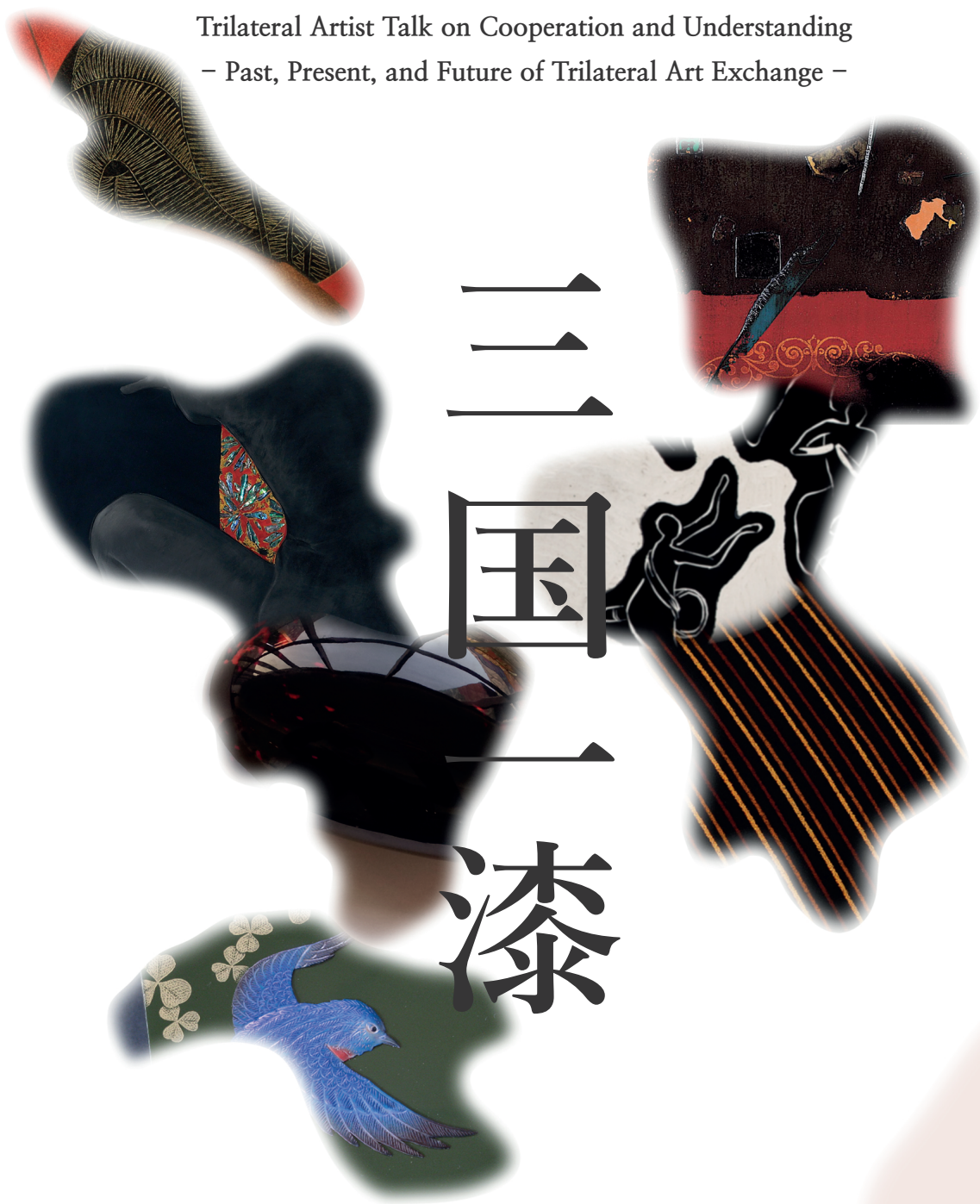


Trilateral Artist Talk on Cooperation and Understanding  
- Past, Present, and Future of Trilateral Art Exchange -



A Lacquer Art in the Three Countries

Korea, China, Japan Total 8 Artists Exhibition

# 三国一漆

Trilateral Artist Talk on Cooperation and Understanding  
- Past, Present, and Future of Trilateral Art Exchange -

A Lacquer Art in the Three Countries



# 三 国 一 漆

세 나라와 하나의 옷칠 <삼국일칠>

2018. 8. 17 - 8.30

한중일협력사무국 15층 컨퍼런스홀

## The List of Artists

### KOREA

Lee, Jong-hun (Painting& Sculpture) 이종헌  
Song, Wan-geun (Painting) 송완근  
Cho, Hae-ree (Painting) 조해리

### CHINA

Yang Peizhang (Painting) 杨佩章 양페이장  
Yang lishan (Sculpture) 杨立山 양리산  
Xie Yaping (Art History) 谢亚平 시에야핑

### JAPAN

Mizukami Osamu (Sculpture) 水上 修 미즈카미 오사무  
Shigeru Toma (Sculpture) 当真 茂 시게루 토마

### Host 주최

Trilateral Cooperation Secretariat (한중일협력사무국)  
<http://www.tcs-asia.org/>

### Person in charge 담당

Kim, Yong-jae 김용재 대외협력담당관

### Curator 기획자

Cho, Hae-ree 조해리

### Designer 편집 및 디자인

Min, Jae-yoon 민재윤

A Lacquer Art in the Three Countries

三  
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一  
漆

## Group Exhibition of Lacquer Art

Duration: 17-30 August 2018 10:00-17:00 weekdays  
(18,19 weekend special open)

Event: Keynote Speech & Artist-talk / Fri 17 August 2018 14:00-17:00

Venue: Trilateral Cooperation Secretariat (+82) 2 733 4700

(S-Tower 15th FL, 82 Saemunan-ro, Jongno-gu, Seoul, Korea 03185)

## 한중일 옷칠예술전 삼국일칠

기 간: 2018년 8월17일(금) - 8월30일(목) 평일 10:00-17:00  
(주말 18,19는 특별오픈)

이벤트: 아티스트 토크 8월17일(금) 14:00-17:00

장 소: 한중일협력사무국 15층 컨퍼런스홀 02) 733-4700

(서울 종로구 새문안로 82)



## Foreword

Welcome to ‘Trilateral Artist Talk & Exhibition: Past, Present, and Future of Lacquer Art’ hosted by the Trilateral Cooperation Secretariat (TCS).

As emphasized by the leaders of China, Japan, and the ROK at the 7th Trilateral Summit which was held in Tokyo on May 9, 2018, trilateral cultural exchange and people-to-people exchange has become most important areas broadening and consolidating the foundation of trilateral cooperation. In order to fulfill the expectations of the peoples and leaders of the three countries, the TCS is not only organizing various cultural projects but also operating an international conference hall with simultaneous interpretation facilities and professional exhibition space.

This artist talk and exhibition is specially organized to enhance the understanding on the history of mutual exchanges and trilateral cooperation in the realm of art focusing on the lacquer art. As many of you well aware of, lacquer art is known as one of the most important shared cultural heritages among China, Japan, and ROK. This exhibition will be precious opportunity to compare the CJK lacquer art works at a glance which has been developed with unique characteristics based on cultural influences from each other country. It would be great pleasure to see all of you experience the essence of trilateral lacquer art and enjoy communication with artists and scholars from the three countries.

From its establishment in September 2011, the TCS has been fostering the cooperative relations between the three countries with the grand vision to promote peace and prosperity in Northeast Asia. These contributions were appreciated by the three leaders at the 7th Trilateral Summit and further support for the TCS’s capacity-building and broader participation in the trilateral cooperation mechanisms was reaffirmed. As a fourth Secretary-general of the TCS, I sincerely hope that this momentum can be another opportunity for the TCS to be further strengthened as a stabilizer and a thruster of trilateral cooperation.

Once again, I would like to express my sincere gratitude for your participation to the Trilateral Artist Talk & Exhibition: Past, Present, and Future of Lacquer Art.

TCS Secretary-General  
LEE Jong-heon

## 인사의 글

한중일협력사무국(이하 TCS)에 주최하는 ‘한중일 아티스트 토크 & 전시: 옷칠 예술의 과거, 현재, 그리고 미래’에 오신 것을 환영합니다.

2018년 5월9일 도쿄에서 개최된 제7차 한중일 정상회의에서 한국, 중국, 일본 3국 정상들에 의해 강조된 바와 같이 3국간 문화 및 인적 교류는 3국협력의 기반을 넓히고 강화하는 가장 중요한 분야로 자리잡았습니다. 이러한 3국 국민과 정상들의 기대에 부응하고자 TCS는 다양한 문화 프로젝트를 기획하고 있을 뿐만 아니라 동시통역시설과 전시장을 갖춘 국제회의장을 운영하고 있습니다.

이번 아티스트 토크 & 전시는 예술 분야 가운데서도 옷칠예술에 초점을 맞춰서 3국간 협력과 상호교류의 역사에 대한 이해를 증진시키고자 특별히 기획되었습니다. 옷칠예술은 한중일이 공유하고 있는 가장 중요한 문화유산 가운데 하나로 널리 알려져있습니다. 이번 전시는 서로 긴밀한 문화적 영향을 주고 받으며 독특한 개성을 발전시켜온 한중일 옷칠예술 작품들을 한 눈에 비교할 수 있는 소중한 기회가 될 것입니다. 참석해주신 모든 분들이 3국 옷칠예술의 정수를 경험하시고, 3국에서 참석한 예술가 및 학자들과의 소통을 즐기시길 바랍니다.

TCS는 2011년 9월 설립된 이래, 동북아의 평화와 번영을 증진하겠다는 원대한 비전을 가지고 3국 간 협력 분위기를 조성해왔습니다. 이러한 공헌은 지난 제7차 한중일 정상회의에서 3국 지도자들에 의해서도 높이 평가된 바 있으며, TCS의 역량 강화와 3국협력 정부간 메커니즘에의 참여 확대도 재차 확인되었습니다. 저는 TCS의 제4대 사무총장으로서 이러한 계기를 통해 TCS가 3국협력의 안정판이자 추진 엔진으로 보다 강화될 수 있기를 진심으로 바랍니다.

다시 한 번, ‘한중일 아티스트 토크 & 전시: 옷칠예술의 과거, 현재, 그리고 미래’에 참석해주셔서 진심으로 감사드립니다.

한중일협력사무국 사무총장  
이종현



## Glimpse of the Lacquer Road

Lacquer has been one of the most fascinating arts of Asia. If we trace the Lacquer Road like Silk Road, the legacy associated with lacquerware is connected from the ancient to contemporary in various ways. Derived from the sap of a tree, lacquer is used to protect and decorate a wide range of objects both in craft arts and paintings. Lacquer technique has been loved not only East Asia Korea, China, and Japan, Ryukyu but also South East Asian countries. Since the 17th century, Europe began to integrate Asian lacquered objects into furniture. The road lacquer represents a wide range of styles and techniques.

Artists have developed the amazing technic to handle the highly toxic sap of the Rhus verniciflua tree for lacquerware. Lacquer can be applied to the surface of nearly any object on cloth, wood, metal, leather, earthenware, and etc. The natural plastic qualities of lacquer have been transformed into various forms. Artists challenge to represent the beauty of lacquer through enormously efforts to layered coating and drying controlling the humidity. The lacquer road is a way to enlightenment though endless efforts.

The visual effect of lacquer is eye catching in the various colors and forms. Reddish lacquerwares show the color of life. With black lacquer basement, they prize for the unexpected beauty worn into their reddish surfaces by the passage of time. Lacquerware carry the luxurious beauty decorated with figures, flowers, birds, fish and natural motifs executed in intricate mother-of-pearl and tortoiseshell inlay, sparkling gold and silver powder, and various ornaments.

In contemporary art, artists of Korea, China, and Japan transform the aesthetics of lacquer into new forms. They amazingly balance the traditional and reformative taste. Contemporary lacquer arts of Korea, China, and Japan represent a wide range of styles and expressions. Some artists illustrate human figures with contemporary taste and revive the traditional natural motifs from literature. Artists pursue the substance of shape and abstract form expressing various colors and rhythmic images in lacquer art. Astonishing in artistic inventiveness, artists of Korea, China, and Japan provide mutual respectable aesthetic insights into the similarity and difference East Asian culture as well as rich visual beauty.

Director of Cultural Cooperation, ROK Ministry of Foreign Affairs  
Seung-hye Sun

## 추천의 글 : ‘칠기로드’를 찾아서

‘칠(漆)’은 역사가 길다. 칠의 길을 찾아본다면 아시아를 고대부터 현대까지 넓고 촘촘하게 연결한다. 칠은 옷나무에서 추출되며, 내구성으로 유용한 재료이며, 공예와 회화를 넘나들며 애용된 표현기법이다. 한국어로 ‘paint’의 의미가 ‘칠하다’라는 단어가 사용될 만큼 회화에서 한중일의 동북아시아 뿐만 아니라 칠기는 동남아시아에서도 애용하는 재료이며 표현기법이다. 아시아의 칠기는 17세기부터 유럽에 소개되어 가구와 같은 일상 속으로 정착했다. 실로 칠기로드는 실크로드와 같이 전세계를 연결한다.

칠은 옷나무 수액의 독성을 관리하여 가장 유용한 재료로 사용하는 사람의 놀라운 지혜의 산물이다. 옷칠은 어디에든 강력하게 부착되는 내구성이 강한 재료다. 옷칠은 바탕에 구애받지 않고, 삼베, 나무, 금속, 가죽, 토기 등에 사용된다. 그만큼 유연한 사용방식은 다양한 형태로 발전했다. 옷칠과 건조를 겹겹이 거듭하는 작가의 노고는 아름다움으로 승화되었다. 거듭되는 칠은 마치 깨달음으로 가는 여정과 같다.

옷칠의 시각적 효과는 다양한 아름다움으로 사람들의 마음을 사로잡는다. 흑칠 바탕에 주칠을 더한 칠기는 마치 생명의 색처럼 붉으면서도, 바탕의 흑칠은 사용할수록 자연스럽게 드러나면서 세월의 흔적을 아름다움으로 느끼게 한다. 칠은 나전, 대모, 금분 등과 같은 재료와 함께 사용하여, 검은 바탕에 만색만형으로 장식한 사람, 꽃, 새, 물고기 등의 자연 생명이 영롱한 보석처럼 살아난다.

현대미술에서 한중일의 작가들은 칠을 새로운 표현으로 변용한다. 놀랍게 전통적이고, 새로운 취향의 균형감을 보여준다. 한중일의 현대칠기예술은 폭넓은 양식과 표현을 보여준다. 작가들은 현대적 감각으로 인물을 그려내기도 하고, 문학적 소재로 자연 소재의 전통을 되살리기도 한다. 또 어떤 작가들은 다양한 색과 리듬감 넘치는 이미지로 형태 자체의 본질과 추상적인 형태를 추구한다. 한중일 작가의 하나의 작품마다 상상 이상의 아름다움에 빠져들게 하면서도, 서로를 존중하는 동아시아의 문화적 공통점과 차이점을 깨닫게 한다.

외교부 문화교류협력과장  
선승혜



## Exhibition Idea : A Lacquer Art in the Three Countries 三国一漆

Korea, China, and Japan are so close to yet so far from one another. The three countries have shared many things thanks to their geographical adjacency but have also had to go through some historical conflicts for the same reason. Despite having different interests, the three countries are striving to open a new and interactive future by focusing on a common theme - "Beauty". This exhibition will offer an opportunity to take a glimpse at the beauty of eight contemporary artists who are using lacquer as their main material.

Lacquer art is captivating for various reasons, but especially for its long tradition, natural material, aesthetical richness, strong yet delicate polish, and practicality that defies the boundary between crafts and paintings. Such characteristics suggest the boundless future of contemporary lacquer art. Lacquer tree is known to have originated mainly from the highlands of Central Asia. There are about 600 species of 60 genera Toxicodendron all over the world, mostly cultivated in the highlands of Central Asia and the tropical region. The three countries in the Northeast region - Korea, China, and Japan - are also lacquer tree-producing regions, and have mutually influenced each other through lacquer art exchange and competition over many years. The three countries share beautiful cultural products and significant ancient histories through "lacquer" as a gift from nature.

This exhibition titled 《三国一漆》, meaning "A Lacquer Art in the three countries", aims to open up a brand new art community by binding together the lacquer arts of the three countries, which are so similar to yet so different from one another. The title of the exhibition was coined by adding three Chinese characters chosen from "the 808 Commonly Used Chinese Characters in China, Japan, and Korea" issued by TCS and the character "漆", defined as lacquer in all three countries. Considering how different English terms for lacquer are being used in the three countries-- such as Ottchil, japan, and Urushi--it was deemed to be inappropriate to adopt any one of these English terms in the exhibition title. Discussions on the exhibition title will be carried out further in the artist talk section. In this sense, the exhibition aims to pave the way for a better future of lacquer art, and not merely cease at discussing the differences or commonalities of lacquer art among the three countries.

Curator & Artist  
Cho, Hae-ree

## 전시 소개의 글: 三国一漆, 세 나라와 하나의 옷칠

한국, 중국, 일본은 가깝고도 먼 나라들이다. 지역적 인접성으로 많은 것을 공유하면서도 갈등을 겪기도 하였다. 서로 다른 이해관계를 가지고 있는 3국이지만 '아름다움(美, Beauty)'이라는 공통된 주제를 함께 고민하면서 소통의 미래를 열고자 한다. 특히 이번 전시를 통해 옷칠을 표현재료로 사용하는 삼국 8인의 작가들이 생각하는 현대미술의 아름다움을 엿보고자 한다.

옷칠은 아주 매력적이다. 오래된 역사성, 천연의 재료, 심미적으로 고급스러움, 강하지만 은은한 광택, 공예와 회화를 넘나드는 높은 활용성 등의 특징에서 옷칠의 유구한 전통과 가치를 느낄 수 있다. 그리고 이러한 매력은 현대미술로서 옷칠예술의 미래가 무궁무진하다는 것을 암시해준다. 옷나무의 주요 원산지는 중앙아시아 고원지대로 알려져 있다. 옷나무과(科) 식물은 전세계 60속(屬)의 600여 종류가 있으며, 중앙아시아 고원지대와 열대 지방에서 주로 자란다. 동북아 한·중·일 3국에서도 옷나무가 자생하고 있으며, 예로부터 옷칠 예술의 교류와 경쟁을 통해 영향을 주고받았다. 3국은 옷칠이라는 자연의 선물을 통해 수많은 아름다운 문물과 의미 있는 옛 고사들을 공유하고 있다.

같으면서도 다르고, 다르면서도 같은 3국의 옷칠 예술의 아름다움이 서로 연대하여 새로운 예술공동체의 길을 열고자 '세 나라와 하나의 옷칠 (Trilateral countries and one Lacquer Art)'이라는 뜻의 《三国一漆》의 전시를 개최하고자 한다. 전시 제목은 TCS에서 발행한 '한중일 공동상용 808한자표(the 808 Commonly Used Chinese Characters in China, Japan, Korea)'의 한자와 3국에서 모두 옷칠을 뜻하는 '漆'을 더하여 만들었다. 3국에서 옷칠을 뜻하는 영어(Lacquer, Ottchil, japan, Urushi)는 각기 다르기 때문에 교류를 목적으로 하는 전시제목으로는 부적합하다고 생각하였다. 이에 대한 논의는 아티스트 토크에서 이어가고자 한다. 본 전시는 단순히 삼국의 차이점이나 공통점을 논하는데 그치지 않고, 옷칠 예술의 미래를 위해 한 발자국 나아가는 계기를 마련하는데 그 최종목표를 가지고 있다.

전시기획자 & 예술가  
조해리





KOREAN ARTISTS

韩国作家

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Lee, Jong-hun (Painting& Sculpture)	이종현	12
Song, Wan-geun (Painting)	송완근	18
Cho, Hae-ree (Painting)	조해리	24



Lee Jong-hun

이종헌  
李宗憲



〈A moon-shaped jar〉, 50cm high, pottery with lacquer (Ottchil), 2017  
〈달항아리 (도태)〉, 높이 50cm, 도자기에 옷칠, 2017



〈Wind up〉, 50cm high, pottery with lacquer (Ottchil), 2017  
〈바람을 일으키다〉, 높이 50cm, 도자기에 옷칠, 2017



도자기 작가 박노연  
전남보성군 별교읍 조정래길 256-5 / 010 2385 1514

1962 전남 별교 출생  
1982 국립도자기 시험소에 들어감  
1992 고향에 이을도방을 만들

2017 '뿌리깊은 나무 한창기 선생 20주기 추모전'  
(서울시청 시민청갤러리)  
2016 박노연 백자 뱃두리전 갤러리 're'  
2010 '사발전' 갤러리 're'  
2009 '보성 덩벙 분청 찻그릇전' 광주무등현대미술관



Lee Jong-hun

이종헌  
李宗憲



〈Honeysuckle 1〉, 50×40cm, lacquer (Ottchil) · wood · colors · silver foil · mica flakes · gilt · gold dust, 2003  
〈인동(忍冬)계열 1〉, 50×40cm, 옷칠 목태 색료 은박 운모편 금박 금분, 2003



〈Honeysuckle 2〉, 50×40cm, lacquer (Ottchil) · wood · colors · silver foil · mica flakes · gilt · gold dust, 2003  
〈인동(忍冬)계열 2〉, 50×40cm, 옷칠 목태 색료 나전 은박 운분 운모 난각, 2003



## Artist Biography

## Lee Jong-hun

이종헌

李宗憲

zongxian@hanmail.net / 82(0)10-9014-3331

### Academic Career

Ph.D. course completion in Art history, Nanjing Normal University  
Master's in Mural Painting, Central Academy of Fine Arts, Beijing

### Main artist Career

Total 4 times solo exhibitions

2018 The path of Korean Art «Candle Revolution and The Window of Peace», Exhibition tour in Seoul, Masan, Gwangju, Busan

2017 Asia's Second Exhibition of Lacquer Collection, Tuofu Art Museum, China

2017 «The Moon in the deep-rooted tree, The Moon reflected in deep water», Seoul City Office Gallery

2016 The group exhibition Ottchil Painting, Duru Art Center

### Current Career

Chairman of the Korean People's Artists Association

Director of Korea Society of Ottchil Corp.

### 학력

중국 남경사범대학 미술사 박사수로

중국 북경 중앙미술학원 석좌교수

### 주요전시

총 4회의 개인전, 한국,중국 등에서 15회 이상의 단체전

2018 대한민국 미술의 길 1 «훗불혁명과 평화의 창», 서울,마산,광주,부산 순회전 전시운영위원장

2017 제2회 아시아칠예전, 복간성 첩복미술관, 중국

2017 «뿌리깊은 나무에 걸린 달, 샘이 깊은 물에 비친 달», 서울시민청 갤러리

2016 옷칠화 3인전, 연희동 두루아트센터

### 현직

사)민족미술인협회 회장, 한국옷칠협회 이사

## Artist Talk

## Past, Present, Future of Korea Lacquer Art

### 1. Past of Korea Lacquer Art (한국 칠화의 과거)

We need more studies to find out the origin of lacquer in the Korean Peninsula. Just as there are limits in studying Goguryeo or Balhae due to the current Korean geographical feature, we can surmise the ancient Korean lacquer culture only with the current excavation status in the South Korean Peninsula because conducting related archaeological studies is difficult.

In East Asia, lacquer has always accompanied the culture of each country. Therefore, it would be reasonable to surmise that the people who came to the Korean Peninsula had been handy with lacquer in their daily lives. The oldest survival from the times is a lacquer relic located in Daho-ri, Changwon, South Gyeongsang Province. It is assumed to have been made around the second century B.C. Still, we can presume that our ancient people had been handy with lacquer work. According to a report from the academe, there was a huge culture of the Paleolithic and Neolithic eras in the northeast region of the Korean Peninsula, representing the ancient culture about 8,000 years ago, called Honshan Culture, centering on Chifeng of the Inner Mongolia region. Actually, some pieces of Neolithic pottery with lacquer-like paints were excavated in Northeast China.

Our Korean ancestors have a tradition of painting with lacquer. Paintings with lacquer originated from the Three Kingdoms of Korea era. A host of survivals from the times remain intact, and they were found in the tombs of Goguryeo, Baekje, and Silla.

Pillows (“Duchim”) and footstools (“Jokjwa”) for kings and queens, which were excavated from the Royal Tomb of King Muryeong in Baekje, are decorated with elaborate paintings using gold and pictorial patterns. The tradition of painting with lacquer is also evident in the Painting of the Heavenly Horse around the 6th century BC, which was excavated from Tomb No. 155 of the Silla period located in Hwangnam-dong, Gyeongju, North Gyeongsang Province. Depicting a heavenly horse on a wide birch bark saddle flap painted with lacquer, it is the most distinct and excellent extant Silla painting. All the ideas and contents of the painting originated from the horse-riding culture of the northern region and the ancient tomb murals of the Goguryeo period. This suggests the strong influence on the Baekje and Silla cultures by the Goguryeo culture and the horse-riding culture of the northern region.

In addition, there are a host of survivals with pictorial patterns applied to the lacquerware of the Han period, such as the controversial “Chaehwachilhyeop” of the Nakrang period excavated from the Pyongyang district. Despite the inscription of the Han Dynasty of China on them, it is apparent that the lacquerware was produced in the Korean Peninsula because a great number of lacquer ware were excavated from the narrow area of the Korean Peninsula even though they had rarely been excavated in Mainland China.

In this regard, the most noticeable ancient paintings are murals from “Five Helmet Tombs (Tomb Nos. 4 and 5)”, “Tomb of the Four Guardian Deities”, “Great Tomb of Gangseo”, and “Middle Tomb of Gangseo” of the Third Goguryeo Kingdom, which were painted directly on the granite wall: they represent the independence of lacquer paintings since the Nakrang Period, which were destroyed by Goguryeo. The tomb murals are ancient lacquer paintings independent from lacquerware. As epochal paintings whose origin can hardly be found even in the East, they are unique lacquer murals that have not been found even in China and Japan. Lacquer was painted on the huge granite wall of the tombs, and various designs – such as deities of sun and moon and deities of farming and fire – were used centering on the Tomb of Four Guardian Deities.

한반도에서 옷칠이 언제부터 시작되었는가 하는 문제는 더 많은 연구가 필요하다. 더구나 현재 한국이 처한 지리적 특수성은 고구려나 발해 연구가 종종 한계에 부딪히는 것처럼 고대

옷칠문화에 대한 고고학적 조사가 어려운 상황에서 단지 한반도 남단의 출토현황만으로 짐작해야 하는 한계가 있다.

옷칠은 동아시아에서 늘 각 지역 문화권과 함께 해왔다. 따라서 한반도의 도래인들이 지금처럼 옷칠을 생활 속에서 잘 다루어 왔음을 짐작하는 것은 그리 지나친 생각은 아닐 것이다. 현재 실물 가운데 가장 오래된 것은 경남 창원 다호리의 칠기유물로 기원전 2세기경의 것으로 추정된다. 그렇지만 이보다 훨씬 오래전부터 우리 민족의 선인들이 옷칠을 잘 다루었던 것으로 짐작할 수 있다. 학계에서는 고대 한반도의 동북지역에 요하문명 홍산문화로 불리는 내몽고 지역의 적봉을 중심으로 한 8000년 전의 고대문화으로 대표되는 구석기와 신석기의 거대한 문명이 있었음을 보고하고 있는데, 실제로 옷칠 도막과 유사한 도료적 특징을 가진 신석기 토기들이 중국의 동북에서 출토된 사례들이 있다.

우리 민족의 선인들은 옷칠을 이용한 오랜 회화의 전통도 가지고 있다. 옷칠을 이용하여 옷칠화를 그린 것은 삼국시대이며, 그 유물이 다양으로 남아 있을 뿐 아니라 고구려, 백제, 신라의 무덤에서 고루 발견되었다.

백제 무령왕릉에서 발굴된 왕과 왕비의 ‘두침(頭枕)’과 ‘족좌(足座)’에는 금편과 회화적인 방법의 정교한 그림들이 그려져 있다. 또한 경주 황남동 155호 신라시대 고분에서 출토된 6세기경의 《천마도(天馬圖)》가 있다. 이것은 마구 장비의 장식화로써 넓은 백화수피(白樺樹皮)를 겹쳐 붙이고 누빈 후 옷칠을 하여 그 위에 채색한 것으로 지금까지 알려진 신라의 화적으로는 가장 분명하고 뛰어난 작품이다. 이들 그림의 주제와 내용은 모두 북방 기마문화와 고구려 고분벽화 계통에서 오는 것으로서 백제와 신라문화에 끼친 고구려 문화와 북방 기마 문화의 깊은 영향력을 실감하게 하는 매우 귀한 화적이다.

이 밖에도 논란의 여지가 있는 평양일대에서 출토된 낙랑의 채화칠형 등 다량의 한 대(漢代) 양식의 칠기에 회화적인 기법들이 적용된 유물이 존재한다. 이것은 비단 한나라의 명문이 있다고 하지만, 중국 본토에서도 드물게 출토되는 칠기가 한반도의 협소한 지역에서 엄청난 수량이 출토된 것으로 보아 본토에서 제작되어 온 것이 아니라 한반도에서 제작된 칠기로 보아야 한다.

여기서 우리가 고대회화의 족적 중에서도 가장 주목을 해야 할 것이 있다. 그것은 고구려가 낙랑을 멸망시킨 후 독립된 옷칠화로서의 면모는 역시 화강암에 직접 그린 고구려 3기의 ‘오회분(4, 5호묘)’, ‘사신총’, ‘강서대묘’와 ‘강서중묘’의 벽화이다. 이 벽화들은 칠기에서 독립된 완전한 고대 옷칠회화로서 동양에서도 그 유래를 찾기 힘든 획기적인 고대 회화이며 중국, 일본에도 발견된 적이 없는 유일한 옷칠벽화로 묘실의 거대한 화강암 벽면에 직접 옷칠도장을 하고 사신도를 중심으로 해와 달의 신, 농사와 불의 신 및 각종 장식문양을 그려 넣었다.

### 2. Present of Korea Lacquer Art (한국 칠화의 현재)

Korean lacquer art is “ongoing”. It can be considered to have settled as a genre. There is an increase in the number of people who want to learn it as a hobby as well as in the number of professional artists. It has not enjoyed tremendous popularity but is becoming popular, creating a huge fan base and collaborating with other art genres. Such “ongoing” situation is good news for lacquer artists but tells them to stay on their toes.

I ask myself a question every day. It is not a question in speech or writing but a question about “language in lacquer”, which enables me to interact while doing lacquer work. Lacquer in a pot stays calm but acts as energy. When lacquer becomes stabilized, spreads out, or gets removed and re-applied in my hands, lacquer and I become a pivot to each other. Just like drawing tens of thousands of different circles with a compass varying a pivot, lacquer work is done with the exchange of dynamics, sometimes closer to or distant from each other. The language, energy, or even beauty in lacquer, which is still hard to define, asks me a new question every time. For this reason, I am still in the middle of an “experiment”. The recent three-dimensional work (Moon Pot) is an example.

In some ways, all the artists are in the middle of their own “experiment”. The late artist Kwon Jeong-eun went the same way as co-exhibitors Song Wan-geun and Cho Hae-ree. Artist Kwon strived for the embodiment of modern beauty and language in lacquer. Artist Yim Seon-mi sublimes gilsang (吉祥) – a modest human desire – in beauty based on the traditional beauty of lacquer. Artist Jeong Hoi-yun expresses a scene specific to the Western painting using lacquer as a material peculiar to the East. Viewers can experience

the subtleties crossing the East and the West through refined emotion and contemplation.

Since many artists are in the middle of their own “experiment”, it is apparent that Korean lacquer art is “ongoing”, meaning Korean lacquer art has its aims. Such aims apply to the embodiment of what the individual artist dreams of and communication with the world. We should start communication that crosses borders as well as communication with visitors to the exhibition.

한국에서 옷칠 예술은 한마디로 ‘진행 중’이다. 장르로의 정착은 이루어졌다고 볼 수 있겠다. 전문 미술인뿐 아니라 취미로 배우고 싶어하는 사람이 늘고 있다. 폭발적이지는 않지만 대중화되고 있고, 마니아 층이 생기고 있으며, 예술의 다른 영역과의 통합(collaboration)이 이루어지고 있다. 이런 ‘진행 중’인 현상은 옷칠 예술가들에게 반가운 현상임과 동시에 긴장 늦추지 말아야 한다는 것을 알려준다.

나는 나에게 매일 질문을 던진다. 말이나 글로 이루어지는 질문이 아니라 작업의 과정에서 교감할 수 있는 ‘칠의 언어’에 대해서다. 답져 있는 칠은 고요하되, 에너지다. 그것이 나의 손끝에서 고이거나, 펼쳐지거나, 혹은 지워지고, 다시 쓰여 질 때 칠과 나는 서로에게 중심점이 된다. 컴퍼스로 중심점을 옮겨 가며 반지름이 다른 수만 개의 원을 그리는 것처럼 때로는 가깝게, 때로는 먼 거리를 두어 서로에게 강약을 주고받으며 작업이 이루어진다. 아직은 뭐라고 규정하기 어려운 칠이 가진 언어, 어쩌면 에너지, 혹은 아름다움은 매번 새로운 질문을 나에게 던진다. 그렇기에 나는 아직 ‘실험 중’에 있다. 최근의 입체(달항아리) 작업도 그 중 하나다.

어떤 면에서 모든 예술가들은 자신만의 ‘실험 중’에 있다. 같이 전시를 하는 송완근 작가나 조해리 작가가 그렇듯이 권정은 작가도 그랬다. 권정은 작가는 옷칠의 현대적인 아름다움과 그것이 가진 언어를 구현하기 위해 노력했던 작가이고, 임선미 작가는 옷칠이 가지고 있는 전통미(傳統美)에 기반을 두고 길상(吉祥), 즉 인간의 소박한 욕망을 아름다움으로 풀어낸다. 정화운 작가는 동양 특유의 소재인 칠로 서양화 특유의 풍경을 담고 있다. 정재원 감성과 사색이 동서양을 오가게 하는 모미(妙味)를 감상자에게 선물한다.

이렇게 작가들이 다양한 ‘실험 중’이니 한국 옷칠은 ‘진행 중’이라고 말할 수 있다. ‘진행 중’이라 함은 방향성을 가진다. 방향성은 작가 개개인이 꿈꾸는 미(美)의 구현인 동시에 세상과의 소통이다. 전시장을 찾는 감상자와의 소통과 함께 국가 간의 경계를 넘나드는 소통을 시작해야 한다.

### 3. Future of Korea Lacquer Art (한국 칠화의 미래)

Lacquer art is a culture that keeps pace with the history of East Asia and is not limited to Korea, China, and Japan. Lacquer art was a form of enjoyment only for aristocrats and royalty, and lacquer artists hardly interacted with each other in the past, but not anymore. In addition to the beauty of lacquer art, it is time to specify our own lacquer art from an academic point of view and consider the history of lacquer in East Asia in terms of commonality and individuality. Beyond the past lacquer as a mere background of something, it is time to help make lacquer’s own position become obvious in art and culture.

There is nothing new under the sun, but there is nothing that is not new, either. For this reason, we hope to become new every day while doing sandpaper work, replacing the unchanged ways, and repeating it. Even in a temporary stop, we are still in the middle of an “experiment”, trying to be “ongoing”. That is the only way given to me.

옷칠 예술은 우리만의 혹은 중국이나 일본만의 문화가 아니다. 그냥 동아시아의 역사와 함께 숨을 쉬고 맥을 같이 해 온 문화다. 비록 이전에는 향유층이 왕족과 귀족에 한정되어 있었고, 옷칠 예술가들 간의 교류가 어려웠지만 이제는 아니다. 옷칠 예술의 아름다움에 대해서뿐 아니라 학술적으로도 우리의 것을 정리하고, 또 동아시아 옷칠의 역사를 공통성과 개별성의 측면에서 고찰해 볼 때가 왔다. 옷칠이 그 무엇의 배경이 아니라 옷칠 자체로서 지닌 예술 문화에서 고유한 위상을 찾아 자리매김 해 줄 때가 되었다.

하늘 아래 새로운 것은 없다고 한다. 동시에 날마다 새롭게 않은 것 또한 없다고 한다. 그렇기에 사포질과 함께 구태의연(舊態依然)을 갈아 넘과 동시에 연속성 속에서 우리는 날마다 새로워지기를 바란다. 잠시 멈추어 있더라도 그것 또한 ‘실험 중’이며, ‘진행 중’이기 위해 노력하는 중에 있는 것일 거다. 그것 만이 나에게 주어져 있으니 말이다.



Song Wan-geun

송완근  
宋完根



<Thought>, 120cm in diameter, wood with lacquer (Ottchil), 2009  
<念>, 직경 120cm, 나무에 옷칠, 2009



<Thought>, 120cm in diameter, wood with lacquer (Ottchil), 2009  
<念>, 직경 120cm, 나무에 옷칠, 2009

Song Wan-geun

송완근  
宋完根



〈Thought〉, 120cm in diameter, wood with lacquer (Ottchil), 2018  
〈念〉, 직경 65cm, 나무에 옷칠, 2018



〈Thought〉, 120cm in diameter, wood with lacquer (Ottchil), 2018  
〈念〉, 직경 65cm, 나무에 옷칠, 2018

## Artist Biography

### Song Wan-geun

송완근

宋完根

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#### Academic Career:

2001 Graduated from the study of Ott Painting, Sichuan Art School, China

1990 BFA. in Korean Painting, College of Fine Arts, Seoul National University, Korea

#### Main artist Career:

Total 6 times solo exhibitions, more than 35 times group exhibitions

2018 <<Ottchil-Shape>>, Government Seoul House Gallery, Seoul

2017-2004 The group exhibitions of Korea Society of Ottchil Corp.

2016 The group exhibition of Ott Painting <<Return>>, Gallery Duru, Seoul

2013 The group exhibition of Ott Art, Tongin Gallery, Seoul

2009 Solo exhibition <<Song Wan-geun Ott Painting>>, Chilwon Gallery, Seoul

2005 Solo exhibition <<Song Wan-geun Ott Painting>>, Hakgojae Gallery, Seoul

2001 Solo exhibition, Tang Dynasty Art Museum, Beijing

Associate professor of Daegu Univ. / Lecturer experience at SNU, Yungnam

Univ., Kyung hee Univ., Dongkuk Univ., Korean national Univ. of Cultural

Heritage / First chairman of Korea Society of Ottchil Corp.

#### Current Career:

Lecturer of Korea University, Sunhwa Arts High School

#### 학력

2001 중국 사천미술학원 칠화 연구생 졸업

1990 서울대학교 미술대학 동양학과 졸업

#### 주요전시

총 6회의 개인전, 35회 이상의 단체전시 참여

2018 기획 초대전 <<漆-형상展>>, 정부서울청사 갤러리, 서울

2017-2004 한국울칠협회 단체전시

2016 <<울칠그림전-돌아가다>>, 두루 아트스페이스, 서울

2013 <<울칠그림전>>, 통인갤러리, 서울

2009 개인전 <<송완근 울칠화>>, 칠원, 서울

2005 개인전 <<송완근 울칠화>>, 학교재, 서울

2001 개인전 <<宋完根漆畫展 (송완근칠화전)>>, 當代美術館 (당대미술관), 북경

대구대 겸임교수 역임 / 서울대, 영남대, 경희대, 성신여대, 동국대, 전통문화예술대

강사 역임 / 한국울칠협회 초대회장 역임

#### 현직

고려대학교, 선화예고 출강

## Artist Talk

### Past, Present, Future of Korea Lacquer Art

#### 1. Past of Korea Lacquer Art (한국 칠화의 과거)

I feel confused and disagree with regard to the title “Korean lacquer art”. From an ordinary person’s viewpoint, “lacquer painting” gives the impression that it can fall under the category of “lacquer art”. I feel uncomfortable with the thinking that lacquer painting and lacquer craft can be combined. With the public and general awareness of lacquer painting (as a branch of crafts), I get the impression that I can be recognized as a lacquer craftsman. It makes sense to some degree. Still, there is a clear difference between lacquer craft and lacquer painting in terms of aim. As to the future of lacquer craft with longer history, those who engage in the area should look into it. I think lacquer craft cannot be combined with two-dimensional painting work.

Therefore, I want to talk not about lacquer art but about “Korean lacquer painting”. Speaking of lacquer painting separately, particularly looking into the current situation in Korea, there is only a small group of lacquer painters including myself. To be honest, it is hard to tell that we have a group of artists like the one found in China. For the last ten years, Korea has been developing the artistic aspect of lacquer painting and the possibility of lacquer painting as a contemporary art through collaboration with a small group of artists and intermittent exhibitions. In countries with a scanty lacquer painter base like Korea, lacquer painters should improve their own future and raise others’ interest by actively engaging in works. Such efforts can increase the survivability of lacquer painting.

우선 본인은 ‘한국의 울칠예술’이라는 명제에 약간의 이질감과 어리둥절한 느낌을 가지고 있다. 일반인의 관점에서 ‘칠화’라는 영역이 자주 ‘울칠예술’이라는 범주에 안착해가는 듯한 인상을 주기 때문이다. 개인적으로 칠화와 칠공예를 통합하여 생각하는 데 있어 다소 표현하기 거북한 입장일 수밖에 없다는 생각이 앞선다. 주변의 칠화를 바라보는 대중적, 일반적 인식(공예의 한 지류)에 의하여 칠예인으로 각인되어가는 인상을 받는다. 어느 정도 일리는 있다. 그러나 지향점에 있어 칠공예와 칠화는 엄연히 서로 다른 부분이 있다. 지고한 역사를 지닌 칠공예의 미래는 그 분야에 종사하는 분들이 정확하게 고찰할 수 있는 문제라는 생각이 들며 평면회화작업에 종사하는 사람이 통합해서 논할 수 있는 부분이 아니라는 생각이다. 따라서 본인은 울칠예술이 아니라 ‘한국 칠화’에 대해 말하고자 한다. 울칠회화를 따로 떼어놓고 논하자면, 특히 한국의 현 상황에 대해 살펴볼 때, 제 자신을 포함하여 아직은 소규모의 칠화군이 형성 되어있을 뿐이다. 중국처럼 어느 정도 작가군이 형성되어 있다고 보기는 어렵다. 한국은 최근 10여년의 기간 동안 화단에 소규모의 작가들의 작업과 간헐적인 발표를 통해 칠화의 면모를, 현대미술로의 가능성을 모색하며 개척해 나가는 단계라 생각된다. 한국처럼 아직 칠화의 저변연구가 빈약한 상황에선 여전히 칠화 작가 개개인의 왕성한 작품 활동을 통해 본인 스스로의 미래에 대한 전망을 키워 나가는 동시에 주변의 관심을 증대해 나가는 것 또한 울칠회화의 생존가능성을 높여 주리라 생각된다.

#### 2. Present of Korea Lacquer Art (한국 칠화의 현재)

It is difficult to talk about the works of my colleague lacquer painters. They also strive for the establishment of their own art world. To tell my story briefly, it has been 20 years since I first engaged in lacquer. I got to know lacquer and found how to use lacquer during the period. It is ongoing and will always be. A shout from the depths – “it is time to be free” – wakes me up. I will build confidence that I am ready for a new start without being bothered by means and forms and will wake myself up to work hard to let the door open satisfactorily. Let me finish my story with some phrases from my work notes:

“The jet black world containing tens of thousands of colors creates tens of thousands of shapes. The spiritual home that felt familiar before I was born and where unlimited imagination and ancient lives breathe embraces my wandering soul. I sometimes feel afraid but always feel humble there. From a shroud of silence that spreads out when I close my eyes slowly, I want to feel myself before I was born. To find my nature, I carefully create a shape”.

현재 작업하는 동료 칠화 작가들의 작품에 대한 논의는 어려운 이야기이다. 그들 역시 자신만의 예술세계를 위해 고군분투하기 때문이다. 나 자신에 대한 이야기는 지면상 간략히 이야기는 할 수 있겠다. 나 역시 칠을 접한 지 이제 스무 해에 접어든다. 울칠을 알아가며 활용을 모색해온 기간일 것이다. 현재 진행형이며 앞으로도 그러리라. 심연 깊은 곳에서 ‘이젠 자유로울 때가 되지 않았나’ 라는 외침이 들려온다. 방법과 형식으로부터, 이제 새로운 출발점에 설 준비가 되었다는 믿음을 갖으려 하며 그 문이 활짝 열리도록 더욱 더 정진해야 한다는 스스로에 대한 다짐을 하는 즈음에 도달하였다는 각성을 하려 한다. 나의 작업노트 중에 한 구절을 인용하며 이야기를 마치려 한다.

“칠혹의 세계는 가히 만색(萬色)을 내포하고 만상(萬象)을 쏟아낸다. 무한한 상상력과 태고의 생명이 숨쉬는, 어찌면 어머니의 숨결이진부터 친숙했던 내 영혼의 고향, 그곳은 그렇게 늘 넉넉한 품으로 내 영혼의 방황을 안아준다. 때론 두렵고 항상 겸허하게 만드는 곳, 지그시 눈감으면 펼쳐지는 침묵의 장막, 그 곳에서 나는 존재 이전의 나를 느끼려, 나의 본성을 찾으려 이렇게 조심스레 형상 하나를 놓아 본다. -작업노트 중에서-”

#### 3. Future of Korea Lacquer Art (한국 칠화의 미래)

When judging from the period embodied by the artists, Korea has just been introduced to the lacquer painting world. A journey of extreme difficulty still lies ahead. Most of all, the question of whether or not it can become a sustainable art comes to mind. Those who have experienced lacquer painting will empathize with me. When you become somewhat familiar with the many hours spent on lacquer, you will long for better freedom spreading out in your art world. You focus on lacquer, and then you may look at your painting when the time comes. It is not unnatural to say that lacquer painting reverses the trend in some ways. Compared with other modern painting forms, there are physical and mental difficulties to overcome, such as uneasy access to the material, difficulty of working, and tremendous labor. I think the future of this lacquer painting can be determined by those who have overcome such difficulties, have kept working in the process of acquiring the merits and demerits of lacquer materials and techniques, and have left a monumental legacy in painting history.

I personally have interest in the possibility of lacquer as a painting material, apply it to my works, and join the modern painting area to help expand the scope of expressions of paintings. Most of all, I will be firm in my belief to construct my own art world.

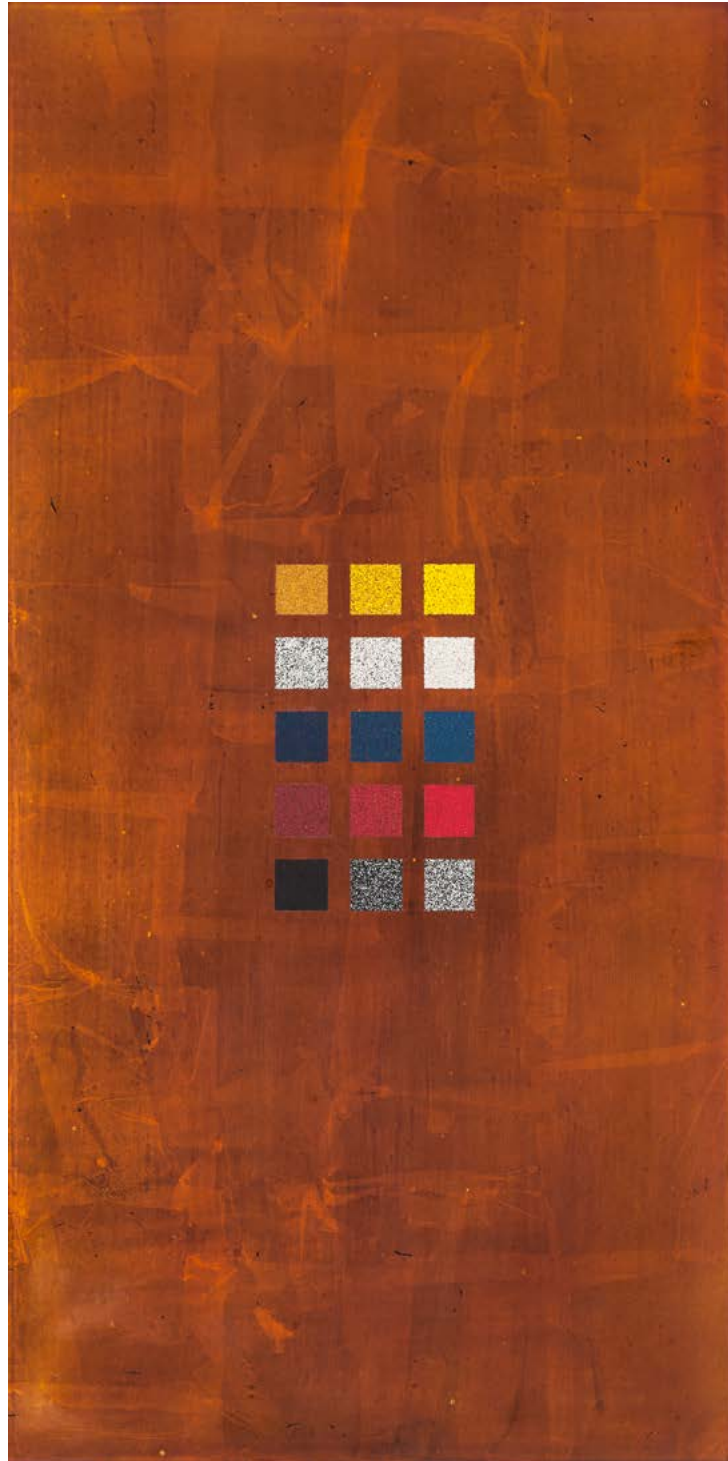
칠화는 작가들이 보여준 기간으로 보면 이제 일면식을 치렀다고 본다. 아직 지대한 여정이 남아있다. 무엇보다 지속적인 예술행태가 될 수 있을까 하는 의문이 나 자신부터 든다. 칠화 작업을 접해본 이들이라면 공감하리라 본다. 긴 시간을 통해 울칠재료에 어느 정도 친숙해 지면 자신의 작품세계에 보다 자유로움을 펼쳐 보이고 싶을 것이다. 울칠에 취하다 때가 되어 깨어나 그림을 보려 할 것이기 때문이다. 칠화는 어찌 보면 시류에 역주하는 작업행태를 지녔다 해도 무리가 없을 것이다. 다른 현대회화의 형식과 비교해 볼 때, 용이하지 않은 재료의 접근, 작업의 까다로움, 엄청난 노동력 등 극복해 나가야 할 부분이 육체적, 정신적으로 존재한다. 결국 장 • 단점을 고루 갖춘, 울칠 재료와 기법을 습득해 나가는 과정에서 얼마나 많은 사람이 그러한 어려움을 감내하고 지속적인 작업 활동을 하며 회화사에 기념비적인 족적을 남기느냐가 이 영역의 미래가 달려있다 생각한다.

개인적으로는 울칠 및 기법의 회화재료로서 가능성에 관심을 갖고 작업에 활용하여 현대 회화의 일군에 동참해 나가 회화의 표현영역의 확대에도 일조를 할 수 있으면 좋겠다는 생각과, 무엇보다 자신만의 독창적인 예술세계를 구축해 보겠다는 소신을 지탱해 나가고자 한다.

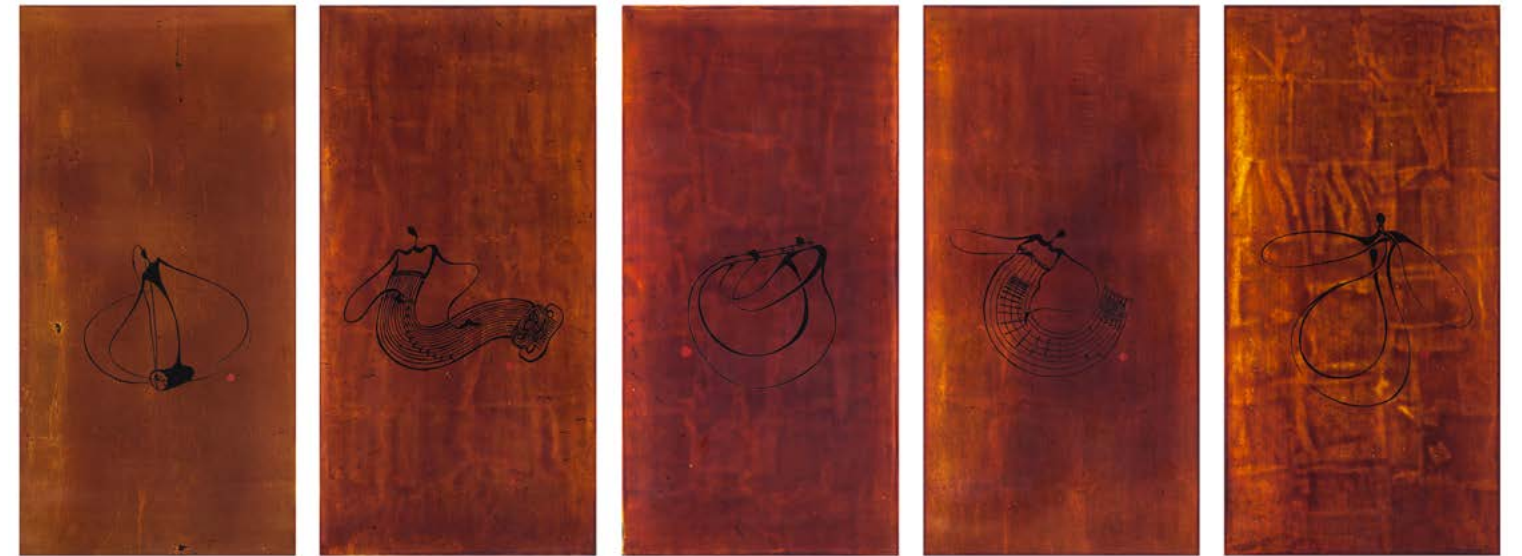


Cho Hae-ree

조해리  
趙海利



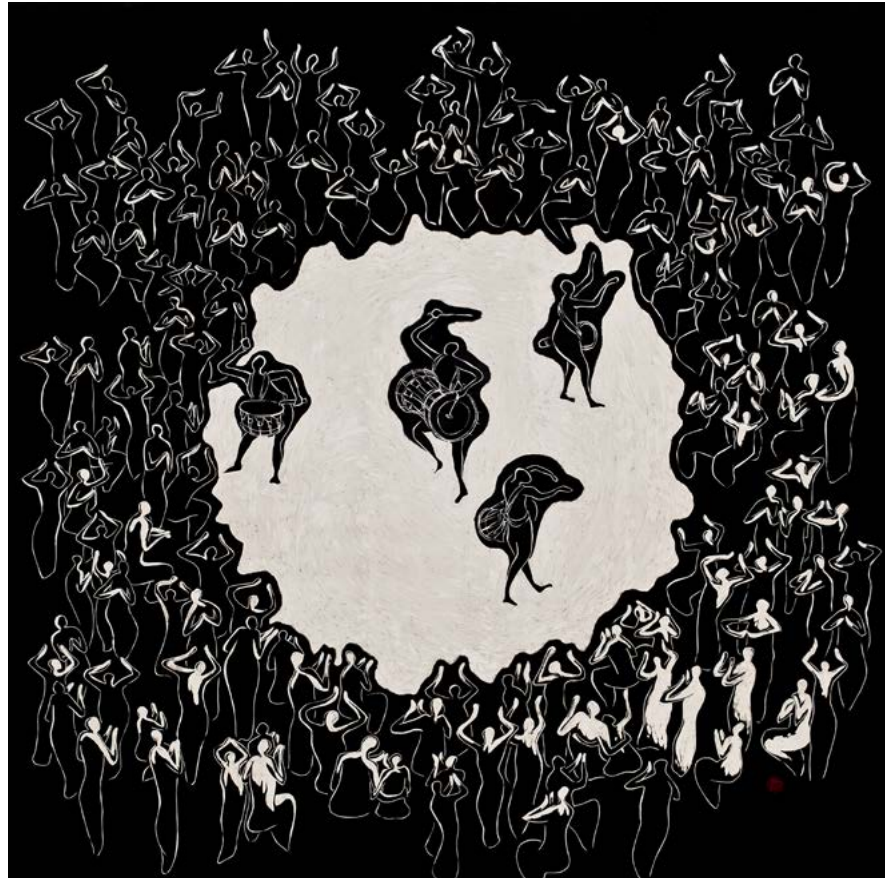
〈Fine colors & Five sounds 1〉, 60×30cm, lacquer (Ottchil) and gold foil on wood, 2016  
〈오음오색(五音五色) 1〉, 60×30cm, 나무에 금박과 옷칠, 2016



〈Five Music Players〉, 60×30cm×5works, lacquer (Ottchil) and gold foil on wood, 2016  
〈오음(五音) 칠금도(漆琴圖)〉, 60×30cm×5개, 나무에 금박과 옷칠, 2016

Cho Hae-ree

조해리  
趙海利



<See Music: Puri>, 60×60cm, lacquer (Ottchil) on wood, 2013  
<시울음악도(示律音樂圖): 푸리>, 60×60cm, 목태(木胎)에 옷칠 관채(款彩)기법, 2013



<Color Music score(宴享樂彩譜): Hae-gun>, 10×10cm×360works, lacquer (Ottchil) on wood, 2017  
<연향악채보(宴享樂彩譜): 해금 정간보>, 10×10cm×360개, 나무에 옷칠, 2017



## Artist Biography

### Cho Hae-ree

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#### Academic Career:

2015 Ph.D. course completion, Major in Korean Painting, College of Fine Arts, Seoul National University, Korea  
2010 MA. in Fine Art, Chelsea College of Art and Design, UAL, U.K.  
2009 BFA. in Korean Painting, College of Fine Arts, SNU, Korea

#### Main artist Career:

Total 8 solo exhibitions, more than 40 times group exhibitions in Korea, U.K., China, Japan, France etc.  
2017 Solo exhibition <<Color Music score(宴享樂彩譜): The Korean traditional music You-cho-shin(柳初新)>>, Ujung Gallery  
2012 Solo exhibition <<Cho-Yul Banquet(眺律宴會圖)>>, Gana art space, Seoul

#### Current Career:

Lecturer at Seoul National University, Seoul Arts High School  
Member of Ewon jun, Korean Painting Society, Director of Korea Society of Ottchil Corp., Participated artist of Open Gallery

#### 학력

2015 서울대학교 미술대학 미술학과 동양화전공 박사과정 수료  
2010 Chelsea College of Art and Design (U.K.) MA Fine Art 석사졸업  
2009 서울대학교 미술대학 동양학과 학사과정 졸업

#### 주요전시:

총 8회의 개인전. 한국, 영국, 중국, 일본, 프랑스 등에서 40회 이상의 단체전  
2017 개인전 <<연향악채보(宴享樂彩譜): 유초신곡(柳初新曲) 상령산(上靈山)>> [유중아트센터 신진작가지원전시], 유중아트센터, 서울  
2015 오픈하우스 개인전 <<시율재(示律齋) 보다 듣다>>: 조운조 해금 교수와 협연 퍼포먼스 [평창문화포럼] 주관 '2015 자문박물관축제의 일환], 시율재, 서울  
2012 개인전 <<조율연회도(眺律宴會圖)>>, 가나아트스페이스, 서울  
2008 '잉어질소리회' 10주년 기념 특별개인전 <<소리와 그림이 만나다>>, 남산국악당, 서울

#### 주요 아트콜라보

2016 '코카-콜라' 한정판 패키지 디자인에 활용: 작품 「코카콜라 주야연회도 (Coca-Cola 晝夜宴會圖), 2012년작」, 한국 코카-콜라(유).

#### 현직:

서울대학교, 서울예술고등학교 출강. 한국웃칠협회 이사, 한국화회, 이원전 회원. 오픈갤러리 소속작가

## Artist Talk

### Past, Present, Future of Korea Lacquer Art

#### 1. Past of Korea Lacquer Art (한국 칠화의 과거)

Lacquer has had a long history together with each cultural area in East Asia. The relics with lacquer made around the second century BC and excavated from Daho-ri, Changwon, South Kyungsang Province are known to be the origin of the Korean lacquer culture. Note, however, that the Korean people might have actually been skillful in handling lacquer long before. Korean lacquer is famous with Goryeo Dynasty's Najeon Chilgi (lacquer ware inlaid with mother-of-pearl decorations). If the tomb murals of the late Goguryeo period - "Five Helmet Tombs" and "Great Tomb of Gangseo" - prove to be lacquer paintings, however, they will become the most important works in the Korean lacquer painting history. I hope people can maintain their interest in and conduct researches on the past Korean lacquer culture.

웃칠은 동아시아에서 각 지역 문화권의 영향을 받으며 오랜 역사를 함께 해왔다. 한국 칠문화의 시원은 현재 실물로 확인된 기원전 2세기경 경남 창원 의 다호리의 칠기유물이 가장 이른 것으로 알려져 있다. 그렇지만 실제로는 이보다 훨씬 오래 전부터 우리 민족들이 웃칠을 잘 다루어 왔을 것이라고 짐작한다. 한국 웃칠은 고려시대 나전작품으로 유명하다. 하지만 고구려 후기 고분벽화인 '오회분', '강서대묘' 등이 웃칠화라는 것이 확실하게 입증된다면, 이는 한국 웃칠화의 역사상 가장 중요한 작품이 된다. 한국 웃칠문화의 과거에 대해 많은 관심과 연구가 활발하게 지속되길 바란다.

#### 2. Present of Korea Lacquer Art (한국 칠화의 현재)

I am a contemporary artist expressing "Gukak" (Korean traditional music) with oriental paintings and lacquer paintings. I focus on what traditional materials mean today and how they change. I deliver my messages - such as what the traditional music was like in the past, what it means to me now, and how it should be changed for a better future - through works. The <Yeonhyangakchaebo>, which will be presented in this exhibition, is the music "Yeongsanhoesang" decorated with lacquer. I hope people can feel the beauty of colors and sound in a new sense through it.

I started learned lacquer painting when I was a college student in 2006. Since then, I have kept engaging in lacquer work based on my strong interest in it by keeping in touch with the professor and auditing the class.

I had been working with only ink and Hanji (traditional Korean paper) for a long time, and lacquer was an exciting material for me. Hanji boasts of excellent history and tradition but has a disadvantage in terms of storage because it is vulnerable to moisture, dust, and strong sunlight. Sometimes, subdued oriental paintings among the western paintings with vivid colors and open concepts do not attract the attention of the people. While I pity the undervalued ancient paintings because of their physical weakness despite their excellent artistic value, lacquer painting offered me a new possibility.

본인은 작업의 큰 주제인 '국악'을 동양화와 웃칠화로 표현하는 현대미술 작가이다. 전통적인 소재와 재료가 현재에 어떤 의미를 가지고 있는지, 어떻게 변화하는지가 주요 관심사이다. 전통음악이 예전에는 어땠었고, 현재 나에게 어땠고, 앞으로는 어떻게 변화했으면 좋을지에 대한 이야기를 작업을 통해 하고 있다. 이번 전시에 출품하는 <연향악채보(宴享樂彩譜)>는 '영산회상(靈山會上)'이라는 곡을 웃칠 채색으로 옮긴 작품이다. 작품을 통해 채(彩)의 아름다움을 느끼고, 음(音)을 새로운 감각으로 듣길 바란다.

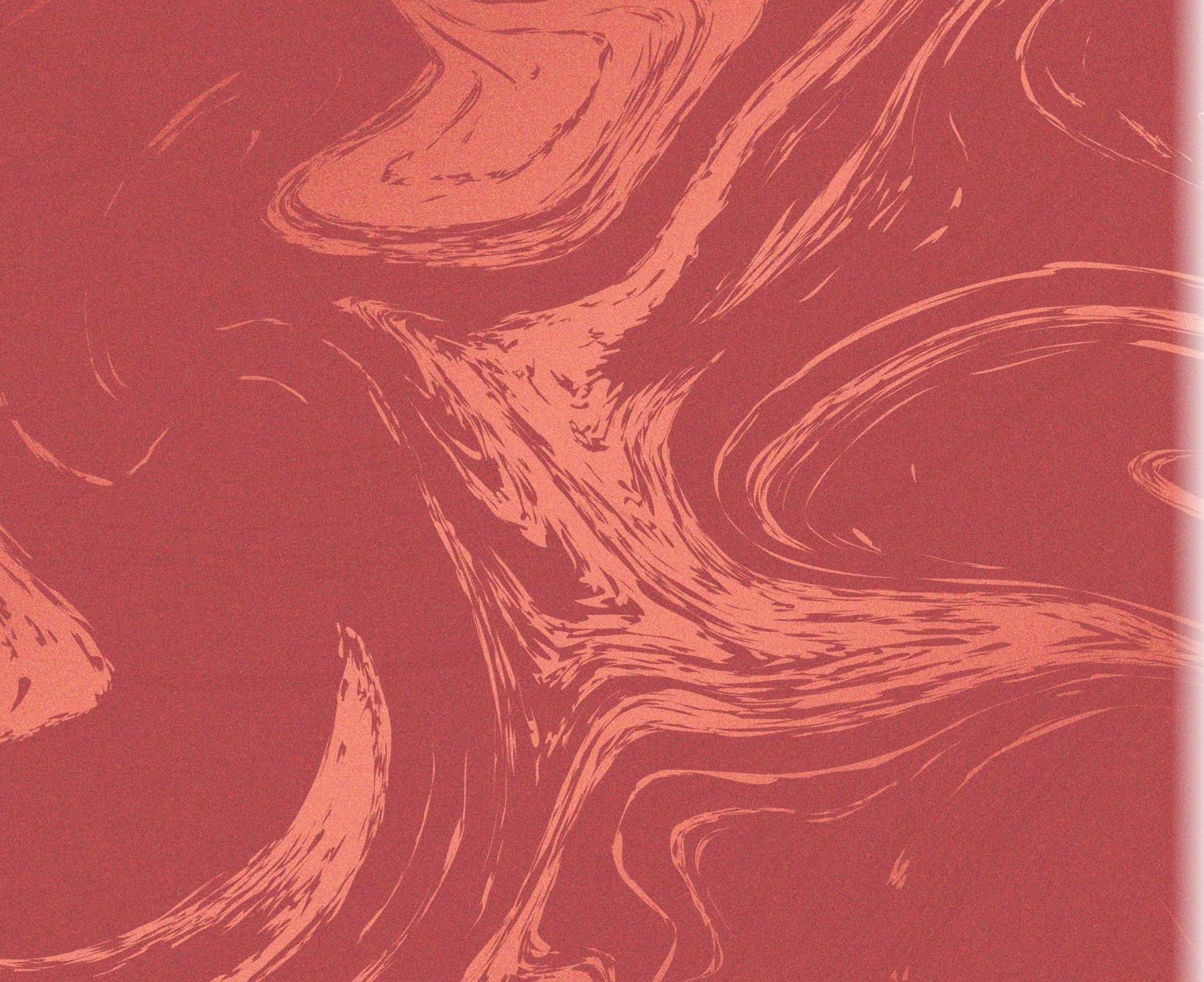
웃칠화는 2006년 대학교 수업을 통해 처음 배우게 되었다. 이를 계기로 웃칠화에 강한 흥미를 느끼고, 담당 선생님과 지속적 왕래와 청강을 통해 웃칠작업을 이어 나갔다. 오랫동안 먹과 한지만을 다루던 본인에게 웃칠은 매우 놀라운 재료였다. 우수한 역사와 전통을 자랑하는 한지이지만, 습기와 먼지 및 강한 햇빛에는 취약하다는 보관상의 약점이 있다. 그리고 강렬한 발색과 거칠거칠한 발상의 서양회화 작품 사이에 은은한 동양화는 상대적으로 눈길을 끌지 못하는 경우도 있다. 우수한 예술성을 가졌지만 재료의 약함으로 저평가되는 고서화들이 안타깝다고 느낄 때, 웃칠화는 본인에게 새로운 가능성을 제시해주었다고 할 수 있다.

#### 3. Future of Korea Lacquer Art (한국 칠화의 미래)

The lacquer art derived from lacquer craft is developing into lacquer painting. Since lacquer has a tradition as long as that of oriental painting, I think lacquer can become a genre in contemporary art. There is nothing like lacquer historically and aesthetically and in terms of excellence as material and in use. Many artists including myself are engaging in various artistic activities using lacquer. I expect such attempts to bring about expanded prospects in the field of Korean contemporary art and help awaken the creative aesthetic sense.

웃칠예술은 공예에서 시작해서 회화로 확대되고 왔다. 동양화만큼 유구한 전통성을 지닌 웃칠은 현대미술에서도 충분히 자리매김할 수 있다고 생각한다. 역사적으로 보나, 재료적 우수성과 활용도로 보나, 심미적으로 보나 무엇 하나 빠지는 점이 없다. 현재 본인을 비롯한 많은 작가들이 웃칠을 활용해서 다양한 예술활동을 하고 있다. 이런 시도들이 모여 현대 한국 미술의 지평을 넓히고, 창의적인 조형감각을 일깨우는데 도움이 될 것이라 기대한다.





CHINESE ARTISTS

## 中国作家

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Yang Peizhang

杨佩章  
양페이장



<Golden Autumn Pastoral>, 120 × 180cm, natural lacquer, aluminum foil powder, wood board, 2012  
<金秋牧>, 120×180cm, 天然漆, 铝箔粉, 木板, 2012年



<Mr. Qiao Shiguang Award Portrait>, 120 × 90cm, lacquer painting, 2009  
<乔十光先生奖像>, 120×90cm, 漆画, 2009



Yang Peizhang

杨佩章  
양페이장



〈One Light〉, 45 × 57cm, lacquer painting, 2011  
〈光之一〉, 45×57cm, 漆画, 2011



〈Afar〉, 96 × 78cm, lacquer painting, 2008  
〈远方〉, 96×78cm, 漆画, 2008

## Artist Biography

### Yang Peizhang

杨佩章  
양페이장  
yangzi2009@sina.com / 13811369627

#### Academic Career

B.A. and M.A., Academy of Arts and Design, Tsinghua University;  
Ph.D., Dankook University

#### Main artist Career

2007 Outstanding Work Award, Second National Lacquer Painting Exhibition  
2009 Eleventh National Art Exhibition  
2010 Outstanding Work Award, Chinese Artwork Exhibition at the Shanghai World Expo  
2011 Outstanding Graduation Design Award, Academy of Arts and Design, Tsinghua University  
2013 Outstanding Work Award, Chinese Contemporary Arts and Crafts Exhibitions—Contemporary Lacquer Art Exhibition;  
Outstanding Work Award, China (Xiamen) Lacquer Painting Exhibition

#### Current Career

Assistant Professor, Department of Arts and Crafts, Academy of Arts and Design, Tsinghua University. Member, China Arts and Crafts Association. Invited Expert, Jingzhou Workshop for the Revitalization of Traditional National Crafts. Researcher, Ministry of Culture and Tourism's Key Laboratory for Traditional Crafts and Materials Research.

#### 学历

清华大学美术学院学士、硕士；檀国大学博士；

#### 展·奖励

2007年 “第二届全国漆画展”优秀作品奖。  
2009年 “第十一届全国美术作品展览”。  
2010年 “上海世博会中国美术作品展览”优秀作品奖。  
2011年 清华大学美术学院优秀毕业设计奖。  
2013年 “中国当代工艺美术系列大展——当代漆艺展”优秀作品奖；  
2013年 “2013'中国(厦门)漆画展”优秀作品奖

#### 现职

清华大学美术学院工艺美术系副教授，中国工艺美术协会会员，国家传统工艺振兴荆州工作站特聘专家，传统工艺与材料研究文化和旅游部重点实验室研究员。

## Artist Talk

### Past, Present, Future of China Lacquer Art

Description of Works: Chinese lacquer art has a long history, with lacquer painting techniques deriving from traditional lacquer art. Lacquer paintings are mainly flat decorative pieces. Using this artform to create three-dimensional representations in space is technically difficult. My lacquer paintings emulate and pass on Mr. Qiao Shiguang's grinding technique for making aluminum powder varnish. They draw on the techniques of expression used in classical western painting and pursue innovation while respecting the language of traditional lacquer art.

中国的漆工艺历史悠久，漆画制作技术源于传统漆工艺，漆画以平面装饰风格为主，在空间立体表现上存在技术难点。本人的漆画，学习并继承乔十光先生铝粉罩漆研磨方法，借鉴西方古典绘画的表现技巧，尊重传统漆艺语言的基础上进行创新探索。



Yang lishan

杨立山  
양리산



〈Untitled-1〉, 35×27×22cm, Lacquer and linen, 2016  
〈Untitled-1〉, 35×27×22cm, 漆·麻布, 2016



〈Untitled-2〉, 28×9.5×14cm, Lacquer and linen, 2014  
〈Untitled-2〉, 28×9.5×14cm, 漆·麻布, 2014

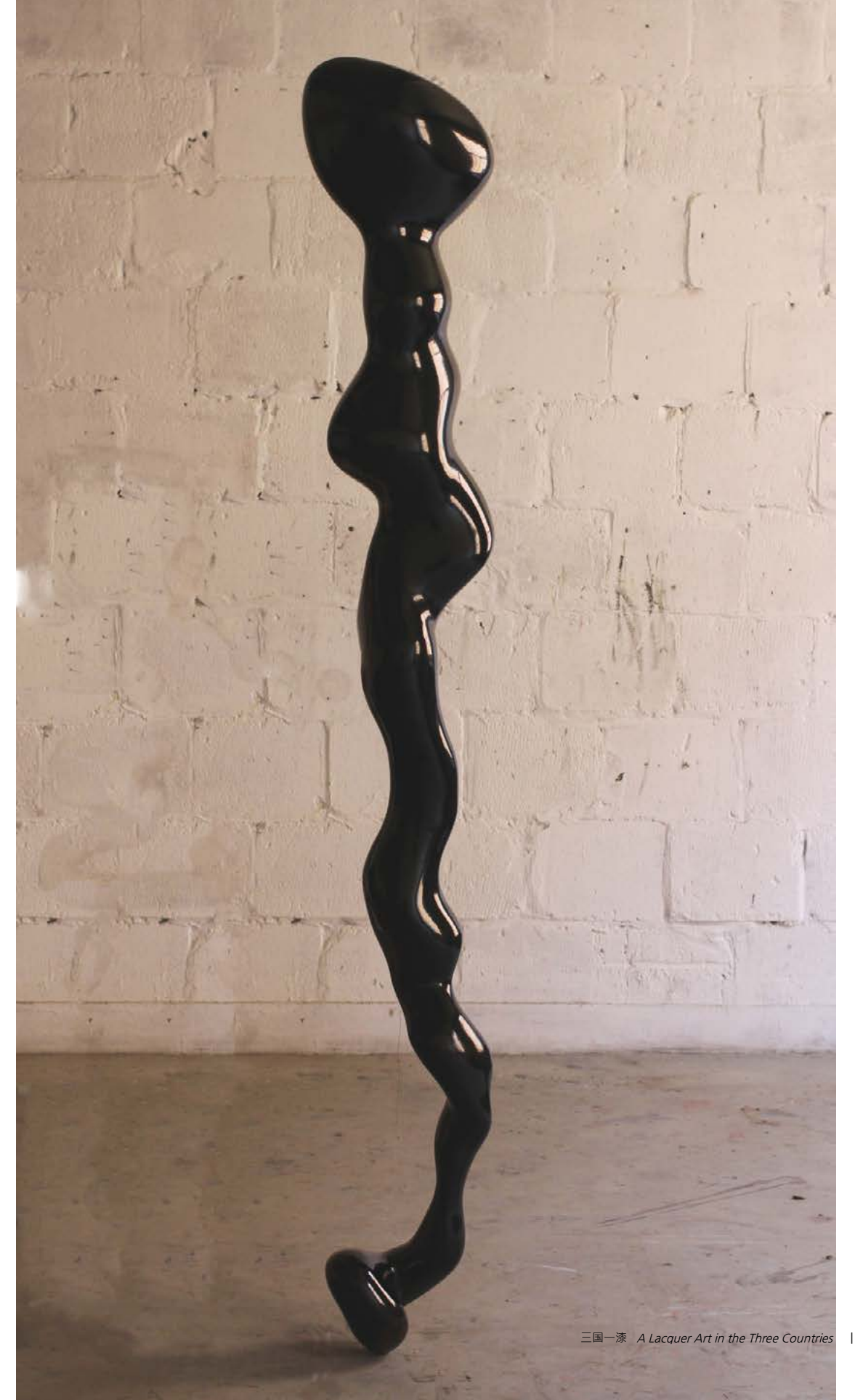
Yang lishan

杨立山  
양리산



〈Untitled-3〉, 20×11×6.5cm, Lacquer and linen, 2014  
〈Untitled-3〉, 20×11×6.5cm, 漆·麻布, 2014

→  
〈Untitled〉, 34×31.5×239cm, Lacquer and linen, 2016  
〈Untitled〉, 34×31.5×239cm, 漆·麻布, 2016





## Artist Biography

### Yang lishan

杨立山

양리산

#### Academic Career

2015 Graduated from the Art Academy of Kanazawa (Doctor Degree)

2013 Tokyo University of Arts, Asian Student Short-term Study Abroad Program

2012 Graduated from Hiroshima City University Graduate School, Japan

2008 Graduated from the Arts and Crafts Department of the Academy of Art and Design, Tsinghua University, Beijing, China

#### Main artist Career

Total 2 solo exhibitions, more than 15 times group exhibitions in China, Japan, etc.

2016 “Chi’s Age” Fuzhou International Lacquer Biennial

2015 KANABI Creation Award / KANABI Scholars Award / Japanese Lacquer Awards (Japan Urushi Association)

2014 KOBAYASHI GALLERY Yang Lishan Solo Exhibition (Ginza, Tokyo, Japan)

2013 URUSHI & BODY Yang Lishan Solo Exhibition (Kanazawa, Japan)

2012 Aizu · Urushi Art Festival 2012 - The memory of the earth, facing the future~ (Japan Aizuwakamatsu City, Kitakata City)

2007 “From Hemudu” The 2nd International Modern Lacquer Art Exhibition (Tsinghua University)

#### Current Career:

2016- Working at Sichuan Fine Arts Institute

#### 学历

2015 毕业于金泽美术工艺大学美术工艺研究科 获博士学位

2013 东京艺术大学亚洲留学生短期留学项目 (日本东京)

2012 毕业于广岛市立大学大学院 获硕士学位/进入金泽美术工艺大学大学院攻读博士学位

2008 毕业于清华大学美术学院工艺美术系漆艺专业

#### 展·奖励

2016 “漆语时代”福州国际漆艺双年展

2015 奖励KANABI创造赏/KANABI学长赏/日本漆工奖学赏 (日本漆工协会)

2014 KOBAYASHI GALLERY 杨立山展 (日本东京银座)

2013 URUSHI & BODY 杨立山个展 (日本金泽市)

2012 会津·漆艺术祭2012 ~ 大地的记忆、面向未来~(日本会津若松市、喜多方市)

2007 从河姆渡走来“第二届国际现代漆艺术展 (清华大学美术学院)

#### 现职

2016 任教于四川美术学院

## Artist Talk

### Past, Present, Future of China Lacquer Art

#### 1. Past of Lacquer Art of my country.

Chinese lacquer art has a well-known long history. The Natural Lac paint bow unearthed from the Kua Hu Qiao site in Zhejiang Province proves this point (more than 8,000 years). And in different periods of Chinese history, there are different characteristics, such as the lacquer paintings full of mystery in the Spring and Autumn Period and the Warring States Period. The large number of practical lacquerware left in the legend of the “There is no device not in lacquer” in the Han Dynasty, and the lacquer decoration in the Tang Dynasty To the ultimate snail lacquer ware, the restrained and confident enamel lacquerware of the Song Dynasty combines the beauty of the natural lacquer and the beauty of the extremely elegant utensils, as well as the majestic lacquer of the Yuan Dynasty, indicating that Chinese lacquerware has a long history. Moreover, research shows that the ancient Chinese lacquer art culture has also had an important impact on neighboring countries.

中国漆艺有着众所周知的悠久的历史，浙江省跨湖桥遗址出土的漆弓既证明了这一点（8000年以上）。并且在中国历史的各个时期都有不同的特点，比如春秋战国时期的充满神秘色彩的漆器彩绘，两汉时期“无器不髹”传说中留下的大量实用漆器器皿，盛唐时期把漆器装饰发挥到极致的螺钿漆器，宋代内敛而又充满自信的素髹漆器，把天然漆内敛的材质美和极致优雅的器物造型之美结合的天衣无缝，还有元代时期大气磅礴的雕漆，说明中国漆器有着悠久的历史。并且，研究表明，中国古代的漆艺文化对周边国家也产生了重要的影响。

#### 2. Present of Lacquer Art of my country.

My work is a three-dimensional modeling work, but I do not want to call them as sculpture. In my consciousness, sculpture is the concept of Western art, As a unique material of Asia, Natural Lac should have its own unique language. rather than to following the Western art concept. For me, creating a three-dimensional modeling work that is different from traditional lacquer ware and cannot be divided into Western sculpture concepts is what I am pursuing.

As for how other lacquer artists in China think about this issue, I am not very clear. But what I have seen is that artists who make three-dimensional lacquer art works make their works as sculptures, which often weakens the role of Natural Lac in the works, and even becomes

dispensable. The works of artists who work on the creation of flat lacquer art works become more and more like oil paintings. And many people are farther and farther on the road of translating oil paintings with lacquer materials, and they are still enjoying it. I think these are very dangerous. This is a path that cannot be achieved.

Where is the uniqueness of the lacquer art? Why are we going to use Natural Lac to make art works, if I could use easier to use materials to achieve other materials used, why not? This is a question that every lacquer artist should think about.

我的作品都是立体造型作品，但我不会称其为雕塑。在我的意识里，雕塑是西方艺术的概念，而漆作为一种亚洲独有的材料，应该有他自己独特的语言，而不是奉迎西方的艺术概念。对我来说创作出即与传统漆器不同，又不能被划分到西方雕塑概念中的立体造型作品才是我所追求的。

至于中国的其他漆艺家们如何看待以上这个问题，我不是很清楚。但我所看到的情况是，做立体造型漆艺术作品的艺术家都把自己的作品当做雕塑来做，这往往使漆这种材料在作品中的作用被削弱，甚至变得可有可无。而从事平面漆艺术作品创作的艺术家的作品，则变得越来越像油画作品，并且很多人在从事用漆材料翻译油画作品的道路上越走越远，且还乐此不疲。我认为这些都是很危险的，这是一条走不通的路。

漆的独特性在哪里？我们为什么要使用漆来创作，如果可以用其他更简便的材料来实现，为什么不使用其他材料？这是我们每一个漆艺创作者应该思考的问题。

#### 3. Future of Lacquer Art of my country.

The future of Chinese lacquer art is full of possibilities, because more and more people are using this material, and they have begun to realize the uniqueness of this natural material. They have become bored in the process of learning from the footsteps of Western art. More and more people are coming, and many people are beginning to realize that Natural Lac may be an important breakthrough in rebuilding a true oriental art system.

The work of lacquer artists in China, Japan and Korea is crucial to rebuilding the future of Asian art.

中国漆艺的未来是充满可能性的，因为越来越多的人开始使用这种材料，并开始认识到了这种材料的独特性，在跟随西方艺术的脚步不断学习的过程，已经产生厌烦情绪的人越来越多，很多人开始意识到，大漆也许是重建一个真正的东方艺术体系的重要突破口。

而中日韩三个国家的漆艺术家的工作，对于重建未来的亚洲艺术是至关重要的。

## Artist Biography

### Xie Yaping

谢亚平

시에야핑

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Xie Yaping, female, Ph.D., was born in Chongqing in 1980. A graduate of the Chinese National Academy of Arts, she now serves as Assistant Chair of the School of Arts and Crafts of the Sichuan Fine Arts Institute as well as a professor and advisor to master's degree students. She is dedicated to research in traditional crafts and social innovation, focusing mainly on four issues: the cultural ecology of traditional crafts in southwestern China, traditional crafts and innovations in local cultural industries, traditional handicraft wisdom and transformations in contemporary design, and big data and the passing down and remaking of traditional cultural resources.

Xie Yaping has headed 9 national, provincial, and municipal research projects: the 2010 Chongqing humanities and social sciences project, <Design Art Aesthetics>; the 2011 national social sciences and arts project, the <Study on the Sustainable Development of Paper Handicraft Techniques in Jiajiang, Sichuan>; the 2011 Chongqing Municipal Education Commission's science and technology research project, the <Study on Models for the Sustainable Development of Traditional Paper Handicraft Techniques>; the 2013 Chongqing Municipal Education Commission's major educational reform project, the <Study on the Construction of Interdisciplinary Cross-Course Platforms for the Organic Integration of Traditional Crafts and Modern Design>; the 2013 second wave of Chongqing colleges' core young teachers funding program, <Big Data Technology and the Protection of Traditional Cultural Resources>; the 2016 Chongqing social science planning project, <Research on Southwestern Modern Art Design Education, 1900-1949>; the 2016 Chongqing Municipal Education Commission's key humanities and social sciences research project, the <Study on Traditional Handicraft Wisdom and Transformations in Contemporary Design>; the 2017 Chongqing major arts science research and planning project, <Research on Art Therapy for Special Populations>; and the major 2018 graduate education reform study, <Research on Optimizing the Design of Graduate Student Training Methods Within Strategies for the Revitalization of Traditional Crafts.> Xie Yaping's numerous publications include <A Re-interpretation of Handicrafts>, <Walking With History: Art Design>, <Manmade Creations>, and <Traditional Handicraft Techniques>.

谢亚平，女，博士，1980年生于重庆，毕业于中国艺术研究院，现任四川美术学院手工艺术学院副院长、教授、硕士研究生导师。致力于传统手工艺与社会创新的研究，主要集中在四个议题的研究：中国西南地区传统手工艺的文化生态、传统手工艺与当地文化产业的创新、传统手工艺智慧与当代设计的转化、大数据与传统文化资源的传承与创新。

主持国家级、省市级科研项目共9项，2010年重庆市人文社科课题《设计艺术美学》；2011年度国家社会科学艺术类项目《四川夹江手工造纸技艺可持续发展研究》；2011年重庆市教委科学技术研究项目《传统手工艺可持续发展模式研究》；2013年重庆市教委重大教改项目《传统工艺与现代设计有机融合的跨专业交叉课程平台建设研究》；2013年重庆市第二批高等学校青年骨干教师资助计划《大数据技术与传统文化资源保护》；2016年重庆社科规划项目《西南现代艺术设计教育研究1900-1949年》；2016年重庆市教育委员会人文社会科学研究重点项目《传统手工艺智慧与当代设计的转化研究》；2017年重庆市艺术科学研究规划重大项目《针对特殊人群的艺术治疗研究》；2018年研究生教育教学改革研究重大项目《传统工艺振兴战略下设计学研究生培养模式的优化研究》。

出版专著数册，包括《手工艺的重译》《与历史同行——艺术设计卷》《人工开物》《传统手工艺》等。

教授，博士，四川美院手工学院副院长。

一直致力于传统手工艺与社会创新的研究，目前主要集中在四个议题的研究：中国西南地区传统手工艺的文化生态、传统手工艺与当地文化产业的创新、传统手工艺智慧与当代设计的转化、大数据与传统文化资源的传承与创新。

## Artist Talk

### Past, Present, and Future of China Lacquer Art

#### <The outline of the keynote speech>

##### Topic:

Ontology and Reconstruction: the Sichuan, China, Fine Arts Institute's Exploration of the Lacquer Art Specialization

##### Speaker:

Professor Xie Yaping, Ph.D., Sichuan Fine Arts Institute

##### Outline:

- I. Ontology: China's earliest lacquer art specialization (1940)
- II. The persistence of a diverse vocabulary and the formation of individual artistic characteristics (1950 - 1980)
- III. Two realities in contemporary lacquer art: the painting preceding the lacquer and boundary-crossing lacquer art (1990-Current)

**题目：**本体与重构——中国四川美院漆艺术专业的探索

**演讲人：**四川美院谢亚平 教授 博士

##### 提纲：

- 一、本体：中国最早的漆艺术专业（1940年）
- 二、多元语汇的坚守与个人艺术特质的形成（1950年——1980年代）
- 三、当代漆艺的二重形态：画在漆先和跨界漆艺（1990年代——至今）





JAPANESE ARTISTS

## 日本作家

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Mizukami Osamu

水上 修

미즈카미 오사무



〈Box with hyo-mon "Verdant surface"〉, W23.7 × D11.6 × H14.3cm,  
hyo-mon (embedding of metal sheet cutouts), mother-of-pearl, gold powder, egg-shell, 1998  
〈平文飾箱「緑映」〉, W23.7 × D11.6 × H14.3cm, 金平文・貝(夜光貝、白蝶貝)・金粉・卵殻, 1998年



〈Box with curved line design in hyo-mon and makie〉, W11.7 × D 29.7 × H 14.2cm  
hyo-mon (embedding of metal sheet cutouts), gold powder, mother-of-pearl, 2005  
〈流線紋平文蒔絵飾箱〉, W11.7 × D29.7 × H14.2cm, 金平文・金粉・夜光貝, 2005年



Mizukami Osamu

水上 修

미즈카미 오사무



〈Low natsme style tea caddy with raden and makie "Sound of water"〉, W8.5×H6cm, gold powder, mother-of-pearl, 2011  
〈螺鈿重ね蒔絵平棗「水の音」〉, W8.5×H6cm, 金粉・白蝶貝, 2011年



〈Box with hyo-mon "Sound of water"〉, W11.7 × D27.2 × H15.1cm,  
hyo-mon (embedding of metal sheet cutouts), mother-of-pearl, gold powder, egg-shell, 2014  
〈平文飾箱「水音」〉, W11.7×D27.2×H15.1cm, 金平文・鮑貝・金粉・卵殻, 2014年

## Artist Biography

## Mizukami Osamu

水上 修  
미즈카미 오사무  
mizukaos@okigei.ac.jp / +81-98-988-8152

### Academic Career

1983 MFA in Urushi Arts, Department of Crafts, Graduate School of Tokyo

### Main artist Career:

1992 Encouragement Award at the 32nd Japanese Traditional Art Crafts New Works Exhibition

2006 Forestry Agency Directors General Award at the 14th Beauty of Urushi Exhibition

2014 MOA Museum of Art Award at the 31st Japanese Traditional Urushi Crafts Exhibition

### Current Career

Professor at Okinawa Prefectural University of Arts, Full Member of the Japan Art Crafts Association

### 学歴

1983年 東京藝術大学大学院美術研究科工芸専攻 (漆芸) 修了

### 出品

日本伝統工芸展、日本伝統漆芸展、韓国・中国・ハワイ・タイの展覧会へ出品

### 受賞

日本伝統漆芸展MOA美術館賞、漆の美展林野庁長官賞他、宮内庁賞上等

### 現在

沖縄県立芸術大学教授日本工芸会正会員、日本文化財漆協会理事

## Artist Talk

## Past, Present, and Future of Japanese lacquer art

### 1. The History of Japanese Lacquer(日本漆芸の歴史)

The oldest indication of lacquer materials in Japan is urushi trees (12,000 years old) found at the Torihama shell mound in Fukui Prefecture. The oldest Japanese materials related to actual lacquered items include lacquered personal accessories (9,000 years old) excavated from the Kakinoshima "B" Excavation Site in Hokkaido, and vermilion-lacquered combs (7,200 years old) from the Mibiki site in Ishikawa Prefecture, demonstrating that lacquerware was being produced by applying both black lacquer and vermilion lacquer to earthenware and wood from as early as the Jomon period.

Pieces passed down from the Asuka and Nara periods (7 - 9c) include the oldest example, the Tamamushi Shrine (Horyu-ji temple), and the Shosoin treasures, which are considered the origin point for Japanese traditional handicrafts. During the Heian period (9 - 11c), a variety of techniques start to be observed, including hyomon (metal sheet inlay), togidashi maki-e (burnished lacquer sprinkled with gold or silver powder) and raden (mother-of-pearl). During the Kamakura period (13 - 14c), the basic techniques for maki-e were completed, as a result of advances in the creation of maki-e powder. With the end of the Sengoku period and the arrival of peace, during the Momoyama period (16 - 17c) maki-e decorations flourished as part of shrine and castle construction, and also made their way overseas as a result of foreign trading. During the Edo period (18c -), the Rinpa school of painting (Koetsu Honami, Korin Ogata) established new methods of maki-e, and pieces are seen featuring a further refinement of such techniques. From the Meiji period (19c -) onward, the lacquerware artists who had been protected by lords and rich patrons lost their jobs due to the changes of the Meiji restoration, but plans were put in place to support these craftspeople and preserve their techniques through such means as encouraging their making submissions to the World's Fair. In Meiji 22 (1889) the Tokyo School of Fine Art (current Tokyo University of the Arts) started teaching a course in Japanese lacquer, leading to the fostering of these techniques through formal school education.

ウルシ材として最古の資料は、福井県鳥浜貝塚より見つかった植物としてのウルシ(12000年前)がある。また、漆製品の日本最古の資料は、北海道垣ノ島B遺跡から出土した“漆塗りの装身具”(9000年前)や石川県三引遺跡出土の“ベンガラ漆塗りの櫛”(7200年前)等、縄文時代より土器や木胎に黒漆や朱漆が塗られ漆製品が作られていた。以降、飛鳥～奈良時代(7-9c)には伝製品としては最古の“玉虫の厨子”(法隆寺)や日本工芸の原点ともいえる正倉院宝物などがある。平安時代(9-11c)には、“平文”、

研出蒔絵”“螺鈿”等の技法が見られるようになる。鎌倉時代(13-14c)は、蒔絵の基本的な技法が完成するが、これは蒔絵粉の成形法が進歩したことによる。戦国時代が終わり平和になった桃山時代(16-17c)は、神社や城郭の建設に伴う蒔絵装飾が盛んで南蛮貿易によって海外へも進出した。江戸時代(18c-)は、琳派(本阿弥光悦、尾形光琳)が斬新な蒔絵様式を打ち立て、また技巧を凝らした作例も見られた。明治時代(19c-)以降、明治維新の変革により大名や富豪の庇護を受けていた漆工は職を失うこととなったが、国が奨励する万国博覧会への出品等により職人の救済や技術保存が図られた。明治22年には東京美術学校(現東京藝術大学)に漆工科が設置され学校教育で技術者養成がされるようになった。

### 2. Japanese Lacquer Today (日本漆芸の現在)

The pieces that I create have a theme of the nature of the four Japanese seasons, and I use a variety of lacquer materials and techniques (including maki-e: gold and silver power, raden: abalone & great green turban, hyomon: gold and silver sheet, eggshell: quail egg) to depict the various sensations, expressions, sparkle, presence, fragility, rhythms, vicissitudes and other things experienced by the five senses when placed amid nature, with the intent of researching the possibilities of modern lacquer expression. When I feel a variety of things from nature, I find it reasserting my awareness of the fact that I personally so strongly hold those delicate sensibilities that are unique to the Japanese.

The trends seen in lacquer artists of my generation can roughly be divided into three groups: 1. traditional pieces with the emphasis placed on technique, 2. pieces with the emphasis placed on expressions such as images and sculpting, 3. pieces made for use in everyday life. In many cases, those who make pieces classified as 1 or 2 will also make those classified as 3. This likely comes from a desire to bring pleasure to someone through actually using the created items, and the desire of the lacquer artist to use a variety of their own expressions to show off the appeal of the medium.

私の作品制作では、日本の四季折々の自然をテーマとして、自然界に身をおいした時に五感でうける様々な感覚、表情、輝き、気配、儚さ、リズム、移ろい、等の要素を漆芸の様々な素材や技法(蒔絵:金銀粉、螺鈿:鮑貝・夜光貝、平文:金銀板金、卵殻:鶉の卵、他)を使って現代における漆芸表現の可能性を研究している。自然から様々な感覚を感じ取る際に思うのは、日本人特有の繊細な感覚が私自身の中にも色濃くあるという事実を再認識することである。

私と同年代の漆芸作家の作品傾向は、1.技術に重きを置いた伝統的な作品、2.絵画や彫刻的な表現に重きを置いた作品、3.日常生活の器の作品、の三つに大よそ分かれているが、1や2の作品を作る作家でも3の器作りを行っている場合が多い。これは器が使って楽しめるということと、漆工芸の魅力を作家自身の様々な表現の中で見せたいという気持ちの発露といえるだろう。

### 3. The Future of Japanese Lacquer, and Lacquer Exchange Between Our Three Nations (日本漆芸の未来、三国の漆芸交流)

Currently, the lacquer departments in Japanese art and craft universities are popular with students, and the number of students desiring entry is increasing. This has been the trend for the past 20-30 years, and it is fair to say that the age of lacquer is here. In parallel with this, the range of expression of pieces has also increased, expanding to include everything from traditional pieces using delicate techniques to more figurative pieces, and pieces that could be called modern art. Furthermore, dry lacquer techniques have started to be introduced in the lessons at each university, creating a trend toward an increase in freely molded large-scale pieces. The characteristic properties of lacquer, that it is a coating and also a glue, are allowing for it to be fused with a wide range of materials in order to create new forms of expression. The youth of today see lacquer not as a means for displaying techniques but rather as a means of expression, and this has made a far wider range of expressions possible. This process can only be expected to accelerate into the future.

I have heard that, just like in Japan, lacquer art is also getting a lot of attention in Korea and China. I think opportunities just like this one for exchange between the three countries will be of great importance to the future of lacquer art, and are very valuable experiences. If we can promote further exchange between young people in the future, we can hope for further development of lacquer art in all three countries. My thanks for the hard work of everyone involved in this project.

現在、日本の美術・芸術系大学の漆芸科は学生の人気が高く、志望学生が増えている。これは今から2・30年前からの傾向で、漆芸の時代が来ているとあって良いだろう。それと並行し作品の表現の幅も広がり、精緻な技法を生かした伝統的なものから造形的・現代美術と呼ばれるものまで広がっている。また、乾漆技法が各大学の授業で指導されるようになり、自由な造形的大型作品が増える傾向にある。漆の特徴的な性質、塗料であり接着剤であることが様々な素材と融合することによって新たな表現が生まれている。現代の若者が、漆が技法の素材ではなく、表現の素材として捉えることによりさらに幅広い表現が可能となった。これは今後、更に加速すると思われる。

日本と同様に韓国や中国においても漆芸が注目されていると聞かすが、三国で今回の様な交流が出来ることは漆芸の将来にとって大変有意義であり貴重な機会である。今後は若者の交流に結び付けることが出来れば、三国による更なる漆芸の発展が期待できると考えている。今回の企画に御尽力いただいた方々に感謝申し上げます。



Shigeru Toma

當眞 茂

시계루 토마



<Food vessel with design in chinkin and tuikin "Bougainvillea tremble in the spring wind">,  $\phi$  38.3×H6.4cm, deigo wood·lacquer (Urushi)·gold dust·pigment, 2017

<堆錦沈金盛器「春風のブーゲンビリア」>, 径38.3×高6.4cm, デイゴ材・漆・金粉・顔料, 2017年



<Tray with design in chinkin and tuikin "Fly to Syuri">, W38×D20.8×H3.5cm, deigo wood·lacquer (Urushi)·gold dust·platinum dust, 2015

<緑漆沈金堆錦盤「首里の飛翔」>, 幅38×奥行20.8×高3.5cm, デイゴ材・漆・金粉・プラチナ粉, 2015年



Shigeru Toma

當眞 茂

시게루 토마



<Rolled tray with design in chinking "The beautiful sea">,  $\phi 26.8 \times H12.1$ cm, cedar wood· lacquer (Urushi)·gold dust, 2014  
<沈金卷胎盆「美ら海」>, 径26.8×高12.1cm, 杉材·漆·金粉, 2014年



<Box with design in chinking "Wakanatu">,  $w26.5 \times D12.0 \times H13.5$ cm, asunaro wood· lacquer (Urushi)·gold dust, 2015  
<沈金箱「若夏」>, 幅26.5×奥行12.0×高13.5cm, 翌檜材·漆·金粉, 2015年



## Artist Biography

### Shigeru Toma

眞眞 茂  
시계루 토마  
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#### Academic Career

1983 MFA in Urushi Arts, Department of Crafts, Graduate School of Tokyo

#### Main artist Career:

1997 Ryukyu Urushi art - Chinkin-Tuikin-Raden-Hakue -

#### Current Career

Associate Professor

#### 学歴

1994年 沖縄県立芸術大学 デザイン科 卒業

1997年 沖縄の漆器会社に入社し、琉球漆芸の加飾技法の仕事を中心に従事

2007年 首里城の漆等塗装修復と漆器道具の復元事業に従事する

#### 現在

2016年 沖縄県立芸術大学 工芸専攻 漆芸分野 准教授に着任

## Artist Talk

### Past, Present, and Future of Ryukyu lacquer art

#### 1. The History of Ryukyu Lacquerware (琉球漆芸の歴史)

It is believed that production of lacquerware in Okinawa was taking place around the 15th and 16th centuries, and was heavily influenced by China. Known as “old Ryukyu”, pieces from this period are characterized by early hallmarks of the style, including green lacquer inlaid with gold and vermilion lacquer decorated with raden (mother-of-pearl). Modern Ryukyu, starting after the invasion by Satsuma in 1609, saw a change to Chinese-style black pieces decorated with raden that the Japanese lords so loved, leading to a sharp decline in vermilion lacquerware. Entering the 17th century, the placement of the Kaizuribugyousho (Mother of Pearl Magistrate’s Office) under direct control of the royal government allowed for the efficient management of lacquer production, and lacquerware started to hold an even more important position as an item for trade. Then, in the first half of the 18th century, the tsuikin technique (involving the application of cut pieces of rolled lacquer dough), a decorative technique representative of modern Ryukyu lacquerware, started to be used, and at the same time the use of vermilion lacquer also started to return. In modern times, a great number of lacquer pieces that combine vermilion lacquer with tsuikin decoration are produced, and such a style has become synonymous with Ryukyu lacquerware.

沖縄の漆器製作は15・16世紀頃には行われていたのではないかと推測されており、中国の影響を色濃く受けている。その時代は古琉球と呼ばれ、緑漆に沈金が施されているものや、朱塗りに螺鈿が加飾されているものなどがあり、初期の琉球漆芸の特徴となっている。1609年、薩摩の侵攻を受けた後の近世琉球では、日本の大名が好む中国風の黒塗りに螺鈿を施した漆器が多く作られるようになり、朱塗りの漆器が激減するようになる。17世紀に入り王府直轄の貝摺奉行所が設置されると、漆器生産が効率よく管理され、交易品としての漆器が更に重要な位置を占めてくる。そして、18世紀前半になると現在の琉球漆芸の代表的な加飾技法である堆錦が行われるようになり、それと共に徐々に朱塗りの漆器が復活していく。近代となった今では、朱塗りに堆錦を組み合わせた漆器が最も多く生産されるようになり、琉球漆芸の代名詞となっている。

#### 2. My Creative Philosophy and the Current State of Modern Ryukyu Lacquerware Artists (琉球漆芸の現在)

As I was born in Okinawa, I have naturally produced many pieces that place their focus on the nature, culture and history of the island. Having walked a different history from mainland Japan, Okinawa also finds itself geographically located at the far southern point of Japan, and as a result has developed its own unique aesthetic sensibilities. Characterized by vivid use of color and bold design composition, these same sensibilities certainly exist inside me - even if subconsciously - and form a treasured part of my personality.

My creative activities also make considerable use of the decorative techniques of Ryukyu lacquerware, and in particular gold inlay and tsuikin. In regard to gold inlay, the tools used today and those used in the Ryukyu period are different, and so working based in research to recreate those old tools I am investigating whether new potential can be unlocked by applying the fine and highly artistic sculpting techniques of the Ryukyu period to the creation of modern pieces. In regard to tsuikin, too, while maintaining the traditional techniques I am challenging new forms of expression, in my hope to make a contribution to the further development of Okinawan lacquer techniques.

While there are currently only a small number of lacquer artists working in Okinawa, we do have Okinawa Prefecture intangible culture holders Iki Kinjyo (gold inlay) and Koin Maeda (raden), along with Yoshio Koshima who become an intangible culture holder this year, and Kunio Maeda, Kiyoshi Miyagi, and Yoshinori Moromi, among others. Another who has helped lead the field of Okinawan lacquer art is Kazuna Teruya, who also trained in Wajima on the mainland, a place famous for its production of lacquer.

沖縄出身である私は、自ずと沖縄の自然や文化・歴史にスポットを当てて作品を制作してきた。日本本土とは異なる歴史を歩んで来た沖縄は、地理的に見ても日本の南端に位置しており独特の美意識を育んできている。その特徴となる鮮やかな色使いや大胆なデザイン構成は、私の無意識の中にも確実に存在しており、その感覚を私も大切にしている。

また、私は琉球漆芸の加飾技法、特に沈金と堆錦を得意として創作活動をしている。沈金に関しては現在使われている道具と琉球時代の道具が異なっているため、道具の復元研究を元に琉球時代の緻密で芸術性の高い彫り技法を、現代の作品制作に応用し新たな可能性がないか模索している。堆錦に関しても伝統技術を守りながら、今まで見たことがないような新しい表現に挑戦し、沖縄の漆芸技法の発展に寄与していきたいと考えている。

そして、現在、沖縄で活躍している漆芸作家は数少ないが、沖縄県

の無形文化保持者の金城唯喜先生(沈金)や前田孝允先生(螺鈿)、そして、今年、無形文化財保持者になられた後間義雄氏や前田國夫氏、宮城清氏、諸見由則氏などがある。その他には漆器産地として有名な輪島で修行を積んで来られた照屋和那氏なども、沖縄の漆芸界を牽引して来た一人である。

#### 3. Future of Ryukyu lacquer art (琉球漆芸の未来、三国の漆芸交流)

In accordance with the current shrinking of the Okinawan lacquer art world, numbers of artisans are also showing a downward trend. However, even amid these circumstances, the nurturing of young artisans is proceeding apace, through such projects as the restoration of lacquer decorations on castle walls and other lacquerware and centered around the Okinawa Churashima Foundation, the organization responsible for Shuri Castle. In 2012 a lacquer department was established at the Okinawa Prefectural University of Arts, with the first undergraduates graduating in 2016 and the first post graduates in 2018. These graduates have gone on to employment in Okinawan lacquer companies and at the Arts Support Center, meaning youth are gradually being nurtured. For the future of Ryukyu lacquer art, we can hope for highly individual artists to produce unique and high quality pieces and products, breathing new life into our industry, and I hope to do whatever I can to aid that process.

As my final point, lacquer culture is one that has developed exclusively in the region from East Asia to South-East Asia, and Ryukyu lacquer art has a history of being passed while being influenced by each of these Asian countries. I hope that through respect for that history, this “A Lacquer Art in the Three Countries” exhibition will aid in bringing about another glorious age for lacquer culture, centered in these three nations.

現在の沖縄の漆芸界は漆器会社の減少に伴い、職人の数も年々減少傾向にある。しかし、そのような中でも、首里城を管理している沖縄美ら島財団を中心に、城壁漆塗装の修復や漆器の復元事業で若い職人の育成が着実に進んでいる。2012年には沖縄県立芸術大学において漆芸分野が創設され、2016年には学部の1期生、今年の2018年には大学院1期生が卒業することができ、沖縄の漆器会社や工芸支援センター等に就職し徐々に若い人材が成長しつつある。これからの琉球漆芸は個々の漆芸作家達が、個性豊かで質の高い作品や商品を作り上げ、新たな風潮が生まれてくると期待でき、私自身もその一助になればと考えている。

最後になるが、漆文化は東アジアから東南アジアにかけてのみ発展してきた文化で、琉球漆芸もそれらアジア各国の影響を受けながら、今日まで脈々と受け継がれて来た経緯がある。その歴史を尊重し、今回の「三国一漆」展が契機となり、3カ国を中心に漆文化が再び華開く時代が来るのではないかと願っている。

# 三 国 一 漆

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