

WORLD-FAMOUS CERAMIC ARTISTS' STUDIOS

亚太卷1 VOLUME OF ASIAN-PACIFIC REGION (1)

白明 主编
Bai Ming



世界著名 陶艺家 工作室

河北美术出版社
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朱迪思·S·施瓦茨（美国）

你是否在欣赏过某件当代艺术作品之后，就去幻想它是怎么创作的，又在哪里创作的呢？是什么样的环境造就了这件作品？影响其存在的技术因素是什么？以及这些因素又是如何影响艺术家的眼光呢？在我看来，这些问题都会勾起人们的好奇心，因此，无论在任何时候，只要我有能力，总会尽力安排去工作室看一看。

虽然居住是人类生存最基本的需求，但艺术家们的工作室却是十分特殊的场所。它们往往会反映出一种隐私感，表明家庭成员之间的相互影响（特别是当工作室就是家的一部分时更是如此），同时也常常令人产生某种静谧感或嘈杂感，而艺术家则选择在这样的环境中进行创作。

到显贵名人的豪宅去参观是人们特别喜欢的一种消遣方式，同时其豪宅也常常用来作为慈善机构募集善款之所。的确，无论我们是否通过书刊杂志和电视节目，抑或亲自去窥视一下私家的起居室，我们都会禁不住地去幻想主人的生活方式，或许甚至会幻想我们自己就生活在那里。

然而，艺术家们的工作室却常常要躲避这种好奇心，因为从来就没有想到过把这样的空间与艺术史或艺术批评联系在一起，或者艺术家本人也希望使自己的特殊环境摆脱公众的目光。

时至今日，我仍然记得在纽约市现代艺术博物馆参观杰克逊·波洛克作品回顾展的情景，也为他不遗余力地重建他的长岛工作室而感动。每一块饱经风雨的木头都被拆卸下来，又重新组装在一起，从而向我们展示了他在20世纪50年代工作时的环境。每一寸颜料结成硬壳的地板在那里原封不动地展示了一层层聚积起来的颜料。

对我来说，联想到波洛克的真实环境，心中就产生了对其作品的一种更深刻的理解和欣赏。你能够感觉到他的力量，幻想着他一边把颜料滴在画布上，一边来回踱步。当我能够把环境的那种简朴与绘画作品的丰富内涵相对比时，新的认识油然而生。

格里·威廉姆斯是《工作室陶艺家》杂志的主编，数年来，他为自己的读者提供了能够窥视艺术家隐私世界的文章。在这本杂志的每一期中几乎都能够找到参观全国各地艺术家工作室的内容，因此，在很大程度上促成了这本出版物不断取得成功。举例来讲，当我在读格里的杂志时，就会尽力去弄清楚书架上的书、收藏的物品、绘画作品、素描或墙上的公告。有什么工具摆放在工作台上？陶轮安置在哪个地方？使用的是什么类型的窑？当然，还有这座窑有多大？我们在寻求一种新的技巧，它或许可以用图片展示出来，来阐释某种特殊的表面效果，努力去发现窗后是否还有一道壮丽的风景。光线、范围、地点——周围环境，或者说对空间的“感觉”或许恰恰提供了新的视角来观察创作，而且更为经常的是，在帮助我们更全面地认识艺术家的独特贡献中发挥着极其重要的作用。

当我在撰写一篇有关艺术家比恩·芬纳兰（Bean Finneran）的评论文章时，我曾请她解开构成其装置作品的数千根弧形泥条的灵感源泉之谜。她解释说，她和她的丈夫住在一条船屋里，这个船屋就停泊在环绕着旧金山湾的、水草茂盛的沼泽中间，因此，她的那些弧形泥条就是绿草叶片的写照。

我们常常看到彼得·沃尔克斯设在美国奥克兰被称作“穹顶”的工作室的照片，以及金子润设在内布拉斯加州奥马哈市巨大的工厂化的空间照片——就作品尺寸而言，这两个工作室都充分表明，并且使人想到创作纪念碑式作品的可能性。

经常出现的情况是，工作室有助于成就艺术家。

当工作室的环境涉及到某种折衷的情况时，这一点尤为真实，在受到制约的情况下不得不在某个空间内进行创作，而且这个空间必须发挥多重作用时，我们希望看到艺术家如何能够处理这些制约的因素，进而创造一个能够反映出某种个性，并且有助于创造性工作的空间来。

工作室就是这样一个地方，在这里，年复一年，无数个小时的艰苦创作，全身心地投入；在这里，各种创作思想应运而生，又因无法达到理想境地而随之夭折。工作室不仅是一个活动舞台、游戏场所、实验室和厨房……工作室还是一个特殊的庇护所，在这里，艺术家们将自己展示给自己……在这里，总会提出作品的真和内涵，以及最根本性的问题……在这里，那些富有爱心的艺术家在不停地进行着创作。

虽然为一本将聚光灯投在工作室、艺术和用泥进行创作的艺术家们身上的书撰写前言是一件十分愉快的事，但更具意义的是，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。他对亚洲、澳大利亚、欧洲和北美洲地区的艺术家们的访谈都用英文和中文印刷出来，以期尽可能地使它到达最广泛的读者手中。

他的采访促使我们以全球性的眼光去思考这种极其重要的雕塑材料，同时使人们洞悉世界各地的国际陶瓷艺术群体。今天，艺术家们分享着共同的平台——因为专门服务于陶瓷艺术的博物馆、美术馆、双年展和专业杂志的数量在世界各地持续增加和扩大。与此同时，国际互联网进一步加强了全球性的关注。

同样重要的是，这本书把艺术家的各种情感融合为一体，而这些情感则充分表明了人们不同的感情、激情和艺术表现的目的，从政治学的角度讲，假如能够认识到，尽管陶瓷生产在中国已经繁荣发展了数个世纪，但过去常常把技术知识作为秘密封锁起来，那么，这种认知就具有十分重要的意义。白明向我们表明了，工作室已经摆脱了统治阶层和宫廷的控制与监督，工作室是一个开放的环境，在这里，可以共享技巧，可以自由地交流思想和知识。

我深知，这本书不仅会激励我们去思考，同时也会为陶瓷艺术创作的质量和艺术激情提供一个新的视角。

朱迪思·S·施瓦茨
美国纽约大学 教授

Behind the Studio Window



Judith S. Schwartz (THE UNITED STATES OF AMERICA)

Have you ever seen a work of contemporary art and imagined how or where it was produced? What sort of environment shaped it? What were the technical considerations that influenced its being and how did these considerations influence the artist's vision? These, to me, have always been intriguing questions and whenever I can, I try to arrange a studio visit.

While shelter is basic to human existence, artists' studios are special places. They often reflect a sense of privacy, demonstrate family interactions (especially when the studio is part of the home) and frequently suggest the sense of serenity or turmoil within which the artist chooses to create.

House tours of the rich and famous are a favorite pastime and are often used as fund-raisers for charitable organizations. Indeed, whether we peer into private living rooms through magazines, books, television shows - or first hand, we can't help but imagine the life style of the occupants and may even fantasize ourselves living there.

Artists' studios, however, have often eluded the curious perhaps because such spaces were never thought to be relevant to art history or criticism, or the artist himself wanted to keep his special environment removed from public scrutiny.

I remember viewing the Jackson Pollack retrospective at the Museum of Modern Art in New York City and being struck by the painstaking reconstruction of his Long Island studio. Every piece of weathered wood had been taken apart and reassembled, to show us the environment in which he had worked in the early 50's. Every inch of the paint-encrusted floor was there to show, first hand, the layer upon layer of paint build up.

Connecting to Pollack's actual setting created, for me, a deeper understanding and appreciation of his work. You could feel his energy and imagine him pacing as he dripped paint onto canvas. New perceptions were exposed when I was able to contrast the sparseness of the surrounding to the complexity of the paintings.

Gerry Williams, Editor of Studio Potter magazine, has rewarded his readers for years with articles that peer into the artist's private world. Tours of artist studios from around the country can be found in virtually every issue of the magazine and, in no small measure, contribute to the continued success of this publication. I, for one, when reading Gerry's magazine, try to discern the books on the shelves, the objects collected, the paintings, drawings or announcements on the walls. What tools were placed on the worktable, and how was the wheel positioned? What sort of kiln was in place and, of course, how large was it? We look for a new technique, which might be revealed in the photograph to explain a special surface try to discover if there is a spectacular view out a back window. The light, scale, location — the ambience or "feel" of the space might just provide new insight into the work and, more often than not, plays a significant role in helping us understand the artist's contribution more fully.

While writing an article on the artist Bean Finneran, I asked her to clarify the source for the thousands of arc-shaped coils of clay that constitute her installations. She explained that she and her husband live aboard a houseboat in the midst of the grassy marshes surrounding San Francisco Bay and that her arc coils are reflections of blades of grass.

We often have seen photographs of Peter Voulkos studio space known as the "Dome" in Oakland or of Jun Kaneko's colossal industrial space in Omaha, Nebraska — both of which inform and suggest the possibility of monumentality in scale of work.

Often, the studio helps form the artist.

This is particularly true when studio spaces are about compromise. Within the constraint of having to work within a space that must fulfill multiple functions, we want to see how the artist has been able to handle that constraint to make a space reflective of a personality and supportive of its creativity.

The studio is a place where countless obsessive hours of hard work and devotion take place, day after day, where ideas are born and ideas fall flat and fail. The studio is not only the arena, the playing field, the laboratory, and the kitchen ... the studio is a special sanctuary where the artist reveals himself to himself... where truth, meaning, and ultimate questions are raised, and labors of love are ongoing.

While it is a pleasure to offer an introduction to a book which attempts to shine a spotlight on the studios, art and artists who work in clay, it is even more significant that the author, Bai Ming, takes us on a global journey to view international diversities of expression. His interviews of artists from Asia, Australia, Europe and North America are printed in English and Chinese to reach the broadest possible audience.

His interviews force us to think internationally about this important sculptural material and provide insights into the worldwide international ceramic art community. Today, artists share a common ground — as the number of museums, galleries, biennales, and journals devoted to the ceramic arts continue to increase and expand throughout the world. At the same time, the Internet reinforces a global perspective.

Equally important is that this book connects artist's sensibilities that illuminate the diverse feelings, passions, and intents of artistic expression. Politically, it is also significant to consider that although ceramic production flourished in China for centuries, technical knowledge was often cloaked in secrecy. Bai Ming shows us that the studio has moved from the control and supervision of the ruling class and the court to the studio which is an open environment — where skill is shared and ideas and knowledge are freely exchanged.

I know this book will stimulate our thinking and put a new perspective on the quality and intensity of ceramic art making.

*Judith S. Schwartz, Ph.D.
New York University*



为白明的新书所写的前言



托尼·弗兰克斯（英国）

尽管并不受历史、传统和环境桎梏的美国陶艺在20世纪下半叶得到了迅猛的发展，从世界各地前来美国的人们将世界各地许许多多的传统与历史注入其中，使其内容更为丰富。在美国，新的绘画和新的雕塑所带来的兴奋，及其艺术教育体系中所呈现出的自由和热情激励着艺术家和手艺人，特别是陶艺家们，摒弃那些清规戒律，进而更加相信自己内心的感受。

同一个时期的欧洲陶瓷艺术也历经了巨大的变革。在这块大陆上，东西欧和南北方的艺术存在着差异，不仅欧洲各个民族和各个地区的历史，以及对东方国度的传统和价值观越来越多的认识影响着欧洲的陶瓷艺术，与此同时，充满活力的美国表现主义陶瓷艺术作品也对他们产生了重大影响。尽管欧洲的陶瓷艺术同美国一样充满着激情和活力，但那些艺术规则却是根深蒂固的，从而无法形成同样快速的发展，可以说是毫无节制的发展，因此，欧洲的“陶泥革命”则更温和，更有节制。

同样，日本在20世纪50和60年代也经历了悄无声息、然而却意义深刻的变革，一批有影响的艺术家摆脱了只注重把器皿视为陶瓷艺术创作核心的传统眼光，其结果则是在20世纪最后的数十年间创作出令人颇感兴奋的陶瓷雕塑作品。

在同一个时期，中国相对而言游离于世界其他地区的文化与艺术发展之外，在整体上，在视觉艺术中仍然采用传统的表现手段，恪守着数千年的陶瓷历史，稳步地走着持续发展之路。

今天，各个大陆之间的思想观念更加开放，个人旅行的机会不断增多，信息迅速传播，特别是通过专业陶瓷书籍和报刊的大量增加而形成了视觉信息的广泛传播，各个国家和各个大陆间艺术与工艺展览加强交流，特别是国际互联网上的交流，所有这些外部力量都对中国陶艺的发展产生了巨大的影响，意义十分深刻。2002年，在送交给在龙泉举办的中国陶瓷展的作品中，很多这样的外部力量都是一目了然的。在本届展览的当代部分中，有一些作品令人感到激动，它们充满了活力和个性，还有另外一些作品，艺术家在尊重本民族传统的同时，很明显地在极力表达新的艺术思想。然而，还有许多作品，尽管看上去采取了某种风格和艺术形式，并且借鉴了来自另一块大陆的创作方式，但却没有完全理解其艺术渊源以及所给予的灵感。

依我之见，这是当代中国陶艺界必须面临的一个现实问题。尽管他们极力仿效 20 世纪 50、60 和 70 年代美国陶艺界所出现的快速发展的局面的愿望是可以理解的，但在我看来，中国不可能出现类似的“陶艺革命”。同所继承的所有财富一样，中国陶瓷传统的丰富性是无法估量的，这是一笔巨大的财富，也是一个沉重的负担。对任何个人或任何一个国家来讲，都无法表现得无动于衷，似乎这一切都不存在。或许可以通过全面的认知使之符合现实的发展，或许还可以在经过考虑后将其暂且搁置一旁，但绝对不能忽视它。最关键的一点就是艺术家和手艺人必须确定在传统与当代文化影响下自己的位置。这是当代教育的核心，从每一个人身上汲取那些形成其个性的最核心的精髓。然而，任何一个人的思想并不是孤立发展的，它是通过语言、材料和方法得以发展的，而且，艺术家运用工具和材料的方式成为发展某种思想的一个重要组成部分，如同他用语言去描述这种思想一样。在进行某种创作时并不存在什么“正确的方法”，只存在在各种可能方法中进行某种选择，某些方法在某个时期对某种思想可能更为适宜。只有个人才能做出选择，而教育所包含的内容只是帮助人们去理解所做出的这些选择。



托尼·弗兰克斯
联合国教科文组织国际陶协主席
2004 年 7 月

A Preface to Bai Ming's New Book



Tony Franks (THE UNITED KINGDOM)

American ceramics of the second half of the twentieth century developed rapidly, unrestrained by history, tradition and circumstance, but enriched by injections of the many traditions and histories of incoming people from around the entire world. The excitement of new painting and sculpture, in the United States, and the freedom and enthusiasm of its art education system encouraged artists and craftsmen, particularly ceramists, to ignore the rules and believe their own feelings.

European ceramics of the same period also underwent enormous changes, different from east to west of the continent, and from north to south, and influenced by both their own national and regional histories, the growing understanding of oriental traditions and values, and the enormous impact of the vigorous American expressionist clay work. There was plenty of enthusiasm in European ceramics like in America, but the rules were too ingrained to allow such rapid and, dare I say, irresponsible development, so the "Clay revolution" was more polite, more controlled.

Japan, too, had its quiet, but very significant revolution in the fifties and sixties, with a group of influential artists turning away from a conventional focus on the pot as the core activity of ceramics, resulting in very exciting sculptural clay work in Japan during the later decades of the twentieth century.

In the same period, China was relatively isolated from cultural and artistic developments in other parts of the world and its traditional approach to the visual arts, in general, followed a steady path of continuous development respectful of its thousands of years of ceramic history.

Today, because of greater openness of attitude between continents, increased opportunities for individuals to travel, and the rapid spread of information, particularly visual information through the proliferation of specialist ceramics books and journals, the exchanges of art and craft exhibitions between countries and continents, and not least the Internet, the impact of external forces on the development of Chinese ceramics has been significant. In the work submitted for the National Ceramics Exhibition in Longquan in 2002 many of these external forces were evident. In the contemporary section of the exhibition there were some exciting pieces of great strength and individuality, and there were others where the artist was clearly seeking to express new thoughts while still respecting the indigenous traditions, but there was also a lot of work which appeared to take on the style and the format and the manner of working from another continent without fully understanding its sources and its inspirations.

In my view this is the current issue that must be faced by contemporary Chinese ceramics. While the wish to emulate the giant strides that were made in American ceramics during the nineteen fifties, sixties and seventies is understandable, it is not, in my view, possible for similar “ceramic revolution” to happen in China. The immeasurable richness of Chinese ceramic traditions, like all inherited wealth, is a burden as well as a treasure, and it is impossible for an individual or a nation to behave as though it does not exist. It can be accommodated through understanding, it can be considered and temporarily put aside, but it cannot be ignored. The crucial point is that individual artists and craftsmen have to define their own positions in relation to both traditional and contemporary influences, and that is the heart of contemporary education to draw out of each individual the very core of what makes that individuality. But the development of an individual ideas does not occur in isolation. It happens through language, material and process and the way to use tools and materials as an important part of the development of a certain idea just as he might use to describe it. There is no “right way” to do something, there is a choice of possible ways, some may be more appropriate for a certain idea at a certain time. Only an individual can make that choice and education involves providing assistance in understanding the making of choices.



Tony Franks
President, IAC of UNESCO
July 2004



为白明的新书所写的前言



苏珊·彼得森（美国）

所有的中国陶艺家和收藏家，你们好。白明又撰写了一本有关国际陶瓷艺术家的书，而这本书是用汉语和英语两种语言完成的。我很高兴应邀为他的这本最新著作撰写前言，这本书将包含许多有关世界陶瓷艺术的极其有益的信息。

我第一次到中国旅行是在1981年。我是和我的朋友王玉雪一起旅行的，当年正值“文化大革命”结束不久，她正要去看望她的家人。玉雪和我当时都已经是知名的陶艺家了。当时我们希望去看一看景德镇，因为我们曾在艺术史课上学过，公元900年至1200年期间，景德镇已是闻名遐迩的中国宋代青瓷之都。在1981年的中国，一路上始终陪伴我们左右的中国政府导游却告诉我们，我们无法前往景德镇，因为当时无路可通。

那个时候，我们以为政府只是不想让外国人参观那些小村庄。然而，近些年来，在对我国先后进行的四次访问中，我先后赴景德镇、宜兴、陈炉和龙泉，以及其他一些古代窑址和小村庄，这些地方现在已有路可通。在近些年的旅行中，我看到了许多新修的公路通向小村庄，我也曾在石基的路面上颠簸。因而，我理解了一点，对早年的中国陶瓷工匠来说，那些路并不是必需的，在过去的日子里，他们或者步行，或者骑马，只有近些年来，外国人才能乘坐汽车到中国各地旅行。

道路的匮乏或许可以用来阐释从史前到清王朝中国陶瓷艺术形成不同类型的原因。我认为，没有路这一事实有一种积极的影响，因为这种与世隔绝，以及村庄之间缺乏交流促成了你们陶瓷史上令人惊讶的风格多样化。中国有着世界上最悠久的、从未中断过的陶瓷传统，其岁月比其他任何一个国家都更久远。

今天，你们正在迈入一个新的纪元。中国的陶瓷艺术家们刚刚开始他们的艺术生涯。在过去的10年到20年的时间里，许许多多的陶艺家们都已为人们所熟知。1980年之后，一代新的陶艺家和画家能够走进艺术院校读书学习，并开始他们的职业生涯。白明和他的哥哥白磊当然也是中国陶瓷艺术领域内这种新复兴的成果。

我是1998年在北京见到白明的，后来他来宾夕法尼亚州费城的陶艺工作室参加常驻陶艺家项目时，我又一次在美国见到了他。我们邀请他到亚利桑那州来，为菲尼克斯市附近的梅萨学院表演在瓷器上作画。白明希望能够看一下美国的印第安陶器，他早已了解到这是来自美国西南部地区普韦布洛印第安人的一份有着数千年悠久历史的、极其重要的遗产。白明和我在亚利桑那州的大峡谷地区参观了数个偏远的印第安人乡村，在那里，他不仅看到了当地人的生活方式，而且欣赏到了他们典型的陶器。白明还访问了洛杉矶，在那里，他拜会了我的几位朋友，他们都是十分重要的陶艺家。他还参观了许多当代陶艺美术馆。对世界陶瓷艺术的这种了解和认识对白明撰写那些著作颇有帮助，而那些书则有助于中国人去认识世界其他地区的陶艺发展史。

今天，正在中国创作的陶瓷艺术中所蕴涵的创造性和独特性给我留下了深刻的印象。在中国新一代的艺术家
中，有许多人都已经建立了他们自己的工作室，或在当地的陶瓷厂进行创作，充分利用质量上乘的瓷土、釉料以
及多种类型的窑。在中国，你们拥有一流的设备。不久的将来，中国将再一次被世人公认为世界的陶瓷之都。

我们所有的人都是令人心醉的国际陶艺界中的一个组成部分。中国的陶艺家也越来越扬名于世。在世界各地
的诸多大会和展览上，我们都可以相互见面，同时，我们能够通过图书来相互了解，例如这本著作。我们之间的
联系在增多，中国陶瓷艺术家和国外其他艺术家的交流将继续下去，最终会出现一个全球化的陶艺市场。我们都
期待着通过陶瓷艺术达成国际间更好的交流和了解。



苏珊·彼得森
教授、作家、陶艺家

A Preface to Bai Ming's New Book

Susan Peterson (THE UNITED STATES OF AMERICA)

Hello to all of you who are Chinese ceramic artists or collectors! Bai Ming has written another book
about international ceramic artists, but this one is in Chinese and in English. I am pleased to be invited to
write a Preface for this new book, which will have lots of useful information about ceramic art in the world.

My first trip to China was in 1981. I traveled with my friend, Jade Snow Wong, who was visiting
members of her family after the end of the "Cultural Revolution". Jade Snow and I were already well-known
ceramic artists. We wanted to see Jingdezhen, which we had learned in our art history classes was famous
as the celadon capital of the Chinese Sung Dynasty, dating from about 900 AD to 1200 AD. In China in 1981
we were told by the government guide who accompanied us everywhere, that we could not go to Jingdezhen
because there were no roads.

At the time we thought the government just didn't want foreigners visiting small villages. However, on
my subsequent visits to China, I have been to Jingdezhen, YiXing, Chunlu, and Lungchuan, as well as to other
kilns and villages where roads now exist. I have also watched new roads being built on the way to other

villages, and I have bounced up and down over partial road beds made of rock foundations. Therefore I understand that roads really were not necessary to the early Chinese potters, they walked or rode horses in the old days. Only recently have foreigners been able to travel by car over almost all of China.

Lack of roads may explain the varied types of Chinese ceramic art from prehistoric to the Qing dynasty. I think the fact of no roads had a positive effect. The isolation and the inadequate communication among the villages probably contributed to the astonishing diversity in your ceramic art history. China has had the longest unbroken ceramic tradition in the world, longer in years than any other country.

Now you are entering a new era. Ceramic artists in China are just beginning their careers. Most Chinese ceramists have become well-known only in the last ten to twenty years. After 1980 a new generation of potters and painters could study in your art schools and begin professional careers. Bai Ming and his brother Bai Lei, are among those who are products of this revival in China's ceramic art.

I met Bai Ming in Beijing in 1998, and saw him again in United States when he came for a residency at the Clay Studio in Philadelphia, Pennsylvania. We invited him to Arizona to present a demonstration of his brush painting on porcelain for Mesa College, which is near Phoenix. Bai Ming wanted to see American Indian pottery. He knew that this is an important several-thousand-year-old legacy from the Southwestern Pueblo Indians in United States. Bai Ming and I visited remote Indian villages near the Grand Canyon in Arizona, where he could see the Indian traditional way of life and examples of their pottery. Bai Ming also visited Los Angeles, California, where he met with some of my friends who are very important ceramic artists. He visited many museums of contemporary ceramics. His knowledge of world ceramic art has aided Bai Ming in the writing of his books, which give Chinese ceramists an understanding of clay history in other countries.

I am very impressed with the creativity and ingenuity of the ceramic art being made in China today. Many of this new generation in China have established their own studios, or work in local potteries, taking advantage of your superb clays and glaze materials and your variety of kilns. You in China have extraordinary ceramic facilities. Soon China will be recognized again as the ceramic capital of the world!

Together we are all part of a fascinating international community of ceramic artists. Chinese ceramists are becoming well known in the world. We meet each other at conferences and exhibitions around the globe, and we can see each other through books such as this one. Our associations will grow, exchanges between Chinese ceramic artists and others from abroad will continue, and a world-wide ceramic market will occur. We all look forward to better international communication and understanding through ceramic art!



Susan Peterson
Professor, Writer, Ceramic Artist



为白明的新书所写的前言



珍妮特·曼斯菲尔德 (澳大利亚)

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。此书为本系列中的第二套书，因此可以说更是一项非凡的成就，同时也充分展示了白明对工作的那份献身精神。认识全球的陶艺家，发现不同文化下艺术家观念中的不同之处，可以说是一种令人着迷的体验和感受，而这种体验则会给人带来诸多回报。不同国家的艺术家们之间的相互交流意味着知识的广泛传播，正是这种传播有助于人们更广泛和更深刻地认识和理解，而不是仅仅分享技巧。有人谴责书籍和报刊旨在鼓吹世界范围内的风格一致化，这一点是不正确的。诸多风格正是按照艺术家和欣赏他们作品的人们的需求在独立地发展着。很多问题或许是世界上普遍存在的，但与其独特文化背景息息相关的个人的表现手段却会做出极其个性化的反应，这种个性化的反应使得世界陶艺的研究工作趣味盎然。澳大利亚的殖民化已有 200 多年的历史，由于土著居民从未制作过陶器，所以，那些先驱艺术家们不得不从他们新家园的风景中寻找创作灵感，同时也反映出他们故国的价值观。今天的澳大利亚艺术家们已经成为国际舞台的一个组成部分，他们与世界各地的同仁们面临着同样的问题和生活方式。不过，陶瓷艺术的前驱们在他们的努力之中仍然有一种启示，就是在材料和思想中创造出最优秀的作品。

珍妮特·曼斯菲尔德
陶艺家、作家、《陶艺：艺术与感知》和《陶艺技术》杂志的主编和出版人

A Preface to Bai Ming's New Book

Janet Mansfield (THE COMMONWEALTH OF AUSTRALIA)

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. That this is the second book in the series is an even more remarkable achievement and demonstrates the dedication of Bai Ming to his task. To discover all the ceramists and find the differences in the attitude of artists of varying cultures is a fascinating experience and one that brings many rewards. That intercommunication of artists from different countries has meant a spread of knowledge that has helped universal understanding in a far greater way than the mere sharing of techniques. Books and magazines have been accused of fostering a uniformity of style throughout the world, but this is not true. Styles develop independently according to the needs of the artists and the people who appreciate their work. Issues may be world-wide, but the approach of individuals in conjunction with their singular background cultures will provide quite specific responses and it is this which makes the study of world ceramics so interesting. Australia had been colonized for little more than 200 years, and with an indigenous population that never made ceramics, pioneer artists had to seek inspiration from the landscape of their new home, as well as reflect the values of their former homeland. Australian artists of today are part of international arena, facing the same issues and life-style as those of their colleagues around the world. Yet, there is still a hint of the pioneer in their attempt to bring out the best in their materials and ideas.

Janet Mansfield
Potter, author and editor/publisher of *Ceramics: "Art and Perception"* and *"Ceramics Technical"*



韦恩·黑格比（美国）

工作室是艺术家审视自我创作感受的中心之核心。工作室是一个竞技舞台——一个场所——一个如磁铁一般将因面对生活而产生的种种思想和情感融于一体的引力中心。这些思想和情感衍生出各种问题，而艺术家则必须要给出答案。工作室是一个场所，在这里，在对各类问题进行研究的过程中也伴随着强烈的欲望——探索的欲望、发现的欲望、理解的欲望、领悟的欲望，以及揭示真理的欲望。

工作室可以很大，也可以很小。它或许是一个仓库，一家工厂，抑或是很小的一间房子，一间卧室，或一间厨房也可以发挥作用。工作室可以设在印度大都市中一条狭窄的偏僻街巷里，也可以是在法国巴黎郊区、抑或是美国纽约的一幢公寓中。工作室可以安在希腊爱琴海中的一个海岛村庄里、美国俄亥俄州托莱多的车库里，或者是在俯视长江的庐山上。工作室可以是便携式计算机，或仅仅是一个速写本。物质的东西仅仅是最基本的必需品。某些“要使用的”东西是必备的——一块基地，并通过这块基地能出现改变事物的魔力。

物质是现实的“原料”，它为艺术家提供了将认识变为现实的良机。通过运用不同的材料和创作手段，艺术家在不断地检验着这种认知，循着线索，最终揭开答案。对于艺术家而言，创作就是一种认识的方法。每一位艺术家都在竭力使自己驻留在客观的物质现实与无处不在的神秘之间的空间中，从而使心中始终充满着一种创作的活力，与此同时，尽管疑虑令内心焦躁不安，但仍时时地渴望着令人惊讶的奇迹出现。所以，由此而产生的“艺术作品”不仅已经成为一块已经探索的知识载体——这个载体扩大了视野，而且构成了探求未来的基础。从逻辑上讲，艺术创作行为的发端或许可以回溯到某种最初的渊源，但却永远无法看到它的尽头。一个事物衍生出另一个事物——永永远远，无穷无尽。一次次“柳暗花明”映入视线，而人们则以庆典般的喜悦心情迎接这些时刻的到来。

白明的书——《世界著名陶艺家工作室》——引导着他的读者走进陶瓷艺术家的王国。在这里，在他书中的每一页上，我们找到了现实中的那些欲望与一切可能的挫折和意志相对立的空间，还有擀杖、泥片压辊、陶轮和火焰。书中所收录的每一个条目都记录了一位单个的、独立的艺术家，他和别人有着共同的进行创作和交流的深层的需求。然而，每一位艺术家却给人留下了不同的印象。每一个单个的人都是一个存在着地区性、全球性和文化性差异的复杂的综合体，每一个人都是种族、民族、性别、环境和个人信仰的复杂的交织体。尽管如此，无论在某些方面存在着怎样极端的差异，这些艺术家所创作的具有深邃意境的艺术之美就在于这种美超越了各种桎梏，以其传达情感的力量触动了我们每一个人的心灵。通过艺术，我们找到了一条相互关怀的道路，进而，我们能够以开放的心态去接受新的思想。随着我们一页页地阅读白明的书，就可以静静地在一位艺术家和私人工作室中找到自我，我们在心灵世界里跨越了相分离的空间，促膝交谈。

现代的个人陶艺工作室是20世纪资本主义体制下的一种社会现象。19世纪初，工业化生产方式的稳固确立和社会各阶层经济发展机遇的逐步增多，最终使得以“工厂生产”为中心的陶瓷艺术有可能找到一个由独立