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LACQUER

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漆园

漆園 GARDEN OF
LACQUER

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序 | PRELUDE

漆园即家园 Qiyuan As A Home

许 江

深夜于三窗阁

2007年7月18日

面前摆着一本即将出版的关于“漆园”的书。我以为这书，明修久已在写，在鼓浪屿南端的艺校，在鼓楼光禄坊窄巷的深处，在榕城福建博物馆的庭园中，明修久已在写。

但这不是一本书，这是一处山园的写照。在福州北岭，在人迹与自然的某个断接处，有溪流、瀑布、山林、白雾，漾着湿漉漉的绿味。即便在冬季，那优游自在的云气漫上窗台门扉，轻轻推墙而过，如烟如缕，载沉载浮，一切都浸在水里，浸润在水气之中。明修在这里觅得了漆的生活。

这也不是一处一般的园，这是明修的自我安顿。他把即将被闹市重建而拆毁的晚清老厝，蚂蚁啃山般地迁到园内。人们习惯将搬不走的东西称作家园，明修正将这些搬不走的东西迁集到这里，将它们嵌回到山水之中，重建与自然如胶似漆的家园。

我没有到过明修的“漆园”，但对福州的北岭，我却不仅了解，而且还有几分神契。因为我的整个童年都是对着这高耸入云的北岭度过的。闽中盆地的雨水，东南沿海的暖风，孕育那四季不变的青绿。北岭黛色的水流千折百回注入山脚的八一水库，又逐着沟壑蜿蜒东去，流入晋安河。每当我赤着脚淌在溪水中的时候，总把头向着云山处探望。那北岭一年中有多半时间是隐在云气中的，绿林悬在半天。明修的“漆园”正在那记忆深处的半天云水之中。

我与明修，相识久矣。八十年代初，曾一道在厦门逐岸写生。还看过他所创作的不少生动而瑰丽的磨漆画，这些画给他带来中国艺坛最早的关注。九十年代初，又曾在他的井巷深处的老厝，瞥见他储藏在阁楼之上的数十只由麻布与瓦灰脱制而成的器胎，我知道他正面临着从漆画向漆艺的回归。后来听说他花了五年多时间制作了一批以屏心为载体的大型漆画。他的漆作品开始变得如礼器一般的神秘而庄重，那是一种东方特有的仪容。近几年又听说他制作了一

批“漆语”作品。在麻片之上，让大漆如日月星宿一般留下朴真的痕迹。麻与漆在那里对话，植物的纤维与乳汁分离之后，以人类命定的方式在此聚合，让自然与沧桑一道叙说恒永。我感觉明修在漆园中将自己浸淫在漆的生活之中，借着山水的静寂的舟筏，正一站一站地向着中华古漆文化回溯，由唐宋的丰腴而入秦汉的稳重，由春秋战国的瑰秘而入远古年代的朴质，他向着漆的最原初的生命世界里，同时向着自己的朴真世界去探觅漆的真意。我还感觉明修在漆园中，他的生命正随着这园而渐次“漆化”了。与当年比，明修变得平静而规矩，少言而深沉，举止中透着陶醉的神情，眉眼处流转某种守敬和乐、浑然一体的操守与自足。

历史上少有人敢称“漆园”，因为那伟大而神圣的庄子曾是管理漆园事物的漆吏。“漆园”从来就有几分命定的仙风道骨，几分守望自然大道、扶摇无有之乡、体悟生命真谛的意味。我想像中的“漆园”是一种境界，一种人与自然相安的境界，一种在家的日常胸襟与生命的远游逍遥相合的境界，一种以一己的生活去打探千古文化的奥秘，又将这种奥秘复隐在生命本有的机契之中的境界。据说，在明修的漆园中，山水是活的，云气是活的，髹漆是活的，时间、岁月、辰光却都凝冻，一抹一磨，一风一干，就是生命的十数个年头。明修打磨着真漆，岁月打磨着明修。那神奇的真漆，“那树干被刮破后流出的树汁，开始是白色的，然后变成褐色，最后静静地凝成了黑色。”这是漆的生命过程，也是漆园或明修的生命岁月，或者，也正是中华民族几千年塑成的某种生命本色！

明修的漆园中，塑成一片据称直径六米多的巨大的漆碗。那碗顶着屋脊，根本搬不出家门。搬走它只有拆房，只有拆毁家园。这是一个当代的活着的寓言：那搬不走的就是家园，那碗正代表搬不走的家园的魂。明修用日复一日的生命，髹漆这碗，这家园的魂灵……。

language of lacquer". On the surface of flaxes the lacquer will imprint the eternal purity. The flaxes and lacquer are in complete harmony; together they witness the immortality of the universe.

Tang indulges himself in the life of lacquer. Step by step he is tracing back to the ancient Chinese lacquer art. From the exuberance of Tang and Song Dynasty to the solemnity of Qing and Han Dynasty, from the mystery of Spring and Autumn Period and Warring States Period to the simplicity of remote antiquity, Tang Mingxiu explores the true meaning of lacquer in its pristine state. I also feel that Tang's life is gradually "lacquerized". He is now quiet and orderly. I can see contentment and mildness from his face.

Few artists in history dared to name where they lived Qiyuan, because the great and sacred master Zhuangtzu once was a lacquer man. The name of Qiyuan holds a predestined connotation of Tao that determines the way of being and non-being. In my imagination, Qiyuan is a place where man and nature are in harmony, where ordinary life and free spirituality integrate. In his Qiyuan, everything concrete is alive while the time, days and seconds are compact. Tang polishes the lacquer just as the time polishes him. The magical lacquer, "the exudation of the lacquer tree was white at first, it became brown later and finally turned into black." This is the lacquer's life process that symbolizes Qiyuan or Tang's life. I heard that Tang made a giant bowl with over 6 meters in diameter and is as high as his house. That means it is impossible to remove the bowl out of the house. He can only do that by breaking his house down and destroying his home. This is a living fable: what cannot be removed means home; that giant bowl stands for the spirit within his home. Day after day, Tang Mingxiu lacquers the bowl, the soul of home...

Xu Jiang July 18, 2007

漆 朱 漆 黑

我以为漆的经典色彩是朱与黑。

这漆朱漆黑的本体漆是什么？一种树，还是一种树的汁？究竟是古人先认识并命名了这种树汁，然后用汁来称呼树，还是相反？这有些像鸡和蛋的关系。

《说文》说：“漆，木汁。可以髹物。象形。漆如水滴而下。”但汉字的祖先——甲骨文“漆”字则描绘为“树干上流着液体”。

到底这种树上流着的液体叫做漆，还是会流这种液体的树叫做漆？

没答案也不影响我们认识漆。它本该写作漆，而漆则是陕西南部的一条水系，也可能这条水系的流域内产漆，秦岭可是产漆的重地。后来漆都借用了漆字。漆可以说它是一种树，同时也是这种树割出来的液体。说割出来，一定是人工行为了。漆园吏庄子就有其业务工作“漆可用，故割之”的记载。说到人工割取树汁，最著名的大概就是橡胶、松脂和漆了。这漆和橡胶最接近，割出来的都是白色的树汁，漆经过人工提炼制作成可以使用的大漆，我们也不妨称之为熟漆，是棕色的半透明的胶质液体。其中又根据提炼的精粗分成打底做面的各种成色。

除黑漆外，各色的漆就是用各种色天然矿物颜料调制而成。漆的黑，来自于漆与铁的氧化反应，漆的红来自于朱砂的调色。

红与黑，容易坠入社会的是非概念的联想，虽然漆中也有剔红一词，所以我更倾向于用朱。这种使用，用几个好处，其一，让我联想起春秋时候的墨子和杨朱这对朱与黑的老搭档，其二，《韩非子·十过》记载“禹作祭器，禹作为祭器，墨染其外，而硃画其内”，这经典搭配看来也还是有经典出处的，其三，朱作为色彩，较红而言，透着一股深沉含蓄的贵族气息，符合中国式审美；而用红字，虽然热烈，总带着张扬的感觉。而古代，红这种感觉总是用丹字，那是古人的丹心，或赤子之心。

所以朱满含历史而红彰显现代。

朱本非色，是一种树，《说文》曰：“赤心木，松柏属。”在木字中间加一点，在中国的造字法则里归入指事，表示这树心有些名堂需要说明。但这树具体是什么树，没人研究过。柏中有黄柏，松中有红松，都不足以对应。东南亚和南亚红心的树种很多，如紫檀，红酸枝等，也都是黄皮赤心的。刚采伐时的殷红，做染料时没问题的，虽然经年后转黑转紫转暗是任何树木的必然。但我想当年不会有这些舶来品的，故按下不表。

朱一定是一种可以作为染料的树木，所以被定格成了色。一如古代中国几乎所有的颜色名称来自于丝，各种颜色的丝织品被抽象成了颜色的代名词。而这些颜色染料的来源，最多的是植物，红色的草，比如茜，赤心的木，比如朱；其次是矿物，一种矿砂，色如朱，于是被命名成朱砂，这朱砂，成了最著名的矿物颜料。至于硃砂，那是后来衍生。

朱漆就是大漆和朱砂调和的，偶然也记载作彤漆。

而黑，是火燎烟熏的产物。《说文》：“黑，火所熏之色也。从炎，上出四。四，古窞字。”造字原则属于会意，下面架着火烧，上面是挂满附着物的烟囱，这附着物，就是黑，本来是具体的物，但它也被抽象成了色。一种和这种色一样的矿物，叫做墨，这种黑土又叫做石墨，自然也象朱砂一样可以做染料和调色料，做绘画颜料和写字的色料。而后来书写所用的墨，又回到了黑，不管是松烟墨还是油烟墨，正是烧松枝或油脂的产物。

而漆的黑来自于铁，来自于漆与铁的氧化反应。想到朱是木的丹心，而漆的黑却近是铁色。这黑，几乎成了漆的本色了，所以《周礼注疏·春官司徒》“漆车”贾疏曰：

“漆不言色者皆黑。”

我一向很欣赏这种句式，透着漆色舍黑其谁的大气，有“大丈夫当如此也”气概，这就是漆黑！

这漆黑，非但不借助于黑而黑，黑反而要借助于漆来说明其黑，那是黑不可测，太深沉了。深沉如漆了，这又让我想起另一个与黑有关的字，叫做玄，故黑漆也称玄漆。黑与玄，玄之又玄，简直是黑洞！

古人也认为“五色有太过有不及，惟黑与白无太过”，过和不及都是偏色。

而那红色中，不温不火、带着宝光，一眼看不透的，一定是朱红，一种恰到好处的红。

那正是红的中庸！

这漆黑、这漆朱，才是大漆的正色，互为表里，互相衬托。这种大反差的对比而却认为是一种和谐，一定来自于漆黑漆朱内在气质的统一。

我知道瓷器里有一种白瓷，实际上是带点黄的，明代时产于福建的德化，被西方人称为中国白，那是中国人的肤色。而这漆朱，这漆黑，虽非关天香，却足以当此国色！黑其顶、赤其心，外加黄其表，那一定是中国的！

The Colors of Lacquer

I always think that vermilion and black are classic colors of lacquer.

But what was lacquer named after? The lacquer tree, or the exudate of the lacquer tree? Did our ancestors name the tree after its exudate or the other way round? This is a chicken-and-egg question. Even ancient classics had different descriptions of the word Qi (lacquer).

We don't have to know the answer before we understand Qi. In Chinese writing system, there once were two different characters denoting Qi, now only one remains. Qi is both a tree and its exudate after being cut. The word cut implies human-generated force. Chuang tzu once wrote, the lacquer is useful, so I cut it. The best known products derived from sap are rubber, rosin and lacquer. Lacquer is similar to rubber in that both are obtained from white sap. Lacquer is a translucent brown substance extracted from the exudate of the lacquer tree, we can call it "processed lacquer". It is divided into different types based on different extraction degrees. Colored lacquers except black are obtained by mixing lacquer with minerals in different colors.

Black lacquer results from the oxidation of lacquer and iron, while red lacquer owes its vivid color to vermilion. "Red & Black" could easily lead to moral consideration, so I prefer the word "vermilion" to "red". Several reasons for that: first, "Vermilion & Black" reminds me of two ancient scholars who had the two colors in their names respectively; second, the ancient classic Hanfei said, "the Great Yu made sacred utensils, he coated their exterior surfaces with black ink and painted the interior with vermilion", the pair of black and vermilion is not without an origin; third, compared with red, vermilion as a color seems to have an inner nobleness that is in line with Chinese traditional aesthetic. Red as a color, though passionate, is sort of aggressive.

Vermilion holds historical connotations while red is comparatively modern.

In Chinese language, the character that denotes vermilion has another origin, a tree. The ancient dictionary Shuowen(Origin of Chinese Characters) said, "the tree with red core belongs to coniferae". But nobody knows exactly what it is. It must be a tree that red pigment can be obtained from. The name of the tree became the name of the color, just like most color names in Chinese came from silk. And these colors had two origins: plants and minerals.

Vermilion lacquer, we can tell from the name, is a mixture of vermilion and lacquer, it is also called bright-red lacquer.

Black, originally in Chinese, meant residue of smoky fire. In other words, it was something concrete before it became the name of a color. A mineral called graphite has that color too. Like vermilion, it was first used to dye, paint and write. But later, the ink that Chinese traditional scholars used was obtained from smoked pine twig or Chinawood oil.

The blackness of lacquer comes from the oxidation of iron. Black had become the inherent color of lacquer, as a classical book in ancient China said, "the only true color of lacquer is black!". I appreciate the power of the proposition like this. This is what it is!

The color black depends on lacquer itself. It is fathomless. It reminds me of another name in Chinese of black-Xuan, which roughly means black, dark and incredible. Black and Xuan, how profound and deep they are! Ancient Chinese thought that every color has excess and deficiency while black and white don't. Excess and deficiency both means deviation from what thing is.

Take red for example. The moderate red must be vermilion. It is the mean of red!

Black and vermilion are true colors of lacquer. They stand harmoniously in vivid contrast with each other.

I know in porcelain history there was a kind of white porcelain that was actually yellowish. It originated in Dehua, Fujian Province in the Ming Dynasty. The occidental called it "Chinese White" because it looks like the skin color of Chinese. We see black and vermilion are no less national. A thing with black top, red core and yellow complexion must be Chinese!



自述

这是一个与追求不朽相关的记忆，我第一次看到了漆。

为了追求不朽外壳，人类选择了髹漆。隐约中记得有个漆工说：这是木材最好的涂料，颜色漂亮，埋在土里几千年都烂不了。

在后来的各种书籍中，我了解了它七千年的历史，考古发现的漆埋在土里可数千年不烂，而色彩依旧绚烂。了解到两千年前，汉代漆器那无与伦比的美丽，了解到漆在我出生、成长的这个南方城市曾有的辉煌历史，它曾经被广泛使用在我们日常的生活里，家具、器皿，甚至服装。它有着高贵的光泽，却以平凡的方式存在，它的平凡有时甚至可以使人忽略它的存在。《髹饰录》说：『漆坚牢于质，光彩于文。』可谓对漆性的经典写照。

这或许可见我二十几年对古代漆着迷的端倪。

学校的学习，就是让我认识到漆作为颜料，可以模仿任何画种。可以模仿国画，可以极似油画。我们完成一张设计图，然后用这种颜料去把它表现出来，这样的制作和概念一直延续到我毕业七八年后。不同的无非是我考虑如何做的更加精到，更富有表现力，也为此做得很辛苦很累。现在回想起来，那样的创作是没有激情的，我被图式的再表现所禁锢，无法发现材料自身的语言魅力。

我开始厌倦这样的创作，有那么几年我不再作画，也许仍在做，但那是为了生活，从中获取我的经济来源。那几年的时间，我一直在思考漆独立性的问题，我试图建立一种漆材料自身独立的领域，因此更多地关注了古代漆器、明清家具等，寻找漆在人类历史中的使用痕迹，在收藏和发现中乐此不疲。甚至于有了另一种的爱好，修复我所收藏的破损的古代漆器。

1994年，我在福州北峰海拔360多米的地方建了一座工作室，无意中我发现我居住的四周围有若干棵漆树，这令我欣喜若狂，也使我深信了我和漆缘分。那几年，我修房、建园，看着春去冬来，漆树的生长，它们在我门前的溪水边，在我庭院的岩石间，在我屋后的树林里……我看着它们随四季变化着。春天的新绿，夏天成串的果子，无数的小鸟在上面觅食，到了秋天，满树是漂亮的朱砂、黄骠……冬天红叶落尽，那树是黑色交错的线条。当地的农民告诉我，漆树的播种就是靠那些觅食的小鸟，鸟儿吃了漆果，将种子随粪便排出，漆树就是这样繁殖的。我又看到那树干被割破后流出的树汁，开始是白色的，然后变成褐色，经过加工提炼后变成了黑色，我想这是我目睹的漆的生命的过程，我越来越深信它是一种活的物质，是一种有生命的材料。

山上十几年的生活对我的影响超越以往任何的经历，我想我是一点一点的在体悟漆的生命，我开始抛弃过去设计图式的概念，让漆同我一起随心所欲。有时我能感到我在很畅快的表达我的情绪，在我现在的一些作品当中，我逐渐找回了个人的心情，找回我个人的喜怒哀乐。同时我也发现『漆』这种材料可淋漓即兴的一面，它可以容许我放纵激情，它会给我意外的惊喜，也会给我意外的打击，因为它极具个性的材料，它的呈现需要自己的温度，需要自己的湿度，这就像人会受外界干扰而变化的情绪。

我在想，这存在了七千年的材料，何时能有和我心灵合一的时刻，我一直在盼望，正如我盼望那鸟儿播下的漆树种子，能在我园子四周繁茂的生长，那将是我梦中的漆园。

Me and the Lacquer Art

This is a story of pursuing the eternity, for the first time I saw lacquer.

In the pursuit of an eternal shell, people chose lacquer for coating. Faintly I recalled that a lacquer man had once said: "This is the best paint for wood, looks great, and would never get rotten for thousands of years in earth."

Later in various literatures, I learned its 7,000 years history, and archaeological findings tell us that lacquer would never decay in earth for thousands of years and would still look brilliant. I learned in XiuShiLu, (Notes on Lacquer Art), a work studying lacquer in ancient China, a classic description on lacquer-consistence in nature and luster in color. I learned the incomparable beauty of lacquerwares in the Han Dynasty some 2,000 years ago. I learned the resplendent story of lacquer in this southern city where I was born to and grew up, and it is extensively used in our daily life, in furniture, in utensils, and even in clothes. It boasts a noble shine yet common in presence and its commonness sometimes makes people neglect it.

This might be the cause of my rapturousness on ancient lacquer in the past two decades or more.

In school I learnt lacquer, as a paint, may imitate various painting, like traditional Chinese painting, and looks genuine canvas. We made a plan, and then express it by lacquer. Such a facture and notion last for 7 or 8 years after my graduation. The difference lies in that I tried to make it more superb and more expressive. And this made me worried and tired. Recalling that period of time, I see no passion in painting. I was fettered by re-expressing the plan, and could never find the tongue of lacquer itself. Of course I got tired of the work. For some years I never painted, maybe I was still painting, but that's for life, as a source of income. In that period of time, I was thinking about the independence of lacquer. I tried to identify an area in which lacquer could stand for itself. I paid a great deal of attention to the ancient lacquerwares, and the furniture of the Ming and Qing Dynasties, trying to chase the trace of lacquer in the

human history. I was overwhelmed by the joy in my collection and findings. I even developed a new hobby, restoring the damaged ancient lacquerwares I've got.

In 1994, I built a studio in Beifeng, Fuzhou, with an altitude of 300 meters. I found accidentally a few varnish trees in the surrounding. I was extremely happy about this and was convinced in the bond between lacquer and me. In those few years, I built the house, the garden, witnessing the change of seasons and the growth of varnish trees, in the brook by my door, in the rocks in the garden and the forest behind the house. I saw their growth with seasons, the lush in spring, bunchy of fruits in summer and numerous birds looking for food. In autumn, they are full of red and yellow. BY the time all the leaves gone in winter, they like interlaced black lines. Local farmers told me that it's those birds that inseminated the trees. They are the fruits and excreted the seeds. That is how the trees come. I saw the latex that flowed when the trees were tapped, first was white, then brown and black after abstracting. I think I saw the life of lacquer, which made me in firm belief it is a substance with life, a stuff with life.

Ten years of life in mountains has a significant bearing on me than any other my past experience. I comprehend the life of lacquer little by little. I discard all the notion of design in the past and let the lacquer goes as pleased as I do. In my present works, I could feel sometimes that I am interpreting myself heartily. Gradually I pick up my mind and my happiness, anger, grief and joy. At the same time, I discovered vividness of lacquer, which allows me to indulge my passion. It gave me happy surprises, and accidental blows as well. As a stuff with characteristic, it needs temperature and humidity to show itself, like man's mood that would be disturbed by the outside world.

It strikes me that, when, such a 7,000 years old stuff, may be in unison with me. I long for such a moment, just like I long for the seeds of varnish trees from the birds may bring me a flourishing garden. That would be the paradise of lacquer in my dream.

3 6 0 米 海

W h e n t h e s p r i n g b r u n

屋，当春天

s t u d i o o f l a c q u e r a

我 的 屋 子

3 6 0 m e t e r s , t h e l a c q

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一切仿佛