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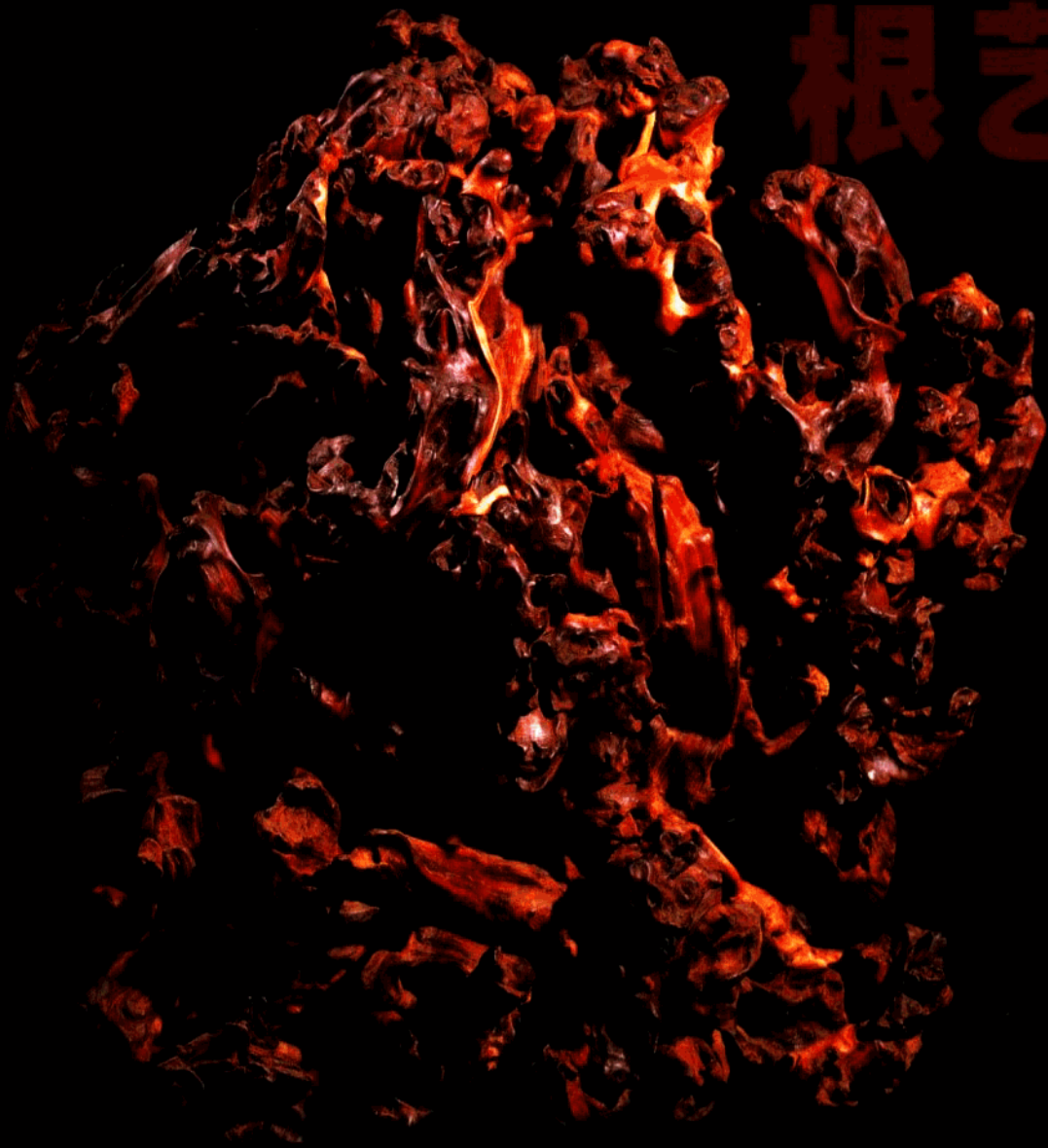
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THE ROOTS ART BY WANG RENHUI

王仁辉

根艺



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王仁辉

根艺



THE ROOTS ART OF WANG RENHUI

浙江摄影出版社

ZHEJIANG PHOTOGRAPHIC PRESS

努力寻根（代序）

王朝闻

……从你的图片的标题看来，你对描述性的标题不感兴趣，倾向于抒情或象征。我不反对不同方式的标题，但我既不要求标题能概括（或描述）作品的内容，也不赞成本身的含义太难掌握，对特定对象的内容起不了诱导读者感受或识别内容特殊意味的标题。恕我不一一举例，只向你建议，再对自己定下的标题反复推敲，或就近请朋友们提意见以供参考。

我在几年前客武昌，得见一饭馆的招牌名“冒牌川味餐厅”，很感兴趣；对某些绘画或照片硬要套用不切合内容与观众感受的标题不感兴趣。

您所寻找的树根本身真了不起，不知要费多少精力与时间。……首页那种树根交叉的结构，在自然界的生存条件是什么？为什么可能构成这种互相交叉而又生长成一体的特殊状态？……

造形与标题比较统一的树根，是《望月》。可见我没有否定你的一切标题。我也不以为树根必须逼肖什么动物，这是不可能也不必向自然界苛求的。你“说明书”中的最后两块根雕，已经是木雕而不是以树根的自然形态为主的观赏品了。这样的作品应当另外归类，不宜与以自然形态为主题的树根展品同时同类展出。

说来容易做时难，我不过表示对你努力寻根的工作成绩的祝贺……明春我可能再到玉环，要是当时方便，愿望参观你的工作间。

1998年11月5日

[本文摘自王朝闻先生1998年11月5日致王仁辉同志的信，标题为编者所加。]

Striving to Seek Roots*

— in lieu of Preface

Wang Zhaowen

...Judging by the titles of your pictures, I think that you prefer lyrical or symbolic titles to descriptive ones. I have no objection to titles in different styles, but I am not in favor of the titles whose meanings are difficult to understand and which fail to guide the reader to feel the special interest or detect the special flavor of the content. I regret that I cannot point them out one by one. Here I have only one suggestion that you deliberate your titles or ask friends nearby for comments.

A few years ago, I visited Wuchang, where I was particularly interested to find a restaurant called "Imitation Sichuan-style Restaurant". But I take little interest in the titles that are not fit for the contents of paintings or pictures and that do not go with what the reader feels about.

The tree roots you have found are amazing. How much energy and time you have devoted to them!... On the first page is a picture of an interlaced root. What is the living condition for such a root structure? Why can this interlaced structure form so special an organic whole?...

The root whose form goes with the title is *Gazing at the Moon*. You see, I don't deny all your titles. I also don't think that tree roots need to look just like animals. That's not possible, and there is no need to make excessive demands of nature. The last two roots in your brochure are root carvings, instead of ornamental products featuring a natural shape. These roots should be classified into a different category. They should not be on display as the same works of roots art at the same time.

Anyway, easier said than done. Let me congratulate you on your striving to seek roots.... Possibly, I will revisit Yuhuan next spring. Should it be convenient to you, I wish to visit your studio.

November 5, 1998

*This excerpt, entitled by the editor, is taken from the letter Wang Zhaowen wrote to Wang Renhui on November 5, 1998.



作者的话

王仁辉

生于东海之滨——玉环的我，深爱蔚蓝宽广的大海。在平静如镜的水面畅游，在汹涌咆哮的浪涛间扬帆，常激起我无限的情思。而经岁月洗刷的海岸礁石，它那奇异多变的形态、它那气魄，为我所心动；它那气势，为我所震撼，也是我最初的艺术想像的萌动。

90年代初，曾业余从事园艺、摄影、模型制作，最后从根艺找到了能够表达心灵状态的“语言”，找到了“心”与“物”的衔接点。我在欣喜庆幸的同时，也为自身的粗浅忧虑。为此我遍访名师，并借鉴中国传统的木、石雕刻特点，并不为之所限，甚至融会陶艺、铜铸、现代城市雕塑诸门技艺之所长，走一条新路。

玉环县奇木艺术制作中心创办于那几年的探索与磨合之后，为了寻找形、质俱佳又能表达心灵语汇的根艺材料，我走遍大江南北。那些曾经有过辉煌生命的残枝、废根，仿佛为我而存在，心约于百年、千年。我叹服自然的艺术缔造之精妙，更尊重材料独具的艺术本体形态。而在创作中，则重境界、重意蕴，强调形为心声、意在形外；在似与不似之间，宁可舍弃“似”而以情状来体现理想和意愿，取材赋形，皆为心扉所动。

我愿每一件作品，都能成为我在不同时空中的创意和人生体验的再现。

我愿为此而继续努力，并求教于大方。

1999年10月

My Words

by Wang Renhui

Born in Yuhuan on the East China Sea, I cherish a deep love for the vast azure sea. Swimming in the calm waters and sailing in surging waves often arouse my boundless affection. Weathered cliffs and reefs, which appear in various grotesque shapes, amaze me. Their imposing grandeur and manner impress me. It was all these that kindled my earliest artistic imagination.

In the early 1990's, I took up gardening, photographing and model making in spare time. At long last, it was only roots art from which I found a kind of language expressing something deep in my heart and what could link up the "heart" and "thing". I was thus delighted and yet worried about my superficial understanding. So I visited as many masters and experts as I could. Meanwhile, I tried to blaze a trail by carrying forward and even going beyond the traditional features of Chinese woodcarving and stone carving and by combining the advantages of pottery making, bronze casting and Modern City sculpture.

During the first few years after the establishment of the Yuhuan Wonderwood Art Making Center, I traveled all over the country, looking for root materials which are both good in shape and quality and expressive of man's soul. Those broken branches and wasted roots experiencing a glorious span of life have seemed to remain alive for me as we promised each other hundred or thousand years ago. I do marvel at the exquisite making of natural art, but I show more respect for the original artistic shape of material. In terms of creation, I pay great attention to an artistic conception and implication with special stress on the shape being the picture of the mind and meaning underlying the shape. For a choice between likeness and unlikeness, I prefer the latter. All I try to do is cut the roots to fit the shape that can give expression to my ideal or wishes. And all I have done are echoes of my heart.

I hope that every piece of my work will embody the ideas in my different time and space and represent the experience of my life.

I wish to continue to strive for it, while expecting your teaching and guidance.

October, 1999

现代根艺及其佼佼者王仁辉

范达明

从传统根雕到现代根艺的转型

传统的树根艺术实即以树根为材质的雕刻，不过是工艺雕刻门下的一个特有品种，它一直被叫做“根雕”自然也不让人觉得奇怪；对它的评价标准，也就是要看它被雕刻得像现实世界中有过的什么东西——一切对具象雕刻所要求的東西，也都适合于来要求它。

然而树根艺术毕竟还有也应有体现其取自于树根这一材质而来的特殊性的东西，即其本体的东西；随着这门艺术从观念到实践的现代发展，“雕”的技艺逐渐在其中趋于缩小，先天存在于树根之材质本体中的自然美审美特质与价值，愈益为从艺者所关注，并被更为有意识地观照与发掘出来，以致于这一点最终被提升到作为决定其作品审美品第高下的首要要素的高度上来。“现代根艺”由此而诞生了——所谓“根艺”的说法，从字面上看，显然不应将它视作为“根雕艺术”的缩略语，而应理解为由“根雕”舍“雕”保“根”所结下的艺术之果——它是通过对传统根雕艺术的扬弃实现的一次现代性转型，或者说，它是从传统根雕艺术中革命出来实现的一次艺术解放与独立。这是一次飞跃，本质上，它是同现代艺术从传统艺术中推陈出新的发展大趋势同步一致的，是特定艺术对自身材质固有与独有的审美价值更具自觉意识并最终回归本体的结果。与此相类似的，在工艺美术领域，就还有从传统陶瓷工艺转型而来的现代陶艺，从传统编织工艺转型而来的现代壁挂艺术，等等。

现代根艺：原真性、原创性与作为第二艺术

现代根艺的舍雕保根，意味着它基本排斥从艺者从外在方面对根材自然形态作人为的改造性加工，而要求最大限度地保存根材自身的原生形态，这是现代根艺在审美表

现上的一个基本特点，我在此将它称作“原真性”特点；另一方面，它作为根艺家的个人作品，经过艺术构思又被赋予了特定的内涵意蕴，自有其创造性或创意性，但这种创造或创意只限于根艺家以审美发现的眼光直接对根材的“原矿”作攫取而非加工，即使有时有所外在加工也只是浅层次的、非改造性的，这是现代根艺在审美表现上的又一个基本特点，我在此将它称作“原创性”特点。这里所谓原创又包含两层意思：一是根艺作品的审美外观是根材自身原本固有的，它是大自然造化的结果，具有不可重复性、不可仿制性或惟一性；二是其审美内涵又正是根艺家据此惟一性造型外观作创意发现而注入其中的，其创意一旦确定亦具有惟一性。原真性与原创性这两个基本点，归根到底是由现代根艺在审美外观上具有“媒材即作品”的材质特性所决定的，这是一种“玉不琢即成器”、“璞”即“玉”的材质特性。这一材质特性正是现代根艺同包括传统根雕在内的以往艺术作品的的一个重要区别特征——如果说以往的艺术作品均是一种通过人为地改造自然媒材来求得一种非自然或人造自然或人化自然的东西，即所谓“第二自然”的东西，那么，现代根艺则似乎与此正好相反，它不是人为地改造恰恰是人为地保留自然媒材的天然本色，从而成为一种从第二自然又回到自然（第一自然）的东西；虽然它也还是一种作品、一种人化的自然而仍具有一般艺术的特征，却是一种离开原本艺术的艺术。我在此把这种回到自然而离开原本艺术（第一艺术）的艺术称为“第二艺术”。现代根艺正是这样一种很典型、很有代表性的第二艺术的具体实现形式。

王仁辉：现代根艺出类拔萃的佼佼者

现代根艺的诞生，是由一批具体制作完成的现代根艺作品来体现的，它也同时标志着一代现代根艺家的诞生。

在中国，现代根艺的出现不过是近10多年内的事，其现代根艺家的成长恐还难以作“代”的划分，其代表人物甚至也屈指可数；而现年37岁的王仁辉自90年代以来不过几年的努力，却已在其中数得上是一名佼佼者了。

在中国现代根艺圈子中王仁辉之能出类拔萃其同行，至少有以下三方面原因：

一是在观念上，对现代根艺的把握认识有一种先觉的悟性。可以说，王仁辉是一上马就遨游于现代根艺之海中，不像有的从艺者是从传统根雕转型而进入根艺领域中来。1994年，他创办的根艺企业就被他命名为“奇木艺术制作中心”——这里的奇木之奇，不是由从艺者对树根或其他木材事以雕琢改造而来，而是根本在大自然大小环境中，在历史年轮积淀中自然磨合演化而来的，一句话，它是大自然直接造化的结果。对于从艺者而言，他首先需要具有一种踏破铁鞋四处寻觅、发掘或搜罗的工夫。王仁辉相信，现代根艺是一种“天人同构”，而且是天在先，人在后——树根材质固有的自然美的东西，诸如造型、结构、态势、肌理等等均要先于从艺者的加工而既已存在，后者的努力只能是使这些东西更加发扬光大，而不是使之有所减损。他认为，在雕与不雕之间宁可不雕，在似与不似之间宁可不似，关键的只是根材要更能符合自己赋予作品的创意与理念。

二是在实践上，虽仅短短不到10年，王仁辉却在现代根艺的创作实绩上取得了令人瞩目的成就。由于作者本人有较高的学识修养，使他的根艺作品题材广、境界高、意蕴深，能给人以丰富的审美联想，达到了一种高层次的品位与格调，获得观赏者、收藏者的青睐与好评。1992年，他以《望月》赢得第2届全国名家根艺盆景迎春邀请赛双龙杯联姻金奖，并获全国园林绿化花卉盆景根艺“花王奖”；之后，又在1997年第6届中国根艺美术作品展赢得刘开渠根艺奖金牌2枚（《城市语言》、《狂想曲》）、银牌1

枚（《悲壮》）、铜牌5枚（《晚归》、《祥和》、《神韵》、《负重》、《凝思》），以及优秀奖奖牌1枚；在1998年首届中国国际民间工艺美术博览会上他又荣获金奖1枚（《吉祥》，又名《慈祥》）、银奖1枚（《丰收印象》）。这期间，他在一些省级工艺美展或根艺展上又多次获奖并且大多是最高奖项。1997年他还并获“96-97中国根艺先进工作者”、“1997年度第6届中国根艺美术作品先进工作者”两项荣誉称号。他的作品先后被港、台地区以及日本、西欧诸国家的收藏家收藏。

三是在经营上，围绕个人的根艺创作，王仁辉逐渐形成了研制、开发、生产、销售的企业化配套体系。他本人既是根艺家，又是其所创建并领导的奇木艺术制作中心的艺术总监，成为将个人的艺术创作成功地转化为一定规模的现实生产力的实践者，成为将艺术制作融于现代市场经济的现代企业型艺术家，从而为他的根艺事业创建了经济上独立自主的现实物质条件与可持续发展的生存、竞争能力。

著名美学家王朝闻先生在1998年11月5日给王仁辉的一封信中说：“我也不以为树根（艺术）必须逼肖什么动物，这是不可能也不必向自然界苛求的”，并对王仁辉“努力寻根的工作成绩”致以“祝贺”。王老信中的这些看法虽不过数语，实际正是对一种区别于传统根雕的现代根艺的审美特征及评价标准作出了表述，也明确为我们指出了一位根艺家职守的基本工作任务在哪里。

我相信，中国现代根艺通过具有现代观念的根艺家们的“努力寻根的工作”，一定会在未来取得更加可喜的成就；王仁辉这本画册中的精彩根艺作品，就是这种成就已经取得的极好证明。

1999年7月11日
于杭州梅苑阁

Modern Roots Art and Its Outstanding Master Wang Renhui

Fan Daming

From traditional root carving to modern roots art

Traditional roots art, actually tree root carving, is merely a special kind of carving craft. No wonder, it has always been known as root carving. Whether the carving is good depends on whether it resembles something in the real world. What requires concrete carving apply to root carving.

After all, however, there is or should be something special about roots art that is based on its material — tree roots. As this art develops from idea to practice in modern times, the “carving” in the craft is being diminished gradually. Instead, the special esthetic nature and value of natural beauty there are in the tree root itself have aroused ever-greater interest among the craftsmen, who are developing them conscientiously. As a result, the said nature and value have become the essential factor determining the esthetic grade of the root as a work of art. Hence the term “modern roots art”. In no cases can “roots art” be regarded as “root carving art”. It should be the fruit of art the root bears after discarding “carving”. In other words, it is a modern transformation achieved by sublating the art of traditional root carving, or it is an artistic liberation and independence of the art of traditional root carving. This is a leap. In essence, the transformation happened in step with the significant trend of a development from traditional art to modern art. The transformation also shows that the specific art achieves its conscious, final return to the material, which it bases itself on and ascribes intrinsic and unique value to. In terms of industrial art, it is a similar case with modern ceramics that has transformed from traditional pottery and with modern wall hanging that has transformed from traditional weaving craft...

Modern roots art as the second art: genuine and original

Modern roots art means preserving roots while discarding carving, or rather, maximally preserving the natural shape of tree roots while basically excluding the transformation of roots by craftsmen. That is “genuineness”, one of the basic characteristics of the esthetic expression of modern roots art. On the other

hand, such a personal product that the roots artist bestows special connotation upon shows his creativity or originality. But, this creation just reflects an esthetic discovery the artist obtains from the original material. Even if the product is processed, it is processed not in a transforming way but in a superficial way. That is “originality”, another characteristic of the esthetic expression. “Originality” here contains two meanings. One is that the esthetic appearance of the root work, endowed by nature, cannot be repeated or copied. The other is that the esthetic connotation of the work just results from the artist’s invention of the exclusive shape of the material. Such an invention is unique. Ultimately, the above-mentioned two basic characteristics are decided by the special features of the material itself, judging from the esthetic viewpoint of modern roots art. In other words, uncut jade is jade. Or, jade can be made into something without being cut and polished. The said special features make modern roots art essentially different from the previous works of art including traditional root carving. If the previous works of art, through the artificial transformation of the natural material, become unnatural or artificial products, or man-made products, namely, the so-called “second-nature” products, modern roots art presents the products whose material is kept as natural as possible. They are something returning to nature (“the first nature”) from “the second nature”. Although they could be regarded as a kind of product, an artificial nature that manifests artistic characteristics, they are an art different from the original art. They belong to what I describe as “the second art”, which returns to nature but remains different from “the first art”. All in all, modern roots art is the embodiment of a typical representative “second art”.

Wang Renhui: an outstanding master of modern roots art

Works of modern roots art register its birth, marking the birth of a new generation of modern roots artists. In China, however, modern roots art appeared just 10 years ago. Chinese modern roots artists are too young to form one generation. Their representatives are only a few. Among the few, however, Wang Renhui stands out as an outstanding master. Wang, 37 years

old, cut a striking figure through several years' efforts in the 1990's.

Firstly, in terms of idea, Wang has a keen understanding of modern roots art. Unlike those who turned to roots art from traditional root carving, he entered the modern roots art circles directly. In 1994, he founded what he called "Wonderwood Art Making Center". The wonderwood is not due to artificial carving but due to its evolution. In one word, Mother Nature creates the "extraordinary root". As a roots artist, he is ever ready to wear out iron shoes in searching, exploring and gathering. Wang is clear about the fact that modern roots art is the work of nature and man. For the beauty of root material in form, structure, state and grain exists naturally. What the artist should do is to enhance its beauty instead of diminishing it. He holds that he would rather not carve than carve, rather make the work different than similar. What counts is that the root material chosen should be more in line with the invention and idea the artist bestows on the material.

Secondly, in terms of practice, Wang has attained remarkable achievements in the creation of modern roots art within 19 years. Because of his great learning and his notable accomplishment, his works cover wide subjects, reach a high level, contain deep meaning, and give rise to rich esthetic imagination. Their lofty grade and style have won assured popularity among visitors and collectors. In 1992, his works *Gazing at the Moon* was awarded the Twin Dragon Cup union gold prize of the 2nd National Master' Root Bonsai Spring Greeting Invitational Competition and the Queen Flower Prize regarding potted flowers and roots of the national landscape and afforestation. In 1997, at China's 6th Exhibition of Works of Roots Art, 2 gold medals of Liu Kaiqu Roots Art Prize were given to him for his *Urban Language* and *Rhapsody*; 1 silver medal for his *Solemn and Stirring*, 5 bronze medals for his *Coming Back Late*, *Auspicious*, *A Divine Moment*, *Heavily Loaded* and *In Meditation*, besides a fine work prize. In 1998, his *Propitions (Kindness)* and *A Bumper Harvest* won a gold prize and a silver prize respectively at the 1st China International Folk Arts and Crafts Fair. Meanwhile, he was awarded many

prizes (most of which were top prizes) at some provincial arts and crafts exhibitions or provincial roots art exhibitions. In addition, he won two honorary titles "Advanced Worker of Chinese Roots Art '96-97" and "Advanced Worker for the 6th Chinese Works of Roots Art in 1997". His works have been in favor with collectors in Hongkong, Taiwan, Japan and Western European countries.

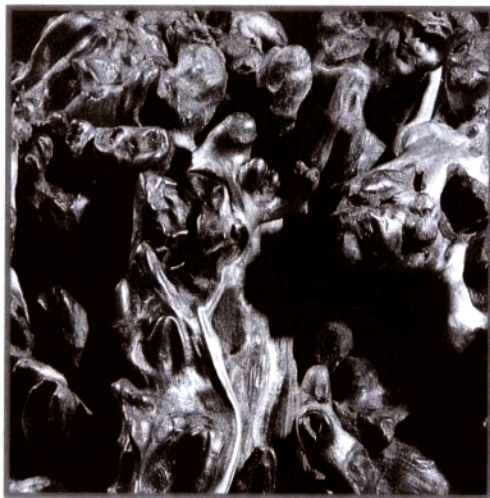
Thirdly, in terms of business, Wang has gradually developed a well-coordinated system in research, exploitation, production and marketing for his creation of roots art. Both an artist and an art director of his making center, he has succeeded in turning his artistic creation to economic production by integrating artistic execution with modern market-economy. Having distinguished himself as a business-conscious artist of new type, he has established for his roots art undertaking an economically independent condition good for survival, competition and sustainable development.

In his letter to Wang Renhui on November 5 1998, the renowned esthetician Wang Zhaowen said, "I also don't think that tree roots need to look just like animals. That's not possible, and there is no need to make excessive demands of nature". Then, he "congratulated" Wang Renhui on his "striving to seek roots". Although it contains a few words, his comment does tell the esthetic features and standards for evaluating modern roots art, which is different from traditional root carving. It also definitely indicates an orientation in what roots artists should devote them to.

I believe that through modern-minded roots artists' "striving to seek roots", more gratifying achievements will certainly be attained in Chinese modern roots art circles in future. Wang Renhui's album contains wonderful works, which give eloquent proof of such achievements attained.

July 11, 1999
at Meiyuan Pavilion
Hangzhou, China



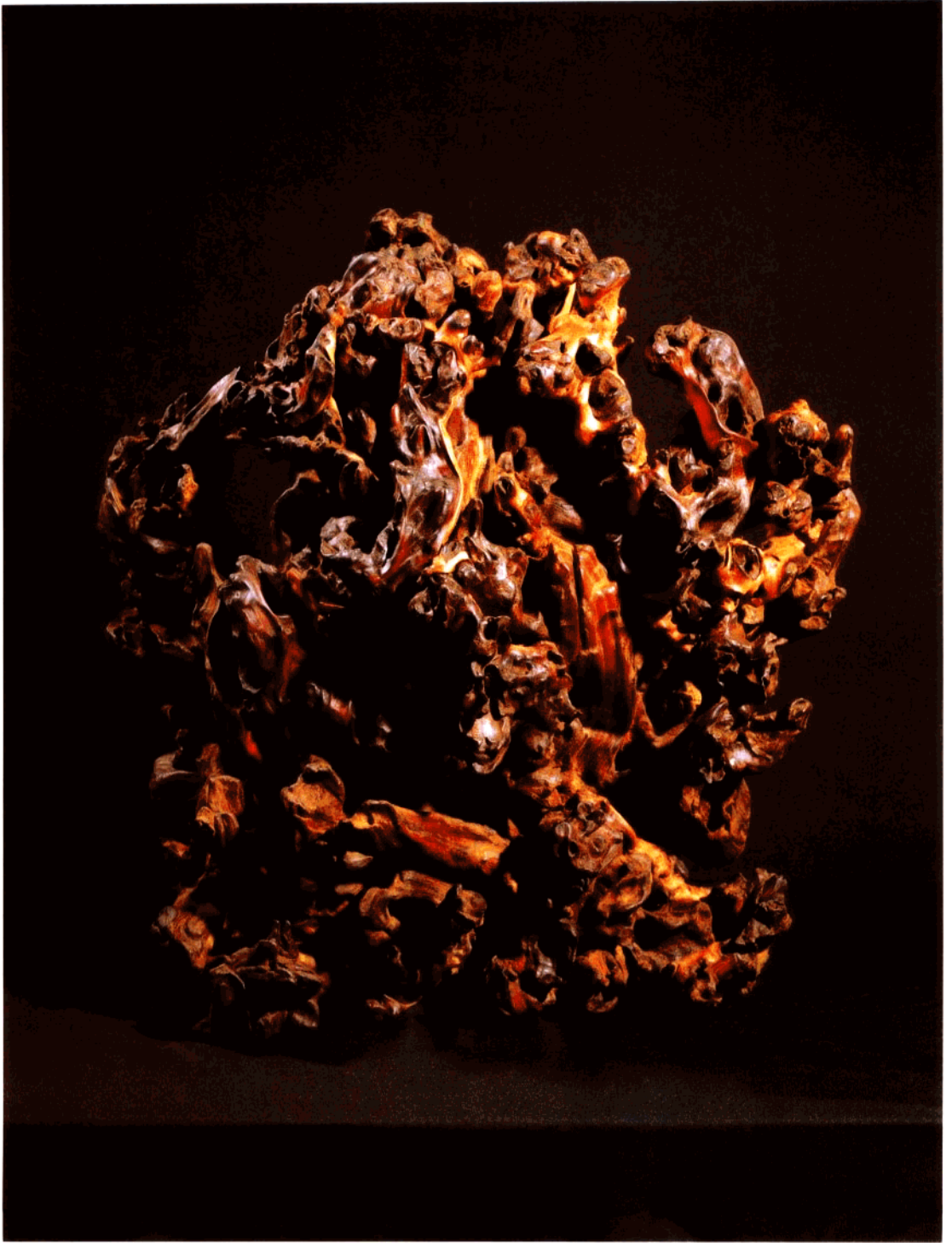


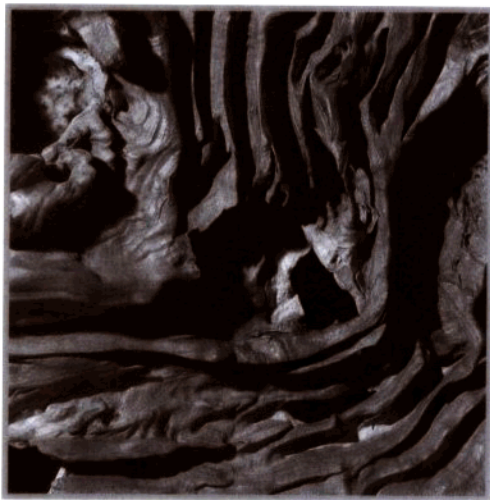
罗汉山 羊铁角 60 × 62cm 1997

An Arhat Hill *Strophanthus divaricatus*

在这一玲珑剔透、赤裸其骨的峰峦上，似见有诸多亦石亦佛、姿态各异的罗汉身：它们虽非具象，却不失生动、潇洒，又仿佛若隐若现于怪石嶙峋之中，不免引人入胜而追踪觅趣，乐道“山不在高、有仙则名”。

It is like a hill formed of rocks in various shapes or Buddhist arhats in various postures. Rocks seem to be a craggy hill, while arhats appear vivid and natural, or indistinct in jagged rocks of grotesque shapes. The picture is both intriguing and tantalizing. "Regardless of its height, famous is the arhat hill".



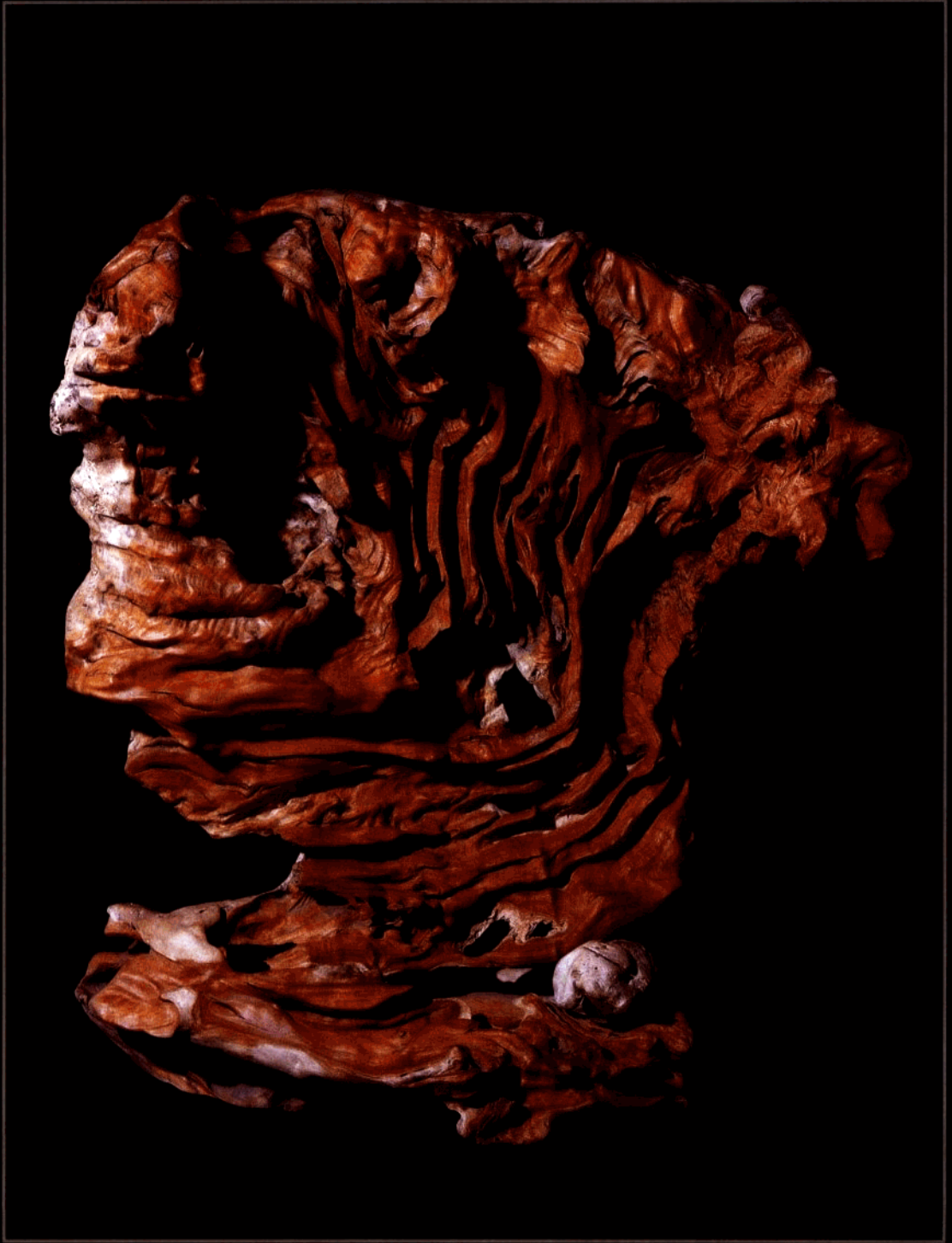


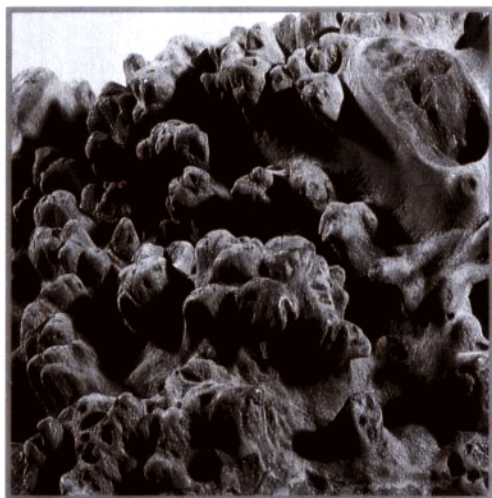
皱云 青香木 70 × 80cm 1997

Folded Cloud *Liriodendron tulipifera*

此作犹如一块形似朵云屏立的奇石！其肌理和形象的构成，有所谓饱经沧桑之感，除以瘦、皱、漏、透为审美特色外，此“石”最动人的地方，莫过于其“褶皱之美”，颇显气韵生动、一味老辣之画意，将“屋漏痕”、“折钗股”等笔法淋漓酣畅地推向了极致。

What a bizarre rock! Being thin, groovy and porous, it is better known for its folded beauty. But its grain and form seem like a weatherworn face.





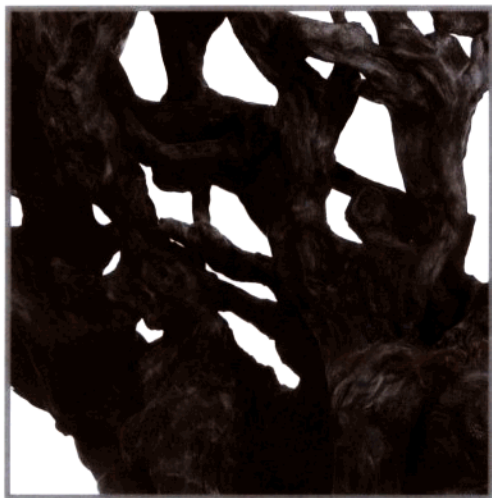
海市蜃楼 紫柚木 47 × 48cm 1996

Mirage *Tectona grandis*

如此“蜃景”，宛如海底珍宝（哪怕视之为一座珊瑚礁），虽非大气中由于光线折射作用所形成的自然现象，却同样显得神奇莫测，并从其所展示的能够唤起人们好奇心的形象上，足以领略海晏河清般的非凡意境。

It is just like a treasure on the sea floor or nothing less than a coral reef. Although it is not a natural phenomenon—an optical illusion caused by hot air conditions, it does acquire an element of mystery and wonder.





狂欢节 荔枝木 98 × 90cm 1998

Carnival *Litchi chinensis*

利用盘根错节、外观镂空状的扇形佳构，推出一个感觉由众多人体运动其间的造型：就像集体技巧的表演在挪、腾、翻、越中定格，尽管有点扑朔迷离，但极富张力和动势，能恰到好处地把狂欢节上热烈的气氛披露无遗。

This openwork is shaped like a fan with twisted roots and gnarled branches. In this special fan are seen various kinds of acrobatic movements, such as leaping, jumping, diving, splitting and somersaulting. These movements, though too bewildering to identify one by one, compose an enthusiastic atmosphere wholly.