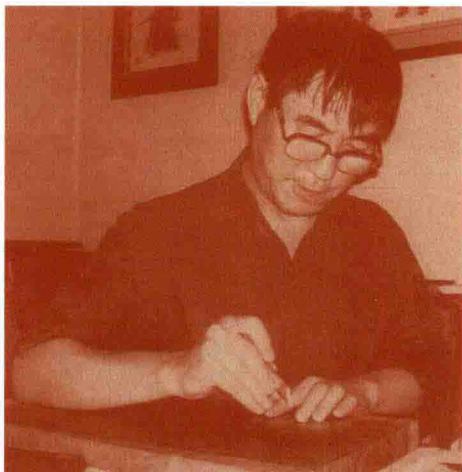


Masters of
Chinese
Arts and Crafts

WANG TIANWEN



Shadow Puppet



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中国工艺美术大师汪天稳

江苏省社会科学基金青年项目《江苏省工艺美术产业化发展研究》（项目编号：09YSC007）阶段性成果

皮影

程万里 著

皮影俗称『灯影戏』，是中国最古老的戏剧形式之一。皮影起源于二千多年前的中国古都长安，盛行于唐、宋，至今仍在中国广泛流传。皮影人物多用侧面和半侧面的造型，其雕刻精美华丽，造型古朴典雅，着色艳丽考究。皮影工艺以上等牛皮为原料，经刮、磨、刻、染、熨、缀等二十四道传统工序精雕细刻而成。

江苏美术出版社
Jiangsu Fine Arts Publishing House



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丛书总主编 张道一

丛书执行副总主编 濮安国 李立新

汪天稳

1950 年，出生于陕西华县。

1962~1975 年，师从李占文先生学习皮影雕刻技术。

1976 年，与上海美术电影制片厂合作拍摄皮影、木偶剧《皮影轻骑兵》（《又名迎春花开》）。

1977 年，调入西安工艺美术研究所皮影研究室主持皮影研究、创作工作。

1982 年，受邀为日本国立民俗博物馆负责设计、刻制《孙悟空大闹天宫》全套，深受友人的赞誉。

1983 年，作品《樊梨花刀劈杨藩》，获中国轻工部旅游产品优秀设计“一等奖”。

1993 年，受邀进京为中国美术馆整理、鉴定馆藏明、清时代皮影数千件。

2000 年，作品《番将》获得首届中国工艺美术作品暨工艺美术精品博览会优秀创作奖。

2005 年 2 月，被陕西省发改委授予“陕西省一级工艺美术师”称号。

2006 年 12 月，被国家发改委授予第五届“中国工艺美术大师”称号。

2008 年，作品《打马球》被中国工艺美术博物馆收藏。同年 6 月，被陕西省文化厅评为华县皮影制作技艺代表性传承人。

2009 年 10 月，在第三届中国民间艺人节，被中国民间文艺家协会授予“中国十佳民间艺人”荣誉称号。

2010 年，创作的《神将——窦尔敦》参加上海世博会，被誉为“皮影人物类的吉尼斯”，得到了社会各界及国外友人的一致赞赏。

2012 年，被文化部授予“国家级非物质文化遗产项目代表性传承人”荣誉称号。

1950, born in Hua County, Shanxi Province.

1962~1975, learned carving techniques of shadow puppet after Mr. Li Zhanwen.

1976, produced shadow puppet film "Shadow Puppet Light Cavalry" (alternate name "Aka Opening") cooperated with Shanghai Animation Film Studios.

1977, was transferred to Shadow Puppet Research Office of Xi'an Institute of Arts and Crafts, and presided over Shadow Puppet's research and creation work.

1982, was invited to design and make full set of "Sun Wukong's Uproar in Heaven" by Japan's National Folk Museum, which was praised greatly by friends.

1983, his work "Fan Lihua chopping Yang Fan" won the first prize of tourism products' excellent design by the Ministry of Light Industry of China.

1993, was invited to sort and identify thousands of Shadow Puppet during the era of Ming and Qing Dynasty collected by China Art Gallery in Beijing.

2000, his work "Vassals" won the prize of outstanding creation of the first session of Chinese Arts and Crafts and the Boutique Exposition of Arts and Crafts.

2005, was awarded the title of "First-level Master of Arts and crafts of Shanxi Province" by Development and Reform Commission of Shanxi Province in February.

2006, was awarded the title of the 5th session of "Master of Chinese Arts and Crafts" by the National Development and Reform Commission in December.

2008, his work "Polo" was collected by China National Arts & Crafts Museum. In the same year of June, was appraised as the representative inheritor of Shadow Puppet's technology and art in Hua County by the Department of Culture of Shanxi Province in June.

2009, was awarded the honorary title of "China Top Ten Folk Artists" by Chinese Folk Artists Association during the 3th session of Chinese Folk Artists in October.

2010, his work creation of "God General-Dou Erdun" was exhibited in Shanghai World Expo, and was known as the "Guinness in Shadow Puppet's Figure", and got the consistent praise from all walks of life and foreign friends.

2012, was awarded the honorary title of "Representative Inheritors of National Intangible Cultural Heritage" by the Ministry of Culture.



Shadow Puppet

Shadow Puppet was commonly known as “Shadow Play” “Puppet Play”, which is one of the oldest drama forms in China. Domestic historians and drama history experts have four main point according to the problem of Shadow Puppet’s origin and form: Zhou Dynasty Hypothesis, Han Dynasty Hypothesis, Tang Dynasty Hypothesis, Song Dynasty Hypothesis.five dynasties, song said.

As listed into the first batch of Chinese Intangible Cultural Heritage List,Shadow Puppet is Chinese unique cultural treasures, and it has a long history, rich culture, diversity of types and spoke, superb performance skills, changeable melody and rhythm, and exquisite carving art, with very high value of folklore and art.

The art of Shadow Puppet combined folk arts and crafts and traditional drama cleverly. Shadow Puppet is a general term about drama performances and scene, props, scenes, characters in Shadow Puppet. This kind of drama form is: the artist of Shadow Puppet manipulates silhouette image of plane Shadow Puppet made by paper or leather, and by light or natural light,the shadows were projected on light screen, in the same time, matching music and singing for drama plots. From choosing leather to figures molding, the traditional produce of Shadow Puppet include eight base processes: choosing leather, making leather, painting, adjusting, carving, coloring, ironing, composing. The sort of Shadow Puppet is Shadow play sort is various, according to its function, it can be roughly divided into head class, body class, mounting class, plants and animals class, scenes class and so on.

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皮影

皮影俗称「灯影戏」「傀儡戏」，是中国最古老的戏剧形式之一。

国内史学家及戏剧史专家对其起源及形成的问题主要有四种观点：周代说、汉代说、唐五代说、宋代说。

作为列入《首批中国非物质文化遗产名录》的皮影是中国独有的文化瑰宝，具有久远的历史渊源、丰厚的文化底蕴、多样的剧种声腔、精湛的演出技艺、多变的旋律节奏、精美的雕刻艺术，具有极高的民俗和艺术价值。

皮影艺术是由民间工艺美术与传统戏曲巧妙结合而成。皮影是对皮影戏曲表演及戏中场面、道具、景物、人物的通用称谓。它是由影戏艺人操纵纸制或皮制的侧影形象的平面影偶，通过灯光或自然光将影像透映于浅色幕布上，并配以音乐和唱念来表演剧情的一种戏曲形式。皮影从选皮到影人成型上，传统的制作可分为选皮、制皮、画稿、过稿、镂刻、上色、熨平、缀订八个基本工序。皮影种类繁多，从功能划分，大致可分为头茬类、身段类、坐骑类、动植物类、场景类等几大类别。



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,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,不育珍禽奇兽。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 borning 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

mind is easily confused but also the prohibitions against the confusion can't work. The misunderstanding of objects themselves last about 3000 years though the way just like "giving up eating for fear of choking" did not change the corrupt lives of rulers and that "Riding a hobby saps one's will to make progress". Do the beautiful things make people weak in the relationship between persons and objects? The answer is negative. The key lies in the people themselves in the self-cultivation sentiments ideals and will. So the fine Arts and Crafts is not able to make people despondent on the contrary it will enhance their interests encourage ambition and drive people to be aggressive and progressive. As a result to outline the outstanding traits of the ornamental Arts and Crafts at least the following points can be seen.

First of all it is the "manifestation of the essence of man power" that not only reflects the people's creative spirit but also attains an extreme that is impossible for ordinaries through the exercise and flexibility for hands thus showing the great potential of human in "changing the world".

Secondly in the relationship between persons and objects except for the ability gained to control objects it actively alters the constancy of objects thus beyond the human "own scale" to show "the abundance of people's needs".

Furthermore it perfectly combines the superb skill of the crafts with the colorful imagination of the art making that "techniques reach a certain realm would act in cooperation with the spiritual world" and that "art cleans the life".

Finally the Arts and Crafts founded by the precious materials the exquisite skill and the noble human spirit represents the nation's wisdom and creativity has been hailed as the "national treasure" and of course in the era of commercial society possesses the high economic value that is the creation of wealth.

The various walks of life have the leading characters very starry and their constellations are the brightest. "Flourishing age flourishing talents" being Masters is even more glorious. In order to record their performance and to pass their outstanding achievements along we have compiled the "Masters of Chinese Arts and Crafts" series that each volume recorded each master and that respectively introduced their life stories writings sayings works skills and the comments concerned completely showing the demeanor of the masters. We hope that the series can make contributions not only to the nation's revival of China and the cultural accumulation but also to inspire newcomers propelling the spring-up of the "Masters of Chinese Arts and Crafts" for generations.

So this is the foreword of the series.

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前言



陶思炎

文化作为民族精神的符号，已成为民族灵魂的象征和意义特殊的财富。它通过对生活的体悟、睿智地创造和艺术性表达，展现出人类不断开拓进取以及在文明发展进程中永不停息的执著探求。

民族文化的发展和传承是衡量一个国家和民族文明程度的重要标志。传承民族文化，有助于加强民族身份的认同感，增强民族自尊心和自信心，是一个国家重视维护人们生存权和发展权的具体表现，也是衡量一个社会能否实现可持续发展的重要因素。

工艺美术是民族文化的物化形态，总是让人情牵梦绕、爱不释手。它源于生活，取法自然，质朴通俗，睿智精妙，始终彰显着入世乐生的情怀和探索创造的精神。工艺美术文化是人类最基本的文化。历史发展告诉我们，造物活动起源于实用，并在实用中逐渐发展出审美，所以，工艺美术不仅承载着民族文化的物质属性，同时富含着民族文化的精神属性。工艺美术是中华民族的文化瑰宝，其门类多达 4000 多种，千百年来繁衍不息，并以其独特的方式，记载着中华民族不同地域的历史、习俗、民生状况和民间绝技，具有重要的文化价值。随着近 10 年来，社会上长久不衰的民间文化热以及遍布全国范围的非物质文化遗产抢救与保护工程的开展，社会各界关于对工艺美术的保护与建构的呼吁也已提升到了文化产业建设的高度层面。

工艺的民族性就是表现民族的本质特点所形成的艺术制作上的特殊性。民族精神是工艺美术民族性的核心与灵魂。由于多民族社会生活的特殊性必然造成民族精神的差别性，而民族精神的差别就必然造成民族艺术的多元性。工艺美术的民族性对于一个民族来说，是其手工艺成熟的标志，对于一个民间艺术家来说，是创作成熟的标志。只有反映民族精神的手工艺作品，才能为本民族的群众所喜爱、所理解。只有这种艺术作品，内容是他们关心的，