

CHINESE WOOD CARVING

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• GUANGDONG VOLUME

EDITOR IN CHIEF / QU LI MING

广东卷
主 编 曲利明

中国木周



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海峡书局，要出版一套《中国木雕》丛书，这是一套摄影和艺术散文相结合的书。我完全被他们那种高屋建瓴的策划吸引了，《中国木雕——广东卷》、《中国木雕——浙江卷》、《中国木雕——福建卷》，这套中国木雕系列珍藏版，把饮誉海内外的中国三大木雕都囊括了。

广东的木雕，有潮州木雕、广府木雕、客家木雕。广府木雕接近徽派，选材采用硬木，层次少；客家木雕渊源上来自潮州木雕，刀法简练概括，突出主要情节。潮州木雕，以其独树一帜，不同凡响，历史上，一直是广东木雕的代表。

我从小生活在潮州，潮州木雕，曾经多么吸引着我。当年，义安路、开元路、三家巷，只要有刻木雕的地方，都曾经有如痴如醉、流连忘返的我。

木雕，是潮州人的一种生命形式，一种生活形态，一种生存态度。没有木雕，就没有潮州的民居，潮州的民俗，潮州人的饮食起居，潮州人的文化心理。

潮州是一个地域的概念，她包括现在的潮州市、汕头市、揭阳市和梅州市的大埔县、丰顺县。历朝历代，潮州府的潮州人，用他们的聪明和才智，传播出一种别致的潮州文化，繁衍出种种经久不衰的工艺传奇。

潮州金漆木雕，就是在潮剧、潮绣、潮州菜、潮州音乐、潮州大锣鼓、潮州工夫茶这种种传奇中，出类拔萃的一种。

潮州木雕的历史，可以上溯到唐代，建于唐玄宗开元年间的开元寺，就是一个证明。

潮州木雕的鼎盛，是在清中期和清晚期。那时，潮州经济发达，民间富庶，艺人工艺成熟。城乡之间，兴建家祠宗庙、节庆游神赛会、婚娶迎亲送嫁等等活动蔚然成风。升华了审美情趣和艺术修养的潮州人，提高了眼界和胸襟的潮州人，已经不满足于原来潮州木雕的水平了，在他们的眼里和心中，木雕是他们一个比赛的舞台和道具，是他们殷实家底的充分展示和无尽才华的尽情表演，他们奇思异想，标新立异，纷繁竞放，异彩纷呈。这样争奇斗艳的结果，使潮州木雕的技法，发展到一个前所未有的极致，建筑装饰、神器装饰、家具装饰，等等，无所不用其极。

潮州木雕的特色，是髹漆贴金，这在中国木雕的版图上，是绝无仅有。在巨著《辞海》中，潮州条目之下，赫然入目的便有“潮州金漆木雕”。金漆二字，便把潮州木雕那种精致、纤巧、瑰丽、摄魂夺魄、金碧辉煌的艺术效果和风格，高度地概括出来；也把潮州木雕与其他那些传统的素雕，特色鲜明地区别开。

潮州木雕的大创新，开始于中华人民共和国成立后。圆雕与多层次镂空雕的成功运用，使潮州木雕，开启了独立作为艺术作品的大门。1957年，潮州木雕艺人张鉴轩、陈舜羌，合作创作了具有三维空间欣赏视角的圆雕素雕《蟹篓》，在莫斯科第6届世界青年联欢节艺术博览会上，获得了铜奖。这只《蟹篓》，造型生动，形象逼真，惟妙惟肖，这是千百年来，第一件具有独立品格的木雕工艺艺术品，中国的木雕史，从此翻开了新一页……

现在，面对这一件件精美绝伦的旷世精品，面对这一件件前人和大师留下来的不朽杰作，我感到了一个潮州人的光荣和压力。

潮州的历史文化，是靠一代代潮州人来传承、发扬、光大的。中国的历史文化，也是靠一代代中国人来传承、发扬、光大的。历史不能断裂，文化不能绝传，我想，这也是海峡书局，编辑出版这套丛书的意义了！

A series of books on Chinese wood carving which take in photographs and prose will be published by the Straits Publishing Houses. This fantastic idea hit on my nerve when I first heard of it. It would be so good to witness the publication of these three volumes on Chinese wood carving, including those masterpieces in Guangdong, Zhejiang and Fujian.

Chaozhou wood carving, Guangfu wood carving and Hakka wood carving belongs to Guangdong wood carving. Guangfu wood carving which uses hardwood as its raw material boasts little layers while Hakka wood carving which focuses on brief skill in using the cutting tools and major parts were basically developed from Chaozhou wood carving. Chaozhou wood carving, known for its unique charm, has always been the representative of Guangdong wood carving in the history.

I lived in Chaozhou since I was a kid and the fantastic art of Chaozhou wood carvings once caught my eyes at that time. I would linger on every place where someone was doing the carvings. Yian Road, Kaiyuan Road, Sanjiaxiang were my favorite place in the childhood.

Wood carving reflects Chaozhou people's form and attitude towards life. Without wood carvings, Chaozhou residence, customs, daily life and culture would be nowhere to find.

The word 'Chaozhou' refers to certain areas which include Chaozhou city, Shantou city, Jieyang city, Dapu county and Feigshun county in Meizhou city. During the history, Chaozhou people developed a fine local culture which finally gives birth to several different kinds of craftsmanship.

Gold lacquer wood carving, Chao Opera, Chao embroider, Chaozhou dishes, Chaozhou music, Chaozhou Gong and Drum, and Chaozhou Kongfu Tea were all legendary existence of Chaozhou area. Among those wonderful arts, Chaozhou gold lacquer wood carving is among the select best.

Chaozhou wood carving began as early as the Tang Dynasty. Kaiyuan Temple which was built in the Tang dynasty is the best proof.

Chaozhou wood carving reached its peak in the Qing Dynasty. At that time, the economy developed quite well in Chaozhou and people led a well-off life. Therefore, craftsmanship was at its heyday. Among the area, temples and ancestral houses were built, and various kind of activities were so prosperous. With more elegance, artistic self-cultivation, a higher scope and a broader mind, Chaozhou people were dedicated in making more spectaculars wood carving. Wood carving had become a platform where they could display their fortune and talents. They tried their best to make the wood carving more wonderful. This competition led to the prosperity of Chaozhou wood carving. And wood carvings could be found in those decorations of architectural complex, furniture and articles used in sacrificial ceremonies.

The feature of Chaozhou wood carving lays on the gold coating on the surface which is unique among wood carvings in China. Cihai, a well-known Chinese lexicon and character dictionary, marks the word 'Chaozhou Jin Qi Mu Diao' which means Chaozhou gold lacquer wood carvings in Chinese. The word 'Jin Qi', which refers to gold lacquer in Chinese, points out the special impression and style of Chaozhou wood carving. And it exemplifies the difference between Chaozhou wood carving and other traditional wood carvings.

New ideas on Chaozhou wood carving were brought forth started after the foundation of People's Republic of China. Circular carving and multi-layer penetrative carving endow new life on Chaozhou wood carving and make it as a unique art form. In 1957, a piece of work by circular carving named crab basket won the bronze prize in the exhibition on the 6th World Youth Festival in Moscow. This fantastic crab basket was vividly made and it is the first piece of unattached wood carving work in the history. The history of Chinese wood carving turns to a new page.

Now, looking at these masterpieces left by ancestors, I have the pride and pressure at the same time.

The history and culture of Chaozhou should be passed down from generations to generations. Chinese history and culture depends on new generations, too. History and culture should be preserved. And in my point of view, that is the meaning of publishing this series of books.



作品 / 通雕蟹篓 Title / Crab Baskets in Penetrative Carvings
作者 / 张鉴轩 陈舜羌 Artist / Zhang Jianxuan Chen Shunqiang
收藏 / 广东省博物馆 Collector / Guangdong Provincial Museum

现代作品 / Contemporary Works / 001

圆雕 / Circular Carving / 002

挂屏 / Hanging Screen / 014

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现代作品 / Contemporary Works

现代的潮州木雕，是在传承的基础上，追求创新。从1957年第一件具有独立品格的木雕作品问世以来，潮州木雕艺人的创作积极性，被空前地调动起来。他们大胆地吸收潮州民间姐妹艺术的精华，虚心地向潮绣、潮州剪纸、潮州枫溪瓷塑学习，经过几代木雕艺人的推陈出新与兼收并蓄，一批富有时代气息，符合现代人审美情趣的木雕作品，以一种崭新的风貌，展现在世人面前。

这些作品，传统题材与地方题材相互交织，历史风韵与地域特色交相辉映，构成了一幅全新的五彩斑斓的风情画。这些作品，是潮州人一种新生活、新风尚的展示，亦是潮州木雕艺人，一种新理想，新创造的追求。

潮州木雕艺人的英才辈出，青蓝递进，使潮州木雕，引起了社会的广泛关注，也引起了党和政府的高度重视。自20世纪50年代，张鉴轩、陈舜羌加入中国美术家协会，60年代，张鉴轩出席第三次全国文代会，潮州的木雕艺人，就注意向专家学习，向院校学习，随着李得浓到广州美术学院进修，陈培臣被评为中国工艺美术大师，潮州的木雕艺术创作，完成了一次质的飞跃。现在，潮州木雕艺人，老中青三代队伍齐整，置身于这充满创造力的现代潮州木雕艺术长廊，我们将在美的巡礼中，感受到民间艺术、民间智慧，对我们心灵的长久的震撼。

Absorbing the heritage of the ancestors, Chaozhou craftsmen tried their best to pursuit innovations when making the woodcarvings. After the birth of the first unattached wood carving piece, craftsmen in Chaozhou are dedicated in making more wonderful woodcarvings. Taking in essence from other Chaozhou folk culture such as Chaozhou embroider, Chaozhou papper-cutting, Chaozhou ceramic carving, those craftsmen have created a number of magnificent pieces which agree with the new aesthetic standard. These new works with novel ideas are exhibited to the people.

These pieces of works, exhibiting the traditional subjects and local subjects, display a brand new picture that reflects the history and local specialty of Chaozhou. Meanwhile, they also reveal the life and fashion of Chaozhou people as well as the ideal and pursuit of the craftsmen.

Chaozhou woodcarving craftsmen come out in succession, which makes it become the focus of the society, the CCP and government. In 1950s, Zhang Jianxuan and Chen Shunqiang joined Chinese Artists Association. In 1960s, Zhang Jianxuan presented at the 3rd National Congress of Literary and Art Workers. Chaozhou woodcarving craftsmen attached great importance to improving their skills, and they learned it from some experts and professional persons. Li Denong went to Guangzhou Academy of Fine arts for further training. At the same period of time, Chen Peicheng was chosen to be Chinese Artist. These events marked a great change of Chaozhou woodcarving. At present, there are a number of Chaozhou woodcarving craftsmen in different ages. Being involved in the corridor of the contemporary Chaozhou woodcarvings, we might spot the beauty of folk art and wisdom of common people.



圆雕 / Circular Carving

圆雕，是现代潮州木雕艺术的主要表现手法，也是潮州木雕艺术区别于其他木雕艺术的根本所在。

潮州现代木雕的经典题材是圆雕龙虾蟹篓，其开山之祖是清末潮州木雕奇才开贤。经历代木雕艺人呕心沥血，在形式、材料上不断探索、创新，一批创意独特、形式新奇、引人入胜的龙虾蟹篓，崭露于世人眼前。其中，最具代表性的是巨型树干龙虾蟹篓，船型《喜悦》龙虾蟹篓，筏型《憩息之舟》龙虾蟹篓，黑檀木、紫檀木、沉香木双层龙虾蟹篓。

Circular carving, which is the major carving skill of contemporary Chaozhou woodcarving, is the method that makes it differs from other woodcarvings.

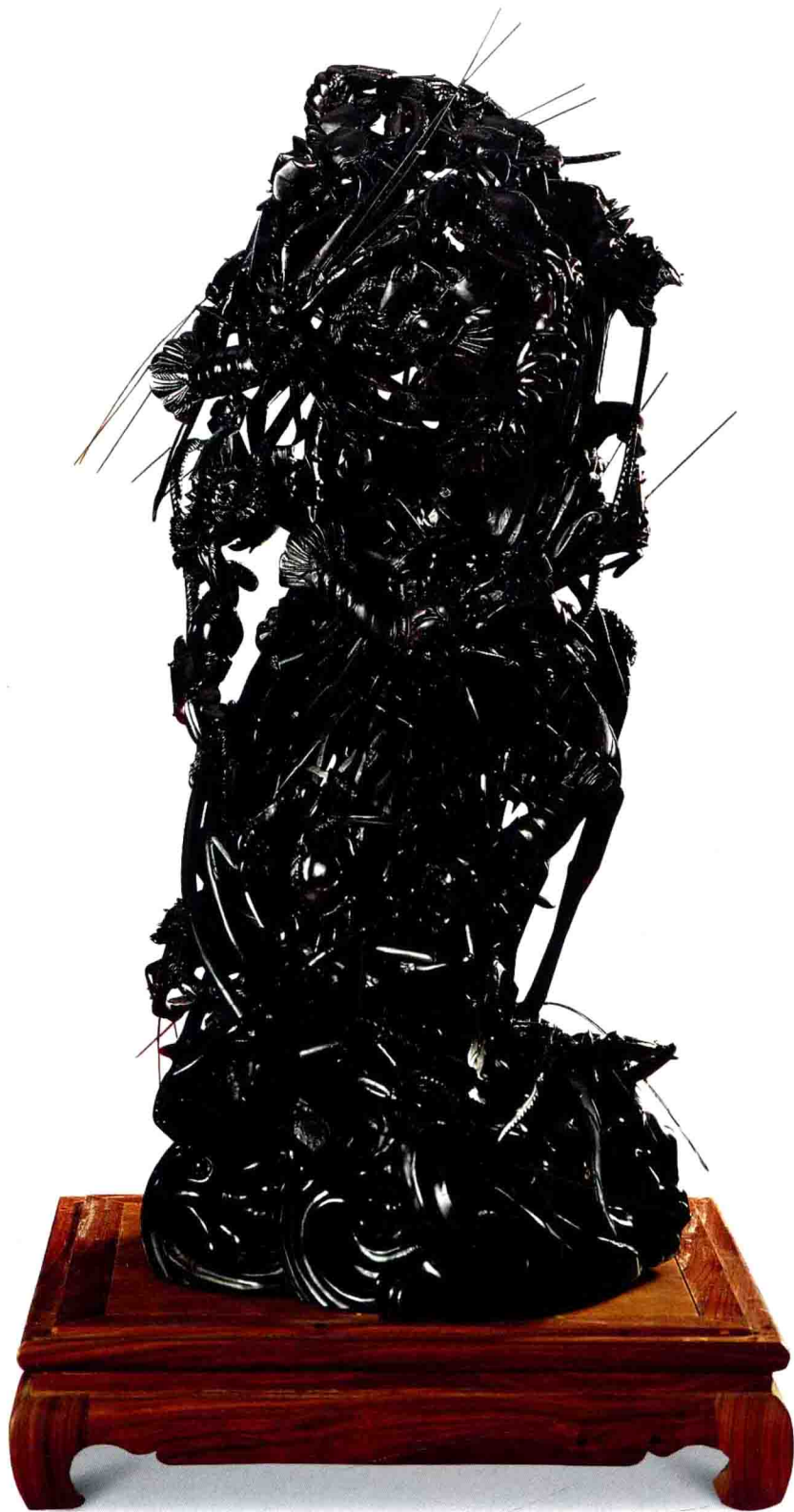
The classic subject of contemporary Chaozhou woodcarving is lobster and crab baskets by circular carving. The first person of this piece of works is Kaixian at the end of the Qing Dynasty. With the efforts of several generations of craftsmen, a great many of spectaculars woodcarvings on the subject of lobster and crab basket, using new material and novel form, have been made. The lobster and crab basket on a huge branch, the lobster and crab basket in the ship shape, the lobster and crab basket in the raft shape, and the double-layer lobster and crab basket in black wood, red sandal wood and eaglewood are the most outstanding pieces of works.



作品 / 憩息之舟 Title / Waiting Boat
材质 / 樟木 Material / Camphor
作者 / 李得浓 Artist / Li Denong



作品 / 双层虾蟹篓 Title / Double-layer Lobster and Crab Basket
材质 / 红檀木 Material / Sabdalwood
作者 / 辜柳希 Artist / Gu Liuxi



作品 / 双层虾蟹篓 Title / Double-layer Lobster and Crab Basket

材质 / 紫檀木 Material / Red Sandal Wood

作者 / 辜柳希 Artist / Gu Liuxi



作品 / 龙虾蟹篓 Title / Lobster and Crab Basket

材质 / 樟木 Material / Camphor

作者 / 辜柳希 Artist / Gu Liuxi



作品 / 双层虾蟹篓 Title / Double-layer Lobster and Crab Basket

材质 / 红檀木贴金 Material / Sabdalwood with Patching Gold

作者 / 辜柳希 Artist / Gu Liuxi



作品 / 双层龙虾蟹篓 Title / Double-layer Lobster and Crab Basket

材质 / 樟木 Material / Camphor

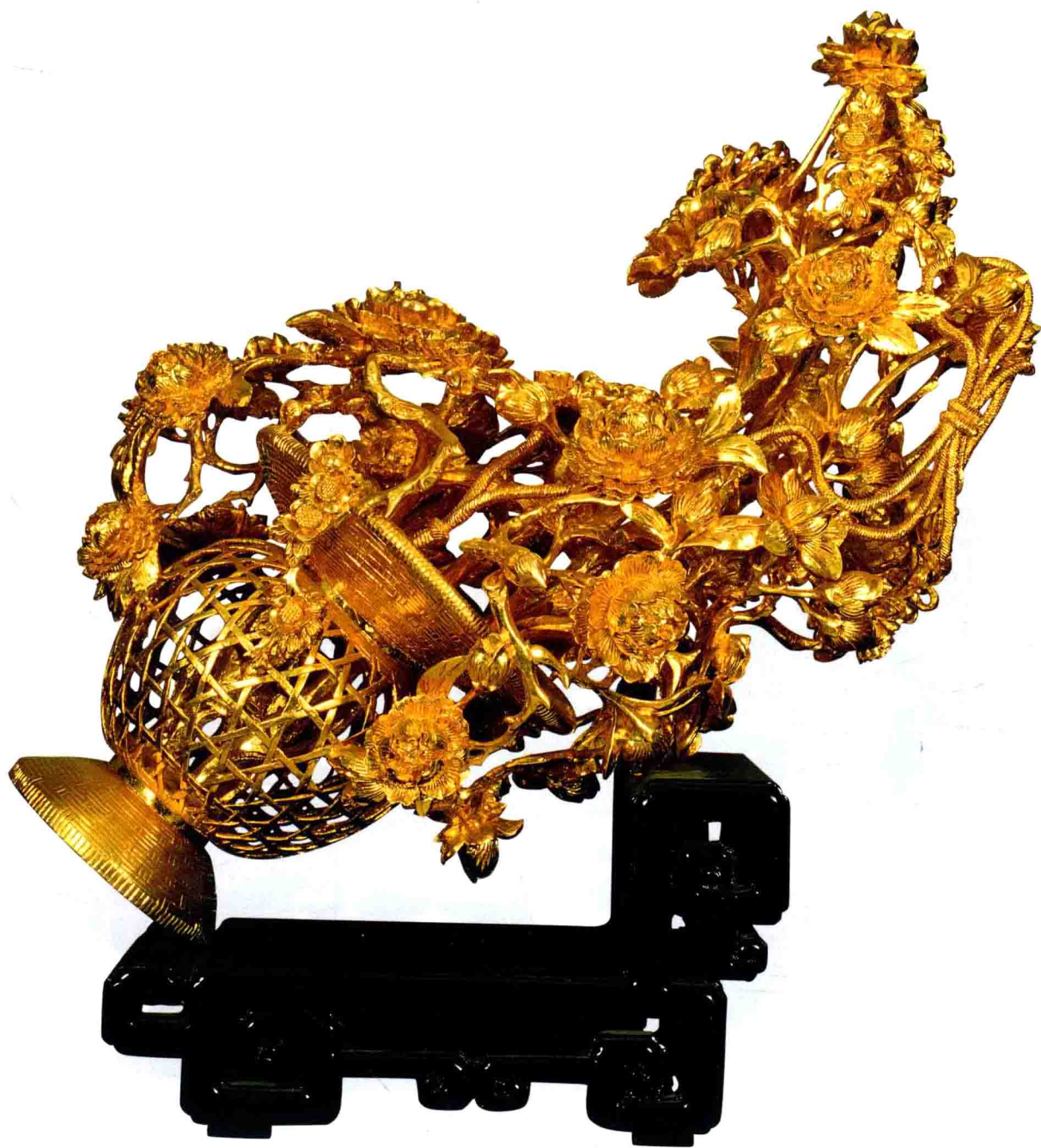
作者 / 辜柳希 Artist / Gu Liuxi



作品 / 龙虾蟹篓 Title / Lobster and Crab Basket

材质 / 樟木 Material / Camphor

作者 / 陈培臣 Artist / Chen Peicheng



作品 / 贴金圆雕果篮 Title / Gold Lacquer Fruits Basket in Circular Carvings

材质 / 樟木 Material / Camphor

作者 / 陈培臣 Artist / Chen Peicheng

