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## 浮世摩登

### DRESS • MODERNITY

民國旗袍是民國建立後，在新文化運動和西方服飾文化的共同影響下，吸收了滿、漢多種袍服元素和西方服飾文化而形成的近代第一款中國女性時裝。旗袍是其所處時代政治、經濟、文化發展的一個典型縮影，是中西方文化衝突與交融中產生的女性“國服”。民國旗袍在短短的幾十年裡曾創造了服飾史上罕見的輝煌，它的變遷承載了比歷史上任何時期、任何服飾更為豐富的社會、文化、科技等時尚特徵，在中國服裝史上具有里程碑的意義。民國旗袍及其相關面料藝術設計的發展不僅表現為一種近代新型服飾文化的產生與變化，也表現為制度、精神、物質層面近代化轉型的變遷。

“春華映美——龔建培民國旗袍及織物研究展”以社會學、技術學、圖象學和敘事學的角度呈現民國時期海派旗袍及面料研究的部分成果。展品包括二十世紀上半葉出現在上海的旗袍及飾物原件，民國旗袍文獻及圖像，月份牌旗袍面料復原圖，老照片旗袍面料復原圖等。從旗袍形製、面料、工藝等多種時尚物化元素的嬗變解析及發展中相關設計文化現象的探討，不但可以體驗旗袍及織物的設計藝術，更能見微知著地感受老上海這個東方商業之都的審美特徵和生活情境。這次展覽還為瞭解民國以來服飾設計文化轉型的過程提供多個視域，對處在傳統文化和現代文化不斷碰撞、融合的當代服裝及紡織設計極具借鑒與啟示之功。

After the establishment of Republic of China and influences by New Culture Movement, Qipao combined Manchu and Han clothing elements with Western cultures and became the first fashion item for modern Chinese women. It was a typical epitome of political, economic and cultural developments in its era. It was also a kind of national apparel yielded by the conflicting and blending of Chinese and Western culture. Qipao created a rare glory in the history of costumes in just a few decades. As a landmark of Chinese costumes, Qipao carries more social and technological cultural manifestations and Shanghai fashion characteristics than any other items in the history. The developments of Qipao and relative textile design reflect the emergence of new-style costume in modern China and the transformation of the institutionalisation, spiritual and material needs.

This exhibition presents the research outcomes from Prof. Gong Jianpei on Shanghai Qipao in Republic of China from the aspects of sociology, technology, iconology and narratology. A collection of original Qipaos, accessories, documents, as well as the replicated patterns of Qipao fabrics based on old calendar posters and photographs in the first half of the twentieth century are displayed. Analysing the changes of various modern fashion elements from Qipao's styles, fabrics and techniques to reveal the related design culture developments, we can not only experience the art of Qipao, but also better to aware the aesthetics and old Shanghai style in this oriental modern commercial capital. This exhibition also provides another view to study the process of cultural transformation in apparel design from Republic of China. It enlightens us and poses some ways in the contemporary fashion and textile design that is constantly colliding and fusing between traditional culture and modern trend.

## 旗袍流變

### EVOLUTION OF QIPAO

現在常說的“旗袍”一詞，一般泛指民國建立後，吸收了滿、漢多種袍服元素和西方服飾文化而形成的近代中國女性袍服。清末前滿族文獻未見“旗袍”一詞的專門記載，旗人也未稱自己的袍服或某種女性袍服為“旗袍”，旗袍一詞民國後才見使用。“旗袍”一詞比較頻繁出現在報端，是在清朝滅亡後的民國9年後（即1920-1922年）。在20世紀20年代早期，不少報刊文獻中頻繁出現“旗袍”一詞，但所指大多為與滿族袍服廓形有關聯的“暖袍”、“馬甲旗袍”及“一口鐘”等。在長達近300年滿清統治的潛移默化下，普通人已經形成了“女子穿袍服=旗女袍服”的歷史記憶模式，因而民國早期各種袍服興起之時，大眾不知如何稱謂而曰“旗袍”。

根據歷史文獻和“旗袍”出現的時間節點來判斷，“旗袍”其稱謂並非來源於滿清，而是在民國成立之後，它是在雜亂無序的特殊服飾發展時期出現的，這一稱謂源起於坊間，可視為一種自下而上的約定俗成。在1926年前泛指各種在廓形上與“旗人之袍”有一定相似度的袍服，而後逐漸成為民國旗袍的通俗稱謂或特指稱謂。1929年4月16日民國政府在頒佈的服制條例中，順應社會時尚潮流之變，將旗袍確定為女子禮服的一種和唯一公務員的制服。

“民國旗袍”較為準確的界定：泛指民國後流行的，在傳統滿、漢袍服裝基礎上吸收西方服飾元素發展而來的近代女子袍服（圖1）。這種袍服初期在形制上承襲了傳統袍服的“連身連袖”、“十字形平面結構”的華服裁剪系統和多種服飾元素，後在廓形上又受西方穿著方式和緊身時尚的影響，由直線側縫改變為曲線側縫。其基本特徵為上下連屬，前後連裁，呈整衣型平面形態，前後身以肩袖線為對稱軸，左右身以前後中心線為對稱軸，一般具有立領、盤鈕、擺側開衩、右衽或雙襟等特點，且包括單、夾、棉、裘等制式（圖2、3、4、5、6）。20世紀50年代，海派旗袍在香港得到新的發展，亦稱“長衫”。

Normally, the term “Qipao” refers to the robes that absorb the clothing elements of Manchu, Han and Western cultures for modern Chinese women. According to the historical documents and the appearance time of Qipao, this name does not origin from Manchu. Before the end of the Qing Dynasty, there was no record of the word Qipao in Manchu literatures and the Manchurian did not call their robes as Qipao. It first appeared after Republic of China established. Until nine years later after the demise of the Qing Dynasty (1920-1922), the word “Qipao” appeared more frequently in the newspapers, but at that time there still was not a unified title yet. Most of them were “Nuanpao (Warm robe)”, “Majia Qipao (Sleeveless robe)” and “Yikouzhong (Bell shape robe)” which associated with the silhouettes of Manchurian robes.

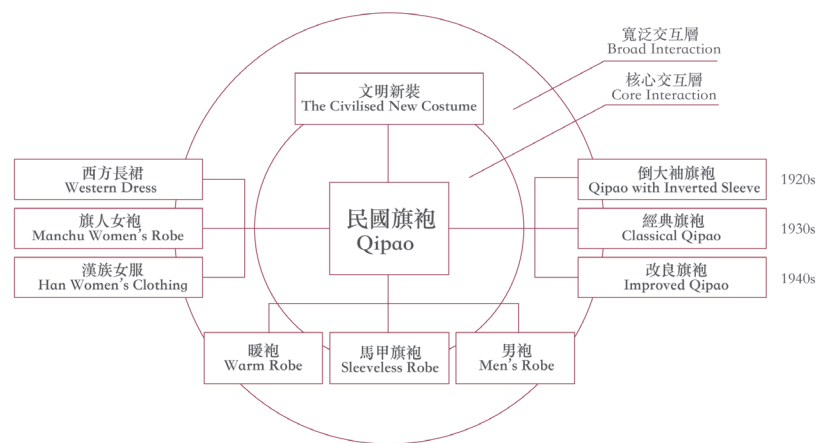


圖1：影響民國旗袍產生與發展的相關服飾元素示意圖  
Figure 1: Costume elements that influence the developments of Qipao

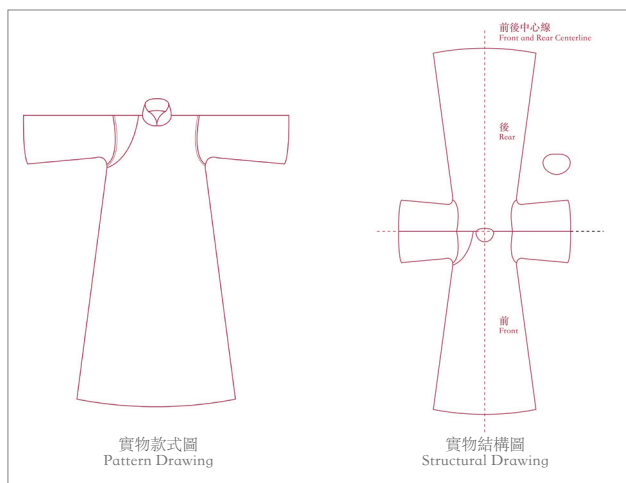


圖2：民國初期馬甲旗袍造型結構特點  
Figure 2: The structure of the Majia Qipao (Sleeveless robe) in early Republic of China

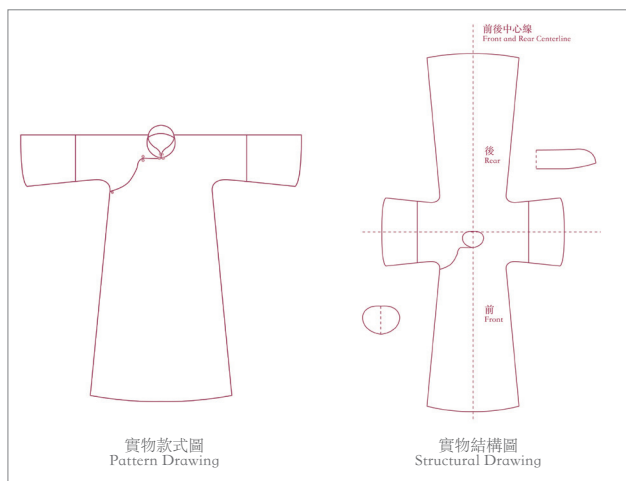


圖3：倒大袖旗袍的造型結構  
Figure 3: The structure of the Qipao with inverted sleeve

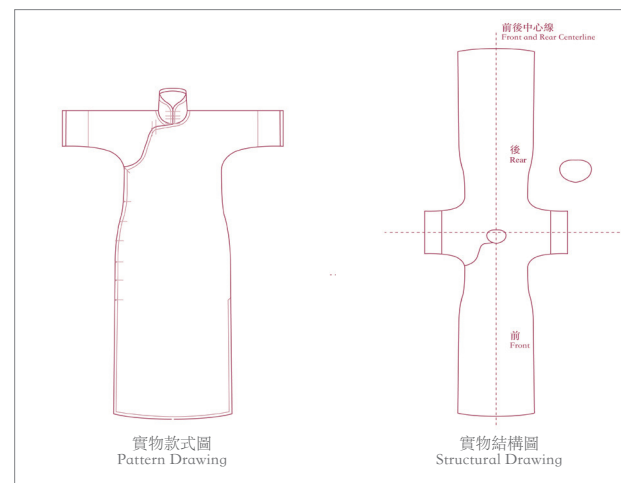
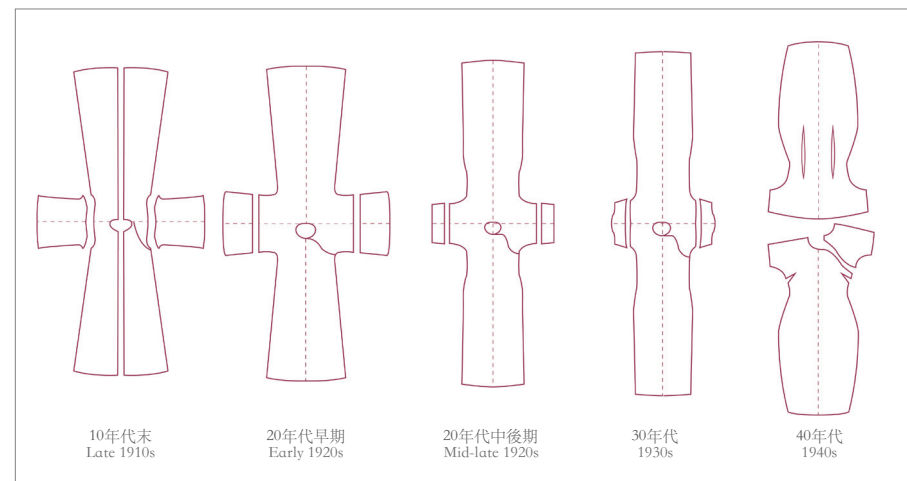


圖4（上）：20年代末短旗袍造型結構  
Figure 4 (Above) : The structure of short Qipao in the late 1920s

圖5（下）：民國旗袍裁剪方式演變示意圖  
Figure 5 (Below) : The evolution of cutting methods for Qipao



流行時期 Epidemic periods	20年代初 Early 1920s	20年代中期 Mid 1920s	20年代末 Late 1920s	30年代初 Early 1930s	30年代中期 Mid 1930s	30年代末 Late 1930s	40年代初 Early 1940s
稱謂 Title	文明新裝 The civilised new costume	無袖馬甲與短 襖，而後，長 馬甲同短襖 合併 The sleeveless vest and the short-lined blouse. Then, the long vest and the short- lined blouse combined.	倒大袖旗袍 Qipao with inverted sleeve	窄袖旗袍 Narrow sleeve Qipao	經典旗袍 Classical Qipao	改良旗袍 Improved Qipao	“別裁派”旗袍 Anti-tradition cutting Qipao
特徵 Characteristics	大襟衫襖，倒 大袖，衣襠多 為圓弧形，裙 為套穿式，裙 長及足踝，後 漸至小腿上 部。 Chinese garment with buttons on the right, inverted sleeves, most hem were in arc shape; one set with top and bottom. Initially, the length reached to ankle, then the length gradually short to the upper leg.	袍身寬鬆，廓 形平直，倒大 袖，領、襟、 擺等處仍喜做 滾邊鑲飾。 The silhouette was loose and plane, inverted sleeves; the collar, opening and hem were still decorated with taping.	倒大袖，開始 收腰，下擺提 高。 Inverted sleeves, started to be with waisted shape, and enhanced the hem.	收腰，下擺到 膝，袖口縮小。 Waisted shape, the hem shorted to knee and the cuff was narrowed.	長度下垂至 腳，袖縮至 肘上，雙寬滾 邊，低衩。 The length lower to feet, the sleeve shorted to elbow, double wide rolling, low slits.	流行大衩，衩 高過膝甚至及 臀，短袖至無 袖，裝飾較簡 約。領、袖等 處採用西化的 表現。 It was fashionable to wear wide slits, the height of slits up to the knee even to the buttock; short sleeves or sleeveless, simple decoration. Adopting Western garments elements in the design of collars and sleeves, etc.	以自然腰線為 界，腰上部多 為旗袍元素， 腰下的裙襠多 為西式。這種 旗袍通常為影 星和貴婦們的 社交禮服。 The natural waistline as the boundary, above the waist was Qipao elements and under the waist was western style. This kind of Qipao was social dress for movie stars and socialites.
傳世照片 Handed down photos							
月份牌中的 形象 Images in the calendar posters							
	天津益昌水 火保險廣告 Advertisement for Tianjin Yichang Water and Fire Insurance Company	永泰和煙草 廣告 Advertisement for Yong Tai He Tobacco Company	日本麵粉廣告 《調羹圖》(局 部) 鄭曼陀 Japanese flour advertisement, "Cooking" (Close up of the poster), Zheng Mantuo	南洋兄弟公司 謝之光 Advertisement for Nanyang Brothers Company, Xie Zhiguang	北滿煙草公司 廣告 抗樺英 Advertisement for North Manchuria Tobacco Company, Kang Zhiying	陰丹士林廣 告 《快樂小 姐》 Advertisement for Indanthrene Dyed Fabrics, "Happy Girl"	哈德門香煙廣 告 倪耕野 Advertisement for Hatamen Cigarette Company, Ni Gengye

For nearly 300 years governed by Qing dictators, a common thinking is that “Women robes = Manchurian women robes”. After 1926, robe in Manchurian silhouette became more popular, then people decided to name it as “Qipao”. In the costume regulations issued by Republic of China on 16 April 1929, responding to the fashion trend, Qipao was identified as a formal dress for women and the only uniform for women civil servants.

The accurate definition of Qipao referred to the women’s robes that were popular after the establishment of Republic of China and combined the fashion elements of traditional Manchu and Han costumes with Western costumes (Figure 1). It was cut in Chinese clothing cutting system and designed in Chinese clothing structure, such as “Lianshen Lianxiu (One-piece) cutting” and “Shizixing (T-shape) flat cutting”. Afterwards, with the influence of Western costume and the trend of body-fitting, the shape of the garment changed from a straight side seam to a curved side seam. The basic features were one-piece in plane structure, cut into the front and rear pieces and to be symmetrical for both front and rear (at shoulder line) and left and right (at centre line). Generally, Qipao has a standing collar, fancy mandarin buttons, slitting at side seam, right opening or double openings. The forms of Qipao include unlined, lined, cotton padded and fur-lined (Figures 2, 3, 4, 5 & 6). In the 1950s, the Shanghai style Qipao was further developed in Hong Kong, also known as “Cheongsam”.

圖6：民國旗袍的演變特征  
(注：表中所列舉的是主要的年代與特征，現實中有的方面表現為重疊和並列)

Figure 6: The evolution of Qipao characteristics  
(Note: The information listed in the table is the main chronology and characteristics. In reality, some features maybe overlapping and paralleling.)



## 工藝彰顯 CRAFT • FEATURES

以博物館或私人收藏品為設計史研究主導的觀念，受不少設計史研究學者的質疑。但龔建培教授認為在設計史的研究中，以普通消費者使用的傳世實物，以生產和消費為重點的收藏品考察，還應該是設計史研究中必不可缺的途徑之一。

就旗袍及面料而言，一件實物旗袍往往能揭示照片、圖片、文字所不能傳達的很多資訊，如對織物材料和工藝的分析，對服飾結構、裁制方法的考察、測繪等。在對實物進行研究時，受到歷史學家青睞的分類方法主要為：材料、類型和風格，在此展覽中龔教授還試圖透過材料、類型和風格本身，通過面料紋樣的復原更多地探究旗袍及面料體現的中西文化的交流、近代織物設計的觀念、大眾消費的趨向，以及“西風美雨”、海派文化對旗袍織物在紋樣題材、色彩觀念、表現程式嬗變過程中的影響。

在此僅以民國旗袍中的絲綢印花為例，以圖表的方式展示從浮水印到漿印，再到其它印花技術的發展過程，展示旗袍及面料中反映的民國印花技術的發展線索（圖7）。

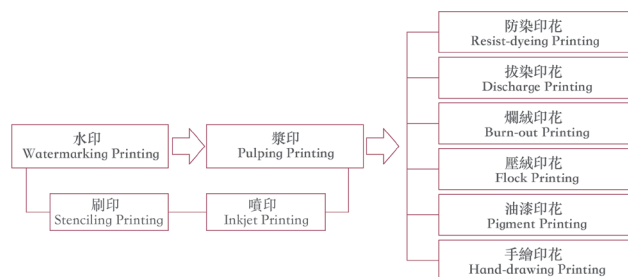


圖7-1：民國印花技術的發展圖譜

Figure 7-1: The developments of printing technology in Republic of China

Some researchers in design history area have questioned the research oriented by the resource of museums or private collections. However, Prof. Gong believes that in the study of design history, the investigation of collections handed down by consumers and focusing on production techniques and consumers' behaviours still should be an indispensable method.

For Qipao and relative textiles, a real garment can reveal a lot of information that cannot be conveyed by photographs, pictures, and texts, especially for the research of fabrics, techniques, clothing structures, cutting methods and drawings. In the study of physical objects, the main methods favoured by historians can be classified as materials, types and styles. Besides the methods mentioned, Prof. Gong tries to explore the culture exchanges between Chinese and Western, the concepts of modern fabric designs, and the trends of mass consumption through the textile recovery. Moreover, he also tries to discover how Western culture and Shanghai culture influenced modern textile pattern design such as concepts, colours and expressions.

With the examples of printed silks for Qipao, the Figure 7 shows the progress of different printing techniques developed from watermarking and pulping, which also reflects the developments of printing technology in Republic of China.

圖7-2：水印  
和式花卉紋印花綢短袖旗袍及  
紋樣復原，20世紀40年代，江  
南大學民間服飾傳習館藏  
Figure 7-2: Watermarking  
printing  
Japanese style floral printed  
silk Qipao with short sleeves  
and pattern restoration, 1940s,  
Jiangnan University Folk  
Costumes Museum collection

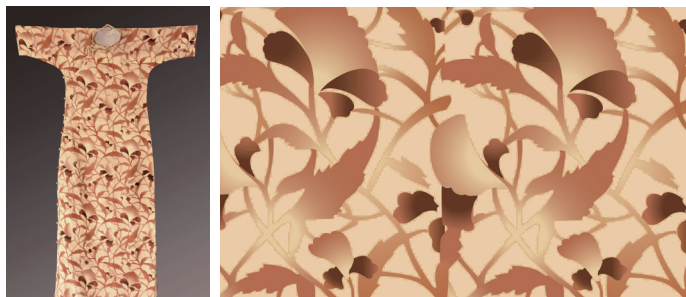


圖7-3：水印（噴印）  
黃灰底花卉紋提花加印花長袖  
旗袍及面料局部，20世紀30年  
代，上海市歷史博物館藏  
Figure 7-3: Watermarking  
printing (Inkjet)  
Yellow-grey flower-pattern  
jacquard and printed long-  
sleeved Qipao and close up to the  
fabric, 1930s, Shanghai Museum  
of History collection

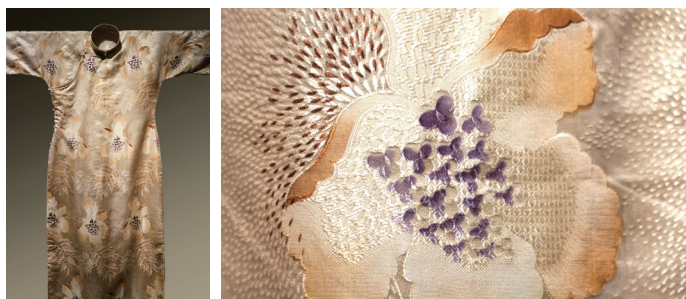


圖7-4：漿印  
褐色花卉紋印花雙綢短袖旗袍  
及面料局部，20世紀30年代，  
蘇州絲綢博物館藏  
Figure 7-4: Pulp printing  
Flower pattern printed crepe  
short-sleeved Qipao and close up  
to the fabric, 1930s, Suzhou Silk  
Museum collection

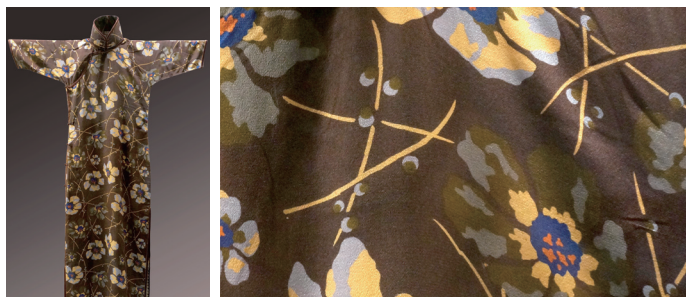


圖7-5：在交織提花面料上的漿  
印花卉紋提花加印花無袖旗袍  
及面料局部，20世紀40年代，  
上海市歷史博物館藏  
Figure 7-5: Pulp printing on  
printed jacquard fabric  
Flower pattern jacquard with  
printed sleeveless Qipao and  
close up to the fabric, 1940s,  
Shanghai Museum of History  
collection

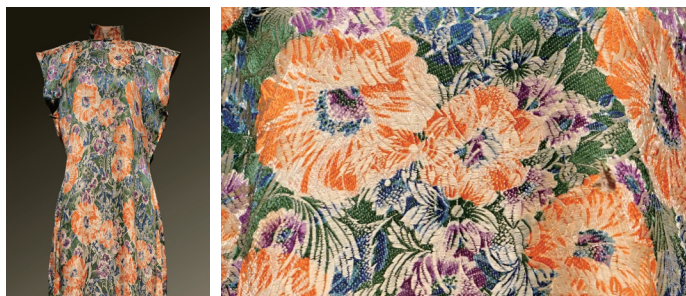


圖7-6：拔染印花  
深褐色花卉紋印花綢長袖旗袍  
及織物局部，20世紀40年代，  
龔建培收藏  
Figure 7-6: Discharged printing  
Flower pattern printed silk Qipao  
with long sleeves and close up to  
the fabric, 1940s, collection by  
Gong Jianpei



圖7-7：絲絨爛花  
褐色葉紋爛花絨短袖旗袍及面  
料局部，20世紀40年代，香  
港歷史博物館藏  
Figure 7-7: Burn-out printing  
Leaf pattern burn-out velvet  
short-sleeved Qipao and close up  
to the fabric, 1940s, Hong Kong  
Museum of History collection



圖7-8：油漆印花壓  
黑色花卉紋漆印花綢無袖雙襟  
旗袍及織物局部，20世紀40年  
代，私人收藏  
Figure 7-8: Pigment printing  
Flower pattern pigment printed  
silk sleeveless Qipao and close  
up to the fabric, 1940s, private  
collection

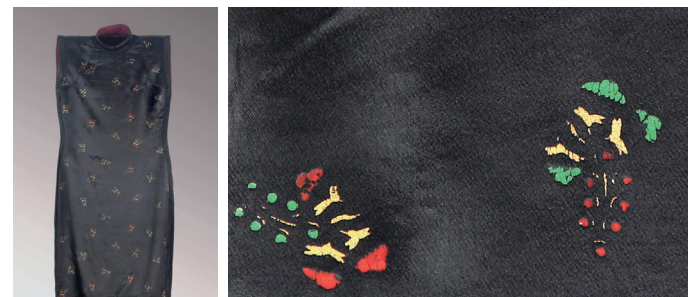
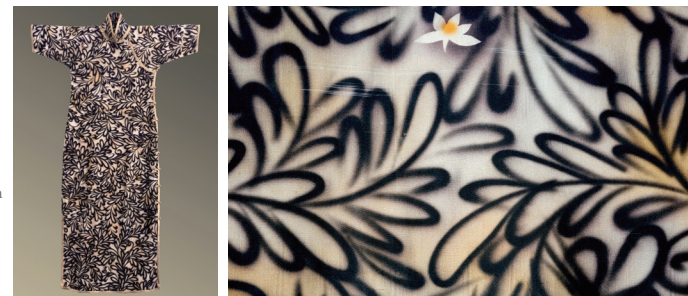


圖7-9：漿印加手繪印花  
花葉紋手繪雙綢短袖旗袍，  
20世紀30年代，龔建培收藏  
Figure 7-9: Pulp printing with  
hand drawing  
Flower pattern hand drawing  
crepe de Chine short-sleeved  
Qipao and close up to the fabric,  
1930s, collection by Gong  
Jianpei





## 月份牌與旗袍

### CALENDAR POSTER • QIPAO

月份牌是清末民初興起於上海的一種新型商業廣告繪畫。月份牌的基本形式為圖文相輔，文字內容一般為某商品的名稱、品牌和廣告語，以及中西月曆等。圖像則採取普通市民喜聞樂見的通俗題材，其中各類旗袍佳麗成為其最醒目的主題。

揚之水在《世紀之初的開心果女郎》一文中曾說：“讀月份牌廣告，也讀出了半部‘更衣記’。”的確，月份牌繪畫幾乎是完整地記錄了民國旗袍的萌芽、興盛與發展的過程，特別是20世紀30年代後的月份牌繪畫，它們大都將民國旗袍作為一種特殊視覺符號，來展示一種並不普遍的富足生活狀態和民國都市女性的摩登與時尚。以“民國旗袍”為視角來審視那些存世量眾多的月份牌廣告繪畫時，不僅可以在其中窺見到民國社會時尚、西方文化傳播對其題材和表現方式的深刻影響，更可從中尋覓到非文本的民國旗袍發展史的詳盡線索，以及民國旗袍造型元素在不同時期的細微變革。

從目前掌握的資料來看，以現實生活為題材的月份牌繪畫，其作者大都採用“對景寫生”——以模特擺拍照片為原型的方法來創作的。從現存著名月份牌畫家謝之光等的月份牌模特照片來看，他們是用專門的模特兒來進行特定的拍攝，並以九宮格放大照片的形式進行再次創作的。從圖8、圖9這些傳世的照片中，不難看出作者在選擇作為模特的女性，服裝及道具方面對時尚的理解以及對消費者喜好的迎合，也從另一個角度印證了月份牌繪畫的寫實性，以及現在借鑒月份牌繪畫來進行旗袍及面料研究的可行性。

The calendar poster is a new type of commercial advertisement picture emerging in Shanghai in the late Qing Dynasty and the early Republic period, which is usually called “Calendar Picture”. The basic form is the combination of image and text. The contents of the text is usually the product name, brand and slogan, as well as Chinese-Western calendar, while the image or the picture adopts the massively popular themes with all types of modern ladies in a charming expression style.

Chinese Scholar Yang Zhishui writes in her essay “Happy Girls at the Turn of the Century”, “When I watched calendar posters, I read half of the book of Eileen Chang’s “Chronicle of Changing Clothes”.” Indeed, the calendar posters almost completely record the process of Qipao development through its budding, popularity and development. Most calendar posters after 1930s regarding Qipao as a special visual symbol to present a unique affluent

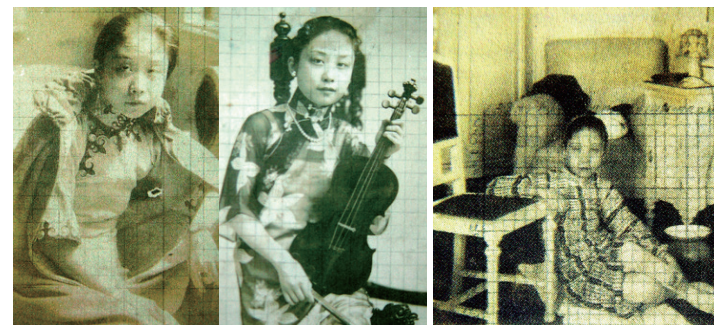


圖8：謝之光的月份牌模特原型  
Figure 8: Photos of Models for the calendar posters painted by Xie Zhiguang

圖9：其他畫家用於繪製月份牌的著條紋旗袍女子的照片  
Figure 9: Photo of a woman wearing Qipao with stripe pattern, which used by another painter for calendar poster



圖10：第一明星，上海久益電機襪廠，作者：金梅生，20世紀30年代  
Figure 10: First Movie Star, Advertisement for Shanghai Jiuyi Socks Factory, Painter: Jin Meisheng, 1930s



圖11：陰丹士林廣告（附有陳雲裳簽名），佚名，20世紀40年代  
Figure 11: Advertisement for Indanthrene Dyed Fabrics (With the signature of Chen Yunshang), Anonymous, 1940s



圖12：陰丹士林廣告（附有陳雲裳簽名），佚名，20世紀40年代  
Figure 12: Advertisement for Indanthrene Dyed Fabrics (With the signature of Chen Yunshang), Anonymous, 1940s



圖13：湯福記服裝商店廣告（局部）  
Figure 13: Advertisement for Tong Fon Kee Tailor Shop (Close up of the poster)

20世紀30年代，上海的電影明星胡蝶、周璇、阮玲玉等對旗袍都情有獨鍾，這些色藝俱佳的當紅明星以及它們的旗袍風采自然也無一例外地成為了月份牌畫家創作的原型。月份牌畫家金梅生為曾以當時的“電影皇后”——胡蝶的肖像為藍本，製作了“第一明星”上海久益電機襪廠月份牌廣告，從臉型、髮型和服裝上可以明確看到參照的痕跡（圖10）。以陳雲裳為原型創作的晴雨牌陰丹士林月份牌、湯福記服裝商店月份牌等，都成為了女性大眾對旗袍時尚效仿的對象（圖11、12、13）。同時，一些名媛的照片也成為了月份牌畫家們創作時的重要參考依據（圖14）。

lifestyle and the fashion of urban women. When we analyse the calendar poster from the view of Qipao, we can get a glimpse of how fashion trend and Western cultures influenced its theme selection and expression. The detailed clues of the development of Qipao and the transformation of design elements can be detected from the calendar posters as well.

Based on the available information, calendar posters are a kind of “Sketch to the View” based on photography. We can learn from some calendar posters that painted by famous painters like Xie Zhiguang and find that they always hired professional models to take posed pictures and referred to the magnified pictures in grids to create calendar poster. From Figures 8 & 9, we can also find that the calendar painters depicted female images and their costume in a realistic, delicate and accurate way, which provided the possibility of conducting research of Qipao and textiles through calendar posters.

In the 1930s, Shanghai movie stars like Hu Die, Zhou Xuan, Ruan Lingyu had a special love to Qipao. They were not only shining stars on the screen, but also fashion beauties on calendar posters. Painter Jin Meisheng created an advertisement for Shanghai Jiuyi Socks Factory by referring the portrait of Hu Die in terms of facial features, hairstyle and clothing (Figure 10). Other posters for Qingyu Brand Indanthrene Dyed Fabrics (Figures 11 & 12), Tong Fon Kee Tailor Shop (Figure 13) were created with Chen Yunshang as a prototype. Photographs of socialites also became references to these painters (Figure 14).

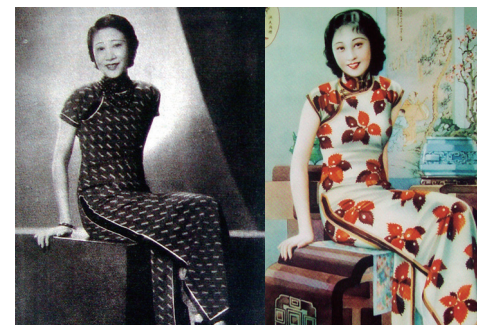


圖14：黃蕙蘭女士（顧維鈞夫人）的照片及葛蘭素史克鱈魚肝油廣告  
Figure 14: A portrait photo of Oei Hui Lan (Wife of Vi Kyuin, Wellington, Koo) and the advertisement for GlaxoSmithKline cod liver oil





左：北滿煙草公司廣告四條屏 抗戰英 二十世紀40年代  
 Left: Four advertisements for North Manchuria Tobacco Company, Kang Zhiying, 1940s

右：福新煙公司廣告 四大名家合錦屏 二十世紀40年代  
 Right: Four advertisements for Fuxin Cigarette Company, 1940s



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## 時尚無間

### FASHION • INHERITANCE

龔建培教授任職於南京藝術學院，潛心於民國旗袍及織物研究近十載，筆耕不綴。龔教授從海派生活時尚的變遷為線索探討其發展過程，於2015年出版的《摩登佳麗——月份牌與海派文化》成為研究海派服飾文化的重要資料。本展覽是中國教育部人文社科項目——“多維視域下的民國旗袍及織物藝術研究”（12YJA760016）成果的一部分。

龔教授在課題研究中，拜訪了國內多位近代服飾的收藏、研究專家，曾到江南大學民間服飾見習館、江甯織造府旗袍館、深圳中華旗袍館、北京服裝學院民族服飾博物館、中國絲綢博物館、蘇州絲綢博物館、常熟博物館、南京博物館等做了深入的資料調研、研讀工作，收集、整理了數千余張民國旗袍及織物實物照片，復原近代旗袍織物的紋樣200多幅；收集、拍攝了老月份牌近500幅，複製月份牌旗袍織物紋樣100多幅。從設計研究或服裝歷史研究的角度來看，旗袍及織物雖然只是眾多近代服飾類型中的一種，但無疑代表著近代服裝和織物藝術的設計、生產的最高水準和消費流行的風向標，是研究近代服裝、織物設計、產業和銷售領域最典型的案例。

此次展覽的成功舉辦有賴於龔建培教授的全力支持以及全體策展團隊的通力合作。要知道，部分策展團隊人員是在學習或研究工作之餘以志願者的身份參與這項意義非凡的工作的，在此向他們致以誠摯的謝意。新的一年總是值得期待，服裝館在新春伊始推出海派旗袍研究展，分享中國韻味的服飾，為探討更開闊的時尚設計繼續拓路前行。

Gong Jianpei, Professor in Nanjing University of the Arts, has devoted himself to the research of Qipao and textiles in Republic of China for nearly ten years. His book “Modern Beauties – Calendar Posters and Shanghai Culture” has been published in 2015. This exhibition is an outcome of Humanities and Social Science Foundation supported project, “Study of Qipao and Its Fabrics of Republic of China with Multidimensional Views” (Granted by The Ministry of Education of the People’s Republic of China, No. 12YJA760016).

During years of research, Prof. Gong visited many modern costume collectors and experts in China. He conducted intense research at Jiangnan University Folk Costume Museum, Jiangning Imperial Silk Manufacturing Museum Qipao Hall, Shenzhen Qipao Museum, Beijing Institute of Fashion Technology Ethnic Costume Museum, China National Silk Museum, Suzhou Silk Museum, Changshu Museum, Nanjing Museum and collected thousands of photos about Qipao. In the research, he replicated over 200 graphic patterns from Qipaos, collected and photographed nearly 500 old calendar posters and then copied more than 100 graphic patterns of Qipao textiles from these posters. From the perspectives of design research and clothing history, Qipao and relative textiles are only one type of many modern clothing, but they undoubtedly represent the trend and highest level of modern clothing design and production techniques. They are the most classic samples in the research of modern clothing, textile design, industry and consumption studies.

The success of this exhibition depends on the full support by Prof. Gong and the cooperation from curatorial team. It is important to know some team members are volunteers to participate in this significant work after their researches. Let us extend our sincere gratitude to them. The Fashion Gallery launches the Qipao research exhibition in the new year looking forward to sharing the charm of Chinese costumes and continuing to expand the road for exploring fashion design.

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## 個人簡介

### Biography

龔建培，博士，南京藝術學院設計學院教授，江蘇省高等院校品牌特色專業（服裝設計與工程）學術帶頭人，江蘇省骨幹教師，教育部人文社科項目評議專家，國際自然染色協會理事，中國家紡協會理事，中國流行色協會理事。研究領域涉及現代紡織，服裝設計，近代紡織，服裝藝術史，現代蠟染創作等，出版國家“十一五”，“十三五”重點圖書，國家級教材及個人著作多部；主持和完成了多項人文社會科學重點項目、基金項目多項以及橫向項目，曾榮獲江蘇省高等級教育教學成果二等獎，江蘇省“社科應用研究精品工程”優秀成果二等獎，江蘇省文化創意設計大賽紫金設計獎銀獎，在CSSCI和中文核心期刊上發表各類研究論文六十餘篇。

重要著作：

- 《現代服裝面料的開發與設計》2003（西南師範大學出版社）
- 《現代家用紡織品的設計與開發》2004（中國紡織出版社）
- 《裝飾織物與室內環境設計》2006（東南大學出版社）
- 《纖維藝術的創意與表現》2007（西南師範大學出版社）
- 《纖維藝術的設計與製作》2009（中國高等教育出版社）
- 《中國家紡文化典藏•經典工藝分卷》2009（中國紡織出版社）
- 《手工印染藝術設計》2011（西南師範大學出版社）
- 《摩登佳麗——月份牌與海派文化》（中英文版）2015（上海人民美術出版社）
- 《民國旗袍藝術——多維文化視域下的民國旗袍、面料及工藝研究》（2019年出版）

Gong Jianpei, PhD, Professor of School of Design in Nanjing University of the Arts, Academic Leader of Feature Specialty for Jiangsu Higher Education (Fashion Design and Engineering), one of core teachers in Jiangsu, judge panel of Humanities and Social Sciences Project of The Ministry of Education. He is also the member of International Natural Dyeing Association, China Home Textile Association, and China Fashion and Colour Association. Prof. Gong's research field includes contemporary textile design, fashion design, textiles in modern era, history of the costume art, contemporary batik creation etc. He has released a series of publications including books of the Eleventh Five-Year Plan and the Thirteenth Five-Year Plan, national textbooks and personal writings. He was the project coordinator of several Humanities and Social Sciences projects, funded projects and crossing projects. He received the second prize of Teaching Achievements for Jiangsu Higher Education, the second prize of Excellent Projects of Jiangsu Applied Research of Social Science, Silver Award of Zijin Award Cultural Creative Design Competition. He has published more than 60 research papers in CSSCI and core journals.

Publications:

- Contemporary Fashion Textiles Design and Development, 2003, Southwest China Normal University Press.
- Contemporary Home Textiles Design and Development, 2004, China Textile & Apparel Press.
- Decorative Fabrics and Interior Environment Design, 2006, Southeast University Press.
- The Creation and Expression of Fiber Art, 2007, Southwest China Normal University Press.
- Fiber Art Design and Crafts, 2009, Higher Education Press.
- Chinese Home Textiles Collection • Classic Techniques Volume, 2009, China Textile & Apparel Press.
- Dyeing and Printing Design by Handcraft, 2011, Southwest China Normal University Press.
- Modern Beauties – Calendar Posters and Shanghai Culture (Chinese and English Version), 2015, Shanghai People's Fine Arts Publishing House.
- Qipao Art - Study of Qipao and Its Fabrics of Republic of China with Multidimensional Views, will be published in 2019.

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# 龔建培民國旗袍及織物研究展

## Research of Qipao and Textiles in Republic of China by GONG Jianpei

展覽時間：二〇一九年一月十八日至三月十四日  
開放時間：週一至週五 09:00 – 12:30 及 13:30 – 17:45  
展覽地點：香港理工大學服裝館MN109室  
展覽查詢：(852) 2766 6511 / fgallery@polyu.edu.hk

策展人：姜綬祥  
學術顧問：張西美、張傑  
展覽管理：鄭潔兒  
策展助理：嚴宜舒、彭青歆  
展覽團隊：魏三三、邱聖、徐江濤、程聘  
主辦單位：香港理工大學紡織及服裝學系服裝館  
協辦單位：南京藝術學院設計學院

Exhibition Period: 18 January to 14 March 2019  
Opening Hours: Monday to Friday 09:00 – 12:30 & 13:30 – 17:45  
Venue: The Fashion Gallery, MN109, The Hong Kong Polytechnic University  
Enquiries: (852) 2766 6511 / fgallery@polyu.edu.hk

Curator: Kinor Jiang  
Academic Consultants: Edith Cheung, Jie Zhang  
Exhibition Manager: Yuki Cheng  
Curatorial Assistants: Yishu Yan, Qingxin Peng  
Exhibition Team: Sansan Wei, Sheng Qiu, Jiangtao Xu, Cheng Cheng  
Organiser: The Fashion Gallery, Institute of Textiles & Clothing,  
The Hong Kong Polytechnic University  
Co-organiser: School of Design, Nanjing University of the Arts

完  
End

