

WORLD-FAMOUS CERAMIC ARTISTS' STUDIOS

美洲卷2 VOLUME OF AMERICA (2)



白明 主编
Bai Ming

世界著名 陶艺家 工作室

河北美术出版社

世界著名 陶艺家 工作室



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美洲卷2

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□ 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美

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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美洲卷2
VOLUME OF AMERICA (2)

南希·赛文

美国 THE UNITED STATES OF AMERICA

Nancy Selvin



简介 INTRODUCTION

教育 EDUCATION

1969年 毕业于加利福尼亚大学伯克利分校，并获陶艺学士学位

1970年 获加利福尼亚大学的陶艺硕士学位

1970 University California, Berkeley, Ceramics M.A.

1969 University California, Berkeley, Ceramics B.A.



Nancy Selvin



个展 SOLO EXHIBITIONS

- | | | | |
|--------|-------------------------------|------|--|
| 1976 年 | 旧金山码头艺廊举行的“纸与土的介绍” | 2004 | Sybaris Gallery |
| 1979 年 | 加州旧金山码头画廊 | 2003 | Tercera Gallery |
| 1981 年 | 洛杉矶安哈尔特画廊举行的“纽约” | 2002 | Pence Gallery, Davis, CA |
| 1982 年 | 帕洛阿尔托市加州手工艺博物馆举行的“平行视点” | 1999 | Charleston Heights Art Center, Las Vegas, NV |
| 1984 年 | 纽约市举行的“元素” | 1996 | Journal/Metamorphosis, Works Gallery, Sonoma, CA |
| 1986 年 | 衣阿华州狄摩因市奥尔森——拉尔森画廊 | 1995 | Richmond Art Center, Richmond, CA |
| 1988 年 | 马萨诸塞州莱弗里特市莱弗里特中心举行的“新方向” | 1992 | Nancy Selvin, Sybaris Gallery, Royal Oak, MI |
| 1990 年 | 加州埃尔卡琼市格洛斯蒙学院 | 1991 | Looking Through Glass, Berkeley Civic Arts, CA |
| 1991 年 | 加州伯克利市民艺馆举行的“透过玻璃” | 1990 | Grossmont College, El Cajon, CA |
| 1992 年 | 密歇根州洛伊尔欧克市锡巴里斯画廊举办的“南希·赛文作品展” | 1988 | New Directions, Leverett Center, Leverett, MA |
| 1995 年 | 加州里士满市里士满艺术中心 | 1986 | Olson/Larson Gallery Des Moines, IA |
| 1996 年 | 加州索诺玛市沃克斯画廊举办的“日志与变形” | 1984 | Elements, NYC |
| 1999 年 | 内华达州拉斯维加斯市查尔斯顿·海茨艺术中心 | 1982 | Parallel Views, Calif Crafts Museum, Palo Alto |
| 2002 年 | 加州戴维斯市便士画廊 | 1981 | New Work, Anhalt Gallery, Los Angeles |
| 2003 年 | 特尔塞拉画廊 | 1979 | Quay Gallery, San Francisco, CA |
| 2004 年 | 锡巴里斯画廊 | 1976 | Introductions, Paper and Clay, Quay Gallery, SF |



获奖 PRIZES

- | | |
|--------|--|
| 1978 年 | 加利福尼亚工艺美术家奖 |
| 1980 年 | 西伍德全国陶瓷销售奖
NEA 个人艺术家研究基金 |
| 1986 年 | 斯卡格斯基金会项目开发拨款 |
| 1988 年 | NEA 个人艺术家研究基金
陶艺工作室基金杰出教育家奖 |
| 1990 年 | 奥克兰商业艺术个人艺术家奖 |
| 1998 年 | 沃特雪德陶艺中心的客座艺术家
马提尼玻璃制品大赛城市玻璃制品一等奖 |
| 1998 | Urban Glass, First Prize, Martini Glass Competition
Guest Artist, Watershed Center For Ceramic Arts |
| 1990 | Oakland Business Arts Award, Individual Artist |
| 1988 | Outstanding Educator, Studio Potter Foundation
NEA Individual Artist Fellowship |
| 1986 | Skaggs Foundation, Program Development Grant |
| 1980 | NEA Individual Artist Fellowship
Westwood Ceramic Nat'l, Purchase Award |
| 1978 | California Craftsman Award |



自述 ARTIST'S STATEMENT

摄影家沃克·埃文斯的作品中的形象总会提及那些为人们忽略的场景，他将美国人最平凡的生活浓缩在质朴的诗一般的画面中。他的作品对我的影响很大。20世纪50年代，我生长在南加州的一个小镇的边上。我的那些看似平凡的作品源于童年时我母亲黄色的厨具间里成排的瓶瓶罐罐和父亲工具间后墙上悬挂着的粗糙的工具。

作品表面的纹路记录着创作的过程，上面留下的手印和富有表现力的色彩让观众了解到作品是怎样做出来的。这些作品暗示出那些令人感到熟悉的东西重新审视我们生活的空间——柜台上的碗，架子上的瓶子。这些看似平常却又构造精巧的静物作品表现出了泥土的本性和功能特点。正像大卫·布瑞恩在《陶瓷：艺术与感知》杂志上发表的文章中说到的那样，赛文引领我们“共同分享了一个由艺术家创造的理想世界，使我们暂时抛弃了功利主义思想统治的俗世。这样的旅行带给我们全新的理念，即使再次回到现实的世界，世界也必因此而改变。”

The photographer Walker Evans, whose images capture abandonment and distill the ordinary into a spare and poetic vision of American life, is a strong influence on my work. I grew up on the margins, the edge of a small town in 1950's Southern California. Casual and seemingly unimportant these ceramic constructions have their origins in the rows of canning jars lining my mother's yellowed pantry and the rough implements, which hung at the back of my father's tool room.

Recorded in the clay surface is an investigation of process, the mark of the hand and the expressionistic quality of the color remind the viewer how the work was built. These pieces hint at the familiar, re-examining the space we inhabit—the bowls on a counter top, the bottle collection on a ledge. Spare and poetic, these casual seeming but carefully composed still-life constructions reflect on the nature of function of the materialness of the clay. In his article in "Ceramics: Art and Perception" David Brian writes that Selvin invites us to "leave the utilitarian world and partake of the world of ideas from which the artist creates. This journey away from the ordinary brings a new way of looking at things. Upon returning to the practical world, nothing looks the same."



南希·赛文 Nancy Selvin	
	作品名称
	PRODUCTION LIST

	粗糙的白色 (局部) <i>Rough White (Detail)</i> 赤陶土 温锥 I 63.5cm × 61cm × 15.3cm 2003 年 Terracotta Cone I 63.5cm × 61cm × 15.3cm 2003		笔记与笔记本 <i>Notes & Notebooks</i> 2001 年 2001
	静物、钢、玻璃 <i>Still Life, Steel, Glass</i> 赤陶土 1997 年 Terracotta 1997		局部 <i>Detail</i> 1997 年 1997
	三位一体 <i>Trinity</i> 赤陶土 温锥 I 48.3cm × 61cm × 15.3cm 2003 年 Terracotta Cone I 48.3cm × 61cm × 15.3cm 2003		粗糙的白色 <i>Rough White</i> 赤陶土 温锥 I 63.5cm × 61cm × 15.3cm 2003 年 Terracotta Cone I 63.5cm × 61cm × 15.3cm 2003
	保存的声音 <i>Sound Stored</i> 2003 年 2003		珍藏的瓶子 <i>Bottle Treasures</i> 1977 年 1977
	白色的陶瓷器 (局部) <i>Whiteware (Detail)</i> 2001 年 2001		静物: 从意愿到实现 <i>Still Life : Intention to Realization</i> 122cm × 61cm × 15.3cm 2001 年 122cm × 61cm × 15.3cm 2001
	局部 <i>Detail</i> 1999 年 1999		局部 <i>Detail</i> 1999 年 1999
			推论 <i>Inference</i> 2000 年 2000
			推论 (局部) <i>Inference (Detail)</i> 2001 年 2001
			白色的陶瓷器 (局部) <i>Whiteware (Detail)</i> 2001 年 2001
			桌上的瓶子 <i>Bottles on Table</i> 1999 年 1999





