

空间 · 境像

——朱乐耕当代陶艺

SPACE · SCENE

ZHU LEGENG CONTEMPORARY CERAMICS



空间·境像

朱乐耕当代陶艺

图书在版编目（CIP）数据

空间·境像：朱乐耕当代陶艺 / 朱乐耕主编.
——北京：文化艺术出版社，2015.9
ISBN 978-7-5039-6047-5

I. ①空… II. ①朱… III. ①陶瓷艺术-作品集-中国-现代 IV. ①J527

中国版本图书馆CIP数据核字(2015)第234526号

空间·境像
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主 编 朱乐耕
责任编辑 陶 玮 叶茹飞
装帧设计 赵 矗
出版发行 文化艺术出版社
地 址 北京市东城区东四八条52号 (100700)
网 址 www.whyscbs.com
电子邮箱 whysbooks@263.net
电 话 (010) 84057666 (总编室) 84057667 (办公室)
84057691—84057699 (发行部)
传 真 (010) 84057660 (总编室) 84057670 (办公室)
84057690 (发行部)
经 销 新华书店
印 刷 北京雅昌艺术印刷有限公司
版 次 2016 年 12 月第 1 版
印 次 2016 年 12 月第 1 次印刷
开 本 787 毫米×1092 毫米 1/8
印 张 35.5
字 数 114 千字 图片214幅
书 号 ISBN 978-7-5039-6047-5
定 价 380.00 元

艺术家简介

朱乐耕，出生于江西省景德镇市，1988年毕业于景德镇陶瓷学院美术系，获硕士学位。现任中国艺术研究院艺术创作院院长，教授，博士生导师，享受国务院政府特殊津贴专家。中国陶瓷艺术大师，全国政协委员。作品多次参加国内外陶艺展，并有四十余件作品获奖。2012年获“中华非物质文化遗产传承人薪传奖”。2013年获“中华艺文奖”。

曾在新加坡、韩国、美国、加拿大、法国、德国等国家以及中国香港等地区举办个人陶艺展，多次在中国美术馆和上海美术馆举办个人陶艺展，同时还应邀在美国哈佛大学、阿尔弗雷德大学、肯塔基大学、纽约市立大学以及加拿大拉瓦尔大学、日本东京艺术大学、韩国弘益大学等大学讲学。系列作品被韩国麦粒美术馆、韩国圆光大学、中国美术馆、正大美术馆、中国国家博物馆、国务院紫光阁等国内外美术及博物馆机构收藏。

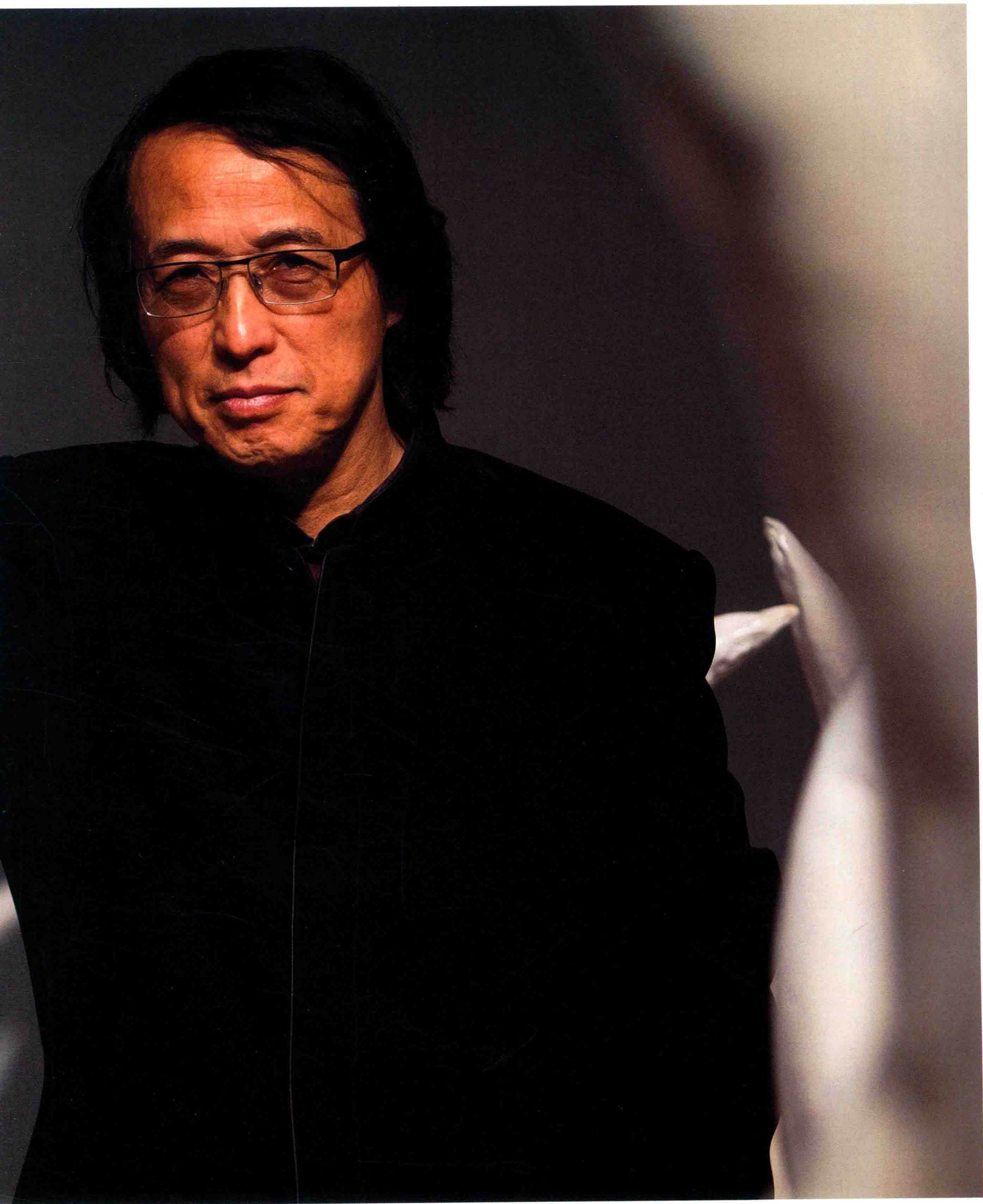
About the Artist

Born in Jingdezhen of Jiangxi Province in south China, Zhu Legeng graduated with a Master's Degree in 1988 from the Department of the Fine Arts, Jingdezhen Ceramic Institute. He is currently Dean as well as Professor and Doctoral Supervisor at the Center for the Creative Arts, Chinese National Academy of Arts. Nationally recognized as a ceramic arts master, Zhu is the national committee of the Chinese People's Political Consultative Conference and entitled to special stipend under the state council.

Zhu's work has been widely exhibited at home and abroad, and have won over forty awards. In 2012, Zhu Legeng was honored with the title of Master for the Transmission of Intangible Cultural Heritage (Xinchuan Prize), and in 2013 he received the prestigious China Arts Award (Yiwen Prize). Both the National Art Museum of China and the Shanghai Museum of Art has held special exhibitions of Zhu Legeng's work. Zhu Legeng's ceramics have been exhibited in Singapore, South Korea, the US, France, Germany as well as Hong Kong, China. He has been invited to give talks at Harvard University, Alfred University, University of Kentucky, The City University of New York, Laval University in Canada, Tokyo University of the Arts, and Hongik University in South Korea.

Besides, Zhu Legeng's ceramic series has been collected by the Milal Museum of Korea, Wonkwang University of South Korea, the National Art Museum of China, the Zhengda Art Museum, the National Museum of China as well as the Ziguangge Building under the state council.





目 录

第一部分	1	空间·境像——朱乐耕当代陶艺展开幕式及评论文章	162	麦粒别馆(音乐厅、美术馆)建筑时期的陶艺家朱乐耕
	2	空间·境像——朱乐耕当代陶艺展	188	上海浦东机场环境陶艺作品
	8	现代陶瓷空间艺术的开拓者	204	天津瑞吉酒店环境陶艺作品
	12	“空间·境像”的意味		
	20	意出法外 自然清新		
	22	节奏、意境与质感		
第二部分	33	空间·境像——朱乐耕当代陶艺展		
第三部分	133	建筑空间中的东方情景思考(济州岛壁画)		
	134	朱乐耕在韩国济州岛举办陶艺展		
第四部分	155	朱乐耕环境陶艺作品案例创作回顾		
	156	陶艺在建筑与音乐中的发展空间——为韩国麦粒音乐厅、美术馆制作陶艺壁画有感		
第五部分	211	朱乐耕瓷板画艺术作品		
附录	231			
	232	朱乐耕的当代陶艺思考		
	254	朱乐耕艺术年表		

Table of Contents

Section One	1	Space • Scene—Zhu Legeng Contemporary Ceramics Exhibition Opening Ceremony and Critical Studies	164	Zhu Legeng During the Construction of the Milal Buildings (Concert Hall and Art Gallery)
	6	Space • Scene: Zhu Legeng Contemporary Ceramics Exhibition	189	Environmental Ceramatic Work for the Shanghai Pudong International Airport
	10	A Pioneer of Modern Ceramic Space	206	Environmental Ceramatic Work for the Tianjin St. Regis Hotel
	16	The Meaning of "Space • Scene"		
	21	Ideorealm, Nature and Freshness		
	26	Sequences and Rhythms, Panoramas and Textures		
Section Two	33	Space • Scene—Zhu Legeng Contemporary Ceramics Exhibition	Section Five	211 Zhu Legeng's Porcelain Paintings
Section Three	133	Contemplation of Oriental Tones in Architectural Space (Murals on Jeju Island)	Appendix	231
	136	Ceramic Exhibition of Zhu Legeng in Jeju Island, South Korea		242 Contemplation on the Contemporary Ceramatic Art of Zhu Legeng
Section Four	155	Review of Zhu Legeng's Environmental Ceramatic Art		254 Zhu Legeng's Art Career
	159	The Development of Ceramatics in Architecture and Music—Reflections on the Creation of the Murals for the Milal Concert Hall and the Art Gallery of Korea		

第一部分

空间 · 境像

——朱乐耕当代陶艺展
开幕式及评论文章

Section One

Space · Scene

——Zhu Legeng Contemporary
Ceramics Exhibition
Opening Ceremony and
Critical Studies

空间·境像——朱乐耕当代陶艺展

2014年4月25日下午2时30分,“空间·境像——朱乐耕当代陶艺展”于国家大剧院盛大开幕。

此次活动由中国艺术研究院与国家大剧院联合主办,全国人大常委会副委员长、民盟中央主席张宝文,全国人大常委会常委、民盟中央副主席张平,全国人大外事委员会副主任委员赵少华,北京市政协副主席、国家大剧院院长陈平,民盟中央宣传部部长吴志实,中国艺术研究院常务副院长、中国画院院长田黎明,中国艺术研究院副院长、研究生院院长吕品田,中国艺术研究院副院长牛根富,国家大剧院院长助理李志祥等领导及嘉宾出席了开幕式。开幕式由中国艺术研究院副院长贾磊磊主持。

本次展览展示《五彩云》《生命之歌唱》《涅槃》《风华岁月》等多个系列的一百余件朱乐耕新近创作的当代陶艺作品,同时还展示了朱乐耕于2006年完成的坐落在九江市和中广场的大型陶艺装置壁画《莲趣》(约300平方米),2010年为迎接上海世博会完成的坐落在上海浦东机场的大型陶艺装置壁画《惠风和畅》(约300平方米),2012年完成的坐落在天津瑞吉酒店大堂的陶艺装置壁画《流金岁月》(45平方米),还有最近刚完成的安装在韩国济州岛衣恋·肯辛顿酒店的《生命之绽放》(350平方米)、《天水之境像》(120平方米)等大型环境陶艺装置作品的图像与视频,是艺术家朱乐耕陶瓷艺术成就的一次精彩展示。

在表达主题上,朱乐耕往往以大地、生命为对象,赋予作品极高的精神内涵和品格,是“器”与“道”的完美结合,这一点在其《风》系列、《云霞》系列、《天马》系列、《耕牛》系列、《远古的记忆》《空》《颂》、瓷板画《乡村》系列、《山水》系列等作品中都有很好的体现。其作品造型在自然中求奇特、求异趣;在器的无穷变化中求神韵、求精神;在材质处理中更别具匠心,集平面处理与肌理效果于一体、融可视性与可触摸性于一身,有不凡的审美品格。

而在朱乐耕的环境陶艺的创作中,其作品又分为两种类型:一种是大型的户外作品,如2006年完成的坐落在九江市和中广场的大型陶艺装置壁画《莲趣》,属于公共艺术的范畴;一种是建筑室内作品,更多的是强调作品与人、空间的关系,如韩国麦粒美术馆和济州岛衣恋·肯辛顿酒店的大型陶艺装置作品。这些作品不仅是视觉的艺术,还有与观众在触觉和情感上的沟通,

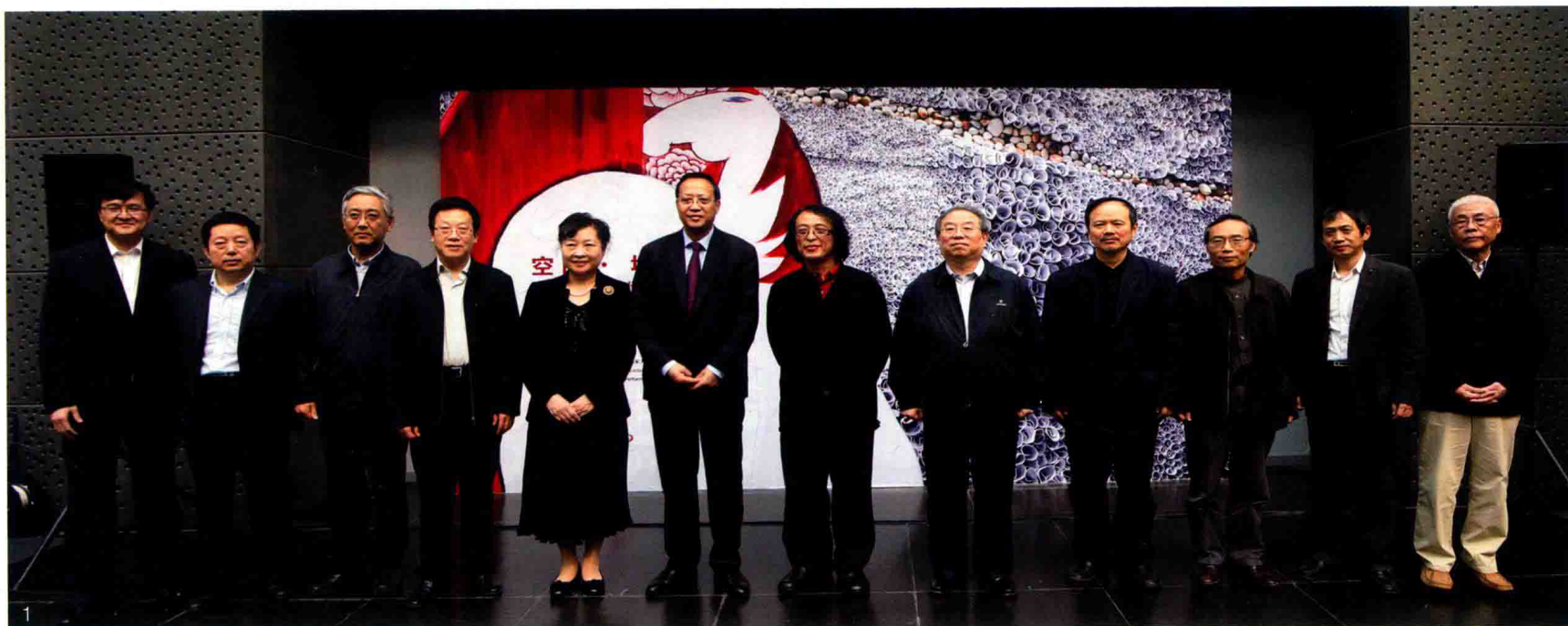
在一定程度上也代表了艺术家未来探索和发展的方向。

环境陶艺和生活陶艺是朱乐耕重点研究的两个课题,从这次展览展出的作品中可以看到,朱乐耕的创作都是围绕这两方面展开的。之所以选择这两点作为研究的方向,是因为朱乐耕希望将现代陶艺拉回到“从生活出发”的原点,让现代的陶艺在现代生活空间中重新找到表现的场地。为了找到陶瓷艺术的自身语言,朱乐耕花了大量的时间来学习和研究传统陶瓷艺术的釉料与火候,在烧制出一些历史上名贵的高温颜色釉的基础上,进行了自己的创新,尤其是在五彩、红绿彩、釉下青花等方面造诣深厚。朱乐耕在这一学习过程中掌握了陶瓷艺术品从选土到最后成品的全部制作过程,他的作品达到了技术、科学和艺术的完美结合,从这个意义上说,他是陶瓷艺术的大师。

作为中国当代陶艺探索的先行者,朱乐耕的创作打破了人们概念当中的思维定势,让人们认识到陶瓷艺术不只是一些陈设于室内空间的器物或实用于生活的坛坛罐罐。他让人们看到了陶瓷材料在建筑空间中所能发挥的最大的各种可能性,也让人们领略到了陶瓷艺术在公共空间中所能呈现的各种不同的表达形式。他的贡献在于不仅拓宽了当代陶艺的发展道路,同时对中国公共艺术和当代艺术的发展也起到了很大的推动作用。

开幕式结束后,举行了“朱乐耕陶瓷艺术研讨会”。来自清华大学美术学院、中央美术学院、中国艺术研究院、景德镇陶瓷学院等院校的三十几位学者出席了会议。会议由清华大学美术学院著名设计艺术家何洁教授主持。中央美术学院雕塑系主任、教授吕品昌,清华大学城市环境设计研究所副所长黄艳博士,《中国文化报》副总编徐涟博士,景德镇陶瓷学院史论系主任曹建文教授,中国艺术研究院艺术人类学研究所所长方李莉研究员,美国中华陶瓷艺术学会会长周光真先生等专家学者,围绕现代陶艺与现代建筑的关系做了精彩的发言。

在社会高速发展的今天,人类所居住的城市与环境,包括建筑的空间都发生了极大的变化,在这样的变化中,当代艺术所面临的挑战是什么?当代艺术如何为人类的现代生活空间及精神空间服务?中国的当代艺术包括当代陶艺如何走向本土性的现代化?如何走向有中国本土特色的当代艺术?研讨会对上述问题进行了深入的探讨,对于当代陶艺的发展有很好的探索意义。



1 开幕式合影

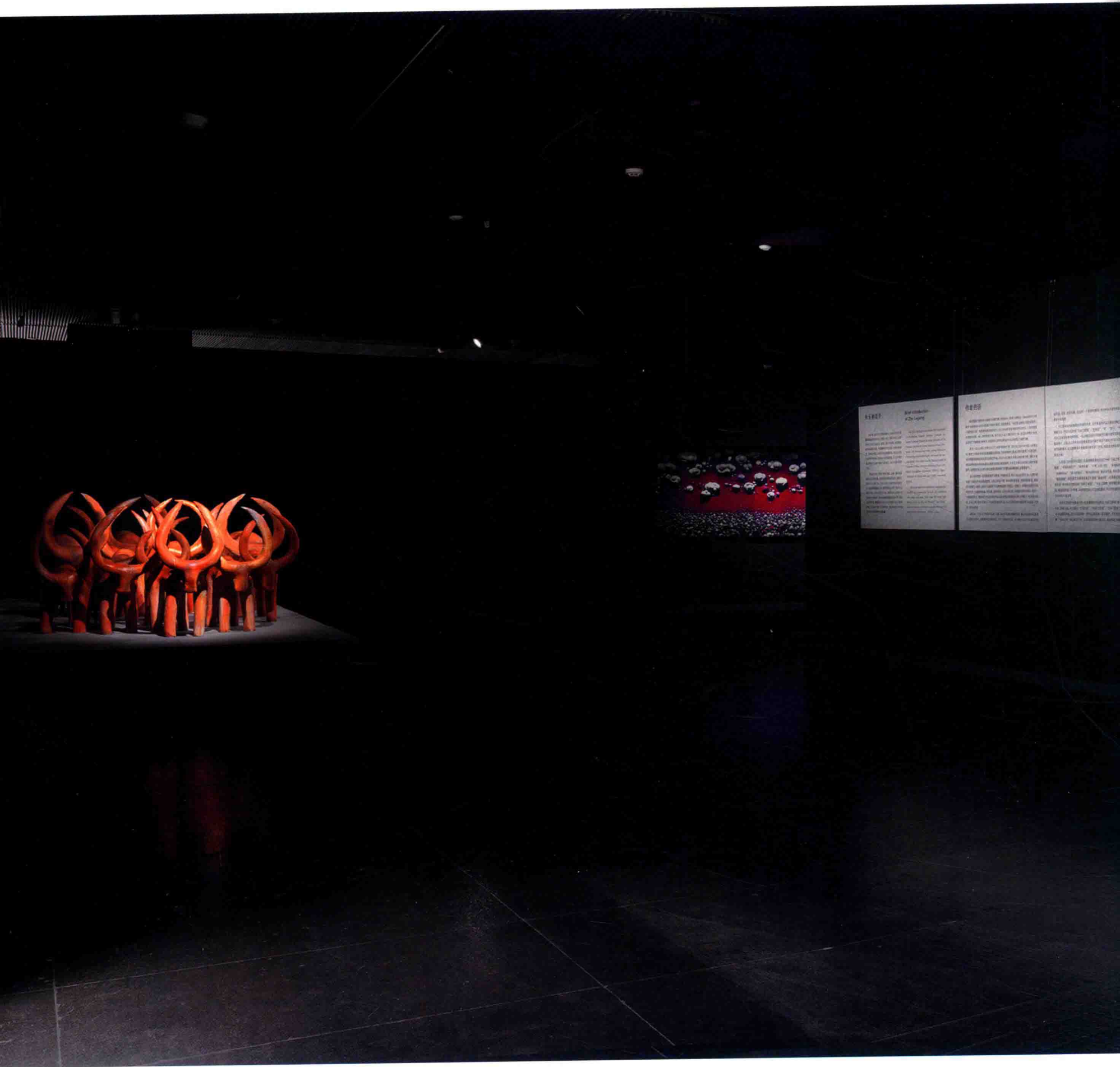
左起：国家大剧院院长助理李志祥；中国艺术研究院副院长贾磊磊；民盟中央宣传部部长吴志实；民盟中央副主席张平；全国人大常委会常委，全国人大外事委员会副主任委员，文化部原副部长、党委副书记赵少华；全国人大常委会副委员长、民盟中央主席张宝文；中国艺术研究院艺术创作院院长朱乐耕；北京市政协副主席、国家大剧院院长陈平；中国艺术研究院常务副院长、著名画家田黎明；中国艺术研究院副院长吕品田；中国艺术研究院副院长牛根富；著名艺术家铁扬

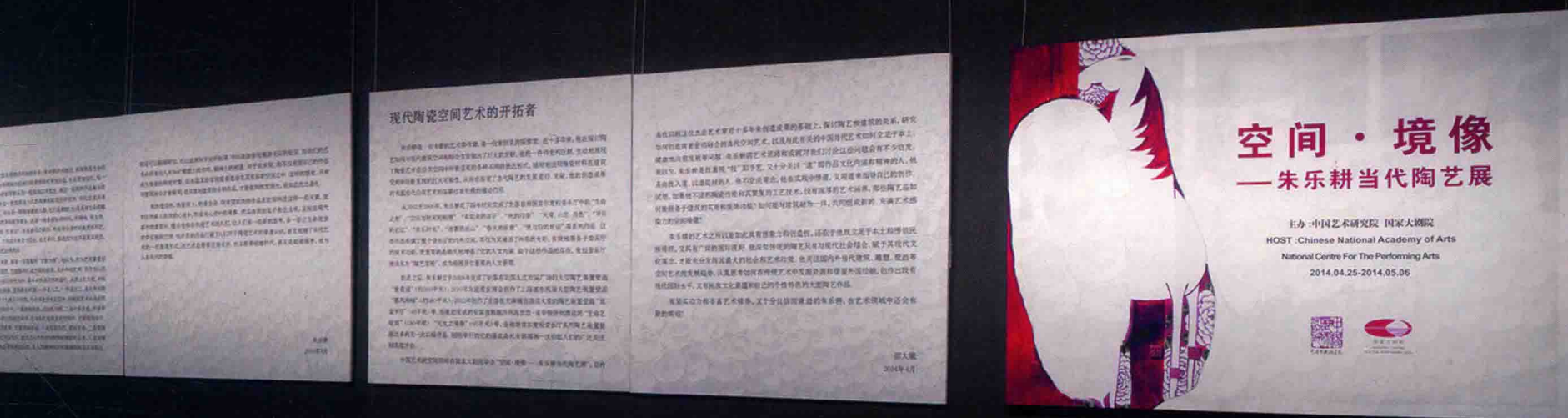
Group photo at the opening ceremony

From Left: Assistant to the Director of the NCPA Li Zhixiang, Vice-President of the CNAA Jia Leilei, Head of the Information Department of the Central Committee of the CDL Wu Zhishi, Vice-President of the Central Committee of the CDL Zhang Ping, Member of the Standing Committee of the NPC, Deputy Director of the National People's Congress Foreign Affairs Committee, Former Vice Minister of Culture and Deputy Secretary of CPC Committee Zhao Shaohua, Vice-Chairman of the Standing Committee of the NPC and Chairman of the CDL Zhang Baowen, Dean of the Center for the Creative Arts at the CNAA Zhu Legeng, Vice-Chairman of the Beijing Chinese People's Political Consultative Conference and Director of the NCPA Chen Ping, Painter and Vice-President of the CNAA Tian Liming, Vice-President of the CNAA Lv Pintian, Vice-President of the CNAA Niu Genfu, Painter Tie Yang

2 中国艺术研究院常务副院长、著名画家田黎明在开幕式上致辞

Tian Liming, noted painter and Vice-president of the CNAA, delivers address at the opening ceremony





展厅入口
Entrance of the Exhibition

Space·Scene:

Zhu Legeng Contemporary Ceramics Exhibition

At 2:30 pm on April 25, 2014, an exhibition of the ceramic art of Zhu Legeng held its grand opening at the National Center for the Performing Arts (NCPA). The event was sponsored jointly by the Chinese National Academy of Arts (CNA) and the NCPA. The opening ceremony was attended by multiple leaders and honored guests, including: Vice-Chairman of the Standing Committee of the National People's Congress (NPC) and Chairman of the China Democratic League (CDL) Zhang Baowen. Member of the Standing Committee of the National People's Congress and Vice-Chairman of the CDL Central Committee Zhang Ping. Deputy Director of the Foreign Affairs Committee of National People's Congress Zhao Shaohua. Vice-Chairman of the Beijing Chinese People's Political Consultative Conference and President of the NCPA Chen Ping. Head of the Central Information Department of the CDL Wu Zhishi. Vice-President of the CNA and President of the China National Academy of Painting Tian Liming. Vice-President of CNA and President of the Graduate School of the Chinese National Academy of Arts Lv Pintian. Vice-President of CNA Niu Genfu; and the Assistant to the Director of the NCPA Li Zhixiang. The opening was hosted by the Deputy Chair of the Board of the Chinese National Academy of Arts, Jia Leilei.

The exhibits include over a hundred works of Zhu Legeng's, including the famous *Five Colored Clouds*, *Song of Life*, *Nirvana*, and the *Age of Magnificence*. Also, included in the exhibition are photos and videos of the artist's large scale installations, which create a truly magnificent display. These include *the Portrait of a Lotus*, a 300 m² ceramic mural in the Hezhong Square of Jiujiang (2008); another 300

m² installation *Slow Breeze* in Pudong Airport to greet the World Expo of 2010; a 45m² ceramic installation *Golden Age* in the St. Regis Hotel in Tianjin, and two recent works *The Blossoming of Life* (280m²) and *A Scene of Sky and Water* (85m²), both in the Kensington Hotel on South Korea's Jeju Island.

In this exhibition, Zhu Legeng focuses on themes of Life and Earth. Through perfect integration of the ideas of "vessels" (qi) with "morality" (dao), Zhu's pieces convey both energy and character. These ideas are embodied in almost every series presented at the show, including the series *Wind*, *Clouds at Sunset*, *Horses of Heaven*, *Farm Cattle*, *Bull Totem*, *Emptiness and Ode*, and lastly a series of porcelain slab paintings titled "Villages" as well as a series of "Chinese Landscape" paintings. In form, these works seek individuality and eccentricity within nature, strive after romanticism and vitality within transience and change, using ceramic with ingenuity to make it look like completely new material. With surfaces and textures that seem to blend the viewer's visual and tactile experience, these exhibits are truly extraordinary.

Although his works belong overall to the category of environmental ceramic art, Zhu's pieces fall into two groups: the first group consists of large outdoor pieces, such as *Portrait of a Lotus* (2008) in the Hezhong Square of Jiujiang, which is also in the realm of public art, while the second group is composed of interior architectural pieces, which tend to focus more on emphasizing the relationship among the piece, the space, and the viewer. Examples of the second group include the large-scale installations in the Milal Concert Hall in Seoul and those in the Kensington Hotel. These pieces

not only appeal to the viewer visually, but also communicate through touch and emotion—a trend which represents the future direction and development for all contemporary artists.

Zhu Legeng's work is centered on understanding the role of ceramics in both environment and daily life. These Two themes are evident in many pieces in the exhibition. Zhu choose these two directions because he hopes that modern ceramics can return to their origins—the experience of daily life—to find a new place for ceramic art in modern life. In order to find their own ceramic art language, Zhu Legeng has spent much time studying traditional ceramics, glazes and firing techniques. On the basis of re-firing rare, historical pieces with high-fire colored glazes (yanse you), Zhu has been able to blaze new trails to create his own style, such as blue and white painting, china paint, and red and green overglaze enamels. Zhu has grasped the whole producing process from choosing clay to the final product during this period. His work reaches the perfect combination of technology, science and art, which means he deserves the title of Ceramic Master.

As a forerunner in contemporary Chinese ceramics, Zhu Legeng's work has shattered people's preconceptions of the ceramics, including assumptions that ceramics are designed to be only used indoors, or that ceramics refers only to pots and pans of daily-use. Zhu made people see the possibilities of ceramics as a material in architectural space, and demonstrated all the forms that ceramic art could take in a public area. These contributions are not only pioneering in the development of the ceramic arts, but also serve to push forward the development of Chinese modern art and public art as a whole.

After the opening, Zhu held a discussion on ceramic research. In attendance were more than thirty academics from Tsinghua University Arts department, the Central Academy of Fine Arts, the Chinese National Academy of Arts, and the Jingdezhen Ceramic Institute. The conference was hosted by Tsinghua professor and design expert, He Jie. Experts in fields ranging from modern ceramics to architecture all made brilliant statements on the topics at hand. Attendees included, the Chairman of the Sculpture department of the Central Academy of Fine Arts Lv Pinchang, the Assistant Head of Tsinghua's City and Environmental Design Institute Dr. Huang Yan, the Associate Editor of China Culture Daily Dr Xu Lian, the Chairman of Jingdezhen Ceramic Institute's History department Professor Cao Jianwen, the head of the Chinese National Academy of Arts Anthropology of Art Research Institute Fang Lili, and the President of the Sino-American Ceramics Society Zhou Guangzhen.

In today's fast moving world, the cities and environment in which we live as well as the architectural spaces around us, are all undergoing massive changes. In this process of change, what challenge will the modern art face? How does the modern art serve people for their life and spirit. How can it be unique to China and the Chinese nationality? The panel addressed these questions on intense which has great significance for modern ceramic development.

现代陶瓷空间艺术的开拓者

朱乐耕是一位辛勤的艺术劳作者，是一位有创见的探索家。近十多年来，他在探讨陶艺如何与现代建筑空间相结合方面做出了巨大的贡献。他的一件件宏构巨制，生动地展现了陶瓷艺术在公共空间中所能呈现的各种不同的表达形式，雄辩地说明陶瓷材料在建筑空间中所能发挥的巨大可能性，从而也拓宽了当代陶艺的发展途径。无疑，他的创造成果对我国当代公共艺术的拓展也有积极的推动作用。

从2002年至2006年，朱乐耕花了四年时间完成了坐落在韩国首尔麦粒音乐厅中的《生命之光》《时间与空间的畅想》《有阳光的日子》《秋的印象》《天穹、山峦、月色》《岁月的记忆》《欢乐时光》《迷蒙的远山》《春天的乐章》《黑与白的对话》等系列作品。这些作品布满了整个音乐厅的内外空间，不仅为其增添了外观的光彩，有效地服务于音乐厅的技术功能，更重要的是极大地增强了它的人文内涵。由于这些作品的存在，麦粒音乐厅被命名为“陶艺宫殿”，成为韩国首尔重要的人文景观之一。

在此之后，朱乐耕又于2006年完成了坐落在我国九江市和中广场的大型陶艺装置壁画《莲趣》（约300平方米），2010年为迎接世博会创作了上海浦东机场大型陶艺装置壁画《惠风和畅》（约300平方米），2012年创作了坐落在天津瑞吉酒店大堂的陶艺装置壁画《流金岁月》（45平方米）等。而最近刚完成的安装在韩国济州岛衣恋·肯辛顿酒店的《生命之绽放》（350平方米）、《天水之境像》（120平方米）等，是他继首尔麦粒音乐厅系列陶艺装置壁画以来的又一次巨幅作品。刚刚举行的它的落成典礼在韩国再一次引起人们的广泛关注和高度评价。

中国艺术研究院在国家大剧院举办“空间·境像——朱乐

耕当代陶艺展”，目的是在回顾这位杰出艺术家近十多年来创作成果的基础上，探讨陶艺和建筑的关系，研究如何创造两者密切融合的当代空间艺术以及与此有关的中国当代艺术如何立足于本土健康地向前发展等问题。朱乐耕的艺术思路和成就对我们讨论这些问题会有不少启发。我以为，朱乐耕是既重视“技”即手艺，又十分关注“道”即作品文化内涵和精神的人，他是由技入道、以道促技的人。他不空谈观念，他在实践中悟道，又用道来指导自己的创作。试想，如果他不谙熟陶瓷性能及其繁复的工艺技术，没有深厚的艺术涵养，那些陶艺品如何能服务于建筑的实用和装饰功能，如何能与建筑融为一体，共同组成新的、充满艺术感染力的空间境像。

朱乐耕的艺术之所以能如此具有想象力和创造性，还在于他既立足于本土和傍依民族传统，又具有广阔的国际视野。他深知传统的陶艺只有与现代社会结合，赋予其现代文化观念，才能充分发挥其最大的社会和艺术功效。他关注国内外当代建筑、雕塑、壁画等空间艺术的发展趋势，认真思考如何在传统艺术中发掘资源和借鉴外国经验，创作出既有现代国际水平，又有民族文化意蕴和自己个性特色的大型陶艺作品。

有坚实功力和丰富艺术修养，又十分自信而谦逊的朱乐耕，在艺术领域中还会有新的辉煌！

2014年4月

邵大箴

中国美术家协会
艺术理论委员会主任
中央美术学院教授



空间 · 境像

——朱乐耕当代陶艺展

SPACE · SCENE

——Zhu Legeng Contemporary Ceramics Exhibition



主办：中国艺术研究院 国家大剧院

HOST : Chinese National Academy of Arts
National Centre For The Performing Arts

展期：2014.04.25-2014.05.06

DURATION : 2014.04.25-2014.05.06

开幕仪式：2014.4.25 14:30

OPENING CEREMONY : 2014.4.25 14:30

地点：国家大剧院 北水下廊道东展厅
北京市西城区西长安街2号

ADD : National Centre For The Performing Arts
EAST Exhibition Halls,
North Underwater Corridor
No.2 West Chang'an Avenue, Xicheng
District, Beijing, P. R. China

A Pioneer of Modern Ceramic Space

As an artist, Zhu Legeng is diligent—a true explorer with originality. Over the past ten years, Zhu has made immense contributions to understanding how ceramic art can be integrated into modern architecture. Each one of his overwhelming installations vividly reveals different ways by which ceramic art in a public place can express itself. His pieces eloquently illustrate the innate potential of ceramics as a material in architectural space and thus broadening the ways to develop modern ceramics. Without a doubt, each one of his creations has played an essential role in the promotion of public art in China.

From 2002 to 2006, Zhu Legeng spent four years completing his series of works in the concert hall of Milal Museum of Art in Seoul, Korea. The series showcase a multitude of Zhu's works, including *The Light of Life*, *Imagination Across Time and Space*, *Days When the Sun Shines*, *Impressions of Autumn*, *Sky*, *Mountains*, *Moonlight*, *Memories of Years Past*, *Happy Times*, *Distant Misty Mountains*, *Spring Melody* and *A Dialogue between Black and White*. These pieces now cover the entirety of both the interior and exterior of the concert hall. They not only add to the aesthetic radiance of the hall, but are also instrumental in its acoustics. Even more importantly, Zhu's pieces serve to strengthen its humanistic connotation. In fact, because of the addition of Zhu's works, the Milal Concert Hall has become an important cultural sight in Seoul—and is even referred to as the city's "Ceramic Palace".

Following his work in Seoul, Zhu focused on completing three major works: *Portrait of a Lotus*, a 300m² ceramic mural in the Hezhong Square of Jiujiang, China in 2008; *Slow Breeze*, a 300m² installation in Pudong Airport to welcome the World Expo in 2010; and *Golden Age*, a 45m² ceramic installation in the St. Regis Hotel in Tianjin. Recently, Zhu finished installing two new works, *The Blossoming of Life* (280m²) and *A Scene of Sky and Water* (85m²), in the Kensington Hotel on Korea's Jeju Island, both of which are a continuance of the series in the Milal Concert Hall. And then the inauguration ceremony held in South Korea attracted considerable attention and high evaluation.

The Chinese National Academy of Arts will soon put on an exhibition at the National Center for the Performing Arts to celebrate Zhu's distinguished career, titled "Space • Scene—An Exhibit of Contemporary Ceramic Artist Zhu Legeng". The goal of the exhibition is to create a retrospective of the past ten years of Zhu's work. The show will touch on three main topics: exploring how to create space for closer integration between

ceramic art and architecture, and addressing how China can establish a healthy environment for modern, local art to grow and develop in the future. All three of these are themes on which Zhu Legeng's accomplishments and artistic process have shed a lot of light. When assessing the cultural implications of his work, I initially thought that Zhu Legeng was an artist that emphasized "craftsmanship" (ji), a process, and "morality" (dao), a feeling, separately. However, I later realized that Zhu is, in fact, an artist that creates a unity between them he achieves morality through craftsmanship, and his craftsmanship is improved through his pursuit of morality. In his work meaning and material contrast and cooperate concurrently. Zhu doesn't rabble emptily about concepts and theory, rather he finds morality through practice, and then uses it to guide his creative process. Just imagine, if Zhu was unfamiliar with the complicated techniques and details necessary for functionality that are unique to ceramics, if he lacked a deep sense of artistic self-control, how could his work serve the construction of practical and decorative functions? How could he possibly make pieces that are able to be one with architecture or create a new and artistic space?

The reason why Zhu Legeng's art is so full of imagination and creativity is because he has a strong foothold in the domain of traditional Chinese art, yet still possesses a broad international perspective. He is very aware that traditional ceramics will only be able to reach their full potential when they are integrated into modern society, furthermore, when they are able to bestow modern cultural ideas. Zhu pays close attention to the growing trends in domestic architecture, sculpture and mural work—any kind of art that makes use of space. He is constantly considering how he can best use his materials and draw lessons from foreign countries to create unique, large-scale pieces that not only meet international standards, but also encapsulate the personality of Chinese culture. For Zhu Legeng—an artist who has a mastery of a diverse range of trades, and a man who is confident yet modest—he will continue to get forward in the field of art.

Shao Dazhen

China Artists Association

Director of Art Theory Committee

Professor of Central Academy of Fine Arts