

# 蔡泥人蔡第四代传人

## Cai Daquan-Successor of the Fourth Generation of Clay Figurine Art

# 蔡大权

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蔡氏泥塑早在清代便以“南蔡北张”闻名于世。蔡大权是泥人蔡第四代传人，早年毕业于华西医科大学，自幼酷爱家传技艺。其作品既继承又创新，用料考究，做工精细，题材广泛，形象逼真，为中国一绝。多次参加国内展出和外事展演活动，多次获奖，深受各界好评。海内外多家媒体对蔡泥人和蔡大权先生作过报道。

### 泥巴和清茶的芳香

在一个冬日的早晨，我们来到成都市博物馆内的蔡泥人工作室，采访泥人蔡第四代传人蔡大权先生。恰逢中央电视台的记者专程采访泥人蔡，于是我们两家媒体的采访同时进行。

几杯清茶散发出幽幽的茶香，蔡先生和我们聊起了过去，聊起了泥人蔡的历史。泥人蔡四代家传，早在清朝乾隆中期，蔡泥人的开创者蔡思尊便以塑佛像闻名，与泥人张并驾齐驱，世称南蔡北张。蔡氏泥塑艺术经过几代人的发展创新，艺术手法日臻完善，作品题材不断拓宽，原料配方更加科学，大大丰富了泥塑艺术的表现力。蔡先生还说，蔡氏泥塑艺术经历了一个从神到人的过程。一开始，为寺庙塑佛像，后来才开始塑“传真像”（以真人或其照片为模特塑出来的像），再到后来塑室内装饰品（如仕女像等）。

艺术是没有国界的，在解放前，蔡泥人就受到美国人的喜欢。那时常有美国空军士兵到成都，一位士兵多方打听，找到蔡氏泥塑第三代掌门、蔡大权先生的父亲蔡结武先生，要蔡先生给他塑一个



“传真像”。解放后，蔡氏泥塑艺术像其他许多民间艺术一样，受到党和政府的重视。党和国家领导人刘少奇接见蔡结武先生时说一定要保护民间艺术，陈毅元帅到成都还专门探望了生病住院的蔡结武先生。

### “八大金刚”护卫左右

蔡大权先生自幼聪明好学，从树德中学毕业后，在父亲的建议下，他选择了华西医科大学。作为民间绝技蔡氏泥塑的第四代传人，蔡大权的选择不无道理。民间泥塑艺术最大的一个缺陷是比例失调，有的驼背削肩，有的头大手长，究其原因，是对人体结构把握不准确。蔡大权学医，从解剖学的角度来了解人体结构，对人的体态、身体各部分比例关系有了深入的了解。也就是说，蔡氏泥塑到蔡大权先生这一代，有了长足的发展，艺术与科学有了更加完美的结合。

风雨如晦的十年浩劫，蔡氏泥人艺术也遭到了灭顶之灾，许多珍品被毁，只有西南民院博物馆现在还保存了一套《五十个民族》，栩栩如生，维妙维肖。毕业后，蔡大权被分配到成都二医院当医生，他就利用休息日，节假日练习泥塑艺术。“做了砸烂，砸烂又做，就这样一遍遍地练习。我相信总有一天艺术会重见天日！”果然，“文革”结束后不久，文艺界迎来了春天。1985年，蔡大权先生的作品获奖，成都本地几家报纸作了专访，外地和海外的报纸竞相转载。1988年，蔡大权先生提前退休，专门从事泥塑

艺术的研究和创作。

去年，蔡氏泥塑艺术曾经出现过几百人报名学艺的壮观情形，经过层层筛选，多方考察，包括蔡氏泥人第五代传人蔡振宇在内，蔡大权先生共收了八位学生，人们戏称“蔡门八大金刚”。（蔡先生说，蔡泥人有一个家规，传内不传外，传子不传女，但是他认为民间泥塑艺术是属于国家、民族的，为了使这门绝技更好地发扬光大，他宁可得罪祖先，也不能对不起中华民族。）“八大金刚”都有不错的美术素养和泥塑艺术功底，平时都有各人的工作，但只要一有时间，他们就聚在先生的工作室里，聆听教诲，悉心揣摩，反复练习。在成都市博物馆举行的首届巴蜀文化节期间，蔡先生率众弟子现场表演。一盆泥，一根木棍，一团棉花，在蔡先生的手里，不到半个小时，就成了不仅形似，而且神似的妙品。作家罗清和先生是一个孝子，想请蔡先生为其仙逝多年的母亲塑一尊像，怎奈年代久远，照片模糊。蔡先生说没关系，让罗先生在一边讲述母亲的面容。一盏茶的功夫，罗母慈爱的面庞便重回眼前，让罗先生泪眼婆娑。现场还有许多早年旧作，活灵活现，逼真传神，前来参观的人络绎不绝。

### 让民间艺术之花长盛不衰

事实上，蔡先生是墙内开花墙外香。从20世纪80年代末起，蔡先生的作品在

香港、台湾、新加坡、韩国等地区和国家就很受欢迎。不时有人来找蔡先生，要他为长辈塑像，带给远在海外的亲人，以慰离情。香港凤凰卫视、台湾无线卫视到四川采访还对蔡先生进行了专访，带来了海外朋友对蔡先生的问候。

看着儿子和学生们的进步，蔡先生十分欣慰。他毫无保留地传授蔡氏泥塑绝技，要让这支民族艺术的奇葩开得更美丽，更芬芳。他还告诉我们，蔡泥人已经走出只有社会效益没有经济效益的境地，现在，有许多人慕名而来，签下订单。韩国的艺术机构还盛邀他到汉城举办作品展。他和他的弟子们还潜心研究泥塑艺术的提高之路，他的弟子们有不同的艺术营养，有的曾学习油画，有的曾学过剪纸，有的学过雕塑。他想以泥人为中心，开发彩陶、藤编、剪纸等相关门类艺术品，使天府之国的许多民间艺术种类得到发展和提高。

天气虽然很冷，有许多艺术界的朋友到场，又有很多参观的群众，可谓高朋满座，蔡先生的兴致很高，脸上时时露出笑容。当他如数家珍地向我们介绍他多年来的作品时，就如同一位母亲慈祥地介绍自己的孩子，或者说像一位老农高兴地介绍自己丰收的稻谷。

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### The Fragrance of Clay and Tea

On a winter morning, we got to Cai's clay figurine studio in Chengdu Museum, and had a report on Mr. Cai Daquan, the successor of the fourth generation of niren (clay figurine) Cai. We began our chat in a slight tea perfume. Mr. Cai talked about his past and the development of niren Cai, the family-heritaged technique. Early in the middle of Qianlong Reign in Qing dynasty, Cai Sizhun, the initiator of niren Cai was known for Buddha statues. His skills was equally matched that of niren Zhang in north China. So in terms of clay figurine, there went the saying "Cai in south and Zhang in north". Through years' development and creation, the art of niren Cai is approaching perfect. The subjects are getting boarder and the stuffs and formulations are getting scientific. Those greatly enrich the expressionism of clay figurine. Mr. Cai also said that they first made clay figurine for Buddha in temples, then to life-size statue and later to indoor decorations.

Art knows no bounds. Before 1949, Americans were fond of Cai's clay figurine. In those days, American air force soldiers occasionally came to Chengdu. Once a soldier inquired for and finally found Cai Jiewu, father of Cai Daquan and the successor of the 3rd generation of niren Cai, and requested for a portrait statue. After 1949, as many other folk arts, Cai's clay figurine was valued by



government. Liu Shaoqi said that it was a must to protect folk arts when he received Cai Jiewu. When Marshal Chen Yi was in Chengdu, he especially visited Cai Jiewu, who then was ill in hospital.

### Cai Daquan's Eight Disciples

Mr. Cai is intelligent and fond of study since his boyhood. After graduating from Chengdu Shude Middle School, advised by his father, he enrolled at West China University of Medical University. This decision was reasonable for him, the successor of the fourth generation of Niren Cai. The biggest deficiency of folk clay figurine was out of proportion. Some were hunchback, some sloping shoulders and some too big head or too long arms. All these were due to lack of body anatomy. Cai Daquan learnt medical science, got to know the human anatomy in light of anatomy and had a good understanding of human body. In another words, the Cai's clay figurine has been greatly improved by combining art and science.

The ten-year culture revolution was a great calamity for Cai's clay figurine. Many marvelous works were destroyed, except the lifelike "fifty-six nationalities", which is now stored in the museum of Southwest Institute for Nationalities. After graduation, Cai Daquan was assigned to Chengdu No.2 Hospital to be a doctor. He then practiced clay figurine in his spare time. "Complete one and smash it. Do such again and again. I believe art must debut itself one day." Sure enough, not long after the end of Culture Revolution, the literature and art circle was free from imprisonment. In 1985, Cai Daquan's works were awarded, and local media reported him and then some overseas media also reprinted the

report. In 1988, Cai Daquan retired ahead of schedule and began to specialize in clay figurine art.

Last year, there occurred a view that hundred of people queuing for qualification to learn the clay figurine after him. After repeated siftings, Cai Daquan accept eight disciples, including Cai Zhenyu, the successor of the fifth generation of niren Cai. The eight disciples are good at artistic equipment and foundation. Usually they do their works respectively. If time permits, they



will gather at Cai's studio, listen to the instruction and practicing time and time again. During the period of 1st Bashu Culture Festival held in Chengdu Museum, Cai led his disciples to live performance. A basin of clay, a wooden rod and a figurine of cotton gradually turned out to be a magic work alike in appearance and in spirit in no more than half an hour in Cai's hands. Writer Luo Qinghe was a devoted son, and wanted Cai to make a clay figurine for his mother, who passed away years ago. But the photo of his mother was blurry for years' abrasion. Mr. Cai did not mind it and

asked Mr. Luo to narrate his mother's countenance. A while later, the amiable face of Luo's mother reoccurred to Luo, who was very thankful. At the site, there displayed many vivid and lifelike works made in his early days. The visitors came in endless stream.

### The Flower of Folk Art Keeps Blooming

Since the end of 1980s, Cai's works are popularized in Hongkong, Taiwan, Singapore, South Korea and other districts and countries. Some people ask Cai to make clay figurine for their elders so that they could bring it abroad and console the sentiments of separation.

Cai felt very comfortable at the sight of his son and his disciples' progress. He unreservedly instructed the techniques of Cai's clay figurine. He wishes the flower of folk art will keep blooming beautifully. He also told us that niren Cai now has not only social benefits but also economic utility. Many people came to him for his fame. The artistic bodies of South Korea invited him to hold works exhibition in Seoul. He and his disciples are concentrating on studies of clay figurine art. His disciples are specialized in oil painting, paper-cutting and statue respectively. He wants to take center in clay figurine and exploits related color-pottery, vine-waving and paper-cutting so that different kinds of folk arts in Sichuan can be developed and improved.

Though it was cold, many friends of art circle came to his studio as well as audience. Cai was high in spirit and sometimes smiled. He introduced his works to us, just as a mother kindly talked about her child or as an old farmer talked about his bountiful crops.