

李哲峰 主编

中国当代陶艺名家

广西美术出版社

吕品昌 作品集

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序

李哲峰

我似乎更愿意把现代陶艺视为当代艺术的一种，只有这样，中国现代陶艺的产生和发展才是有意义的。在我看来，中国现代陶艺的从业者首先应该是一个当代艺术家，一个致力于中国当代艺术的探索者，这才是最重要的。

陶土也许是一种特殊的媒材，人类与泥土的天然关系使之对人而言充满了亲切感。无论在西方还是东方，人类认为生的神话始终与泥土密不可分。《圣经》里说：“人生于泥土，而终将归于泥土。”古代的波斯诗人也有类似的诗句，《鲁拜集》里说：“那制陶的泥土，正是先人的尸骨做成。”对于中国的艺术家而言，陶土这种材料拥有明确的文化指向性，它是中国

古代文明的当然代表。这种具有鲜明文化特征的媒材对于中国的当代艺术家而言，无疑具有特殊的价值和意义，也更具有挑战性。

从最初的探索开始，中国现代陶艺走过了十余年的历史。从简单地接受西方现代艺术的理念，到注重开掘传统中的现代基因，中国的艺术家们慢慢地确立了自己的风格以及前进的方向，并逐渐成熟自己。这显然是一个极其艰难的过程。出版的这套丛书，在我看来，总结了现代中国陶艺发展的十年史，代表着我们这个时代陶艺发展的高度。正是这些坚实的足迹表明中国现代陶艺的前景未可限量，充满魅力。

Preface

LI Zhefeng

I'd like to consider modern ceramic arts as one of the contemporary arts because only in this way can the birth and development of modern Chinese ceramic arts become meaningful. On the other hand, those who are engaged in modern ceramic arts in China are, first of all, contemporary artists devoting themselves to the exploration of contemporary Chinese arts.

The pottery clay can be a special medium which, as a result of the natural relationship between human beings and clays, becomes very intimate to them. Myths concerning the birth of man in both western and eastern cultures are closely related to clays. It is said in the *Bible* that man comes from the clay and will ultimately end in clay. Still there is similar saying by ancient Persian poets, *In Rubaiyat* it goes like this, "The clay used for pottery is made just of the bones of our forefathers". Clay has a definite cultural orientation for Chinese artists because it is surely a

representative of the ancient Chinese civilization. Therefore, with its sharp cultural features, this medium is especially valuable and meaningful for Chinese artists, and more challenging.

Dated back to the earliest research, modern Chinese ceramic arts has witnessed a history of more than ten years. From the mere acceptance of the concepts of modern western arts to the attention of the exploring of modern elements in conventions, the Chinese artists have step by step established their own styles and fixed the direction of their development. They are turning more and more mature. Obviously this is an extremely hard experience. The publishing of this series is a conclusion to this ten-year stage of the development of modern Chinese ceramic arts, a summit of our age. It is these solid steps that promise an indefinite, bright future of modern Chinese ceramic arts.

理念、无限性和自由性

——谈吕品昌的陶艺创作

罗一平

黑格尔说：“艺术是美的理念的感性显现。美具有无限性和自由性。”吕品昌的陶艺作品以及他在陶艺创作中对自由的主体精神的追求，恰恰体现着黑格尔这句名言的真理性。

理念总是通过话语来表达的。使用什么样的话语，就决定了表达的理念内容，同时也确定了理解理念的限度。观看吕品昌的陶艺作品，即使是再粗心的观众也会明显地看出，这是一种与传统陶艺截然不同的话语表达方式。显然，这种不同，完全源自陶艺理念的不同。

我们可以看到，传统陶艺注重实用的功能价值，把创作中的技术理性提升到绝对的地位。吕品昌却敏锐地感受到这种技术理性只要求人的心灵去适应它的规律性，将其上升为一种超越人的控制力的自在力，而不去考虑主体心灵世界的丰富性和多样性。早在1988年，年仅26岁的吕品昌即以硕士毕业论文《一种具有高度适应弹性的艺术媒体——论陶瓷缺陷肌理及其对雕塑介入环境的意义》为初始，撰写了一系列反叛传统技术理性的学术论文，认为传统陶艺制作中技术理性话语表达方式的绝对地位遮蔽了反技术、反规范肌理话语表达方式所具有的审美品格——自由性和无限性。他以一个现代陶艺家对材料的敏感和全新制作方式的冲动，敏锐地捕捉到了“缺陷”肌理话语的表达方式，并在其创作中大胆地尝试、运用这种话语表达自己的创作理念。在他的三个代表性系列作品即“阿福”系列、“中国写意”系列以及“石窟”系列中，我们可以看到这种“缺陷”肌理突破传统技术理性理念规范的创新意义。这种“缺陷”肌理所造成的非平衡结构模式的视觉样式以及非规范性的创作模式，具有更强烈的个性话语和审美激活力，它有效地激发了创作主体和欣赏主体的心理活动，极大地丰富了二者自由驰骋的创造性。在吕品昌的作品中，“缺陷”肌理所具有的偶然性、随机性以及抽象性所产生的丰富的视觉样式，常常会启发欣赏者的阅读灵感，再生出无尽的新的话语意义。吕品昌的反技术理性的“缺陷”肌理理念以及他的创作实践，意味着“缺陷”和规律性之间的联系具有非必然的性质。运用这种理念进行的创作，本身便蕴涵着丰富的创造契机。吕品昌的崭新认识，实际上确立了陶艺自身的现代形态，介入了广义审美空间环境的要求，他把传统陶艺所体现的与实用价值追求相统一的审美情趣转换到现代陶艺单纯的审美角度上来，使现代陶艺创作在材料、工艺所能支撑的前提下，任由形式感的自由驰骋，而不必拘泥于体现实用要求的规定性，从

而使陶艺创作具有高度的自由性。“中国写意”系列、“石窟”系列是这种创作理念的典型体现。“中国写意”系列中那些信手捏就、浑然天成的陶艺人物形象，洋溢着一种豪放洒脱、荒疏恬淡的文人笔意，是中国传统艺术的格调、情趣的现代话语的表达；“石窟”系列的空间结构意识、肌理、色泽、影调和斑驳的塑痕，自然而然地呈现出凝重的历史感以及人类对自我生命意义的追问。这些作品，摒弃了传统陶艺技术理念对个别完美的追求而转向话语表达的普遍性。吕品昌的理念和创作实践无疑是技术理性的一种断裂，他更强调的是一种理念以感性的形式显现，当这种断裂被感性连缀成一个必要的思维阶段和话语表达时，断裂便提供了丰富的创造契机，展示了诱人的前景。

在吕品昌的陶艺创作中，“缺陷”话语的运用使其陶艺创作超越了技术理性的个别完美，在精神同一的趋势面前提升自身，保证了创作中将技术语言和物之间固定的僵化的联系转换为可变的、随机的联系，使创作主体能不囿于直接的物质对象，做到和物的形象既有联系又有重要的差异，在模糊的确定与规范的变异中把握对象，从而实现了创作主体在具体陶艺创作中将主观精神自由地指向外物，对感知对象进行建构。吕品昌的这种创作理念和创作实践显示出他高于同代人和传统陶艺创作的可贵之处，他的创作是以无规定形态的意义在一般中的个别显现。可以毫不夸张地说：“缺陷”理念为吕品昌在当代陶艺中执牛耳的位置提供了必要的前提。

吕品昌的独特的话语叙述方式，把我们引向了他独到的思想王国，我们在这王国中可以尽情地领略“思”的乐趣和诗性的美丽，可以理解吕品昌何以能把“缺陷”肌理作为诗的话语表达形式来吟诵。吕品昌所有的作品都似乎在向我们表明，陶艺话语运用不仅是传达理念的逻辑工具，而且是理念美丽的化身，他的作品话语的表达和所使用的肌理符号，是在传递着某种超越陶艺物象功能本身的信息，传递着某种话语之外的声音。而只有这样来看待吕品昌的话语表达方式，我们才能感受到其间蕴涵着的理念魅力和主体自由精神的创造力量。

罗一平

中央美术学院美术史系副教授、博士

Ideas, Infinity and Freedom

— On Lu Pinchang's Ceramic Arts Works

Luo Yiping

Hegel says that arts is the perceptual presentation of the ideas of beauty, which is free and infinite. The ceramic arts of Lu Pinchang and his pursuit of the free spirit of the subject in his creation best show the truth of this saying.

An Idea is always expressed by words. Words decide the ideas to be expressed and the limit of their interpretation. Even a careless viewer of Mr. Lu's works can clearly see that it is a completely different way of expression from the traditional ceramic arts, which, obviously, results from the different ideas of the two on the ideas of ceramic arts.

We can see that traditional ceramic arts pays attention to practical use and thus puts technology in the creation to an absolute position. Lu Pinchang has further developed it into a free power beyond human control without worrying about the variety of mental world of the artist. Earlier in the year 1988, Lu Pinchang, then at the age of 26, beginning from his master thesis, *A Highly Flexible Artistic Medium — on the Faulty Textures of Pottery and its Meaning the Entering of Sculptures into the Environment*, wrote a series of academic papers against the traditional ideas on technology, stating that the absolute place of the expression with the ideas of technology in traditional ceramic arts creation hid freedom and infinity—the aesthetic quality of the anti-technological and anti-regular-texture expression. With the sensitiveness of a modern ceramic artist on materials and his impulse in new ways of creation, he has captured the expression of “faulty” textures and bravely tried and used this creative ideas of his own in his creations. Such breakthrough can be found in the three representative series of his works, *A Fu*, *Freehand Brushwork in Traditional Chinese Painting* and *Grottos*. The unbalanced structure of the perspective forms and the informal creation in these series created with such “faulty” textures. It is a more powerful expression of the meaning of words and aesthetic motivation, effectively stimulates the psychological activities of the creator and the appreciator, besides enriching the freedom in their creativity. In Lu Pinchang's works, the varied perspective forms due to the accidentality, randomness and abstractness of the “faulty” textures can often enlighten the reading inspiration of the viewer so that endless new meanings are derived. Such anti-technological ideas of “faulty” textures of Lu Pinchang and his practice in creation show the unnecessary in the association of “faults” and their regularity. Creations with such ideas hidden in themselves enrich creative wisdom. Such new recognition by Lu Pinchang in effect has established the modern forms of ceramic arts and the requirements to enter the aesthetic space in its wide sense. He has transformed the aesthetic meaning in the pursuit of practical values in the traditional ceramic arts into the pure one in modern ceramic arts. Now, as far as materials and technology can support, it is possible for modern ceramic arts to have complete freedom in its forms without the limitation of the necessity to express the need of practicalness. That is to say, it is absolutely free to do ceramic artistic creation. *Freehand*

Brushwork in Traditional Chinese Painting Series and *Grottos Series* are the typical example of such ideas of creation. The freely structured and natural ceramic characters in *Freehand Brushwork in Traditional Chinese Painting Series* are full of the bold, unconstrained and mild artistic conception of scholars, the expression of the taste and interest of the traditional Chinese art in modern language. The space structure, texture, color, shadow and the stripping sculpturing traces in *Grottos Series* naturally show a heavy sense of history and the pursuit of human being on the meaning of their life. In all these works, the pursuit of traditional ceramic arts on the perfect individuality has turned to the general meaning in words expressions. Undoubtedly, Lu Pinchang's ideas and his practice in creation is a betrayal of the technological ideas, what he emphasizes is the expression of ideas in a conceptual form. When such betrayal is united by conceptions into a necessary thinking stage and words expression, the possibility it gives promises excellent opportunities for creation and an attractive prospective.

In Lu Pinchang's ceramic arts creation, the use of “faulty” languages in his creations beyond the individual perfectness of individualness in technology form freeing itself from the tendency of spiritual unity and thus makes it possible for the fixed and still connection between technology and the object to change into a changeable and free one. As a result, the creator is not limited directly to a material object, which is not only connected but also different from each other. The object is handled in a vague definition and regular changes and is therefore reconstructed by directing the subjective free spirit of the creator to some external object during the specific creation. By this idea of creation and such practice, Lu Pinchang shows his advantage over his contemporary artists and the traditional ceramic arts. His creations are the expression of regular meaning in general concepts. It can be said without exaggeration that the idea of “faults” has offered the way for Lu Pinchang to stay in a leading position in modern ceramic arts.

Lu Pinchang's particular expression of words leads us to his inner mental world where we can greatly feel the joy of thinking and the poetic beauty in his works and then come to realize why Lu Pinchang can praise “faulty” textures to be an expression of poems. All his works seem to show us that the use of ceramic arts language is not only the logical tool to convey ideas, but also the beautiful personification of the ideas. The expression in his works and the texture signs used are conveying an information which has surpassed the functions of ceramic arts itself, a voice beyond words. Only in viewing Lu Pinchang's expressions in this way can we feel the rational charm and the creative power of the free spirit of the creator that are hidden in his works.

Doctor Luo Yiping, Assistant Professor
in the Art History Dept. of the
Central Fine Arts Institute.

从陶回眸

——创作自述

吕品昌

在我的艺术道路中，做陶几乎占据了整个艺术生命。16岁那年我考入景德镇陶瓷学院，几年的熏陶使我迷恋上了雕塑。我由架上雕塑转向陶艺的契机，是在读研究生期间获得的。我的两位导师对我的影响至关重要。尹一鹏先生对陶艺与雕塑相互关系的强调，使我发现了一个充满魅力的结合点；周国桢先生对陶艺的热情和富有创造性的实践给予我直接影响，使我从内心感受到陶艺的召唤。可以说，我对陶艺深入一步的领悟、对开拓陶艺表现潜能的自信，以及把握材料特性和相应表达方式的能力，都与他们的言传身教息息相关。当然景德镇这块寓寄着中国陶瓷灵魂的土地，以及它弥漫周际的特有的文化气息和充满传统智慧的烧造氛围，也在不断激发我的灵感。

在研究生毕业创作期间，我一方面想尝试把雕塑语言和技法施于陶艺的极限状态；另一方面想探寻把陶艺推向更广泛的现代室内、室外环境的可能。这种思想使得我不得不在扩展作品的体积和重量上做长时间的艰苦努力。关于对陶艺“缺陷”肌理的审美认识，也正是为突破陶艺的空间和技术限制而获得的。那一年的作品，尽管在结构形式、材料选择和技巧处理上有些突破，但就个性语言而言，尚未完全进入“陶艺”状态，给人以这样一种感觉：你是在用黏土做一般意义上的雕塑，而非陶艺的“雕塑”。然而，不管怎么说，当时对“缺陷”肌理的认识，却使我找到了深入陶艺的一个具体切入点。这个切入点对我后来陶艺面貌的形成是至关重要的。

研究生毕业后，我获得了一段宝贵的修养时间，开始慢慢思索一些问题，也有机会寻访一些陶瓷产区、博物馆并考察西北的古文化遗迹，潜心探究中国古典艺术以及民间艺术的文脉传统。我力图在陶艺语言中融合民族文化的意趣，并注意到纯化语言的努力应置于非形式主义的视野中加以思考，在不割裂形式

与意蕴、创新与传统、技艺与文化相互联系的前提下把握艺术的自律性。这之后，我先后去了河南禹县、福建德化、江苏宜兴、安徽宁国等地做陶。这个阶段，我有意识地对随机性因素造成的陶艺肌理形态散漫的倾向加以控制，进一步发展了“缺陷”肌理语言，创作了一系列后来才统一命名为“中国写意”系列的作品。在作品中，我强调了形式因素的意蕴化和形式意趣的民族化。当这种基于文化历史视野的再认识、再创造的“纵向延展”初尝成果之时，我意识到：民族文化传统和艺术精神是影响审美创造活动的一种积极性因素，潜心研究本土文化的文脉传统势必给艺术创作带来活泼生机。在随后的几年中我继续着“中国写意”系列的创作，同时推出“阿福”系列和“石窟”系列的作品。就形式意趣民族化的探索而言，“阿福”系列取向民间艺术的角度。我希望利用泥料的柔软性、延展性和可塑性，最大程度地强化民间雕塑的扩张感和饱满感，合乎“物理逻辑”地开发陶艺语言的表现潜能。“石窟”系列的发展，更多地偏重于对抽象陶艺语言形式的探索。在形体、神态处理上，我注重内外空间的穿插和流动，留给观众以想象的天地；在表面肌理效果的把握上，我尽最大可能地保持或显露泥痕火迹，以一种富有沧桑感、深邃感的抽象形式，表达在现代文明条件下我对中国传统文化的那种既神往又困惑、既温馨又苦涩、既亲近又幽远的复杂情感体验。这几个系列的创作，一直延续至今。我的复杂情感体验还很活泼，其中的民族文化情结还没有获得完美的开释形式。我还应该把一切做得更加深入，这意味着在不断完善自我的同时，应继续展开以形式因素的意蕴化和形式意趣的民族化作为目标的纯化语言的探索。

Review Ceramic Arts in Retrospect

— About My Creation

Lu Pinchang

Ceramic working occupies almost the process of my artistic life. After I enrolled to Jingdezhen Ceramics Institute. I was addicted to sculptures after the few years of nurturing there. The chance for me to transfer from frame sculptures to ceramic arts came when I was studying for my master degree. My two tutors have given me great influence. Professor Yin Yipeng's emphasis on the inter-relationship between ceramic arts and sculptures has helped me find an attractive meeting point of the two; Professor Zhou Guozhen has influenced directly with his enthusiasm on the arts and creative practice so that I am deeply attracted to it. My further understanding on ceramic arts, my confidence in the possibility to develop the expressing potentiality of the art and my ability to master the characters of each material and its according way of expression are all closely related to their instructions and examples. Jingdezhen City, the land that houses the soul of Chinese ceramics, with its particular surrounding cultural atmosphere and a baking environment full of traditional wisdom, of course is stimulating my inspiration to create.

During my graduation creating as a postgraduate, I wanted to try the extreme condition to apply sculpturing language and its technics in ceramic arts. And on the other hand, I also wanted to explore the possibility to introduce ceramic arts to the extensive modern environments, both indoor and outdoor. As a result, I had to make hard effort for a long time to expand the size of my works. My aesthetic understanding on the "faulty" textures of ceramic arts was obtained through such breaking away from the limitation of the space and technics of ceramic arts. My works then hadn't completely entered the state of "ceramic arts" as far as their expressions are concerned, although there had been some breakthrough in structure, materials and technics. They were mere sculptures of clay but not "ceramic arts" sculptures. However, my knowledge then of "faulty" textures had led me any way to a specific starting point to go deeply into ceramic arts. It has played a very important part in developing of my style in ceramic arts after then.

After my graduation as a postgraduate, I had been given some time for improvement so that I could start thinking about some problems, went visiting some ceramic producing regions, museums and investigated the relics of ancient cultures in northwest China for a careful research on the cultural tradition of Chinese classical arts and folk arts. I attempted to mix the interests of folk culture in the languages of my ceramic arts and found that the effort to purify the languages should be

conducted in a nonformalism point of view and that the self-disciplines of arts should be grasped without separating meaning from form, creation from tradition and arts from culture. After that, I had gone to Yuxian (in Henan Province), Dehua (in Fujian Province), Yixing (in Jiangsu Province) and Ningguo (in Anhui Province) for ceramics making. During this period, I had consciously controlled the loose and free tendency the forms of ceramic textures due to randomness and further developed the language of "faulty" textures formed previously to create a series of works which were later collectively named *Freehand Brushwork in Traditional Chinese Painting Series*. The implied meaning of the form and the folk-culturalizing of its interests have been emphasized in these works.

With the first success that is based on the extension of re-recognition and re-creation of cultural historic views, I have come to realize that one of the active factors is folk cultural traditions and art spirits. A thorough study on the traditions of local culture can activate artistic creations. During the years that followed, I continued my creation of *Freehand Brushwork in Traditional Chinese Painting Series* and at the same time completed *A Fu Series* and *Grottos Series*, of which *A Fu* was the direction of my adaptation to folk arts. With the softness, expansiveness and flexibility of the clay, I hoped to strengthen the extension and plumpness of folk sculptures to its greatest extent and develop the expressing potentials of ceramic arts language according to the "physical logic". The development of *Grottos Series* may stress the research on abstract ceramic arts language forms. On the handling of the structure, I emphasized on the space for the imagination of the spectators by inserting in turn the inner and outer space. To show the effect of the surface textures, I tried my best to keep or expose the traces of the clay and the fire for the result of an abstract appearance of deepness and weather beatenness to express my complicated feelings in modern times towards the traditional Chinese cultures, which included eagerness and puzzles, harmony and bitterness and intimacy and strangeness. The work on the creating of these series lasts until the present time. I think that my complicated feelings are still active as the folk cultural complex in it has not been perfectly released. Further development on every aspect is needed and this means while improving myself continually, I must continue my research on pure artistic language with the aim to give implied intonations to the form and folk cultural meaning to the formal interests.

1. In studio, Jingdezhen, 1993

2. Held individual picture show, China Art Gallery, 1994

3. Made pottery in Yixing Jun-pottery Technological Research Institute in Summer, 1998 4. Glazing 5. On the way to kiln

6. Made pottery when the new thousand years coming, Foshan, Guangdong Province

7. Apperceived burning. Son of two years was adding firewood to kiln

8. Accomplished one of group sculptures "revenge fury" which commemorate the victory of the War of Resistance Against Japan

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北京師範學院



北京 中國美術館

時間：1994年10月8日——11日

2. 1994年在中国美术馆举办个人画展

1. 1993年在景德镇工作室中

5. 上窑途中

3. 1998年夏在宜兴钧陶工艺研究所制陶

4. 上釉

7. 感悟柴烧。
图为两岁儿子在
窑上添柴

6. 新千年到来之际，在广东
佛山做陶。

8. 1999年完成中国人民抗日战争胜利
纪念群雕之一“复仇怒火”雕像



阿福 No.8
陶 1993 年
28cm × 28cm × 45cm
还原焰 1260℃

A Fu No.8
Pottery, 1993
28cm × 28cm × 45cm
Reducing flame 1260℃



阿福 No.12
紫砂陶 1993 年
22cm × 22cm × 36cm
氧化焰 1120℃

A Fu No.12
Red sand pottery, 1993
22cm × 22cm × 36cm
Oxidizing flame 1120℃



阿福 No.15

陶 1993 年

46cm × 46cm × 64cm

46cm × 46cm × 60cm

氧化焰 1280℃

A Fu No.15

Pottery, 1993

46cm × 46cm × 64cm

46cm × 46cm × 60cm

Oxidizing flame 1280℃

阿福 No.13

陶 1993 年

25cm × 22cm × 36cm

氧化焰 1240℃

A Fu No.13

Pottery, 1993

25cm × 22cm × 36cm

Oxidizing flame 1240℃





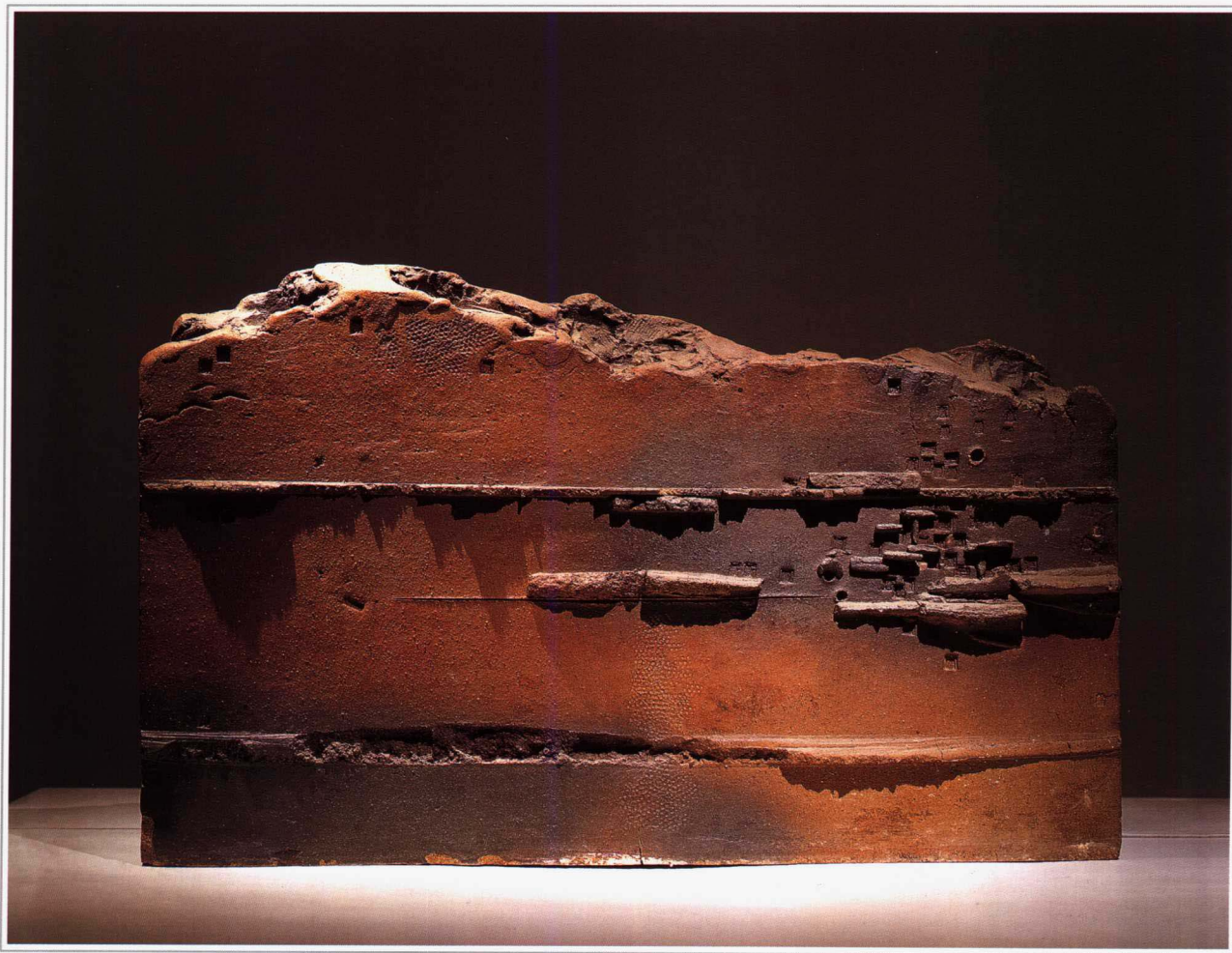
阿福 No.16
陶 1999 年
38cm × 36cm × 42cm
还原焰 1260℃

A Fu No.16
Pottery, 1999
38cm × 36cm × 42cm
Reducing flame 1260℃



阿福 No.20
陶 1999 年
80cm × 76cm × 92cm
还原焰 1260℃

A Fu No.20
Pottery, 1999
80cm × 76cm × 92cm
Reducing flame 1260℃



石窟 No.1
陶 1990 年
75cm × 25cm × 46cm
氧化焰 1240℃

Grotto No.1
Pottery, 1990
75cm × 25cm × 46cm
Oxidizing flame 1240℃

石窟 No.2
陶 1993 年
55cm × 42cm × 45cm
氧化焰 1220℃

Grotto No.2
Pottery, 1993
55cm × 42cm × 45cm
Oxidizing flame 1220℃







中国写意 No.1
陶 1990 年
46cm × 28cm × 32cm
氧化焰 1240℃

Freehand brushwork in traditional
Chinese painting No.1
Pottery, 1990
46cm × 28cm × 32cm
Oxidizing flame 1240℃

石窟 No.15
陶 1998 年
53cm × 30cm × 74cm
还原焰 1280℃

Grotto No.15
Pottery, 1998
53cm × 30cm × 74cm
Reducing flame 1280℃



中国写意 No.3
钧瓷 1988 年
28cm × 22cm × 25cm
还原焰 1300℃

Freehand brushwork in traditional
Chinese painting No.3
Jun porcelain, 1988
28cm × 22cm × 25cm
Reducing flame 1300℃

中国写意 No.13
陶 1994 年
38cm × 24cm × 32cm
氧化焰 1240℃

Freehand brushwork in traditional Chinese painting No.13
Pottery, 1994
38cm × 24cm × 32cm
Oxidizing flame 1240℃

