

Masters of
Chinese
Arts and Crafts

ZHENG YIKUN



Lacquer Art



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中国工艺 美术大师郑益坤



漆艺

郑礼阔 分卷主编 郑鑫 黄文心 著

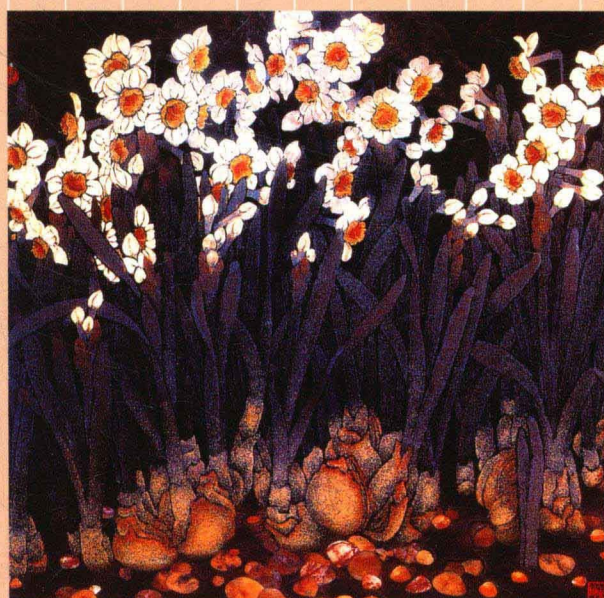
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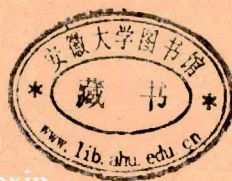


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张道一

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郑益坤

Zheng Yikun

1936 年，出生于福建福州。

1956 年，考入福州工艺美术学校漆艺科学习。

1984 年，漆器《春晴蝶舞》文房四宝盒荣获全国工艺美术“百花奖”优秀创作设计一等奖；“漆器移饰新工艺”科研项目通过省级鉴定，被中国轻工部授予全国轻工业科技进步三等奖。

1986 年，漆器《海之恋》座屏荣获全国工艺美术“百花奖”优秀创作设计一等奖；漆画《蝴蝶兰》获全国漆画展优秀作品奖，并被前苏联东方艺术博物馆珍藏。

1987 年，“装饰漆膜”科研项目通过省级鉴定，被中国轻工部授予全国轻工业优秀新产品奖和全国轻工业科技“金龙腾飞奖”。

1988 年，被轻工部授予“全国优秀工艺美术专业技术人员”称号。

1993 年，被轻工部授予“中国工艺美术大师”称号。

1994 年，漆画《静物》入选第八届全国美展并被中国美术馆珍藏。

1995 年，为北京人民大会堂福建厅设计制作的大型漆屏风《凌波仙子》被评为北京人民大会堂福建厅、台湾厅室内设计优秀工艺奖，并被福建省人民政府授予“先进工作者”称号。

1999 年，漆画《心愿》获第九届全国美展银奖。

2003 年，福建美术出版社出版《中国工艺美术大师·郑益坤漆画选》。

2006 年，被省文联授予“福建省民间文化杰出传承人”称号。

2007 年，被文化部授予“国家级非物质文化遗产项目福州脱胎漆器髹饰技艺代表性传承人”称号。

2009 年，被文化部评为“非物质文化遗产保护工作先进个人”。

2010 年，被中国工艺美术协会授予“中国工艺美术终身成就奖”；漆画《海鲜》、脱胎漆缸《乐在其中》被中国工艺美术馆珍藏；四川美术出版社出版《中国工艺美术大师全集·郑益坤卷》。

2012 年，被中国工艺美术协会授予“亚太地区手工艺大师”称号。

1936, was born in Fuzhou, Fujian.

1956, was admitted to lacquer art department of the Arts and Crafts School of Fuzhou.

1984, his lacquer ware the scholar's four jewels box "Spring Clear Butterfly Dancing" won the outstanding creation and design first prize of national arts and crafts "Hundred Flowers Award"; the research project of "New Craft of Lacquer's Shift Decoration" passed the appraisal of provincial level, and awarded National Technology Progress third prize by China Ministry of Light Industry.

1986, his lacquer ware block screen "Love of Sea" won the first award of outstanding creation and design of the Chinese Arts and Crafts "Hundred Flowers Awards"; his lacquer painting "Butterfly Orchid" won the Outstanding Work Award of National Lacquer Painting Exhibition, and was collected by Former Soviet Union Oriental Art Museum.

1987, his research project "Decorative Film" passed the appraisal of provincial level, and awarded the Outstanding Products Prize of national light industry, and "Golden Dragon Take-off Award" of and the national light industry technology by China's Ministry of Light Industry.

1988, was granted the title of "National Excellent Technical Personnel of Arts and Crafts Profession" by the Ministry of Light Industry.

1993, was granted the title of "Master of Chinese Arts and Crafts" by the Ministry of Light Industry.

1994, his lacquer painting "Still Object" was selected in the 8th National Arts Exhibition and was collected by National Art Museum of China.

1995, a large section of the lacquer screen "a fairy walking over ripples" designed for Fujian Hall of the Great Hall of the People in Beijing was named Outstanding Craftsmanship of Interior Design Award in Fujian Hall, Taiwan Hall of the Great Hall of the People in Beijing, and was awarded the title of "Advanced Workers" by Fujian Provincial People's Government.

1999, his lacquer painting "Wish" won Silver Award of the ninth National Arts Exhibition.

2003, "Master of Chinese Arts and Crafts Selection of Zheng Yikun's Lacquer Painting" published by Fujian Art Publishing House.

2006, was awarded the title of "Outstanding Inheritor of Folk Culture in Fujian" by Federation of Literary and Art Circles of Fujian Province.

2007, was awarded the title of "the Representative Inheritors of Painting Skills of Fuzhou Bodiless Lacquerware of National Intangible Cultural Heritage Project" by the Ministry of Culture.

2009, was awarded the title of "Advanced Individuals of Protection Work of Intangible Cultural Heritage" by the Ministry of Culture.

2010, was awarded "Lifetime Achievement Award of Chinese Arts and Crafts" by China Arts and Crafts Association; his lacquer painting "Seafood", bodiless lacquer jar "Enjoying It" was collected by China Arts and Crafts Museum; "Complete Works of Master of Chinese Arts and Crafts Zheng Yikun Volume" was published by Sichuan Fine Arts Publishing House.

2012, was awarded the title of "Crafts Masters in Asia-Pacific Region" by China Arts and Crafts Association.



Lacquer Art

The words “Lacquer Art” are the combination of “lacquer” and “art”. “Lacquer” is a material, usually refers to natural, environmental Chinese lacquer; “art” is art, it contains both “art” and “skill”, “art” is the pursuit of aesthetic taste and style of the creators, and “skill” is their performance means and techniques. So “Lacquer Art” is the art of lacquer, that is, lacquer artists use Chinese lacquer as the main media, and apply the skills of lacquer crafts to express their aesthetic ideas and pursuits. It covers the three forms of lacquerware, lacquer painting, lacquer sculpture.

The brand of Fuzhou Lacquer Art is Bodiless Lacquerware, which had been known at home and abroad in the Qing Dynasty. Famous teachers and masterpieces coming forth in large Numbers in the field. Fuzhou Bodiless Lacquerware is characterized by beautiful and varied shape, light and tough bodies, rich and diverse techniques of painting and decoration, bright-colored and beautiful surface, bright as a mirror, which has a unique national style and local characteristics. The painting arts and skills of Fuzhou Bodiless Lacquerware were listed into the first batch of National Intangible Cultural Heritage List in 2006.

The artists of Fuzhou Lacquerware relied on the deep background of traditional lacquer, and absorbed outstanding achievements of Japanese lacquer, and Vietnam grinding painting, and at the same time, stuck to the purity of Chinese lacquer's materials and skills, and created deep subtle lacquer works with deep cultural values. Pleasing gloss, varied texture, mysterious and rustic color sense, cordial and warm touch sense, shock viewers deeply. “It is one of both the oldest and the most modern art”, and “it is based on the traditional culture, but also full of modern texture”.

漆艺

『漆艺』一词是『漆』和『艺』的结合，『漆』是材料，通常是指天然、环保的大漆；『艺』是艺术，它包含『艺』和『术』两方面的内容，『艺』是创作者审美品位和格调的追求，『术』是创作者表现手段和技巧的能力。因此，『漆艺』即『漆艺术』，是漆艺家以大漆为主要媒材，运用漆工艺技法表现自己的审美观念和理想追求。它涵盖了漆器、漆画、漆塑三种形式。

福州漆艺的品牌是清代就已蜚声中外的脱胎漆器，它名师辈出、佳作频现。福州脱胎漆器的特点是造型美观而富于变化，胎体轻巧而坚韧，髹饰技法丰富而多样，器物装饰色泽艳丽，光亮如镜，具有独特的民族风格和地方特色。2006年福州脱胎漆器髹饰技艺被录入首批国家级非物质文化遗产名录。

福州漆艺家依托传统漆艺的深厚底蕴，吸收日本漆艺、越南磨漆画的优秀成果，同时坚守大漆材料和技艺的纯正，创作出了深沉含蓄、具有深厚文化价值的漆画作品。它赏心悦目的光泽、丰富多变的肌理、神秘质朴的质感、温暖亲切的触感，给观赏者带来深深的震撼。『它是最古老的，也是最现代的艺术』，『它立足于传统文化，又充满现代的质感』。

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中国工艺美术大师

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郑益坤
Zheng Yikun



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大师风范——《中国工艺美术大师》系列丛书◎总序

张道一

中华民族素有尊师重道的传统，所谓：“道之所存，师之所存。”因为师是道的承载者，又是道的传承者。师为表率，师为范模，而大师则是指有卓越成就的学者或艺术家。他们站在文化的高峰，不但辉煌一世，并且开创了人类的文明。一代一代的大师，以其巨大的成果，建造着我们民族的文化大厦。

我们通常所称的大师，不论在学术界还是艺术界，大都是群众敬仰的尊称。目前由国家制定标准而公选出来的大师，惟有“工艺美术大师”一种。这是一种荣誉、一种使命，在他们的肩上负有民族的自豪。就像奥林匹克竞技场上的拼搏，那桂冠和金牌不是轻易能够取得的。

我国的工艺美术不仅历史悠久、品类众多，并且具有优秀的传统。巧心机智的手工艺是伴随着农耕文化的发展而兴盛起来的。早在2500多年前的《考工记》就指出：“天有时，地有气，材有美，工有巧；合此四者，然后可以为良。”明确以人为中心，一边是顺应天时地气，一边是发挥材美工巧。物尽其用，物以致用，在造物活动中一直是主动地进取。从历史上遗留下来的那些东西看，诸如厚重的青铜器、温润的玉器、晶莹的瓷器、辉煌的金银器、净洁的漆器，以及华丽的丝绸、精美的刺绣等，无不表现出惊人的智慧；谁能想到，在高温之下能够将黏土烧结，如同凤凰涅槃，制作出声如磬、明如镜的瓷器来；漆树中流出的液汁凝固之后，竟然也能做成器物，或是雕刻上花纹，或是镶嵌上蚌壳，有的发出油光的色晕；一个象牙球能够雕刻成几十层，层层都能转动，各层都有纹饰；将竹子翻过来的“反簧”如同婴儿皮肤般的温柔，将竹丝编成的扇子犹如锦缎之典雅；刺绣的座屏是“双面绣”，手捏的泥人见精神。件件如天工，样样皆神奇。人们视为“传世之宝”和“国宝”，哲学家说它是“人的本质力量的显现”。我不想用“超人”这个词来形容人；不论在什么时候，运动场上的各种项目的优胜者，譬如说跳得最高的，只能是第一名，他就如我们的“工艺美术大师”。

过去的木匠拜师学艺，有句口诀叫：“初学三年，走遍天下；再学三年，寸步难行。”说明前三年不过是获得一种吃饭的本领，即手艺人所做的一些“式子活”（程式化的工作）；再学三年并非是初学三年的重复，而是对于造物的创意，是修养的物化，是发挥自己的灵性和才智。我们的工艺美术大师，潜心于此，何止是苦练三年呢？古人说“技进乎道”。只有进入这样的境界，才能充分发挥他的想象，运用手的灵活，获得驾驭物的高度能力，甚至是“绝技”。《考工记》所说：“智者创物，巧者述之；守之世，谓之工。”只是说明设计和制作的关系，两者可以分开，也可以结合，但都是终生躬行，以致达到出神入化的地步。

众所周知，工艺美术的物品分作两类：一类是日常使用的实用品，围绕衣食住行的需要和方便，反映着世俗与风尚，由此树立起文明的标尺；另一类是装饰陈设的玩赏品，体现人文，启人智慧，充实和提高精神生活，即表现出“人的需要的丰富性”。两类工艺品相互交错，就像音乐的变奏，本是很自然的事。然而在长期的封建社会中，由于工艺品的

材料有多寡、贵贱之分，制作有粗细、精陋之别，因此便出现了三种炫耀：第一是炫耀地位。在等级森严的社会，连用品都有级别。皇帝用的东西，别人不能用；贵族和官员用的东西，平民不能用。诸如“御用”、“御览”、“命服”、“进盏”之类。第二是炫耀财富。同样是一个饭碗，平民用陶，官家用瓷，有钱人是“金扣”、“银扣”，帝王是金玉。其他东西均是如此，所谓“价值连城”之类。第三是炫耀技巧。费工费时，手艺高超，鬼斧神工，无人所及。三种炫耀，前二种主要是所有者和使用者的，第三种也包括制作者。有了这三种炫耀，不但工艺品的性质产生了异化，连人也会发生变化的。“玩物丧志”便是一句警句。

《尚书·周书·旅獒》说：“不役耳目，百度惟贞，玩人丧德，玩物丧志。”这是为警告统治者而言的。认为统治者如果醉心于玩赏某些事物或迷恋于一些事情，就会丧失积极进取的志气。强调“不作无益害有益，不贵异物贱用物”。主张不玩犬马，不宝远物，不畜珍禽奇兽。历史证明，这种告诫是明智的。但是，进入封建社会之后，为了避免封建帝王“玩物丧志”，《礼记·月令》规定：百工“毋或作为淫巧，以荡上心”。因此，将精雕细刻的观赏性工艺品视为“奇技淫巧”，而加以禁止。无数历史事实告诉我们，不但上心易“荡”，也禁而不止。这种因噎废食的做法，并没有改变统治者的生活腐败和玩物丧志，以致误解了3000年。在人与物的关系上，是不是美物都会使人丧志呢？答案是否定的。关键在人，在人的修养、情操、理想和意志。所以说，精美的工艺品，不但不会使人丧志，反而会增强兴味，助长志气，激发人进取、向上。如果概括工艺美术珍赏品的优异，至少可以看出以下几点：

1. 它是“人的本质力量的显现”。不仅体现了人的创造精神，并且通过手的锻炼与灵活，将一般人做不到的达到了极致。因而表现了人在“改造世界”中所发挥出的巨大潜力。
2. 在人与物的关系中，不仅获得了驾驭物的能力，并且能动地改变物的常性，因而超越了人的“自身尺度”，展现出“人的需要的丰富性”。
3. 它将手艺的精湛技巧与艺术的丰富想象完美结合；使技进乎于道，使艺净化人生。
4. 由贵重的材料、精绝的技艺和高尚的人文精神所融汇铸造的工艺品，代表着民族的智慧和创造才能，被人们誉为“国宝”。在商品社会时代，当然有很高的经济价值，也就是创造了财富。

犹如满天星斗，各行各业都有领军人物，他们的星座最亮。盛世人才辈出，大师更为光彩。为了记录他们的业绩，将他们的卓越成就得以传承，我们编了这套《中国工艺美术大师》系列丛书，一人一册，分别介绍大师的生平、著述、言论、作品和技艺，以及有关的评论等，展示大师的风范。我们希望，这套丛书不但为中华民族的复兴和文化积淀增添内容，也希望能够启迪后来者，使中国的工艺美术大师不断涌现、代有所传。是为序。

2009年12月25日于南京龙江

The Demeanor of the Masters—The Total Foreword of The “*Masters of Chinese Arts and Crafts*” Series

Zhang Daoyi

The Chinese tradition of respect for teachers has been known all along just as “where there is the truth there is the teacher” said teachers who play the role of the fine examples and models are not only the carriers of the truth but also the inheritors of it. At the same time the masters who stand on the peak of culture are in glory of long time and have created the human civilization are defined as the outstanding academics or artists. Masters from one generation to another with their tremendous achievements build our nation’s cultural edifice.

Usually referring to the Masters whether in the academia or the art circle is mostly that people respectfully call them. Presently in our country there is only one title of the Masters the “Arts and Crafts Masters” that were elected with the standards established by the country which is a kind of honor and mission making the pride of the nation on their shoulders just like the hard work in Olympic arena where is not easy to get the laurels and the gold medals.

The Arts and Crafts in our country has not only the long history but numerous varieties and excellent tradition as well. The sophisticated and wise crafts flourished with the development of farming culture. As early as more than 2500 years ago “The Artificers Record” Zhou Li Kao Gong Ji pointed out “By conforming to the order of the nature adapting to the climates in different districts choosing the superior material and adopting the delicate process the beautiful objects can be made” which clearly meant the thought of human-centered following the law of nature on the one hand and exerting the property of material and technology on the other. Turning material resources to good account or making the best use of everything is always the actively enterprising attitude in the creation. The historical legacies of Arts and Crafts such as the heavy bronze stuff the warm and smooth jades the crystal porcelain gold and silver objects the clean lacquerware the gorgeous silk the fine embroidery and so on are all showed amazing wisdom. So it is hard to imagine the ability that gives the clay a solid state under high temperature as Phoenix Nirvana burning of fire which can turn out to be the porcelain that sounds like the Chinese Chime Stone and looks like a mirror; that makes the sap into objects when it has been solid after flowing from the lacquer trees; that carves the ivory ball into

the dozens of layers every layer can rotate freely and has all patterns at different levels; that turns the parts of bamboo over into the “spring reverse motion” that so gentle just like baby’s skinweaves strings of bamboo to form the fan as elegant as brocade; that embroiders the Block Screen as the double-sided embroidery; that uses the hands to knead the clay figurines showed the spirit. Everything looks like a kind of God-made each piece is magical which is considered as the “treasure handed down” or “national treasure” by people and as the “manifestation of the essence of man power” by the philosophers. I do not want to describe people by using the word “Superman” however we should admit that anytime in the sports ground the winner of the various games say the highest jumping one is just the NO.1 and he would be as our “Arts and Crafts Masters”.

In past when apprentice carpenters studied with a teacher there was a formula cried out “beginner for three years is able to travel the world; and then for another three years is unable to move” which means the first three years is nothing but the time for ability that let some of the craftsmen do “Shi Zi Huo ” the stylized works just to make a living and the further three years is not the simple time for a novice to repeat but for the idea of creation and is the reification of self-cultivation and makes people to bring their spirituality and intelligence into play. Actually our Arts and Crafts masters with great concentration have great efforts far more than three years hard training. The ancients said “techniques reach a certain realm would act in cooperation with the spiritual world”. Only entering this realm can people give full play to their imagination use manual dexterity obtain the high degree of ability of controlling or even get the “stunt”. Although “The Artificers Record ” said “ creating objects belongs to wise man highlighting the truth belongs to clever man however inheriting these for generations only belongs to the craftsman” it simply makes the statement of the relationship between design and production which can not only be separated but also be combined and both of them are concerned with life-long practice in order to achieve a superb point.

As we all know the Arts and Crafts can be divided into two categories one is the bread-and-

butter items of everyday using round the needs of basic necessities and convenience reflecting the custom and the fashion which has established a staff gauge of civilization. The other is decorative furnishings that can be appreciated reflecting the culture inspiring wisdom enriching and enhancing the spiritual life which is to show "the abundance of people's needs". These two types are interlaced like the variation of music that is a natural thing. In the long period of feudal society however for the Arts and Crafts due to the amount of the materials using the differences between the precious material quality and the cheap one and the differences between the fine producing and coarse one there were three kinds of show-off. The first was to show off the status. Even the supplies were branded levels in the strict hierarchy of society. For instance the stuff belonged to the emperor could not be used by others the civilians never had the opportunity for using the articles of the nobles and the officials. Those things had the special titles such as "The Emperor's Using Only" "The Emperor's Reading Only" "The Emperor's Tea Sets Only" "The Officials' Uniform Only" and so on. The second was to show off the wealth. For example as to the bowl the pottery was used by the civilians and the porcelain by the officials. The rich men used the "Golden Clasper" and "Silver Clasper" while the emperor used the gold and jades. So were many other things that so-called "priceless". The third was to show off the skills. A lot of work and time was consumed craft skills were extraordinary as if done by the spirits which could almost be reached of by no one. Therefore with these three kinds of show-off in which the former two mainly referred to both owners and users the third also included the producers not only the nature of the crafts produced alienation and even the people would be changed as well. "Riding a hobby saps one's will to make progress" is a warning.

"XiLu's Mastiff The Book of Chou Dynasty The Book of Remote Ages" Shang Shu Zhou Shu • Lu Ao said "do not be enslaved by the eyes and the ears all things must be integrated and moderate tampering with people loses one's morality riding a hobby saps one's will to make progress" which is warning for the rulers thinking that if the rulers obsessed with or fascinate certain things it will make them to lose their aggressive ambition emphasizing that "don't do useless things and don't also prevent others from doing useful things; don't pay much more for strange things and don't look down on cheap and practical things" and affirming that don't indulge in personal hobbies excessively hunt for novelty and feed rare birds and strange beasts. History has proved that such caution is wise. However after entering the feudal society in order to prevent the feudal emperor from that "Riding a hobby saps one's will to make progress" "The Monthly Climate and Administration The Book of Rites" Li Ji Yue Ling provided craftsmen "should not make the strange and extravagance objects to confuse the emperor's mind" and regarding the ornamentally carved arts and crafts as the "clever tricks and wicked crafts" that should be prohibited. Numerous historical facts tell us that not only the emperor's