

Masters of  
Chinese  
Arts and Crafts

YIN XIUYUN



Carved Lacquer



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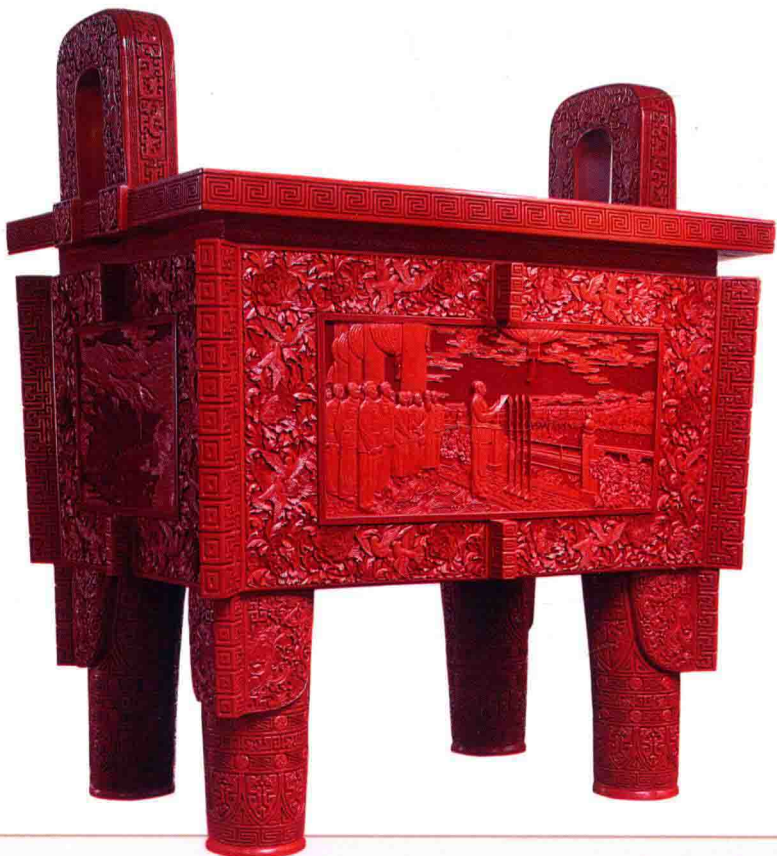
# 中国工艺美术大师殷秀云

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## 雕漆

唐克美 分卷主编 杨卫华 著

江苏美术出版社  
Jiangsu Fine Arts Publishing House



雕漆是以大漆为原料，在器物胎体上一层一层髹涂，达到一定的厚度，再用多种刀具在漆面上雕刻图案、纹样，并衬托以各种精美的锦纹，使漆层具有浮雕效果的一门技艺。雕漆集图案绘制、雕刻、髹饰工艺于一身，造型精美，工艺复杂，制作考究。是中华民族传统工艺的瑰宝，2006年雕漆技艺入选首批国家级非物质文化遗产名录。



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丛书执行副总主编 濮安国 李立新



# 殷秀云

1947 年，出生于北京昌平区。

1963 年，考入北京工艺美术学校特种工艺牙雕专业，学习象牙雕刻。

1968 年，进入北京工艺美术厂雕漆车间工作，学习雕漆制作技艺。

1972 年，调入北京工艺美术厂雕漆设计室，开始从事雕漆产品的专业设计工作。

1987 年，雕漆与多种工艺结合产品《牙形摆件》，获中国工艺美术品“百花奖”优秀创意设计二等奖。

2005 年，被北京市工业促进局授予“北京一级工艺美术大师”称号。

2006 年，被国家发改委授予“中国工艺美术大师”称号。

2008 年，雕漆作品《十八罗汉圆盘》获中国传统工艺美术精品展金奖。

2009 年，雕漆作品《文殊菩萨圆盘》被评为“中华民族艺术珍品”。

2009 年，雕漆作品《鼎盛中华》大鼎，被北京市政府评选为“北京工艺美术珍品”，在第十届中国工艺美术大师作品暨国际艺术精品博览会上获最高奖项——特等奖。

2011 年，雕漆作品《文殊菩萨圆盘》参展中国（浙江）非物质文化遗产博览会，荣获银奖。

2012 年，被授予“第四批国家级非物质文化遗产雕漆技艺代表性传承人”称号。

1947, she was born in Changping, Beijing.

1963, she was admitted to Beijing Arts and Crafts School and majored in special process ivory carving, and learning ivory carving.

1968, she worked in the carved lacquer workshop of Beijing Arts and Crafts Factory and studied carved lacquer skills.

1972, she was transferred to the design studio of Beijing Arts and Crafts Factory, and began to be engaged in the design work of carved lacquer products.

1987, her work "tooth-shaped item" made by carved lacquer and a variety of crafts won the second award of outstanding creative design of Chinese arts and crafts Hundred Flowers Award.

2005, he was awarded the title of "the first level of Beijing Arts and Crafts Masters" by Beijing Industrial Promotion Bureau.

2006, he was awarded the title "Masters of Chinese Arts and Crafts" by National Development and Reform Commission.

2008, his carved lacquer work "Eighteen Arhats Disc" won the gold medal of Chinese Traditional Arts and Crafts Exhibition.

2009, his carved lacquer work, "Manjushri Disc" was named "Chinese Art Treasure".

2009, his carved lacquer work big Ding "Splendid China" was named "Beijing Arts and Crafts Treasures" by Beijing Municipal Government, and won the top prize- Special Prize at the Tenth Works of Chinese Masters' Art and Crafts and International Art Fairs.

2011, his carved lacquer work "Manjushri Disc" exhibited in China (Zhejiang) Intangible Cultural Heritage Expo and won the silver medal.

2012, he was awarded the title "the Representative of Carved Lacquer Artistry of the Fourth Batch of National Intangible Cultural Heritage Inheritors".



## Carved Lacquer

Carved Lacquer usually uses lacquer as raw materials, painting layer by layer on wares' bodies up to a certain thickness. Then all kinds of patterns and exquisite Kam-grain are carved on the face of lacquer by knives, making the layer of lacquer embossed. Carved Lacquer has different title according to the color of lacquer: the red is called scraping red, the yellow is called scraping yellow, the black and red is called scraping rhino, and the varied color is called scraping color. The technique of Carved Lacquer, the traditional technique with a long history, began in the Tang Dynasty, thrived in Song and Yuan Dynasty, and prevailed in Ming and Qing Dynasty. The crafts include designing, lacquer making, body making, base making, lacquer polishing, printing, sculpturing, drying, grinding living, polishing, inside making and so on. The requirements of each process are very high. Engraving process is the most exciting and complicated process in all lacquer, using all kinds of knife technique, such as stabbing, rising, slicing, shoveling and hooking, and creating a relief effect with different depth. The artistry of Carved Lacquer was mainly reflected by carving skills. Carved Lacquer is a special kind of lacquer art and an essence of Beijing's traditional crafts. It involves pattern drawing, engraving, lacquer decoration, with exquisite model, complex process, sophisticated making. Carved Lacquer is a treasure of traditional Chinese crafts, and was listed into the first batch of national intangible cultural heritage in 2006.



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## 雕漆

雕漆是以大漆为原料，在器物胎坯上一层一层髹涂，达到一定的厚度，再用多种刀具在漆面上雕刻图案、纹样，并衬托以各种精美的锦纹，使漆层具有浮雕效果的一门技艺。根据所用漆色不同，又有不同的称谓：红漆者谓剔红，黑漆者谓剔黑，黄漆者谓剔黄，黑红相间者谓剔犀，多彩者谓剔彩等不同种类。雕漆技艺始于唐，兴于宋元，盛于明清，是一门具有悠久历史的传统工艺。雕漆的工艺环节包括设计、制漆、制胎、作地、光漆、画印、雕刻、烘干、磨活、抛光、作里等多种工序，各工序技艺要求都很高。雕刻工序是全部雕漆工艺中最精彩、最复杂的工艺程序，它是运用刺、起、片、铲、勾等各种刀法，在漆面上创造出深浅不同的浮雕效果。雕漆作品的艺术性，主要是通过雕刻技艺体现出来。雕漆是中国特有的漆艺门类，也是北京传统工艺美术的精华之一，它集图案绘制、雕刻、装饰工艺于一身，造型精美、工艺复杂、制作考究，是中华民族传统工艺的瑰宝，2006年雕漆技艺入选首批国家级非物质文化遗产名录。





# 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·旅葵》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 — A Foreword of The “*Masters of Chinese Arts and Crafts*” Series

Zhang Daoyi

Since ancient times, Chinese people have a tradition of the greatest respect for teachers. As the old Chinese proverb goes, “where there is the doctrine, there is my teacher.” It is because teachers who are followed as models not only inherit but also propagate the doctrine. And masters are defined as brilliant academics or artists who, standing on the peak of culture, have their glorious life and also have created the human civilization. For generations, masters build our nation’s cultural edifice with their tremendous achievements.

The masters called by people whether in academia or the art world are usually an honorific title. Presently, the “Masters of Arts and Crafts” is the only title which comes from public election with the national standards. It is an honor, a mission and the nation’s pride on their shoulders. As in the Olympic arena, the laurels and the gold medal are not easily able to obtain without hard work.

The Arts and Crafts in our country has a long history with a wide variety of types as well as fine tradition. The exquisite handcraft has flourished with the development of farming culture. As early as more than 2500 years ago, the ancient literature named “The Artificers Record” (Zhou Li • Kao Gong Ji) says that “Only in harmony with time, environment, material, and art can the beautiful objects be made”, but there is no doubt that skilled craftsmen is the most important among them. Making the best use of things is the active and effective way of creation activities. The historical legacies of Arts and Crafts such as heavy bronze vessels, mild and smooth jades, translucent porcelain, gold and silver wares, clean lacquer wares, gorgeous silk, delicate embroidery all shows people’s amazing wisdom. So it is almost hard to imagine the ability that makes the clay sintered under high temperature as Nirvana of the Phoenix, which finally turns out to be the porcelain that sounds like the Chime Stone (ancient Chinese percussion instruments) and looks like a mirror; The solidification of sumac juice can be made into artifacts by carving patterns or inlaying shells, and some emits shiny gloss; An ivory ball can be carved into dozens of layers and what’s more, every layer can be rotated freely and has different patterns; The handicraft articles, made from bamboo with its green covering removed, are as soft as baby’s skin and the fans woven by bamboo sticks are as elegant as brocade;



The screen with the base of embroidery has “double-sided embroidery” and handmade clay figurines come alive; Every art work is so superb that people consider them as the “priceless treasure” or “national treasure” and philosophers say that it can show “the power of human nature”. I don’t want to describe people by using the word “Superman”, and instead regard our “Masters of Arts and Crafts” as the champion like the NO.1 in each sports competition.

In the past, when carpenters’ apprentices studied with teachers, there was a formula said that “beginner for the first three years is able to travel the world; and then after another three years every step is a struggle”. It means that studying in the first three years is nothing but obtaining the craftsmanship, namely “Shi Zi Huo” (stylized forms of work) to make a living. But studying another three years means people should display originality and materialize accomplishment rather than repeat simply. Obviously, it makes people bring their own spirituality and wisdom into play. Actually, our masters have concentrated on arts and crafts far more than three years. The ancients said “when a person with a technique has reached the peak in certain realm, and then further advances can make him master the rules.” Only by entering this realm can people make the most of their imagination and use manual dexterity to obtain the high skills or even get the “unique skill”. “The Artificers Record” said “wise men create things while handy men follow production methods and hand down from generation to generation and then become specialized craftsmen.” It only illustrates the relationship between design and production, but the two can be separated and also be combined and both of them are concerned with life-long practice in order to achieve a superb level.

It is well known that the Arts and Crafts can be divided into two types: one is the daily supplies including the needs of basic necessities and convenience, which reflects the custom and the fashion, thereby establishing the modal of civilization. The other is decorative furnishings that can reflect humanities, inspire wisdom, enrich and enhance people’s spiritual life, which shows “the abundance of people’s needs”. It is natural that these two types are interlaced like the variation of music. However, in the long period of feudal society, due to the different materials of crafts, the distinction of production, there were three things to display: the first is to display



the status. In hierarchical society, even supplies have levels. For instance, the stuff belongs to the emperor could not be used by others; the civilians never had the opportunity to use the articles provided by the nobles and the officials. Those things had the special titles such as "The Emperor's Using Only", "The Emperor's Reading Only", "The Officials' Robes Only", "The Emperor's Teacup Only" and so on. The second is to display the wealth. For example as to the material of bowls, the pottery was used by the civilians and the porcelain by the officials. The rich men used the "gild ceramics" or "silver coated ceramics" while the emperor used the gold and jade. It is the same with other things. The third is to display the skills. Only by time-consuming production, excellent work and supreme skills can priceless crafts be made. In these three kinds of parade, the former two mainly refer to both owners and users while the third also includes the producers. Thus, it will not only alter the nature of the crafts but also change the human character because "people lost in play will lose their aims".

The ancient book named "Shang Shu • Zhou Shu • Lv Ao" says "Not enslaved to sin, and then manage things properly. People lost in dally will lose their virtues and people lost in play will lose their aims." It is a warning for the rulers that emphasize "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", which affirms that never indulge in personal hobbies, hunt for novelty or feed rare and precious birds and animals. History has proved that the warning is wise. However, after entering the feudal society in order to prevent the feudal emperor from being lost in play, "Proceedings of Government in the Different Months • The Book of Rites" (Li Ji • Yue Ling) demanded that "craftsmen can't practise a licentious ingenuity that would dissipate the minds of their superiors", which regards the carved arts and crafts as "wicked tricks" that should be forbidden. But numerous historical facts tell us that it is an unwise and unsuccessful method that did not change the extravagant lives of rulers. The misunderstanding lasted for about 3000 years though the ban, which was just like "giving up eating for fear of choking". Do all beautiful things really make people weak as to the relationship between people and things? The answer is "no". The main factors



that can influence people are 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 people's interests, encourage ambition and inspire people to become aggressive and progressive. In a word, if we outline the positives of Arts and Crafts, the following points can be listed at least.

1. It shows "the power of human nature", which not only reflects people's spirit of creativity but also reach a height through flexibility of hands where is impossible for ordinaries by the exercise, thus shows people's great potential of "changing the world".
2. It makes people gain the ability to control objects and actively alter the essential property of objects in the relationship between persons and objects, which has gone beyond the humans' "own scale" and shows "the abundance of people's needs".
3. It perfectly combines superb craftsmanship with colorful imagination of art. It also makes techniques become the law of nature and makes art purify life.
4. The Arts and Crafts made by precious materials, exquisite skill and even the noble human spirit represents the wisdom and creativity of Chinese nation and has been honored by people as "national treasure". In the commercial society it obviously has the high economic value, which means it has created wealth.

There are many talents in flourishing age and masters of Arts and Crafts is the most outstanding kind among the elites of different fields. In order to record their performance and pass on their outstanding achievements, we have compiled the "Masters of Chinese Arts and Crafts" series that respectively introduces their life stories, writings, opinions, works and skills as well as relevant comments, which completely shows the masters' styles. We hope that the series of books can make contributions to not only the revival of China nation and the cultural accumulation, but also inspire newcomers constantly emerging to become "Masters of Arts and Crafts" for generations.

December 25th, 2009, in Longjiang, Nanjing



# 前言

唐克美

论辈分，我与中国工艺美术大师殷秀云应该是师生关系。1962年我进北京工艺美术学校任教，1963年她考入北京工艺美术学校求学。我们在校见面虽有礼数，由于教与学不在同一专业，相互接触了解也就甚少。直至1975年，我与她不约而同地从各自单位被借调到中国科学院自然史所，在华觉明先生领导下赴湖北省博物馆开展对随县曾侯乙墓考古发掘出土的文物进行科学研究的绘图工作。当时我们朝夕相处数月之久，她的颖悟与手巧给我留下了深刻的印象。如今回忆起一些工作生活片段，仍觉心旷神怡。那时我们一行5人于5月初抵达名不虚传的“火炉”城市武汉，在清晨7点时分已是烈日当空，炎热难挡。不料多日连降大雨，温度骤降，大家一时冷得不知所措，此时却见殷秀云将一捆用来包裹文物的泡沫海绵展开，经她横裁竖剪后，用针线利落地缝成了5件大小不等的“海绵”背心，大家见状捧腹大笑之余就迅速穿上了既新奇又时髦的防寒服，她的巧思妙想和幽默给我们一行人增添了快乐和温暖。之后，我们按工作计划，对出土的实物经过工艺分析后，就开始了写生绘图，我发现殷秀云绘图不仅快捷，而且对物象纹样与造型把握准确、结构表现清晰、临摹的线条优美流畅，每张图纸布局讲究，画面格式严谨，足见其美术功底之深厚。

1982年，我调至北京工美集团总公司工作，殷秀云在之前也从北京工艺美术厂的雕漆车间调入厂部设计室从事雕漆设计。由此我们在公司系统的业务活动中彼此有了较多的接触和交流。我见过她设计和雕刻的诸多作品，也见过她创制的大型雕漆《洛神赋》屏风、《鼎盛中华》大鼎，及景泰蓝《五百罗汉》壁画图稿等。她设计思路开阔，在艺术形象的塑造上生动、饱满。在“工”与“艺”的互动中，形神相生，在传统与创新中去把握作品的“意蕴”与品格。她的艺术智慧和才能较全面地体现在雕漆《鼎盛中华》大鼎的创制上。大鼎是为迎接新中国六十华诞而作，正面开光以董希文先生的油画名作《开国大典》为题材，表现新中国诞生之日毛泽东、刘少奇、周恩来和朱德等国家领导人在天安门城楼上，与全国人民举行庆典活动的画面。雕漆作品要求国家领导人形象、神态的逼真是此次创作上的最大难点。众所周知雕漆工艺是将漆面层层雕剔去的艺术，雕刻中如一刀有误，即会造成作品无可挽回的失败。历来雕漆善刻花鸟、山水、图案，新中国的雕漆“文革”前后也只刻过古典人物，“文革”期间殷秀云曾将现代人物引入雕漆作品，改革磨炼了人物的雕刻技法，创作出了一批以现代人物为题材的作品，人物的雕刻水平有了质的提升。但雕刻国人都熟悉的开国领袖们的肖像，在雕漆历史上是从未出现过的。尽管殷秀云有多年人物雕刻实践，但这次技艺的难度非比以往，对她是一次巨大的挑战。然而当她把刻就的一个个形象生动而精美的领袖肖像摆在我面前时，那人物神韵、气质，探深入微的表现，让我怦然心动。殷秀云作品成功地开拓和丰富了传统雕漆工艺的技艺语言，标志了北京雕漆工艺新的时代水平。一件经典工艺美术品的表现力往往需要艺术家过硬的艺术水准和工艺水平去实现；一件作品背后，