concept and installation form in 1992. His first work was a coincidence: once he wanted to seal off his previous works and say farewell to his former style, thus came the first work of this period "SEAL OFF—FEMAL NUDE". He found accidentally the new symbol and the visual value in it and, from then on, like Adam and Eve made mankind flourish after eating the forbidden fruit, nothing can stop him from the overflowing inspiration.

Xiang Jinguo graduated from Hubei college of Fine Arts, majored in sculpture. He has good foundation in figurative modeling. In frequent form and material exploration and memorial sculpture making, he felt deeply about his farewell to his acquired technique in art making. Those works were intended to conclude his past, but he accidentally found a new path. This is luck.

The basic format of "SEAL OFF" series was inspired by installation art. Its symbol connotation has coordination with cubism and cool abstraction. The "X" sign reminds one of the digit "4" appearing frequently in Tapies Antoni's works. The scarlet "X" form means either "no" or "prohibited". The overlapping "X" forming a net implies both "FORBIDDEN" and "KEEP AWAY". The things behind them (maybe real items or reproductions of art works) are the subject matter the author wants the audience to think about: be it money or a beauty, wars or lies, idols or kings, or the mahjong (a Chinese gambling device) craze or printed trash...all becomes the stuff sealed off ruthlessly by sculptor Xiang Jinguo. Those works have a clear critical attitude and a conceptual tendency directly confronting the real life issues.

Does this mean the purely aesthetic form exploration is obsolescent and can be replaced by artists' concerns over society and their roles in culture? That is art being a means for artists to intervene with society. In this sense, form and material are not the goal for artists. On the contrary, they are only choices for artists in their social intervention and expression. More and more artists have felt these questions urgently and, I think, Xiang Jinguo is no exception.

After these works, Xiang Jinguo made some abstract wood sculptures, exploring the flexibility of that material. He soon gave up and found a more simple and direct way treating the sensitive social issues. In "PATIENT WARD" and "MIGRATION WORKER TIDE", social issues are rendered with the brevity and directness of contemporary art.

Contemporary art stresses directness. What Ni Xianting felt most after returning from the Venice Biannual show was that Chinese artists should come out of the search for pure artistic language and concern themselves with society and culture with direct involvement. This is just what Xiang Jinguo has been doing recently.

What is unique about Xiang Jinguo's recent sculptures is not the form, nor the sign, but the adaptation of "live casting" which reminds me of the contemporary American sculptor, Duane Hanson, the difference is Xiang Jinguo does not indulge in the meticulous naturalistic representation, but borrow from the object's special features, exaggerating (in "PATIENT WARD") and directly expressing (in "MIGRATION WORKER TIDE") his view of social reality. Then adding some special signs, allusive to certain social phenomena, hoping to provoke some thoughts and set up communications with the viewers.

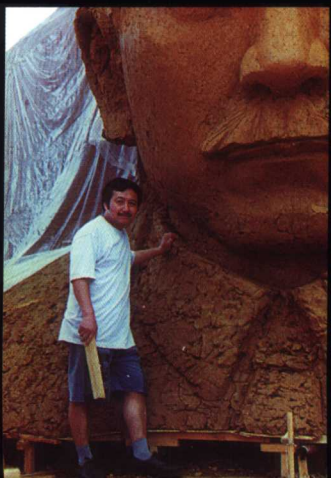
The visibility of those works lies in their resemblance to real life, a certain person, a certain place. The modeling technique returns to its natural state, the viewer need not to have certain field knowledge in order to understand them. This brings art closer to people, making artistic allusions more acceptable. This is the much-stressed feature of contemporary art. It is a freedom for art makers, a revolution.

The art of Xiang Jinguo shows sculpture is no longer "adding" or "removing" something in the traditional way, no longer the purely aesthetic language play. It predicts a change in the function of sculpture art. It means a quicker and more direct response to society from today's artists with their attitudes, their roles and their responsibilities.

Oct 5, 1994



## 项金国艺术简历



1950年 12月生于湖北省黄陂县。1979年毕业于湖北艺术学院美术系雕塑专业，现为湖北美术学院教授、雕塑系主任、中国美术家协会会员、中国雕塑学会会员、中国工艺美术学会雕塑专业委员会副秘书长。

1974年 首次创作泥塑《送水》并发表。

1975年 调入黄陂县文化馆从事专业美术活动。创作《回天力》并发表。

1977年 创作《书记的办公桌》入选“延座讲话”35周年全国美展，中国美术馆收藏。

1979年 毕业创作《老猎手》参加湖北省首届青年美术作品展，武汉。

1980年 入四川美术学院，在叶毓山先生指导下进修学习。作《女人体》刊载《中国高等美术学院雕塑作品集》(湖南)。

创作石雕《春暖》入选湖北省建党六十周年美展，获三等奖，武汉，作品由菲律宾收藏家收藏。

1981年 回湖北艺术学院任教。创作石雕《董必武像》入选湖北省建党六十周年美展，获三等奖，武汉。

创作木雕《济公》、《鲁智深》、《晨》参加中国赴尼日利亚、塞内加尔等国展出，并被收藏。

1982年 创作园林雕塑《嬉水乐》，刊载《美术》杂志1982年第2期。

1983年 创作《贺龙像》陈列于湖北省监利县贺龙纪念馆。

1984年 创作室外大型雕塑《飞燕》，入选首届全国城市雕塑优秀作品展，北京。刊载《中国高等美术学院雕塑作品集》(湖南)和《世界雕塑全集》东方卷下册(河南)。

创作《展翅》入选首届全国城市雕塑作品设计方案展，北京。美术批评家皮道坚先生撰文《开放空间与园林雕塑：谈〈展翅〉的创作技巧和空间处理》。

创作木雕《旗帜》、《晒场上》入选湖北省第六届美展，武汉。《晒场上》现为台湾收藏家收藏。

1985年 创作《操》入选首届中国体育美术作品展，北京。刊载《中国体育美术作品选》。

1987年 创作室外大型雕塑《九牛爬坡》，建于湖北省保康县。



- 1989年 创作木雕《森林卫士》入选湖北省第七届美展,武汉。  
创作石雕《面壁》入选湖北省第七届美展,获优秀奖,武汉。
- 1990年 创作《冲击》入选第二届中国体育美术作品展,北京。
- 1991年 创作大型铸铁雕塑《祝融观星》,获楚文化旅游景点设计一等奖,武汉,刘开渠先生为之题词。入选94年全国第二届城市雕塑艺术展,北京。刊载《二十世纪中国城市雕塑》(江西)。
- 1992年 创作著名教育家《李更生先生》铜像,立于江苏省志诚中学。  
创作《焦灼的形态》系列作品六件。
- 1993年 评为湖北美术学院副教授。创作《力》、《中华气功一意》入选第三届中国体育美展,北京。  
创作大型青铜雕塑《大律师施洋》,立于施洋故乡;该作品94年入选全国第二届城市雕塑艺术展,北京。刊载《二十世纪中国城市雕塑》(江西)。  
创作《封》系列作品十三件,《画廊》1995年第3期刊载七幅。《美术文献》(中国当代雕塑专辑)1997年第4期刊载六幅,。
- 1994年 创作超现实主义加装置作品《病区》一组、《民工潮》一组,《民工潮》获湖北省第八届美展优秀奖,入选第八届全国美术作品展,北京。  
美术批评家祝斌撰文《项金国的雕塑——从观念艺术到社会纪实》一文。
- 1995年 创作大型青铜雕塑《陈谭秋》,立于陈谭秋故乡。  
创作大理石雕《李四光》,立于李四光故乡。
- 1996年 构思创作《精神无家》系列。
- 1997年 创作《百年沧桑》,入选《中国艺术大展·历史画和主题性创作展》,获优秀奖,北京,香港。  
创作《年轮》,入选《永远的回归——'97南山雕塑展》,深圳。  
创作《岳母刺字》、《磨杵成针》数座环境雕塑,建于青岛市东海路。
- 1998年 评为湖北美术学院教授。参加桂林愚自乐园第三届国际雕塑创作营,创作大型石雕作品《被扭曲的石块》,陈列于桂林。刊载《二十世纪中国城市雕塑》(江西)。  
作品《封》系列之二,入选《第一届当代雕塑艺术年度展》,深圳。
- 1999年 创作大型青铜雕塑《百年沧桑》,建于青岛市香港路。  
创作《数字时代》获湖北省美展铜奖,入选第九届全国美展,北京。设计并制作《普天同庆》编钟一组,作为庆祝澳门回归湖北省人民政府赠送澳门特别行政区政府礼品。  
参加“99中国雕塑论坛”,宣读论文《美术院校雕塑教学思想的裂变》,并发表于《雕塑》杂志1999年第2期。
- 2000年 参加“中国雕塑艺术节”(福建)。创作石雕《自缚》、《步履》,刊载《艺术家》丛刊2000年第5期。  
参加“2000中国雕塑论坛”,宣读论文《不等于的启迪——关于当代雕塑走向的思考》,并发表于《雕塑》杂志2000年第2期。  
创作石雕《楚祖季连出世》,建于武汉市磨山楚文化城。  
创作青铜雕塑《热干面》、《挑水工》、《精益求精》,建于武汉市江汉路步行街。
- 2001年 创作青铜雕塑《水生物学家王家楫》,建于中国光谷(武汉)广场。创作青铜雕塑《柑橘专家章文才》胸像,建于湖北归州柑橘之乡。



# XIANG JINGUO' S ART ANNALS

- 1950 Born in Huangpi, Hubei, China. graduated from the sculpture class of fine arts department , Hubei College of Fine Arts. To be professor and dean of sculpture department in Hubei College of Fine Arts, member of Artist Association in China , member of Sculpture Association in China.
- 1974 Virgin work clay sculpture CARRYING WATER published.
- 1975 Transferred to the culture center of Huangpi County, organizing farmers' clay sculpture activities. Clay works OVERWHELMING POWER, and SECRETARY'S OFFICE DESK published.
- 1977 SECRETARY'S OFFICE DESK was collected by China Fine Arts Museum.
- 1979 Graduation work OLD HUNTER entered the First Hubei Youth Fine Arts Show.
- 1980 Entered Sichuan College of Fine Arts, studied under Mr. Ye Yushan. Stone sculpture WARM SPRING won third prize in Hubei Fine Arts Show [Wuhan] and was collected by a Philippine collector; FEMALE NUDE entered the Collection of Sculptures by Chinese Fine Arts Colleges [Hunan].
- 1981 Returned to the teaching position in Hubei College of Fine Arts. Wood sculptures JI GONG and LU ZISHENG and DAWN entered Chinese art show in Nigeria and other African countries, and were collected there. Stone sculpture DONG BIWU won third prize in Hubei Arts Show.
- 1982 Work SPLASHING published in Fine Arts magazine, issue 2, 1982.
- 1983 Work HE LONG being displayed in He Long Memorial, Jianli, Hubei.
- 1984 Large outdoor sculpture FLYING SWALLOWS entered First National Show for Excellent City Sculptures and was published in Selected Sculptures of China's Fine Arts Colleges [Hunan] and Collection of World Sculptures [Henan]; work WINGS entered First National Blueprint Exhibition for City sculptures[Beijing].
- Art critic Mr. Pi Daojian wrote Open Space and Outdoor Sculptures On the Technique and Space Rendering of WINGS; wood sculpture FLAG entered Sixth Hubei Art Show [Wuhan]; wood sculpture ON SUNNING CROUND was collected by a Taiwan collector.
- 1985 Work GYMNAAST entered First China Sports Fine Arts Show [Beijing] and was published in Selected Art Works of China's Sports.
- 1987 Large outdoor sculpture NINE OXEN erected in Baokang, Hubei. Became lecturer of Hubei College of Fine Arts.
- 1989 Stone sculpture FACING THE WALL won excellent prize in Seventh Hubei Fine Arts Show [Wuhan]; wood sculpture FOREST GUARD entered Seventh Hubei Fine Arts Show.
- 1990 DASH entered Second China Sports Fine Arts Show [Beijing].
- 1991 Large iron sculpture ZHU RONG OBSERVING STARS won first prize in Hubei Cultural Tourism Attraction Design. Mr. Liu Kaiqu inscribed a dedication for it. The design entered 94' China City Sculpture Show for excellent works.
- 1992 Bronze statue for eminent educator Mr. LI GENSHENG erected at Zhicheng High School, Jiangsu province.
- 1993 Became associate professor of Hubei College of Fine Arts. Work

- STRENGTH, and CHINESE QI GONG—WILL entered Third China Sports Fine Arts Show [Beijing]. Large scale bronze cast sculpture LAWYER SHI YANG erected at his hometown. Completed thirteen pieces for the series SEAL OFF.
- 1994 Realistic installation work PATIENT WARD. Group work MIGRATION WORKER TIDE won excellent prize in Seventh Hubei Fine Arts Show.
- 1994 Art critic Zhu Bing wrote Xiang Jinguo's Sculpture—From Conceptual Art to Social Chronicle.
- 1995 Large-scale bronze works CHANG TANQOU and LI SIGUANG were erected in the hometowns of these tow historic figures.
- 1996 Started conceiving the series HOMELESS SPIRIT.
- 1997 VICISSITUDES won the Excellent Work Prize of China Art Show [Beijing, Hong Kong]. Work ANNUAL RING entered Re-unification Forever-97 Sculpture Show [Zhengzhen]. Environment sculptures MOTHER TATTOOING YUE FEI and NEEDLE FROM A ROD erected in Donghai Road, Qingdao.
- 1998 Participated the Third International Sculptures Camp in Guilin and stone work TWISTED STONE BLOCK erected in the same place. Designed ANTI FLOOD MEMORIAL BADGE 1998 ten thousand pieces presented to the flood fighting soldiers. Professorship of Hubei college of Fine Arts.
- 1999 Large bronze sculpture VICISSITUDES OF HUNDRED YEARS erected at Hong Kong Road, Qindao. DIGITAL TIMES won the Bronze Prize in Hubei Art Show and was selected for The Ninth National Fine Arts Show [Beijing]. Music bell set CELEBRAATION was presented to Macao government by Hubei government.
- Participated the 99' China Sculpture Forum, published essay Ideological Fission of Sculpture Education in Art Colleges in Sculpture journal issue 2, 1999.
- 2000 Participated the China Sculpture Festival [Fujian]. Stone works SELF CONSTRAINT and STRIDE published in Artist journal. Participated the 2000 China Sculpture Forum, published essay THE ENLIGHTENMENT OF "NON-EQUIVALENCE" — THOUGHTS ON THE ORIENTATION OF THE CONTEMPORARY SCULPTURE in Sculpture journal issue 2, 2000.
- Bronze sculpture THE BIRTH OF CHU ANCESTOR GRANITE erected at The Chu Culture City in Wuhan, bronze sculpture WATER CARRYING MAN, HOT DRY NOODLE and OPTICAL CHECK erected at Jiang Han Road in Wuhan.
- 2001 Bronze sculpture WANG JIAJI erected at Chinese Optical Test-bases Grounds in Wuhan. Bronze sculpture orange specialist ZHANG WENCAI erected at Guizhou orange Village in Hubei.

# 封系列作品

Seal Serial Works





封系列之一 1987-1993  
木、铁  
68×52×16厘米

Seal Series NO.1 1987-1993  
Wood, Iron  
68×52×16cm









封系列之二 1993  
石、铁  
62×54×37厘米

Seal Series No.2 1993  
Stone, Iron  
62×54×37cm





封系列之三 1993  
石、铁  
37×62×54厘米

Seal Series No.3 1993  
Stone, Iron  
37×62×54cm





封系列之四 1993  
石、铁、玻璃钢  
72×53×37厘米

Seal Series No.4 1993  
Stone, Iron, Fiberglass  
72×53×37cm