

Culture, Style and Globalism : The Reception of Western Ornament in China and Taiwan

Stephane LAURENT

Professor, Art History, University of Paris I Pantheon-Sprbonne, France

Ornament is present everywhere in the world heritage and especially in the Chinese art, where it could be considered as an essential element of the culture. Following books and articles I have published on the social, symbolic and stylistic aspects of the ornament, this lecture is the result of a study achieved in 2008 and supported by a grant kindly provided by the Center for Chinese Studies. The aim of the research project I have conducted was to deepen the question of ornament by analyzing the case of some motives in Chinese Art. I achieve this more specific work through the analyse of the vine-scroll and of the lion. Such concern constitutes the following step of a previous research project I have conducted in Japan on both of the figures. It appeared necessary to investigate the area of the Chinese culture in this matter because of its great influence in Asia.

Ornaments should be considered in the perspective of globalism: some patterns as the vine-scroll and the lion (vine is not well-know in Asia and the lion does not exist there) were imported from the western culture particularly through the Silk Road and the great movement of cultural religious exchanges coming from India and Central Asia along with Buddhism. In Asia, they were reinterpreted through specific cultural values which upset their original significance from Greece and Rome. The case of China and even of Taiwan is particularly interesting because of their geographical position on the Far East, which constitutes one of the final steps in the process of an aesthetical evolution. The question of globalism is also to be considered as a struggle between international influences and national and local customs and heritage. In fact, since the Neolithic period, China has developed a specific evolution of the spiral (lei wen, close to the Greek fret) and of fantastic creatures.

The collections of the Museums in Taipei and Taiwan (especially those of the National Palace Museum) and the history of Chinese architecture and decorative arts constituted the essential material I worked with. The uses of the patterns encompass a wide range of material, including ceramics, costumes (particularly the silk embroideries), and applied sculpture on wood or stone. For example, vine-scrolls were painted on frescoes in Dunhuang grottoes but also with lacquer on Qin dynasty objects in the 18th and 19th centuries. How do such adaptations to styles and techniques achieved? In addition, does the vine scroll an expression of political and religious power in the same way as like the sarcophagus of Augustus in the Roman civilization? Do our motives have the same significance in decorative arts and in architecture? How does the late medieval and modern Chinese culture assimilate a double heritage coming from outside and from its own immemorial past? Observing the changes, the mutations and the transformations of the vine-scroll and of the lion could be a way to understand better not only cross-cultural exchanges in the past but also a specific aspect of Chinese art.

文化、風格與全球化——中國與臺灣對西方裝飾的接受

Stephane LAURENT

巴黎第一藝術大學藝術史系教授

裝飾藝術遍及在全世界的文化傳統中，在中國藝術裡尤為顯著，可以被視為文化的基本元素。接續我所出版有關裝飾的社會、象徵、與形式問題的專書和文章，此次的演講則是 2008 年我在漢學研究中心獎助下的研究成果。我的研究計畫，目的是以分析中國藝術中的一些主題為例，對裝飾藝術裡的問題更加深入探究。藉由分析纏枝紋與獅子圖像，使我的研究工作獲致不錯的成果。這樣的關注是延續我在日本對這兩項主題的研究。由於在亞洲其影響十分深遠，因此在中國文化的領域中值得投入研究。

裝飾可以從全球化的角度思考，例如自西方文化傳入的纏枝紋（纏枝紋在亞洲較不為人知，獅子原本亦不存在）與獅子圖像，是從印度、中亞隨佛教透過絲路，以及宗教轉遞的文化活動傳入。在亞洲，它們由特別的文化價值予以重譯，改變原本在希臘與羅馬文化中的涵意。在中國甚至臺灣，這樣的例子顯得特別有趣，是因為位居遠東的地理位置，得以歸結此美學發展的歷程。全球化的問題，亦可視為介於國際影響、國家、地方文化、與傳統間的糾結。事實上，中國在新石器時代後，已發展出漩渦紋（雷紋，近似希臘回紋）與神話動物等特別的表現。

臺北及臺灣等地博物館（特別是國立故宮博物院中）的收藏，以及中國建築和裝飾藝術的歷史，提供我研究所需的材料。圖案被運用在廣泛的材質上，包括陶瓷、服飾（尤其是絲質刺繡），及木材與石頭上的雕刻。例如，纏枝紋不但繪於敦煌的石窟壁畫，也出現在 18 及 19 世紀的清代漆器上。這樣形式與材質的轉變是如何達成的？並且，纏枝紋是否如同出現在羅馬時代奧古斯都的石棺上一般，具有政治與宗教權力的象徵呢？這些題材在裝飾藝術和建築上的涵意是否一致？中古晚期與現代中國文化如何吸收來自外部與遠古兩方面的傳統？觀察此變化，纏枝紋與獅子圖像的質變與轉換，為理解古代跨文化的交流，以及中國藝術的獨特層面，均提供了最佳的途徑。