

# 臺灣漆路初探 打造漆藝聖地

Exploration of Taiwan's Lacquer Art:  
Lacquer Art Sacred Land in the Making

當季專題 Feature

**臺**灣與具有數千年漆文化的中國僅一道海峽之隔，然而，臺灣漆文化暨產業卻遲至20世紀日本統治時代才初邁腳步，一場關於地理學、氣候學、工藝技術、文化美學、土地精神的探索於焉展開。

攤開寶島地圖，以臺中為中心，苗栗、新竹、南投等地，均可標示出與漆藝、漆產業相關的環節，這些環節不僅反應漆藝和漆用的發展，更關係不同時空的社會環境和常民生活。然而，百年時光中，政權的移轉、經濟發展和生產的變遷，許多環節在不經意中佚失，也在復振中承續與開展。

我們試圖以現有歷史資料為座標，於時空中初步勾勒，讓漆藝由中國至日本最後輾轉到臺灣乃至近期與北歐設計的合作，這些多元文化傳播途徑得以顯影，這些顯影，不僅印記了臺灣百年漆文化歷史的來龍去脈，更彰顯人類不同族群間，在不同時空下的接觸互動、文化傳遞、吸收轉化和交流對話的珍貴價值。

Taiwan is only a strait away from China where lacquer art has been developing for thousands of years, but it was not until the Japanese rule in the 20th century that we start to see lacquer art and lacquer industry on the island. The beginning of lacquer art in Taiwan also marks a journey on geography, meteorology, craftsmanship, aesthetics and local culture.

With Taichung as the center, we can go to its neighboring cities, such as Miaoli, Hsinchu, and Nantou, and see a lot about lacquer industry that represents not only its developments, but also its relationship with the community and people's lives in different times. Out of which, many traces of history of lacquer art have been gone due to transfer of political powers, economic reasons and transformation of manufacturing process, while a lot of work aiming to revitalize the industry could also be seen at the same time.

We try to do it chronologically here, walking the readers through from how lacquer art was brought to Japan from China to the recent years when the artists in Taiwan were working with designers from North Europe. This is how we have come to where we are today after a hundred years after lacquer art was first introduced here in Taiwan. Furthermore, this process shows how people from different cultural backgrounds and countries interact and exchange experiences with each other, and highlights the value of cultural exchange and continuous dialogue.