

WORLD-FAMOUS CERAMIC ARTISTS' STUDIOS



欧洲卷2 VOLUME OF EUROPE (2)

白明 主编
Bai Ming

世界著名 陶瓷艺术家 工作室

河北美术出版社
HEBEI FINE ARTS PUBLISHING HOUSE

WORLD FAM
CERAMIC ARTISTS'
STUDIOS



7537
3-62



欧洲卷2 VOLUME OF EUROPE (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

策 划: 张晨光 曹宝泉 田 忠

责任编辑: 田 忠

封面设计: 孙 琦 王 我 田 忠

内文设计: 朗色企划设计公司

英文翻译: 毛增印 张 园

英文校对: 赵长江 胡荫桐 张 薇

Curators: Zhang Chenguang Cao Baoquan Tian Zhong

Executive editor: Tian Zhong

Designers of the book cover: Sun Qi Wang Wo Tian Zhong

Designers of the book content: Lavalase Design Company

Translators: Mao Zengyin Zhang Yuan

English proof-readers: Zhao Changjiang Hu Yintong Zhang Wei

图书在版编目(CIP)数据

世界著名陶艺家工作室. 欧洲卷.2/白明主编. -石

家庄: 河北美术出版社, 2005.1

ISBN 7-5310-2351-2

I.世. . . II.白. . . III.陶艺-工艺美术-作品集
-欧洲-现代 IV.J537

中国版本图书馆CIP数据核字(2004)第109015号

世界著名陶艺家工作室 WORLD-FAMOUS CERAMIC ARTISTS' STUDIOS

欧洲卷2 VOLUME OF EUROPE (2)

白 明 Bai Ming 主编

出版发行: 河北美术出版社

石家庄市和平西路新文里8号

邮政编码: 050071

设计制作: 朗色企划设计公司

制 版: 朗色今彩图文制作有限公司

印 刷: 深圳华新彩印制版有限公司

开 本: 889 毫米×1194 毫米 1/16

印 张: 11.5

印 数: 1~2000

版 次: 2005年1月第1版

印 次: 2005年1月第1次印刷

定 价: 115.00元





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

目录 CONTENTS

陶艺家 Ceramic Artists

2~15	伊洛娜·洛姆莱 Ilona Romule
16~27	伊姆莱·施拉梅尔 Imre Schrammel
28~41	伊莎贝尔·芭芭弗莫萨 Isabel Barbaformaosa
42~57	杰克·考夫曼 Jacques Kaufmann
58~71	让-弗朗索瓦·富尤 Jean-Francois Fouilhoux
72~79	英德拉·维科娃 Jindra Vikova
80~89	约翰内斯·格布哈特 Johannes Gebhardt
90~101	克里斯塔·格布哈特 Christa Gebhardt
102~113	马多拉 Madola
114~125	马里奥·费雷拉·达·席尔瓦 Mario Ferreira da Silva
126~141	米克·埃弗拉特 Mieke Everaet
142~155	尼娜·霍勒 Nina Hole
156~172	尼诺·卡鲁索 Nino Caruso
173~175	后记 Postscript

欧洲卷2

VOLUME OF EUROPE (2)

伊洛娜·洛姆莱

立陶宛 LITHUANIA

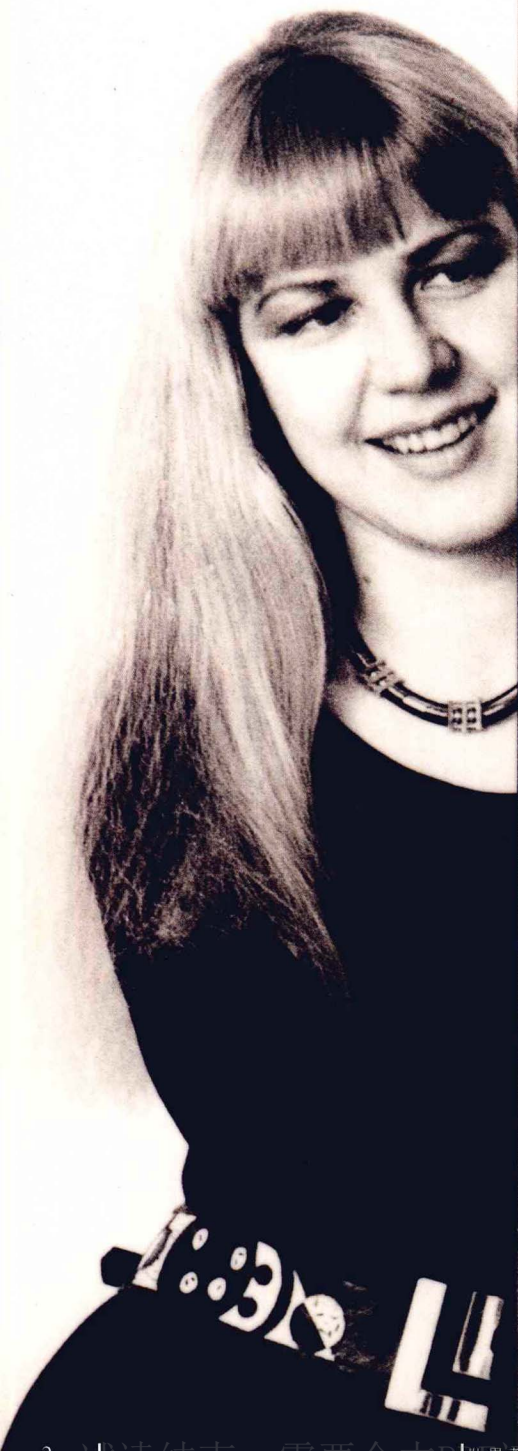
Ilona Romule

简介 INTRODUCTION

教育 EDUCATION

1980年~1985年 拉脱维亚，里加，拉脱维亚艺术学院陶瓷系。

1980~1985 Latvian Art Academy, Ceramics Department, Riga, Latvia.



I. Romule / ILONA ROMULE

会员 MEMBERS OF ASSOCIATION

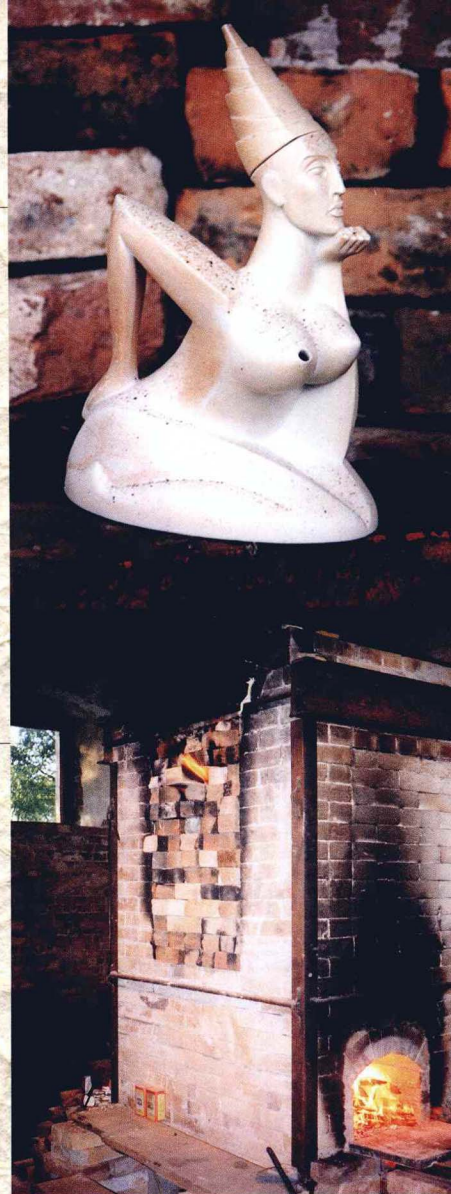
- 1990 年 拉脱维亚艺术家联合会会员
1996 年组织了“波罗的海地区陶瓷美国行”巡回展
1999 年 联合国教科文组织国际艺术协会国家委员会理事
2001 年 国际陶艺学会会员
2001 International Academy of Ceramics, member, Geneva, Switzerland
1999 International Association of Art, UNESCO, board member of the National Committee
1996 Organizer of travelling exhibition “Baltic Ceramics in USA”
1990 The Artists' Union of Latvia, member

座谈会、论坛与工作室 SYMPOSIA, SEMINARS AND WORKSHOPS

- 1989 年至今 多次参加在拉脱维亚、立陶宛、爱沙尼亚和俄罗斯举办的研讨会
1990 年、1991 年、1992 年、1996 年、2000 年 在美国和加拿大举办专题讲座
1994 年 芬兰凯奇凯梅特，第四届国际陶艺“艾利斯”研讨会
1994 年 匈牙利凯奇凯梅特，国际实验陶艺工作室奖学金
1995 年 匈牙利凯奇凯梅特，国际陶艺研讨会，“钵”
1996 年 乌兹别克斯坦塔什干，国际陶艺研讨会
1992 年、2000 年 美国费城、丹佛，美国陶艺教育年会
2002 年 希腊雅典国际陶艺学会成立 50 周年大会
2003 年 匈牙利凯奇凯梅特国际陶艺工作室“大师们的聚会”奖学金
2003 年 波兰，第 27 届“另类陶瓷”国际研讨会
2003 '27th International Symposium “Porcelain in Other Way”, Poland
2003 Program “Masters' meeting”, scholarship, International Ceramics Studio, Kecskemet, Hungary
2002 International Academy of Ceramics, 50th Anniversary General Assembly Meeting, Athens, Greece
1992, 2000 “NCECA Conference”, participant, Philadelphia and Denver, USA
1996 “International Ceramics Symposium”, participant, Tashkent, Uzbekistan
1995 International Ceramics Symposium “Bowl”, participant, Kecskemet, Hungary
1994 “International Experimental Ceramics Studio”, scholarship, Kecskemet, Hungary
1994 '4th International Ceramics Seminar “Iris”, participant, Porvoo, Finland
1990, 1991, 1992, 1996, 2000 Workshops in Canada and USA
Since 1989 Participant of numerous Symposia in Latvia, Lithuania, Estonia, Russia

个展 SOLO EXHIBITIONS

- | | |
|-------------------------------------|---------------------------------------------------------------------|
| 1988 年、1990 年、1994 年、1999 年 拉脱维亚，里加 | 2003 “Porcelain Exhibition”, International Ceramics Studio, Hungary |
| 1994 年 芬兰博尔涅、米凯利，瓷器展 | 2000 “Sherry Leedy Contemporary Art”, Kansas City, USA |
| 1996 年 俄罗斯莫斯科，达瓦亚恩斯基陶瓷馆 | 1996 Porcelain Gallery “Dvoryansky Dom”, Moscow, Russia |
| 2000 年 美国堪萨斯城，雪梨·莉迪现代艺术展 | 1994 “Porcelain Exhibition” Porvoo and Mikkeli, Finland |
| 2003 年 匈牙利国际陶艺工作室，陶瓷展 | 1988, 1990, 1994, 1999 in Riga, Latvia |





伊洛娜·洛姆莱和她的作品 1994 年
Ilona Romule with her works at Studio 1994



伊洛娜·洛姆莱在第三届国际骨瓷研讨会上现场制作骨灰瓷作品“思想” 立陶宛考纳斯陶瓷工厂 1992 年
Ilona Romule working on the 3rd International Bone China Symposium "Idea" in Bone China Factory in Kaunas, Lithuania 1992.

自述 ARTIST'S STATEMENT

我很少把自己的作品叫做瓷器，我把它们叫做“三维的彩色故事”。绘画延续着造型，造型延续着绘画，二者交融构成了“故事”。我的艺术反映了我的生活、我的想像。

还有游戏……其中布满符号和不同的生活场景。

意象：一个男人和一个女人，但有时被看作是动物。

当然，他们都是赤裸的，因为只有赤裸的才是真实的。其他的只是社会的偏见而已。

但是自然的状态是不应该有什么遮盖的。

所以……这些故事……

What I am making can be rarely called ceramics. I call it "three dimensional stories in colours". Drawing continues the form and the form continues the drawing, while together they make a story.

Both the events of my daily life as well as my imagination are reflected in my art.

Also the game...with symbols and different situations from life.

Images: a man and a woman, though sometimes represented as animals.

Of course, they are naked, because only naked is true. The rest is prejudice of the society.

But nature like an idea should not be covered...

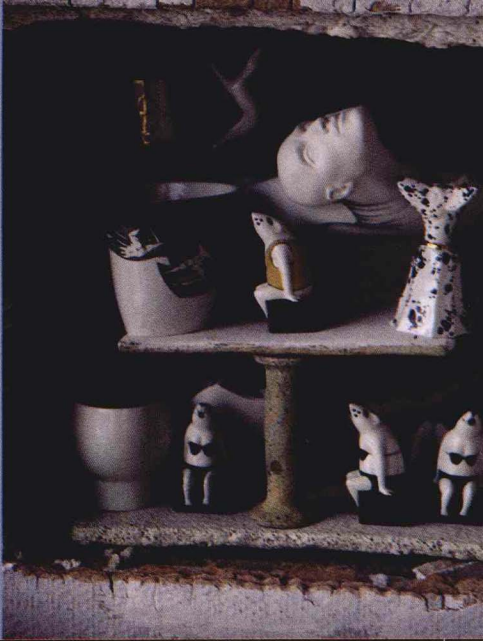
So...the story...

在里加工作室中的陶瓷画 2003 年
Painting on the porcelain in my Studio in Riga 2003

要进行最后一次烧制的作品 2003 年于里加的工作室
China painted works ready for the last firing In my Studio in Riga 2003



作品“嬉”的细节 Detail of the work "Play"
上过釉漆并完成抛光。三件进行烧制的作品 2003 年
Painting with china colours and lustre, Three china paint
firings 2003



装满的窑窑 2003 年
Loaded kiln for china paint firing. In my Studio 2003

每个人都有他们自己的故事。这实在是很个人的事情，这也是我为什么不愿意解释我的作品的原因。我问别人：“你看到了什么？”如果你喜欢你看到的或者不喜欢也好，对我来说这并不重要。最重要的是不要过于看重它，我讨厌刻意做事。对，这就是最重要的。

在用料和技巧方面也是这样。这都是一些最基础的东西，只要专业一些就可以了。技巧千万不能盖过创意，材料是“故事”的语言，这些语言应该是流畅无瑕的。

如果你保持沉默，语言并不重要；

如果你开口说话，语言是最重要的。

在我过去的十年的工作中，我都没有用过陶轮，一直都是手工制作，即使有时候我要做一些对称的东西。因为上好的瓷土对精致的造型来说已经足够了。

我正在做一些非常特殊的作品，但是用的是工厂里做瓷器的流程。

所以最重要的是上好的瓷土，使我的作品不至于走向“另一个充满了冒险、试验、浪费时间”的方向”。

有时候，半年的工作好像没有任何成果，那是因为我太热爱瓷土了，我不愿意把它们作为速成品的原料。如果这样，我能怎么办呢？命运就是如此。

Everybody has his own story. It is deeply individual matter. That is why I do not like to explain my works. I ask others, "What do you see?", and if you see and you like or you do not like what is depicted, it is not important. The most important thing is not to be indifferent. I hate indifference. Yes, this is maybe the most important thing.

Then also material and technique. But it should not be the primary things. It should simply be professional. As much professional as not to surpass the idea. The material (porcelain) is language of my "story", and the language should be fluent and flawless.

It is not important in what language you keep silent.

The most important is in what language you speak...

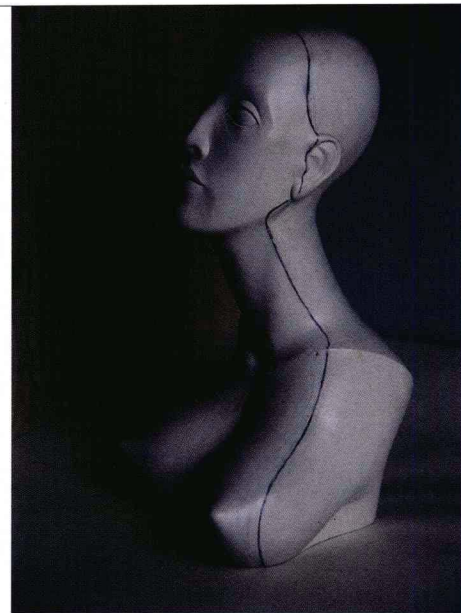
Last ten years I do not use plaster wheel for my artworks. Even if I need to make something centric, I do it in purpose by hands. Because of slip-casted porcelain is already too much perfect material and need to have precise form.

I am making unique art pieces, but using factory process for producing porcelain ware.

So, the basic rules of slip-casted porcelain are so exact, that to avoid them and to use material "another way" ask from me a lot of risk, experiments, time and experience.

Sometimes half a year long job gives "nothing". But I love porcelain too much for to change it to another - "faster and easier" material. What to do? This is my destiny.

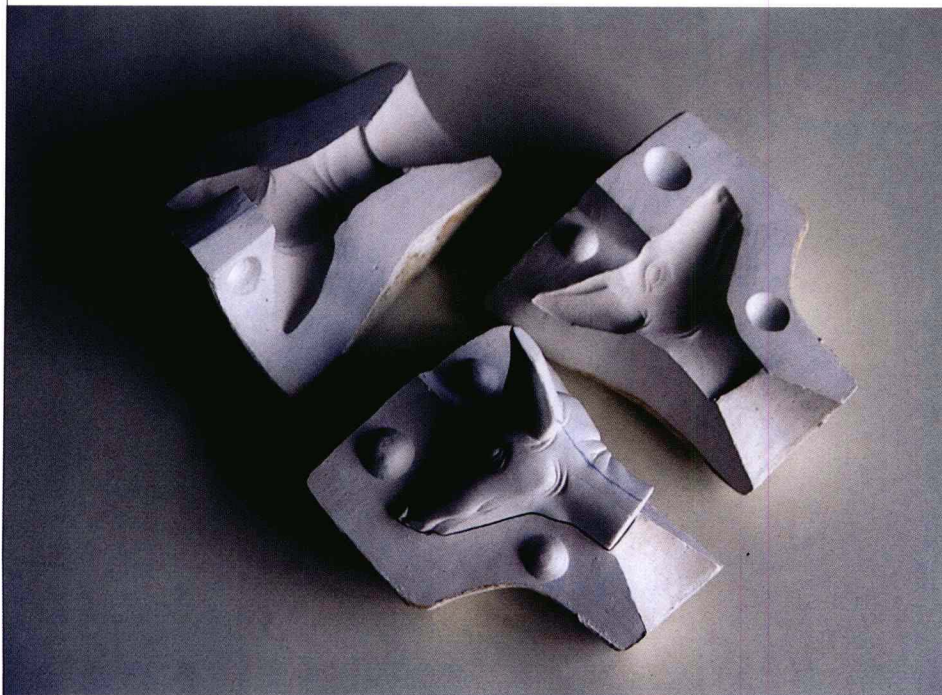
TECHNICAL STATEMENT



“无发但却美丽”茶壶的石膏模型。

Plaster model for the teapot “Bald but Beautiful”.

石膏模型的内部。
Plaster model inside one part of the mould.



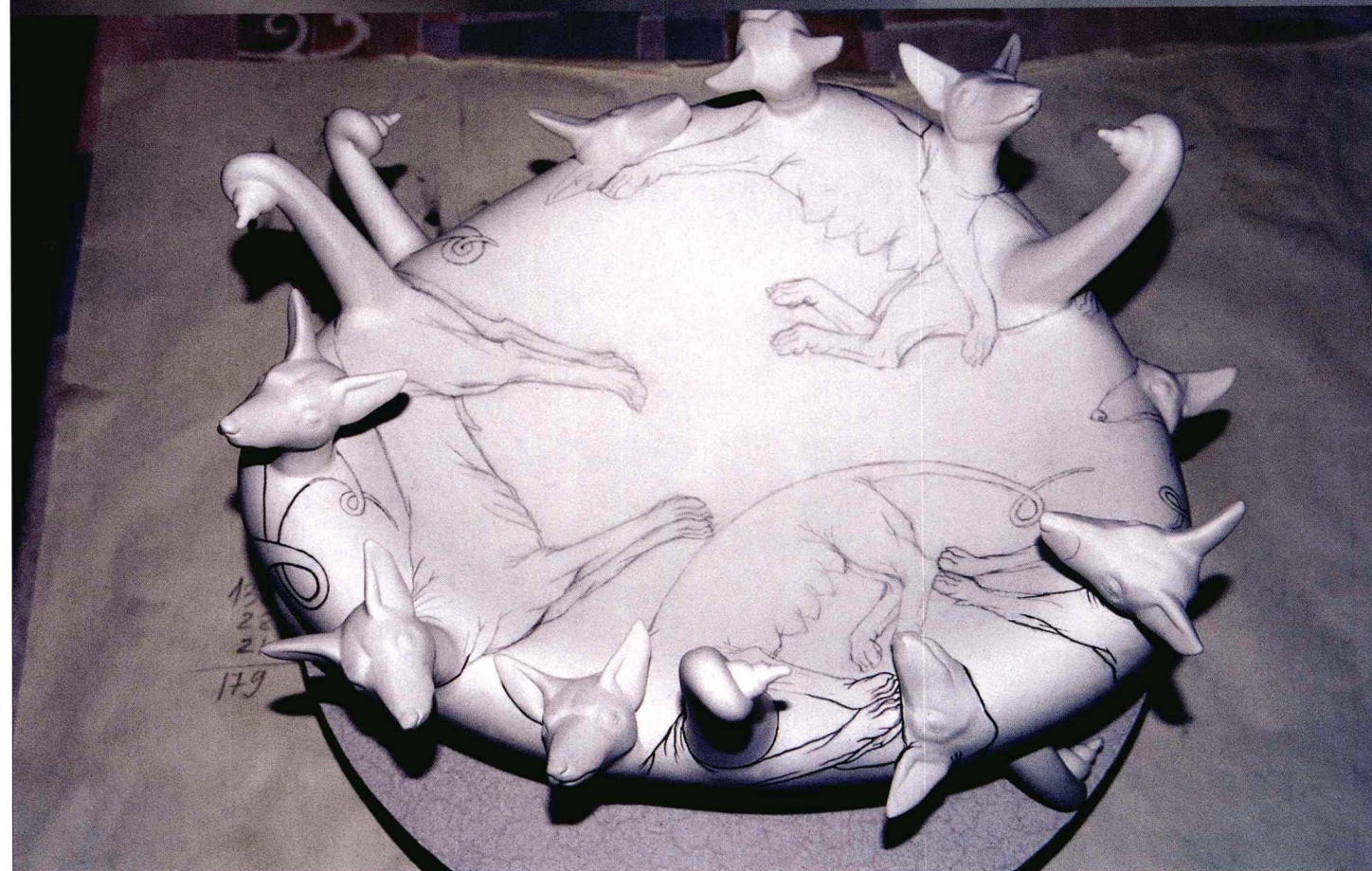
石膏模型的内部。
Plaster model inside one part of the mould.

黏合的石膏模型，准备好要往里浇铸陶土。

Bonded plaster mould, ready to cast porcelain slip.

一部作品的两个模具和完成的作品。

Two moulds for one work and (in front) two casted parts joined together in one work.



高温烧制碗状作品(温度 1280℃)“胜利者之二”，作品表面图案为铅笔画。

High fired (T° ~1280℃) bowl for the composition "Top dog II", Drawing by pencil on the porcelain surface.

PRODUCTION LIST

伊洛娜·洛姆莱 Ilona Romule



国际象棋棋子：国王，卒，皇后 Chess Figures: King, Pawn & Queen

英国骨瓷 $t^{\circ} \sim 1235^{\circ}\text{C}$ 电烧 部分上釉 $t^{\circ} \sim 1150^{\circ}\text{C}$ 烧制 瓷画部分 $t^{\circ} \sim 800^{\circ}\text{C}$ 和 760°C 烧制

18cm × 6cm × 11cm 6cm × 5cm × 5cm 20cm × 6cm × 9cm 1997 年

English Bone China Fired at $t^{\circ} \sim 1235^{\circ}\text{C}$ In Electric Kiln Partially Glazed Glaze Firing $t^{\circ} \sim 1150^{\circ}\text{C}$ China Painting $t^{\circ} \sim 800^{\circ}\text{C}$ And 760°C 18cm × 6cm × 11cm 6cm × 5cm × 5cm 20cm × 6cm × 9cm 1997

两只茶壶“变色龙游戏” Two Teapots “The Games Of Chameleons”

丹麦“赤豹”瓷土 $t^{\circ} \sim 960^{\circ}\text{C}$ 部分上釉 $t^{\circ} \sim 1280^{\circ}\text{C}$ 手工抛光 瓷画部分用 $t^{\circ} \sim 800^{\circ}\text{C}$ 和 750°C 加盖子（软木和瓷土合成）

19cm × 24cm × 20cm 18cm × 36cm × 13cm 2000 年

“Pink Panther” Porcelain from Denmark Bisque $t^{\circ} \sim 960^{\circ}\text{C}$ Partially Glazed Firing $t^{\circ} \sim 1280^{\circ}\text{C}$ Hand Polished China Paint $t^{\circ} \sim 800^{\circ}\text{C}$ and 750°C Combined (Cork+Porcelain) Lids 19cm × 24cm × 20cm 18cm × 36cm × 13cm 2000

烛台“在他的世界里” Candle Holder “Keeping His World”

丹麦“赤豹”瓷土 涂黑色染料 瓷画部分有铝制品光泽 $t^{\circ} \sim 750^{\circ}\text{C}$ 16cm × 12cm × 32cm 2001 年“Pink Panther” Porcelain From Denmark Painted With Black Stain, Bisque $t^{\circ} \sim 960^{\circ}\text{C}$ High Firing $t^{\circ} \sim 1280^{\circ}\text{C}$ Hand Polished China Painting With Platinum Lustre $t^{\circ} \sim 750^{\circ}\text{C}$ 16cm × 12cm × 32cm 2001

灯“柔术” Lamp “Contortionist”

丹麦“赤豹”瓷土 $t^{\circ} \sim 960^{\circ}\text{C}$ 到 $t^{\circ} \sim 1280^{\circ}\text{C}$ 手工抛光 14cm × 10cm × 95cm（共三部分）2001 年“Pink Panther” Porcelain from Denmark Bisque $t^{\circ} \sim 960^{\circ}\text{C}$ High Firing $t^{\circ} \sim 1280^{\circ}\text{C}$ Hand Polished 14cm × 10cm × 95cm (Three Parts) 2001

灯“柔术”（局部）The Lamp “Contortionist” (Detail)

2001 年
2001

在我心中 On My Mind

英国骨瓷 $t^{\circ} \sim 1235^{\circ}\text{C}$ 手工抛光 瓷画部分 $t^{\circ} \sim 750^{\circ}\text{C}$ 26cm × 7cm × 6cm 27cm × 7cm × 7cm 28cm × 10cm × 15cm 2002 年English Bone China Firing $t^{\circ} \sim 1235^{\circ}\text{C}$ Hand Polished China Paint $t^{\circ} \sim 750^{\circ}\text{C}$ 26cm × 7cm × 6cm 27cm × 7cm × 7cm 28cm × 10cm × 15cm 2002

方形碗 Squared Bowl

拉脱维亚瓷土 $t^{\circ} \sim 960^{\circ}\text{C}$ 部分上釉 $t^{\circ} \sim 1280^{\circ}\text{C}$ 烧制 手工抛光 瓷画部分 $t^{\circ} \sim 800^{\circ}\text{C}$, 760°C 13cm × 32cm × 25cm 2003 年Latvian Porcelain Bisque $t^{\circ} \sim 960^{\circ}\text{C}$ Partially Glazed, Firing $t^{\circ} \sim 1280^{\circ}\text{C}$ Hand Polished China Paint Firing $t^{\circ} \sim 800^{\circ}\text{C}$, 760°C 13cm × 32cm × 25cm 2003

方形碗（局部）The “Squared Bowl” (Detail)



方形碗 Squared Bowl

拉脱维亚瓷土 $t^{\circ} \sim 960^{\circ}\text{C}$ 部分上釉 $t^{\circ} \sim 1280^{\circ}\text{C}$ 烧制 手工抛光 瓷画部分 $t^{\circ} \sim 800^{\circ}\text{C}$, 760°C 14cm × 36cm × 26cm 2003 年Latvian Porcelain Bisque $t^{\circ} \sim 960^{\circ}\text{C}$ Partially Glazed, Firing $t^{\circ} \sim 1280^{\circ}\text{C}$ Hand Polished China Paint Firing $t^{\circ} \sim 800^{\circ}\text{C}$, 760°C 14cm × 36cm × 26cm 2003

内心 Inner Mind

拉脱维亚瓷土 $t^{\circ} \sim 960^{\circ}\text{C}$ 部分上釉 $t^{\circ} \sim 1280^{\circ}\text{C}$ 烧制 手工抛光 瓷画部分 $t^{\circ} \sim 800^{\circ}\text{C}$, 760°C 56cm × 38cm × 41cm 2003 年Latvian Porcelain Bisque $t^{\circ} \sim 960^{\circ}\text{C}$ Partially Glazed Firing $t^{\circ} \sim 1280^{\circ}\text{C}$ Hand Polished China Paint Firing $t^{\circ} \sim 800^{\circ}\text{C}$ 760°C 56cm × 38cm × 41cm 2003

随机应变 Depending on Circumstances

拉脱维亚瓷土 $t^{\circ} \sim 960^{\circ}\text{C}$ 到 $t^{\circ} \sim 1280^{\circ}\text{C}$ 手工抛光 瓷画部分 $t^{\circ} \sim 750^{\circ}\text{C}$ 18cm × 35cm × 15cm 2001 年
Latvian Porcelain Bisque $t^{\circ} \sim 960^{\circ}\text{C}$ High Firing $t^{\circ} \sim 1280^{\circ}\text{C}$ Hand Polished China Paint $t^{\circ} \sim 750^{\circ}\text{C}$ 18cm × 35cm × 15cm 2001

随机应变（局部）

Depending On Circumstances (Detail)



瓷碗“在你身边”（局部）Bowl “Around you” (Detail)

从作品的背面开始画 2002 年

Painting From The Back Side Of The Work 2002



瓷碗“在你身边” Bowl “Around You”

英国骨瓷 $t^{\circ} \sim 1235^{\circ}\text{C}$ 手工抛光 瓷画部分 $t^{\circ} \sim 750^{\circ}\text{C}$ 18cm × 35cm × 28cm 2002 年English Bone China Firing $t^{\circ} \sim 1235^{\circ}\text{C}$ Hand Polished China Paint $t^{\circ} \sim 750^{\circ}\text{C}$ 18cm × 35cm × 28cm 2002

瓷碗“胜利者之二” Bowl “Top Dog-2”

拉脱维亚瓷土 $t^{\circ} \sim 960^{\circ}\text{C}$ 到 $t^{\circ} \sim 1280^{\circ}\text{C}$ 手工抛光 瓷画部分：浮雕 $t^{\circ} \sim 800^{\circ}\text{C}$ $t^{\circ} \sim 750^{\circ}\text{C}$ 两次烧制增加光亮度 19cm × 34cm × 26cm 2003 年Latvian Porcelain Bisque $T^{\circ} \sim 960^{\circ}\text{C}$ High Firing $T^{\circ} \sim 1280^{\circ}\text{C}$ Hand Polished China Painting: With Relief Paste and China Colors - $t^{\circ} \sim 800^{\circ}\text{C}$ Then Two Firings For Lustres - $t^{\circ} \sim 750^{\circ}\text{C}$ 19cm × 34cm × 26cm 2003