

WORLD-FAMOUS CERAMIC ARTISTS' STUDIOS



亚太卷2 VOLUME OF ASIAN-PACIFIC REGION (2)

白明 主编
Bai Ming

世界著名 陶艺家 工作室

河北美术出版社
HEBEI FINE ARTS PUBLISHING HOUSE

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白明（中国）

此书与我过去所著所编的书有较大的不同：

1. 在付稿前，我删除了一篇近20000余字的关于中外陶艺研究的文章，该说的，我在其他几本书中和文章中已基本上说过了，看来，这些语句虽有不同，挖掘得也似乎更深刻一些，但却是没有太多新意的“老生常谈”，实在是没有理由占用读者的宝贵时间。作为陶艺家中的一员，情感色彩也决定了我的文章极有可能失之偏颇，在观念与技巧、传统与现代、理论与实践、民族性与国际性等问题被无休止地追问中大说特说的中国高等教育和当代艺术环境中就显得更没有必要。这样，除很短的自序后记外，身为作者，书中见不到我写的任何介绍文章，是想让各国陶艺家们的精彩作品成为书中最为重要的叙述主体来支撑起完全属于陶艺本身被“看到”的学术价值，从而将作者的影响减低至最小的程度。

2. 八卷本的巨大容量，112位国际重要的陶艺家大部分是联合国教科文组织国际陶协的会员，他们中的大多数在世界陶艺界享有盛誉，许多陶艺家还是世界近代陶艺史无法绕过的大师。收录的艺术家绝大部分提供了一件作品的创作过程图片和说明文字，这也是该书在征稿和操作过程中最艰难、最辛苦的一部分。行内人都知道，让这么多重要和有影响的艺术家在一个相对较短的时间里提供创作过程是多么的困难和不可思议。值得庆幸和骄傲的是，世界各国陶艺家们以他们的理解、支持和无私配合使该书得以展现这些神奇并各具魅力的创作过程，让世人得以探究不同国家的不同陶艺家们使用不同材质的不同技艺，使此书具有了珍贵的文献史料价值及技艺、技法教科书的功用。这在世界当代陶艺书刊和画集、专著中也是少有和独具特色的。在国际陶艺界频繁交流的今天，解码如此多的名家创作过程，对推广和丰富陶艺文化并引发新的陶艺创作手段必将产生深远的影响。

3. 艺术家简历可让人看出艺术家的生存和受教育的经济文化环境，创作理念（或自述）可反映出艺术家是以怎样的眼光看待这个世界和他们的内心的。虽然这些不是唯一可以解读他们手下作品的路径，但至少可以为我们更好地了解这个艺术家和作品提供了直接的帮助。

4. 书中的所有作品和创作示范、文字均由艺术家亲自提供并签名授权使用，这在国内出版界并不多见。每人的作品量均可单独成册，只要清晰度达到出版要求，我没有进行删减。严格来说，这是身处世界各地艺术家们的自选集，他们才是该书的真正作者。

5. 虽然在邀请这些艺术家的信函中都明确地要求他们提供个人的工作室环境照片、创作示范过程和说明文字、艺术理念、简历及作品等等资料，但仍有极少部分艺术家因年龄、身体状况和时间等原因未提供完整的作品创作示范和部分资料，这也正是编撰一套国际角度的大型艺术图集和单纯编辑一本中国艺术家的作品集所存在的不同之处。而有些提供的文字资料也不是我所要求的英语，这样在译成中文之后，需根据中文再译成英文，词不达意在所难免。我们之所以没有选择一种简单和惯用的作品汇集的方式，而增加了如此多的具有挑战性的内容和中英

对照的文字方式，无疑是为了让该书拥有更多的学术含量和具有更大的国际交流的影响，但由此所付出的劳作和艰辛却远远超出了常人的想像。

6. 书中有一半以上的艺术家是首次在中国被系统介绍。我曾经介绍过的部分艺术家，此次刊出的也多是新作，加上创作过程等内容，构成了此书崭新的面貌。

7. 我邀请了几位不同国籍和身份的艺术家及艺术评论家为此书撰文，这些文章所透出的真诚和睿智及对中国陶艺的殷切关注和对作者的无私支持不仅为该书增添了多姿的学术视野，也为该书注入了活力和爱护的暖流……

此书如能让同行和读者们喜欢，那要感谢书中这些杰出的艺术家和他们杰出的作品。身为作者，我要感谢的却不仅仅是他们，还有你们和所有为此书的出版共同努力的人们。我深知“谢谢”二字的平凡普通，但她的美好与温情也是最具力量的。



白明
清华大学美术学院教师、陶艺家
2004年11月11日



Bai Ming (THE PEOPLE'S REPUBLIC OF CHINA)

The new book is quite different from the ones that I wrote and compiled in the past years.

1. Before handing over the manuscript to the editor, I have deleted an approximately 20,000-word essay concerning the foreign and Chinese ceramic art. What should be explained has already been, on the whole, written down in other books and articles of mine. Pondering upon it again and again, I finally found that the essay was no more than a platitude short of new ideas though it had different sentences and seemingly more profound explorations. It is true that I have no reasons to waste the valuable time of our readers. As one of the ceramic artists, the emotional coloring is also a determinant to my articles that I may go to extremes and make mistakes. It is apparently even more insignificant to talk volubly of the environment for the higher education and the current development of the art in China as we are confronted with endless inquiries of such questions as artistic ideas and techniques, traditions and contemporary trends, theory and practices, nationality and internationality. Therefore, I, as the author, have not written any introductory articles for the book except the short preface and postscript. What I have been thinking about is that the splendid works presented by the ceramic artists from different countries become the most important narrative part to demonstrate all the academic values "found" only in the ceramic art itself, on the one hand, and, on the other hand, the author's influences will be decreased to the lowest level.

2. The eight volumes include 112 major ceramic artists from all over the world, most of whom are IAC members of UNESCO and have enjoyed high reputation in the ceramic art world. Most of them are great masters who will be never forgotten in the modern ceramic art history of the world. Most of the artists included in the book have provided the photos of working process and relative descriptions. It is the most difficult and laborious part of work to solicit and process contributions to the book. As all the professionals know, it is more than difficult and unbelievable to ask so many important and influential artists to provide their processes of working in such a short period of time. What I have felt lucky for and proud of is that the ceramic artists from all over the world, with their full understanding, selfless support and great cooperation, have demonstrated their magic and glamorous working processes so that people have the opportunity to appreciate different techniques, skills and materials used by different ceramic artists from different countries in one book. As a result, the book will become both the documents of high historical values and the textbooks concerning techniques and skills. It is rare and original among the collections of works, publications and essays on the current ceramic art of the world. Today when frequent exchanges are taking place among the international ceramic art society, the book will surely produce far-reaching influences in promotion of the ceramic cultures and the new working process of the ceramic art as it has "decoded" the working processes of so many artists.

3. The artists' resumes will allow the people to see the economic and cultural environment in which the artists lived and received training and their statements (or narrative descriptions) are the very reflections of their perspectives to view the world and their inner world. These writings are not the only way for us to see their works, but may be a direct way for us to have a better understanding of the artists and their works.

4. All of the works, working demonstrations and writings in the book have been provided by the ceramic artists themselves and authorized with their signatures. It is quite rare in the publishing area in China. The works of each artist may be enough to be published into one volume. However, I will not delete any one of them provided they are highly qualified to meet the publishing requirements. In a stricter sense, the book may be called a self-selection of works by the artists themselves. They are really the authors of the book.

5. Although I have, in my letters to all these invited artists, clearly stated that photos of studio, artists at work, demonstrations and descriptions, artists' statements, resumes and photos of works be provided, only a few of them have not provided me the desired materials yet. To compile an international art book is quite different from Chinese one. Some of the written materials are not in English as I have requested. As a result, I have to have them translated into Chinese before into English so that it is unavoidable that the meanings cannot be conveyed perfectly. We have not chosen a usual and simple way of editing a collection of works and tried our efforts to face the challenge of editing in the bilingual Chinese-English languages just because, undoubtedly, we hope that the book may have more academic values and influences on the international exchanges. Due to such a reason, the labour and experiences that we have are quite beyond any imaginations.

6. Over half of the artists included in the book are introduced to their Chinese counterparts for the first time and some of them have already been briefed in my other books, but most of their works included in the book are new. However, my new book takes a completely new look as most of the works included are the new ones and there are new contents such as working processes.

7. I have also invited some artists and art critics from different regions and social status to write articles for the book. Imbued with their sincerity and wisdom, their great interest in the Chinese ceramic art and their selfless support to the author, these articles have not only given us various academic perspectives to the book, but also enhanced the book with vigour and affections.

If the book becomes a favorite one of my colleagues and readers, we should express our gratitude to these outstanding artists and their splendid works. As the author, I'd like to, first of all, express my heartfelt thanks not only to the artists and their works included in the book, but also to all of them and all of you who have spared no efforts to the publishing of the book. I know quite well that the word of "thanks" is quite common, but the happiness and feelings in it are extraordinary.



Bai Ming
Ceramic artist and teacher of the Art College, Tsinghua University
November 11, 2004

目录 CONTENTS

陶艺家 Ceramic Artists

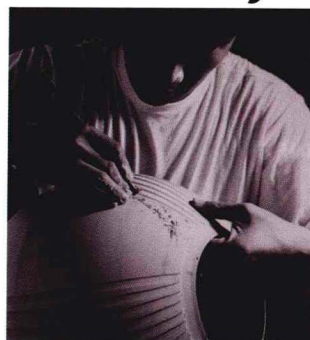
2~13	高振宇 Gao Zhenyu
14~29	格雷戈·达利 Greg Daly
30~43	黄丽贞 Wong Lai Ching , Fiona
44~55	珍妮特·曼斯菲尔德 Jannet Mansfield
56~73	三岛喜美代 Kimiyo Mishima
74~93	伊藤公象 Kosho Ito
94~105	林美康 Lim Mi-kang
106~115	李正文 Li Zhengwen
116~127	廖瑞章 Ray Liao
128~135	刘正 Liu Zheng
136~151	罗小平 Luo Xiaoping
152~164	陆斌 Lu Bin
165~167	后记 Postscript

亚太卷2
VOLUME OF ASIAN-PACIFIC REGION (2)

简介 INTRODUCTION

- 1964 年 出生于江苏省宜兴市的陶瓷世家
1982 年 进入宜兴紫砂工艺厂，师从顾景洲先生（已故中国工艺美术大师）学习紫砂传统工艺，正式开始作陶
1985 年 考入南京艺术学院工艺美术系陶瓷专业
1985 年 - 1989 年 同校毕业
1990 年 赴日本留学，考入东京武藏野美术大学工业工艺设计系陶瓷专业研究生院
1990 年 - 1993 年 同校毕业获硕士学位
1993 年 回国进入中国艺术研究院工作，创立陶瓷艺术创作研究室并筑窑于北京
现任中国艺术研究院副研究员、鲁迅美术学院客座教授等职

Gao Zhenyu



- 1993 Returned to China and assigned to China Arts Academy
Established the ceramic art institute and built a kiln in Beijing
Associate fellow of China Arts Academy and guest professor
of Luxun Fine Arts Academy
1993 MFA of Musashino Art University
1990 Studied in Japan and admitted to the postgraduate
institute, the ceramics faculty of the Industrial Design
Department, Musashino Art University, Tokyo
1989 Graduated from the College
1985 Admitted to the Arts and Crafts Department (ceramics)
of Nanjing Art College
1982 Admitted to Yixing Zisha Arts and Crafts Company and
studied the traditional techniques and skills of Zisha pottery
under Mr. Gu Jingzhou (the late China Arts and Crafts Master)
1964 Born to a well-known potter's family in Yixing, Jiangsu
Province



参展 GROUP EXHIBITIONS

- 1985年 - 1990年 先后参加在东南亚、日本等国家地区举办的十余次紫砂陶艺展
- 1992年 日本东京 UNAC 沙龙 “青春的瓷器” 首次陶艺个展
- 1997年 中国美术馆 “高振宇陶瓷艺术展”
- 1998年 日本东京 三越画廊 “青春的瓷器展 —— 高振宇”
- 2000年 日本东京 NHK “中国陶艺家五人展”
- 2001年 瑞士阿利亚娜陶艺博物馆 “中国现代陶艺展” 参展
“中国现代陶艺世界巡回展” 参展
以及其他国内外各种组展多次



- 2001 Chinese Ceramics Today, the traveling exhibitions, Ariana Ceramics Museum, Geneva, Switzerland
other group exhibitions at home and abroad
- 2000 Five Ceramic Artists from China, NHK, Tokyo, Japan
- 1998 Gao Zhenyu: Porcelains of the Youth, Mizukoshi Art Gallery, Tokyo, Japan
- 1997 Gao Zhenyu and His Ceramic Art, China National Art Museum
- 1992 Porcelains of the Youth, the first solo exhibition, UNAC Salon, Tokyo, Japan
- 1985-1990 over ten group exhibitions of Zisha Art held in the countries in Southeast Asia and Japan

收藏 COLLECTIONS

作品广泛被海内外国家及地区的许多文化团体所收藏
Collected by many national and regional cultural and art institutions and organizations





自述 ARTIST'S STATEMENT

“用是器物的灵魂，器物因为有用而活着。”

宜兴紫砂工艺有着五百多年的历史，具有深厚的文化内涵和高超的工艺技术。传统的紫砂壶的成型工艺，完全依靠手工制作，而手工制作的茶壶具有许多机械所无法比拟的优良特性。全手工制作成型要达到形制端庄、细致入微，同时还需要端拿自如、适合使用。通过顾景洲先生长期悉心指导，扎实而全面地学习掌握了传统工艺的技和艺。也从中领悟到了传统经典之作中蕴涵的“美”与“用”的和谐统一。紫砂茶陶是中华文化的精髓——茶文化的结晶，它也演绎出了器物存在的最高境界。

“尊重泥土，与泥土对话，用土与火表现泥土的个性。”

每一种材质各有自己的特性，无所谓好与坏。过分的雕琢是不必要的伎俩，只能抹杀材质的个性。在传统中人们往往先对材质发现的喜悦与感动，渐渐转为一种成熟的形式，随之而来的却是约定俗成、因循保守，从而失去了作品的鲜活，这种后果是人为的对泥土的不经意地杀戮，泥土是无辜的。

“艺术并不意味着奢侈，在现代生活的周边去创造美。”

当我们面对世界各大博物馆中那些供全人类膜拜的我们祖先所创造的陶瓷器时，没有人能否定它们作为世界最高艺术的存在，但它们却是过去人们生活实用的器物。艺术不以“用”区分高低贵贱，陶艺家应当关注生活，去创造生活之美。

江南水乡的童年生活是我心中永远的风光，浩淼的太湖、白墙黑瓦、小桥流水。当我从单色的深沉的紫砂壶第一次看到影青瓷、青瓷时的感觉，那就是水，故乡的水，不需要更多点缀，水的流淌的纹理、四季变幻的形态，就是我陶艺创作永远的题材，水的情结是我的创作源泉。

“The usefulness is the soul of a vessel which exists due to its usefulness.”

The Zisha art has a 500-year history in Yixing and it has profound connotations of culture and superb techniques. The traditional techniques of forming in making of Zisha teapots were completely done by hands and the hand-made teapots and tea sets have such outstanding characteristics as cannot be compared by many manufactured products. For the forming of hand-made ones, the forms should be dignified with delicate details.

Meanwhile, it should be suitable for us to carry and use. Over a long period of time, I have not only had a good and entire grasp of the traditional techniques and skills upon the instructions given by Mr. Gu Jingzhou, but also understood the harmony and integration of “beauty” and “practicality” embodied in the traditional masterpieces. The Zisha pottery is the quintessence of the Chinese cultures, the one of the tea cultures. It is also the loftiest realm of existence of vessels.

“Worship the clay, talk with the clay and express the individuality with clay and fire.”

Each material has its own properties and nothing can be said good or bad. Any excessive embellishments are nothing more than unnecessary skills which will lead to the ruin of the unique properties of any material. In the traditional cultures, people used to begin with their joys and excitement for their discoveries of the materials and gradually develop it into a well-thought form. However, such a form was usually followed by the established practices and conservativeness and, as a result, the art work lost its vitality. The consequence is that the people waste the clay in a casual way, but the clay is naive.

“The art does not mean luxury and it is necessary to create beauty in the living environment of contemporary people.”

When facing with the pottery and porcelains that our ancestors made, now exhibited in major museums around the world and admired by all the people, no one will deny the truth that they exist as the highest achievement of the human art in the world, but they were domestic wares in their daily life in the past eras. The art can never be classified into such categories as lowliness and nobleness according to its “uses”. Ceramic artists should show more solicitude for our life in order to create the beauty of our life.

The childhood that I spent in the waterside village south of the Yangtze River has been the permanent memory in my mind: the vast Tai Lake, the white walls, the black tiles, the small bridges and the murmuring streams. When I turned my first glance from the single-colored and implicative Zisha teapots to the Yingqing Blue (Shadowy Blue) porcelain and celadons, I had a sense that it was the water, like that from my hometown, and it needed no more decorations. The textures of flowing water and the changing forms of the four seasons will be the eternal theme for my working with clay. My complex with water will be the source for my creativeness.

TECHNICAL STATEMENT



一团瓷泥在辘轳的旋转中伸展,就像植物从花蕾到花朵到果实,是一个生命在成长,当达到拉坯的极限之时就是果实到了最鲜美的时候,洋溢着充沛的生命活力,我喜欢这种感觉。30公斤瓷泥一口气拉起高60cm的大瓶,不带停等、不带镶接,尽量使器形一气呵成,也使之后的刻纹不受滞碍。水理纹的刻纹中,用自制的刻刀顺器形弧度一泻而下,胎体极薄处,如履薄冰,但求刻纹不仅仅是一种表面装饰,而能深入形内,烧成后呈半透明状。

秋收之际,取麦秸、玉米秸燃烧成灰,淘洗调配成釉,使之有自然柔和的光泽。1280℃的高温还原烧成,是成功的关键。用调控保温时间来掌握釉的流动,并采用了一部分时间的氧化烧成,使冷调中略带暖意,更显微妙。这样使整个工艺的每一个步骤都能倾注自己的热情和主张。

一件大型的青白瓷器,整个创作过程中有一万个失败的可能,克服它们是向着极限的挑战,而成功就是我与泥土之间所达到的最高的和谐。



On a revolving potter's wheel, the rolling-up and forming of a lump of clay looks like a plant growing from its buds to flowers and fruits. It is a process of growth. The time when you throw the clay to its extreme is the very time to taste the nice fruits, symbolizing the vitality of a life. I am very fond of such a feeling. When throwing the 30-kilo lump of clay into a large vase as high as 60 cm, I always try all my efforts to do it at a stretch, without any interruptions and splicing, and to make the following carving decorations done smoothly. For the waving decorations, the carving is done smoothly along the cambered surface of the vessel with my self-made nicking tools. It looks like treading on eggs on the thinnest parts of the surface, but what I have sought for is not just the surface decorations, but a perfect integration of the decorations and the form, which become semi-transparent after firing.

After the autumn harvest, burn the wheat and maize straws into ash and wash it before preparing the glazes in order to make the luster natural and soft. The firing at 1280℃ in reduction is the key to success and it looks even more delicate if we can control the flow of glazes by regulating the time and firing temperature while firing in oxidation for a part of time during the whole process of firing. As a result, the cool tone is embodied with some warm shade. Thus, every stage of the whole process is filled with my feelings and comprehensions.

There exists every possibility of failure through the working process when making a large bluish white porcelain. To go beyond the failure means to issue a challenge to the extreme. Whatever happens, the very success is nothing more than the most perfect harmony which will be attained between the clay and myself.



作品名称

PRODUCTION LIST

高振宇 Gao Zhenyu



走泥纹花器系列 Vase Series
粗陶 60cm × 25cm × 28cm
Stoneware 60cm × 25cm × 28cm



走泥纹花器系列 Vase Series
粗陶 60cm × 25cm × 28cm
Stoneware 60cm × 25cm × 28cm



走泥纹花器 Vase
粗陶 55cm × 23cm × 45cm
Stoneware 55cm × 23cm × 45cm



走泥纹花器系列 Vase Series
粗陶 高 40cm ~ 50cm 直径 20cm
Stoneware h 40cm ~ 50cm Dia 20cm



影青瓷轮纹大钵
Large Shadowy Blue Bowl with Circling Design
直径 50cm 1999 年
Diam 50cm 1999



走泥纹花器 Vase
粗陶 高 25cm 直径 65cm
Stoneware h 25cm Dia 65cm



影青瓷轮纹大钵
Large Shadowy Blue Bowl with Circling Design
高 20cm 直径 34cm
h 20cm Dia 34cm



青瓷刻云纹罐 Celadon Pat with Cloud Design
直径 30cm 2001 年
Diam 30cm 2001



显名壶 Xianming Teapot
高 11cm 1998 年
h 11cm 1998



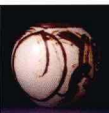
青铜的遐思之一 Imagination of the Bronze I
高 13cm 2003 年
h 13cm 2003



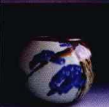
宋韵 Rythem of the Song Dynasty
高 12cm 2002 年
h 12cm 2002



隐圆壶 Yinyuan Teapot
高 19cm 2002 年
h 19cm 2002



铁绘瓷瓶 Vase, Porcelain
高 30cm 直径 28cm
h 30cm Diam 28cm



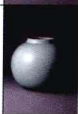
铁绘青花松纹大瓶 Large Blue And White Pot
高 37cm 1999 年
h 37cm 1999



青白瓷水理纹瓶 Qingbai Porcelain Pot
高 22cm 1997 年
h 22cm 1997



影青瓷水理纹大瓶 Shadowy Blue Glaze Porcelain Pot
高 49cm 直径 45cm
h 49cm diam 45cm



青瓷大瓶 Celadon Pot
高 40cm 直径 48cm
h 40cm diam 48cm



影青瓷水理纹瓶 Shadowy Blue Glaze Porcelain
高 47cm 直径 45cm
h 47cm diam 45cm



青瓷练纹花器 Celadon Vase
高 32cm 1997 年
h 32cm 1997



天塔香炉 Pagoda-Shaped Incense Burner
青瓷 高 45cm 2004 年
Celadon Pagoda h 45cm 2004



天塔香炉 Pagoda-Shaped Incense Burner
青瓷 高 55cm 2004 年
Celadon Pagoda h 55cm 2004



