

无限风光

泥人宓

邢增尧

被誉为“浙江泥塑创始人”的宓风光有“泥人宓”之称，眼下正在为别开生面的系列作品《三百六十行》的问世而不舍昼夜。他的许多独具特色的作品也正在被大江南北异域他乡的人们争相收藏。

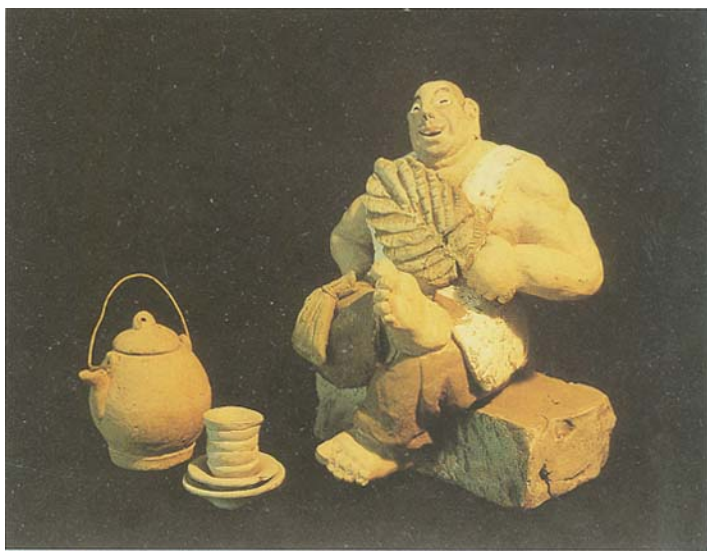
然而，宓风光却是从一个社会底层的流浪儿成长为浙江省首批民间艺术家、中国工艺美术家的，这一人生历程发人深思，给人启迪。

从生活的泥潭中走来

1987年6月。“淡妆浓抹总相宜”的西子湖畔，美不胜收的浙江工艺美术精品展中，宓风光首次亮相了泥塑《中国戏剧百脸谱》。每个脸谱虽只拇指般大小，可人的新姿却足以将人们带入一个神奇的艺术天地。泥塑展品极有特色：既突显艺术形象的独立鲜明，又注重和谐的整体效果；画面处理虚实相间，夸饰得体，眼、鼻、眉、胡，浓墨重彩，质感极佳。

宓风光荣获创作奖。获奖的冲击波向社会辐射，刨根究底的自然大有人在。其实，毋庸讳言，他的经历确有“一把辛酸泪”。

宓风光，1956年出生于嵊州城关的一条小巷里，六岁上双亲离异，从此衣食无着的他就成了四处流浪的野孩子。他曾为两个馒头帮人推车去60里外的乡镇，曾为一日三餐替泥水匠挑运砖头瓦片，替窑工捣泥夯坯……。他从生活的泥潭中走来，却不可思议地爱上工艺美术，在捡来的香烟壳上画画，在窑场信手捏泥人，在菜场里埋头写生……。宓风光从窑场信手捏泥人开始，成人后如痴似醉



泥塑：一把茶壶一把扇
Clay sculpture: A Teapot and a Fan

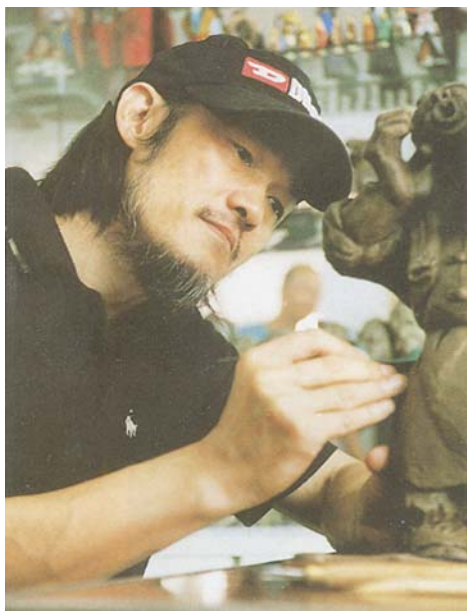
地投入到泥人创作之中。家徒四壁，无妨！还有破桌、小凳。白天捏，晚上塑，累了，就挥毫作画，用他的话说，这叫积极休息。坚忍不拔之志，聪慧灵秀的天赋，美好理想的追求，纷呈在这位血气方刚的青年身上。世上没有比泥塑能更让他魂牵梦萦……

化腐朽为神奇

宓风光的泥人作品《春米农妇》、《茶圣陆羽》《金陵十二钗》《二泉映月》等作品不断进入人们视野，栖身小木楼的宓风光心里却不由思忖：是认准市场风向，制作应景产品赚它个盆满钵满，还是耐住寂寞，在艺术的长河里潜心探索，登攀民族文化的峰巅？他踱过来踱过去，情不自禁地在

书架前站定，顺手抽出本《韬奋文集》，随意翻开，一行行肺腑之言跃入了他的眼帘：“一个人光溜溜的到这个世界来，最后光溜溜的离开这个世界而去，彻底想起来，名利都是身外物，只有尽一人的心力，使社会上的人多得他工作的裨益，是人生最愉快的事情……”他瞧着瞧着，心头倏地亮了，瘦削的脸上露出释然的笑——在青春的世界里，唯有立志创造，让沙粒变成珍珠，让枯枝结出鲜果，让沙漠布满森林，才是青春的魅力，青春的快乐，青春的本分！

1989年，对宓风光来说，是迈向成功殿堂的一年。这一年，他双喜临门：洋溢着我国56个民族浓浓情意的泥塑《中华民族》喜获全国首届



宓风光在创作
Mi Fengguang at work

职工美术作品二等奖；意在弘扬浙江泥塑的“浙江泥人宓研究所”应运而生。

他的案头堆满了各式各样的书籍，《周礼·冬官考工记》《天工开物》《东京梦华录》《老学庵笔记》成了他继往开来，了解文明进程的教科书；

《美学》《美学讲演录》《美学原理》，成了他开拓视野触类旁通的阶梯。“行是知之始，知是行之成”。他打点行装，倾其所有，餐风露宿，从江南的佛寺庙宇到京都的宫阙禅林，由敦煌的莫高窟到太原的晋祠，从作为民族文化而光耀于世的成千上万的彩塑造像中揣摩捏、压、贴、削、刻等传统的成型技法，体味描、点、染、刷、涂诸施彩方法。他风尘仆仆，上天津，去无锡，赴淮阳，往苏州，与一众富有“点泥成金”本领的行家对话，切磋交流，博采众长。在那执著痴迷“不知有汉，无论魏晋”的日子里，有多少闪亮的思维、意象、形态、技法滋润了他饥渴的心田。

“性痴，则其志凝；故书痴者文必工，艺痴者技必良。”蒲松龄的这番话，用到宓风光的身上可谓恰到好处。自学成才的他，经此不懈修炼，终于推陈出新，成就了四大艺术造型。一是敦厚为基，突出整体，色彩明快，情趣浓烈。组塑《水浒人物》，借鉴了“惠山泥人”丰满、浑厚、简练、完整的艺术特色，以富有弹性的弧线概括形体，设色勾线粗中有细，风格粗犷，气势磅礴。二是优雅灵动，清丽脱俗，点到为止，惜墨似金。作品《乐女》以反常态的轻盈和富韵律的变形表现女

性的娇美身段和绰约风姿，使空间充满生气，深得敦煌石窟壁画“伎乐天”的精髓。三是小中见大，精中显巧，玲珑剔透，描绘细腻。这是泥塑中独树一帜的微型作品。他首创的有“泥塑领域新开拓”之称的《世界首脑人物泥雕面具》，选取了克林顿、里根、密特朗、甘地夫人、叶利钦等一百个富有代表性的首脑人物，半立体的浮雕，喜怒皆显神韵，颦笑尽见个性。荣获浙江“中国民间艺术展览”金奖的《千人脸谱》即是他费时三年完成的杰作，整整一千个取材于《三国志》《水浒传》《西游记》《封神榜》等古典文学名著的人物戏剧脸谱虽个个小若衬衫纽扣，然描绘细致，妙到毫巅；而按序合在一起，竟是“生当作人杰，死亦为鬼雄”的楚霸王脸谱，堪称泥塑史上一绝。四是源于生活，高于生活，夸张变形，视觉强烈。在2006年浙江省民间美术作品展夺得金奖的《老夫老妻》，被浙江省博物馆永久性收藏的《卖唱》《把尿》《挖耳朵》，获首届国际民间手工艺博览会金奖的《咱们老百姓》，皆是情浓似酒、袭人欲醉的范品。取材于电影《红高粱》的作品《我爷爷我奶奶》，尤其是“不期修古，不法常可”，夸张变形的手法，流畅奔放的



泥塑：世界首脑人物（部分）

Clay figurines: Global Leaders

线条，灰土黄色的基调所融就的“山”形的“我爷爷我奶奶”，充分展现了西部地区刚直豪放的人物特性，使人击节赞叹。

艺术是一种靠素养、感情去搏击的事业，作品是作者个性、气质的一面反光镜。宓风光从思想和激情的燃烧中获得艺术的生命，登上了成功的金字塔。

1994年10月，首届国际伊斯兰民间艺术节在巴基斯坦举行。首都伊斯兰堡以鲜艳的花束和灿烂的笑容迎接来自三十六个国家的民间艺术家。在围得水泄不通的中国展台前，宓风光的泥塑《中华民族》、《戏剧脸谱》……一摆上展台，当即被争购一空。后来者却迟迟不肯离去。宓风光急得忙不迭摊开文房四宝，替企盼之情溢于言

表的人们画起速写。“OK”声、鼓掌声不绝于耳。

1997年8月，在国家文化部的安排下，宓风光赴以色列参加国际手工艺民间艺术表演交流。瞧着活脱脱的艺术形象一个个在他的手中诞生，人们十分好奇，迷不知其所之。当地一位皱纹纵横的艺术家紧紧握住他的手，动情地说：“感谢你，让我们认识中国艺术的精华，让我们领略中国传统艺术的伟大。”

2001年5月，中央电视台一台、二台、四台联手播出了“宓风光泥塑艺术专题”，数千万的电视观众见识了他“化腐朽为神奇”的一双巧手……

赴澳大利亚墨尔本，赴希腊雅典，赴阿联酋迪拜……宓风光呕心沥血，将中国的传统艺术发扬光大，推

向世界。

西欧、非洲、东南亚、港台的专家学者纷至沓来，《人民日报》《中国时报》《浙江日报》《羊城晚报》等众多报刊对浙江泥人宓的介绍络绎不绝：“妙趣横生，神韵独具”，“腾蛟起凤，巧夺天工”，“驾轻就熟，挥洒自如”……

虽颂歌盈耳，但宓风光却心如止水。他想得更远更深更透：“在艺术上，‘熟’只是一种终结，‘生’才代表发展；人生在世，生命有限，探索无限，我将追求到永远。”

哦，人可以是更高更完美的，人是必须不断被超越的。只要他精神解放，而唯有将全部力量和智慧献给整个社会和事业的人，才会永不停止前进的脚步。

Master Mi and His Amazing Clay Figurines

By Xing Zengyao

In June 1987, Mi Fengguang made his name as an imaginative sculptor overnight in Zhejiang by winning a creativity prize at a provincial exhibition of arts and crafts. At show were his 100 clay facial make-ups of Peking Opera, each as tiny as a thumb. Each figurine shows graphic touches either emphasized or minimized masterfully with convincing and lucid details of facial expressions.

The creativity prize thrust the 31-year-old clay figurine artist into dazzling spotlight and people wondered who he was. A brief look into his past made the curious people wonder whether it was nature or nurture that had played a role in the making of this artist, for the self-made artist had experienced hardships in his childhood. At the age of six he had to be on his own when his parents divorced. He did all kinds of small jobs to keep himself alive. One day he helped push



泥塑：唱小曲
Clay sculpture: Singing a Ballad



泥塑：“磨剪刀啰！”

Clay sculpture: A Scissors Sharpener

a freight cart 30 kilometers just for two steamed buns; he carried roof tiles and bricks with a shoulder-pole in exchange of meals at a village construction site; he worked as a helper at a brickyard. No one could explain exactly how the sleeping sculptor in Mi survived such dire circumstances and woke up one day, but it was at a brickyard that the boy first noticed that clay could be molded into various shapes. So he tried his hands at sculpting clay into figures. Hooked by what he had created, he began to work at clay artistically and seriously. At night he would explore the hidden wonders in clay for a long while and then would take a short break by drawing pictures.

After his successful debut into the provincial's art landscape, Mi came up with more clay creations: images from classic

craftsmen worked and he studied modern aesthetics. He tripped across the country to visit temples and grottos where colored clay statues sculpted by ancient masters showed him in detail what specific skills were used in creating these masterpieces and how colors were applied for best effects.

The theoretical and technical studies greatly pushed back Mi's horizons. Since his first creativity prize in 1987, he has never stopped amazing people.

As an artist, Mi Fengguang is creative, original and versatile. Take the clay figurines based on the characters of the classic Chinese novel *Outlaws of the Marshes* for example. The figurines present both fullness and simplicity in plasticity and highlight the wonderful curves of the figurines; the robust brushwork applied to add color to figu-

novels, history and rural life. As these creative figures received excellent reviews, Mi pondered which direction to take for his future as an artist: he could either produce what the market would like to buy or spend more time exploring and improving his art. He chose to explore. A big rewarding moment came in 1989 when his clay figurines of the 56 Chinese ethnic groups won a second prize at a national arts and crafts show. It was also in 1989 that he set up his clay art studio.

By now, Mi had explored and known enough about how to shine artistically. He devoted himself to studies and researches. By reading ancient books he learned how ancient

figurines help portray the inner worlds of these heroes. A set of clay figurines shows female musicians in a minimalist style that best highlight their grace and elegance. Mi has created 100 miniature clay masks of modern foreign politicians such as Ronald Reagan, Bill Clinton, François Mitterrand, Indira Gandhi, and Boris Yeltsin. The images carved in relief look absolutely lifelike. No Chinese artists have ever sculpted foreign politicians in miniature clay figurines before.

It took Mi three years to create the gold-prize winning 1,000 faces based on the characters of ancient Chinese novels. Each of the button-sized faces relates a story of a character whereas the 1,000 faces can come together to form a complete face of Xiang Yu the Conqueror (232-202B.C.), the de facto ruler of China for a short while until he was defeated and the Han Dynasty (206B.C.-220A.D.) came into being. A poem by the Song Dynasty poet Li Qingzhao describes him as the man of men while he was alive and the soul of souls after he was dead. Art historians claim that no artist in China has ever made such an ingenious design before.

Naturally, Mi cannot tear himself away from portraying the real life of Chinese people, which is always a great source for inspiration. He has created clay figurines that reflect the traditional Chinese life so convincingly that they have won him top prizes and found their way in the precious collection of Zhejiang Provincial Museum.

Since 1994, Mi Fengguang has displayed his works in Pakistan, Israel, Australia, Greek, and United Arab Emirates. Scholars and artists from Europe, Africa, Southeast Asia, Hong Kong and Macao have come to visit him at his studio. In May, 2001, tens of millions of Chinese viewers across the country raptly watched, on a television program jointly broadcasted on three CCTV channels, how Mi nimbly shaped seemingly useless clay into priceless sculptures with his incredible hands. Leading national newspapers have also covered him and his art.

After winning a gold prize in 2006 for clay figurines entitled *Old Man, Old Wife* at a folk art expo in Zhejiang, Mi is now working day and night on a large collection of clay figurines: craftsmen from 360 walks of life.