

# 中国工艺美术大师全集

主编／王文章

学术主持／中国艺术研究院

安徽美术出版社

郭琳山  
卷

编著／陈是吾 郭艺

## The Complete Collection of ARTS AND CRAFTS MASTERS OF CHINA

Editor in Chief Wang Wenzhang

ACADEMIC SUPPORT BY  
CHINESE NATIONAL ACADEMY OF ARTS

Anhui Fine Arts Publishing House

### Volume of Guo Linshan

Compiled by Chen Shiwu and Guo Yi



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顾问

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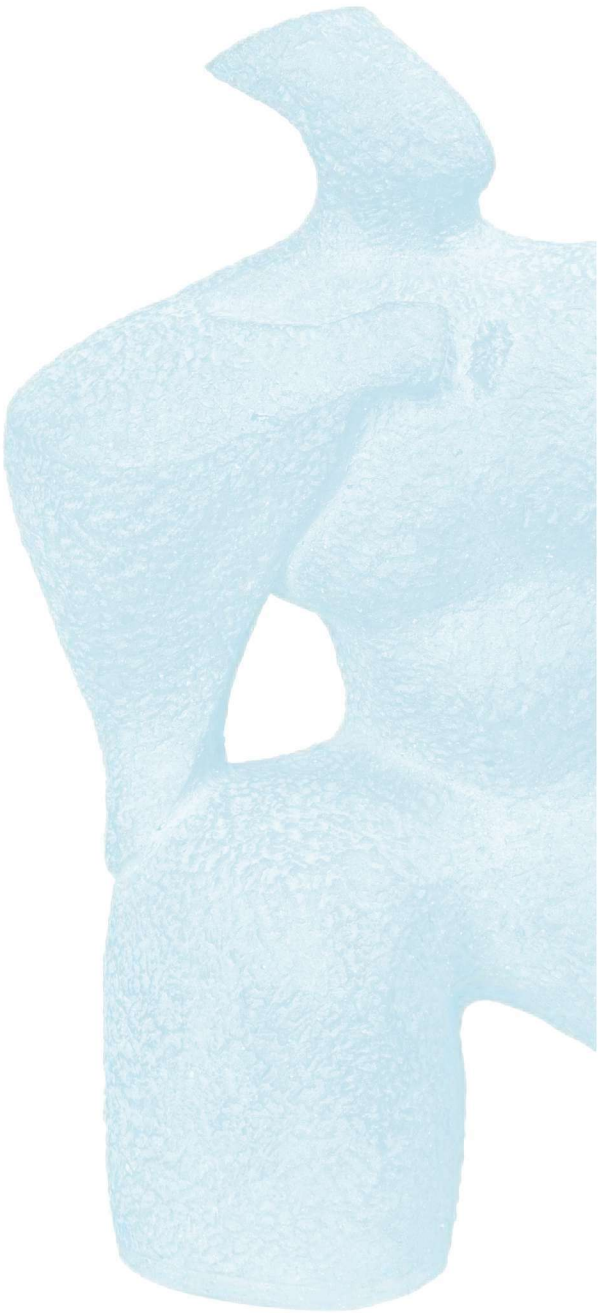
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# 序

中国传统工艺美术有着悠久的历史、高超的技艺和丰富多样的风格，它是中华民族造型艺术的重要组成部分，还曾是传统农耕社会里最重要的技术力量。工艺美术密切关联着制度、礼仪习俗、生活方式、审美理想，所以是过往文明的物质与精神载体，历朝历代的手工艺人为中华文明史谱写了极具智慧和灵性之光的灿烂篇章。新中国成立之后，国家重视手工艺人的劳动，工艺美术品大量出口，曾行销世界 170 多个国家和地区，不仅换回了大量外汇，而且向外输出了我们灿烂的民族文化。

工艺美术之强大生命力，在于它兼具实用、审美、收藏等多种社会功能。自有人类社会始，工艺美术就既是物质生产，又是精神生产；既是经济活动，又是文化活动。许多工艺美术品类有着坚韧的生命力，如同一条文明的巨流绵延数千年不止，始终以美的形式服务人们的生活。

工艺美术之可贵，在于它风格上多姿多彩，在品质上唯我独有、唯我独精。我国的工艺美术有着自己的技术体系和造物哲学，在世界上以技艺精湛、民族风格独特而享有崇高声誉。各地的工艺美术在技艺和风格上又表现出鲜明的地方文化特色，如江南工艺的秀润雅致，北京工艺的富丽整饬，广东工艺的绮丽

多彩，它们统一在民族风格之下，形成“万紫千红总是春”的繁荣局面。

客观地说，在“经济技术一体化”的时代，人们基本的生活需求完全可以通过新技术和新经济来解决，传统工艺美术的物质生产已不占主流地位。人们之所以仍然需要古典家具、艺术陶瓷、刺绣、漆器、玉雕、木雕……是因为它们与千篇一律的机器造物相比，凝聚着更多的文化积淀和艺术韵味。优秀的工艺美术品是天巧与人工的完美结合，它可以让我们感恩自然、怀念传统、感受人性的温暖。更何况当代工艺美术在继承传统的基础上，顺应时变，不断吸收其他艺术门类的营养，已建立起一种崭新的审美风尚。富贵、高雅、单纯、明快、清新的当代工艺美术品不仅现实地构成了我们身边的物质生活环境，同时还不断地影响着我们内在的精神世界。

如今，把工艺美术仅仅当作是经济行为之片面认识已基本得到扭转，它的文化属性和非物质文化遗产属性得到广泛的社会认同。譬如自 1979 年至今，国家有关部门分 5 批共授予了 365 位手工艺人“中国工艺美术大师”称号，这是国家给予这一群体的最高荣誉；1997 年国务院正式颁布了《传统工艺美术保护条例》，全国各省市结合实际情况也制订了保护与发展

的具体办法；2006年文化部颁布了“首批国家级非物质文化遗产保护名录”，其中超过1/4项目属于传统手工技能；近年来，越来越多的省市开始把工艺美术看成是可持续发展的文化创意产业资源。代表当代手工技艺创造水平且具有不断创新性的工艺美术大师的价值和地位，进一步得到社会的深刻认知，工艺美术领域蕴含的文化创意资源、价值也开始得到更多关注。

为配合国家对工艺美术事业的战略决策，总结“中国工艺美术大师”这一最优秀群体的创作经验，展示他们精湛的创作成果，弘扬我国的工艺文化，中国艺术研究院于2007年9月正式启动了这项出版工程。

本丛书从获得“中国工艺美术大师”和国家级非物质文化遗产代表性传承人荣誉称号的手工艺人中选取符合条件的研究对象，每卷独立推出一位大师的研究，全景再现大师的生平事迹和艺术成就。整套丛书保持风格的连贯性和研究水平的一致性。各卷的主要内容包括大师口述史、专家对大师艺术成就的评述、大师作品、大师创作年表几个部分，有条件地附录大师作品的收藏和拍卖纪录。

每一位中国工艺美术大师的成长都经历过数十年的技艺磨炼，他们向读者娓娓讲述学艺的艰辛、创作的甘苦，还有鲜为人知的技术细节和个人传奇。这些

珍贵的人生体验和艺术经验是一般理论家难以想象出来的，而这正是重构历史最可倚赖的材料，最为珍贵！

专家评述部分是在完成大师口述史的基础上，站在历史高度对大师所取得的艺术成就作出客观评价。大师作品图片的采集面涵盖不同时期，尽量选择那些能反映大师个人技艺成长史的典型作品。本丛书的编辑力图实现学术经典性与生动可读性的统一。

我们荣幸邀请到国内工艺美术史论研究方面的著名专家学者担任本丛书的编委，并从全国范围内遴选出相关的年轻学者担任撰稿人。希望该丛书的出版能弥补以往工艺美术领域理论研究的不足。在一个重视文化保护与发展的思想解放的时代里，理应改变把手工技艺视为“小道末技”的旧观念，大力总结和弘扬优秀的工艺美术文化。为后人留下一部可信的工艺史书是编委会同人的共同愿望。

是为序。

王文章

中国艺术研究院名誉院长，研究员，博士生导师

2016年6月



# Preface

With a long history, superb technologies and diverse styles, the traditional Chinese arts and crafts are crucial components of Chinese national plastic arts and used to be the most significant technological powers in traditional agrarian society. As the arts and crafts are closely related to social systems, social etiquette, customs, the way of living, and aesthetic ideas, they are the carriers of both material and spiritual civilization of the past. The craftsmen from each dynasty contribute their superior intelligences and brilliant inspirations to Chinese civilization history. After the founding of People's Republic of China, craftsmanwork has been highly appreciated and arts and crafts have been exported to over 170 countries around the world. This not only helps our country earn foreign exchanges but helps export our splendid national culture.

With multiple social functions such as practical, aesthetic, and collection, the arts and crafts show their great vitalities. From the beginning of human society, arts and crafts are both material and spiritual production, are both economic and cultural activity. A majority of arts and crafts shows their enormous vitality, stretching thousands of years as a civilized mighty current, and serving to individuals' life in a way of beauty.

Arts and crafts are invaluable in their diversities in styles, and uniqueness and exquisiteness in qualities. Arts and crafts in China obtained their own technique system and creation philosophy, which enjoy a high prestige all over the world with exquisite craftsmanship and unique national characteristics. Arts and crafts from different regions indicate outstanding local and cultural characteristics in both techniques and styles. For instance, those from Jiang Nan are delicate and elegant, those from Beijing are splendid and tidy, and those from Guangdong are beautiful and colorful.

To be objective, in the era of "the integration of economy and technology", people's everyday needs and demands can be fully met by new technology and new economy, and the material production of traditional arts and crafts are out of the mainstream. The reason why people still need classic furniture, porcelain art, embroidery, lacquer, jade carving, wood carving, etc, is that they aggregate richer culture and artistic flavor comparing to the monotonous machine-made products. Excellent arts and crafts display the perfect combination of nature and craftsmanship that enable us to cherish nature, yearn for traditions, and feel the warmth of humanity. Furthermore, modern arts and crafts keep pace with the times and learn from other field of arts consistently on the basis of inheriting the traditions, and have established a brand new aesthetic fashion. Those local differences develop under the national consistent style which lead to the prosperous situation in arts and crafts. Prosperous, elegant, pure, bright, and fresh modern arts and crafts not only constitute the material living environment around us, but affect out inner spiritual world constantly.

Nowadays, the one-sided view that arts and crafts are economic behaviors has been corrected, and their nature of culture and intangible cultural heritage are widely recognized. For instance, three hundreds and sixty five craftsmen have been granted the title "China Arts and Crafts Master" by the relevant national departments since 1979, which is the highest accolade for craftsmen at the national level. The State Council officially issued Protection Regulations for Traditional Arts and Crafts in 1997, and all provinces stipulated detailed measures on arts and crafts protection and development in light of their situations. In 2006, Ministry of Culture issued Directory of the First National Intangible Cultural Protection, among which more

than one-fourth of the items are traditional handicraft skills. Recently, more provinces and cities have considered arts and crafts as the resource of sustainable developing cultural and creative industry. The values and status of masters of arts and crafts, the representatives of contemporary craftsmanship with the spirit of innovation, have obtained further social cognition. The cultural and creative resources and values that contained in the field of arts and crafts are getting more attention.

In order to coordinate the nation's strategic decision on the industry of arts and crafts, to summarize the creation experience of the finest craftsman "China Arts and Crafts Master", to present their exquisite creation, and to advance our culture of arts and crafts, Chinese National Academy of Arts launched a series of publication of The Complete Collection of Arts and Crafts Masters of China in September, 2007.

This series selects qualified research cases from craftsmen with the honor of "China Arts and Crafts Master" and "National Intangible Cultural Heritage Representative Inheritor". Each volume presents the research from one selected master, fully display master's life and artistic achievements. The whole set of book is coherent in writing styles and stable in research standards. The main components of each volume include oral history of the master, comments on the master's artistic achievements from experts, works of the master, and bibliography of the master. Master's works and auction records are also attached.

Each master experienced decades of skills training and practices. They talk about the difficulties in their learning, the happiness and sadness in their creation, as well as unknown technique details and personal legends. These previous life and art experience can hardly be imagined

by theorists, and they are the most precious and reliable materials for reconstructing the history. Experts' comments are partially based on master's oral history, and provide objective comments on master's artistic achievements from a historical height. The photo collections on master's works cover different stages of his or her life, and those typical works that are more reflective on master's personal skills development are more appreciated. The composition of this set of books intends to achieve the unity of academic classic and vivid readability.

We were honored to have well-known experts and scholars on Chinese arts and crafts history to be the editorial board of this series of books, and to have arts and crafts related young scholars to be the writers. We hope the publishing of this series of books can help to fill the gaps in arts and crafts theory research. In a time of emphasizing cultural protection and development and emancipating mind, the old opinion regarding the arts and crafts as tiny and important tricks should be modified, and make efforts to summarize and promote the excellent arts and crafts culture. It is the editorial committee's wish that to leave a set of reliable history books on arts and crafts for the future generations.

**Wang Wenzhang**

Honorary President of Chinese National Academy of Arts  
researcher, doctoral supervisor  
2016.6











# 郭琳山简介

郭琳山（1939年—2011年），籍贯浙江临海。毕业于上海同济大学建筑材料系硅酸盐工程专业。高级工艺美术师，中国工艺美术大师。曾担任轻工业部陶瓷工业科学研究所艺术室陶瓷雕塑组组长，浙江省工艺美术研究所陶瓷雕塑室主任，历届浙江省工艺美术专业高级职务评审委员会委员。

郭琳山自小具有极高的艺术禀赋，且不懈追求自己的艺术理想。其陶瓷创造不拘于成法，又尊重传统，不刻意写实，又生动传神，这些得益于他深厚的造型功力。其陶瓷艺术作品具有个人独特的艺术风格。郭琳山的陶瓷创作风格多样，表现题材广泛，尤以人物、动物的陶瓷雕塑见长。作品主要分为三类：一是大型陶板浮雕壁画；二是高温色釉陶瓷雕塑；三是陶瓷泥片捏塑。其陶瓷雕塑的创作，无论从写实到抽象，从陶塑到瓷雕，均能得心应手，善于把握陶瓷泥性与烧制的工艺特点，并融会贯通于陶瓷艺术的表现语言当中，充分展现了其出色的艺术才华。郭琳山深厚的造型功力与艺术学养，成就了他的创作境界，

使其成为当代卓越的陶瓷雕塑艺术家。

其作品多次荣获国家级、省级大奖，被中国国家博物馆、中国工艺美术馆、中国陶瓷馆、浙江省博物馆等机构收藏。

2000年与其妻中国工艺美术大师嵇锡贵女士共同创立杭州贵山窑陶瓷艺术研究室。1996年被中国轻工总会授予“优秀工艺美术专业技术人员”。2006年被国家授予“中国工艺美术大师”荣誉称号。2011年被中国工艺美术学会授予“中国工艺美术终身成就奖”。

## Brief Introduction of Guo Linshan

Guo Linshan (1939—2011), born in Linhai City, Zhejiang Province, was a graduate of the Silicate Engineering Major of the Building Materials Department of Tongji University. Being a senior artist and craftsman and China Arts and Crafts Master, Guo Linshan once held the posts of the group leader of the ceramic sculpture group of the Ceramic Industry Science Institute of the Department of Light Industry, director of the Ceramic Sculpture Department of Zhejiang Institute of Arts and Crafts, member of the senior position review committee for arts and crafts profession of Zhejiang Province of all previous sessions.

As a child, Guo Linshan showed a very high artistic talent and stuck to his artistic dream. Guo's ceramic creation inherited the tradition and made innovation at the same time. Rich experience and high talent were showed in his artistic works, all of which were not only realistic but also vivid, presenting his unique artistic style. Guo's created many different styles and various subjects in ceramic sculpture, expert in figures and animals. His ceramic works could be classified into three groups: large-scale ceramic relief frescos, high-temperature colored-glaze ceramic sculpture and ceramic kneading models, all of which were done with facility, showing the good command of the property of clay and the technological characteristics of firing and the outstanding artistic talent of the artist. The profound moulding skill and artistic cultivation were the basis for Guo's creation level, making him the excellent ceramic sculpture artist of the contemporary era.

Guo Linshan's works won provincial and national prizes for more than once and were collected by organizations such as National Museum of China, Chinese Craft Art Gallery, Chinese Ceramics Museum and Zhejiang Provincial

Museum.

In 2000, he set up Hangzhou Guishan Kiln Ceramic Art Research Center with Ms Ji Xigui, another China Arts and Crafts Master; in 1996, Guo Linshan was awarded the title of "Excellent Arts and Crafts Technician", in 2006, he was awarded as China Arts and Crafts Master; and in 2011, he was honored with "Chinese Arts and Crafts Lifetime Award" by China National Arts and Crafts Society.

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# 郭琳山生平

## Artistic life of Guo Linshan

1939年，郭琳山出生在一个知识分子家庭

1966年，在景德镇陶瓷研究所开始了陶瓷雕塑创作

1974年至1986年，创作了大量的高温花釉动物瓷雕和人物瓷雕，形成了个人的风格

1986年，和妻子作为浙江省引进的人才进入浙江省工艺美术研究所工作

1987年，获得中国首批高级工艺美术师职称

1993年至1998年，创作了大型陶板壁画等作品

2000年，与妻子嵇锡贵女士创办杭州贵山窑陶瓷艺术研究室，创作了大批优秀作品

2006年获得“中国工艺美术大师”称号

In 1939, Guo Linshan was born in an intellectual family.

In 1966, his ceramic career began at Jingdezhen Insititute of Ceramics.

From 1974 to 1986, he created many high-temperature colored-glaze ceramic sculptures of animals and figures, starting to form his own style.

In 1986, he and his wife were introduced to Zhejiang Institute of Arts and Crafts as talents.

In 1987, he was among the first batch getting the senior title of industrial artist.

From 1993 to 1998, he created many large-scale ceramic frescos.

In 2000, he set up Hangzhou Guishan Kiln Ceramic Art Research Center with his wife Ji Xigui and created many masterpieces.

In 2006, he was awarded as China Arts and Crafts Master.