

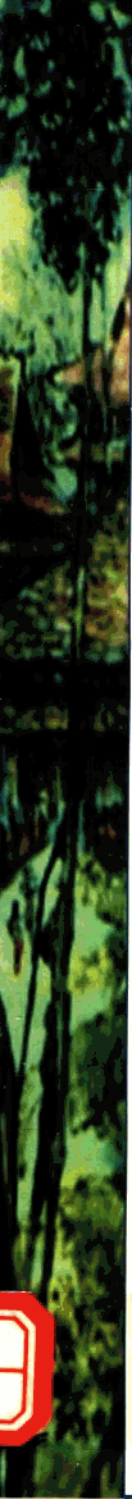
LAI DEQUAN'S CERAMIC ART  
Publishing House of the People's Liberation Army

# 赖德全陶瓷艺术

解放军出版社



赖德全陶瓷艺术





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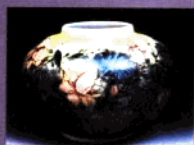
## 作者简介

赖德全，高级工艺美术师，江西省陶瓷研究所副所长、艺术室主任，中国工艺美术学会会员。

1955年出生于景德镇陶瓷世家、名家张志汤之后、江西赣州市人，1981年毕业于景德镇陶瓷职工大学。

毕业后从事陶瓷美术创作和工艺技术管理工作。对陶瓷造型设计、装饰材料研究颇有造诣。他采用“借料生情”技法及珍珠彩瓷创作的风景、花鸟陶瓷作品，有独特的个人风格，作品曾在全国、部、省、市级评比中获奖40多项。赖德全在日本访问及技艺表演并深受欢迎。作品选送日本、美国、新加坡、印尼、香港等国和地区展览受到好评。

1996年9月，在中国美术馆成功地举办了“赖德全陶瓷艺术作品展览”，珍珠彩“江山多娇”瓶，被美术馆收藏。



## BRIEF INTRODUCTION OF THE AUTHOR

Lai Dequan is a senior industrial art engineer, deputy director of Jiangxi Provincial Ceramic Research Institute, head in charge of the art research section and member of Chinese Arts & Crafts Society.

He is a descendant of the famous artist Zhang Zhitang, born in a ceramic artistic family in Ganzhou City, Jiangxi Province. He graduated from the Jingdezhen University for Ceramic Staff and Workers in 1981.

After his graduation he started to engage in ceramic artistic creation and management. He has achieved good attainments in ceramic model-making design and decoration materials study. His skills of using materials to depict sentiments, scenery created with pearl colorful porcelain and works of ceramic flowers and birds have formed his own unique style. His works have won more than 40 prizes in the competitions at the national, ministerial, provincial and municipal levels. The exhibition of his works and technical performance in Japan were warmly welcomed. His works are highly recommended in Japan, the United States, Singapore, Indonesia, Hong Kong.

In September 1996 the exhibition of Lai Dequan's ceramic artistic works was held in China Art Gallery with great success. The pearl colorful vase and vase of Picturesque Landscape are collected by the China Art Gallery.



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## 眷恋乡土的情怀 回归自然的旨趣

### ——青年陶瓷美术家赖德全作品赏析

千年瓷都景德镇，人才辈出，近代有“珠山八友”，继之有“青花大王”王步，“瓷雕曾”曾龙升，当代有中国工艺美术大师秦锡麟、王锡良等。在改革开放盛期，青年一代陶瓷美术家如雨后春笋般涌现，赖德全便是其中有特色、有成就、有影响、有代表性的一位。

赖德全出身于陶瓷名家，又学有专长，长期追随秦锡麟先生，得其言传身教，获益良多，又勤于进取，继承传统，但不拘泥于古法师授，大胆创新，尤其在开拓材质本身的审美意义、探索新的装饰手段和技法方面作出了开拓性贡献，创造了一批批新颖别致、颇具现代审美情趣与意义的作品，形成了自己独特的艺术风格。

综观赖德全的陶瓷美术作品，大凡分为四类：一是由他独创、填补景德镇釉上彩装饰空白的釉上珍珠彩；一是个性鲜明的青花釉里红；一是色釉综合装饰；一是釉上彩手指画和现代陶艺。

作品分属不同的艺术种类，在材质、艺术手段以及意象的选择等方面各有其特点，但在美学旨趣上却有共同的特征。讴歌大自然，那一弯弯的山村小道，小鸟翻飞的田野，湿润、幽雅的水乡，树木掩映的农庄，白墙黑瓦错落有致的农舍，嬉戏天真的孩童，盛开的花朵，无不表现出艺术家眷恋乡土、热爱大自然的情怀。将观赏者引向静谧的水乡，纯朴的农庄和山花烂漫，绿树葱葱的山林，去领受一分“绿树村边合，青山廊外斜”的幽美；去观赏“暖暖远人村，依依墟里烟”的朦胧图景；来体味“狗吠深巷中，鸡鸣桑树颠”的个中之趣。当然，也可领略到“待到山花烂漫时，她在丛中笑”的梅的高洁，也会产生一种因“霜叶红于二月花”而“停车坐爱枫林晚”的情感。“视通万里，联接千载”，那遥想有瞬间，尘世界的纷扰，名利的尘杂，荣辱、毁誉、得失，统统被置之脑后，在大自然的心灵洗礼中，回归的一种纯、静、美、真的情怀。这，便是赖德全的陶瓷美术作品的审美意义！

他的釉上珍珠彩作品，充分开掘和发挥了材质的审美潜能与特性，利用釉料的吸附性能和釉料流动特性，综合运用喷、洒、浇、画等技法，借料生情，创作出一件件有着独特的审美价值和审美特征的新奇美妙的作品。这类作品，多以江南乡村为题材，色块的渲染，线条的穿插，运用自如，笔到料随，意到笔随，艺术家对于釉料与技法运用的自由意气一气贯穿，笔底含情，料中寓意，达到情、气、韵的统一。这类作品的独特之处在于，在装饰上打破了传统釉上装饰的固定模式，喷涂的珍珠彩点，降低了光的直接反射而产生的刺眼的高光点，光的慢反射产生亚光效果，使人感到整体画面清新、雅致、柔和的美与周围环境气氛相协调。不但具有高温珍珠釉装饰的质感美，釉与釉料相互掺化而产生的肌理美，而且具有大片泼彩所形成的水彩画效果和中国画韵味，深受国内外收藏家所珍爱。



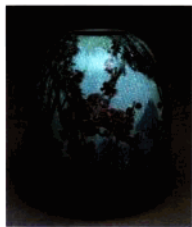
釉上珍珠彩 《春江水》 构图别致，中间一条弯弯的小河将树林分割成两半，几只小鱼舟在漾漾的水面上游弋，舟人或收网、或放网、或摇桨，水草中小鸟被惊起，鸣叫着飞向天空。上部树木交错，童子嬉戏于其间，树木倒映于水中；下部的树林随河流而成形，孩童或扑蝶、或采花，整个画面似朦胧而清晰，远看似静谧，近看实是一幅热闹欢乐的场面。表现出了江南水乡春天的美丽，洋溢着浓烈而耐人寻味的乡土气息。釉上珍珠彩《江南春色》更是一幅典型的江南乡居图。粉白色的土墙，黑色茅草盖顶的农家小屋错落相间，高低不平的石阶延伸到河边，野花和无名小草点缀于石路两旁，或高或矮或弯或直的树木掩映着村落，江南农家景色形象而生动地呈现在观赏者面前，唤起的是一种亲近自然、挚爱乡土的情感。

他的青花釉里红作品也与众不同，象《迎春》、《秋歌》、《醉意》以及《小桥流水》等等，构图别出心裁，意象明快洒脱，格调寓柔美于雄浑之中，且青花色调醇厚，釉里红发色纯正，笔意画理、诗情融于一体，表现了壮美的大自然。青花釉里红《迎春》渲染的是一种不畏风雪，在严酷的环境中抗争的精神，艺术家借景抒情，托物寓意，主画面中，寒风怒吼，大雪纷飞，似乎有一种横扫一切的势头。但梅花迎风傲雪挺立着、开放着，花朵更娇艳，枝叶更苍翠，所刻的“俏也不争春，只把春来报”的诗句不仅起着点题的作用，也使整个作品显得文气可掬。

其色釉综合装饰作品，同样显示了艺术家的艺术功底、美学修养、工艺技巧水平以及艺术创新的气度。所不同的是，他的这类作品多以秋天的景色为题材，《金秋》、《秋韵》、《归》都是其中的代表作。他以高温窑变，以虚写实的手法，表现一种虚实相生、朦胧幽雅、色彩斑斓的艺术意境，表现了秋的热烈、秋的成熟与秋的美丽，这是艺术家奉献给世界的对于秋的颂歌。

窑变综合装饰《归》以钛黄釉为底色，用青花釉里红点缀装饰，表现了一幅渔舟唱晚、息桨挂帆的渔人归家图。

赖德全在陶瓷艺术领域辛勤耕耘二十余年，取得了令世人瞩目的成就。



景德镇陶瓷学院

陈雨前

一九九六年十月



## SENTIMENTALLY ATTACHED TO NATIVE HOMELAND AND RETURNING TO NATURE

---On works by Young ceramic artist Lai Dequan

In the 1,000-year-old porcelain city Jingdezhen, talents have come forth in large numbers. In modern times, there are the "Eight friends of Zhushan," then Wang Bu--the king of blue and white porcelain and Zeng Longsheng --"porcelain sculptor Zeng" and in the contemporary times, China's arts and crafts masters Qin Xilin and Wang Xiliang. In the prime of reform and opening, young ceramic artists have sprung up like mushrooms and Lai Dequan is one of the representatives with characteristic, achievement and influence.

Lai Dequan, born into a famous ceramic family, is expert in a special field of study. He followed Mr. Qin Xiling for a long time and learnt much from his personal teaching. He learnt diligently, keeps forging ahead and inherits his tradition, but does not rigidly adhere to old methods and teaching. He boldly creates, particularly made contributions in opening up the beauty of material itself, exploring new decoration technique means and created batch after batch of novel works of modern aesthetic interest and meaning, creating an artistic style of his own.

Ceramic artistic works by Lai Dequan are divided into four categories: first, glazed pearl color created by himself, filling the blank of Jingdezhen's glazed color decoration; second, red underglaze on blue and white with bright feature; third, comprehensive color and glaze decoration; and fourth, glazed finger drawing and modern pottery art.

The works belong to different art categories and have their own characteristic material, artistic means and image selection, but common features in aesthetics intention. Singing the praise of nature, winding village paths, fields with fluttering birds, damp and quiet water villages, villages with trees that set each other off, nicely dotted white-wall and gray-tiled village dwellings, innocent children playing, and flowers in bloom all express the artist's sentimental feelings for his native homeland and his love of nature. He leads appreciators into quiet water villages, simple and unsophisticated village homes and mountain forests with bright mountain flowers in full bloom to accept the beauty of "green trees in the village and green sloping mountains outside the city wall," to appreciate the dim view of "warm remote villages and being reluctant to part with the smoke in the country fair," to experience the interest of "dogs barking in the dark green fields and cocks crowing on top of mulberry trees," of course, they can also experience noble and unsullied plums "laughing in the orchard when bright mountain flowers in full bloom produce a kind of feeling" because "frost leaves are more red than February flowers" and "late in admiring the maple forest while sitting in a stopped vehicle. While thinking in a wink over the past "10,000 li and 1,000 years," the turmoil in the world, the dust of fame and gain, honor of disgrace, praise or blame, gain or loss, will all be thrown at the back of the mind. Through nature's spiritual test, returning to nature is a kind of pure, quiet, beautiful and true feeling. This is the aesthetic meaning of ceramic art works made by Lai Dequan!

As for his glazed pearl color works, he has fully dug up and given full play to material aesthetic potential and characteristics utilized by the absorption and fluidity of glazes to create endless new wonderful works with unique aesthetic value and features to produce feelings by comprehensively applying spraying, sprinkling, pouring, drawing and other techniques. He uses villages south of the Yangtze River as subject for most of his works by applying color patches, crossing lines which are skilfully handled with material following the brush and the brush following the meaning. By using glazes and technique, the artist reaches the unity of feeling, spirit and charm by penetrating with spirit, having feeling in the brush and meaning in the material. The uniqueness of these works is that it breaks from the fixed mode of traditional glaze decoration, smears pearl dots to lower the high light spots produced by direct light reflection and the slow reflection of light produces a second light, enabling people to feel that the whole picture is refreshing, refined and has soft beauty and is harmonious with the surrounding atmosphere. It not only has the material beauty of high temperature pearl glaze decoration and the skin texture beauty produced by the mixing of glaze and glaze material, and also water color effect and traditional Chinese painting charm produced by large patches of splashed color which is treasured by Chinese and foreign collectors.

The unique composition of the glazed pearl color used in the "River Water in the Spring," a winding rivulet cuts the forest into two halves, some small fishing boats sail on the water, boatmen collect or throw out nets or row, and little birds in the water and grass are frightened, chirping, and soaring to the sky. In the upper part are crisscrossing trees with children playing among them and the trees are reflected in the water. The



trees in the lower part shape with the river, and children are catching butterflies or picking flowers. The whole picture seems dim but clear, and looks quiet from a distance, but noisy and happy when viewed near. It expresses beautiful spring in water villages south of the Yangtze River and is permeated with strong but thoughtful local flavor. The glazed pearl color "Spring South of the Yangtze River" is even a typical picture of village dwellings south of the Yangtze River. Small village dwellings which have white walls and black thatched roofs are scattered here and there, uneven stone steps extend to a river bank, wild flowers and grass dot both sides of a stone road, and tall, low, bent and straight trees and villages set each other off. The scene of village homes south of the Yangtze River vividly appears before appreciating spectators, arousing a kind of feeling attached to nature and loving ones native homeland.

These blue and white red underglazed works are different to others, such as the "Welcoming Spring," "Autumn Song," "Drunk" and "Water Flowing Under a Small Bridge," where the compositions are different, lucid, lively, free and easy in image, soft yet in a vigorous style. And the blue and white tone is mellow and the red underglaze is pure. The brush stroke, painting reason and poetic feeling all blend into one, expressing nature's grandness and beauty. The blue and white red underglazed "Welcoming Spring" plays up a kind of spirit which is not afraid of wind nor snow and resists the severe environment. The artist expresses his emotion with scenery and implies his meaning with objects. The main part of the picture, cold wind roars and snow flakes fall thick and fast, as if sweeping away everything. But plum blossom stands upright against the wind and snow, the flowers appearing even more delicate and charming, and the branches and leaves more verdant. The inscription of the poem "Pretty but not vying with spring and only showing the arrival of spring" not only shows the meaning of the picture but also shows the whole picture having literary quality.

His works of color and glaze decoration has in the same way shown the artist's artistic skill, aesthetic accomplishment, his arts and crafts technique level and art creation. What is different is that in most of this category of works he uses autumn scenery as subjects. "Golden Autumn," "Autumn Charm," and "Returning" are all representative pieces. He uses high temperature kiln changes and technique of false for true to express the false and true coexistence, dim, quiet, refined and bright-colored artistic conception, enthusiasm, ripeness and beauty of autumn. This is the ode to autumn contributed by the artist to the world.

For the kiln changing comprehensive decoration in "Returning", he adopts titanium yellow glaze as bottom color, and blue and white underglazed red for decoration to express a picture of fishing boats singing in the evening and fishermen stop rowing and hang up their sails to return home.

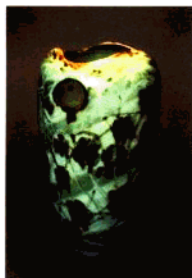
Lai Dequan has worked hard in the ceramic art sphere for over 20 years and has gained achievements which have drawn the attention from people over the world.



Chen Yuqian  
Associate Professor of the  
Jingdezhen Ceramics College

October 1996

## 图录



1. 珍珠彩“春雨”瓶  
Spring rain.
2. 水墨绿窑变釉“秋林”瓶  
Autumn forest.
3. 青花釉里红“醉意”陶艺  
Drunk.
4. 青花釉里红“醉意”瓶  
Drunk.
5. 珍珠彩“雪鸥”瓶  
Snow Gulls.
6. 釉上彩“柳暗花明”瓶  
Chinese roses appear indistinctly.
7. 青花釉里红“秋韵”陶艺  
Autumn scenery.
8. 珍珠彩“晨曦”瓶  
First rays of the morning sun.
9. 综合彩“晨荷”瓶  
Lotus at dawn.
10. 釉上珍珠彩“迎春”瓶  
Winter jasmine.
11. 釉下彩“腊梅”瓶  
Wintersweet.
12. 青花釉里红“秋雾”钵  
Autumn mist.
13. 青花釉里红“山花”瓶  
Mountainous flowers.
14. 青花釉里红“山村”笔筒  
Mountain village.
15. 青花釉里红“小桥流水人家”笔筒  
Countryside scenery.
16. 釉上指画“国色天香”瓶  
National flower: peony.
17. 青花釉里红“霜叶红”瓶  
Autumn maple leaves.
18. 青花釉里红“出水芙蓉”盘  
Goldfish leaping out of the water.
19. 青花釉里红“荷塘青影”盘  
Pretty shadow in the lotus pond.
20. 青花釉里红“桃园春色”钵  
Spring in the peach garden.
21. 珍珠亚光彩“乡情”瓶  
Countryside scenery.
22. 珍珠彩“江南小景”瓶  
Scenery in the south of the Yangtze River.
23. 综合彩“金石乐”瓶  
Stone seal cutting.
24. 青花釉里红“乡村金秋”瓶  
Village golden autumn.
25. 窑变综合瓶“归”瓶  
Returning.
26. 珍珠彩“江南多娇”瓶  
A picturesque in the south of the Yangtze River.
27. 珍珠彩“故居”瓶  
Former residence.
28. 珍珠彩“春水人家”瓶  
Households surrounded by the spring river.
29. 青花釉里红“秋林丛中”瓶  
Among the autumn forest.
30. 青花釉里红“春江渔乐”陶艺  
Fishing in the spring river.
31. 珍珠彩“秋意”瓶  
Autumn scenery.
32. 青花釉里红“秋韵”瓶  
Autumn charm.
33. 青花釉里红“山村秋色”瓶  
Spring in a mountainous village.
34. 珍珠彩“江南春”瓶  
Spring in the south of the Yangtze River.



## 图录

35. 釉上彩“秋雨”瓶  
Autumn rain.
36. 青花釉里红斗铁红“秋韵”瓶  
Autumn charms.
37. 青花斗彩“鸟语花香”瓶  
Birds sing and flowers give forth their fragrance.
38. 青花釉里红“野趣”瓶  
Interested outing.
39. 釉上彩“黄山仙境”瓶  
Fairylad of the Huangshan Mount.
40. 珍珠彩“晨曦”瓶  
First rays of the morning sun.
41. 青花釉里红“醉竹”瓶  
Dew-saturated bamboo shoots.
42. 珍珠彩“秋韵”瓶  
Autumn charms.
43. 综合装饰“雪梅”瓶  
Snow plum blossoms.
44. 珍珠彩“江南春色”瓶  
Spring in the south of the Yangtze River.
45. 青花釉里红“掌上花”瓶  
Flowers in the palm.
46. 青花釉里红“江南秋色”瓶  
Autumn in the south of the Yangtze River.
47. 水绿红“碧玉”瓶  
Jasper.
48. 青花釉里红“山村金秋”瓶  
Village golden autumn.
49. 青花釉里红“故居秋意”瓶  
Autumn in homeland.
50. 青花釉里红“满荷”盘  
Full of lotus flowers.
51. 青花釉里红“小景”盘  
A scenery.
52. 青花釉里红“春风”盘  
Spring wind.
53. 青花釉里红“秋意”盘  
Autumn scenery.
54. 青花釉里红“荷”盘  
Lotus.
55. 青花釉里红“竹桃”盘  
Bamboo bolls.
56. 青花釉里红“万紫千红”瓶  
A riot of color.
57. 粉彩雪景“黄山西海”箭筒  
The Huangshan Mount.
58. 青花釉里红“山中秋雾”瓶  
Autumn fog over the mountains.
59. 釉上彩“四季八骏图”瓷板  
Eight steeds of the seasons.
60. 珍珠彩“春江水”瓶  
Spring river water.
61. 青花釉里红“秋歌”瓶  
Autumn song.
62. 釉上彩“细语”瓶  
Two birds talking in a whisper.
63. 青花釉里红“小桥流水”瓶  
Water flowing under the small bridge.
64. 青花釉里红“桃园春色”瓶  
Spring in the peach garden.
65. 釉上珍珠彩“乡村童趣”瓶  
Village children's playfulness.
66. 青花釉里红“报春”瓶  
Welcoming spring.
67. 釉上指画“春意”瓶  
Spring scenery.
68. 水墨绿斗彩“春意盎然”瓶  
Spring is very much in the air.
69. 釉下垂绿“江南小景”瓶  
Scenery in the south of the Yangtze River.





1.珍珠彩“春雨”瓶

Pearl color vase;  
Spring rain.



2.水墨绿窑变釉“秋林”瓶

Ink and wash green vase;  
Autumn forest.





3.青花釉里红“醉意”陶艺

Blue and white red underglazed pottery;  
Drunk.



4.青花釉里红“醉意”瓶

Blue and white red underglazed vase;  
Drunk.



5. 珍珠彩“雪鸥”瓶

Pearl color vase;  
Snow Gulls.