

# 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

吴元新  
卷

编著／吴灵姝

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  
**Wu Yuanxin**

Compiled by Wu Lingshu





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# 序

工艺美术有着悠久的历史、高超的技艺和丰富的风格，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，当代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，又是文化。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于人们的生活。

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项目是属于传统手工技能；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，有条件的附录大师作品的收藏和拍卖记录。

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毕生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，是编委会同仁的共同愿望。

是为序。

王文章

中国艺术研究院院长  
中国非物质文化遗产保护中心主任  
2007年11月

# Preface

With a long history, superb skills and diverse styles, arts and crafts have been an important part of the formative arts in China and used to be the most important technical force in traditional agricultural society. Arts and crafts have close connections with social systems, etiquette customs, life styles and aesthetic ideas. They are the material and spiritual carriers of the past civilizations. The craftsmen of different dynasties once wrote many brilliant chapters of China's civilization history with profound wisdom and spirit. After the founding of the People's Republic of China, the nation paid more attention to the labor of the craftsmen. Quantities of modern arts and crafts have been exported to more than 170 countries and areas in the world, which earns a lot of foreign exchange profit and also exports brilliant Chinese national culture.

Arts and craft's strong vitality lies in their multiple social functions, such as use, aesthetic, and collection. Since the very beginning of human society, arts and crafts have been in material and spiritual production; it is economy and also culture. A lot of arts and crafts products have strong vitality, stretching thousands of years like a civilized river, and have always been serving human life in a beautiful way.

The value of arts and crafts lies in their colorful style, uniqueness and delicate quality. Arts and crafts in China have their own technique system and creation philosophy, and have a lofty reputation around the world with superb skill and unique national style. Arts and crafts from different places express distinct local cultural characteristics. For example, Jiang Nan is known for its delicacy and elegance; Beijing for its slenderness and tidiness and Guangdong for its beauty and colorful style. They all unite in the national style and form the prosperous situation "spring forever with different colors".

Objectively speaking, in the era of "economic and technological integration", the basic living requirements of human beings can be met through new technology and new economy. Material production of the traditional arts and crafts has not been in the leading position. The reason why people still need classic furniture, ceramic art, embroidery, lacquer ware, jade carving, wood carving, etc. is that they have more cultural accumulation and artistic appeal, compared with the stereotyped machine-made products. Excellent arts and crafts are a perfect combination of nature and workmanship, which help us appreciate nature, long for traditions, and feel the warmth of humanity. Not to mention that by inheriting the tradition, adapting to the varying time, and constantly absorbing things from other arts, the modern arts and crafts have established a new aesthetic fashion. The rich, elegant, pure, vivid, and fresh modern arts and crafts not only realistically constitute the material living environment around us, but also constantly influence our spiritual world.

Recently, the one-sided understanding that arts and crafts are regarded only as economic behavior has been corrected. Their intangible and cultural heritage attributes are widely recognized. For example, from 1979 until now, the art-related national departments have granted 365 craftsmen the title of "Master of Chinese Arts and Crafts", which is the highest honor that the nation offers to this group of people. In 1997, the State Council officially issued Protection Regulations for Traditional Arts and Crafts. Provinces all over the nation laid down detailed methods to protect and develop arts and crafts according to their situation. In 2006, Ministry of Culture issued "Directory of the First National Intangible Cultural Protection", among which over one fourth of the items belong to traditional manual skills. In recent years, more and more provinces and cities have begun



to regard arts and crafts as the sustainable development resource for the cultural creation industry. Masters of arts and crafts, who are representatives of contemporary craftsmanship and carriers of the spirit of innovation, have achieved a deeper social understanding in value and status. More attention has been attached to the craft, which is the value of cultural innovation resources inherent in this field.

In order to coordinate the nation's strategic decision towards the arts and crafts industry, summarize the creation experience of "Masters of Chinese Arts and Crafts", show their exquisite creation, and to promote our culture of arts and crafts, Chinese National Academy of Arts plan to publish the large series Complete Works of Chinese Arts and Crafts Masters in the coming years. This project was officially launched in September 2007.

This series selects qualified research subjects from craftsmen with the honor of "Master of Chinese Arts and Crafts" and "National Intangible Cultural Heritage Representative Inheritor". Each volume independently shows the research of one master, a panorama to showcase the master's life and his artistic achievement. The whole set of books maintain continuity in the style and consistency of the research level. The main contents of each volume include the master's oral history, experts' comments on the artistic achievement of the master, the master's works, and the master's chronology. For some volumes, there are also attachments of the master's works and auction records if available.

Each master's growth has experienced decades of skills training. They tell the readers the difficulty of learning the artistic skill, the sweetness and bitterness of creation, and also technical details and rare personal legends. These precious life and art experiences are hard to imagine for a

theorist, but they are the most precious and reliable materials to restructure history. The experts' comments are based on the master's oral history, and standing on the height of this history to evaluate objectively the artistic achievements the master made in his life. The photos of the master's works are selected from different times, choosing typical works that can reflect the master's personal skill growth over time. The composition of this set of books is to realize the unity of academic classic and vivid readability.

We were honored to invite well-known experts and scholars on Chinese arts and crafts history to be the editorial board of this set of books, and selected related young scholars to be the writers. We hope the publishing of this set of books can make up for the lack of the past theory research on arts and crafts. In a time, with emancipated ideas of cherishing cultural protection and development, we shall change the old opinion regarding the manual skills as "small skills", and shall spare no efforts to summarize and promote the excellent arts and crafts culture. The editorial committee's joint wish is to leave a set of reliable history books for the future generations.

**Wang Wenzhang**

President of Chinese National Academy of Arts  
Director of China Intangible Cultural Heritage  
Protection Center  
2007.11









# 吴元新简介

吴元新（1960—），男，江苏启东人，研究员级高级工艺美术师、第五届中国工艺美术大师、首批国家级非物质文化遗产代表性传承人、中国民间美术研究学术委员会委员、中国民间文化杰出传承人、中国民间文艺家协会副主席、江苏省民间文艺家协会副主席，享受国务院政府特殊津贴，现任南通大学蓝印花布艺术研究所所长，南通蓝印花布博物馆馆长。

三十年以来，吴元新竭尽全力保护和传承蓝印花布艺术，抢救、保护明清以来散落在民间的蓝印花布等传统印染实物两万余件，创新设计近千件蓝印花布纹样及饰品，出版了《中国蓝印花布纹样大全·藏品卷》《中国蓝印花布纹样大全·纹样卷》《中国民俗文化丛书·蓝印花布》《刮浆印染之魂·中国蓝印花布》《中国传统民间印染技艺》等专著，其中《中国传统民间印染技艺》被列入国家“十一五”重点图书出版项目和国家出版基金资助项目。吴元新承接了国家社科基金艺术学重点课题“中国蓝印花布纹样研究”，其作品“蓝印花布系列”连续三届荣获中国民

间文艺最高奖“山花奖”“中国工艺美术大师作品展金奖”，他设计的作品《凤戏牡丹》台布、《年年有余》挂饰、《喜相逢》桌旗系列被国家博物馆、中国工艺美术馆收藏。2007年被授予“全国旅游系统劳动模范”称号。他被中国艺术研究院、清华大学美术学院染服系、中央美术学院设计学院等艺术院校聘为兼职教授或客座研究员，被苏州大学聘为硕士生导师，被联合国教科文组织授予“民间工艺美术大师”荣誉称号。2011年6月被授予“第三届全国中青年德艺双馨文艺工作者”荣誉称号，2012年被授予首批中国非物质文化遗产薪传奖，2013年创办的蓝印花布馆被授予首批“非物质文化遗产传承保护基地”。

曾先后在美国、法国、意大利、德国等国家及中国台湾、北京等地举办蓝印花布作品展览。



## Brief Introduction of Wu Yuanxin

Wu Yuanxin, male, born in 1960 in Qidong, Jiangsu Province, is an advanced craft artist of the researcher level, the fifth session of Arts and Crafts Master of China, the first-batch inheritor of the state-level intangible cultural heritage, a member of the Chinese Folk Art Research Academic Committee, the outstanding inheritor of the Chinese folk culture, Vice-Chairman of China Society for the Study of Folk Literature and Art and of Jiangsu Folk Artist Association, enjoying special government allowances of the State Council. Now Wu Yuanxin is the director of the Blue Calico Art Institute of Nantong University and the curator of Nantong Blue Calico Museum.

During the past thirty years, Wu Yuanxin has been making great effort to protect and inherit the blue calico art, having protected and collected more than 20 thousand traditional blue calico works since the Ming and the Qing dynasties from different regions of the country. Besides, he has innovated and designed almost a thousand dermatoglyphic patterns and accessories of blue calico and published monographs such as *Complete Works of Dermatoglyphic Patterns of Chinese Blue Calico (Collection Version and Dermatoglyphic Version)*, *Series of Chinese Folk Culture—Blue Calico and Starched Textile Printing and Dyeing—Chinese Blue Calico* and so on. *Traditional Chinese Folk Printing and Dyeing Skill* is one of the key publishing projects of the national 11th five-year plan and the national publishing funded projects. He undertakes the key subject of art of national social sciences—Research on the Chinese Blue Calico and the innovative work “blue calico series” has won the highest prize in Chinese folk literature and art “Mountain Flower Prize” for three times successively

and the gold award of the Exhibition of Arts and Crafts Master of China. The tablecloth “Phoenix in Peonies”, the hanging drop “Richer and Richer” and the table runner series “Jolly Meeting” have been collected by National Museum and Chinese Craft Art Gallery. In 2007, Wu Yuanxin was awarded the title “model worker of the national tourism system”, and then he was hired as part-time professor and guest scientist by Chinese National Academy of Arts, Dye Clothing Department of College of Fine Arts of Tsinghua University and College of Design of Central Academy of Fine Arts and was hired as master’s supervisor by Suzhou University. Besides, he was awarded the honorary title of “master of folk arts and crafts” by the UNESCO, and in June, 2011, he was awarded the honorary title “the third session of the national middle-aged and young smashing literary and art worker”. In 2012, Wu Yuanxin was among the first batch honored with the transmitting award of Chinese intangible cultural heritage, and in 2013, the Blue Calico Museum established by Wu Yuanxin was among the first batch honored as the intangible cultural heritage protection base. And his works have already been exhibited in countries and areas like the USA, France, Italy, Germany, Taiwan and Beijing and so on.





