

WORLD-FAMOUS CERAMIC ARTISTS' STUDIOS



亚太卷3 VOLUME OF ASIAN-PACIFIC REGION (3)

白明 主编
Bai Ming

世界著名 陶艺家 工作室

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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到最小的程度。

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

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亚太卷3
VOLUME OF ASIAN-PACIFIC REGION (3)

Lü Pinchang

简介 INTRODUCTION

1962 年出生于江西上饶

1982 年毕业于景德镇陶瓷学院雕塑系

1983 年在浙江美术学院雕塑系学习

1988 年获文学硕士学位

1992 年获国务院政府特殊津贴

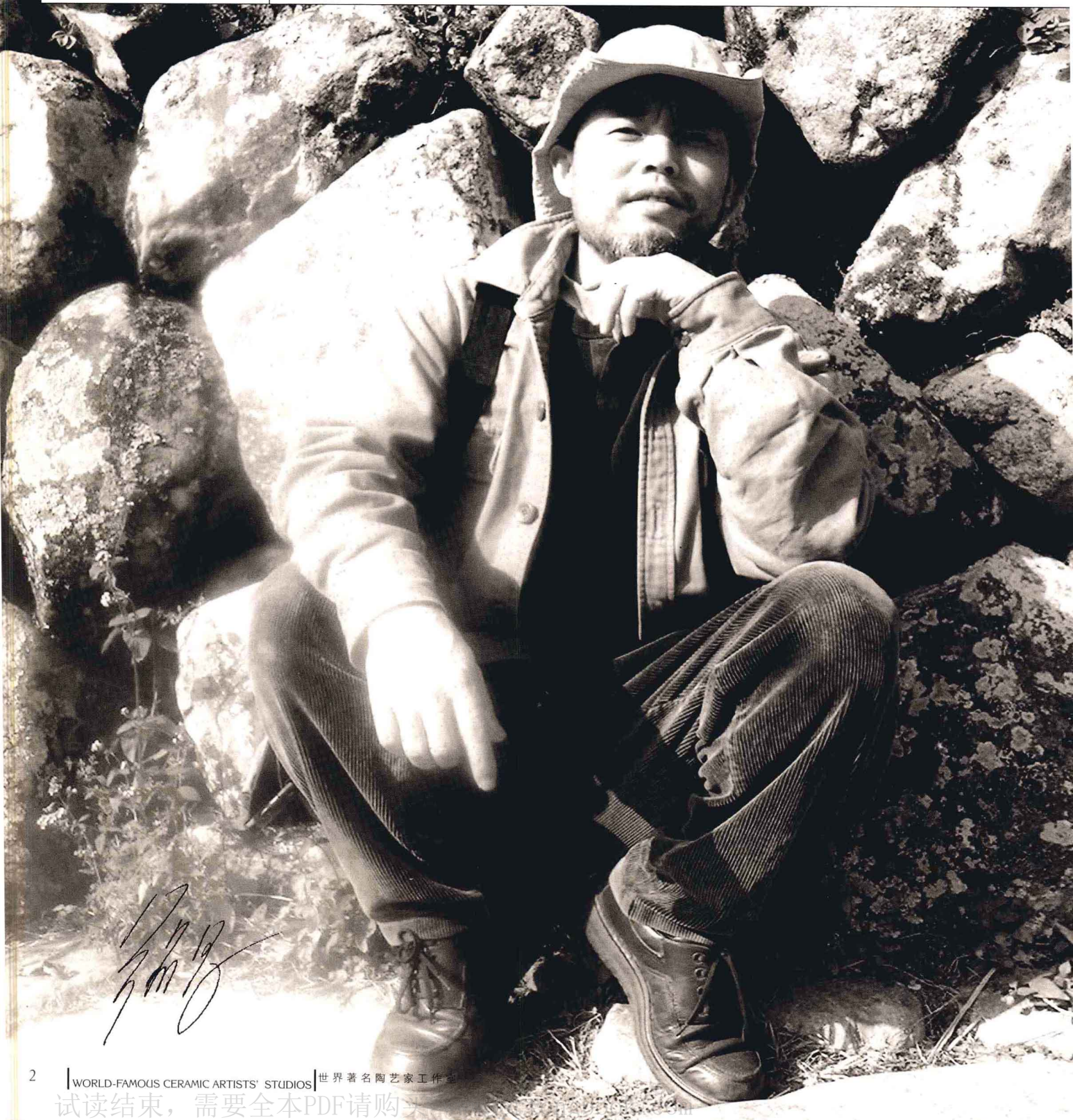
1992 awarded the special government subsidy by the State Council

1988 Master of Arts

1983 studied in the Sculpture Faculty of Zhejiang Fine Arts Academy

1982 graduated from the Sculpture Faculty of Jingdezhen Ceramics College

1962 born in Shangrao, Jiangxi Province



现为中央美术学院雕塑系副主任、副教授。中国美术家协会陶瓷艺委会委员，中国雕塑学会副秘书长，全国城市雕塑指导委员会艺委会委员、副秘书长。

代表作有《阿福》、《中国写意》、《历史景观》、《太空计划》等系列。

Associate professor and Vice-dean of the sculpture faculty, the Central Academy of Fine Arts, member of the Ceramic Art Commission, China Artists Association, Deputy Secretary-general of China Sculpture Society, Deputy Secretary-general of the art commission, the National Urban Sculpture Guiding Committee.

Representative Works: Ah Fu series, Impressions of China series, Historical Landscape series, Space Plan series

参展 GROUP EXHIBITIONS

- 1993 年 中国第三届体育美展获金奖
- 1996 年 现实·今天与明天·'96 中国当代艺术展、1996 韩国国际雕塑展
- 1997 年 中国当代艺术展雕塑展
- 1998 年 中国当代陶艺国际巡回展、超越泥性·中国当代青年陶艺家邀请展
- 2000 年 中国当代青年陶艺家作品双年展
- 2001 年 中国长春国际雕塑展、共享共存：中国当代雕塑展
- 2002 年 美国阿其布瑞艺术基金会年度纪念展
- 2003 年 开放的时代——中国当代美术作品展、北京国际美术双年展·十大美术院校教师作品展

- 2003 Beijing International Biennale · Works of Teachers from Ten Art Colleges
- 2003 An Era of Openness: China Contemporary Fine Arts Exhibition
- 2002 Annual Memorial Exhibition, Archibery Art Foundation, USA
- 2001 Co-existence and Mutual Sharing: Contemporary Sculpture of China
- 2001 Changchun International Sculpture Exhibition of China
- 2000 China Contemporary Young Ceramic Artists' Biennale
- 1998 Out of Clay, invitational exhibition of China's young ceramic artists
- 1998 Contemporary Ceramic Art of China, international traveling exhibitions
- 1997 China Contemporary Arts Exhibitions: the Sculpture Exhibition
- 1996 '96 Korea International Sculpture Exhibiton
- 1996 Reality, Today & Tomorrow: '96 National Contemporary Art Exhibition
- 1993 Gold Medal, The Third National Sport Arts Exhibition



个展 SOLO EXHIBITIONS

- 1994 年 在中国美术馆举办吕品昌陶艺雕塑展
- 1994 Lü Pinchang: Ceramic Sculpture, China National Art Gallery, Beijing

出版物 PUBLICATIONS

- 《中国当代陶艺》
- 《西方现代雕塑》
- 《世界浮雕艺术》
- Contemporary Ceramic Art of China*
- Modern Sculpture of the West*
- Relief Art of the World*

自述 ARTIST'S STATEMENT

少年时代,我受父亲和大哥的影响迷上了绘画,渴望做一名画家,画画是我少年生活的最大乐趣,给我留下了刻骨铭心的幸福感。16岁那年我考入景德镇陶瓷学院,学习雕塑。从此,雕塑、陶艺与我结下了不解之缘。先生们的教诲以及景德镇这块寄寓着中国陶瓷灵魂,充满着特有的文化气息和传统智慧的土地,永远激发着我的灵魂。伴随着整个中国现代艺术的发展,每个艺术家都走过了艰苦的探索和努力过程。20世纪80年代末,我开始潜心探究中国古典艺术以及民间艺术的文脉传统,我从内心中真正感受到一种力量的召唤。我力图在陶艺语言中融合民族文化的意趣。

在我的意识中,民族文化艺术传统和艺术精神是影响审美创造活动的一种不该忽视又不宜虚夸的积极性因素,在沉静中,潜心品读本土文化的文脉传统优势必定给艺术创作带来活泼生机。整个20世纪90年代我持续着《中国”写意》、《阿福》和《历史景观》几个系列的创作。就形式意趣民族化的探索而言,《阿福》是我取向民间艺术的触角。我希望利用泥料的柔软性、延展性和可塑性,最大程度地强化民间雕塑式的扩张感和饱满感,合乎“物理逻辑”地开发陶艺语言的表现潜能。《历史景观》系列的发展,可能更多地偏重抽象表现语言形式的探索。在形体形态处理上,我注意内外空间的穿插流动,留给观众以想像的空间,在表面肌理效果的把握上,我尽最大可能地保持或流露泥痕火迹,以一种富有沧桑感、深邃感的抽象空间形式,表达我在现代文明条件下对中国文化的那种既神往又困惑;既温馨又苦涩;既亲近又幽远的复杂情感体验。在未来我会继续展开以形式因素的意蕴化和形式意趣的民族化为目标的纯化语言的探索。

During my childhood, I was quite crazy about painting and was eager to be a painter under the direct influences of my father and my eldest brother. Painting was the greatest pleasure in my life of those years and I am filled with happiness and satisfaction even today. At the age of sixteen, I was admitted to the Jingdezhen Ceramics Institute and studied sculpture. Since then, sculpture and ceramic art have become a part of my life. I have been soulfully inspired by the teachings of teachers, the soul of ceramic art represented by Jingdezhen and the land breeding great traditional cultures and wisdom. With the development of the contemporary art in China, each artist has spared no efforts in his or her diligent explorations. By the end of 1980s, I started my research into the traditions of the Chinese classic art and folk art. At the bottom of my heart, I have a heartfelt sense of being attracted by a great power. I have tried my efforts to enjoy merging the ceramic art language into the national cultures.

In my opinion, the cultural traditions of the nations and the spirit of arts are none other than the positive factors which influence the aesthetic activities so that such factors should be neither ignored, nor purposely exaggerated. In a silent meditation, devotion of our minds to the historical advantages of the local traditions and cultures will surely inject liveliness and vitality into the art and the creativeness in art. In the period of 1990s, I finished such series as “Ah Fu”, “Impressions of China” and “Historical Landscape”. For my explorations into the art forms full of national significance, I have enjoyed great benefit from the folk art and I hope to take good advantage of the softness, extensibility and plasticity of the clay in order to enhance the sense of expansion and fullness in the folk sculpture to their possible limit while “logically” tapping the expressive potentials of the ceramic art language. In the course of Historical Landscape series, more emphasis has possibly been placed on an exploration into the art language forms of abstract expressions. In dealing with the form and structure, I have given much attention to the flowing interaction between the inner and outer spaces in order to leave viewers a space for their imagination. As for the textures and surface effects, I have tried my best to retain and present the marks of clay and fire to express my complicated feelings and experiences in an abstract form of space full of great vicissitudes and profundity. In the contemporary civilized society, I have cherished such complicated feelings towards the Chinese culture, being yearning, but perplexed, sweet and bitter, intimate and remote. In the future, I will continue to explore the purified language combining the implications of formal factors and nationalization of formal meanings.

TECHNICAL STATEMENT

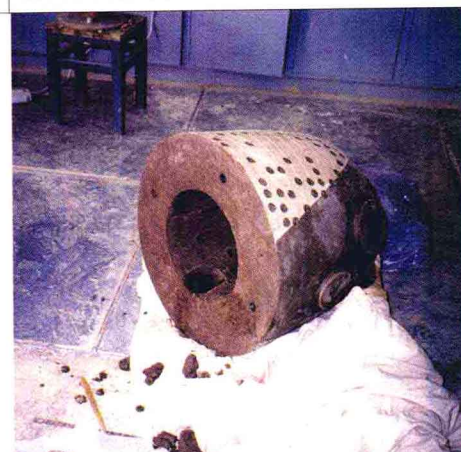


1. 作品采用雕塑塑造形式制作形态、用模具形成方式完成作品雏形。

The work is first molded same as the way to produce a sculpture.



2. 调整造型和作品底部的制作。
Refine the form and make the base of the work.



3. 安装作品表面装饰部分的设计，考虑与其他材料结合的连接口，特别关注收缩比例。

Take into full consideration the surface decorations and the joints with other materials, especially the shrinkage ratio.



4. 装饰上釉。
Decorating and glazing.

5. 烧成，作品采用了多次不同的烧成，以达到本人所需求的表面效果。

Firing. Different firings will be applied to the work in order to create the desired effects.



6. 后期制作，作品采用了大量金属材料的对接。

Final process of making. A lot of metal materials will be joined together in the work.



作品名称

PRODUCTION LIST

吕品昌 Lü Pinchang



阿福之一 Ah Fu I
45cm × 30cm 1990 年
45cm × 30cm 1990



中国写意之二十一 Impression of China XXI
75cm × 30cm × 42cm 1998 年
75cm × 30cm × 42cm 1998



遗迹景观之十九 Landscape of Relics XIX
500cm × 500cm 2000 年
500cm × 500cm 2000



遗迹景观之二 Landscape of Relics II
160cm × 100cm 1999 年
160cm × 100cm 1999



混沌的失却 Disappearance of Chaos
400cm × 500cm 1998 年
400cm × 500cm 1998



太空计划 Space Plan
500cm × 500cm 2002 年
500cm × 500cm 2002



太空计划之六 Space Plan VI
199cm × 90cm × 90cm 2003 年
199cm × 90cm × 90cm 2003



有模特儿的技法示范之二 Demonstration with a Model II
55cm × 55cm × 30cm 2000 年
55cm × 55cm × 30cm 2000



中国写意之一 Impression of China I
46cm × 28cm × 32cm 1990 年
46cm × 28cm × 32cm 1990



阿福之六 Ah Fu VI
40cm × 32cm × 60cm 1990 年
40cm × 32cm × 60cm 1990



阿福之二十 Ah Fu XX
80cm × 76cm × 92cm 1999 年
80cm × 76cm × 92cm 1999



自塑像 Self-portrait
50cm × 50cm × 68cm 1998 年
50cm × 50cm × 68cm 1998



中国写意之四 Impression of China IV
38cm × 24cm × 32cm 1990 年
38cm × 24cm × 32cm 1990



遗迹景观 (局部) Landscape of Relics (Detail)



遗迹景观之十六 Landscape of Relics XVI
36cm × 32cm × 90cm 1999 年
36cm × 32cm × 90cm 1999

