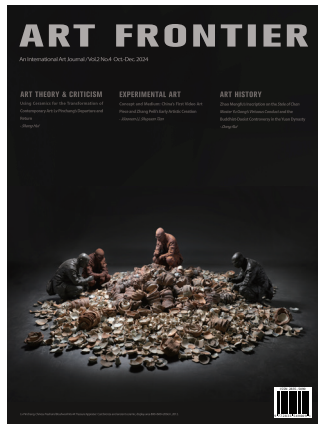




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Shang Hui

Abstract

Lu Pinchang is the main artist of *Faith*. He led the Central Academy of Fine Arts team to change its manuscripts for three years and successfully created a group of heroes who struggled for faith in the history of the century. In his early years, he followed Cheng Yunxian to create a large number of thematic monument sculptures, accumulated rich experience in realistic sculpture, and created portraits for Fang Zhimin, Jiao Yulu, Huang Wenxiu, Yuan Longping and other models of the times. At the same time, Lu Pinchang has always used ceramics as a medium to explore contemporary art, from the *A Fu* series, the *Chinese Freehand Series* to the *Space Program*, constantly challenging the traditional ceramic aesthetics and promoting the contemporary transformation of ceramic art. He has been deeply engaged in the teaching of CAFA sculpture for a long time, created a ceramic studio, and planned a number of academic brands.

Key Words

Lu Pinchang, sculpture, *Faith*, ceramic

The white marble group sculpture *Faith*, which stands on the west square of the Museum of CPC, is a monumental example of public art, embodying the ideological spirit of the new era. As the main artist of this group of sculptures, Lu Pinchang led the sculpture team of the Central Academy of Fine Arts to pay three years of hard exploration for this purpose, and changed its manuscripts, so that the work has typically shaped the image of many heroes who have fought bravely for faith in the history of the party for a hundred years. It also shows the solemn demeanor of the party's oath through the group sculpture, highlighting the incredibly strong faith power contained in the party's century-old struggle. This group of carvings better deals with the personalized image portrayal of the hero prototype and the connection and organic combination of the many characters of the group carvings, as well as the posture of the clenching swearing is both imposing and echoing each other, thus

forming the overall dynamic of the large group carvings and other problems.

It should be said that the artistic level and achievements of *Faith* reflect the rich practical experience accumulated by Lu Pinchang, the chief artist, and his consistent pursuit of art. As early as the mid-1990s, Lu Pinchang followed senior sculptor Cheng Yunxian to successively complete a series of works, including *A Generation of Heroes* in the August 1 Nanchang Uprising Memorial Hall, *Towards Victory* in Zao Garden in Yan'an and *Liberate the Whole of China* in the Military Museum. During this process, Lu Pinchang accumulated experience in character prototype accumulation for thematic sculptures and realistic sculpture creation.

After that, he created a number of monumental sculpture masterpieces, such as the bronze reliefs *Jinggang Meeting* and *Red Capital Ruijin* in Nanchang August 1 Square, *On the Road to Guangchang* at the north gate of the Soviet Area, and *Sending Off the Husband to Join the Army*, *Looking Forward* and *Planting Planks and Dividing Land* in Jinggang Martyrs Cemetery. At the turn of the century, he participated in the creation project of *The Chinese People's War of Resistance Against Japanese Aggression Memorial Group Sculpture* and completed the design and creation of two groups of sculptures, *Great Sword Majesty* and *Bullets and Bombs*.

In terms of single-figure portrait creation the sculptor's ability to depict characters is most evident, because not only is it necessary to achieve a resemblance but it is also necessary to explore the inner world of the characters through the shaping language. The images he created for the role models of the times, such as *The Portrait of Fang Zhimin* created for Fang Zhimin Cadre College in Jiangxi Province, *The Portrait of Jiao Yulu* created for Jiao Yulu Cadre College in Henan Province, *The Portrait of Huang Wenxiu* created for the "July 1st Medal" winners at Beijing Normal University, and *The Portrait of Yuan Longping* created for Yuan Longping, the father of hybrid rice, academician of the Chinese Academy of Engineering and recipient of the Republic Medal can all be regarded as fine works of sculpture portraits. The difficulty lies in how to mobilize and give play to the artistic plasticity of sculpture on the basis of the character prototype, which seems easy but is full of generalization and exaggeration.

In fact, the sculpture artists of Lu Pinchang 's generation are not only facing the inheritance of monument sculpture, but also the great challenge of contemporary art to the formation of traditional sculpture art. They are not satisfied with the creation of commemorative sculpture in the general sense, although it is difficult ! Under the erosion and challenge of the tide of contemporary visual culture, it is certainly public or field to make memorial sculptures for history or characters, but it will also dispel the independence of artists ' thinking, and it is more difficult to cope with the rise of contemporary art in the form of thinking.

The most important artistic concept of contemporary art is how to show the artist 's active and creative thinking with the help of ready-made products or all artistic media, so as to highlight the artist 's ingenious use of the media and the concept of "Tao in broken tiles"- to discover profound philosophical thinking from any ordinary object. The difference between Lu Pinchang and traditional sculptors lies in his transcendence and rebellion. His sculpture education started from the learning experience of Jingdezhen Ceramic Institute (now Jingdezhen Ceramic University), but he did not indulge in traditional ceramic art research. His master 's thesis " On the Aesthetic Quality of Ceramic Defect Texture " was regarded as his art declaration challenging the traditional ceramic aesthetic standards. This declaration also laid the ideological foundation for his exploration of the contemporary art of ceramic media.

If we say that the sinicization of western realistic sculpture has enabled him to create a series of large-scale monumental sculptures with historical themes. This is his artistic journey from ceramic art, which has achieved his sculpture artist 's dream. Then, ceramic art, as the mother of Chinese sculpture culture, has always been his rebirth channel to return to art ontology and local culture.

His most distinctive feature in artistic exploration is how to use ceramics to transform contemporary art. For example, the *A Fu* series is his re-exploration of folk art. He hopes to use the softness, extensibility and plasticity of clay to maximize the sense of expansion and fullness in folk sculpture. Also, the *Chinese Freehand Series*, which has continued from the 1980s to the present, reflects his attempt to stay away from busy work and secular life by creating the freehand image of "me" and thus

reach an inner peace like the "Peach Blossom Spring." In his works, he has been evolved into a monk, a scholar and an artist. His conceptuality lies in the ingenious use of the 'ready-made' collected from his excursions to splice with the 'I' in the sculpture to create the ancient lifestyle of 'lying to swim' to realize his inner literati's worries and spiritual ideals.

Obviously, ceramics are the medium that shapes the individuality of Lu Pinchang's art but has the characteristics of Chinese local culture, which is the most distinctive symbolic representation of his return to the local art. There are both a thin paper 'art-*Touching the World: Society*', and a huge *Space Program* series that makes people feel heavy. In the *Space Program* series, he wraps ceramics and metal materials together, and creates the weight tension of visual perception through the fusion of the five elements of "soil" and "gold." The ingenious combination of its abstract geometric shape and natural defect texture fully demonstrates the strong contrast between the warm and quaint clay material shaped by the incompleteness and randomness and the smooth, cold and hard stainless steel like a mirror. This comparison is the visual collision of agricultural civilization and industrial civilization generated by the intertextuality of media ontology and ready-made products. Although the *Space Program* has the meaning of human conquest of nature, there is no lack of a deeper metaphor that humans and nature must adhere to harmony. Lu Pinchang's use of ceramic media reflects the proposition of how contemporary art returns to traditional culture. In 2024, he created a series of *On Site* works with variable devices. The works always show a virtual archaeological excavation site. The works semi-dissolve the ready-made products with the high temperature firing of ceramics, and these ready-made products contain porcelain, pottery, metal and refractory and other complex modern product waste. The image of the "scene" expresses the "archaeological" excavation of post-modern life, because the "scene" of these post-modern civilizations will eventually become historical civilizations buried in the deep earth. Through these fragments of civilization, the work tries to reveal the deep relationship between history and contemporary, trait and spirit.

Lu Pinchang's artistic starting point is Jingdezhen, the ancient city of Pottery

Capital. In 1995, he was introduced into CAFA as a talent, and created a ceramics studio in the Sculpture Department, starting to expand and enrich the discipline construction of Central American sculpture. With the integration of disciplines and the teaching reform of the studio system of the Department of Sculpture at the beginning of the new century, Lu Pinchang has always been deeply engaged in teaching, and has sought the balance between art education and creation in personal creation, teaching and scientific research, and what runs through it has always been the contemporary development of Chinese sculpture and the construction of local culture from the perspective of globalization.

During his tenure as the director of the sculpture department of CAFA, he actively promoted the all-round development of sculpture teaching in CAFA, built a number of influential national youth sculpture creation platforms, created a new model of Chinese sculpture education, and formed a huge influence in the field of sculpture education. He has successively planned and created academic brands such as Zeng Zhushao Sculpture Art Scholarship. In order to promote the development of youth sculpture aesthetic education, he has planned and implemented projects such as *National Youth Sculpture Exhibition*.

In order to promote and prosper the diversified Chinese sculpture industry, he and his colleagues have created the Chinese Contemporary Sculpture Biennale model, and planned and implemented the *Datong International Sculpture Biennial*. In October 2020, Lu Pinchang began his new artistic career again. He was invited by the Jiangxi Provincial Party Committee to serve as the Deputy Secretary of the Party Committee and the Vice President of Jingdezhen Ceramic University (presiding over administrative work), becoming the only real ' helmsman ' of the university named after ceramics in the country. His art has returned to the starting point, but this starting point has profoundly indicated the true ownership of his art.

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LU PINCHANG, born in 1962 in Shangrao, Jiangxi Province, graduated from the Sculpture Department of Jingdezhen Ceramic Institute (under the Ministry of Light Industry) in 1982 and furthered his studies at the Sculpture Department of Zhejiang Academy of Fine Arts (now China Academy of Art) from 1982 to 1983, earning his Master's degree in 1988. He currently serves as Deputy Party Secretary and Vice President of Jingdezhen Ceramic University (responsible for presiding over administrative affairs), Chairman of Jiangxi Artists Association, Vice President of China Urban Sculpture Association, Council Member and Director of the Public Art Committee of China Artists Association, Member of the National Committee for Major Thematic Art Creation, Vice Director and Secretary-General of the Sculpture Art Committee of China Artists Association, Vice Director of the Art Committee of the National Urban Sculpture Guidance Committee, Vice President of China Sculpture Institute, Director of the Ceramic Professional Committee and Member of the Sculpture Committee at China Culture Promotion Society, and Distinguished Sculptor at both the Chinese Sculpture Academy of Chinese National Academy of Arts and the Sculpture Academy of China National Academy of Painting. Previously, he held the positions of Deputy Dean of the School of Plastic Arts and Director of the Sculpture Department at the Central Academy of Fine Arts. Honored with the Government Expert Allowance from the State Council since 1992, he is also a member of the International Academy of Ceramics (IAC).

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