


非遗  An oral history of the successors of
intangible culture heritage in Beijing

北京非物质文化遗产保护中心 ◆ 组织编写
苑利 顾军 ◆ 丛书主编

北京非物质文化遗产 传承人 口述史

文乾刚 ◆ 口述 宋本蓉 刘同原 ◆ 整理

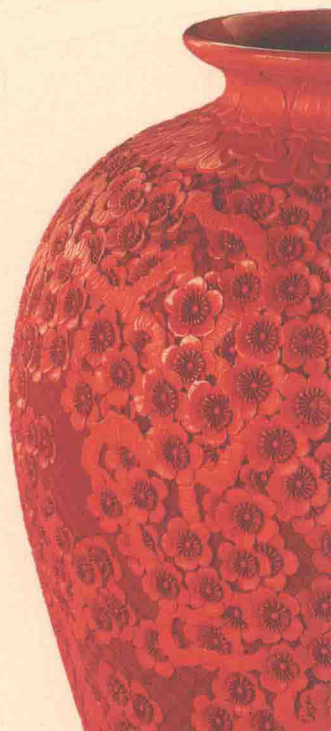


雕漆技艺 | 文乾刚

第一次见到文乾刚先生，很难想象他已经七十多岁了。矍铄的精神、洪亮的声音、时尚的穿着，他有着八九点钟太阳的朝气。我们坐在文乾刚先生的设计室里，伴着暖暖的咖啡香，听着他将雕漆悠久的历史娓娓道来。



首都师范大学出版社
CAPITAL NORMAL UNIVERSITY PRESS



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图书在版编目(CIP)数据

北京非物质文化遗产传承人口述史·雕漆技艺·文乾刚 / 苑利, 顾军主编.
—北京: 首都师范大学出版社, 2015.10

ISBN 978-7-5656-1774-4

I. ①北… II. ①苑… ②顾… III. ①民间工艺—介绍—北京市②民间艺人—介绍—北京市③雕漆—介绍—北京市④文乾刚—生平事迹 IV. ①J528②K825.72③J314.6

中国版本图书馆CIP数据核字(2014)第019029号

AN ORAL HISTORY OF THE SUCCESSORS OF INTANGIBLE CULTURE HERITAGE IN BEIJING: LACQUER CARVING SKILLS WEN QIANGANG

北京非物质文化遗产传承人口述史·雕漆技艺·文乾刚

北京非物质文化遗产保护中心 组织编写
苑利 顾军 丛书主编

责任编辑 王延娜

首都师范大学出版社出版发行

地 址 北京西三环北路105号

邮 编 100048

电 话 01068418523 (总编室) 01068982468 (发行部)

网 址 www.cnupn.com.cn

印 刷 北京捷迅佳彩印刷有限公司

经 销 全国新华书店

版 次 2015年12月第1版

印 次 2015年12月第1次印刷

开 本 710mm × 1000mm 1/16

印 张 10.5

字 数 117千

定 价 45.00元

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非遗 北京



北京非物质文化遗产传承人口述史

An oral history of the successors of intangible culture heritage in Beijing

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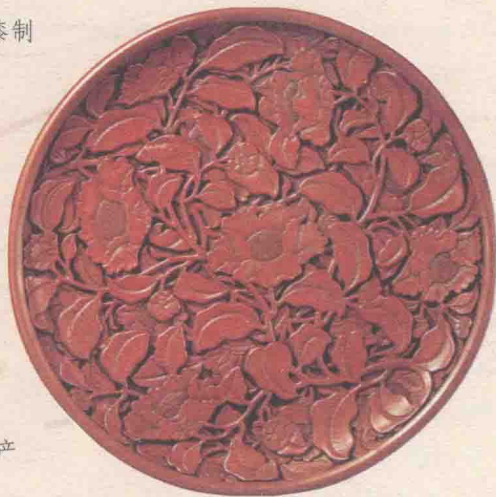
>> 雕漆技艺项目导读

INTRODUCTION TO LACQUER CARVING SKILLS

中国的用漆历史可追溯到7000多年前，浙江余姚河姆渡遗址出土的木胎朱漆碗便是实证。“漆”是指从漆树中割取而来的天然大漆，“滴漆入土，千年不坏”。大漆，这种来自天然，又历史久远的物质，是雕漆的主要材料。良材材质与精湛技艺的结合是中国传统手工技艺的精髓，这种“良质”与“美手”的结合在雕漆制作上体现得尤为突出。

雕漆以器物为语汇的记述是从魏晋南北朝时期开始，历经隋、唐、宋、元、明、清，一千五百多年的演变过程都在雕漆器物里保存。现在还保存完好的雕漆实物，足以反映出人们在大漆这种材料上倾注的复杂而细致的劳动，及其中蕴含的中国文化内涵与中国审美形式，它们是雕漆技艺发展的忠实而又独特的物证。雕漆制品庄重典雅、华美温润，集中体现了髹漆工艺的文化传统。雕漆技艺不仅是中国文化传统的独特见证，也是中国对世界文化的特殊而重要的贡献，至今，在雕漆制作上没有任何一个国家能与中国比肩。

2006年，雕漆技艺经国务院批准入选《第一批国家级非物质文化遗产名录》。



◆ 《剔红双层茶花纹圆盘》（明）

The use of lacquer in China has been traced back more than 7000 years, with a Vermilion Lacquer Wooden Bowl unearthed at Hemudu Site in Yuyao City, Zhejiang Province providing solid evidence. Lacquer (qi) refers to natural Chinese lacquer tapped from the lacquer tree. Its ability to preserve objects for thousands of years has been long recognized. Chinese lacquer, natural and time-honored, is the primary material for carved lacquer ware. Superb materials combined with exquisite techniques embody the essence of traditional Chinese arts and crafts, which is well manifested in lacquer carving.

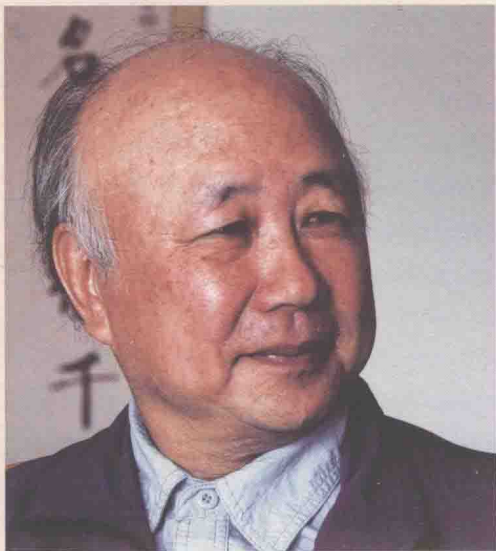
Carved lacquer was not used as tableware until the Wei, Jin and Northern & Southern Dynasties. Developing through Sui, Tang, Song, Yuan, Ming and Qing dynasties, carved lacquer ware mirrored changes in China in over 1,500 years. Well-preserved carved lacquer clearly reflects the intricate work people were doing with lacquer as well as the development of Chinese culture and aesthetic taste. Carved lacquer ware is a witness to the development of carving skills and is characterized by solemnity and elegance shaped with radiant luster, well representing the cultural tradition of lacquer painting crafts. Lacquer carving skills not only preserve unique Chinese culture and tradition, but have also made significant contributions to global culture. To this day, no other country in the world can compete with China in carved lacquer.

In 2006, lacquer carving was included with the first batch of national intangible cultural heritage list approved by the State Council.

>> 雕漆技艺传承人导读

INTRODUCTION TO REPRESENTATIVE INHERITOR OF LACQUER CARVING SKILLS

文乾刚，雕漆技艺国家级代表性传承人，中国工艺美术大师。1941年出生于河北秦皇岛，1961年毕业于北京市工艺美术学校（现北京工业大学艺术设计学院），后就职于北京雕漆厂。师从周长泰、汪德亮学习雕刻技艺，师从雕漆“老艺人”孙彩文、朱庭仁学习雕漆设计。2003年成立自己的工作室，创作雕漆作品。作品既继承传统古法又在功能及审美情趣上适合时代潮流及需求，代表了当今北京雕漆行业的最高水平，引领北京雕漆近十年的发展潮流，为传统雕漆进入现代市场、融入现代生活做出重要贡献。



◆ 雕漆技艺国家级代表性传承人文乾刚先生

1997年设计制作的《剔红五龙闹海盘》，陈列于人民大会堂东小厅；2001年设计制作的《繁荣富强大瓶》，陈列于中央军委检阅大厅；2003年设计制作的《剔红紫砂胎龙壶》于首届北京工艺美术展获金奖；2004年设计制作的《剔红梅瓶》于第五届中国工艺美术大师作品博览会获金奖；2005年设计制作的《剔红九龙闹海盘》于第六届中国工艺美术大师作品博览会获金奖；2006年设计制作的剔红壁画《和园

《观潮图》被北京传统工艺美术评审委员会、北京市工业促进局评为“北京工艺美术珍品”；2007年设计制作的《剔红银胎荔枝纹壶》于第三届北京工艺美术展获“北京工美杯”特别金奖；2009年设计制作的剔红挂屏《听涛图》于第四届北京工艺美术展获“北京工美杯”特别金奖。

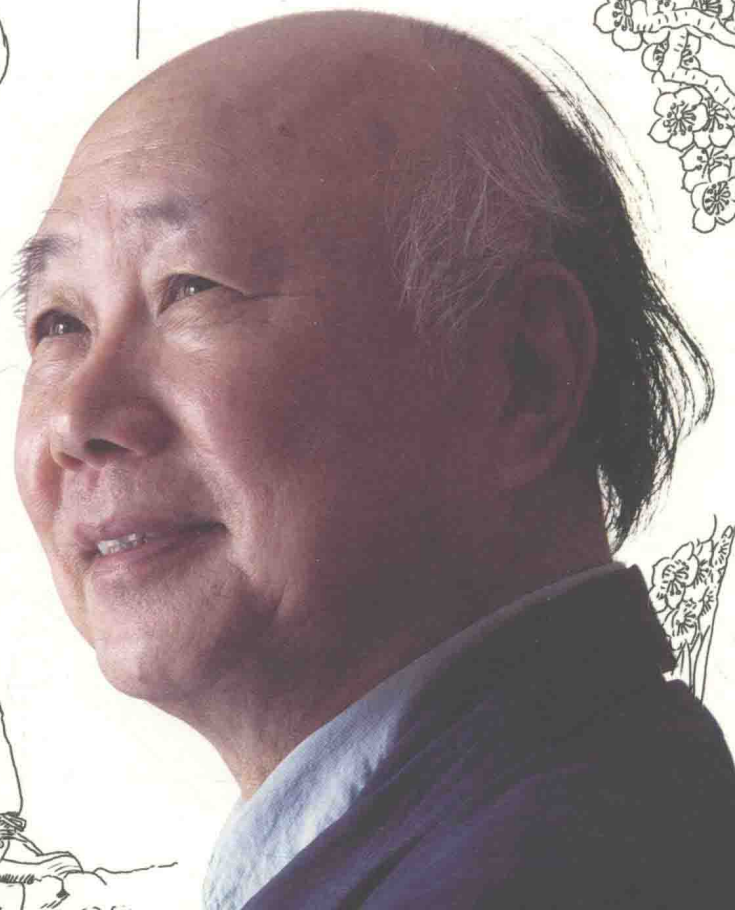
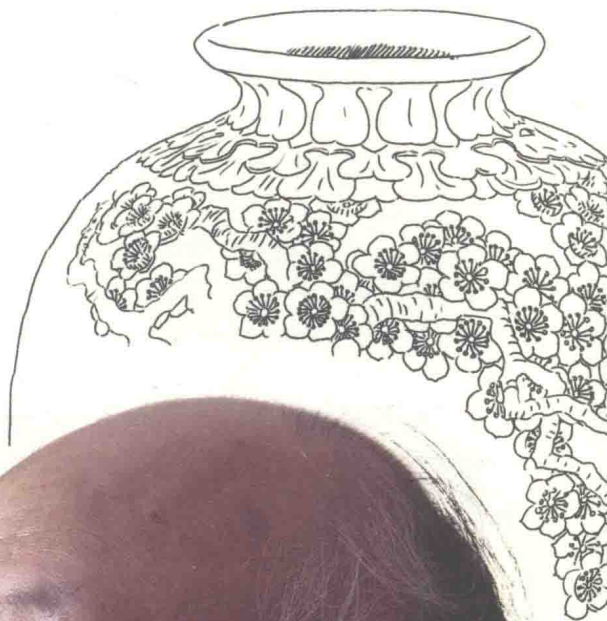
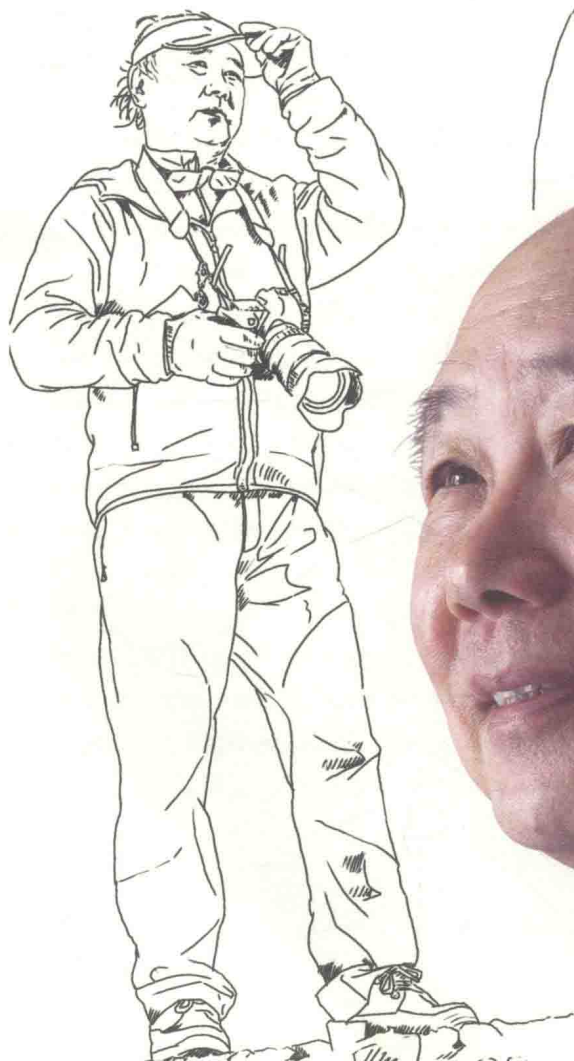
2010年被中国艺术研究院工艺美术研究所聘为客座研究员。2011年被北京服装学院艺术设计学院聘为客座教授。

Wen Qiangang is a national representative inheritor of lacquer carving skills and master of Chinese arts and crafts. Born in Qinhuangdao, Hebei Province in 1941, Wen Qiangang was hired at Beijing Carved Lacquerware Factory after graduating from the Beijing Arts and Crafts Vocational School (Now College of Art and Design, Beijing University of Technology). He learned lacquer carving techniques from Zhou Changtai and Wang Deliang, and lacquer carving design from experienced artists Sun Caiwen and Zhu Tingren. In 2003, he founded his own workshop to create carved lacquer ware. Absorbing traditional techniques and catering to the trends and demands of the times on the basis of functionality and aesthetic taste, his works represent the highest tier of Beijing lacquer carving, leading developmental trends over the last decade and contributing greatly to bringing traditional carved lacquer ware into modern markets and integrating it into modern life.

Master Wen's work *Ti Hong Wu Long NaoHai Pan* (Carved Cinnabar Lacquer Plate with Five Dragons), created in 1997, is now displayed in the East Hall of the Great Hall of the People. *Fan Rong Fu Qiang Da Ping* (Carved Lacquer Vase with Beijing City Flowers), created in 2001, is now displayed in the Inspection Hall of the Central Military Commission. In 2003, he was awarded the gold medal at the 1st Beijing Arts and Crafts Exhibition for *ZiSha Tai Long Hu* (Purple Clay Carved Lacquer Teapot with Dragon). His works *Ti Hong Mei Ping* (Carved Cinnabar Lacquer Vase with Plum Blossoms) and *Jiu Long NaoHai Pan* (Carved Cinnabar Lacquer Plate with Nine Dragons) won the gold award at the 5th and 6th China Arts and Crafts Master Works Exposition in 2004 and 2005 respectively. In 2006, his *He Yuan Guan Chao Tu* (Carved Cinnabar Lacquer Mural with Tide Watching Scene at He Garden) was named a Beijing Arts and Crafts Treasure by the Beijing Traditional Arts and Crafts Review Committee and Beijing Municipal Bureau of Industry Promotion. His *Ti Hong Yin Tai Li Zhi Wen Hu* (Silver Base Carved Cinnabar Teapot with Lychees) and *Ting Tao Tu* (Carved Cinnabar Lacquer Hanging Panel with Wave Watching Scene) won the special gold award at the 3rd and 4th Gongmei Cup of the Beijing Arts and Crafts Exhibition in 2007 and 2009 respectively.

In 2010, Master Wen was invited to serve as visiting fellow at the Department of Arts & Crafts, Chinese National Academy of Arts. In 2011, he was hired as a visiting professor at the School of Art and Design, Beijing Institute of Fashion Technology.

◆ 雕漆技艺国家级
代表性传承人
文乾刚先生



雕

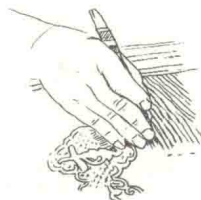


添

良遇 质今 美世 手兮

日头已高
灯光却在
凝聚在双手之上
刻刀舞动
光影着我的目光

不曾记得
多少个春秋与冬夏
又多少银丝磨平了我的记忆
只见得
洒落人间赤花一片



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采访手记

时间地点：2013年3月20日 文乾刚工作室

受采访人：文乾刚

采访人：宋本蓉 刘同原

今天，是对文乾刚先生的第一次访谈，恰逢北京初春的一场雪。天空方霁，我们来到文乾刚先生位于北京市顺义区的工作室。

初入大门，便被正厅所摆放的剔红屏风所震撼。这堂屏风有三米多高，四米多宽，画面是中国五岳风光，气势雄浑，上面的雕刻技法更是繁丽的令人屏息。一进门便让我们惊叹于这种“良质”与“美手”相遇所创造出来的精工与瑰丽。

第一次见到文乾刚先生，很难想象他已经七十多岁了。矍铄的精神、洪亮的声音、时尚的穿着，他有着年轻人的活力。我们坐在文乾刚先生的设计室里，伴着暖暖的咖啡香，听着他将雕漆久远的历史娓娓道来。