「嶺南文化與世界」[1]公開講座系列 2026 —— 藝文嶺南：工藝、詩畫與人文景觀
Art and Literature of Lingnan: Craftsmanship, Poetic Painting, and Humanistic Landscape, Public Lecture Series on "Lingnan Culture and the World" 2026

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第一講　　Lecture 1

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來自西洋的靈感——清代廣東銅胎琺瑯的創意轉譯
Inspiration from the West—Creative Interpretation as Reflected in Qing-Dynasty Canton Enamelled Copperware

講座摘要

十八至十九世紀中外貿易蓬勃，廣州作為當時主要商港，不僅迎接大量的外來商旅和舶來品，同時也吸收嶄新的工藝技術與紋飾，參與到創新商品的生產。廣東銅胎琺瑯器於此時應運而生，並在工藝市場上大放異彩。

當時位於廣州的作坊，在已製備的銅胎器皿上，採用清初引進中國的琺瑯工藝，繪畫和拼貼出各種既充滿異國情調、同時揉合本地視覺元素的新穎裝飾。在繪畫裝飾中，別緻的西洋人物、典型的中式場景，搭配夾雜來自中西文化的花紋邊飾的器物，為潮流一時所尚。在貼飾當中，透明琺瑯貼飾金銀箔片的工藝尤具代表性，可說是廣州工匠以傳統工藝概念對西洋崇尚的閃亮裝飾效果的轉譯與再造。本講座將介紹清代廣東銅胎琺瑯器的創新裝飾與工藝，探討廣州工匠是如何以傳統技術為基礎，發揮創意，回應來自西洋的文化刺激與市場需求。

Abstract

In the eighteenth and nineteenth centuries, China witnessed a flourishing export trade. As a major trading port, Guangzhou not only received a large influx of foreign merchants and imported goods, but also absorbed new technologies and decorative styles, actively participating in the production of innovative products. It was during this period that Canton enamelled copperware emerged as one of the most highly prized and sought-after items in the market.

Workshops in Guangzhou applied enamelling techniques introduced from Europe to China in the early Qing dynasty to their copperware. Craftsmen painted and assembled a variety of decorations that blended exotic motifs with local visual elements, producing unique and novel items. On the enamelled copperware, stylish Western figures and classic Chinese settings were paired with patterns and borders drawing from both Chinese and Western cultures, creating fashionable items greatly admired in that era. Moreover, the production of *basse-taille* enamel copperware, featuring gold and silver foils placed beneath, between, and above layers of transparent blue and green enamel, was particularly representative. This technique can be seen as a reinterpretation and reinvention of the shiny decorative effects favoured in the West, achieved through local craftsmanship. This lecture will introduce the innovative decorations and techniques of Canton enamelled copperware from the Qing dynasty, exploring how Guangzhou artisans drew upon traditional techniques, applied their creativity, and responded to cultural stimuli from the West as well as market demands of the time.

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講者簡介

尹翠琪，英國牛津大學博士，現為香港中文大學藝術系副教授。主要研究領域為明清物質與視覺文化、中國陶瓷史、道教藝術史等，尤其關注宗教、政治與藝術發展的跨地域互動。曾主持多個研究項目，包括「明代宮廷與世界：15至 17 世紀早期龍紋瓷器的生產、流通與消費研究」、「明代藩王的瓷器生產與消費文化」、「清代廣東琺瑯研究」、「明道藏扉畫研究：構成、版本與歷史」等，並出版多篇中、英學術論文。

Biography

Professor Maggie Chui Ki WAN is Associate Professor in the Department of Fine Arts at The Chinese University of Hong Kong. She received her doctoral degree from the University of Oxford. Her areas of specialization include the material and visual culture of Ming and Qing China, the history of Chinese ceramics, and Daoist art, with a particular focus on the relationship between religion, politics, and the development of art and crafts within and beyond China. She has served as Principal Investigator (PI) for several research projects funded by the HKSAR Government, including “Frontispieces to the Ming Daoist Canon: Formation, Edition, and History”, “Canton Enamels in the Qing Dynasty”, “Ming Princes and Porcelain: The Porcelain Production and Consumption of Princely Households in the Ming Dynasty”, and “The Ming Court and the World Beyond: Production, Circulation, and Consumption of Dragon Porcelain from the 15th to the Early 17th Centuries”. She has also published extensively in both Chinese and English.