

序

一頁台灣二十年漆陶漆畫近代史是辛酸參雜著無數艱辛奮鬥歷程，只因二十年前應邀受聘明道中學開了一門中華民國有史以來第一次在中學教「漆器」，有緣見識了除了自身製作千層堆漆外，中國、日本漆器之奧妙。啓發了「始見輪舟之奇滄海之闊、自是有慕西學之心窮天地之想。」於是拋妻別人到日本研習更深更廣的漢民族文化。回國後爲滅絕的本土藝術重生而奉獻。觀念使命在刹那萌芽，執行可花人生中年最重要時刻去耗，在「有理想沒收入」的使命感壓迫下驅使著自己，放棄身邊所有一切，「萬事皆不重要，唯有漆藝復興」，很難想像一個中年老人不養家活口，跑去路邊向馬路人群高喊復興中華文化是否愚昧亦或具超凡偉大情操。

此次在中正藝廊的台灣漆陶漆畫展是首次在台灣參展人數最多水準最高之漆藝呈現，是二十年辛苦耕耘的成果，除平面基本工序、漆陶工序介紹外，亦首次發表平面技法三十餘幅以蝴蝶紋飾籃本，各式各樣利用不同材質工具工序技法所製作的單一範本，易於國人在參觀時了解創作過程名稱，漆藝技法不可勝數，還有許多尚未製板，限於時間經費留待下回分曉。

台灣是世界最適合製作漆藝的地方，氣候最怡當，工具材料亦已準備齊全。日本是當今漆最盛行作品最細膩，中國地大物博漆技法最豐盛，台灣擷取兩地之長而成優於兩地之新漆文化，「漆在陶上」是台灣特有藝術，別於世界各國。當今世上「唯有台灣有，各國都沒有」。台灣人如不疼惜，愧對祖先留下之寶物。

二十年來一心一意爲建立台灣漆文化國度付出相當心血，二〇〇二年元旦是告訴國人已踏進了一大步，這雖像成果不是成果展而是昭告天下往後開拓漆藝一片天才是真正目標。

台灣漆藝協會理事長 賴作明



Preface

The history of lacquered ceramics and lacquer painting in Taiwan over the past twenty years has been a tale of arduous toil and intense struggle. I was hired to initiate the country's first high school level course on lacquerware at Ming Tao High School. Besides creating "thousand-layer" lacquer and recapturing the wonder of Chinese and Japanese lacquerware, I have learned just how much there is to know and have wished to learn Western knowledge and find out about everything. Leaving the people around me, I went to Japan to study Chinese culture in greater breadth and depth. Returning to Taiwan, I helped bring a nearly-extinct folk art back to life. Having committed myself to this mission in an instant, I have spent the all of the most important time of my life trying to realize it. I drove myself to accomplish my mission under the pressure of "ideals but no income," and gave up everything else in life. My single-minded thought was, "nothing is important except reviving lacquer art." It is very hard to imagine an aging man not raising a family, but instead running to the side of the road and shouting at passers-by, asking them whether reviving Chinese culture is foolishness or a great and noble endeavor.

This exhibition of Taiwanese lacquered ceramics and lacquer painting at the Chung Cheng Gallery is the first time that a lacquer exhibition of such high standards, and attended by so many people, has been held in Taiwan. It is safe to say that it is the result of twenty years of very hard work. Apart from introducing basic surface and lacquered ceramic working methods, this exhibition also displayed more than thirty non-surface technique works with butterfly patterns. Works were made from a single model using different types of materials, tools, procedures, and techniques. It was easy for visitors to understand the names of the various steps of the creative process. But because of the innumerable lacquer art techniques, many were not used for lack of time and funds, and it will remain until another time to properly introduce them.

Taiwan is the world's most suitable places for making lacquer art. The climate is perfect, and tools and materials are readily available. Japan currently makes most of the world's finest lacquer art works. For its part, China is vast and rich in resources, and possesses the most advanced lacquer-working techniques. Taiwan therefore has the opportunity to draw on the advantages of both places and develop a new lacquer culture superior to both. "Lacquer on ceramic" is unique to Taiwan, and is not made in any other country. I have spent twenty years working my heart out to establish lacquer art in Taiwan, and I want to take advantage of New Year's Day 2002 to tell the people of Taiwan of the great progress that has been made. Although this exhibition is not quite the results exhibition it seems, I want to announce to everyone that our true objective in the future is to open up a vast new universe of creative directions.

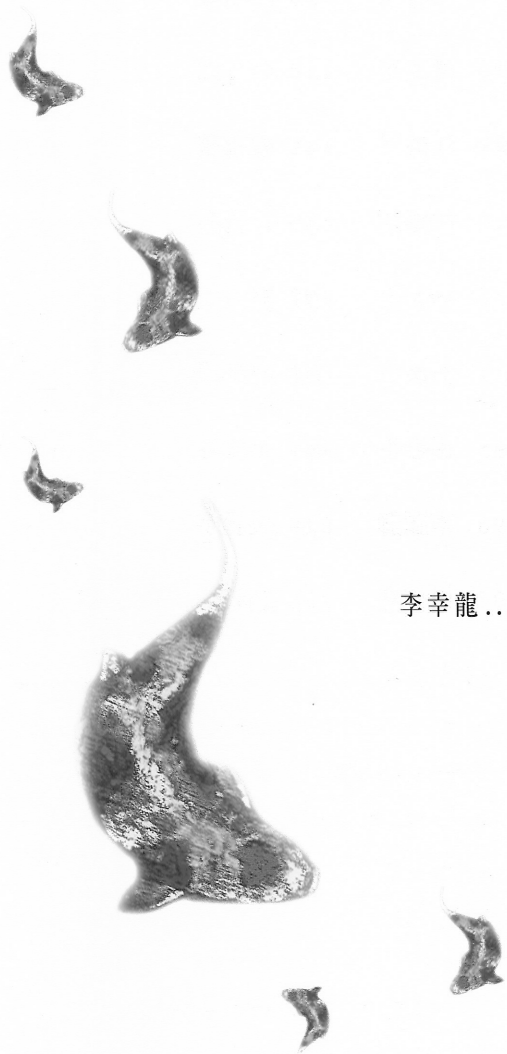
Director of the Taiwan Lacquer Art Association
Lai Tso-ming

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