



造物与空间
CREATION AND SPACE

FUZHOU LACQUER ART RESEARCH INSTITUTE
FUZHOU MUSEUM
福州市漆艺术研究院
福州市博物馆 主编



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物性 / 心性

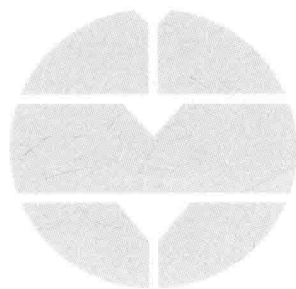
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福州国际漆艺双年展

FUZHOU INTERNATIONAL LACQUER ART BIENNIAL EXHIBITION

漆语时代

2016

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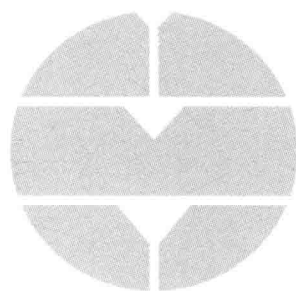
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谨献给为艺术奉献的人

TO PEOPLE WHO ARE DEDICATED TO ART



福州国际漆艺双年展

FUZHOU INTERNATIONAL LACQUER ART BIENNALE

漆语时代

2016

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中国是漆文化大国，福州是中国漆艺重镇。从沈绍安家族开创的近现代福州漆艺高潮，到沈福文建构的中国最早的漆学科，从改革开放中国漆画创作的勃兴，到新世纪漆艺走到今天，福州与中国漆艺的现当代发展进程都有着千丝万缕的关系。

当代美术思潮与漆文化资源的碰撞、交融开启了中国漆语时代。今天的福州漆艺，正在国际视野的展开中寻求其新的高度。本次双年展旨在严谨地从现当代美术史角度梳理中国现代漆艺的学术脉络，从器型、架上、空间三个层面精选数十位具有代表性的漆艺家进行深入个案研究，同时与应邀的国际漆艺家进行比较研究，从而展示不同文化背景下漆语时代的视觉生态，建构中国漆艺界自身的价值链和术语库，为中国漆文化的发展提供充满学术活力的双年展平台。

China is a great country of lacquer culture, and Fuzhou has played an important role in Chinese lacquer art. From the climax of modern lacquer art initiated by the family of Shen Shao'an, to China's earliest lacquer discipline pioneered by Shen Fuwen, from the creation prosperity of Chinese lacquer painting during the times of Reform and Opening-Up, to the contemporary development of lacquer ware since the new century, Fujian has always been closely related to the modern and contemporary development course of Chinese lacquer art.

The collision and blending between the contemporary ideological trend of art and the resources of lacquer culture has opened China's Era of Lacquer Linguistics. Today the lacquer ware of Fuzhou is further developed at the international stage. Aiming to comb critically the academic context of Chinese modern lacquer art from the modern and contemporary art history, dozens of lacquer artists who are representative in the three dimensions of shape, plane and space will be convened to carry out the deep case-studies. Meanwhile, they will conduct the comparative studies with their international counterparts to show the visual ecology of the Era of Lacquer Linguistics under different cultural backgrounds, thus constructing the unique value chains and terminology database of Chinese community of lacquer art, and providing a platform of biennial exhibition which is full of academic vigor for the development of Chinese lacquer culture.

福州作为中国近现代的漆艺重镇，有着丰富的漆文化生态与深厚的漆艺传承历史，它在中国漆艺当代性的进程中起到了举足轻重的作用，中国及世界范围的漆艺创作也在当代文化的激荡中日益产生着深刻的变化。2016 福州国际漆艺双年展在新的历史语境中举行，它以漆语时代为题，尝试从语言学的角度对中国现当代的漆艺做一次阶段性的回顾与梳理。

本展根据漆艺术的三种形态分成三个部分：器型、架上、空间。

（一）器型（器韵 / 器度）匠心与禅意

器是漆艺古典精神的载体，型是漆艺现代主义的基础，本单元精选两类作品。一类是具有功能的日用漆器，另一类是漆立体造型，它们代表了漆学科语言建构的双维度：即人造物的境界和人工物的视野，一个是漆艺语言实践的直觉的维度，另一个是漆艺语言研究的理性的维度。

漆艺作为非遗是中国造物历史重要的组成部分，“造物”在《辞源》中出自《庄子·大宗师》中的“伟哉夫造物者”一句，泛指天地造物，后引申为手工的制器造物，所以人造物是中国文化语境中的造物概念。

漆艺使用的是黏稠的液体，相对于陶艺，它缺乏造型的直接性，即使它有堆或盘泥状这类与陶相似的造型手法，但它还是要与其他粉末搅拌成泥才能稍具可塑性，漆液的附着性是漆艺的本性所在。与其说漆器中的胎制：木胎、竹胎、陶胎、金属胎……是纯粹的漆艺，不如说首先研究的漆艺语言基础应是造物中的木艺、竹艺、陶艺、金工。一部漆艺史，在漆造物语言上首先是一部各种材料的胎制史。

所以人造物的传承不仅要研究髹饰技法，还要学习胎制所利用的各种材料的成型技法，更要关注承载在造物演变史背后的中国人的生活方式，体察造物中所呈现的东方气质。造物永远是漆艺创作取之不尽的精神资源和文化基因。

与东方人造物对应的是西方人工物的概念，是指从技术哲学的角度审视的人工制品，是人以自己的意志、知识、能力和价值观，运用技术通过劳动产生的第二自然物。人工物是西方文化语境中的设计概念。漆立体造型是立体构成训练的延伸，它是漆艺现代教育的基础，在以人为本的目标下，对漆艺创造的对象进行从物质元素属性、物理结构属性、意向功能属性和符号信息属性的全方位的了解，再对设计的可能性进行充分的演绎和创新，进而对作品或者说人工物的设计所涉及的材质、成型、形态、工艺、对称、韵律、均衡、节奏、色彩、功能等诸多因素进行综合思考和取舍。虽然不乏感性直觉的灵感，但整体呈现了理性缜密的思维特征，并贯穿作品创作的整个

流程。由八大美院为首的漆立体造型代表了这一方向的最新成果。李明谦、郭小一、胡秀姝、谭大利是此领域坚持不懈的语言研究者。

穿越数千年的制器历史，直接叩问古人对“器”的有关论述，或许可以重新寻回东方制器之魂。“以制器者尚其象”（《周易·系辞上传》），“象”作何解？“《易》有意象，立意皆所以明象，统下三者：有言象，不拟物而直言以明事；有像象，拟一物以明意；有数象，七日、八月、三年、十年之类是也。”^[1]“像”蕴涵着“象征”之义^[2]，使其“器”成为充盈精神的意象，而不仅仅是满足功用或唯美的“器”物。谁说漆器的“器”就只能是：“内盛为器……外盛为械”^[3]。小“器”易盈，把“器”的概念仅仅局限在器用的狭窄范围，可供精神演绎的空间就很值得质疑。

漆工艺作为文化遗产，是当代漆艺表达的丰富的语言宝库，它是一种创造的工具，而不是创造的目的，人的尺度容易在媒材的庞大传统中丧失，特别是传统越悠久，工艺越庞杂，中国精神的“器”之观，越容易被工艺的“器”之观所淹没。

产生漆艺的哲匠和工匠最大的差别是具有怎样的“器”之观。《道德经》论及“器”字不下十处，“埴埴以为器，当其无，有器之用”（《道德经》第十一章），此器为器皿；“天下神器”（《道德经》第二十九章），此器既象征权力，又可解为“天下这个神圣的大容器”（《道德经》注释），老子的“器”充满恢宏的想象力，天地之器盛万物；“朴散则为器”（《道德经》第二十八章），此器不单是人制的所有器具，也指涉自在的物质世界，并且包括精神、社会、文化形态在内的万物，已进入道器关系的哲学观照；“大方无隅；大器晚成。”（《道德经》第四十一章）此器狭义上指大才能，老子的“器”既直指器械、器皿，也关乎人生大仁大智，更是人情人性的直接揭示，以器喻人，以器明理，充满了哲思。

“隐喻之器”是有别于“功用之器”，根植于中国传统文化的另一大“器”之观：器宇、器任、器识、器度、器重、器观、器能、器量、器质、器局……应该说人的感情、人的是非、人的玄思是“器”的演绎主体，人文关怀、仁爱的温情和思维的深度是判断“器”的当代性的重要尺度。

日本学者、著名的民艺创始人柳宗怡先生，在考察日本荒屋新町的漆器后写道：“他们不仅会髹漆，同时也是用木工旋床制作漆胎器的好手……因为这些都是在山坳里干的活，而且大多是制作日用杂器，所以，不会有像轮岛或是会津那样华丽的名声，更多的是带有乡村气息的制作。然而，对于我来说，再也没有像这里让我抱有许

多期望的漆器产地了。比起任何一处有名的产地，这里有许多吸引我的产品。现将其理由简述如下：我对于日本物品的讨厌之处，就在于制作过分神经质，过分漂亮好看。这是显示手艺高超的做法，但为此却带来很大的损失。其结果，使产品陷于冷冰冰的、缺乏趣味的、毫无生气的境地。”^[4]这位深爱日本的美学家的判断，是千人一面导致的审美疲劳？还是感受不到“器”所应有的人的温度和丰富情感后的失望？

当然漆工艺作为语言一定会表达和呈现人的精神状态，日本精湛的漆工艺就是日本民族精神的一种体现，平、光、亮的视觉效果，恰恰是日本民族一丝不苟追求精致的精神的结晶，是人的精致气质的一种“器”的隐喻。这种气质不独异邦所有，尽管在平光的表层下也可以尝试诸种形态，但流行的审美意识总在唯美的单一方面上引导，应该说当代艺术所表达的精神领域，不是几种气质所能替代和涵盖的，漆艺界近年出现的从圆润光滑到方挺粗涩的材质实验，体现的正是当代精神指向对媒材语言的一种重新选择和自我表达。

近现代的中国漆艺是在社会巨变产生的文化断层中展开的，所以对传统的回望成为漆艺家文化自觉和自信的表现，并汇成了近年来漆艺界对古器物研究的潮流：梁远、王亚雄对唐宋古琴的复制，陈杰对古家具的探索，郑磊、赵建伟对古器物的广泛收藏、涉猎，陈勤立对张成雕漆经典的体验，肖传斌尝试陶瓷与漆艺的融合，李洲武对高古器物的钻研……都呈现了对中国造物传统足够的敬畏和认知，体现了当代漆艺家对本民族文化应有的尊崇。值得一提的是两个重要的个案：一是钟声，他从金缮入手接触传统，中经修复，在补缺和复原中，与前人对话，向传统致敬，潜移默化地从全陶瓷的金缮、半瓷半漆的修复，最终走向纯粹大漆器物的再造，对传统的膜拜有如书法的日课临帖，亦步亦趋，日见精深。另一重要的漆艺实践是远离漆圈喧嚣的甘而可，他对传统器物的景仰和传承达到了一种近乎苛刻的严谨，瓣形盒从单瓣、数瓣到数十瓣，任意方向都丝毫不差地合盖，对漆艺的胎制、上灰、打磨，每道工序都达到一丝不苟的完美程度，并对各朝代的器物都有所揣摩借鉴。在髹饰上，他在传统的屯溪菠萝漆上贴多层金箔，使传统的菠萝漆更显贵气与精致。

中国漆艺母语的建构是一种走向传技、授艺、悟道的充满禅意的造物过程。而技、艺、道是中国人对造物的一种特殊观照，是从东方人造物的直觉维度去感悟：眼与手、心与物、文与质、器与道等传统精华。在熟悉造物的“器”之观的基础上，培养精神的“器”之观，从而超越东洋漆艺流行的纤秾、华丽和精美，追循钩沉中国传统中雄浑、高古、豪放、疏野、奇崛、瑰诡、荒寒、瘦劲、枯澹等丰富

的文化特质和深邃的精神资源，从而在东西洋漆器与名牌双峰林立的漆艺界发出中国自己的声音。

从人造物和人工物的双维度推进中国漆艺的语言建构，是实现中国漆艺现代性的一种可能。

（二）架上（漆语 / 境语）髹绘与图式

漆画是漆艺的架上形态。作为架上形态，中国油画是对西方诸多流派价值标准深入较深的画种，也是最早提出油画民族化、寻找自身价值的画种，意象油画、写意油画都是此种努力的成果。漆画需要民族化吗？或者反过来问，漆画西化了吗？起码在视觉习惯上漆画西化了，现代漆画就是以西方语境为标志命名的。事实上，漆画是中国视觉的古汉语，它从古代漆器的髹饰演变过来，成为中国绘画少年期的重要载体，它自战国至明清民国有着不曾中断的文脉，我们缺乏对它的汇总梳理和研究，以自己接受日欧美术教育近百年的影响，割断疏离了漆画数千年形成的中国造像艺术的文脉。人们总希望历史从自己写起，把接受西方语境的漆画定义为现代漆画，而我们应该关注中国漆画自身的语言在百年思潮激荡的影响下，发生了怎样的变化和创造，我们不拒绝百年来西方对东方的启示，但更在乎中国文脉在漆画中的延续与成长。

回顾 20 世纪末，国、油、版、雕在八五美术新潮的影响下，在短暂的时段中把西方现代主义近百年的艺术样式如饥似渴地借鉴了一番：从全因素的传统绘画样式的围城中出走，纷纷向单因素的实验方向解构。而此时漆画正向传统绘画样式的围城中进发，为获得全因素的绘画能力和画种地位的确立而努力，这种因画种发展历史阶段不同而形成的“围城情境”，不可避免地导致了发展不均衡的态势：一方面，学科年轻可能性繁多；另一方面，漆画既是最古老的媒材，又是最年轻的学科。架上作为当代艺术的边缘形态，又有可能成为有别于世界主义的中国方式：中国漆艺界的中生代几乎都在这重要的历史节点把最活跃的创造力倾注在架上形态，从而经历并汇聚了诸多当代漆艺的学术焦点。

在中国漆艺的系统传承和现代主义学科的建构还未提上议事日程时，后现代的批评家与艺术家们又纷纷登门或破门解构来了，企求漆艺当代形态的呼声不绝于耳……界内外发展阶段的不同步、传承的缺失、课题的累积、文化的特殊性使漆艺界呈现了远比其他传统媒材更多、更复杂的材料之辩、形态之争、学科之虑与意义之思。

传统媒材的现代性进程就是不断地与各种思潮交融、激荡、辨析、梳理与建构的过程。20 世纪末漆艺从工艺语言转换为绘画语言，产生了艺术意义上的“漆语”。装饰性和全因素是漆画界 20 世纪末首先展开的两大方向，装饰性未必仅走向唯美，且因素也不止于写实。图式语言、材料实验、书写性、意象化、图像的挪用与观念的表达等都先后成为中生代漆语所触及的新维度。架上形态的这些维度在其他媒材中经过大量的作者参与、竞争、淘汰，逐步形成了出类拔萃的高度，就此而言漆语的维度未必有多“新”，而只有具有语言不可替代性的“漆语”，才能在如云的架上形态中保持漆语特有的表达方式和文化气质，才有可能成为有着数千年母语积淀的架上新维度，所以漆语言的不可替代性，成为漆语言形式现代性的重要表征。

翻阅 20 世纪下半叶漆画运动的有关评论，大多是以绘画性的获得立论的，而所谓绘画性的认可有两大图式来源，一是借鉴西方美术史各流派的图式在漆画上的实践与反响，二是应用中国传统图式在漆画上的继承与发展。这种游走于东西方图式之间的创作与论述几乎贯穿了整个漆画的探索。20 世纪上半叶，中国漆画奠基人沈福文先生时而堆起追求金鱼栩栩如生的三维效果，时而回望民族文化，让漆画与敦煌相遇，冥冥中开启了漆画中西交融的现代性，这位漆画先行者早年的实践，似乎暗示了日后漆画运动难以摆脱的东西方文化碰撞的历史宿命。

现代性最大的困惑是个体觉醒之后，或者说艺术自由之后，信息过剩以致难以选择的纠结，世界主义和东方主义博弈的艺术丛林，也是各种学派角逐雄的学术江湖，现代性的表征是非西方国家教育的西化。以西方为师，现实主义、现代主义先后成为学院架上教育的主轴，于是漆画进入学院，首先被写实、被装饰，继而被解构。当写实走向艳俗、波普、泼皮，或走向消解、表现、抽象，是否形色就达到了观念的彼岸？现代主义是语言训练的重要途径，当绘画和现代主义被过度阐释，古老的漆画在西方的价值体系中能否有一席之地？前景莫测。

此次双年展漆画的选择，就是在如此壮阔繁复的文化情境中展开的。注重漆画中国文脉的传承与发展，才能体现建立中国漆艺自身话语库和价值链的策展主旨，本展从 1906 年出生的沈福文一直到 80 后新生代中，精选了 33 位代表性的漆画家，展现了在各时期、各语言方向不懈努力的漆画家的风貌。

如前所述，沈福文先生游离在民族风和写实性之间。中国现代漆画最早的两大语言追求，分别在 30 后的王和举和乔十光、40 后的詹蜀安和陈立德身上得到了充分的体现。王和举从岩画、剪纸和古代

绘画的图式中吸收营养，乔十光秉承中工美的装饰风，使漆画出现了材料、技法、图式都一脉相承的中国气派。詹蜀安与陈立德则使千年的东方髹饰邂逅百年的西方光影，完成了大漆实现三维表达的精微的绘画性。

李锡奇把漆的质感与现代主义结合，是水墨及版画现代风对漆的延伸，其在漆画中引进书写及构成因素无疑对漆画图式的现代进程起了推进作用，但若因此漠视漆画中其他书写者的意义和贡献，则是对中国漆画元语言 and 对象语言的混淆与误解。

最早提出语言分层理论的卡尔纳普认为，“我们关涉两种语言：首先是作为我们研究对象的语言——我们称之为对象语言；其次是我们用以谈论对象语言的语形形式的语言——我们称之为语形语言（即元语言）。”视觉的元语言，是批评家对对象语言的归纳与阐述的元理论，也是艺术家自觉或不自觉地运用于对象语言的创造的方法论，更是一种高级的逻辑形式。

书写性、材料语言、公共图像语言……这些谁都可以按一定形式规则运用于视觉创造的资源，可以看成是人人可用的视觉的元语言，不存在谁用了别人就不可用的问题。书写性在诸多画种中的应用是一种常态，所以李锡奇之后漆的书写有无限的空间，他所借用的书写性是中国数千年积淀的视觉元语言，他所表达的是仅仅属于他的对象语言。

对元语言运用的先后并不代表作品的成就和价值的高低，他人的实践归根结底呈现的是每个人独特的文化底色和综合素养，有道是：同饮一江活水，各写笔下春秋。

与其他艺术媒材海量的个案相比，对漆的书写性元语言的研究和运用刚刚开了头，它是漆画元语言方兴未艾的重要方向，与中国线造型的文脉有着深刻的联系，中国线艺术的一个高峰就是在汉代漆器的装饰上用高耸、细密、流畅、纤长的线勾勒书写的。漆液黏稠的弹性与地心引力之间的博弈，使漆的书写在对象语言的实践上具有无限的可能性。

与书写性问题相似，公共图像或者题材撞车都成为争议的话题，其实同为对象语言创作母题的惠安女，从吴川、陈金华、汤志义到郑云涛、周健的惠安女，都留下了作者所处时代的技巧高度、流行图式及美学趣味。对语言可能性的地盘山头意识是创造力衰退的表征，漆画是个未充分展开的样式，每个创作主体一辈子只能在自己擅长的方向做一点研究工作，视觉语言的可能性是无可穷尽的，元语言和对象语言永远有个体无法全部触及的未知之处。

以传统媒材为创造对象的作者，大多终其一生都在材料、技巧、图式这三个关键词中费尽心力，自信在掌握了材料语言、造型技巧之后就可以创造独树一帜的图式，大量风格化的作品就是为此殚精竭虑的结果。

值得注意的是坚守漆画中国文脉的漆画家，越来越关注从现代主义色彩浓郁的材料、技巧、图式三个关键词起步，思考能激活自己艺术思维的任何一个概念：陌生化、解构、重组、悬置、阻断、含混、戏仿、反讽……不断体察这些艺术方法、艺术语言在漆画中的运用，具有东方气息和智慧的漆艺架上形态应有更广阔的前景。

（三）空间（物性 / 心性）造物与空间

漆艺是个最具营造空间能力的媒材，中国从战国到秦汉，诸子百家、秦皇汉武都生活在 500 年漆器的鼎盛期，可名状描述的漆器成千上万，可以想象当时的人们就是在以漆器为家具主体的起居空间中，孕育了古代中国百家争鸣、最富创造力的思想。百忙中的今人是否还有兴趣和雅致回望上古时期的中国：一个灿烂绚丽的漆器时代？从《韩非子·十过》第十篇中“流漆墨其上”的食器到陶渊明的无弦琴，从成语“买椟还珠”、“举案齐眉”到《兰亭集序》的“曲水流觞”……漆器承载了民族的礼仪典故、思绪情怀。而随着古典漆器在日常生活中的消失，与其相伴的古典情境已疏离成难以完整复原的文化碎片。而正是由传统材料创造的特殊的形色质感，培育了东方人特有的感受、情感和境界。所以坚守传统的材料技艺、重温失落和钝了的中国人曾有过的对漆艺的丰富细腻的感受，通过手工使魂魄和媒材交融碰撞，关注东方文化的钩沉、呈现和再创造，致力于用漆的独特性营造精神空间，成为当代漆艺造型的一个方向，漆所营造的空间具有多维度的可能，可以是仪式的场域、观念的演绎及精神生产的空间。

借用现成品，从当代漆艺的角度观察现成品的利用，涉及非漆器与漆器两大类。非漆器类的现成品在当代漆艺中的应用与装置艺术有所不同，前者经髹饰以强化某种语境，而后者则直接登场。漆器类的现成品泛指古代漆器和大量留存民间的漆器，它们积淀了大量的文化学、社会学的信息，利用这些积淀着历史沧桑的象征物进行创作，在此是否是漆艺已不重要了，而恰恰大量利用现成老漆器装置的是已故的当代艺术家陈箴，他的《日咒》、《夜诅》、《中空》、《音乐书架》、《静能》等作品都是使用漆器装置的佳作。

本展区更注重跨媒材和跨界的尝试，更关注作品的精神空间以及主题的广度和深度，利用漆器现成品还有多大的言说空间，本展少见此类作品，而在旧器物上髹漆最大的困惑是抹去了时间的包浆，而唯美的新器物往往堕落成室内的道具景观，所以即使是从设计出发的漆空间，也应是超设计或悖论设计，能给人提供思想的空间和想象的余地，否则它就降格为漆家具展。

空间是个实验性十足的展示，可能有视觉张力极具智慧的装置，也可能有自话自说的探索，甚至有皇帝新装的勇敢尝试，处在摸索起步阶段的形态，待以时日必成气候。

（四）他山石

与历次国际漆展一样，日本、韩国、越南、美国和欧洲国家的作者都表现了他们一贯的水平与特色，特别值得一提的是日本和越南。日本漆艺界几十代传承着没有间断的学统和道统，他们在吸纳西方现代主义与后现代的语境之时仍保持东方媒材的表达与自信，这或许是日本思想家福泽谕吉的“和魂洋才”在最讲究经典传承的日本漆艺界的生动体现。而缺乏几十代不间断积淀的中国漆艺界正是在深刻的漆文化的断层上迎来欧风美雨的，这是中国漆艺现代性面临的内外都处于文化弱勢的语境，上世纪之初我国沈福文和李芝卿先后受师于东邻，就是师承断层的时代注脚。

如果说日本漆艺是一面镜子，那么越南漆画则是他山之石，与阮嘉智同代、于1900—1910年出生的越南漆画家，有范厚（1903—1995）、陈文瑾、阮文贵、陈庭寿等多达数十人，而中国同期与其对应的只有孤零零的沈福文等二三人。值得注意的是越南第一代漆画家从学习西方到找到自我的重要过程，在20世纪30年代已经完成，而我国各地区漆画界的领头人在30年代正处在儿童或少年期。阮文贵那大场面的民族庙会作品完成于1939年，那年他才19岁。他们在漆画的材料、技法、图式上的民族意识具有本能的早慧的特点。本届邀请的老中青三代越南漆画家就是在欧风美雨中保持民族特点的代表。

日本和越南在漆艺中都不同程度地表现了本民族的自信，应该说文化上愈自信、有教养和重积淀，其在艺术上就愈自在。

福州作为近现代漆艺重镇，有着优良的漆文化传统，每个时期对漆语言的研究都呈现了不同的思维模式：从以沈氏家族为代表的民间作坊的“物绎天启与格物致知”，到新中国成立后漆艺研究机构的“信

息聚集与合力攻关”，再到改革开放漆艺工作室的“创意的点、线、面”，直至新世纪高校漆艺的“从工艺形态到学科形态”……有了漆技艺、漆语言的丰富与广阔多样的漆学术交流平台的构建融合，福州一定能在漆语时代保持其应有的高度与锐气，继续推动中国漆艺的繁荣和发展。

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As an important center of lacquer art in modern and contemporary times of China, Fuzhou owns rich cultural ecology of lacquer and profound inheritance of lacquer art, and plays a significant role in the process of the contemporaneity of Chinese lacquer art. Meanwhile, profound changes of lacquer art creation in China and around the world have also taken place increasingly in the agitation of contemporary culture. Held in the new historical context, and taking the Era of Lacquer Language as the title, Fuzhou International Lacquer Art Biennale in 2016 intends to review lacquer art of Chinese modern and contemporary times from the perspective of linguistics.

This exhibition is divided into three parts by three forms of lacquer art: shape of ware, lacquer paintings on shelf, and space.

I. Shape of ware (Charm of ware/Tolerance of ware)

Ware is the carrier of the classical spirit of lacquer art, and shape is the foundation of modernism of lacquer art. Two categories of works are selected elaborately in this unit: one is functional lacquer wares for daily use, and the other is solid sculptures of lacquer, which represent double dimensions of language construction of lacquer education, namely, state of handicrafts and vision of artifacts. The former is an intuitive dimension of language practice of lacquer art, and the latter is a rational dimension of language study on lacquer art.

As an intangible cultural heritage, lacquer art is an important part of China's creation history. In *Chinese Etymology Dictionary*, the word "creation", originated from the sentence "How great the creator is" which was said by great master Zhuang Zi, refers to creation of heaven and earth in general, and later expands to the handmade wares and creations. Therefore, handicraft is the concept of creation in the context of Chinese culture.

Compared with ceramics, lacquer is a kind of viscous liquid which cannot be shaped directly. Even lacquer can be coiled and piled up, which is similar to the shaping technique of pottery, it can be shaped after being stirred with other powders into mud. The adhesion of lacquer liquid is the very nature of lacquer art. The body molding of lacquer ware, including wooden body, bamboo body, pottery body, metal body and other bodies, is a pure kind of lacquer art. Or to be more accurately, wooden art, bamboo art, pottery art and metal processing should be the language foundation of lacquer art to be studied in the first place. In the language of lacquer creation, a history of lacquer art should firstly be a history of body molding of various materials.

Therefore, the inheritance of handicrafts not only requires studies on the lacquer-painted techniques, but also requires learning of shaping techniques of various materials which are used to mold bodies. We should pay more

attention to the lifestyle of Chinese people which is carried behind the evolution history of creation, and observe the oriental temperament presented in the creation. Creation is always the inexhaustible spiritual resources and cultural genes of producing lacquer art.

Corresponding to the concept of oriental concept of handicraft, the western artifact is a kind of artificial product from the perspective of philosophy of technology. With human beings' wills, knowledge, capabilities and values, it is the second natural object produced by human beings with use of technology through manual labor. Artifact is a design concept in the language context of western culture. Solid sculpt of lacquer is the extension of the training of three-dimensional constitution, which is the foundation of modern education of lacquer art. With people-oriented goals, it is a comprehensive understanding of objects of lacquer art creation, including their material element attributes, physical structure attributes, intention function attributes and symbolic information attributes. It also fully conducts deduction and innovation of design possibilities, and then comprehensively thinks and makes its choice in works or in involved materials, moldings, shapes, crafts, symmetry, rhythm, balance, colors, functions and other factors of artifacts design. Although the solid sculpt of lacquer reflects the inspiration of sensible intuition, it presents thinking characteristics of rationality and carefulness as a whole, which runs throughout the whole creation process of works. The solid sculpt of lacquer, led by the eight Institutes of Fine Arts, represents the latest achievements in this direction. Li Mingqian, Guo Xiaoyi, Hu Xiushu and Tan Dali are the persistent language researchers in this field.

Chinese lacquer art in modern and contemporary times is developed in the cultural fault produced by social upheaval. Therefore, retrospect of traditions has become a performance of cultural consciousness and confidence of lacquer artists, and a research trend of ancient artifacts in the field of lacquer art in recent years. The reproduction of Chinese zither in Tang and Song Dynasty by Liang Yuan and Wang Yaxiong, the exploration of ancient furniture by Chen Jie, the extensive collection and exploration of ancient artifacts by Zheng Lei and Zhao Jianwei, the experience of Zhang Cheng's carved lacquer ware by Chen Qinli, the attempt of integration of ceramics and lacquer art by Xiao Chuanbin, the study of ancient artifacts by Li Zhouwu and other researches all present enough respect and cognition of China's creation tradition, and reflect due manner of a contemporary lacquer artist to his ethnic culture. There are two important cases deserved to be mentioned. One is Zhong Sheng. He starts from Kintsukuroi to contact tradition, and dialog with predecessors and show respect to tradition in the process of repair and restoration. He subtly influences the repair of Kintsukuroi of full ceramic and the repair of half-porcelain and half-

lacquer wares, and finally achieves reconstruction of pure lacquer wares. His worship of tradition is like imitating calligraphy everyday, which is step by step but more and more profound as time goes on. The other is Gan Erke, who is away from the hustle and bustle of lacquer field to practice lacquer art. His worship and inheritance of traditional wares is rigorous and elaborate. From single petal, several petals to dozens of petals, his petal-shaped boxes are covered with adequate seal from any directions. Every process, including body molding, ashes brushing and polish, is conducted almost perfectly, and is figured out and learned from artifacts of various dynasties. In terms of lacquer-painted decoration, he gilds several layers of gold foils in the traditional pineapple lacquer of Tunxi, which makes the traditional pineapple lacquer more noble and exquisite.

The construction of the mother tongue of China's lacquer art is a creation process full of Buddhist mood towards passing on techniques, teaching artistry and realizing the philosophic theory. The techniques, artistry and philosophic theory are special observation of Chinese people on creation, which is felt from the intuitive dimension of oriental handicrafts: eyes and hands, heart and articles, style and character, wares and theory and other traditional essence. On the basis of being familiar with the ware concept of the creation, we should cultivate the spirit of the ware. We should not only transcend the beautiful, flowery and exquisite style which is popular in the field of Japanese lacquer art, but also seek forceful, ancient, bold, wild, peculiar, extraordinary, bleak, vigorous, and rich cultural traits and profound spiritual resources of China's traditions, thus making China's own voice in the field of lacquer art which is occupied with Japanese and western lacquer wares and brands.

Promoting the language construction of China's lacquer art from the double dimensions of handicrafts and artifacts makes it possible to realize the modernity of China's lacquer art.

II. Lacquer paintings on shelf (Lacquer language/Context language)

Lacquer painting is a form of lacquer art on shelf. As a form on shelf, Chinese oil painting is a kind of painting which follows the value standard of many western schools, and it is the first to put forward nationalization of oil painting and search for its own value. Imagery oil painting and enjoyable oil painting are results of the above efforts. Should lacquer painting be nationalized? Or, conversely, has lacquer painting been westernized? At least, lacquer painting has been westernized in terms of visual habit. Modern lacquer painting is named with the symbol of western language context. Lacquer painting is the ancient language of Chinese vision, which is evolved from the lacquer-painted decoration of ancient lacquer wares and becomes an important carrier of juvenile period of Chinese painting. From Warring States Period to Ming and Qing Dynasties and the period of republic of China, the cultural context of lacquer painting had never been interrupted. However, due to our lack of organization and studies on the lacquer painting, we cut off the history of China's art of statue, which is shaped after thousands of years, with the influence of accepting Japanese and European fine art education for nearly one hundred years. People always hope that history can be written from themselves, so they accept the lacquer painting in the western language context and define

it as modern lacquer painting. However, we pay more attention to what changes and creations have taken place to the language of China's lacquer painting under the influence of thoughts agitation for a century. We do not refuse the enlightenment of western paintings to the oriental ones for one hundred years, but we are more concerned about the extension and growth of Chinese cultural context in lacquer painting.

After the awakening of individuals, or after artistic freedom, the biggest confusion of modernity is the entanglement which is difficult to choose because of information surplus. In the art forest where the cosmopolitanism strives against orientalism and various schools compete with each other, the representation of modernity is westernization of education of non-western countries. Looked to the West for inspiration, realism and modernism have become the principal axis of shelf education at colleges. Hence, when lacquer painting is introduced into colleges, it is painted realistically and decorated, and then is deconstructed. When realistic painting is becoming gaudy, pope and cynic, or gradually towards decomposition, performance and abstract, will its form and color reach the other side of idea? Modernism is an important way of language training. When painting and modernism are over interpreted, will the ancient lacquer painting occupy a tiny space in the western value system? It is unpredictable.

Emphasis on the inheritance and development of cultural context of China's lacquer painting can reflect the theme of this exhibition which is to establish terminology bank and value chain of Chinese lacquer art. From Shen Fuwen who was born in 1906 to those new artists who were born in 1980s, this exhibition selected 33 representative lacquer painters to show persistent lacquer painters of different language directions at various stage for nearly a century.

As mentioned earlier, the style of Shen Fuwen is between ethnic style and realism. The earliest two language pursuit of China's modern lacquer painting are fully reflected in the painting of Wang Heju and Qiao Shiguang who were born in 1930s and that of Zhan Shu'an and Chen Lide who were born in 1940s. Wang Heju absorbs inspiration from rock paintings, paper cutting and patterns of ancient paintings, and Qiao Shiguang inherits the decoration style of the beauty of Chinese craft which makes lacquer painting presented same style with Chinese quintessence in terms of materials, techniques and patterns. Zhan Shu'an and Chen Lide let the oriental lacquer-painted decoration with a history for thousands of years encounter western shadow technique of centurial history, which realizes subtle painting expressed with three dimensions.

Carnap is the first to put forward the language stratification theory, he thinks: "There are two involved languages: one is the language we are studying, we call it object language; and the other is the language we are using for discussing the form of object language, we call it form language (namely metal language)."The metal language of vision is the metal theory for critics to conclude and explain the object language. It is also the methodology applied for the creation of object language by artistes consciously or unconsciously, and it is an advanced form of logic.

Writing, material language and public image language...those resources can be applied for creation of vision in certain forms and rules by any person,

which can be regarded as available metal language of vision for everyone. Such problem does not exist that if anyone uses those resources, other people will not have the right to use them. Writing is a normal application in many kinds of paintings, so writing of lacquer expands infinite space after Li Xiqi. The writing he has borrowed is the metal language of vision that has accumulated over thousands of years in China, but what he wants to express only belongs to his object language.

The order to apply metal language does not represent the level of work achievement and value, and the practice of others presents their unique cultural background and comprehensive qualities. There is an old saying goes: "Even drinking the same water from the same river, the spring and autumn are still different in the eyes of different people."

Compared with other mass art media material, the research and application of writing of lacquer metal language is just a beginning. The writing is an important direction to develop the metal language of lacquer painting, and has deep relationship with China's cultural context of line shaping. A peak of Chinese line art is in Han Dynasty where the tall, dense, smooth and slender lines are used to draw and write in the decoration of lacquer wares. The fight between sticky elasticity of lacquer and gravity of earth provides infinite possibilities for the writing of lacquer on the practice of object language.

Similar to the problem of writing, public images or same themes have become a controversial topic. In fact, as a creation motif of object language, Huian women, created from Wu Chuan, Chen Jinhua and Tang Zhiyi to Zheng Yuntao and Zhou Jian, all reflect skill height, popular patterns and aesthetic tastes of their own age. The awareness of occupying ranks in the field of language possibilities is performance of decline in creativity. Lacquer painting is a form that has not been fully developed, and each creator can only carry out a limited study work in the direction towards his advantages for a lifetime. The possibilities of language of vision are infinite, and the mystery of metal language and object language can never be completely touched by individuals.

It is noticeable that lacquer painters who stick to Chinese cultural context of lacquer painting, starting from three key words of modernism—material, technique and pattern, pay more attention to think any concept that can activate their artistic thoughts, such as defamiliarization, deconstruction, reorganization, suspension, blocking, ambiguity, parody, irony, etc. They continuously observe those artistic methods and languages in the application of lacquer painting, and the lacquer painting on shelf which is full of oriental flavor and wisdom should have a broader prospect.

III. Space (Nature of things/Nature of mind)

Lacquer art is the media material with biggest ability to create space. From the Warring States Period to Qin and Han Dynasties in China, the ancient philosophers, Emperor Qin and Emperor Wu of Han all lived in the prosperous period of lacquer wares which lasted for nearly five hundred years. Tens of thousands of lacquer wares can be named and described. It is imaginable that people, living in the living space with lacquer furniture, cultivated the most creative thoughts of hundreds of schools in ancient China. Will the engaged people in modern times still have the interests to look back

on China in ancient times: a splendid era of lacquer wares? From food container painted with flow ink and lacquer mentioned in *Ten Faults* by Han Feizi to Tao Yuanming's no-stringed lyre, from the idiom "keep the glittering casket and give back the pearls to the seller" and "a wife lifts the tray to a level with her eyebrows to show great respect for her husband" to "flow winding and wineglasses drifting" in *Preface of Lanting* and etc., lacquer wares bear the national etiquette, stories, thoughts and feelings. With the disappearance of classical lacquer wares in daily life, the accompanying classical situations have crashed into cultural fragments that cannot be restored completely. It is the special shapes, colors and texture created by traditional materials that cultivate unique feelings, emotions and realm of Chinese people. Therefore, we should stick to the traditional material techniques and relive the rich and delicate feelings of lacquer art that has been lost by the present Chinese. Through handcraft, we connect and integrate the soul and media material of lacquer, and pay attention to the presentation and recreation of oriental culture. Besides, we should be devoted to using uniqueness of lacquer to create spiritual space and make it a direction of contemporary molding of lacquer art. The space created by lacquer is multidimensional, and it can be an area for ceremony, a deduction of concept and a space for spiritual production.

This exhibition pays more attention to the cross-material and cross-border attempts, and it focuses on the spiritual space of works and the breadth and depth of topics. There are few ready-made lacquer wares in this exhibition. The biggest confusion of lacquer in the old wares is to erase the wrapped slurry of time, while the beautiful new wares usually become a part of landscape or props. Therefore, even from the perspective of design, the lacquer space should also transcend design or be a paradox. It should be able to provide space for thinking and imagination; otherwise it will be degraded to an exhibition of lacquer furniture.

Space is an experimental display. It may contain extremely intelligent devices with visual tension, or maybe a self-talking exploration, and even a brave attempt like wearing the Emperor's new clothes. The form, in its initial stage of exploration, will definitely get great achievement in time.

IV. Lacquer art of foreign countries

As with the previous international lacquer exhibition, artists from Japan, South Korea, Vietnam, America, European countries and Chinese Taipei have shown their consistent level and characteristics, especially artists from Japan and Vietnam. The tradition of learning and teaching is conducted uninterruptedly by dozens of generations of descendants in the field of lacquer art in Japan. They absorb the context of western modernism and post-modernism, and remain the expression and confidence of oriental media material at the same time. It may be the most vivid reflection of "Japanese spirits, but Western materials" proposed by Japanese ideologist Fukuzawa Yukichi in the field of lacquer art in Japan where greatly stresses classic inheritance. Lacking uninterrupted accumulation by dozens of generations, Chinese lacquer art ushers in the beauty of western style in the background of deep cultural fault of lacquer, which is the context of weak culture facing the modernity of Chinese lacquer art home and abroad. At the beginning of last century, Shen Fuwen and Li Zhiqing successively learned in Japan, which marks the end of cultural fault of lacquer.

If Japan lacquer art is a mirror, Vietnam lacquer painting is another good example for China's lacquer painting. There are a dozen of lacquer painters who was born in 1900 or 1910s, and they are Ruan Jiazhi's contemporaries, such as Fan Hou (1903—1995), Chen Wenjin, Ruan Wengui and Chen Tingshou. However, there are only two or three lacquer painters in the same period of China, such as Shen Fuwen. It is noticeable that the first generation of lacquer painters in Vietnam has completed the important process of finding themselves by learning from the West in the 1930s, while leaders of lacquer painting in various regions of China are still in their childhood or juvenile period in 1930s. The work describing great scene of national temple fair was completed by Ruan Wengui at 19 years old. They own instinct premature wisdom in materials, techniques and national awareness of patterns of lacquer paintings. The invited three generations of Vietnamese lacquer painters are representatives to keep national characteristics in the influence of western paintings.

To varying degrees, Japan and Vietnam both present national confidence in lacquer art. It should be said that if people are more confident to their culture with educated quality and accumulation, they will be more comfortable in art creation.

As an important center of lacquer art in modern and contemporary times, Fuzhou owns a good tradition of lacquer culture. Studies on lacquer language in different stage all present different thinking models: from "Studying the nature of things" proposed by folk workshops represented by the Shen family, to "Information aggregation and problems tackling" of lacquer art research institutes after the foundation of the People's Republic of China, to "Point-line-surface creativity" of lacquer art studios after the reform and opening up, until the model of "from technology form to subject form" of colleges and universities in the new century. With rich lacquer techniques and lacquer language and wide and various platforms for lacquer exchanges, Fuzhou will absolutely keep its proper height and spirit in the era of lacquer language, and continue to promote the prosperity and development of China's lacquer art.

宇宙万象轮回侘寂，人类皓首穷经地窥探其博大、质朴、素雅、清幽、神秘之蕴藏，古往今来漆艺匠师心手相依虔敬的造物精髓浸润大漆的幻化之美，物性素朴烘托心境诗意，造物呼吸衔接自然感通，精进技艺大道于漆韵缥缈，大匠人格品性奠定造物境界的灵魂。《诗经》描写匠心造物曰：如切如磋，如琢如磨。可见自古以来尽善尽美就是中国匠人匠心追求造物出发所秉持的根本心念。华夏先民用人、木、水造字为“漆”，中国是人类最早发现和使用大漆髹器饰物的民族，舜作食器，禹作祭器，漆绘殿宇、琴瑟悠扬、帝王之尊，从古至今漆之用可谓大矣。

中国漆文化最早出现于新石器时代，历经夏、商、周至春秋战国时漆器工艺日臻成熟，承载了楚文化的神韵，用途广泛，不仅用于日常生活，也用于祭祀活动，常用朱、黑两色髹涂。殷商时代已经有了雕琢刻镂的漆工艺。汉代达至鼎盛，漆器品种包括鼎、壶、钗、樽、盂、卮、杯、盘这些饮食器皿，奁、盒这些化妆用具，几、案、屏风这些家具，品目繁多，并出现了漆礼器以代替铜器。汉墓出土有漆棺、漆碗、漆奁、漆盘、漆案、漆耳杯，并在黑漆上绘红色或赭色花纹，展现了人神共存、变幻神奇、流动魂飞的远古漆语，是华夏悠久文化艺术的神秘斑斓世界。后经衰微，至魏晋南北朝时期漆器与绘画相结合，突破了平涂的局限，出现了晕色新技法，更富有立体感。至隋、唐、五代漆器匠人制作向工艺品发展，精益求精，出现了干漆夹纆佛造像、螺钿金银平脱镶嵌、剔红雕镂的精妙绝伦的手工艺。

两宋时期漆器业得到普及，形成规模作坊，官府设立专门机构管理制造御用漆器，民用漆器也开始走向市场。元代漆器成就在于雕漆，刀法丰硕、圆润细巧、极致精微又浑朴天成。明代漆器受宫廷重视和宠爱，是中国装饰漆器的高峰期，宫廷作坊里皇室监制下的漆器越加剔透华美、研磨精致、样式繁多，万历时期，雕漆工艺又在剔彩的基础上推出了“堆色雕漆”。

清代漆器呈现全新的样貌，器型样式琳琅满目，特别是出现大型漆艺家具作品，从径不及寸的香脂粉盒到大型的宝座、屏风、棺槨，几乎遍及生活使用的各个方面。各种花果式的器型频繁出现，桃实、枫叶、葫芦、卷轴、书函、古琴式推陈出新。这些宝贵的漆文化遗产无不浸透着历朝历代匠人匠心造物的精华，涵盖了漆艺大师们对人格修养、文化传承的追求。

炎黄子孙坚韧、包容、智慧的生存方式和匠人匠心极致精美的造物神髓、优秀的技艺代代传承，匠人们毕生对品格至高境界的追求深远地影响着漆器艺术的辉煌成就，时断时续的中国漆艺造物的古老文化，触动着世界漆文化历史的进程与发展，值得今天中国的漆艺匠人、漆艺术家、珍爱漆文化的后人们自豪和骄傲。然而先人创造的历代精美漆器大量流失于海外，现存于大英博物馆、德国东亚博物馆等机构，而我们国内至今尚无专业收藏展示漆器的官方博物馆机构，由此可见有着 8 000 年历史的华夏民族古老漆文化的价值在当今时代并未获得国人

足够的认知，我们应尽快重视、发掘、梳理、抢救、回流、保护古老漆文化，尊重对大漆匠人造物精神的呵护和延续，激活非遗传统，复苏漆元素中的DNA使其重新焕发生命活力，探索漆的本体语言在现代设计语境中如何展现与应用，从艺术审美的角度重新探索当代漆艺与生活环境的平衡与衔接，启发漆艺人性化、人文化的深层智慧，思考传统文化再生，漆艺如何从工艺美术语言升华为当代艺术语言，更富于时代的表现力及感染力。匠师心手合一、匠心造物、人性浸润的珍贵价值将重新定位并受到本应有的尊重，让中华文化生生不息，薪火相传。

（一）福州脱胎漆器略记

中国福州脱胎漆器、扬州漆器、平遥推光漆器、成都漆器是我国四大漆器。其中福州脱胎漆器的制作工艺最为独特，深受世人青睐。福州是我国漆艺重镇，自南宋以来开始有了漆器作坊，作为对外贸易的港口城市福州，在清代是漆器集散地和漆艺人才高地。乾隆年间福州府侯官县漆艺匠人沈绍安（1767—1835）在修补寺庙破旧牌匾时发现木头虽然腐朽，但漆灰夏布裱褙的底胚完好无损，通过对旧匾的分析，了解基本材料成分，失传已久的隋唐时期的佛像制作技艺“夹纻”被发现，此工艺源于战国，兴于西汉，魏晋时期走向成熟。隋唐时期寺庙大佛多用此法制作，是佛造像的重要方式，一直延续了近千年，由于晚唐时期两度灭佛后，绝大多数漆造佛像被毁殆尽，夹纻技术逐渐衰败直至失传。而世界现存的唐宋时期的夹纻造像“唐代八部神像”被日本正仓院收藏。

聪慧有心的匠人沈绍安本是油漆匠，以制售漆筷、漆碗、神主木牌为业艰难度日，他潜心研究，将这门古老技艺经过改造，反复实验创新，尝试采用极细的麻布和丝绸裱胎成型，其胎壁薄如纸，厚不及毫米，坚固质轻。他的慧眼匠心不但发掘了失传已久的古老夹纻漆工艺，更大胆地创新实践，他的巧手睿智使得工艺独特的沈氏脱胎漆器成功面世，振兴了福州漆器，引领行业进步发展，使福州府一跃而成为享誉世界的漆器名镇，开了脱胎漆器的先河，对当时福州漆器大量出口海外创汇产生了极大的推动。沈氏家族第五代沈正镐、沈正恂试制彩色的髹饰薄料成功，真金真银碾泥调漆为色，在原有的“红、黑、朱、紫”的基础上研制出“金、银、天蓝、苹果、葱绿、古铜”等色，光亮持久、不怕水浸、不变形、不退色、质地坚固、耐酸碱、重量极轻。沈氏脱胎漆器髹饰技术的进步使古老漆器更加华丽辉煌、灿烂夺目。而这一切都离不开沈氏一门历代漆艺大匠们

苦心钻研、执着不懈的艰辛付出，其匠心、慧心的高贵精神境界，值得后代敬仰修习。

1889年福州沈氏脱胎漆器参加巴黎举办的世博会，一举获得金奖。后来沈氏脱胎漆器又先后在美国、德国、英国、意大利、日本、菲律宾、比利时、巴拿马等地举办的国际博览会多次获得金奖、头等金牌奖和最优秀奖等，获得“珍贵黑宝石”、“东方珍品”等美誉。光绪三十一年，清廷授予沈绍安第五代孙沈正镐、沈正恂“四等商勋，五品顶戴”，宣统二年又晋升“一等商勋，四品顶戴”。时至清末民初，沈家老铺的一件漆器依旧价格不菲。而这种漆与金属粉末调合使用的薄料技术在巴黎世博会展出后被西方广泛应用于近代涂装工业，尤其是家居饰品和汽车涂装。新中国成立后的第一台东风牌轿车就是采用福建大漆工艺来装点装饰的。沈绍安家族对创造中国近代福州脱胎漆艺行业的鼎盛辉煌功不可没。福州脱胎漆器与北京景泰蓝、江西景德镇瓷器并称为中国传统工艺“三宝”，2006年5月20日正式被国家列为首批珍贵非物质文化遗产。

1949年新中国成立后百业待兴，有着国际美誉的福州沈氏脱胎漆器，远销世界70多个国家和地区，更成为新中国馈赠外宾的国礼。1952年沈氏兰记正式改为“公私合营福州脱胎漆器公司”，在原来沈绍安兰记、德记的基础上又成立了福州第一脱胎漆器厂和第二脱胎漆器厂，创办了福州工艺美术研究所、福州工艺美术学校，推动了福州脱胎漆器行业整体产业链的发展与繁荣，福州脱胎漆器的生产规模大大超过新中国成立前，艺术风格更加多样化，沈氏脱胎漆器世家传承至此落下帷幕。近代以来各自为战的分散零星小作坊式经营的福州脱胎漆器制造业开始了国有化大规模发展的崭新历史进程。

1954年，福建省文化局为了进一步保护和发展脱胎漆器髹饰的传统工艺，将行业中的创作名手李芝卿、高秀泉等十人组成漆器研究小组，专事创作、设计、研究，从事研发新工艺、新材料、新技法的工作。

（二）漆艺大家风范

沈福文（1906—2000）福建诏安人，1928年考入杭州国立艺专，受左翼文艺思潮的影响，创作反帝反封建反压迫的木刻版画作品，曾受到鲁迅先生的赞扬，是老一辈革命艺术先驱。1935年东渡日本，经蔡元培先生介绍，入日本著名漆艺大师松田权六工作室研习漆艺。在求学期间寻到中国失传已久的《髹饰录》并将手抄本带回国，对照博物馆展品等漆器实物进行研究，发掘了几十种已经失传的古代