

The
Art
of
Yan
Porcelain

Wu
Yan
Zhen



青溪藝術

嶺南美術出版社

LINGNAN ART PUBLISHING HOUSE

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吳謹慎（筆名彥真），1946年生，福建人，北京大學西語系法國文學本科畢業，1982年定居香港，由于環境機遇的原因，弃文從畫，在香港裝潢藝術家侯承中先生和教育家林薇女士的支持下，以中國書畫為基礎，首創了金箔畫，創辦斯高尼（CIGOGNE）金箔畫藝術工作室、大寶商行及金鶴工藝品廠。其金箔畫及金箔系列精品、陶藝暢銷歐美、東南亞。

Ng Kan Shun, with the pseudonym Yanzhen, was born in 1946 ancestry of Fujian Province. He graduated from Peking University having studied French Literature. In 1982, he settled in Hong Kong. Owing to circumstances and opportunities, he gave up literature and devoted himself to painting. With the support of decorating artist Mr. Chengzhong HoU and educator Ms. Wei Lin in Hong Kong, he originated the art of golden foil painting based on traditional Chinese painting and opened the Cigogne Art Gallery & Golden Foil Painting Da Bao Company and Golden Crane Arts & Crafts Factory. His foil paintings, handicraft and pottery have been selling well in Europe, the U. S. A. and Southeast Asia.

獻給

深圳香港三羊廠

的創立者

侯郭文琪 女士

吳彥真



Dedicaton to the Founder of
Shen Zhen Hong Kong San Yang Factory
—Madam Hou Guo Wenqi

Wu Yanzhen

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大凡創造無先知
There is no Prophet for any
creation in general

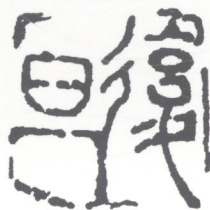
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彦瓷生于靈感與機遇的碰撞組合
Yan Porcelain was the Result of the Corss-combination
of Inspiration and Opportunity

大凡創造無先知

金罇鎏彩
為彦瓷題



金罇鎏彩

為彦瓷題——蒙復旦

(書法作者為中國當代世界華人杰出專家成員，中國民族文化研究院名譽顧問)

Golden vessel with illusionary colors

For Yan Porcelain — Meng Fudan

(The calligrapher is member of the world's outstanding

Chinese experts, honorary consultant of China National Culture Research Institute)

彦瓷，給
 古老的坯體
 穿上亮麗的
 新衣
 彦真書於
 二〇〇四年甲申十月

彦瓷，給古老的坯體穿上亮麗的新衣
 ——彦真書於 二〇〇四年甲申十月

The Yan Porcelain puts on a Brilliantly-Colored
 New Dress for the Venerable Body
 —— Yanzhen in November 2004



华夏之舟，文化的載體
 The boat of Chinese, Carrier of culture.

免經爐火也純青

Purely Green Porcelain without Firing

王如繪
Ruhui Wang

去年收到吳彥真（謹慎）兄寄贈的《金箔畫藝術》一書，曾為之激動不已。不僅那些金碧輝煌而又古樸典雅、絢爛多姿而又清麗凝重的畫作使我大開眼界，而且彥真兄那種敢于把新材料、新技術用于藝術創造的與時俱進的藝術理念，更使我看到了藝術發展的新趨向。

Last year, as I received the gift "The Art of Golden Foil Painting" sent by Yanzhen Wu (Ng Kan Shun), I felt extremely excited. His brilliant, elegant, colorful, and noble painting of primitive simplicity is an eye opener to me. And his updated and brave artistic spirit of integrating new materials and techniques into his art even makes me see the new trend of artistic development.

彥真兄潛心陶藝革新，其實是在其金箔畫的研創之前；遲于金箔畫出爐，則由于種種條件所限。陶瓷曾經是中國的國粹，陶瓷藝術是一門被認為爐火純青到幾乎無以復加地步的傳統藝術。然而，一個不爭的事實是，中國的陶瓷藝術，恰因其傳統的包袱太重而處于創新維艱的尷尬與焦慮中。高溫燒制使得陶瓷在色彩的表達上大受局限，所謂藍綠不可辨，紅赭不并存，金瓷不可得，使得陶瓷的觀賞性無法適應多彩社會生活帶給人們的新的審美需求。彥真兄敢于挑戰傳統。他沖破“陶藝即火藝”的思維定式，大膽避熱就冷，走上一條研發瓷器釉膜塗料及成形技術的道路。經過千百次的實驗，一種被稱作“彥瓷”的器皿新品脫穎而出，大放異彩，不僅受到國內陶藝界的矚目，而且走俏國際市場。

Before research and creation of golden foil painting, Yanzhen has been engaged in ceramic innovation. Postponed launch of golden foil painting was resulted from various limited conditions. Ceramics used to be the quintessence of China. Ceramic art is considered as a traditional art with extremely high degree of professional proficiency. However, it is an undoubted fact that development of China's ceramic art is in an awkward and worrying state just because of its heavy tradition. High-temperature ceramic sintering has a defect in color presentation, what is called: green and blue are undistinguishable, red and reddish brown can't coexist, and golden porcelain is unavailable. These make porcelain unable to satisfy people's new aesthetic needs in this colorful social life. Yet, Yanzhen dares to challenge the tradition. He broke the idea that "ceramic art is an art of sintering", he ignored heat but took coldness, developing new ceramic overglaze coatings and forming technique. After thousands of experiments, an innovative and splendid ceramics called "Yan Porcelain" is born. Not only does the porcelain gain attention from domestic ceramic circle, but also creates a fashion in international market.

本圖集所展現的近200件色彩斑斕、美輪美奐的彥瓷藝術品，盡管在器形上沿襲了中國陶瓷的傳統，但在紋飾處理上卻別開了新的生面。彥瓷質地剛硬，釉面光滑潤澤，飾紋暢達不滯，特別是其流幻的七彩，華貴的箔飾，是對傳統陶瓷色彩結構的一種超越。可以說，彥瓷為現代陶瓷藝術領域吹來了一股新鮮空氣。

This collective drawing exhibits nearly 200 pieces of colorful and beautiful Yan Porcelain artwork. Its porcelain shape follows the tradition of China's ceramics, but treatment of the textured surface is novel. Yan Porcelain is of hard texture, glossy glaze, fluid textured surface, dazzling colors, and noble foil decoration. It is a breakthrough of traditional ceramic color structure. Truly, Yan Porcelain has brought new fresh air to the field of modern ceramic art.

當然，縱使物華天寶，亦難完美，彥瓷面世十年，仍處調適期中，而其素性優越，瑕不掩瑜，終經十年的周折和磨合，證明彥真兄堅持引進現代材料的方向是正確的。藝術史告訴我們，各種造型藝術，其形式是以其所用材料的性質為區分的，以至表現的技法，也往往因載體的不同而異。一種藝術形式受到肯定的程度，最終取決於效果，取決於其表現力的強弱，歸根結底在於觀賞者是否歡迎。從這個意義上說，彥瓷在陶藝領域的變法，是成功的。面對彥瓷這一新事物，我們應該為之鼓舞吶喊，祝這朵瓷苑新葩生長得更加茁壯，開得更加艷麗！

Indeed, Rome was not built in a day. Perfection is not easy. Yan Porcelain came into being only ten years ago and it is still being developed. Its quality is excellent, and the defects cannot obscure the virtues. After ten-year struggle, it finally proves that Yanzhen's idea of introducing modern materials is correct. Artistic history tells us, every formative art is distinguished by its material, and its expressive technique is different because of different carrier. Recognition of an art form ultimately depends on its effect, its expressive power, and its appreciators. In this way, the reform of Yan Porcelain is successful. As for Yan Porcelain -- a new creation, we'd better encourage and give a good cheer to it, and wish it more splendid and glorious.

二〇〇五年秋于濟南

In Jinan, autumn 2005

（作者為中國史學會理事，山東省歷史學會會長，山東社會科學院歷史研究所研究員）

(The author is a member of the Council of China's Historical Society, president of Shandong Historical Society, and a researcher of Institute of History studies, Shandong Academy of Social Sciences)

彥瓷簡介

A Brief Introduction of Yan Porcelain

中國陶瓷自遠古先民伏羲神農土陶素燒之渾樸，經秦漢魏晉陶塑琉璃青釉之堅實，隋唐五代彩陶青瓷秘色之瑰麗，及宋元明清白瓷青花琺琅之精美，乃至現代陶瓷百花爭妍之繁榮……名窯四方各備絕技輩出高人，伴隨着中華民族上下五千年，其作為傳統工藝的概念，已延衍成一個民族的象征。可以想象，挑戰群雄林立的壁壘，冲刺悠遠博大的時空，突圍而出或破門而入都非等閑。

Chinese ceramics has come a long way, from the simplicity of earthenware baked by Fuxi and Shennong our ancestors, to the solidity of green-colored glaze in the dynasties of Qin, Han, Wei and Jin, to the glory of painted pottery and celadon in the Sui & Tang Dynasties and Five Dynasties, to the luxury of whiteware and green-flower glaze in the dynasties of Song, Yuan, Ming and Qing, and to the prosperity of diversified modern ceramics...Special ceramic techniques and talented potters emerge in many noted kilns throughout country. Chinese ceramics has been developing together with the country for more than five thousand years. As a sort of traditional craftsmanship, it has turned out to be a symbol of the nation. It can be imagined that, those that survived wars and times must be chosen by god, unique and magnificent.

彥瓷以陳設藝術器皿瓷為主式創造于1991年深圳香港三羊廠，由彥真先生主持全程操作，終以新鮮亮麗的姿態脫穎而出，自1996年推入國際市場始，則以“彥瓷”稱謂。彥真先生受宋代吹釉工藝的啟發，用當代化工涂料直噴于既經紋飾的瓷胎表面，涂料風干結膜即成釉狀，或曰“仿釉”者云。覆蓋瓷胎的中介質使瓷質與涂料免經燒制就能堅實結合，表面涂料使飾紋顏料長久見光而不蝕化，此中的技術含量絕非輕微，系經多年驗證方成心得。

Created by Shenzhen Hang Kong Sam Yang Factory in 1991, Yan Porcelain is completely in the charge of Yanzhen, with novel and brilliant ornamental porcelain as its major pattern. Since it's listed on the international market in 1996, it has kept its name "Yan Porcelain". Enlightened by the technique of glazing in the Song Dynasty, Yanzhen sprays coating materials directly on the porcelain body sculptured. Glaze is formed after air dry and skin formation of the coating materials, called "glaze alternative". The porcelain and coating materials can be integrated firmly by the medium on the porcelain body without processing of firing; and the coatings ensure that ornamentation and pigments are long lasting when exposed to sunlight. This technique can never be acquired easily; it is a result after decades of trials and study.

彥瓷吸納歐人自18世紀以來仿瓷的經驗，在傳統造型與現代裝飾的結合上進行大膽的創新，以富麗堂皇的紋飾效果凸現于陶瓷業界，是彥真金箔畫在立面上的再創造，故亦有“金瓷”之稱。彥瓷與彥真金箔畫的結合，構造了獨立體系的工藝語匯和演繹形式，其作為器皿，質量監控在國家標準的行列；作為藝術，別開生面的圖飾紋理給古老的中國花瓶穿上華麗的新衣，使之融入當今時尚的裝潢和陳設，與金箔畫交相輝映，光彩奪目。

Potters of Yan Porcelain have extracted experience from the European in making porcelain since the 18th century. Innovation is carried on enormously by means of combining traditional molding and modern ornamentation. Palatial ornamentation of Yan Porcelain has been prominent in the ceramic circle, being a sort of re-creation of gold foil painting in a vertical plane. It accordingly gains another name "Gold Porcelain". The combination of Yan Porcelain and Yanzhen's gold-foil painting becomes a unique craftwork lexicon and presentation. As a kind of vessel, its quality control is in accordance with relevant national standards; as a sort of art, its original ornamentation is bringing more color to Chinese ceramics. Mixed with modern decoration and furnishings, it together with gold foil painting is showing their brilliant images to each other, accompanied with dazzling shade and shadow.

彦瓷的金箔紋飾技法,在彥真先生編著的《金箔畫藝術》中已有詳介,本處不再贅言。該畫集于2004年9月由香港新大陸出版社出版,用中英法三種文字刊行,愛好于此的中國讀者,可到藝術書籍專賣店查詢。

For more details of golden foil ornamental technique of Yan Porcelain, please refer to the "The art of golden foil painting" an gallery compiled by Yanzhen. No unnecessary details are to be given here. The gallery in three versions, Chinese, English and French, was published by HongKong Asian Art Blooming Publishing Limited in sept, 2004. For domestic lovers of this field, please consult art bookstores concerned.

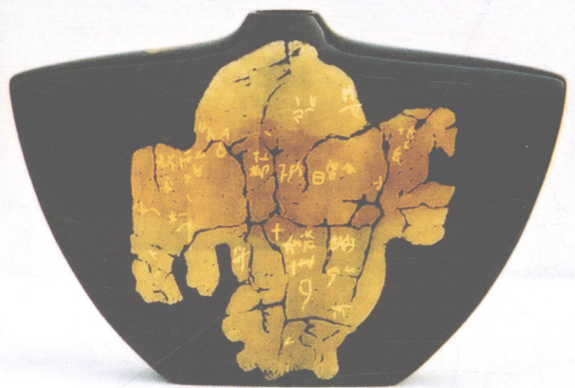
金鶴工藝品廠
Golden Crane Arts & Crafts Factory
二〇〇四年十二月
December, 2004

史前飾紋爲先河

Prehistory ornamentation as its origin

甲 骨 文	Inscriptions on bones or tortoise shells	(10/11)
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全 金 飾	Pan-Gold Ornaments.....	(12)
朱 雀 紋	Pattern of Red Sparrow	(12)
魚 紋	Fish Pattern.....	(13)
人 面 紋	Human Face Pattern.....	(13/14)
殷 文	Characters of the Yin Dynasty.....	(13/14)
古 幣 紋	Pattern of Ancient Coins.....	(14)
鹿 蛙 紋	Deer & Frog Pattern	(15/16)
周 爵 紋	Pattern of Zhou Wine Vessel	(16)
人面魚紋	Human Face & Fish Pattern	(17)
鳥 紋	Bird Pattern.....	(17)
人面鳥紋	Pattern of Human Face Bird	(17)
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素 金 紋	The Plain Golden Veins	(20)
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先民的創造是彥瓷藝術之源
The Creation of Our Ancestors is the
Source of Yan Porcelain Art



平肩扁瓶

Flat Shoulder Vase

甲骨文

Inscriptions on bones or tortoise shells

肩寬/W 43cm 肩寬/W 35.5cm



方觚(酒器)
Square Goblet(Wine Vessel)
甲骨文
Inscriptions on bones or tortoise shells
高/H 35.5cm

方筆筒
Square Brush Holder
玄武紋
Pattern of Xuanwu
高/H 20cm

方筆筒