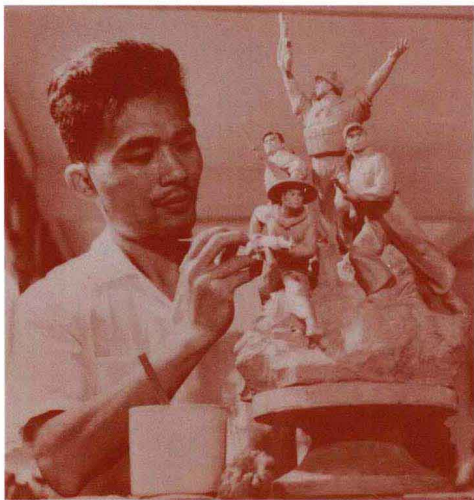


Masters of
Chinese
Arts and Crafts

LIU ZEMIAN



Shiwan Pottery



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石湾陶塑

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中国首批非物质文化遗产。石湾陶塑的别称为石湾公仔，主要包括人物、动物、器皿、山公盆景、瓦脊陶塑等品种，尤其以人物造型为代表。石湾窑广泛吸纳我国南北各大名窑的长处，釉色丰富，技法多样。作品追求形神兼备，高度写实与适度夸张相结合，生活性与艺术性兼而有之。

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丛书执行副总主编 濮安国 李立新

刘泽棉
Liu Zhemian

1937年出生于石湾陶艺世家，广东顺德人，清末移居石湾。

1949年在石湾中心小学、陶工小学念书，后随父学艺。

1957年出席首届全国工艺美术艺人代表大会，参加佛山祖庙双龙壁设计工作。

1958年石湾美术陶瓷厂合并任创作室副主任，被选送参加北京中央工艺美术学院全国艺人学习班学习。

1962年被广东省轻工业厅授予“艺人”称号，在广东民间工艺馆及佛山祖庙研究石湾明清陶艺。

1965年陶塑《力量的源泉》《起来》《三代民兵》(合作)，发表于《广东画报》。《力量的源泉》同年6月选送全国美术作品展，并被中国美术馆收藏。

1979年出席全国第二届艺人创作设计人员代表大会，受到国家领导人接见。加入中国工艺美术学会、中国美术家协会广东分会。

1986年被广东省授予“工艺美术家”荣誉称号，佛山市总工会授予“自学成才荣誉奖”。作品《钟馗饮酒》作为广东省礼品赠予英国女王伊丽莎白，作品《王冕攻读》被广州市郊农民选送英国菲利普亲王。

1988年被广东省人事厅评审为高级工艺美术师。

1990年作品《十八罗汉》获第九届中国工艺美术品“百花奖”中单项最高奖“珍品奖”，被中国工艺美术馆收藏。

1992年获国务院颁发的“政府特殊津贴”。

1993年被授予“中国工艺美术大师”荣誉称号。

2000年《孔子》参加首届杭州全国工艺大师展，获“金牌奖”。

2008年被授予广东省非物质文化遗产项目“石湾陶塑技艺代表性传承人”称号。

2009年作品《孔子》获2009年中国工艺美术百花奖(深圳)金奖，被中国陶瓷协会评为“影响中国陶瓷行业100人”。

2010年获“2010年中国工艺美术终身成就奖”。

1937, born in a family of Shiwan Pottery. He was from Shunde City of Guangdong Province, and emigrated to Shiwan in the late years of Qing Dynasty.

1949, studied in the Shiwan center primary school and pottery primary school, and study pottery art from his father later.

1957, attended "the First National Arts and Crafts' Artists Congress". He participated in the design work of Zu Temple's Twin Dragon Wall in Foshan.

1958, was appointed deputy director of a creating room when Shiwan arts ceramics factories merged. He was selected to take part in studying in the national artists' studying class of Central Academy of Arts and Crafts in Beijing.

1962, was honored with the title of "Artist" by Guangdong Provincial Department of Light Industry. He studied Ming and Qing dynasties' ceramics in Folk Craft Pavilion of Guangdong Province and Foshan's Zu Temple.

1965, his pottery works, "the Source of Power", "Standing up", "Three Generation of Militiamen", were published in "Guangdong Pictorial". In June, "the Source of Power" was selected to National Art Exhibition, and collected by National Art Museum of China.

1979, attended the Second National Arts and Crafts' Artists Congress, and was interviewed by the nation's leaders. Joined China Arts and Crafts Society and Guangdong Branch of China Artists Association.

1986, was honored with the honorary title of "Artist of arts and crafts" by Guangdong Province, and "Self-educated Honor" by Labor Unions of Foshan City. His work "Zhong Kui Drinking" was presented to Britain's Queen Elizabeth, and "Wang Mian Studying" was selected to Britain's Prince Philip by the peasants of Guangzhou's suburbs.

1988, was honored with the title of "Senior Artist and Craftsman" by Guangdong Provincial Department of Personnel.

1990, his work "eighteen arhats" was awarded "Treasure Prize", the top prize of the Ninth Chinese Arts and Crafts Hundred Flowers Award, and was collected by China National Arts & Crafts Museum.

1992, enjoyed "Special Government Allowances" issued by the State Council.

1993, was honored with the title of "Masters of Chinese Arts and Crafts".

2000, "Confucius" was selected to "the First National Masters of Arts and Crafts Exhibition in Hangzhou" and awarded "Golden Medal".

2008, was honored with the title of "Representative Inheritors of Shiwan Pottery Crafts" of Intangible Cultural Heritage Protection Project in Guangdong Province.

2009, "Confucius" was award "Golden Medal" of 2009 Chinese Arts and Crafts Hundred Flowers Award (Shenzhen). He was assessed "One of a hundred people who influence the industry of Chinese ceramics" by China Ceramics Industrial Association.

2010, was awarded "2010 Lifetime Achievement Award of Chinese Arts and Crafts".



Shiwan Pottery

Ceramic culture is excellent representative of thousands of years of Chinese civilization. In the history of Chinese ceramic with a long history and colorful vision, Shiwan Kiln has the unique and irreplaceable status. We can say that "Shiwan Pottery and Jingde Porcelain" summarize the quintessence of Chinese pottery and porcelain. The skill of Shiwan Pottery was included in the list of the first National Intangible Cultural Heritage in 2006.

The nick name of Shiwan Pottery is ShiWan Gongzai, including people, animals, utensils, Shangong miniascape, ridge pottery and so on. Gongzai is the small idols for children to play with in Cantonese. The artistic style and strong local flavor of Lingnan with its lively and vivid models, meaning and long lines, bright-colored and massive glazing, makes it major furnishings and collections in halls, dens, guest rooms of thousands of households in Guangdong and Southeast Asia for almost a thousand of years. Shiwan Kiln extensively absorbs the strengths of North and South major kilns in China, and the glazes which be adopted almost a hundred of kinds, and the skills of pottery show diversity. Shiwan Pottery's historical and cultural value and art aesthetic value continuous are promoted constantly, and it's honored as a pearl of oriental art undertaking history subside by thousands of years.

石湾陶塑

陶瓷文化是中国数千年文明的卓越代表。在源远流长、绚丽多彩的
中国陶瓷史上，石湾窑具有独特的、不可替代的地位，『石湾
陶，景德瓷』，可以说概括了中国陶瓷的精髓。2006年，『石湾
陶塑技艺』被列为国家第一批非物质文化遗产名录。

石湾陶塑的别称为石湾公仔，主要包括人物、动物、器皿、山公
盆景、瓦脊陶塑等品种。『公仔』在粤语中是指供儿童戏耍的小
玩偶，它以其造型生动传神、线条意蕴绵长、施釉斑斓厚重的艺
术风格和浓烈的岭南乡土气息，成为近千年来广东和东南亚地区
千家万户的厅堂、书斋、客房的主要陈设鉴赏品和收藏品。石湾
窑广泛吸纳我国南北各大名窑的长处，运用釉色达近百种，陶塑
技法呈现多样性，经历千百年的历史沉淀，它的历史人文价值和
艺术审美价值不断提升，被誉为东方艺术的明珠。



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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，工艺美术的品物分作两类：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的,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,不仅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 burning 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 skin, weaves 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.

December 25, 2009, in Longjiang, Nanjing

前言

《中国工艺美术大师》大型系列丛书重点出版项目的立项、策划、整理、出版,是中国工艺美术界和学术界的一件大事,对于传承中华优秀传统文化、弘扬民族精神、促进我国工艺美术事业的繁荣兴旺和发展,具有十分重要和深远的意义。

石湾陶塑中国工艺美术大师刘泽棉是首批入编者。我接到编辑部的约稿任务以后,马上约谈采访刘泽棉大师,听取大师亲友的介绍,查询有关大师的报道和出版物,反复观赏大师的原作,使我对大师的艺术旨趣、才华胆识、人生追求、精神境界有了比较系统的了解,感知了大师对艺术真谛砥砺求索的心路历程,以及他百折不挠而后卓有建树的艺术成就。在本书采写的过程中,刘泽棉大师给予了极大的帮助,我不仅切身感受到他质朴无华、才情内敛的人格魅力,也吮吸到其作品所蕴含和散发出来的石湾民间陶塑艺术恒久而沁人的芳香。

石湾陶塑艺术历史源远流长,南风古灶薪火百年不断。岭南的青山秀水孕育了几代陶塑大师,黄炳、陈渭岩、潘玉书、陈祖、刘佐潮、刘传,自成一派,名满九州,其作品的风格、神韵为我们留下了无数珍贵的陶塑遗产。刘泽棉出身陶艺世家,四代相传,自有家传技艺,但他没有半点骄矜懈怠,而是极其严谨地对上述几位名师的传世佳作进行认真细致的临摹学习,深得其神韵,陶艺学养渊源深厚。他在继承传统的同时与时俱进、锐意创新,使传统与现代完美交融,作品随时代而进步,形成了自己独树一帜的艺术风格。

刘泽棉大师的作品表现题材丰富,神话、历史人物、领袖人物、士农工商,诸行百户都有涉猎。他在这些充分表现人物个性和生命力的作品中,注重整体地把握,着力于人物神韵的刻画和泥、釉、火三味的运用,贴塑、捏塑、捺塑、刀塑等多种技法相互渗透,交替使用以工带意的表现方法,充分体现了他善于将生活感受和特定对象所处的时代精神、气质神韵融于一体,并以夸张的手法,抓住生活中