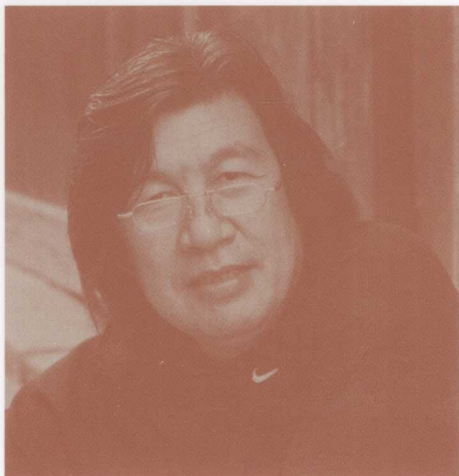


Masters of
Chinese
Arts and Crafts

LI YOUYU



HANGUANG CHINA



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汉光瓷

周南 分卷主编 丁佳青 著

汉光瓷继承传统而超越传统，集中国千年制瓷技艺之大成。以科学技术的创新、制作工艺的精良、造型设计的原创、装饰风格的典雅，具有新时代的审美情趣和美学风范，重新塑造了中国陶瓷的世界形象。



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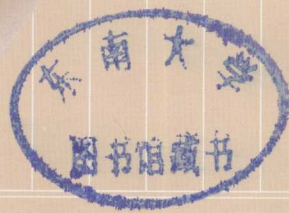
中国工艺美术大师

Masters of Chinese Arts and Crafts

李遊宇
Li Youyu



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汉光瓷

HANGUANG CHINA

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丛书总主编 张道一

丛书执行副总主编 濮安国 李立新

Li
Youyu
李游宇

1954 年，出生于湖南岳阳。

1975~1977 年，就读于湖南轻工业专科学校（现湖南理工大学）。

1977~1981 年，就读于中央工艺美术学院（现清华大学美术学院）。

1984 年，就任上海大学美术学陶瓷研究所常务副所长。

1989 年，作为互派访问学者，赴日本大阪艺术大学研修现代陶艺并讲授中国陶瓷。

1994 年，成立汉光陶瓷艺术馆。

2000 年，汉光瓷在北京举办专家鉴定会。

2004 年，中国轻工业联合总会、中国陶瓷工业协会授予第一届“中国陶瓷艺术大师”荣誉称号。

2005 年，上海市人民政府授予“上海工艺美术大师”称号。

2006 年，经第五届中国工艺美术大师评审工作领导小组批准，授予“中国工艺美术大师”荣誉称号。

2008 年，受聘复旦大学教授，任复旦大学上海视觉艺术学院时尚设计学院副院长、学科带头人。

2010 年，获得上海 2010 世博会“突出贡献奖”。

1954, Li Youyu was born in Yueyang, Hunan Province

1975~1977, he studied at Hunan Light Industry College (now named the Hunan University of Technology).

1977~1981, he studied at the Central Academy of Fine Arts (now named the Academy of Fine Arts of Tsinghua University).

1984, he became the deputy director of the Ceramics Research Institute of Fine Arts department of Shanghai University.

1989, he went to Japan Osaka University of Arts to train modern ceramic art and teach Chinese ceramics.

1994, he established Han Kuang Porcelain Art.

2000, Han Kuang Porcelain expert appraisal meeting was held in Beijing.

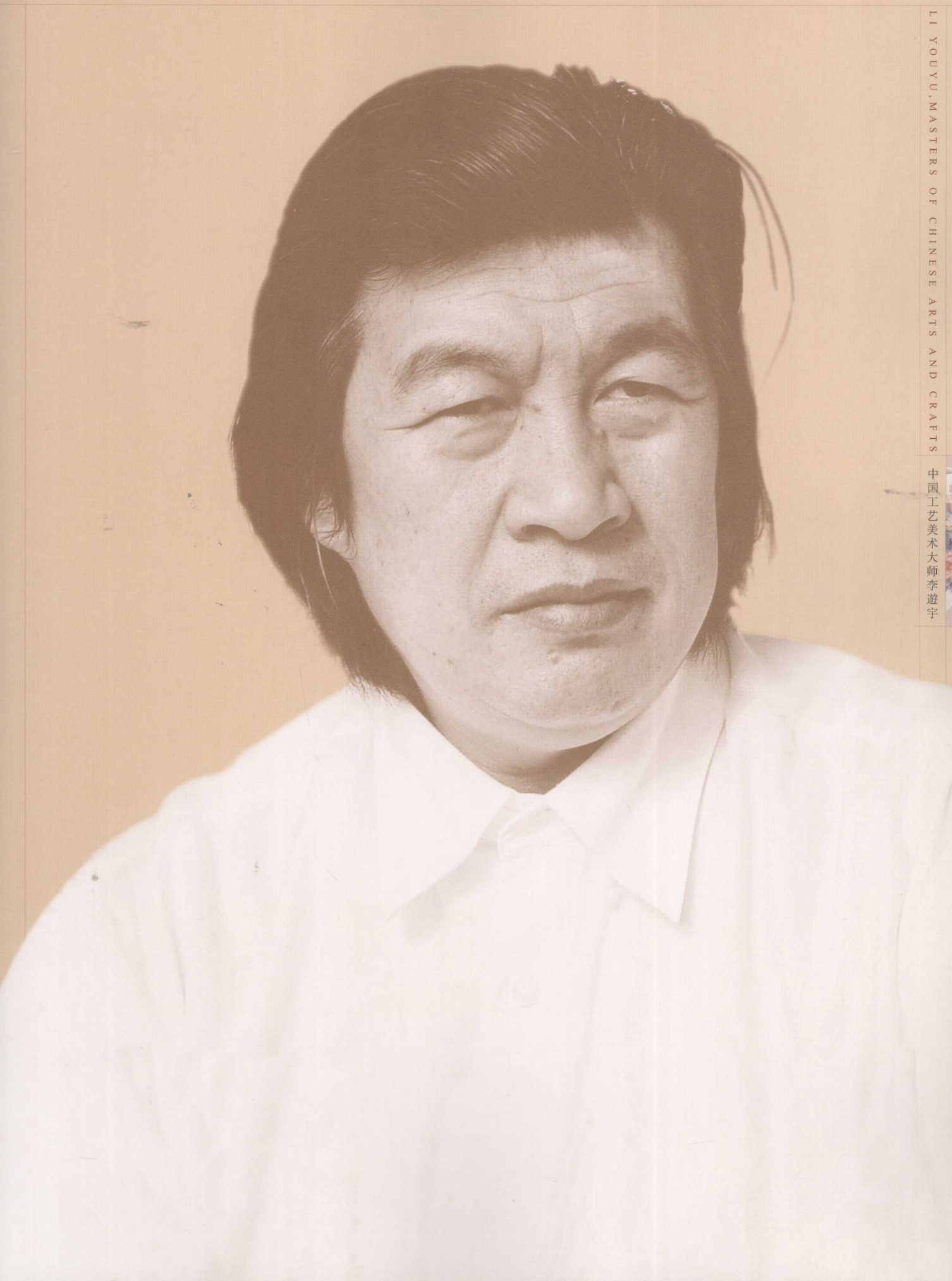
2004, he was awarded the first "Chinese ceramic artist" by China Light Industry Association and China Ceramic Industry Association.

2005, he was awarded "the Great Master of Shanghai Arts and Crafts" by Shanghai Municipality.

2006, he was awarded "the Great master of Chinese arts and crafts" by the approval of the assessment leadership group of The Fifth Chinese Arts.

2008, he was appointed as the professor of Fudan University, vice president and academic leaders of fashion design department of Shanghai Institute of Visual Arts of Fudan University.

2010, he won the Outstanding Contribution Award of Shanghai World Expo.



HANGUANG CHINA

HANGUANG CHINA is the development of Chinese ceramic culture. In 1995 Master Li You Yu led his team to spend 10 years researching and innovating on the ceramic materials, production processes and artistic style and finally succeeded.

The book "The protection and development of China's traditional arts and crafts" says: HANGUANG CHINA with its noble quality features: "white, transparent, Run, pure", choice of materials, fine workmanship and decorative beauty, which combines the culmination of China Millennium porcelain art, is the perfect combination of science and technology and art. It belongs to China's new aesthetic porcelain in a new era. Experts rated as "silk in the boutique, gem of the Queen." HANGUANG CHINA production is very demanding for raw material selection that taking tons in kilograms to ensure the high white porcelain with a sense of transparency. HANGUANG CHINA, pertaining to hard porcelain with high humidity, is produced with reduction roasting in the 1400 C temperature. Its pursuit of excellent quality and design ideas and the process characteristics and determine its noble quality and high-end positioning. Therefore, the HANGUANG CHINA products are not only regarded as practical life supplies but also art collection. "

汉光瓷

汉光瓷是李遵宇大师于1995年开始带领他的团队，用了10多年时间，对陶瓷材料、制作工艺、艺术风格等方面进行了深入研究和创新，并取得了成功，是对中华陶瓷文化的发扬光大。

《中国传统工艺美术的保护与发展》一书中这样描述道：汉光瓷以其『白、透、润、纯』的高贵品质为特色，选料精、做工细、装饰美，它集中国千年制瓷技艺之大成，是科学技术与艺术完美的结合，属于具有新时代审美趣味的中国新瓷器。专家誉之为『丝绸中的精品，宝石中的皇后』。汉光瓷的制作对原料的挑选十分苛求，吨里取斤，以确保瓷质的高白度与透明感。汉光瓷在1400℃的温度下还原烧成，属于高温硬质瓷。汉光瓷追求的是优秀的品质和设计的创意，其工艺特点和手工制作方式决定了汉光瓷的高贵品质和高端定位。因此，汉光瓷不仅有陶瓷艺术作品，而且把生活实用品做成了艺术收藏品。



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大师风范——《中国工艺美术大师》系列丛书◎总序

张道一

中华民族素有尊师重道的传统，所谓：“道之所存，师之所存。”因为师是道的承载者，又是道的传承者。师为表率，师为范模，而大师则是指有卓越成就的学者或艺术家。他们站在文化的高峰，不但辉煌一世，并且开创了人类的文明。一代一代的大师，以其巨大的成果，建造着我们民族的文化大厦。

我们通常所称的大师，不论在学术界还是艺术界，大都是群众敬仰的尊称。目前由国家制定标准而公选出来的大师，惟有“工艺美术大师”一种。这是一种荣誉、一种使命，在他们的肩上负有民族的自豪。就像奥林匹克竞技场上的拼搏，那桂冠和金牌不是轻易能够取得的。

我国的工艺美术不仅历史悠久、品类众多，并且具有优秀的传统。巧心机智的手工艺是伴随着农耕文化的发展而兴盛起来的。早在2500多年前的《考工记》就指出：“天有时，地有气，材有美，工有巧；合此四者，然后可以为良。”明确以人为中心，一边是顺应天时地气，一边是发挥材美工巧。物尽其用，物以致用，在造物活动中一直是主动地进取。从历史上遗留下来的那些东西看，诸如厚重的青铜器、温润的玉器、晶莹的瓷器、辉煌的金银器、净洁的漆器，以及华丽的丝绸、精美的刺绣等，无不表现出惊人的智慧；谁能想到，在高温之下能够将黏土烧结，如同凤凰涅槃，制作出声如磬、明如镜的瓷器来；漆树中流出的液汁凝固之后，竟然也能做成器物，或是雕刻上花纹，或是镶嵌上蚌壳，有的发出油光的色晕；一个象牙球能够雕刻成几十层，层层都能转动，各层都有纹饰；将竹子翻过来的“反簧”如同婴儿皮肤般的温柔，将竹丝编成的扇子犹如锦缎之典雅；刺绣的座屏是“双面绣”，手捏的泥人见精神。件件如天工，样样皆神奇。人们视为“传世之宝”和“国宝”，哲学家说它是“人的本质力量的显现”。我不想用“超人”这个词来形容人；不论在什么时候，运动场上的各种项目的优胜者，譬如说跳得最高的，只能是第一名，他就如我们的“工艺美术大师”。

过去的木匠拜师学艺，有句口诀叫：“初学三年，走遍天下；再学三年，寸步难行。”说明前三年不过是获得一种吃饭的本领，即手艺人所做的一些“式子活”（程式化的工作）；再学三年并非是初学三年的重复，而是对于造物的创意，是修养的物化，是发挥自己的灵性和才智。我们的工艺美术大师，潜心于此，何止是苦练三年呢？古人说“技进乎道”。只有进入这样的境界，才能充分发挥他的想象，运用手的灵活，获得驾驭物的高度能力，甚至是“绝技”。《考工记》所说：“智者创物，巧者述之；守之世，谓之工。”只是说明设计和制作的关系，两者可以分开，也可以结合，但都是终生躬行，以致达到出神入化的地步。

众所周知，工艺美术的物品分作两类：一类是日常使用的实用品，围绕衣食住行的需要和方便，反映着世俗与风尚，由此树立起文明的标尺；另一类是装饰陈设的玩赏品，体现人文，启人智慧，充实和提高精神生活，即表现出“人的需要的丰富性”。两类工艺品相互交错，就像音乐的变奏，本是很自然的事。然而在长期的封建社会中，由于工艺品的

材料有多寡、贵贱之分，制作有粗细、精陋之别，因此便出现了三种炫耀：第一是炫耀地位。在等级森严的社会，连用品都有级别。皇帝用的东西，别人不能用；贵族和官员用的东西，平民不能用。诸如“御用”、“御览”、“命服”、“进盏”之类。第二是炫耀财富。同样是一个饭碗，平民用陶，官家用瓷，有钱人是“金扣”、“银扣”，帝王是金玉。其他东西均是如此，所谓“价值连城”之类。第三是炫耀技巧。费工费时，手艺高超，鬼斧神工，无人所及。三种炫耀，前二种主要是所有者和使用者，第三种也包括制作者。有了这三种炫耀，不但工艺品的性质产生了异化，连人也会发生变化的。“玩物丧志”便是一句警句。

《尚书·周书·旅獒》说：“不役耳目，百度惟贞，玩人丧德，玩物丧志。”这是为警告统治者而言的。认为统治者如果醉心于玩赏某些事物或迷恋于一些事情，就会丧失积极进取的志气。强调“不作无益害有益，不贵异物贱用物”。主张不玩犬马，不宝远物，不育珍禽奇兽。历史证明，这种告诫是明智的。但是，进入封建社会之后，为了避免封建帝王“玩物丧志”，《礼记·月令》规定：百工“毋或作为淫巧，以荡上心”。因此，将精雕细刻的观赏性工艺品视为“奇技淫巧”，而加以禁止。无数历史事实告诉我们，不但上心易“荡”，也禁而不止。这种因噎废食的做法，并没有改变统治者的生活腐败和玩物丧志，以致误解了3000年。在人与物的关系上，是不是美物都会使人丧志呢？答案是否定的。关键在人，在人的修养、情操、理想和意志。所以说，精美的工艺品，不但不会使人丧志，反而会增强兴味，助长志气，激发人进取、向上。如果概括工艺美术珍赏品的优异，至少可以看出以下几点：

1. 它是“人的本质力量的显现”。不仅体现了人的创造精神，并且通过手的锻炼与灵活，将一般人做不到的达到了极致。因而表现了人在“改造世界”中所发挥出的巨大潜力。
2. 在人与物的关系中，不仅获得了驾驭物的能力，并且能动地改变物的常性，因而超越了人的“自身尺度”，展现出“人的需要的丰富性”。
3. 它将手艺的精湛技巧与艺术的丰富想象完美结合；使技进乎于道，使艺净化人生。
4. 由贵重的材料、精绝的技艺和高尚的人文精神所融汇铸造的工艺品，代表着民族的智慧和创造才能，被人们誉为“国宝”。在商品社会时代，当然有很高的经济价值，也就是创造了财富。

犹如满天星斗，各行各业都有领军人物，他们的星座最亮。盛世人才辈出，大师更为光彩。为了记录他们的业绩，将他们的卓越成就得以传承，我们编了这套《中国工艺美术大师》系列丛书，一人一册，分别介绍大师的生平、著述、言论、作品和技艺，以及有关的评论等，展示大师的风范。我们希望，这套丛书不但为中华民族的复兴和文化积淀增添内容，也希望能够启迪后来者，使中国的工艺美术大师不断涌现、代有所传。是为序。

2009年12月25日于南京龙江

The Demeanor of the Masters—The Total Foreword of The “*Masters of Chinese Arts and Crafts*” Series

Zhang Daoyi

The Chinese tradition of respect for teachers has been known all along just as “where there is the truth there is the teacher” said teachers who play the role of the fine examples and models are not only the carriers of the truth but also the inheritors of it. At the same time the masters who stand on the peak of culture are in glory of long time and have created the human civilization are defined as the outstanding academics or artists. Masters from one generation to another with their tremendous achievements build our nation’s cultural edifice.

Usually referring to the Masters whether in the academia or the art circle is mostly that people respectfully call them. Presently in our country there is only one title of the Masters the “Arts and Crafts Masters” that were elected with the standards established by the country which is a kind of honor and mission making the pride of the nation on their shoulders just like the hard work in Olympic arena where is not easy to get the laurels and the gold medals.

The Arts and Crafts in our country has not only the long history but numerous varieties and excellent tradition as well. The sophisticated and wise crafts flourished with the development of farming culture. As early as more than 2500 years ago “The Artificers Record”(Zhou Li Kao Gong Ji) pointed out “By conforming to the order of the nature adapting to the climates in different districts choosing the superior material and adopting the delicate process the beautiful objects can be made” which clearly meant the thought of human-centered following the law of nature on the one hand and exerting the property of material and technology on the other. Turning material resources to good account or making the best use of everything is always the actively enterprising attitude in the creation. The historical legacies of Arts and Crafts such as the heavy bronze stuff the warm and smooth jades the crystal porcelain gold and silver objects the clean lacquerware the gorgeous silk the fine embroidery and so on are all showed amazing wisdom. So it is hard to imagine the ability that gives the clay a solid state under high temperature as Phoenix Nirvana borning of fire which can turn out to be the porcelain that sounds like the Chinese Chime Stone and looks like a mirror; that makes the sap into objects when it has been solid after flowing from the lacquer trees; that carves the ivory ball into

the dozens of layers every layer can rotate freely and has all patterns at different levels; that turns the parts of bamboo over into the “spring reverse motion” that so gentle just like baby’s skinweaves strings of bamboo to form the fan as elegant as brocade; that embroiders the Block Screen as the double-sided embroidery; that uses the hands to knead the clay figurines showed the spirit. Everything looks like a kind of God-made each piece is magical which is considered as the “treasure handed down” or “national treasure” by people and as the “manifestation of the essence of man power” by the philosophers. I do not want to describe people by using the word “Superman” however we should admit that anytime in the sports ground the winner of the various games say the highest jumping one is just the NO.1 and he would be as our “Arts and Crafts Masters”.

In past when apprentice carpenters studied with a teacher there was a formula cried out “beginner for three years is able to travel the world; and then for another three years is unable to move” which means the first three years is nothing but the time for ability that let some of the craftsmen do “Shi Zi Huo ”(the stylized works) just to make a living and the further three years is not the simple time for a novice to repeat but for the idea of creation and is the reification of self-cultivation and makes people to bring their spirituality and intelligence into play. Actually our Arts and Crafts masters with great concentration have great efforts far more than three years hard training. The ancients said “techniques reach a certain realm would act in cooperation with the spiritual world”. Only entering this realm can people give full play to their imagination use manual dexterity obtain the high degree of ability of controlling or even get the “stunt”. Although “The Artificers Record ” said “ creating objects belongs to wise man highlighting the truth belongs to clever man however inheriting these for generations only belongs to the craftsman” it simply makes the statement of the relationship between design and production which can not only be separated but also be combined and both of them are concerned with life-long practice in order to achieve a superb point.

As we all know the Arts and Crafts can be divided into two categories one is the bread-and-

butter items of everyday using round the needs of basic necessities and convenience reflecting the custom and the fashion which has established a staff gauge of civilization. The other is decorative furnishings that can be appreciated reflecting the culture inspiring wisdom enriching and enhancing the spiritual life which is to show "the abundance of people's needs". These two types are interlaced like the variation of music that is a natural thing. In the long period of feudal society however for the Arts and Crafts due to the amount of the materials using the differences between the precious material quality and the cheap one and the differences between the fine producing and coarse one there were three kinds of show-off. The first was to show off the status. Even the supplies were branded levels in the strict hierarchy of society. For instance the stuff belonged to the emperor could not be used by others the civilians never had the opportunity for using the articles of the nobles and the officials. Those things had the special titles such as "The Emperor's Using Only" "The Emperor's Reading Only" "The Emperor's Tea Sets Only" "The Officials' Uniform Only" and so on. The second was to show off the wealth. For example as to the bowl the pottery was used by the civilians and the porcelain by the officials. The rich men used the "Golden Clasper" and "Silver Clasper" while the emperor used the gold and jades. So were many other things that so-called "priceless". The third was to show off the skills. A lot of work and time was consumed craft skills were extraordinary as if done by the spirits which could almost be reached of by no one. Therefore with these three kinds of show-off in which the former two mainly referred to both owners and users the third also included the producers not only the nature of the crafts produced alienation and even the people would be changed as well. "Riding a hobby saps one's will to make progress" is a warning.

"XiLu's Mastiff The Book of Chou Dynasty The Book of Remote Ages" (Shang Shu Zhou Shu • Lu Ao) said "do not be enslaved by the eyes and the ears all things must be integrated and moderate tampering with people loses one's morality riding a hobby saps one's will to make progress" which is warning for the rulers thinking that if the rulers obsessed with or fascinated certain things it will make them to lose their aggressive ambition emphasizing that "don't do useless things and don't also prevent others from doing useful things; don't pay much more for strange things and don't look down on cheap and practical things" and affirming that don't indulge in personal hobbies excessively hunt for novelty and feed rare birds and strange beasts. History has proved that such caution is wise. However after entering the feudal society in order to prevent the feudal emperor from that "Riding a hobby saps one's will to make progress" "The Monthly Climate and Administration The Book of Rites" (Li Ji Yue Ling) provided craftsmen "should not make the strange and extravagance objects to confuse the emperor's mind" and regarding the ornamentally carved arts and crafts as the "clever tricks and wicked crafts" that should be prohibited. Numerously historical facts tell us that not only the emperor's

mind is easily confused but also the prohibitions against the confusion can't work. The misunderstanding of objects themselves last about 3000 years though the way just like "giving up eating for fear of choking" did not change the corrupt lives of rulers and that "Riding a hobby saps one's will to make progress". Do the beautiful things make people weak in the relationship between persons and objects? The answer is negative. The key lies in the people themselves in the self-cultivation sentiments ideals and will. So the fine Arts and Crafts is not able to make people despondent on the contrary it will enhance their interests encourage ambition and drive people to be aggressive and progressive. As a result to outline the outstanding traits of the ornamental Arts and Crafts at least the following points can be seen.

First of all it is the "manifestation of the essence of man power" that not only reflects the people's creative spirit but also attains an extreme that is impossible for ordinaries through the exercise and flexibility for hands thus showing the great potential of human in "changing the world".

Secondly in the relationship between persons and objects except for the ability gained to control objects it actively alters the constancy of objects thus beyond the human "own scale" to show "the abundance of people's needs".

Furthermore it perfectly combines the superb skill of the crafts with the colorful imagination of the art making that "techniques reach a certain realm would act in cooperation with the spiritual world" and that "art cleans the life".

Finally the Arts and Crafts founded by the precious materials the exquisite skill and the noble human spirit represents the nation's wisdom and creativity has been hailed as the "national treasure" and of course in the era of commercial society possesses the high economic value that is the creation of wealth.

The various walks of life have the leading characters very starry and their constellations are the brightest. "Flourishing age flourishing talents" being Masters is even more glorious. In order to record their performance and to pass their outstanding achievements along we have compiled the "Masters of Chinese Arts and Crafts" series that each volume recorded each master and that respectively introduced their life stories writings sayings works skills and the comments concerned completely showing the demeanor of the masters. We hope that the series can make contributions not only to the nation's revival of China and the cultural accumulation but also to inspire newcomers propelling the spring-up of the "Masters of Chinese Arts and Crafts" for generations.

So this is the foreword of the series.

December 25 2009 in Longjiang Nanjing

前言

杨永善

瓷器是中国的伟大发明，就其产生的深远意义而言，它开辟了一个持续发展的学科领域；就其特点而论，是技术和艺术融合的产物，同时也创造了一种独特的文化形态。陶瓷是一门科学技术含量高，应用范围宽广，呈现形式多样，文化内涵丰富的学科。中国陶瓷在历史上曾创造过辉煌，不同历史时期，在不同的地区，曾创建过许多著名的窑场，烧造出多种风格特点、精美绝伦的陶瓷器。中国的制瓷技术的发明和不断发展，为人类做出了重要的贡献。

当代中国陶瓷在继承传统工艺技术和文化艺术的基础上，在探索中继续发展着，尽管还存在着诸多需要克服的困难和应该解决的问题，但有识之士责无旁贷地立志于开拓创新，仍在奋力前行。20 世纪 90 年代汉光瓷的设计和研制所取得的成绩，就是其中突出的范例，尽管还只是一个“点”，但对于当下中国瓷器的发展，特别是对高级日用陶瓷的研制取向、创意定位、技术思想的确立，都有值得借鉴之处。可以肯定地说，是具有一定认识意义和实践价值的。

李游宇是一位有责任心的人。他事业心很强，多年来坚定、辛勤地从事着设计和研制工作，立志为重振中国陶瓷的辉煌贡献自己的力量。他对陶瓷事业的发展是有理想、有抱负、有信心的。当他确定了设计和研制目标之后，全身心地投入实施。他不愿盲目趋众，喜欢标新立异，在专业创新的探索中是顽强的，善于在深思熟虑之后，付诸行动，不达目的决不罢休。

他虚怀若谷、脚踏实地，认真学习前人优秀的陶瓷技艺传统和创造精神；有分析、有选择地吸收外来先进的设计理念和工艺技术，结合当代生活对瓷器的实际需求，遵循发展着的审美趋向的主流，来确定汉光瓷设计的方向，研制完整的方案和计划。

通过学习、认识传统陶瓷技术和艺术的成就，吸收国外陶瓷技术、艺术