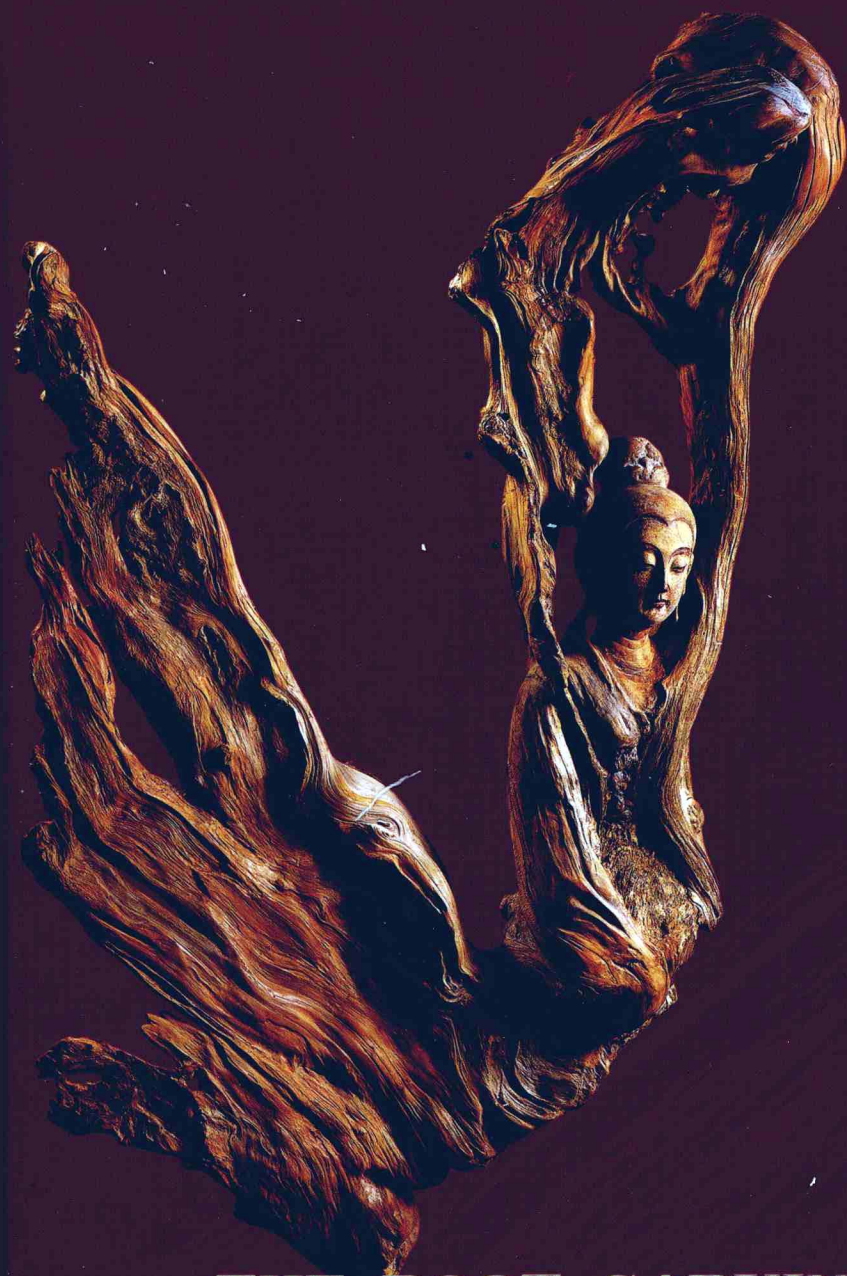




Xu Huadang

徐华铛 主编

THE ROOT CARVING ART IN CHINA

中国根雕艺术

中国林业出版社

CHINA FORESTRY
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图书在版编目(CIP)数据

中国根雕艺术/徐华铛主编. —北京:中国林业出版社, 2005. 1
ISBN 7-5038-3315-7

I. 中… II. 徐… III. 根雕—作品集—中国—现代 IV. J322

中国版本图书馆CIP数据核字(2004)第118487号



帽筒“七彩飞瀑”(竹根雕) 何华一

中国根雕艺术

责任编辑 徐小英 杨长峰
封面设计 聂崇文 赵芳
设计制作 骥骥工作室

出版 中国林业出版社(100009 北京西城区刘海胡同7号)
E-mail: cfphz@public.bta.net.cn 电话: (010)66162880
发行 中国林业出版社
制版 北京图文天地中青彩印制版有限公司
印刷 东莞金杯印刷有限公司
版次 2005年1月第1版
印次 2005年1月第1次
开本 889mmX1194mm
印张 12
彩色照片 568幅
印数 1~3 500册
定价 220.00元

《中国根雕艺术》

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中國根



雕塑艺术

钱法成题



认识根雕 AN ACQUAINTANCE WITH ROOT CARVING

(代序 AS FOREWORD)



全国人大常委会副委员长、
中国工艺美术协会名誉主席
李铁映观看嵊州根雕

我学的是雕塑,偶而也写点美术评论。因为缘分,常与根雕界的朋友相聚。多年来,他们予我以教益,让我增添了些许根雕的学识。譬如,根雕的冠名,就有讲究。根雕界有称谓“根艺”的,说是“玉不琢不成器,根不雕不成艺”。经过雕刻的树根、竹根,自然成了高雅的艺术品,故名。

我说,无论“根艺”也好,“根雕”也罢,这门艺术之本,还在于“根”上做文章。根艺家们看中这“根”,并非在乎可将其点石成金,变废为宝。而是因为这根不论粗细,形态总是那么盘根错节,婀娜多姿,状物抒情,变化万千。它赋人以审美的意象,予人以无限的遐想。

那么,什么是根艺家们选用的最佳根料呢?原来根艺取料,无论梢头、梢尾、树枝、树桩,其间只要丛生疖瘤瘤块、枝杈畸曲缠扭;或是表层肌里奇特斑斓、深层孔洞凹凸穿插,尤如叠石艺术,独有瘦、漏、透、皱般的美感,这些都是根艺家们的上乘之料。至于那卧藏碧水之百年千载之朽木,谓“阴沉木”,虽非“根”,乃因其材质的特殊,亦成了根艺家们比试、用武的抢手之材。

对根雕根料的处理,有人主张七分自然三分雕琢。这说明在创作中,关键是最大限度地巧用天然的形态,做到依形度势,按材施艺。这也正是所以运用根料之初衷。由此看来,一座根雕成败,很大程度取决于材料的发现。难怪一

位根友所言,否则,哪怕三头六臂,也出不了一件佳作。然而,根艺家们倘同在一座深山老林枯木丛中寻根,这种发现,彼此并不尽相同。即便发现了同一材料,加工成品,艺术取向也大相径庭。这诚如我的拙文“重在发现,发现自我”中所述,是由于每位根艺家的经历、学养、性格、爱好、审美、情趣等相异的结果。可见从某种意义上看,根雕创作是一种自我情感的表露与写照,是根艺家一种心扉的折射。因之,我以为,与其讲根雕重于发现的是“材料”,还不如说,重于发现的是“自我”。作为创作主体的“自我”,方是成败的第一要素。当下某些根艺家们所以十分看重加强自我的学养,就是因为“自我”能制约与保证一座根艺的成功与优秀。

根雕的艺术形式,有实用、欣赏两类。而欣赏类又有自然型与雕刻型之分。在我看来,所谓自然型,大多倾于抽象的表现。而雕刻型则多为具象的范畴。我只期望即使这相对具象的根雕,千万也要顺乎自然,应物象形。切不可硬雕硬套物象,以免牵强附会,失却魅力。根雕不怕抽象,要的就是抽象艺术。因为抽象的造型,往往能物化在现实难见的一种梦境,可以反映在视觉中一股难以铭状的心态。在抽象造型上的形式之美,更能自然而深层地凸显精神,品味人生。

一年前徐华铛先生曾告及,他将编撰一本有关中国根雕的专著,且约我为序。华铛君是我的好友,且在若干年前,又曾在中国美术学院雕塑系进修研读。师生友谊,盛情难却。今作以上文字,略述本人对根雕的浅显认识。可否滥竽充序,尚请道家方正。

中国美术学院教授、美术报社副社长

高 照

2004年10月

The sculpture is what I study, but occasionally I write some art criticism. I often have opportunity to acquaint myself with root carving artists. For a long time I get benefits from them, obtaining knowledge about root carving. How to name a root carving piece is an absolutely exquisite mental work. The root carving circle calls it as an art work, saying "The jade is good-for-nothing if it is not chiseled, and the root is not an art piece without carving". The tree root or bamboo root after carved may become an exquisite art piece. It is true that root carving is an art.

To my opinion, essence of the "root art" or "root carving" is based on "root". The root artists pay great attention to "root", not because that the root may be changed through carving from a waste to an economically valuable treasure. The root artists have eyes for root, regardless whether it is stout or slender, because the twisting and kraurotic roots of various odd shapes look changeable, "coquettish", emotional and so esthetic that giving viewers a large room for their imagination and association.

Then, what is the best root for root artists? It is not important what section of a root or branch (branch top or stump) is taken. The best one is always with furuncle and twists or with differentiated colour in surface and core, or with deep and crossed holes. In short, the root should have such appearances like Chinese miniature rockeries that with special aesthetics of slim, leak, through-hole and wrinkle. The "ancient sunk wood" (sunk under water for thousands years), though is not a root, has been a shopping-rush one the root artists look for due to its specific properties.

How to process the root collected? Some artists insist that success of root art be heavily dependant on identification of an appropriate root, saying that three-tenths of the success is done by man, and seven-tenths is determined by nature. It implies that the root artists have to develop their talent to make a maximal use of the natural form of the root. This is the essence of the root art. So, discovery of a root as raw material is the base of art success. One of my friends concludes that no excellent

opus can be created by an outstanding carving master on a bad root. However, the root artists may have different criteria of identification, though searching for root in the same mountain forest; and the same root could be made completely different carving opuses due to different art concepts of artists. My article entitled "DISCOVERY OF MATERIAL - DISCOVERY OF HIM/HERSELF" has indicated that identification of root is closely related with the artist's experience, self-cultivation, character, preference, taste and interest. To some extent creation of a root carving opus represents an expression of feelings and portraiture of creator him/herself, and reflects his/her thoughts. I think, therefore, essence of root art is a discovery of the creator him/herself rather than root material. The creator "him/herself" is the factor number one of success. Nowadays more and more root artists have paid their attention to strengthening of self-cultivation, because it serves as a constraint or guarantee of his/her success of root art.

The root carving art has two categories: aesthetic root carving and applied root carving. The category of aesthetic root carving can be divided into originality-based root art and carving-based root art. To my understanding, originality-based root art is a kind of nonfigurative expression, and carving-based root art is of concrete expression. I wish that carving-based root art be created also with natural form. It should not be happened if the creator imposes his/her concept to the natural root in an eisegetical way; otherwise the art work would have no fascination. The root carving is featured by its nonfigurative expression. We may say root carving is a nonfigurative art, which could materialize a dreamland not seen in reality and reflect a psychology difficult to be felt through vision. The appearance beauty of nonfigurative plastic arts is more capable to reflect a spirit and human life in a natural and deeply understanding way.

A year ago Mr. Xu Huadang informed me that he would compile a monograph about root carving in China and invited me to write for the book a foreword. Mr. Xu Huadang is a good friend of mine. Several years ago he undertook an advanced study in the Department of Sculpture of China College of Fine Arts under my tutorship. Considering our friendship it would be ungracious not to accept his invitation. This article is aimed to express my present point of view on root carving, and I doubt whether it can be served as a sound foreword for his monograph. All comments are welcome.

Gao Zhao

Professor of China College of Fine Arts

Vice President of the Art Newspaper Office

October, 2004

木石粘泥韵自长 A LONG RHYME FROM WOOD AND STONE

(代前言 AS PREFACE)



全国政协常委、中华全国新闻工作者协会主席、人民日报社原社长邵华泽，浙江省对外友好协会会长、浙江省原省长沈祖伦，市委书记陈月亮在浙江嵊州为大型阴沉木雕“书圣王羲之”揭幕

正当中国不少传统的工艺美术在人们生活日趋现代化的进程中被逐步“保护”起来之时，中国的根雕艺术却以它“藏魂在天然，纳灵于神工”的风姿异花独秀，生机勃勃。

中国的根雕艺术按表现手法可分为自然型根艺和雕刻型根艺两大类，两大类根艺都有自己广阔的市场。而这本根艺画册是以雕刻型根艺为主的，在考察和征集各类雕刻型根艺作品的过程中，我们收到了不少自然型根艺的作品，这些作品大多是刚刚发现的新作品，很有生命力，我们不忍割爱，便在雕刻型根艺为主的前提下，适当地选用了少量自然型根艺的新作。

用照片和文字的形式，把全国各地有代表性的根雕艺术作品定格下来，编一本上档次的画册，向世人展示中国目前根雕艺术的风采是我们

多年的夙愿，在本画册的策划、编委和广大根雕艺术家、摄影家的支持下，这个夙愿得到了实现。在画册的命名上，我们也作过深思，随着根雕艺术范围的扩大，朽木、阴沉木、浪木以及奇木等纷纷加入根雕的行列，我们曾一度想把画册改名为《中国奇木雕艺》，后来考虑到“根雕”这个名称已深入人心，约定俗成，故仍沿用原名。

“赏心岂必金银贵，木石粘泥韵自长。”期盼这本《中国根雕艺术》的悠长韵味能得到您的赏识。

《中国根雕艺术》编辑委员会

2004年6月



At present when people's life is modernized from day to day quite a lot of traditional Chinese Arts have been brought into protection. However, the root carving art, which hides its souls in nature and makes people charmed by its spirit, has been developed fast and become more prosperous and vigorous every day.

According to its expression approaches the root carving art is divided into two types: originality-based root art and carving-based root art. Both two types of the root art have their own broad marketing place. This album contains mainly carving-based root art opuses. During compilation and collection of root carving art works the editing team members touched upon quite a few of new originality-based root art pieces. They are so attractive that we can't give up. That is why the album has also contained some very new originality-based root art opuses.

Since long time ago We have had a long-cherished wish to compile a high grade album to record and demonstrate to the world the elegance of representative Chinese carving root art. Thanks to the efforts done and support provided by planners, editors, photographers and root artists my dream now become real. The title of this album was thought to have "THE CARVING ART OF FANTASTIC WOOD IN CHINA" instead of "THE ROOT CARVING ART IN CHINA", although the term of "root carving" has been expanded to cover opuses created by using

decayed wood, ancient sunk wood and odd shaped wood in addition to roots. However, due to the fact that "root carving art" has been widely recognized as an art of this kind, We decided finally to accept "root carving art".

"Art enjoyment does not necessarily cost expensive, and long rhyme can be generated from wood and stone". We should appreciate it if you could enjoy the long rhyme from the album entitled THE ROOT CARVING ART IN CHINA.

Editors

June, 2004



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静观天象(树根雕) 吴筱阳

一、中国根雕的历史和现状

