



UPCOMING

“銅瓷修復美學”

王老邪銅瓷之道
2016年7月12日

語言：普通話



銅(粵音: 局)瓷, 是我國一項傳統的補瓷工藝, 其出現是為了延續或保持器物的實用價值、商品價值和藝術價值。早在宋代的《清明上河圖》中已見他們的身影, 可見其悠久的歷史。

銅瓷工藝既體現了我們惜物保福的傳統節儉美德, 亦體現了前人高超的智慧和精湛的技藝, 具深刻意義。是次活動, 王老邪將主要分享銅瓷的相關歷史、文化、工藝特色。另外, 老邪對茶、花、香而至漢文化亦有心得, 屆時將按觀眾興趣作交流。

王振海, 別號王老邪。先祖為清代宮廷造辦處禦工, 為當時“銅活秀”第一人; 爺爺是北平琉璃廠狀元銅匠, 世人稱之為山東巧工王神手。王老邪四歲起在北京琉璃廠王家老宅開始學藝, 成為家族第五代傳人, 世襲齋號烏龍堂。家傳二十四樣、七十二種、一百三十六道獨門絕技, 世稱: 天下第一銅。國家非物質文化遺產代表性傳承人。

A traditional method of ceramic repair

Juci (銅瓷) is a traditional type of craft used in repairing ceramics. It can be likened to stapling the difference pieces together, and is a particular skill that was traditionally only passed down within the family generations of the craftsmen. Juci was used so that the original ceramic piece could be continued to be used and be preserved in both its functionality and artistic value. In the Song dynasty text *Qingming Shanghe Tu*, such a method of ceramic repair is mentioned, providing evidence of its long history.

Juci embodies the traditional virtue of being economical and the cherishing of objects, and is a reflection of the ingenuity and consummate skills of people in the past. At this event, Mr. Wang Laoxie will be sharing the relevant history, culture and distinct skills behind juci.

Juci was a trade secret that was tightly guarded until recently, and was passed down from generation to generation within Mr. Wang's family, starting with his ancestor, who was a master craftsman at the Imperial workshops in the Qing dynasty. Mr. Wang Laoxie started learning the craft at the age of four, becoming the fifth generation to inherit the skills. Mr. Wang is a representative transmitter of national intangible cultural heritage.

Presentation will be in Mandarin.

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NEWS

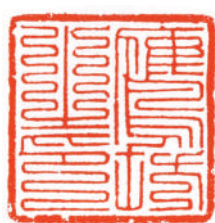
Chinese Cultural Studies Center now has charitable status! Many thanks to the team at Paul Hastings for their great help and support in making this happen! Having charitable status will open many doors to us for our future projects. Stay tuned!

HIGHLIGHTS



“From Shang to Qing: The Evolution of Seal Types and Styles” by Dr. Lau Ho Man, 12 April 2016

Dr. Lau, part-time lecturer at The Chinese University of Hong Kong, shared with us the different styles of seals through the dynasties. Seals can either be white characters on a red background (白文 baiwen), or red characters on a white background (朱文 zhuwen). While official seals were usually square or rectangular in shape,



personal seals in some of the dynasties came in various shapes, such as a heart shape. Different dynasties saw different styles of characters used on seals. In the Sui Tang Song and Yuan period, a very stylized script called “nine times folded script” (九疊篆) was commonly used (example from the Song dynasty shown to the left. It reads “鷹坊之印”)



“The Appreciation and Connoisseurship of Chinese Rubbings” by Dr. Sarah Ng, 27 May 2016

Dr. Ng, associate curator of the University Museum and Art Gallery of the University of Hong Kong, gave a fascinating presentation that gave the audience a basic foundation for understanding rubbings, from correct terminology to the different kinds of rubbings. Even though rubbings are not as popular today as Chinese paintings and calligraphy due to the inherent difficulty in appreciating and authenticating them, these inked impressions were highly prized in the past, sometimes fetching more than even the original calligraphy of which the rubbing is of. When the original stone inscription was lost or damaged, a new stone inscription would be made based on rubbings of the original stone inscription, and such rubbings would be called recut (chong ke 重刻) editions. Rubbings were even used to reproduce a composite or full-form image (quanxingta 全形拓) of a three-dimensional object (see right image).

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