

梁远漆艺

The Lacquer Art of Liang Yuan

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梁远漆艺

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主要展览

2006 年举办个人漆艺展（北京 中国美术馆）

2005 年参加国际邀请展、清州国际工艺双年展（韩国）

2004 年入选第十届全国美术作品展（北京）

2004 年参加首届中国现代工艺美术展（北京）

2003 年参加中国国际双年展、中国漆画展（北京）

2003 年参加“家——从传统到现代展”（上海）

2002 年入选全国漆画展（福建）

2002 年参加中国首届漆艺学术提名展（广州 广东美术馆）

2001 年参加中挪“西北——东南”艺术联展（挪威）

1999 年入选第九届全国美术作品展

1994 年参加中韩漆艺交流展（北京）

1994 年参加韩中漆艺交流展（韩国 汉城）

1992 年举办个人作品展（美国）

1989 年入选第七届全国美术作品展

1987 年参加全国青年画展

1986 年参加首届中国漆画展

1984 年入选第六届全国美术作品展

Male, Born in Beijing in 1957, Associate Professor and Deputy President of College of Art and Design, Beijing University of Technology, Graduating from Central Academy of Arts and Design, Deputy President of Lacquer Arts Professional Committee, China's Association of Arts and Crafts; Standing Member of Beijing Municipal Arts and Crafts Association.

Exhibitions

In 2006, Personal Exhibition in Beijing

In 2005, <No title> International Invitational Exhibition, Cheongju International Craft Biennale,

In 2004, displayed in the Tenth National Arts Exhibition

In 2004, <Intrinsic Color> displayed in the first China Modern Arts and Crafts Exhibition

In 2003, <Faded Memory> displayed in the Chinese Lacquer Paintings Exhibition Affiliated to Beijing International Biennale Arts Exhibition

In 2003, <Plate of Dragon and Phoenix>, <Day>, and <Night> displayed in 2003

“Home—From the traditional to the modern” Shanghai Arts and Design Exhibition

In 2002, <Watcher> displayed in National Lacquer Paintings Exhibition

In 2002, <Series of Lacquer workshop> —five pieces displayed in National Lacquer Painting Nominating Exhibition, and collected by Guangdong Arts Exhibition

In 2001, participating in China—Norway Joint Arts Exhibition “Northwest—Southeast”, And involved in the academic exchange in Norway

In 1999, <Telling the story> displayed in the Ninth National Arts Exhibition

In 1996, <Headspring> displayed in 96 Beijing China—Korea Lacquer Arts Exchange Exhibition

In 1994, <Winter> and <Spring> displayed in Seoul “Korea—China Lacquer Arts Exchange Exhibition”

In 1992, Personal Exhibition in the United States of America

In 1989, <Spring> displayed in the seventh National Arts Exhibition

In 1987, <Continuation of the Great Wall> displayed in National Youth Painting Exhibition

In 1986, <Painting of Phoenix> and <No title> displayed in the first China Lacquer Painting Exhibition

In 1984, <Erector> displayed in the Sixth National Arts Exhibition.

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平面加立体 漆画又漆塑

——梁远的漆艺

前人发现了天然漆，创造了美以致用的漆器。今人又进一步开掘了天然漆的审美潜能，出现了纯欣赏性的漆画和漆塑。漆器的称谓已经不能包容以上的内容，于是又有了漆艺的概念。

从另一方面看，漆艺也可以分为平面和立体两部分，漆画是平面的，漆器和漆塑是立体的。但这种分法远不及漆器、漆画、漆塑的概念更加清晰。在梁远的心目中，立体和平面，漆画和漆塑都是统一的。

梁远前期的作品主要是漆画，从装饰性写实到抽象性表现，前者如“藏女”，后者如“源”，都是很好的作品。无论从哪方面发展下去，他都会获得成功，但他仍不满足，立志“变法”，近年又把精力转向立体造型——漆塑。

随着由漆画向漆塑的转变，梁远在运用材料方面也由天然漆和合成漆并用转为完全使用天然漆。他聪明地顺应了材料的性能，自觉地戴上了天然漆的“镣铐”，从而获得了表现的自由。天然漆独有的天趣及美感得到了充分的发挥，比如“无题”是在朱地漆上涂以半透明的红棕色漆，由于漆层的厚薄不同，因而呈现出朴厚、含蓄、蕴藉之美；又如“红叶”在叶子形的胎体内，先做出凹凸的抽象纹理，后贴银箔，再罩漆研磨而出现的灿烂、华丽、斑驳之美；再如“组合”先后涂以20余层不同明度和不同纯度的绿色漆，经研磨而出现的诡秘、清晰之美，都是其他材料所不能代替的。在当前中国大多数漆艺作者都在运用合成漆的情况下，梁远的艺术实践是非常可贵的。但愿这是中国漆艺“回归”的先兆。

梁远性格内向，平和，不善言辞，却有一双巧手。他的才情是通过他的手表现出来的，他的语言是通过他的作品传达的。多年来，除教学外他还兼任行政工作，从系主任到副院长，这些占去了他大部分时间和精力。他只有见缝插针，利用会前、课后、午休、假日的时间从事漆艺创作，二十余年如一日，锲而不舍。他的作品一不为获奖，二不为卖钱，完全是兴趣使然。由此可以看出他对漆艺的执著和深情，这也是他获得成功的重要原因。

梁远从事漆艺创作二十余年，从平面到立体，从具象到抽象，走出了自己的路。如果让我提些建议的话，我以为漆艺的髹饰之美还是有很大的空间，实用的漆器也不妨一试，也许这些都在梁远的计划之中。梁远正在年富力强之时，在这条寂寞艰辛的路上，预祝梁远走得更远。

乔十光 2006年7月于大漆园

（作者为清华大学美术学院教授，中国美术家协会漆画艺术委员会副主任，中国工艺美术学会漆艺专业委员会会长。）

From Two to Three Dimensional

——Liang Yuan's Art of Lacquer Painting and Sculpture

Our ancestors discovered natural lacquer and created lacquerwares that were both beautiful and practical. Artists today have further explored the aesthetic potential of raw lacquer, and thus lacquer painting and lacquer sculptures have appeared simply for artistic appreciation. As the term lacquerware can no longer be restrained within the content above, the concept of lacquer art came into being.

From another point of view, lacquer art can be divided into two-dimensional and three-dimensional types. The former includes lacquer painting and the latter, lacquerware and lacquer sculpture. But such a division is not as clearcut as the concepts of lacquerware, lacquer painting and lacquer sculpture. In the mind of Liang Yuan, the planar and cubic become a unity, as do lacquer painting and lacquer sculpture.

The early stage of Liang Yuan's works were mostly lacquer paintings, ranging from realistic decoration to abstract expression. The former includes paintings such as Tibetan Girl, and the latter, Origins, both excellent creations. He was then a promising lacquer artist competent in both kinds of artistic expression, yet as an ambitious artistic reformer, he wanted to explore further. In recent years, he has turned to using a three-dimensional approach to lacquer sculpture.

In his transition from lacquer painting to lacquer sculpture, Liang Yuan has switched from using both natural and synthetic lacquer to using natural lacquer only. Ingeniously, he clung to the world of natural lacquer, and yet by adapting to the natural temperament of the raw material, he gained freedom of expression in this medium. The unique charm and beauty of natural lacquer are shown to the full. In Untitled, on a vermilion background, some semi-transparent red and brown lacquer, painted in different thickness, looks simple but substantial, and is imbued with a veiled and profound beauty. In Red Leaf, the sculpture, shaped like a leaf, has some abstract concavo-convex veins, covered with silver foil and then raw lacquer; after grinding, the leaf emerges beautiful, with a brilliantly and splendidly pied quality. And in Combination more than 20 layers of green lacquer, with different brightnesses and degrees of purity, exhibit a secretive yet focused beauty after grinding. Such artistic effects are hardly attainable with other materials. Given that most Chinese lacquer artists use synthetic lacquer, Liang Yuan's creative work with raw lacquer is really valuable. Hopefully, this is the harbinger of Chinese lacquer art's returning to nature.

An introverted person with a mild temperament, Liang Yuan is not an eloquent speaker, but he has a pair of nimble hands which depict his talent; he speaks through his works. For years, in addition to teaching, his responsibilities as the head of his department and then vice-president of his college took up most of his time and energy. He had to make use of every scrap of spare time — before meetings, after classes, lunch breaks, and weekends or holidays — to work on his art. His art works were created out of love, not for winning

awards or making money. His prolonged passion for and devotion to lacquer art are important factors in his success.

Immersed in creating lacquer art works for more than 20 years, from two-dimensional to three-dimensional, and from concrete to abstract, he blazed his own trail. I believe that there is still great potential in the beautiful world of lacquer art. Practical lacquerwares may also be worth trying; maybe this is already part of his plans. I hope that Liang Yuan, still in his prime, will travel further along this hard and lonely path.

Qiao Shiguang

July 2006 Daqiuan (Great Lacquer Garden) Studio

梁远的“器度”

在我认识的漆艺家中，梁远是最具有“手艺人”气质的一位。在当代，具有“手艺人”品质的人如凤毛麟角，他们的从容淡定、专心致志、精益求精，于细微中见广大的气度，在当代社会的浮躁中已是久违了。

关于“手艺”，近来颇有人重视和提起。重提“手艺”不是要回到传统工艺时代，也不是怀旧。中国美术学院的许江先生借手艺谈中国当代绘画中普遍浮躁境地下，通过绘画的技艺的沉浸来进入思想的本质是多么重要。文学界也有人呼应，文字不能打动人心，何谈意境和思想。因此，“手艺”在此时，是一种通过技艺、过程来获得思想的必要途径。

梁远的气质也暗合漆艺的性格。大漆的天性浑朴，美好却不易与常人亲近，只有孜孜的和漫长的技术磨练，才有可能接近大漆的神秘内在。大漆浑朴，蕴藏着巨大的可能性，光有吃苦耐劳的毅力和精神还远远不够，就像古代乡野的爱情，深情和执著的歌唱，远不能解决问题，而最终打动爱人芳心的是默契和心意。漆艺也是这样，最默契的相遇是可遇而不可求，只可意会不可言传。梁远的沉默、良善，是切近漆艺与之形成默契的重要因素。在与时间的磨砺中，材料和技术逐渐通过日子获得超越，类似禅意的思想，在他的漆艺作品显现的光芒，天地有大美而不言，从而人神融会。

20世纪以来，中国的当代艺术属性问题究竟是何方神圣，思考这个问题让许多有志者竟折腰。我接触到的不少现代漆艺家都有此追求，因为他们深信，漆这种中国古老的材料和技艺，有充分理由会在当代获得新生，因为它是中国地道的当代艺术。梁远也是这个追求群体中的重要一员，他默默独自前行，通过作品说话。从这些作品中，可以看见梁远艰难的探索过程。例如漆画，他已经卓有所成，但漆画的局限性也显而易见，不能老有一个表现的参照物——油画的存在。梁远要寻找发展的自己，于是漆画的平面的展开，对于深谙漆性的梁远来说，便显得远远不够，“器”在这个时候被提到重要的日程。器的完形与空间感，以及它在环境中的品格，使漆艺有了更大的延展性，而更适合于思想的表达。

梁远近年来越来越多选择了“器”，他充分考虑到大漆的特性，将自然的生物体的光滑和粗砺对应相融在一起，或者抽象地表现或建构物体，梁远的技巧与他的作品相得益彰，生物体中黑的光芒和圆润，朱红的沉着和内秀，类似于原始物体的青苔和树皮的粗糙的放达，构成了他的作品独特的人文景观。器的张力被发挥到了极致，形态在漆的包裹下传达意象，使现代人有了进一步解读和阐释的空间。观者看到了古老的新生，是一种类似于古老的现代重光的效应。

从作品看梁远，他像个“器度”从容的手艺人，同时又像个行吟诗人，器在空中是抒情的和思想的，它让我们越过作品看到过去的因素和未来的可能。

杭间 2006年6月于清华园

(作者为清华大学美术学院教授，著名理论家。)

The Superb Craft of Liang Yuan

Among the lacquer artists I know, Liang Yuan is the one with the highest quality of craftsmanship. Nowadays such a craftsman is a rarity—one wholeheartedly committed to artistic creation, and devoted to seeking within a limited space a perfection that allows little room for care about fame and wealth. The impulsiveness of our society these days has left fewer people with such a quality.

"Craftsmanship" has attracted much attention recently. This does not mean a longing to return to the age of traditional technological craftsmanship, nor simply nostalgia. Mr. Xu Jiang of the Chinese Academy of Fine Arts has pointed out how important it is for artists to attain ideas by immersing themselves in the art of painting in the prevalent state of impulsiveness in artistic circles. This is echoed in literary circles, where it is said that if a writer can not move people with his words, how can he convey his ideas and express his artistic conceptions? Therefore, craftsmanship in this sense is an indispensable means to gain and express ideas through the process of using artistic skills.

Liang Yuan's temperament is compatible with that of natural lacquer, which looks simple, natural and beautiful, but its inner world is not easily accessible to outsiders. Only through prolonged and assiduous practice is it possible to approach its mysterious core. Beneath the plain and natural appearance of lacquer lies a great potential, which can never be discovered through perseverance and hard work alone. It is just like the ancient rural sentiments that could not be experienced through the ardent pursuit of singing alone; only tacit understanding and feeling could move a lover's heart. The same is true of the art of lacquer. The most tacit understanding comes only by chance, and cannot be expressed adequately in words. The qualities of being taciturn and kind-hearted were important factors leading Liang Yuan to the art of lacquer and enabling him to form a tacit tie with it. With the passage of time, his

skills and materials have transcended their forms, and ideas gained in a meditative process have begun to show their brilliance in his lacquer works—in a silent universe of Heaven and Earth where man and nature, and the material and spiritual, have been integrated into a harmonious whole.

Since early in the last century many people have sought to find out what the essence of contemporary Chinese art is. Quite a few lacquer artists I know have such an aspiration, with the belief that lacquer, as an ancient Chinese material, technology and artistic skill, is fully justified in having a new life because it is an indigenous Chinese contemporary art. Liang Yuan is one of them. He probes his way alone, speaking with his works through which we can see the process of his arduous explorations. For instance, he used to be an accomplished lacquer painter. Yet as lacquer painting is obviously limited by its reference to oil painting, Liang Yuan had to make a breakthrough to explore his potential. Planar lacquer painting was far from enough for an accomplished lacquer painter like Liang Yuan to further express himself. So he turned to give full attention to three-dimensional lacquerware, which, with their shapes and sense of space, as well as their characters in a particular environment, give much more room to express ideas and to develop lacquer art.

In recent years, Liang Yuan has more and more chosen lacquerware as a means of expression. Considering the nature of raw lacquer, he combined the smoothness and coarseness of natural creatures into a unity, or created and expressed abstract objects. His craftsmanship and works bring out the best in each other—the dark luster and mellowness in natural creatures, the composure and inward grace of vermilion, the unrestrained expression of the almost primeval materials like lichen and the roughness of bark—all these form unique humanistic landscapes in his creations. The tensility of lacquerware has been stretched to the full, the contours of the objects beneath the lacquer express the ideas, giving the modern viewer more room for further understanding and interpretation. What the viewer sees is the rebirth of an ancient art, with the effect of a modern exposure of something rooted in antiquity.

Perceived from his works, Liang Yuan is like a gracefully styled craftsman and at the same time a troubadour. His lacquerwares are poetic and full of ideas, which enable us to see both elements of the past and the potential of the future.

Hang Jian

une 2006Tsinghua University

再 读 梁 远

好几年前，我为画家梁远写过一篇文章，盖因受他画面的感动。那画面很浓厚，很超拔，很有精神性，美到发出金属的音色。这种成就，是以将传统漆艺从器用中解放出来，推向平面化而体现的！一晃过去好几年，向来低调的梁远一度蛰伏了，虽然他是一位很有实力的当代艺术家。

有三个悬念几年不得释然：

- 一、 梁远把漆的艺术性、绘画性推向极致，他还会玩漆吗？
- 二、 梁远年届知天命之年，他还有勇气革传统的命吗？
- 三、 当代中国美术探索的另类动向，在梁远身上会有怎样的折射？

最近，梁远送来一批近作照片，答案全都有了。我由意外而喜出望外。从艺术史看，艺术的发展经常是以屠杀实用性来实现的。最开始没有艺术，只有为生而创制的功能性器用品，他们主要满足生理的需要。渐渐地，实用变得越来越易于实现，生理的需要越来越不成问题，就开始转而升级至满足心理的亦即精神的需要。中国漆材漆技承担了这两种需要的变迁，早多为器用，日臻精神化、艺术化，遂成漆画。这过程，是革命，是文化，是当代化。由于漆艺的个案较集中，清晰地见证着这一变迁史，其代表性的从事者，就很有个案研究的学术价值。我认为梁远是其中很突出的一位，他把从器到艺的漆作为，浓缩到个人的探索中，让我们看到漆艺“脱胎之变”后跻身纯艺术的前沿状态。功能性、实用性的“器”被梁远忽视、否定，漆很高雅地与“器”说再见，迈进了绘画的行列。于是，梁远成为现代漆画的一员主将，他成功就成功在把传统的漆玩得很现代，很精神，很高尘。几年前看梁远的画，我相信漆这种特殊的材料足以直观地映现宗教、收容观念，展露唯美。梁远把从器到艺的漆重新带到颠峰，器用、功能这些很形而下的东西，被他过滤得相当彻底，他增强了现代漆画的纯粹性，也等于被传统漆艺宣布为了一个叛逆者。

梁远没有循着我的判断走向纯艺术的终极，他惊险地来了一个高难度转体，螺旋式地把自己的艺术探索推到了新高度。很漂亮，很智慧。

从他的新作来看，他正在某种高位上重返器用。他理性地宽容了实用与功能，让自己的作品不再那么粗暴地驱逐器用。“用”平衡了“艺”，“型”对称于“色”，平面为立体让出一席。梁远的器型实现了又一次突进。

或许因为梁远作为一个当代艺术家，具备了工业文明的审美勇气——以往的艺术，较多地具有农业文明的情结，他们的画面多见农副产品。视域之内，满目田园、山林、郊野。而人工成果，只有能够欣赏工业美的艺术家才能观照。梁远重新对器形感兴趣了，这是他审美观的进步。一个真正的当代艺术家，应该是很亲近工业文明的哪怕是手工业的文明。再有，纯艺术往往对“技”很不屑，把精工细作视为庸俗低端，因之耽误了向微观的深进，流于即兴、信马激情、浅尝辄止。梁远最近的这些作品，专心致志地表现对象，做精做细，让精致工巧成为审美的主要对象，这种形式的极致依然是很精神化的。另外一点，梁远重返器用，使平面的磨漆、描彩、勾填拓展向三维的空间，在立体艺术的领域得到一片天地。

梁远颠覆了几年前的梁远，比当时处于漆画先锋位置的自己更先锋，这要从他貌似平静，躲藏在精密、肌理、质感等物质性审美因素的表象下琢磨出来。我很佩服，这么多年来，梁远与漆一直在缘分的天空下，他对漆心无旁骛，诚笃地不断探索，用去了他黄金的年龄段，他以专家的角色身份，对漆艺作了长期的深度发掘。而在中国漆的艺术化过程中，梁远成熟地理性对待传统，将优良和合理的传统资源作了先进性的选取。

中国是漆艺的祖国，但后学者日本的漆艺却代表着最高的水平。日本漆艺主要在器具方面出色，其精其巧其质把中国漆艺的整体水平衬托得很让人感叹。有

中国的漆艺家如梁远，成功地把“器”做得毫不逊色于东瀛，对中国传统漆艺不能不说就是一种身体力行的复兴。当代艺术家重新回到传统之中提炼国际化的艺术品质，使之更当代更个性，这是一种动向，在梁远身上折射着。

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Liang Yuan Reinterpreted

A couple of years ago I did a review on painter Liang Yuan because I was touched by his paintings, which were so unconventional, profoundly spiritual, and intensely expressive that they seemed to produce some metallic melody. The accomplishment came from bringing the traditional technology and art of lacquer from the limitation of lacquerware to the realm of planes. In the past few years Liang Yuan has remained silent, although he has always been an understated, albeit competitive, artist.

During this period, three questions remained unanswered about Liang:

1. He has pushed the lacquer art and painting to the extreme. Would he continue to stick with lacquer?
2. Now in his 50s, does he still have the courage to make a revolution in tradition?
3. How has the new nationalistic trend in China's artistic exploration impacted Liang Yuan?

I was surprised and delighted to see a group of photos of Liang Yuan's latest works he sent me, which answered all my questions. Art history shows that the development of art has often been made at the sacrifice of practicality. In remote antiquity, there was no pure art, only practical utensils created to meet the daily needs of survival. Little by little, as people's practical and physiological needs became easier to meet, their psychological and spiritual needs began to surface. The material and technology of Chinese lacquer undertook the transitional mission between these two kinds of needs, by developing from simply practical lacquerwares to being more spiritualized and artistic, and then to lacquer painting. This was a revolutionary and cultural process leading toward modernization. As lacquer art is a typical example of such an evolution, it is academically valuable to study its representative artists, among whom, Liang Yuan is outstanding.

His personal exploration is a condensation of the transitional process of lacquer works from lacquerware to pure art. The works of Liang Yuan show the avant-garde state of pure lacquer art born out of its traditional shell, in which the functional and practical property of lacquerware is laid aside and negated. Lacquer art has gracefully bidden farewell to the world of lacquerware, and entered the ranks of painting, making Liang Yuan a major artist in the field of modern lacquer painting. He has succeeded in modernizing, spiritualizing and purifying traditional lacquer work as an art medium. Years ago, after viewing some of Liang's paintings, I came to believe that this special material, lacquer, could well visually express the concepts of religion, inclusiveness and pure beauty. Liang Yuan has thoroughly filtrated out the functional use of lacquerwares and brought pure lacquer art to its pinnacle. His enhancement of the purity of modern lacquer painting means that he has repudiated traditional lacquer art.

Yet Liang Yuan didn't follow my conjecture and go to the extreme of his art. He made a highly difficult spiral turn, pushing his artistic exploration to a new height. It was a brilliant maneuver.

His recent works show that he has turned to manipulating lacquerware from a fresh height. He no longer harshly excludes its practical functions; instead, he rationally tolerates its appearance, creating a balance between practicality and artistry, and matching shape with color. Liang Yuan's lacquerwares have achieved another breakthrough from a two-dimensional plane to three-dimensional space.

The works of traditional artists show mainly rural themes—fields, mountains and countryside landscapes—as the artists were products of an agricultural civilization. As a contemporary artist, Liang Yuan has the vision and taste for the expression of industrial civilization, whose man-made culture can only be reflected by artists who appreciate the beauty of industry. He became more mature in his aesthetic approach by turning again to lacquerware. A true contemporary artist should be very close to the civilization of industry, even of handicraft industry. Pure art usually takes little notice of technology, regarding exact and fine craftsmanship as philistine and low, and thus unable to express the details of the microworld. Such pure artists usually work by improvisation and passion, and can not go deeper into their subject matter. Liang Yuan's recent works, however, are wholeheartedly devoted to expressing objective matter, and committed to bringing out every detail perfectly, thus making his refined works aesthetically valuable and at the same time highly spiritual. His return to the use of lacquerware has expanded his technological approach from two-dimensional lacquer polishing, color tracing and coloring carved lines to three-dimensional space, which provides him with a much wider scope to enter the realm of three-dimensional art.

Liang Yuan has positioned himself now as more avant-garde than before as a lacquer painting artist. This can only be perceived from beneath his calm appearance and such materialized aesthetic elements as precise skills, and visual and tactile quality. I admire him for being totally devoted to lacquer art by a bond of love over so many years. His golden years were spent in continual exploration in this field. In the process of making Chinese lacquer an independent art, Liang Yuan, as an expert with a mature and rational approach, is progressive in selecting the excellent and rational elite aspects of traditional resources.

China is the birthplace of lacquer art, yet it is surpassed by its pupil Japan in this regard. Japanese lacquerware is outstanding in its refinement, precision and technological quality, and outshines the overall level of Chinese lacquer art and technology. But now Chinese artist Liang Yuan has succeeded in creating lacquerwares as good as the Japanese ones, contributing greatly to the revival

Zou Wen



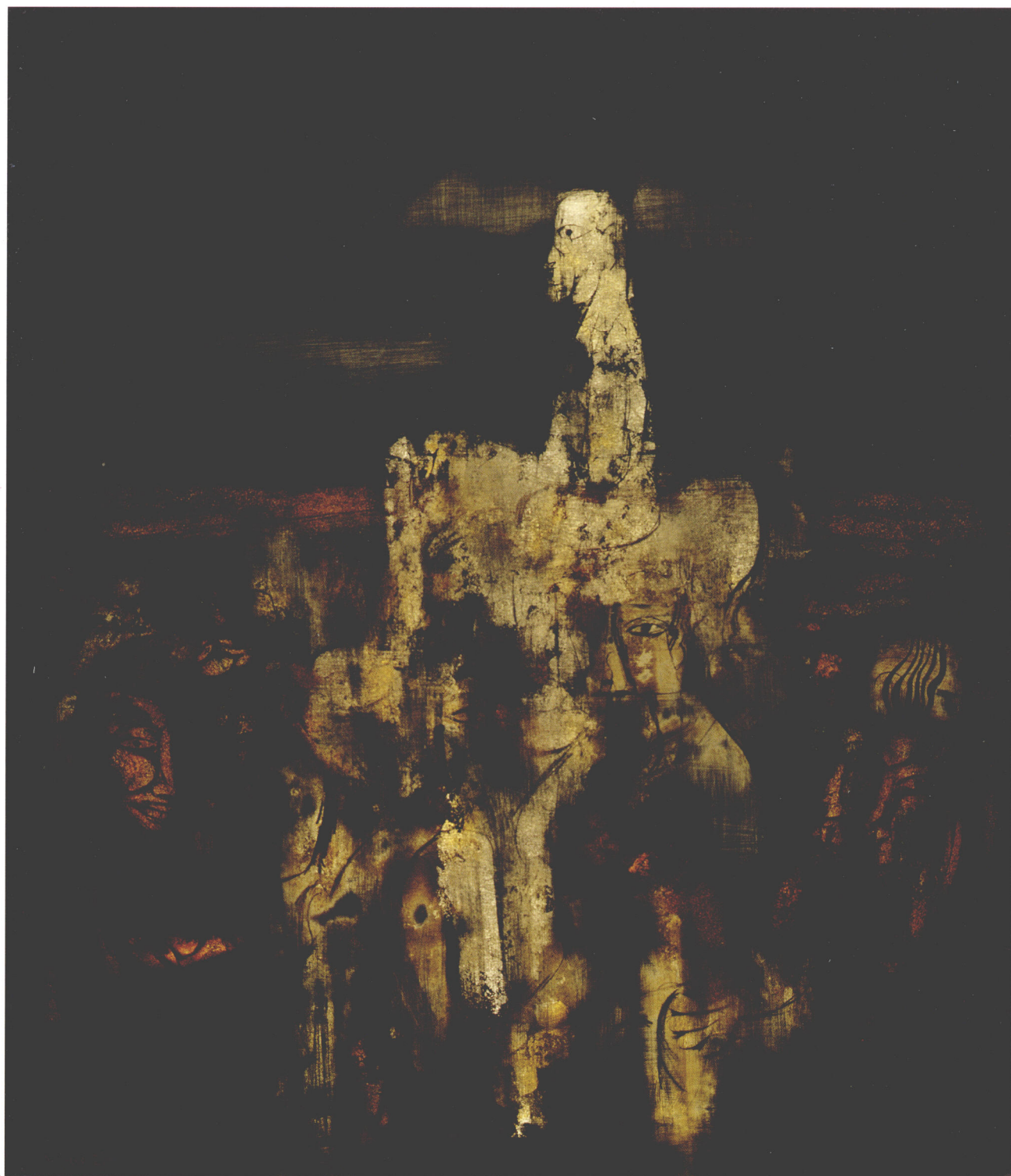
→ 05 / 小楼 / 40 × 30cm / 2006 年 / 木板、大漆
Xiao Lou / 40 × 30cm / 2006 / Planks Natural lacquer



→ 06 / 藏女 / 70 × 70cm / 1989年 / 木板、合成漆
Tibetan Women / 70 × 70cm / 1989 / Planks Synthetic lacquer



→ 07 / 人与马 / 60 × 60cm / 1989年 / 木板、合成漆
Man and Horse / 60 × 60cm / 1989 / Planks Synthetic lacquer



→ 08 / 行者 / 60 × 50cm / 1989 年 / 木板、合成漆
Trekker / 60 × 50cm / 1989 / Planks Synthetic lacquer

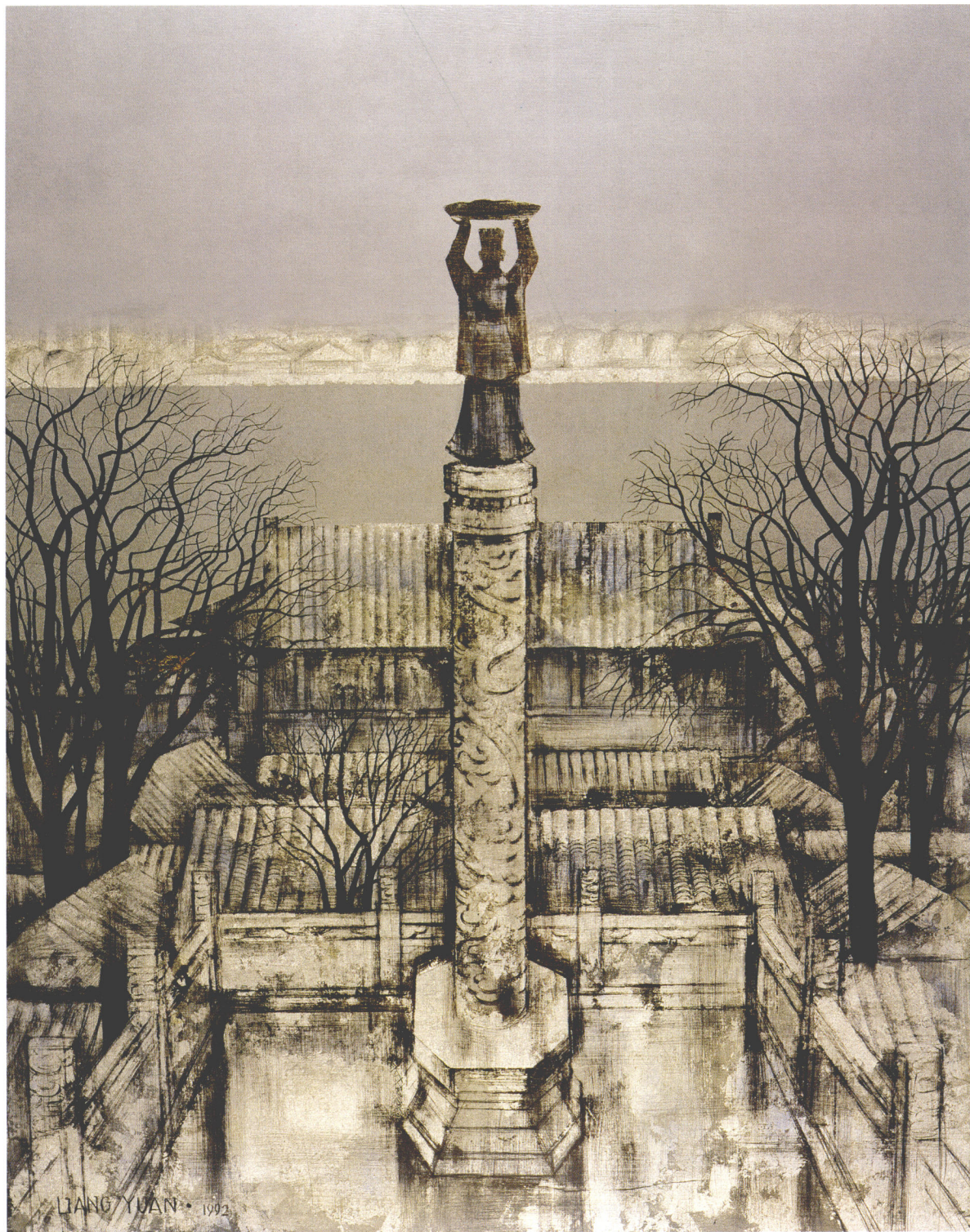


→ 09 / 绿光 / 45 × 38cm / 1990年 / 木板、合成漆
Green Light / 45 × 38cm / 1990 / Planks Synthetic lacquer



→ 10 / 林间 / 65 × 50cm / 1991 年 / 木板、合成漆

In a Woods / 65 × 50cm / 1991 / Planks Synthetic lacquer



→ 11 / 冬日 / 65 × 50cm / 1992年 / 木板、合成漆
Winter / 65 × 50cm / 1992 / Planks Synthetic lacquer



→ 12 / 春 / 80 × 80cm / 1992 年 / 木板、合成漆
Spring / 80 × 80cm / 1992 / Planks Synthetic lacquer