



Echo of Civilization  
【系列展覽·第二部】

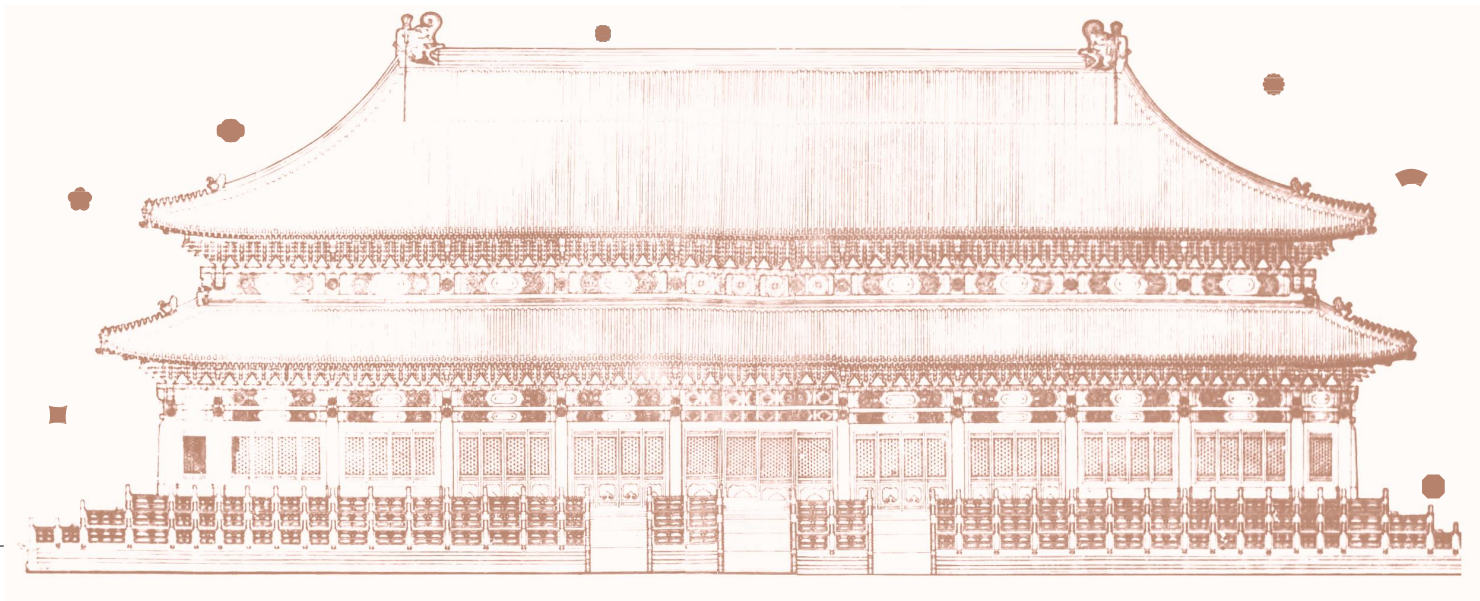
# 中華 匠作

**Host Organizations:**  
Central Academy of Fine Arts,  
Silk Road Artistic Research and Collaboration and Innovation Centre  
Imperial Ancestral Temple Art Museum  
Silk Road Cities Alliance

**Time:**  
March 15, 2017 15:00-17:00  
**Venue:**  
Imperial Ancestral Temple Art Museum, Working  
People's Cultural Palace,  
Tian'anmen East, Dongcheng District, Beijing, China

主辦  
中央美術學院絲綢之路藝術  
研究協同創新中心  
太廟藝術館  
絲綢之路城市聯盟

展覽時間  
二零一七年三月十五日下午三時至五時  
展覽地點  
太廟藝術館 北京市東城區天安門東側  
勞動人民文化宮內



## 前言

文明的回響系列展今以中華匠作為  
題再推巨構

中華自古重匠造 不以下裏巴人輕  
之 考工記曰國有六職 百工與居壹  
焉 審曲面勢 以飭五材 以辨民器 謂之  
百工 是故高明泰門 尊稱巨匠 謀篇布  
局 輒曰意匠 匠人營國 匠手治藝 均心  
懷天下 目及物華 以錦繡喻文章 以國  
器喻良才 蓋中華學問 壹以貫之 漁樵  
耕讀 皆悟道之途 故君子即物窮理 不  
恥匠作 而大匠壺藝在身 尊嚴具足 陶  
然其中 故心物相融 道器相通 藝用相  
洽 風雅相從 於是虛懷大器 見素抱樸  
再冉物華 溢彩流光 名家爭起 良匠代  
出 作治作新 惠此中國

中華地大物博 文物即盛 聲教自  
遠 於是絲綢通西域 瓷器下南洋 茶道  
遠塞北 文字傳東隅 所貢獻於世界者  
豈獨四大發明 而文明交流 禮尚往來  
四海之內 相互照鑒 故中華匠作 內涵  
域內風物之異 外攬五洲物材之豐 博  
采眾長 融匯貫通 故而生生不息 氣象  
萬千

而今欣逢盛世 社會創新活力競放  
當重承繼傳統 倡揚工匠精神 中央美  
院及太廟藝術館 響應文明之聲 盤點  
中華匠作 既現稀世古器之美 亦匯當  
世藝術家妙用匠造傳統之作 古今輝映  
濟濟 壹堂 見證推陳出新 傳統不斷 文  
脈悠長 國運其昌 太廟者 古為帝王宗  
廟 今為勞動人民文化宮 匠者 心靈手  
巧之勞動人民也 中華匠作 蒼萃於太  
廟 不亦宜乎

中央美術學院院長 范迪安  
二〇一七年元月

**Prelude**  
"Echo of Civilization" Series Exhibition  
Another master event themed "Masterly Crafted in China"

Crafting—the making of things—has carried dignity from the ancient times in China, and is never dismissed as lowbrow. As a citation from *Artificers' Record* goes, among the six vocations in the nation there is craft, which involves observing shapes and lines, processing materials and identifying the use of utensils; the art of these techniques is known as craft. Hence consummate craftsmen known for their insight and ingenuity are respected as masters, and the wisdom in layout design and structural planning is metaphorically known as "master of ideas", i.e. artistic conception. From the mastermind governing a country to masterly hands that create art, at heart there is the infinity of universe, as the splendor of creations gladdens their eyes. Beautifully composed essays are oftentimes compared to richly embroidered brocade, as outstanding talents to vessels for honor. The dignity of crafts therefore runs consistently throughout the Chinese civilization, where knowledge and wisdom may be inspired from fishing, wood-cutting, farming or reading. And men of noble character explore the inherent truth in objects and are unashamed of the art of crafting. Masters, on the other hand, are well respected for their skill in which they find pleasure and satisfaction. Hence mind and creation become one; the Way and crafted vessels are interlinked; art and function achieve perfect harmony; style and elegance accompany each other. Masters of craft cultivate humbleness of heart and broadness of mind, seeking simplicity and holding fast to austerity; while the splendor of creation shines with lustrous brilliance and colorful radiance. In time constellations of renowned artists and generations of masterly craftsmen have emerged, a blessing for China with their traditions inherited and innovations achieved.

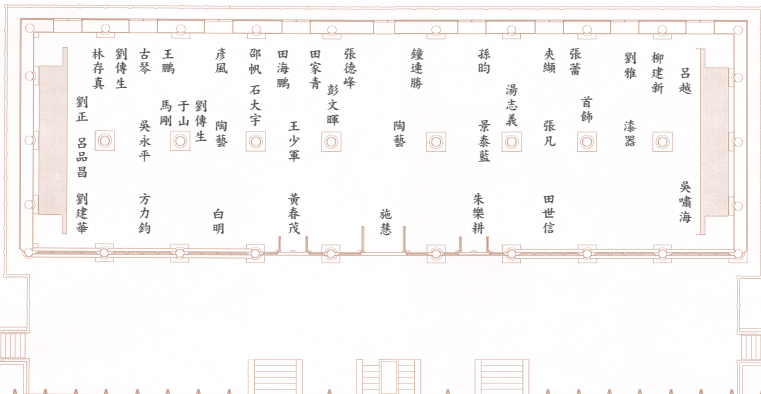
Known for vastness of territory and abundance of production, China is home to a flourishing civilization with richness of resources, her reputation spreading afar to the uttermost of the earth. With silk traded to the Western Regions and porcelain shipped southwards across the sea, with tea expanding to the north of the Great Wall and writing system introduced to the easterly lands, China's contributions to the world are far beyond the Four Inventions. Civilization calls for exchange just as courtesy calls for reciprocity; cultures thrive in the course of learning from one another, glowing all the more brilliantly in the light of other cultures. Objects and vessels masterly crafted in China feature rich diversity of Chinese traditions and workmanship, as well as abundance of materials from other countries and continents. An open mind to leverage on the strengths of all and the intelligence to assimilate them—such is the key to the dynamic evolvement and myriad charm of crafting in China.

In this flourishing age with social innovation emerging vigorously, rediscovering traditions and promoting the spirit of craftsmanship has become all the more valuable. Central Academy of Fine Art and the Art Museum of Imperial Ancestral Temple are proud to co-host this exhibition in resonance with civilization. The collection of objects and vessels masterly crafted in China reflects both the beauty of rare historical relics and traditional craftworks recreated by contemporary artists, with ancient and modern art adding beauty and radiance to each other, a witness of achieving innovation without weeding out traditions, a prosperous nation built on time-cherished cultural roots. What used to be a temple for royal ancestors, the Imperial Ancestral Temple is now converted to the Working People's Cultural Palace. As a masterly craftsman is a skillful worker with ingenious mind, this Temple would be the perfect venue for hosting this event with precious pieces masterly crafted in China galore.

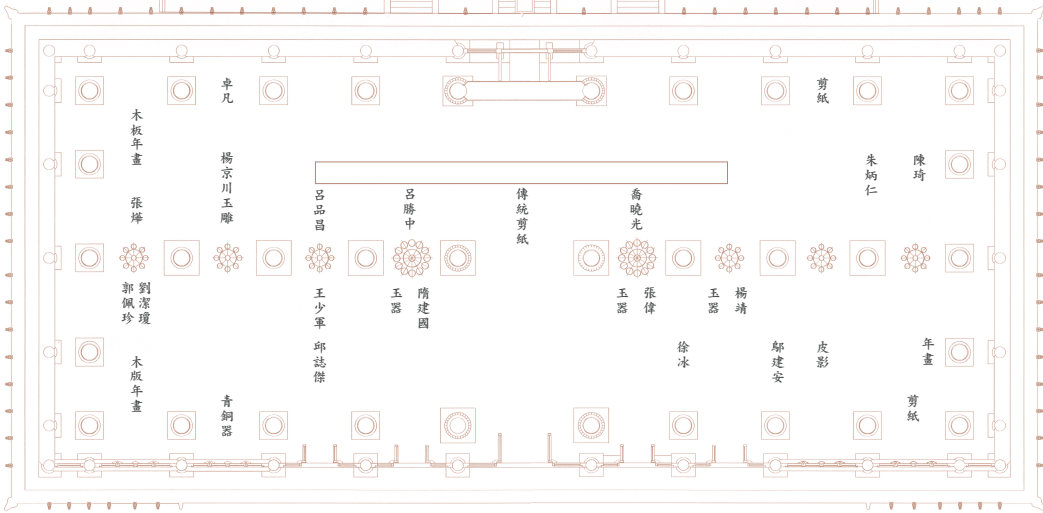
FAN Di'an, President of Central Academy of Fine Arts  
January, 2017



### 寢殿



### 享殿



### 享殿東配殿

- 董卓 梁子川
- 王穎生 馬鑫
- 孫景波 岳陽
- 孫敏杰 李丹
- 陸先正

- 張偉 陳少華
- 蘇德志 王佳
- 王春生 段鵬飛
- 歐陽寧明 梁潤
- 房穎 秦清平

### 【格物致知】

大學曰：致誠其意者，先致其知。致知在格物，格而後知，知至而後意誠。故大匠之作，必由畫物性，窮極物理，金石玉帛，竹木牙角，漆陶單紙，天下之物，莫不有理。若以心從物，格理達作，做脫萬物，強橫設計，必失于體察。墨珍天物，以妄知用，妄想物必與我相格，格唯正心誠意，格物致知，窮理盡性，則切理盡，必得其理，必心正，必手摩，必隨其順，從規矩方圓，不違其變化，用心既久，豁然貫通，然後能順理成事，物盡其用，故格物致知，匠作之始。

### 【器宇不凡】

國語曰：先王之於民也，絕正其德而厚其性。器者，利也，而利其器用。附於器者，曰：器工人，器器用，匠工之功也。順之為用，利益日豐，誠實之性，深見器重，堅固之質，堪為器材，忠順之德，乃稱器。禮讓之夫，是為器局，忘我為用，所為良器，而歸晚節，器局一家，雖鳴鼎食，禮樂自國，中華之益，在道德文章，亦在器用。器者，無不精備，而賢良才，後以國器，喻之，故形而下之器，有形而上之道，在焉。大匠作器，必仰觀俯察，在天成象，在地成形，然後器宇軒昂，然後器度不凡。

### 【技進乎道】

技進乎道，應感不惑，名則其質，何處無聞。大匠之存心，手相應，必始於熟練生巧，以勤補拙，技可通乎道，器可通乎神。故庖丁解牛，踴躍游說，輪扁斲輪，得心應手，賣油翁，止手熟，理通，皆技藝之理。而後能超然，庶幾忘我，孜孜不倦，而後進刀，有舍而留，若當辛苦，苦勞而詩意，近世以來，創意與創作強分，設計與勞動，異途，舉世遂以勞作為技，以技藝為工，忘樂此不疲，技進乎道之境矣。故大匠之作，以敏而不舍之心，主水清石穿之說，憑繩經木斷之力，成不可思議之功，而造化自我立焉。

### 【匠心獨運】

孟子曰：梓匠輪輿，能與人規矩，不能使人巧。匠者，賴坐墊以安身心，而溫飽已足，本乎精良，倉粟既實，始於禮樂，文質彬彬，然後君子。文明鼎盛，巧出焉，條淡經營，意匠在焉，故能工巧匠，止於依樣葫蘆，例行公事，規矩步守，陳規必用，心良苦，洞明世事，深體人情，而後揮精竭力，別開生面，自出機杼，成堂家風骨，或不厭其繁，精益求精，或洗盡鉛華，返璞歸真，意在匠心獨運，不浮不白，始能略略，匠氣，巧奪天工，妙造自然。

# 中華匠作

### 享殿西配殿

- 邱誌傑
- 李洪波
- 宋紅權
- 運世林
- 石鵬
- 盧征遠
- 蕭立
- 傅中望
- 呂綠心
- 東陽木雕
- 李辰



## INVITATION

Embracing a refreshing season of spring and celebrating the rich traditions of craftsmanship in China, we are honored to invite you to “Masterly Crafted in China”, part of “Echo of Civilization” Series Exhibition featuring a collection of objects and vessels masterly crafted in China, reflecting both the beauty of rare historical relics and traditional craftworks recreated by contemporary artists. Cultures thrive in the course of learning from one another, glowing all the more brilliantly in the light of other cultures. The venue itself—historically a temple for royal ancestors and currently renamed the Working People’s Cultural Palace – bespeaks the celebration of the spirit of craftsmanship, since craftsmen who meticulously and skillfully worker labor over their work, creating these precious pieces galore are outstanding representatives of the working people.

In this light, the Silk Road Cities Alliance would appreciate your attendance at the exhibition and we are looking forward to welcoming you on an exhibition tour guided by Prof. Fan Di’an, President of Central Academy of Fine Arts.



**Time:** 15:00-17:00, March 15, 2017

**Venue:** Imperial Ancestral Temple Art Museum, Working People's Cultural Palace,  
Tian’anmen East, Dongcheng District, Beijing, China  
(太庙，车辆从劳动人民文化宫东侧进)

**Traffic:** Subway Line 1: Get off at Tian’anmen East; Bus No. 1, 2, 4, 5, 10, 20, 52 and 57

**Dress code:** Formal

**Enquiries:** 010-52078100

**Contact:** Susi 18511883097

**Email RSVP:** [silkroad@srca-info.com](mailto:silkroad@srca-info.com)



Central Academy of Fine Arts,  
Silk Road Artistic Research and Collaboration and Innovation Center  
Imperial Ancestral Temple Art Museum  
Silk Road Cities Alliance

Professor Fan Di'an is the President of the Central Academy of Fine Arts, Vice Chairman of the China Artists Association, former Director of NAMoC (National Art Museum of China) and member of Central Research Institute of Culture and History, Deputy Director of National Art Education Committee, Vice Chairman of China Literary and Art Critics Association, Trustee of China Oil Painting Society, and member of National Committee of CPPCC.

He has curated over-hundred academic exhibitions presenting the times and development of Chinese art, organized a number of international art conferences, established cooperation relationship with reputed international art museums and art schools, promoting crossing-country exchange of art excellence and elevation the international influence of Chinese art. Professor Fan Di'an has also conducted responsibilities general exhibition curator on Chinese side of major national culture exchange year/festivals including China-France Culture Year, China-Italy Culture Year, China-Russia Culture Year, China-Germany Art Season, Europalia-China Art Festival, and Chinese Art Tour in America.



FAN DI'AN.

He has also curated the Exhibition of Chinese Contemporary Oil Painting at the Paris Headquarter of UNESCO during President Xi Jinping's visit to France in April 2014, a "Silk Road Art Exhibition" in Paris during Vice Premier Liu Yandong's visit to France in August 2014, and a China-Russia Oil Painting Exhibition during Vice Premier Liu Yandong's visit to Russia in July 2016, which have all achieved excellent influence. In September 2016, he has co-curated and organized the 34th CIHA Congress (Congress of International Committee of the History of Art) in Beijing, which has successfully been held in Beijing.



**Yue Jieqiong**

**Central Academy of Fine Arts**

Office of Collaborative Innovation Director

Vice Dean of Silk Road Artistic

Research and Collaboration and Innovation Center

Executive Director of Imperial Ancestral Temple Art Museum



Chairman: Mr. Francesco. Rutelli  
(Former Vice Premier of Italy)



Honorary Chairman: Mr. Li Zhaoxing  
(Former Chinese Foreign Minister)

## SILK ROAD CITIES ALLIANCE

Silk Road Cities Alliance was initiated by Chinese and international public figures. It was officially established in Hong Kong in 2014, aiming at promoting cooperation in various fields among cities lying along the “One Belt One Road” route by mobilizing, organizing and coordinating domestic and overseas social resources. In this way, these cities and people in them will be brought into the implementation of “the Belt and Road Initiative” to achieve joint development and prosperity.

General Secretary: Ms. Wu Bixiu

Executive Secretary: Ms. Helen Han

Website: [www.srca-info.com](http://www.srca-info.com)

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## Introduction



**“ECHO OF CIVILIZATION” SERIES EXHIBITION**  
“Masterly Crafted in China”

The Imperial Ancestral Temple “Taimiao” of Beijing, is a historic site in the Imperial City, just outside the Forbidden City, where during both the Ming and Qing Dynasties, sacrificial ceremonies were held on the most important festival occasions in honor of the imperial family's ancestors. The temple, which resembles the Forbidden City's ground plan, is a cluster of buildings in three large courtyards separated by walls. The main hall inside the temple is the Hall for Worship of Ancestors, which is one of only four buildings in Beijing to stand on a three-tiered platform, a hint that it was the most sacred site in imperial Beijing. It contains seats and beds for the tablets of emperors and empresses, as well as incense burners and offerings. On the occasion of large-scale ceremonies for worship of ancestors, the emperors would come here to participate. Behind the Hall for Worship of Ancestors are two other main halls. The first was built in 1420 and used to store imperial ancestral tablets.

By the 1920s, the Imperial Ancestral Temple and its surrounding spaces had become a public park, and that public park today has been expanded from its original size and is now also known as the Working People's Cultural Palace. This park was extended based on the Imperial Ancestral Hall site, and the park is located east of Tiananmen, while the Zhongshan Park lies to the west. These two parks along with Behai Park and Jingshan and several other parks have a deep historic tie with the Forbidden City.

