

Notice No. 1 of

2018 INTERNATIONAL SYMPOSIUM ON ANCIENT CERAMICS

-Its Scientific and Technological Insights

(ISAC 2018)



November 6 ~ 9, 2018

Hope Hotel, Shanghai, China

Sponsored by:

Shanghai Institute of Ceramics, Chinese Academy of Sciences

Organized by:

Shanghai Research Society of Science and Technology of Ancient Ceramics (SRSSTAC)

A Brief Introduction of the Symposium

It has been decided through consultations that the 2018 International Symposium on Ancient Ceramics (ISAC-2018) will be held on November 6 to 9, 2018 in Shanghai, China. This Symposium is sponsored by Shanghai Institute of Ceramics Chinese Academy of Sciences and organized by Shanghai Research Society of Science and Technology of Ancient Ceramics (SRSSTAC).

The International Symposiums on Ancient Ceramics (ISAC) have been proved to be high level academic symposiums and become an important platform for academic exchange amongst ancient ceramic experts at home and abroad since the first International Symposium on Ancient Ceramics, organized by Shanghai Institute of Ceramics, Chinese Academy of Sciences, in Shanghai in 1982. After the second session of 1985 in Beijing, the ISAC in 1989, 1992, 1995, 1999, 2002, 2005, 2009, 2012 and 2015 were all organized by Shanghai Research Society of Science and Technology of Ancient Ceramics (SRSSTAC) under supervision of Shanghai Institute of Ceramics, Chinese Academy of Sciences. Scientists and experts coming from China, United States, Great Britain, Russia, Germany, France, Japan, South Korea, Holland, Cambodia, Singapore, Slovenia, Viet Nam, Uzbekistan, Turkey, Thailand, Hong Kong and Taiwan Districts attended the above

symposiums and presented their research papers. ISAC has won high praises from academic researchers and experts at home and abroad.

This Symposium will invite famous ancient ceramics experts and academic researchers, young scientists and related preservers and restorers of historical relics for participation. The Symposium will not only reflect and demonstrate recent research achievements in scientific technology, techniques, raw materials, testing methods, kiln, archaeology, imitation, preservation, restoration, but also strive to find out the primary problems in research on ceramic cultural relics and their restoration. The aim of this symposium is to provide interchange opportunities for specialists and academic researchers who are engaged in research on ancient ceramics and related scientific fields as well as to provide a good chance for collecting information, learning and exchanging, and demonstrating research achievements.

The authors are required to submit detailed abstracts. Some of the good papers will be recommended for publication in a Chinese core journal named *Sciences of Conservation and Archaeology-Proceedings of 2018 International Symposium on Ancient Ceramics* in the full text after the meeting. The requirements of the abstracts are as follows:





Symposium Topics:

- ✧ Science and technology of ancient ceramics
- ✧ Archaeology of ceramics
- ✧ Trading of ancient ceramics
- ✧ Techniques and artistry of ancient ceramics
- ✧ Analytical methods
- ✧ Kiln and imitation
- ✧ Preservation and Restoration

The time period of soliciting contributions for the Symposium:

Please submit your detailed abstracts of 1500 to 2000 words in English including figures and tables (Please refer to the Abstract Template) **by the end of September 2017.**

Please submit your registration form by **the end of May 2017.**

To get further information about ISAC 2018 including registration fee and requirements of full texts, please pay attention to the second round notice.

Address for delivery of abstracts and application form:

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INFORMATION REQUEST FORM FOR ISAC 2018

Please print or type, and submit this form to the Secretariat of ISAC 2018 before May 31, 2017.

Name: (Surname) _____ (First name) _____

Title: _____ Sex: _____

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I am interested in attending the symposium. Yes () No ()

I plan to present a paper entitled:

(With an abstract of **1000 to 2000 words** attached)

I will be accompanied by _____ persons.

I am interested in following topics:

1.

2.

3.

Date: _____ Signature: _____



17-18 世纪欧洲漆器与瓷器互相影响的研究

Research on the Impact between Lacquer and Porcelain in Europe 17-18 Century

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摘要

东西方远隔数万里, 贸易路线曲折漫长, 但至少自战国秦汉起, 亚欧之间已经有贸易货物辗转交换。在漫长的历史中, 我国的漆器, 同丝织品、黄金、瓷器等货物陆续传入东北亚、东南亚、中亚及其他一些阿拉伯国家, 然后再由这些“中间商”传入欧洲。这就是闻名海内外的“丝绸之路”。而中国漆器和瓷器对西方产生真正的影响, 主要是从 16 世纪起通过“海上丝绸之路”而展开的。我们习惯性认为, 瓷器是出口的大宗商品, 漆器似乎只占一小部分的内容。然而经过研究发现, 来自远方的瓷器搭配了漆器家具, 正是构成了欧洲宫廷“中国风”装饰的主要内容。这两种材质的器物, 引起了“瓷器热”和“漆器热”。

在中国的宫廷中, 清宫造办处隶属于“油木作”的“漆作”挑选了全国各地的漆工高手, 制作了大量精美的漆器。这些漆器深受皇帝的喜爱, 为了追求特殊的工艺技术, 乾隆皇帝要求工匠制作模仿漆器的瓷器(图 1)。



图 1 清乾隆御题诗仿朱漆菊瓣盘

Fig. 1 Qing dynasty Qianlong imperial poem imitating red lacquer chrysanthemum petal plate

由于自然环境的限制, 欧洲既无法种植漆树, 又不能获得生漆原料。因此欧洲人只能尝试使用其他材料进行欧洲漆器制作。他们转而借助虫胶和植物胶与松香的混合物, 来进行器物表面效果模拟。这种装饰不是真的应用漆, 借用了蛋彩画、水粉或油画(有时是树脂油画)的材料。虽然这样的绘画是模仿漆的效果, 但最后一步是上清漆。同样, 金漆的实质是, 大部分情况是金箔或者金粉(有时确实不是金, 或银, 只是染色的金属箔和粉末), 上于漆的表面, 然后再上一层透明或黄漆。

当时具有代表性的是当时法国和德国的漆艺家工作室。法国洛可可漆器装饰家具的代表是“漆马丁”(Vernis Martin)皇家漆艺工作室, 即由马丁(Martins)兄弟制作于 1750 年左右生产的最高品质的漆器。他们既能修复东方漆器, 又能制作模仿品, 同时将这种模仿发展成具有本土风格的法国样式。



图2 蜜饯盒

纸胎漆盒，黑漆、绿漆和人为画上的裂纹，为了模仿中国青瓷的效果，马丁工作室制作，
生产于 1780-1782 年

Fig.2 Sweetmeats box

Paper body lacquer box, black, green lacquer and artificial painting of the cracks, to imitate the effect of Chinese celadon, Martin studios, produced in 1780-1782

受到当时瓷器风尚的影响，马丁漆工作室生产了一些饶有趣味的漆器来模仿瓷器。如模仿中国青瓷开片纹的蜜饯盒（图2），迎合欧洲贵族对中国瓷器的喜好。而这种模仿的方式，正是今天我们某种修复瓷器方法的滥觞。同时以欧洲的审美来大量改造中国瓷器，如在瓷器上使用欧洲漆进行纹饰绘制，尤其是以金漆（欧洲化学金漆）来绘制（图3），并在更晚期流行加上金属耳或足（图4）。



图3 葡萄酒杯图4 明嘉靖蓝地描金碗美国大都会博物馆藏

在明代德化窑八角杯 17 世纪下半叶上 Fig.4 Blue-glazed bowl with gold flower, Jiaping period,
绘制金漆装饰，18 世纪上半叶法国， Ming dynasty, collection of Metropolitan Museum

可能是 Chantilly 的产品，镀金底座是
1780 年法国箍上的。

Fig.3 Wine beaker

Octagonal cup of Dehua kiln, Ming Dynasty, second
half of the 17th century, with raised gold lacquer in
the first half of the 18th century, France (presumably
Chantilly), mount is made in France, 1780

17 世纪后期，由于受中国大漆家具的影响，德国也出现了用大漆涂饰的家具。这种装饰手法非常适合于表现巴洛克的华丽气质。达格利（Gerhard Dagly，活动期为 1680-1714 年）是第一个掌握欧洲漆技术的德国人，他创造性地运用了新技术模仿大漆，并将其运用到柜类、桌、箱、钢琴、烛台等器具上。他除了采用在黑底色上撒上金银粉或其他金属颜料的手法外，还在浅奶油色的底色上使用红、绿、蓝等彩色，将家具装饰成瓷器一样。而德国漆工艺的代表是德国德累斯顿宫廷漆器制作者 Martin Schnell 和 Christian Reinow。18 世纪德国麦森瓷厂生产的模仿明代雕漆碗的瓷器(图5)。在 1700 年前后几十年，中国风的最流行的时候(heyday of chinoiserie)，重点是模仿中国的瓷器和漆器。之后由于中国的闭关政策和日本的瓷器、漆器在学习中国的基础上与中国竞争得势，因此欧洲转而模仿了日本的技术和主题纹饰，甚至有一些杂糅的情况。



图 5 左为中国明代木胎镶铜镀银口漆碗，右为德国麦森瓷厂的模仿品，1710-1713 年生产。

Fig.5 Left is a wood body lacquer carved bowl with mount of silvered copper, China, Ming dynasty, right is a stoneware bowl from Meissen manufactory, the imitation product

漆器与瓷器作为不同材质的物质文化，无论在中国还是在欧洲，都有互相影响的因素存在，也对西方产生了重要的文化影响，同时一些漆工艺延续至今，对陶瓷修复的材料和工艺方法都有深远的影响。

Abstract

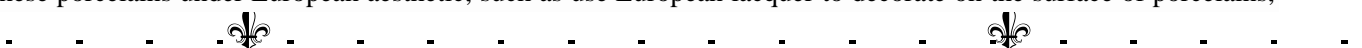
East and West are separated by far distance, and the trade route is long and tortuous. However, since the Warring States period onwards at least, various trade goods have been exchanged between Asia and Europe. In a long period of time, Chinese lacquer, which accompanied with silk, gold, porcelain and other goods are transported successively into Northeast Asia, Southeast Asia, Middle Asia and other Arab countries, and then by the "middleman" are introduced into Europe. This is well-known "the silk road". It is mainly through the "Maritime Silk Road" from the 16th century that Chinese lacquer and porcelain have real impact on the West. We are likely to assume that, Porcelain is the core of export commodities, and lacquer seems account for only a small part of the contents. However, through research we can find that, porcelain collocated with lacquer furniture, which both from far away China, constitute the main content of "Chinoiserie", the interior decoration in the European courts. These two kinds of material objects, caused the "Porcelain Crazy" and "Lacquer Crazy".

In the imperial court of China, "Lacquer Department" of "Oil Wood Department" in Qing Court Manufacture Bureau has selected lacquer masters all over the country and have made a large quantity of exquisite lacquerwares. These lacquerwares gain favor with emperor, and in the pursuit of special technology, Emperor Qianlong required artisans to make some porcelains in imitation of lacquerwares. (Fig. 1).

Because of the limitation of natural environment, the Europe land is unable to grow the Lacquer tree, and cannot get the raw lacquer material. So the Europeans can only try to make use of other materials instead to make the European lacquerwares. They have turned to a mixture of shellac, gum resin and pine-tree resin, which is used to simulate the surface effect of true lacquer. It is not applied the true nature lacquer to decorate, but by borrowing the materials from gouache, tempera or oil painting (sometimes resin painting). Although such painting is to imitate the effect of nature lacquer, the final step is varnish. Similarly, the essence of golden lacquer, most of the time, is gold leaf or gold powder (and sometimes is not made of gold or silver, just stained metal leaf and powder), which be painted on the surface, and then spray a layer of transparent or yellow varnish.

The French and German lacquer art studios are representative during that period. Representation of French Rococo decorative lacquer furniture is "VERNIS Martin", a royal lacquer art studio, which hold by the Martin brothers to product the highest quality of lacquerwares in 1750s. They can repair Oriental lacquerwares, and also can make the imitation works, and lead this pattern developed into a local style of French type.

Affected by porcelain fashion at that time, Martin lacquer studio produces some interesting lacquer to imitate porcelain. Such as the imitation of sweetmeats box with artificially induced crackle in imitation of Chinese celadon (Fig. 2), to cater to the European aristocracy who have the preferences of Chinese porcelain. This way of imitation, is the origin of some kind of repair methods of porcelain today. Another artisan or studio also change a number of Chinese porcelains under European aesthetic, such as use European lacquer to decorate on the surface of porcelains,



especially with gold lacquer (European chemical gilding) to draw (Fig. 3), and in the late period it is popular to add a pair of metal ears or rim foot. (Fig. 4)

In the late half of seventeenth Century, due to the influence of Chinese lacquer furniture, lacquer furniture also arise in Germany. This decoration approach is very suitable for the gorgeous performance of the Baroque. Gerhard Dagly, (active in 1680-1714) is the first German who masters European lacquer technology. He creatively uses new technology to imitate nature lacquer and apply it to cabinet, table, box, piano, Candlestick and other objects. In addition to using the technique of sprinkling with gold and silver powder or other metal pigments on black background, he still uses red, green, and blue colors on cream yellow background, to decorate furniture as porcelain. Meanwhile, Martin Schnell and Christian Reinow, lacquerers of the German court of Dresden, are on behalf of the German lacquer techniques. Meissen porcelain production produces a porcelain bowl in the imitation of Ming Dynasty lacquer bowl in eighteenth Century (Fig. 5). Around 1700s is the heyday of Chinoiserie, and the focus is on the imitation of Chinese porcelain and lacquerware. Due to the closed door policy of China, and Japanese porcelain and lacquerware have learned from China and competed with China successfully, Europe turned to imitate the Japanese technology and decoration patterns, and end into some hodgepodge.

Lacquer and porcelain are different material cultures as different materials, whether in China or in Europe, the mutual influence exists. These two materials have produced important cultural influence to the West, and also some lacquer techniques has last so far and have great impacts on the materials and techniques of restoration of ceramics.

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