

WORLD FAMOUS CERAMIC ARTISTS' STUDIOS

欧洲卷3 VOLUME OF EUROPE (3)

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

世界著名 陶艺家 工作室



WORLD FAMOUS CERAMIC ARTISTS' STUDIOS

□ 作为一名陶瓷艺术领域内的出版人和职业陶艺家，我从未看到过这样的图书，它能如此全面地将世界各国的陶瓷艺术家融为一体，并给人留下如此深刻的印象。

As a publisher and as a professional in the ceramic art field, I have never seen such a complete and impressive grouping of international ceramic artists compiled into one volume of books.

霍华德·爱克斯纳 (美国) Howard Axner (THE UNITED STATES OF AMERICA)
美国著名陶瓷艺术图书原材料及设备经销公司 爱克斯纳公司(总裁) President, AXNER CO., INC.

□ 本书作者白明带着我们在进行环球旅行，去看看国际间丰富多彩的表达方式。……他使我们以全球性的眼光去思考这种极其重要的雕塑材料。

Bai Ming, the author of the book takes us on a global journey to view international diversities of expression. ... His interviews force us to think internationally about this important sculptural material.

朱迪思·S·施瓦茨 (美国) Judith S. Schwartz (THE UNITED STATES OF AMERICA)
美国纽约大学教授 Ph.D., New York University

□ 这本书将包含许多有关世界陶瓷艺术的极其有益的信息。

The book will have lots of useful information about ceramic art in the world.

苏珊·彼得森 (美国) Susan Peterson (THE UNITED STATES OF AMERICA)
教授、作家、陶艺家 Professor, Writer, Ceramic Artist

□ 将全球最知名的陶瓷艺术家集于一书，并详细介绍他们的艺术特色，使许多人都能了解他们，真是一个绝妙的想法。

It is an admirable intention to bring together the world's best-known ceramic artists and feature them in a book that will be accessible to many people.

珍妮特·曼斯菲尔德 (澳大利亚) Janet Mansfield (THE COMMONWEALTH OF AUSTRALIA)
《陶艺：艺术与感知》和《陶艺技术》杂志主编和出版人 Potter, author and editor/publisher of *Ceramics: Art and Perception* and *Ceramics Technical*

□ 这些艺术家们的工作已经引起了全球读者的关注。然而，读者却几乎没有任何机会去窥探艺术家们秘密的空间。白明的这本书使人们有了心旷神怡的一瞥。

The works of these artists have captured the attention of the global audience. Rarely has this audience had the opportunity of peering into the sanctum of the artists' space. Bai Ming's books offer a tantalizing glimpse.

韦恩·黑格比 (美国) Wayne Higby (THE UNITED STATES OF AMERICA)
美国纽约阿弗雷德陶瓷学院教授 Professor Alfred Ceramics College, New York

□ 《世界著名陶艺家工作室》一书朝着更紧密地将世界联系在一起的方向又迈出了重要的一步。陶艺家白明正是用这本书在孜孜不倦地追求着其雄心勃勃的目标，那就是将一些世界最知名的陶艺家介绍给中国的读者。

World-famous Ceramic Artists' Studios is another valuable step towards bringing the world closer together. With this book the ceramist Bai Ming is pursuing his ambitious aim of introducing several of the world's best known ceramists to the Chinese audience.

加比·德瓦尔 (德国) Gabi Dewald (THE FEDERAL REPUBLIC OF GERMANY)
《陶瓷》杂志主编 Editor-in-chief *Ceramics Magazine*

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Bai Ming

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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

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欧洲卷3
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奥勒·利斯勒鲁德

挪威 THE KINGDOM OF NORWAY

Ole Lislertud



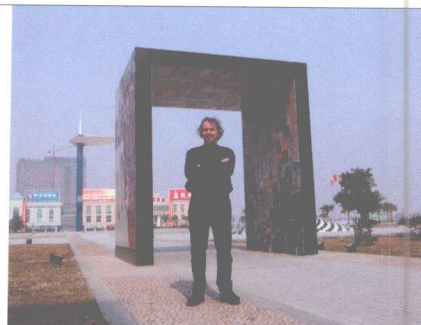
简介 INTRODUCTION

1950 年生于南非

挪威奥斯陆国立美术学院教授

Born in South Africa in 1950

Professor : Oslo National Academy of Art, Norway.





个展 SOLO EXHIBITIONS

2001 年 土耳其伊斯坦布尔市伯鲁森美术馆
 2002 年 美国堪萨斯市利迪·沃尔克斯美术馆
 日本京都马罗尼美术馆
 2003 年 挪威伯尔根乌尔德美术馆
 2004 年 美国纽约帕奇美术馆

2004 Gallery Pach, New York, USA
 2003 Gallery Urd, Bergen, Norway
 2002 Gallery Maronie, Kyoto, Japan
 Leedy Voulkos Gallery, Kansas City, USA
 2001 Gallery Borusan, Istanbul, Turkey

参展 GROUP EXHIBITIONS

2003 年 韩国利川世界当代陶艺展
 美国纽约洛维德美术馆 SOFA 展
 德国弗雷兴陶艺展
 奥斯陆布朗德特鲁美术馆
 瑞典斯德哥尔摩斯坦尼格世界陶艺展

2003 World Contemporary Ceramic Exhibition Ichon, Korea
 SOFA, Loveed Fine Arts, New York, USA
 Keramion Frechen, Germany
 Gallery Brandstrup, Oslo
 Stenige World Exhibition of Ceramics, Stockholm, Sweden

收藏 COLLECTIONS

美国道姆当代美术馆
 日本信乐当代陶艺博物馆
 土耳其伊斯坦布尔当代陶艺博物馆
 德国奥尔登堡国立博物馆
 美国锡拉丘兹埃佛逊美术馆

Daum Museum of Contemporary Art, USA
 Shigaraki Museum of Contemporary Ceramics, Japan
 Museum of Contemporary Ceramics Istanbul, Turkey
 Oldenburg National Museum, Germany.
 Everson Museum of Art, Syracuse, USA



自述 ARTIST'S STATEMENT

瓷砖可以被视为建筑的皮肤，也可以被认为是阐释和视觉感知的一种隐喻，反映了社会中的艺术与建筑。尽管瓷砖有其实用的功能，但在建筑方面，它们也能有助于表现纯哲学的情感，而这些情感所涉及的就是文化和人性等最基本的问题。我相信，艺术史已经证明了这一点。

瓷砖将建筑的规模缩小到人类的活动范围，它们强调了城市社会的结构和节奏。它们确立了建筑的定义，却没有占据建筑的空间。它们把一切事物融为一体。在公共空间中，对瓷砖的认识和使用中最令人陶醉的例证之一就是安东尼奥·高迪在巴塞罗那设计的古埃尔公园。在这里，艺术与建筑重新界定了公共空间，创造出对日常生活中的艺术与政治和社会行为相融合的一种新的理解。

在我的艺术中，书法、文字和印痕都刻在了瓷砖的表面，从而构成各种符号和隐喻。这一点在挪威奥斯陆最高法院大楼的“法律之门”中尤为真实。

挪威宪法、刑事法典，以及古老的北欧海盗法，都镌刻在一座拱门墙上400平方米的瓷砖上。民主社会的基本原则用一种古老的倒写书法镌刻在32米高的拱门上。瓷砖的皮肤就是人体上的文身，同样引出一段故事，确立一种认同感。刑事法典镜——图像代表着法庭中的戏剧场面，在这些场面中，检察官和辩护律师在阐释着法律的同一个条款，他们都在为他们的委托人争取利益。在瓷砖墙上写下的法典就是一种隐喻，它并没有给出任何具体的答案。

拱门本身也可以被阐释为从一种情况过渡到另一种情况之间某个特定的紧张时刻。你或是赢得，或是输掉官司。这个拱门代表着社会如何珍视自我和人性。对法律的这种持续的阐释就成为各种指导方针，这些方针控制着社会、政治和经济结构。

在这个特定的作品中，艺术与建筑结合在一起，构成了一种整体的说明，表明了同一性和所包含的意义，这不仅是对那些在法院大楼工作的人来说是这样，而且对整个社会也是如此。

这个计划代表了我对概念与材料如何融为一体的最基本的理解，从而将创作理念融入到黏土中。

Ceramic tile can be seen as a skin on architecture. It can also be regarded as a metaphor for interpretation and visual perception, reflecting art and architecture in society. Although tiles have a functional purpose, in architecture they can also contribute to metaphysical sensibilities that deal with basic issues of culture and humanity. I believe art history has proven this to be true.

Tiles downscale architecture to a human dimension. They emphasize the structure and rhythm of urban society. They define architecture without dominating the architectural space. They tie everything together. One of the most fascinating examples of this understanding and use of ceramic tile in public space is Guell park in Barcelona, designed by Antonio Gaudi. Here, art and architecture redefine public space, creating a new understanding of political and social behavior integrating art in daily life.

In my art, calligraphy, writings and marks are etched into the surface of porcelain tiles to create symbols and metaphors. This is especially true in : Lex Portalis / The Portal of The Law, in the Supreme Court Building in Oslo, Norway.

The Norwegian Constitution, The Penal Code as well as old Viking Laws, are inscribed onto 400 sq.m. of tiles on the walls of an arch. The fundamentals of the social democratic society are etched into the 32 meter high arch in archaic reverse handwriting. The skin of tiles are like tatoos on the human body, simultaneously relating a story and defining a sense of identity. The penal code mirror - image symbolizes the drama in the courtroom where prosecutor and the defense attorney interpret the same paragraphs of the Law, each to the advantage of their client. The code written mirror image on the porcelain wall is a metaphor giving no specific answer.

The arch itself can also be interpreted to represent a special moment of trancision from one situation to another. Either you win a case or you lose. The arch symbolizes how society values itself and humanity. The continual daily interpretations of the law are guidelines that govern social, political and economic structures.

In this site specific work, art and architecture combine to create an integrated statement that gives identity and meaning, not only for those who work in the court building but also for society at large.

This project represents my basic understanding of how concept and material are integrated to create an artistic statement in clay.

TECHNICAL STATEMENT



贴花纸
Decals



完成
Finished



完成
Finished



窑
Kiln

运输
Transport



作品目录

PRODUCTION LIST

奥勒·利斯勒鲁德 Ole Lislrud



入口十字架 The Portal Cross

挪威斯塔万格市马德拉马克大教堂 瓷砖 1800cm × 600cm 2003 年 11 月
Madlamark Church, Stavanger, Norway Porcelain tiles 1800cm × 600cm November 2003



华夏拱门 Huaxia Arch

炻器用黏土 中国佛山华夏国际文化广场 400cm × 320cm × 320cm 2003 年 10 月
Stoneware Huaxia International Culture Square, Foshan, China 400cm × 320cm × 320cm October 2003



华夏拱门 (局部) Huaxia Arch (Detail)

炻器用黏土 中国佛山华夏国际文化广场 400cm × 320cm × 320cm 2003 年 10 月
Stoneware Huaxia International Culture Square, Foshan, China 400cm × 320cm × 320cm October 2003



书法 (局部) Calligraphy (Detail)

景德镇瓷砖方案 瓷 300cm × 100cm 2003 年 12 月
Jingdezhen Porcelain Tile Project Porcelain 300cm × 100cm December 2003



书法 Calligraphy

景德镇瓷砖方案 瓷 300cm × 100cm 2003 年 12 月
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