

OVERSEA CONTEMPORARY
CERAMIC ART CLASSICS

外国当代 陶艺经典

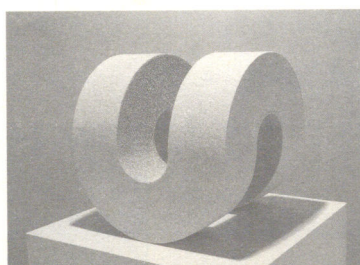
白明 BAI MING 著



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江西美术出版社

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OVERSEA CONTEMPORARY CERAMIC ART CLASSICS

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白明

白明，江西余干人，中国当代著名陶艺家、画家、陶艺文化推广人；清华大学美术学院讲师；中国美术家协会会员、中国油画学会会员、联合国教科文组织国际陶协 IAC 会员；中国陶艺网 www.artcn.net 艺术总监。曾先后举办 5 次大型个人作品展及参加数十次国内外重要联展、学术邀请展，其陶艺、绘画作品和艺术经历被国内外重要艺术书籍、画集、报纸、电视台等专文、专栏介绍百余次。并受聘担任多家美术出版社、杂志社、报纸的特邀编审、特邀主编、特邀栏目主持和撰稿人。2001 年受美国费城国际陶艺中心及几所大学的邀请，在美国进行为期半年的工作、讲学和展览。

获奖：1993 年博雅油画大赛金奖；1993 年平山郁夫一等奖；1999 年九届全国美展优秀奖；2000 年中国青年陶艺家学术邀请展金奖；2001 年中国美协首届陶艺展优秀奖。

出版：《白明画集》台湾标竿；《生活的感动——白明的青花世界》、《景德镇传统制瓷工艺》、《世界现代陶艺概览》江西美术出版社；《世界现代陶艺·中国卷》、《世界现代陶艺·外国卷》、《中国古代陶瓷》（五卷本）新疆美术摄影出版社；《名师讲座——另说陶艺》、《设计时代——时间的声音》河北美术出版社。

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ABOUT THE AUTHOR

Born in Yugan County, Jiangxi Province, Bai Ming is a renowned ceramic artist, painter, and ceramic culture spreader in China. He teaches as a lecturer at the College of Fine Art of Tsinghua University. Mr. Bai is a member of China Artists Association (CAA), a member of China Oil Painting Society (COPS) and a member of International Academy of Ceramics (IAC) of UNESCO. He is the art majordomo of China Ceramic Art Net www.artcn.net. He has held five large solo art exhibitions and participated several scores of domestic and international exhibitions and academic invitational exhibitions. His ceramic artworks, paintings, and artistic experiences were introduced in many important domestic and international art books, albums, newspapers, TV programs. He also serves as guest editor, guest editor-in-chief, guest column host and writer for several art, journal and newspaper publishers. In 2001, at the invitation of Clay Studio at Philadelphia and several U.S. universities, Bai Ming spent half a year in the United States working, lecturing, and hosting exhibitions.

AWARDS

Gold Prize, Boya Oil Painting Competition, 1993.

The First Prize, Hirayama Ikuo Award, 1993.

Excellency Award, The 9th China National Art Exhibition, 1999.

Gold Prize, The Invitational Exhibition of China Young Ceramic Artists, 2000.

Excellency Award, The First Ceramic Art Exhibition of China Artist Society, 2001.

PUBLICATIONS

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EDITOR-IN-CHIEF

Fine Art Archive—Special Volume on Ceramic Art II, Hubei Fine Art Publishing House.

Studio Report on Well-Known Chinese Designers—Ceramic Art, Hebei Fine Art Publishing House.

■ 谨以此书献给所有关爱
和帮助过我的善良的人们

This book is dedicated to all those virtuous people who have cared for, protected, and helped me

目录 CONTENTS

- 4 / 前言 Preface
东尼·法兰克斯 [苏格兰] Tony Franks
- 8 / 为白明的新书而作 Forward to Bai Ming's book
苏珊·彼德森 [美国] Susan Peterson
- 10 / 为《外国当代陶艺经典》而作 Forward to
Oversea Contemporary Ceramic Art Classics
珍妮特·曼斯菲尔德 [澳大利亚] Janet Mansfield
- 12 / 陶瓷艺术 相互学习
为白明的《外国当代陶艺经典》撰写
Ceramic Art: Learning form Each Other
Intro for Bai Ming Text on
Oversea Contemporary Ceramic Art Classics
温·黑格比 [美国] Wayne Higby
- 20 / 一项美妙的工作 A Great Pursuit
白明 Bai Ming

CONTENTS 录

- Toshiko Takaezu 高江洲子 [美国] / 30 ■
- Enrique Mestre 恩瑞克·梅斯特 [西班牙] / 34 ■
- Tony Franks 东尼·法兰克斯 [苏格兰] / 38 ■
- Marilyn Levine 玛丽莲·莱文 [美国] / 42 ■
- John Mason 约翰·梅森 [美国] / 45 ■
- Dink Staschke 迪克·斯德斯克 [美国] / 49 ■
- Jimmy Clark 杰米·克拉克 [美国] / 51 ■
- Emidio Galassi 艾米帝欧·加诺西 [意大利] / 55 ■
- Steven Montgomery 斯蒂文·蒙哥马利 [美国] / 56 ■
- Barbara Nanning 巴巴拉·楠宁 [荷兰] / 62 ■
- Robert Winokur 罗伯特·威诺阿 [美国] / 64 ■
- Paula Winokur 波拉·威诺阿 [美国] / 64 ■
- William Daley 魏尔伦·达立 [美国] / 69 ■
- Peter Lane 皮特·林 [英国] / 70 ■
- Renate Willmes 瑞内特·威尔姆斯 [德国] / 73 ■
- Richard Shaw 理查德·萧 [美国] / 74 ■
- Peter Callas 皮特·卡拉斯 [美国] / 78 ■
- Sergei Isupov 瑟基·伊苏帕夫 [美国] / 80 ■
- Ruth Duckworth 露西·达克沃斯 [美国] / 84 ■
- James C. Watkins 詹姆斯·瓦特克斯 [美国] / 87 ■
- Richard T. Notkin 理查德·诺金 [美国] / 88 ■
- Claudi Casanovas 科拉迪·卡萨略维斯 [西班牙] / 92 ■
- philippe Barde 菲利浦·巴德 [瑞士] / 96 ■
- 101 / Marie Woo 玛丽·吴 [美国]
- 102 / Bennett Bean 贝妮特·本 [美国]
- 104 / Christina Bothwell 克里丝汀娜·波丝维 [美国]
- 108 / Nazare Feliciano 纳扎尔·菲拉西罗 [美国]
- 110 / Rudolf Staffel 鲁道夫·史坦福 [美国]
- 112 / Steven Heinemann 斯蒂文·海恩门 [加拿大]
- 115 / Virginia Scotchie 弗吉妮娅·史考奇 [美国]
- 117 / Patricia Lay 派翠茜娅·雷 [美国]
- 119 / Lizbeth Stewart 莉莎蓓丝·斯图尔特 [美国]
- 120 / Marilyn Lysohir 玛莉莲·莱沙亥尔 [美国]
- 122 / Richard Hirsch 理查德·赫胥 [美国]
- 124 / Gertraud Mohwald 哥察得·默哈德 [德国]
- 127 / Anne Turn 安·特恩 [爱沙尼亚]
- 128 / John H. Stephenson 约翰·史第文森 [美国]
- 128 / Susanne G. Stephenson 苏珊·史第文森 [美国]
- 134 / Jane Perryman 简·帕瑞门 [英国]
- 137 / Brian McCallum 布莱恩·麦克伦 [美国]
- 138 / Pit Nicolas 彼特·尼古拉斯 [卢森堡]
- 140 / Katherine Ross 凯瑟琳·罗斯 [美国]
- 144 / Richard Lynn Studham 理查德·L·斯达汉 [加拿大]
- 146 / Qyvind Suul 奇沃德·苏尔 [挪威]
- 149 / Stephen De Staebler 斯蒂芬·德·斯坦勒 [美国]
- 152 / Kimpei Nakamura 中村绵平 [日本]

Nancy Selvin 南茜·赛文 [美国] / 154 ■
 Fritz Rossman 弗莱茨·罗斯曼 [德国] / 158 ■
 Jeffrey Kaller 杰夫里·凯勒 [美国] / 162 ■
 Akio Takamori 高森晓夫 [美国] / 164 ■
 Jill Bonovitz 吉尔·波诺维奇 [美国] / 168 ■
 Jindra Vikova 金卓·维可娃 [捷克] / 170 ■
 Nino Caruso 尼诺·卡如索 [意大利] / 172 ■
 Yoshiro Ikeda 池田良郎 [日本] / 176 ■
 Sadashi Inuzuka 犬冢定史 [美国] / 177 ■
 Robert Dixon 罗伯特·狄克斯 [美国] / 182 ■
 Anna Calluori Holcombe 安娜·豪康 [美国] / 183 ■
 Carlo Sammarco 卡罗·森麦可 [加拿大] / 184 ■
 Paul Soldner 保罗·苏特纳 [美国] / 188 ■
 Bruce Dehnert 布鲁斯·戴洛特 [美国] / 191 ■
 Setsuko Nagasawa 永泽令子 [日本] / 192 ■
 Denise Pelletier 丹尼丝·派力递尔 [美国] / 196 ■
 Patrick Shia Crabb 派屈克·科来博 [美国] / 199 ■
 D. Lauckaite-Jakimaviciene 洛凯特·加奇玛维辛 [立陶宛] / 200 ■
 Todd Shanafelt 塔特·山那菲特 [美国] / 202 ■
 Ron Nagle 让·莱哥 [美国] / 204 ■
 Matthew Towers 马休·托尔 [美国] / 208 ■
 Justin Novak 加斯汀·纳瓦克 [美国] / 210 ■
 Juan Granados 怀恩·格兰多 [美国] / 215 ■

■ 218 / Harin Lee 亨利·李 [韩国]
 ■ 220 / Kosmas G. Ballis 克斯马·巴利斯 [美国]
 ■ 224 / Jacque Kaufmann 杰克·考夫曼 [法国]
 ■ 228 / Hana Novotna 汉娜·诺维达 [捷克]
 ■ 230 / Linda Huey 琳达·胡 [美国]
 ■ 232 The Six Professors at New York State College of
 Ceramics Art Alfred University 阿弗雷德陶瓷学院6位现
 任教授 [美国]
 ■ 235 / Wayne Higby 温·黑格比 [美国]
 ■ 236 / Walter McInnell 瓦尔特·麦克科纳 [美国]
 ■ 238 / Anne Currier 安·库瑞尔 [美国]
 ■ 240 / Andrea Gill 安吉瑞·吉尔 [美国]
 ■ 241 / John Gill 约翰·吉尔 [美国]
 ■ 242 / Linda Sikora 琳达·西可拉 [美国]
 ■ 243 / Adriaan Rees 阿吉恩·魏斯 [荷兰]
 ■ 244 / Avra Messe 埃华·迈斯 [美国]
 ■ 246 / Isidoro Dal Col's 伊赛达罗·戴·库斯 [意大利]
 ■ 248 / Rudy Autio 茹迪·奥地欧 [美国]
 252 / Ole Lisleruo 奥勒·利斯勒罗 [挪威]
 ■ 252 / Susanne Fagermo 苏珊·法捷蒙 [挪威]
 ■ 261 / 艺术以外的话题——浅谈当代美国陶艺的文化环境 白明
 Beyond the Realm of Arts — On the cultural environment
 for contemporary American ceramic arts By Bai Ming

前言



东尼·法兰克斯

教授 [苏格兰]
国际陶艺学会主席

在生活中，陶器可以信手拈来，而毋庸赘言。它们在历经数代人的饮食习俗和诸多宗教仪式后逐步走入人们的生活，而且，正由于它们的持久生存能力，才成为考古学家和社会历史学家的根本。在我们的文化和历史中，陶器占有极其重要的一席之地。

然而，数世纪以来，陶泥也满足了其他需求，远远超出了其在日常生活中的各种实用功能。更为重要的是，在世界各国的当代陶艺中，我们发现人们常常用它来表现诗歌一般的意境和散文一样的韵律，这不仅仅是为了创作一件作品，而且是为了向观众详尽地叙述创作者对这件作品所赋予的思想、情感和冥想。对于许许多多的陶艺家而言，它已经成为一种自我意识发展的过程，创作者深深地思索着自己的创作行为，并沿着这条创作之路进入他幻想的世界之中。引导观众的注意力，使其驻足于某个空间之中——一个完全不同于芸芸众生世界的空间，进而使其有一种超越材料与形式的感受，到达无限空间中的某个领域。这就是运用任何媒材进行创作的艺术家们的职责。

因此，白明在本书中所呈献的作品是恰如其分的，这本书不仅包括器皿作品，而且还介绍了抽象性的概念陶泥作品，因为他自己的陶艺作品就跨越了这两个极至之间的空间，并且为铲除存在于现代中国的精英文化与大众文化之间的羁绊做出了自己的努力。他的青花器皿造型简洁优雅，折射出中国的传统文化，这也是其作品创作的自然源泉，而他最近一个时期创作的作品，特别是他在费城做客座艺术家期间创作的那些作品，代表了他对抽象表现主义艺术风格的一种东方式的探索方法。人们一直认为，白明始终是在孔子的“进入社会”的思想和道教文化中“脱离尘世”的哲学思想之间徘徊。一方面，他从中国传统的山水画中汲取营养；另一方面，他欣然接受了当代艺术中空间和时间的挑战。就另一个侧面而言，这些挑战中所涌动的相互冲撞的暗流或许恰恰反映出现代城市生活中的快节奏和混乱与传统乡村生活中的静思和恬静之间的冲突和矛盾。

在本书中，白明向专业艺术家们和对艺术给予关注的观察家们推介了数十位近年来享有国际声誉的陶艺家和艺匠；并展示了他们最具创新精神的、意蕴深长的作品。我们从中能够十分清晰地认识到20世纪下半叶世界陶艺界存在的截然不同的思想观念，因为无论是在哲学思想上，还是在艺术风格上，其他任何一种艺术形式所表现出来的极至都无法超越陶瓷艺术。围绕着现代主义和后现代主义，以及地区化和全球化等问题展开的激烈争论深刻地影响着陶艺界，而内心对这些挑战和变革所持有的那种纯粹的愉悦感极大地提高了全球陶泥艺术创作中的创造力。随着世界各国之间的交流日益密切和深入，陶艺创作活动在仍旧保持鲜明的传统特色的同时，吸纳了许许多多新的发展形式，当代陶艺作品不仅包容了更多的文化内涵，而且日趋多层面。

对每一个艺术家来说，细致准确地去发现自己的创作之路是一项十分艰难的工作。在本书所推介的陶艺家们中，一些人表现出了他们对1000多年前的传统与技巧的直接继承，进而将这些传统和技巧升华为一种具有独特精神的当代艺术语言；而另外一些艺术家们则直接把陶泥视为一种适宜于表达个人思想的媒材，而他们的思想并不去考虑借鉴历史和氛围这笔财富。

本书的出版十分及时，因为，尽管中国以其悠久的陶瓷历史闻名于世，并且将庆贺瓷都景德镇建镇千年的历史，但是，也仅仅是在最近几年中，我们才在中国各地的艺术院校的年轻艺术家和老师中间看到了具有深远意义和创新精神的陶艺复兴的印迹，白明就是其中的代表。本世纪初的几年里预示着中国当代陶艺发展历程中的一个硕果累累的时期，在这个时期中，它将摆脱其被视为边缘艺术形式的窘境，最终成为世界艺术舞台上的主角。我很高兴，也很荣幸应邀为本书撰写前言，我也坚信本书将为这些即将到来的发展局面发挥自己的重要作用。

Tang Franko

于日内瓦

Preface

By Professor Tony Franks

President of the International Academy of Ceramics

Pots are easy to live with and need little explaining; they are accessible to people through generations of eating habits and rituals, and essential to archaeologists and social historians because of their ability to survive; they occupy a strong position in our sense of culture and history.

But for centuries clay has satisfied other needs beyond utilitarian aspects of daily life, and in contemporary ceramics around the world we find it used for poetry as well as prose; for not only making an object but for describing to its audience the thoughts, feelings and intentions of the maker towards that object. This has become for many ceramists a self conscious process, the maker reflecting on his activity as he pursues it into the world of his imagination. It is the job of the artist in any medium, to lead the spectator's attention to dwell in a space which is not that of the common world, to an experience beyond material and form, reaching somewhere towards the infinite.

It is entirely appropriate, therefore, that Bai Ming should be presenting this book which refers to both the vessel and to abstract conceptual clay, for his own ceramic work crosses between these two extremes and contributes to the breakdown of barriers between elite and popular culture in modern China. His blue and white vessel forms, simple and elegant, reflect the traditional culture from which his work has naturally evolved, while the more recent pieces, particularly those produced during his residency in Philadelphia, represent an Oriental approach to abstract expressionism. It has been said that Bai Ming travels between the Confucian ideology of 'going into society' and the Taoist philosophy of 'renouncing the secular world'. While he draws on traditional image sources of mountains and water, he takes up the contemporary challenges of space and time. These contradictory undercurrents perhaps reflecting in turn the conflict between the speed and turmoil of modern urban life and the contemplative serenity of the traditional rural way.

In this book Bai Ming presents to both the professional artist and to the interested observer some of the internationally outstanding ceramic artists and craftsmen of recent years and shows examples of their most innovative and significant works. We are made aware of contrasting ideologies in world ceramics during the second half of the twentieth century, for the philosophical and stylistic extremes apparent in other art forms did not bypass ceramics. Crucial debates surrounding Modernism and Postmodernism, localization and globalisation, hit ceramics hard, and the sheer delight in challenge and change has given intense momentum to the universal drive for originality in clay. As the world has become more thoroughly inter-related, ceramic activities have accommodated new developments while still acknowledging traditional contrasts, and contemporary work has become more culturally layered and increasingly multi-faceted.

It is the difficult task of each individual artist carefully to discover his particular path, and of the ceramists included in this volume, some demonstrate direct links with traditions and techniques more than a thousand years old, translated into a fresh-spirited contemporary language, while others simply take clay as an appropriate medium for their thoughts irrespective of its wealth of historical and contextual references.

The publication of this book is timely indeed, for while China is renowned throughout the world for its historical ceramics, and will soon be celebrating a thousand years of porcelain production, it is only in very recent years that we have seen among young artists and teachers in art schools and universities around the country, signs of the significant revival in innovative ceramics that Bai Ming represents. The early years of this century promise to be a most fruitful time in the growth of contemporary Chinese ceramics, a time when it sheds its status as a marginal art form, and becomes a leading player on the world stage. I am delighted and privileged to have been invited to write the foreword to this book which I believe will make a major contribution to these imminent developments.

Tang Franko

Geneva

为白明的新书而作

苏珊·彼德森

荣誉退休教授[美国]
美国纽约市立大学亨特学院



我是1999年在中国见到白明的，再次见到他时正值他来美国，在我们的国家举办讲座。他在宾夕法尼亚州费城的“陶泥工作室”做了几个月的客座艺术家。他不仅撰写了数部有关中国陶瓷史的书，并为这些书做了插图，而且过去他还曾编写过有关当代陶艺方面的著作。这是他的第三本有关国际陶艺的书。我很高兴能够为他提供一些帮助，就他所邀请的陶艺家提出自己的意见，从而将他们目前所创作的最优秀的代表作编入这本书中。

白明不仅是一位年轻的画家，也是一位创作瓷器和炆器的陶艺家。他在瓷器上创作的抽象作品闻名于中国。最近，他在美国向人们展示了他的装饰技巧。他是北京一所艺术学院的老师，也因为如此，他影响了许许多多的学子。

本书中所推介的陶艺作品是从世界各地精心挑选出来的。这是一项令人为之惊讶的工作，对于所有看到和欣赏这本书的人来讲，这本作品集是极其有益的。

Susan Peterson

Forward to Bai Ming's book

By Susan Peterson

Professor Emerita

Hunter College, City University of New York

I met Bai Ming in China in 1999 and again when he came to the United States to do workshops in our country, and a several month residency at "The Clay Studio" in Philadelphia, Pennsylvania. He has written and illustrated a number of Chinese ceramic history books as well as a previous compilation of contemporary ceramics. This is his third international ceramic book. I have been glad to help him with advice about the ceramic artists he invited to submit the best examples of the current works for this book.

Ming is a young painter as well as a maker of porcelain and stoneware ceramics. His painting on porcelain is well-known in China, and he recently demonstrated his decorative techniques in the USA. He is a teacher in the art institute in Beijing and, as such, he has influenced many students.

The ceramic art in this book has been carefully selected from around the world. It is an astonishing undertaking and this collection will be of value to all who see and admire it.

Susan Peterson

为《外国当代陶艺经典》而作

珍妮特·曼斯菲尔德

[澳大利亚]

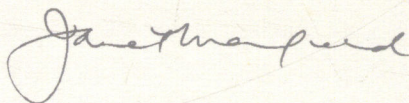
陶艺家 / 编辑 / 出版家



我很高兴应邀为白明的这本有关当代陶艺的新作撰写一篇简短的前言。长期以来，陶艺一直是一种国际性的艺术形式，其表现涵盖了装饰性的、实用性的、叙事性的、雕塑性的、建筑性的等一切可能的领域，形成了对社会生活的写照。该书集东西方艺术于一体，将不仅进一步加强人们对陶瓷艺术的认识，以及陶瓷艺术的表现力，而且为世界各地的艺术家与鉴赏家之间的对话提供了可能。当然，它不仅仅局限于陶艺这些话题。谈及这一点，除了许以祺先生的《陶艺家通讯》之外，很少有用中国语言来介绍在西方各国进行创作的陶瓷工作者和陶瓷艺术家们的书刊。白明的书改变了这种局面。

通过对陶艺作品的欣赏，人们可以发现存在于不同文化之中的许许多多极其重要的内容：本国民众的期望，他们所遵循的价值观，以及他们所喜爱的生活方式。人们在用于陶器创作的造型、图案和功能中能够看到历史的记录，也可以通过研究某个社会文化中的陶瓷来推断其技术的发展、材料的使用与工艺，以此确定是当今的，还是数千年前的。在陶瓷材料和造型中，无论是精雕细琢，还是粗糙朴实，都清晰地表明了某个历史期间使用陶器的家庭的社会地位。现在，不仅可以充分运用粗糙的原材料中所蕴含的表现力，同样也能够运用最洁白的半透明瓷的细腻特性，来进一步表现某种艺术思想。在白明的书中，我们可以认识那些正在使用陶泥来表达多重艺术目的艺术家。他们正在探索那些普遍存在的和个性化的问题，而这些问题则会引起所有认识到这些问题和了解到这些问题的人的兴趣。

中国艺术始终把陶瓷视为一种重要的表现手段，无论是悠久的历史，还是高超的艺术品质，中国陶瓷艺术工作者们的艺术是无可比拟的。世界凝望着中国，仰慕她丰富的陶瓷艺术传统。通过白明的书，我们能够看到，在当今的中国，陶瓷依然拥有令人敬慕的地位。



Forward to

Oversea Contemporary Ceramic Art Classics

By Janet Mansfield

Potter/Editor/Publisher

It was with pleasure that I accepted the invitation to write a brief foreword to this book by Bai Ming on contemporary ceramics. Ceramics has always been an international art form with its representation ranging through the decorative, functional, narrative, sculptural, the architectural and its possibilities for social commentary. This book, which embraces both East and West, will further the understanding and purposes of ceramic art and will also enable a dialogue to occur between artists and connoisseurs throughout the world, and not only on topics concerning ceramics. Up to this point, apart from the Potters Newsletter of Mr. Xu Yi Qi little has appeared in the Chinese language about potters and ceramic artists working in Western countries. Bai Ming's book redresses this situation.

Through the appreciation of ceramics one can discover much about what is important in different cultures, the hopes of its people, the values that they hold and the lifestyle that they enjoy. The record of history can be seen in the forms, patterns and uses for which pottery has been made. Development in technology, the use of materials and processes can also be measured by studying the ceramics of the culture in a society, be it today or thousands of years ago. Either the refinement or the coarse nature of materials and forms used in ceramics could, at one time, point to the social status of the household that used ceramic wares. Now the expressive nature of the raw and coarse materials can be exploited as equally as the fineness of the whitest translucent porcelain, to further an artistic idea. In Bai Ming's book we find artists who are using clay for many of the purposes of art that they explore universal and personal issues that are of interest to all who see them and read about them.

Chinese art has always included ceramics as one of its major expressions and the art of the potter in China is unrivalled both in its longevity and high quality. The world has looked to China admiring its wealth of tradition in the ceramic arts; through Bai Ming's book we can see that ceramics continues to bold its esteemed place in China today.

