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学院派玻璃艺术 INSTITUTE SCHOOL GLASS ART

主编 庄小蔚



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**Institution School
Glass Art**

学院派玻璃艺术

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The collection in this publication was mostly produced in the
Glass Studio of Fine Arts College, Shanghai University
本书汇集的这些作品, 都是在上海大学美术学院玻璃工作室创作完成的

It demonstrates academic achievement with originality and diversity
can see a multiplicity of ideas and unique thoughts, merging and interacting
它展示了一个充满创意并体现出文化多样性的学术成果
我们可以看到不同的想法和独特的思路是如何相互融合和影响的

Shanghai Culture Development Foundation has sponsored the publication of this book
本书的出版得到了上海文化发展基金会的资助

Equally, other unseen projects are being refined many new avenues of discussion are open to the future
同时, 一些新的发展项目正日臻成熟, 新的交流平台正迎接未来

PREFACE
序

It is a time of great choice, when one may chose from infinite modes of self-expression and cultural proliferation. There are now more ways to touch peoples' hearts and to keep ancient legends alive than ever before. Moreover, during the course of such rapid and exciting cultural proliferation emerge new realities and stories every bit as colourful as the legends of old.

From its birth, the glass art studio of Shanghai University has recognized the importance of this cultural spread, as is evident in its artists' boundless creativity and pursuit of new techniques. The studio has sown the seeds of cultural communication as far away as Beijing, Nanjing, Hangzhou, Guangzhou, Hong Kong, London and Chicago, conveying its unique aesthetic view and sharing technological innovation.

Today, the connection between glass and art surpasses that

of glass and mere technology. The spread of glass art culture is therefore a new and powerful force in the realm of artistic expression and cultural communication.

Work selected in this book will absorb readers' complete attention because it embodies the spirit of creativity in such a profoundly moving way. This is a proud moment for Shanghai University and an opportunity to share its spirit with you.

Let us therefore come together in the spirit of excellence.

Zhou Zhewei
Vice Chancellor, Shanghai University

当人类能够有所选择，并决定选择展示她最美丽的一面，文化传播就产生了。后来的人们用种种动人和曲折的传说追溯和想象她。其实，这种传播的本身就是传奇。发生在这种传播过程中的许多真实的故事，并不比任何神话和传奇逊色。

上海大学的玻璃艺术学科，从 2000 年诞生之日起，就开始意识到这种文化传播的意义：人的精神创造力的自由和解放，永无止境的技术追求，在北京、南京、杭州、广州、香港、伦敦、芝加哥的展览，交流了不同的文化和审美观点，凝聚着创新科技，实现了文化传播的目标。玻璃和艺术的联结，在今天已经被玻璃与艺术、玻璃与科技、玻璃与文化、玻璃与传播

的更广泛的联系所超越。

选入本书的作品将吸引读者关注的目光，因为她是人类精神创造力的发展与内心震荡的见证。对上海大学来说，这是一个分享光荣的时刻，更是分享精神的时刻。

借助书籍之媒，让我们同行，与卓越与美丽相遇。

周哲玮
上海大学常务副校长

Institution School

Glass Art

学院派玻璃艺术

The purpose of this paper is to identify the elements that distinguish Institution School Glass Art from general glass art and other modern arts. As a specialized course for art school, what is the charm of Institution School Glass Art? The author tries to put forward his perspectives on that.

The "Institution School" referred in this paper is not the "Institutionism School" formed in official art institutions in Europe in the 17th century, but a professional attitude. It emphasizes on evidence, data, theoretical models and precise expressions under various constraints, and also focuses on application and

写这篇文章的目的，是为了找出区分学院派玻璃艺术和其它一般玻璃艺术与其他现代艺术的元素。作为艺术学院的专业课程，学院派玻璃艺术的独特魅力究竟何在？我想就此提出自己的看法。

本文所指的“学院派”不是指 17 世纪在欧洲官办的美术学院中所形成的“学院主义学派”，而是指一种专业态度。它强调实证、数据、理论模式及种种限制性的严谨表达，重视运用并发展各种艺术理论。“学院派”的目标是启动思想，并且支持思想持续地向纵深发展。

学院派玻璃艺术是当代艺术的一个重要的分支，它主要是指

development of all kinds of artistic theories. The objective of "Institution School" is to elicit the thinking and drive it deep.

Institution School Glass Art is a very important branch of modern art. It originated from the Glass Studio Movement in the art schools in U.S. and Europe from 1970s to today. As an active art school in the academic arena, it differs from other in terms of mindset, aesthetic preference and rules for production. However, the relationship between the two is not antinomic as between modern art and traditional art. It is a result of effects from different cultural perspectives, including some heritages from modern art as well as the animadversion on the aesthetical standards formed in modernism time. The focus on technical innovation is another important attribute of Institution School Glass Art. It changes the traditional creative method of glass art, and extend the technologies used, even turn them into a language of creation.

发端于 20 世纪 70 年代并延续至今的在美国和欧洲艺术学院兴起的玻璃工作室运动。作为一个始终在学术范围内活动的艺术流派，在思维方式、美学取向和创作规则等方面都与其他艺术产生了明显的分歧。但是两者之间的关系并不像现代艺术与传统艺术那样是一种明确的对立关系，而是由不同的文化观点共同作用的结果——其中既包含了对现代艺术的某些文化遗产的继承，同时也包含了对现代主义阶段形成的一些美学标准的批判。对技术创新的重视，是学院派玻璃艺术的另一个重要标志，它改变了传统的玻璃创作方式，同时也使技术的范畴不断扩大，甚至成为了一种创作的语言。此外，它把艺术家的注意力从作品的制作过程引向了艺术家在创作作品时的思

Moreover, it draws the attention of the artist from the process of creation to the intention when they create the works. It is influenced more or less by the concepts of Dadaism and Cubism, the exploration of subconscious by Superrealism, and the discussion on combining art with modern technologies by Structurism and Bauhaus. The emergence of Institution School Glass Art enables the shifting from physical aspect to spiritual aspect of glass art creations, or, in other words, emphasizing on the ideas the artistic work tends to express. It helps the glass art to break the rules of decoration and formalism, and become the media of thoughts again.

Today, the discipline of glass art has made great advancement, as a result of serious creation activities and academic discussions by artists and critics. It is seen that the discipline of glass art is creating significant impact on the contemporary arts in the

areas specific to modern handcraft science—idea, material and technology. It expresses not only the material relationship, but also an important artistic idea, an unique approach to deliver the insights of the contemporary history.

Artist is a philosopher who thinks with images. Each milestone in the history of fine art symbolizes a revolution of artistic thought and change of thinking approach. The idea of the Institution School Glass Art includes the complex process of choice and induction. In metaphor, it is like the railway tracks running in parallel. One of the tracks can be called "abstract reversion", which drives the glass art from traditional aesthetics to analytical illustration of deconstruction and abstraction, overthrowing the theme-centric traditional creation model, which depends on the perception of visual abstract image; the other track is the "exploration of material". Glass art is an idea, a philosophy, a special form with

想。对达达主义、立体主义的概念，超现实主义在潜意识领域的探索，构成主义与包豪斯对艺术与现代技术结合的可能性的探讨，都对它产生了不同程度的影响。学院派玻璃艺术的出现，使玻璃艺术的创作重点从物质形式的探讨转向了精神层面，或者说转向了对艺术作品所要表达的观念的重视。它使玻璃艺术走出了装饰和形式主义的框框，而重新成为思想的载体。

当今玻璃艺术专业的发展成就显得十分突出，是艺术家和评论家对此进行的严肃的创作印证和学术讨论的结果。现有的迹象表明，玻璃艺术专业正在现代手工艺学科特有的领域：观念、材料、技术方面，对当代艺术产生巨大的影响。它表现的

不仅仅是物质关系，而是一种重要的艺术观念，一种为当代历史提供深刻见解的独有方式。

艺术家是使用形象进行思维的哲学家。艺术史中每一个里程碑，都标志着艺术思想革命和思想方法的变革。学院派玻璃艺术的观念包含了选择和引发的复杂过程。从形象上比喻，就像列车的铁轨有两条并行的轨迹在发展。一条可称作“抽象还原”，它推动着玻璃艺术从传统的美学走向解构和抽象的分析阐述，颠覆了传统的以题材为核心的创作模式，依赖于视觉抽象形象的感知；另一条是“材料探索”，玻璃艺术是一个观念、一个哲理、一种有质量和时间跨度性质的特殊形式。

quality and time span. Artists use new material to create a visual impact with their skills, and allow the audience to perceive the art. The two tracks develop in parallel to bring new connotations to glass art: animadversion of the inherent continuity and materiality, and activities that interpret the glass art practice as pure visual.

This new connotation represents a very modern idea, i.e., integration of artistic creation and democratic reception. Once the work is published, the artist then loses the control on how audience views his work. Different people will read it differently. Just like listening to a piece of classic string music, we do not know who is the composer, nor his motivation of creation and what he wants to tell, but we have no trouble of feeling the beauty of it and enjoy it in our own way.

This is an artistic era where everything is built on "quality", it is an aesthetic era of selected choice. The artist includes its spiritual creation in the academic scope with a balanced development of his originality, clear theoretical model, strong aesthetical and emotional impact as well as excellent skills. This is spirit that distinguishes the Institution School Glass Art from general glass art and other modern arts. It is a revolution of artistic expression, demonstrating a new value preference, supporting the development of the thought, guiding the future direction of the discipline.

Zhuang Xiaowei

Director, Glass Art Studio of Shanghai University

艺术家运用新材料，通过精湛的技艺，造成一种材料上的视觉冲击，让观众感知艺术。这两条并行发展的轨迹，使玻璃艺术获得了新的内涵：即对作品内在的连续性和物质性的批判，以及将玻璃艺术实践理解成纯视觉的活动。

这个新内涵表达了一个非常现代的观点，即将艺术创造与接受的民主化两者整合在一起。作品一旦问世，艺术家就对观众以什么样的方式看待失去了控制，不同的人会用不同的方式理解同样一件作品。就如同听到一首古典弹拨乐，我们并不知道作者是谁和他的创作动机以及作者想告诉的是什么，但是我们依然可以感觉到美并以自己的理解来享受它。

这是一个建立在“品质”基础上的艺术时代，一个美学上的精品时代。艺术家以原创精神、清晰的理论模型、强大的美学和情感冲击力，以及精湛技术的协调发展，将思想创造的意义纳入了一个学术化的范畴。正是这种精神才使学院派玻璃艺术有别于一般的玻璃艺术和其他现代艺术，它是艺术表达的一次革命，展示了一种新的价值取向，支撑着思想的发展，引导着专业未来的方向。

庄小蔚

上海大学美术学院玻璃工作室主任

Preface 序

周哲玮 Zhou Zhewei

上海大学常务副校长 Vice Chancellor, Shanghai University

Institution School Glass Art 学院派玻璃艺术

庄小蔚 Zhuang Xiaowei

上海大学美术学院玻璃工作室主任 Director, Glass Art Studio of Shanghai University

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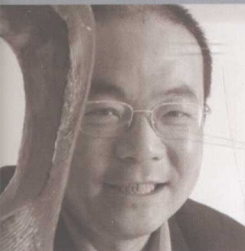
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Artists and Work
艺术家及其作品



Zhuang Xiaowei
庄小蔚

Born in Beijing, 1957.11.2

School Arts & Design of Wolverhampton University, UK, MA in Glass Art

Professor of Shanghai University Fine Arts College, Tutor to Graduate Students, Director of Glass Studio

1957年11月2日生于北京

英国伍尔沃汉普顿大学美术设计学院玻璃艺术系毕业，研究生学历，硕士学位

上海大学美术学院教授，硕士研究生导师，玻璃工作室主任

I aim to blend the seen and the unseen, and put ferocious logic together with a passion to go every which way, as if in a dream which is also an abstract of the familiar. There is no such thing as a meaningful work of art that is unrelated to its time and here each glass piece relates to the particular element of its inception. At the same time there is an immense need for a sense of progression: something as different as anything could be formed the wayward, empirical, multiple-minded, side-stepping procedure of I. In this way the energy of the work is released, freed for maximum use. I think that some experience, some thing not on the surface, but as deeply embedded in the material as in the artist himself, is the sentiment behind much of this creative endeavour.

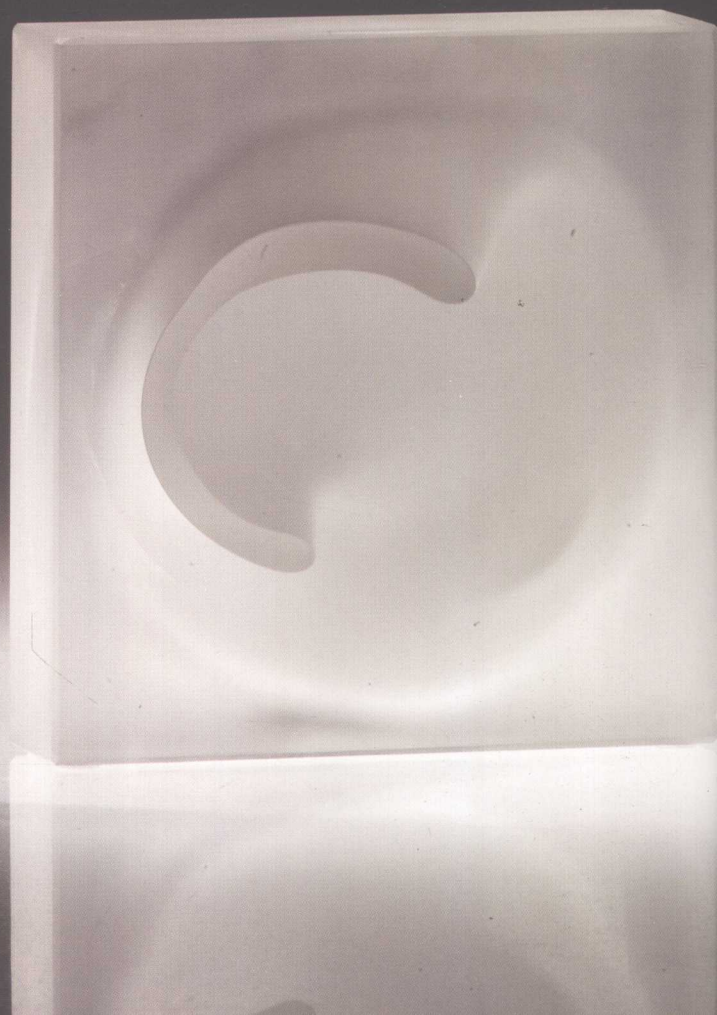
我所有的创作都是在一个可见的和不可见的、逻辑的和感觉的、想象的和抽象的世界之间游走。无确切的事件作为一个艺术的主题，也与时间无关，但每一个作品起初都来自于一个特别的要素，来自于一个连续的、无限的感觉需要。所有的创作均有一个从难以预测的灵感，到实验观察，复合精神因素，这样一步步走过来的程序。在这条道路上，精神得到了最大限度的自由和放松。经验和感受并不是停留在作品表面的，作为艺术家自己的精神深深地融合在材料里，是精神创造的努力与尝试。

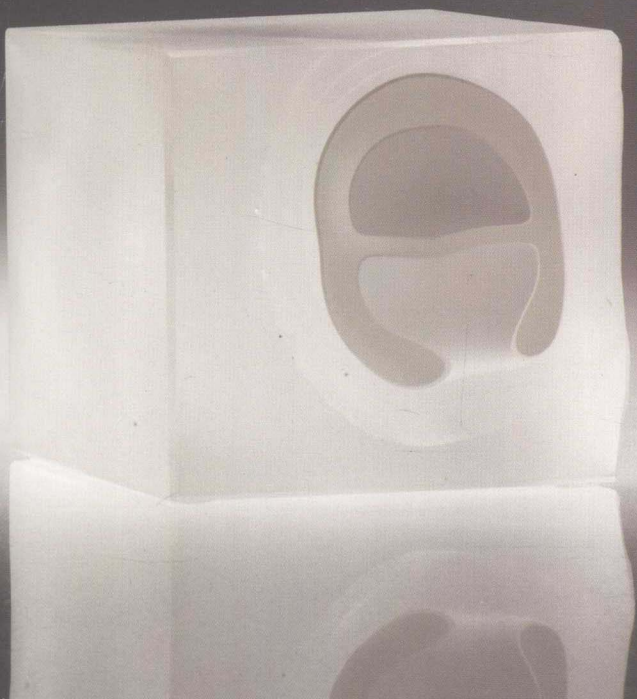


The space of creation exists, simple and rich. It connects time and space, filled with freedom. When our gaze falls on a piece of glass art which is endowed with poetry, we can feel the undoubting uniqueness and artistic depth in each dimension. The light, reflected and refracted within the product, is easy and enchanting, unrestrictedly expressing the emotion and spirit of the artist.

创作的空间是自然存在的，简单而丰富。它既联系着时间也联系着空间，充满自由。当我们的视线在赋予诗意的玻璃作品上悄然停留时，我们能感受它的每一个面都拥有的毋庸置疑的独特性和艺术深度，光线——在作品内部折射和反射——轻松而迷人，几乎不受任何限制地表达着作者的情感和精神。

Gray Flute Series/Sea Blue
灰笛系列/海蓝色
63×18×17cm, 2006



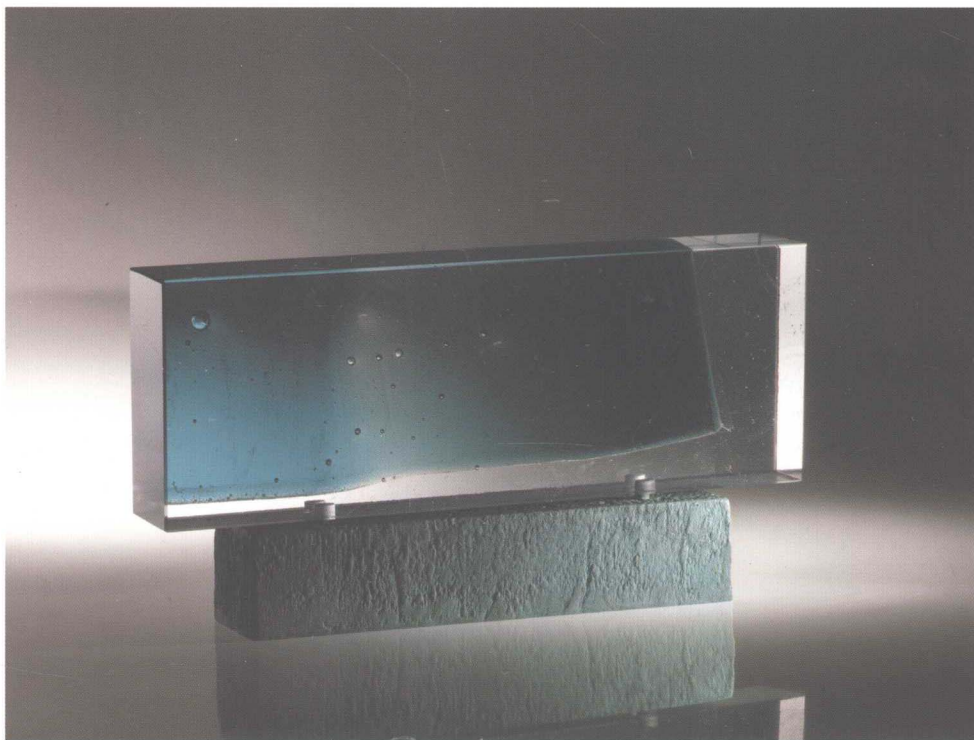


Art is not created from nothing, nor created subjectively. It is rooted in history, knowledge, and developed cognition. It is not a reproduction of nature, but comes from the very depths of imagination.

我一贯忠实于柏格森所说的“直觉”：即自己认识的事实，从不采用现成的公式。我想，一个艺术家要发展自己的思想，就必须有自己明确的目标：要解放创造力，要在玻璃控制技术上发现一些前所未有的东西，并按照一种令人信服的力量去整合它——一种尖端发现所代表的诗意的、生命的语言。

Cell
细胞
8×8×3cm
13×13×3cm
8×8×9cm
2000





Implicit Curve Structure
隐含的曲线结构
10×30×20cm, 2005