



李哲峰 主编

中国当代陶艺名家

广西美术出版社

# 李梓良 作品集

中国当代陶艺名家

# 李梓良作品集

主编 李哲峰

广西美术出版社

中国当代陶艺名家

**李梓良作品集**

主编 李哲峰

责任编辑 覃西娅

封面设计 张文馨

版式设计 黄 一

译文 伍晓阳 韦照周

责任校对 林志茂 陈小英

出版 广西美术出版社

地址 广西南宁市望园路9号 530022

发行 广西美术出版社发行部

电话 5701356 传真 5701355

版次 2000年12月第1版第1次印刷

印刷 深圳雅昌彩色印刷有限公司

规格 1194mm × 889mm 1/16

印张 2

书号 ISBN 7-80625-839-6/J · 703

印数 1000册

定价 25元 / 册

The Contemporary Famous Ceramic Artists of China

Li Ziliang's Works

Chief Editor / Li Zhefeng

Responsible Editor / Qin Xiya

Cover Design / Zhang Wenxin

Format Design / Yi Yi

Translator / Wu Xiaoyang Wei Zhaozhou

Responsible Reviser / Lin Zhimao Chen Xiaoying

Published / Guangxi Fine Arts Publishing House

Edition time / The First Edition and the First Printing in December, 2000

Add / No.9 Wangyuan Road, Nanning, Guangxi 530022

Published / Published Department, Guangxi Fine Arts Publishing House

Tel / 5701356 Fax / 5701355

Printed / Shenzhen Artron Color Printing CO, LTD.

Standard / 1194mm × 889mm 1/16

Stamp 2

Book Number / ISBN 7-80625-839-6/J · 703

Printed Count / 1000

Price / ¥25 / Vol.

# 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，总结了中国现代陶艺发展的十年史，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 acception 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.

# 水火交融

严洁林

李梓良是香港一位著名而多才多艺的艺术家，他的陶瓷作品在香港的成就与地位大家有目共睹。在香港的陶艺史上，我们无法跳过他的作品而不提。

李梓良选择陶瓷作为他的艺术语言是始于80年代初。当年在美国加州美术工艺学院进修绘画艺术期间，他曾尝试过各种不同媒体的创作，惟独接触陶瓷后，便不能抗拒它的魅力。游学美国期间，他对西方的现代艺术非常向往，对于中国的古陶瓷一点兴趣也没有，什么“紫口铁足”，他一点也不关心。1984年毕业后回港，找寻自己的艺术理想，创立了自己的陶艺工作室，从事陶瓷艺术创作、教学推广及研究工作。当时在香港搞现代陶艺创作的风气并不浓厚，对现代陶艺认识的人也不多。李梓良抱着一腔热情，希望能在香港掀起一个现代陶瓷热潮，更希望能为陶艺在现代艺坛开拓一个新的领域，把陶瓷带到一个更高更广的层次。

初回港的他不断在技巧和釉药的配制上摸索与尝试，对陶瓷的不同制作有更深的认识，早期之创作路向比较喜欢绘画性强的陶塑，他受过严格的绘画训练，用色的驾御力犹如一个色彩的魔术师，赋陶瓷以斑斓的色彩，给作品注入了勃勃生机，平定了立体与平面的复杂对比——绘画与陶艺合而为一。他自美国回港初期，就是以此类绘声绘色的画风、多色彩的陶艺为大众所认识。

李梓良的创作力非常惊人，对事物的触觉非常敏锐，他可同时进行绘画、陶瓷和雕塑的创作，利用不同的媒体，从创作中探寻日常生活中的和谐与矛盾。他绘画与陶瓷的用色都非常高调，带点偶发性的跳跃，他独立而不讳，经常向自己提出问题，向自己挑战，通过创作把潜藏着的未知的和谐与矛盾释放出来。这十多年来，他为寻求新的突破与新的意念，全情投入默默耕耘，积累了不少心得，亦承受了不少挫折，但从挫败中得到了很宝贵的经验，更写下了不少美好的回忆。

在1990年至1992年间，他为自己的陶艺创作历程作了一个阶段性的总结，创作了一系列的作品，其中以名为《孤寂的月》最具代表性。这件作品用拉坯手塑及陶板拼合而成，可以说是结集了绘画、陶艺与雕塑之大成，平衡了陶瓷绘画与雕塑空间的矛盾，更

突破了传统陶瓷的装饰性与实用性的束缚。作品《神秘的海底》、《残破的废墟》，还有《缓缓下坠的月亮——孤独》、《无奈的苍凉》，都隐含着黎明前的一线生机。作品表现手法浪漫得淋漓尽致，具有震撼人心的艺术感。

1993年中，李梓良往日本多个著名的陶艺区观摩。期间所欣赏到的无论古瓷或现代的陶艺，都带给他很大的冲击，同时更牵起了他思古之幽情，坚定了他回归到中国源远流长的陶瓷艺术之文化背景的信念。回港后他重新开始钻研宋代陶瓷的精品，特别是黑釉器皿和宋代的五大名窑器物等，深入研究它们的坯料、制作方法和釉药，开始对“紫口铁足”有深入的认识。继而他走遍大江南北，学习土法做陶，烧龙窑，筑柴窑，并自己采泥炼土，搜集古代的陶瓷残片。他认为每一片残片，都有一段历史，有一个灵魂——残破的东西显得更有“人性”，在手中把弄研究残片，感性上可缅怀它的经历，理性上又可分析它的胚胎釉层结构，从这更能深入地了解中国陶瓷艺术的源流，感受一下光辉灿烂的历史文化背景，从而找到了美学根源的依归。

经过多年来的探寻，他心情豁然开朗，大刀阔斧地拓展了他的陶艺新天地。他从传统出发，冲破媒介的限制，进入了一个更广阔的创作空间。李梓良对艺术执着、虔诚，数十年来孜孜不倦地发掘陶泥的可塑性，浸沉于艺术的浩瀚里，不断地试验不同的制作手法且运用得恰到好处，并以其对陶艺知识的丰富认识，成为众多陶艺家中的佼佼者。20年磨炼，对感性的李梓良来说，哪怕制作一樽一瓶，都是艺术上的留痕，渗透着人生的气息。如今，他在艺术的天地里尽情抒怀，真正地无拘无束地享受着创作的无穷乐趣。

严洁林

三行画廊主人

# The Art of Fire and Water

Yan Zhanlin

As a famous prolific artistic whose achievements and fame in ceramic creation are known to all in Hong Kong, Li Ziliang is so famous that we cannot neglect his works when talking about the history of ceramic arts there.

It was in the early 1980s that Li Ziliang chose ceramics as his artistic language. He had tried to create through various different media during his study in the California Handcrafts Institute in America, but stuck to ceramics after he learned it. After his graduation in 1984 he returned to Hong Kong and set up his own ceramic studio for the creation, teaching, promoting and research work of ceramic arts. The atmosphere for modern ceramic art creations was not strong then and few knew about it. With great enthusiasm, Li Ziliang had hoped to bring about a great interest in modern ceramics in Hong Kong, to open up a new space for ceramics in the realm of arts and to promote it to a further and wider level.

When he first returned to Hong Kong, He made constant researches and trials on technics and the compounding of the materials for glazes and thus developed a further understanding of the different producing of ceramics. His early works are mostly those with obvious features of paintings. Due to the strict training he has received on painting, he was able to use the colors like a magician. The rich colors add life to his works and balance the sharp contrast between a stereoscopic vision and a level surface—the combination of painting and ceramics arts. It was such rich colors in his paintings and ceramics that made him known to the public then.

With his surprising creativity and subtle sense, Li Ziliang can do painting, ceramics and sculpturing all at the same time and he can explore the harmony and conflict in the daily life through his creation with the different media. He thinks highly of the colors in his paintings and on his ceramics, which are applied with occasional skipping. Independent but not arrogant, he often raises problems to challenge himself. Through his work, he manages to release the potentially unknown harmony and conflicts. During the past ten years, he has been working attentively for new breakthroughs and ideas and has accumulated much experience while suffered no less frustrations at the same time. With the valuable lessons from such frustrations he has made considerable memory.

Approximately from 1990 to 1992, as a periodical conclusion of his ceramic creations, Li Ziliang had completed a series of works, of which the most representative is "*the Lonely Cold Moon*". As a compound of drawing mould, hand shaping and ceramic board, it contains all the best of painting, ceramic arts and sculptures and makes a balance for the gap among the three, breaking through the limitation of the decorative and

practical features of traditional ceramics. This piece of work, with "*the Mysterious Deep Sea*", "*the Broken Ruins*" and "*the Setting Moon, a Scene of Lonely*", "*Helpless Mysery*", embodies a thin sign of life before dawn. With its completely romantic expression, it has a shocking artistic appeal.

In 1993, Li Ziliang inspected the several famous ceramic arts districts in Japan. The ceramics he had appreciated there, ancient or modern, all left a great impact on him and at the same time ignited the nostalgia in him so that he thought of returning to the deep long cultural background of Chinese ceramic arts. Coming back to Hong Kong he again picked up the research on the master pieces of the ceramics in Song Dynasty, especial the black-glaze porcelains and those from the five most famous furnaces at that time. After a thorough study of their blanks, burning methods and ingredients of the glaze, he came to a further understanding of porcelains with "Iron Molds and Purple Mouths". Later he travelled all over the country to learn from the native baking methods. He collected ruins of ancient ceramic pieces, believing that in each of them there is a section of the history, a soul. Those broken pieces seem to him more "human" and when observing them in his hands he can reminisce about its history while studying the construction of the glaze layers on their molds. As a result he can go deep into the origin and development of Chinese ceramic arts and due to such appreciation of the brilliant history and culture, he arrives at the aesthetic origin of the art.

After the many years' research, he feels greatly released and begins to develop a new space for his ceramics vigorously. Basing on the traditions, he breaks out of the limitations of the materials into a more spacious room for creation. With his persistence and loyalty to the art, Li Ziliang has been increasingly developing the plasticity of clay. As he keeps trying the different moulding methods, which he has been using perfectly, and with his rich understanding on the knowledge of ceramics, he has become a top artist among all others. To the sensitive Li Ziliang, the twenty years of hardwork, in which the making of each vase or vessel, all bear the progresses he has made in art and the spirit of his life. Now he is giving full play to his creation in the art world and freely enjoying the real endless pleasure from his work.

Yan Zhanlin, Host of the Sanhang Gallery

# 拾 荒

## ——创作自述

李梓良

漆黑的夜空，挂满密密的繁星，已很久没看过这样美的夜色，偶尔几阵凉风，更让人心旷神怡。柴窑在黄昏时已点起了火，窑内的火光已呈橙红色，在柴窑对面的草丛上，点点萤光闪闪烁烁。从湖南来的师傅，刚把柴枝倒到火膛内，窑内突然涌起一阵烈焰，烟囱立刻飞散出无数的星火，一瞬间把星光也盖过了。

我们坐农民的车到了某处山区，前面就是瓷上矿，从山上流下来的水好像奶一般的白。在离山边没多远的平地上，我们揭开了泥皮，用探泥铁笔取了些黏土样。旁边有一个翠绿色的湖，湖水漂亮得令我想起杂志上的九寨沟彩照。这里最初是一个被人开采过的泥坑，经过雨水日积月累就成了一个湖。伸手探进清凉的水中掏了些瓷土，上层的比较细滑，下面的夹着像米一般大小的石英砂粒。我离开这里时仍忘不了那绿得令人心醉的湖水颜色。

我们从宁波开车，终于来到上林湖，再乘坐电动的木船渡往湖另一边的古越窑遗址所在地。上林湖湖水宁静，四面都是青葱的松林；青色的天空，独躺着一卷白云；山野间，只有一间小木

屋。船未泊到岸边，我便迫不及待地跳上了岸。脚下踏着的就是古代越窑的残片，随手拾了几片，灰色的坯胎，跟山边灰土的颜色是一样的；青葱的釉色，如湖水一般令人凉快；那简单的刻花工艺，潇洒得令人自悲。手里的残片犹如把我环抱着的湖光山色的缩影。什么命运安排我能来到这里，昔日热烘烘的窑场，现在是如此的寂静，期待人们来凭吊慰藉。吹走过陶工面上汗水的湖风，又再拂起，催促我继续上路。

瞭望农田，表土上有很多一片片白色的小东西，这不会是小白花，也不应该是废纸、发泡胶料。走近一看，才发现它们是唐、宋时期烧制瓷器的残片，农民多年来的翻土耕种已把它们跟泥土混在一起，只是永远都不会长出一件器皿来。我就像拾荒者一样在田里找着那心中的小白花，让她与我一起回到城市现实生活里，伴我做梦。

# Glean and Collect Scraps

## -About My Creation

Li Ziliang

I have never observed such a beautiful night scenery as a pitch black sky is lit up by many stars. With the occasional gusts of cool wind, it makes one quite relaxed. The furnace was just lit up at dusk and now the flames have turned brownish red. On the opposite grassland, there are sparkles of the glowworms. The master from Hunan has just added some more firewoods into the furnace and the flames gain strength, throwing innumerable sparks out of the chimney.

A pick up truck has brought us to some mountainous area before the ceramic clay. The water flowing down the mountain is as white as milk. We have dug up the earth on a flat place not far away the foot of the mountain and pick up some clay samples with iron clay detectors. There is a green lake over there and the water is so beautiful. It is in fact formed by rain water washing into the holes after the clay has been taken away. We have produced some clay out of the cool water with our hand and have discovered that the upper layer of it is rather fine and smooth while the lower one contains quartz sands as big as rice grains. The intoxicating blue water in the lake remains vivid in our mind as we leave here.

We have left Ningbo by and later arrived at Shanglin Lake. There we have taken an electric boat and headed for the relics of the ancient Yue Furnace on the opposite bank. The lake is surrounded with hills covered with green pine trees. The water is

quiet and the blue sky is dotted with white clouds. A cottage is lying in the wide fields. I have stepped ashore before the boat came to a full stop. There under my feet are the broken pieces from the ancient furnace and I picked up some. Their grey molds are the same color as the clay on the mountain slopes, their green glaze as cool as the lake water and simple artistic cuttings are so simple as to make one shocked. They are a miniature of the scenery around. The prosperous burning site in the old day is now so quiet. The wind that had been drying the sweat on the faces of the workers before is now blowing again, urging us to continue the trip.

Looking far away at the wheat fields we can find pieces of white. They are not flowers, nor waste paper or plastic, when coming closer we can find that they are the broken porcelain pieces of burnt probably during the Tang and Song Dynasties. The farmers have mixed them with the soil with the many plowing and planting. They will never come to any shape. I am searching the fields for the white flowers in my heart. Which can help with my dream after I have returned to the real life in the city.





挑选石块做倒模



2 在画展上



3. 在拉大碟



4. 在日本友人家拉杯



5. 在作画



6. 滚泥板

1. Picking a stone for slipcasting.
2. On the art exhibition.
3. Throwing a large plate.
4. Throwing a bowl at his Japanese friend's studio.
5. Painting.
6. Making a clay slab.



请勿站越黄线  
陶 1982 年  
每像约高 70cm  
氧化焰 1060℃

Please stand behind the yellow line  
Pottery 1982  
Each statue height 70cm  
Oxidizing 1060℃



被压着的孩子  
陶 1986 年  
陈逸飞 Chen Yifei  
氧化焰 1060 C

Child under the cup  
Pottery 1986  
Chen Yifei  
Oxidizing 1060 C



红的横壶  
陶 1987 年  
氧化焰 1260 C

Red bluster  
Pottery 1987  
Oxidizing 1260 C



失落的孤枝  
陶 1988 年  
26cm x 48cm  
Oxidizing 1260 C

Lonely branch  
Pottery 1988  
26cm x 48cm  
Oxidizing 1260 C





深海出土的茶壺

陶 1988 年

22cm × 14cm × 25cm

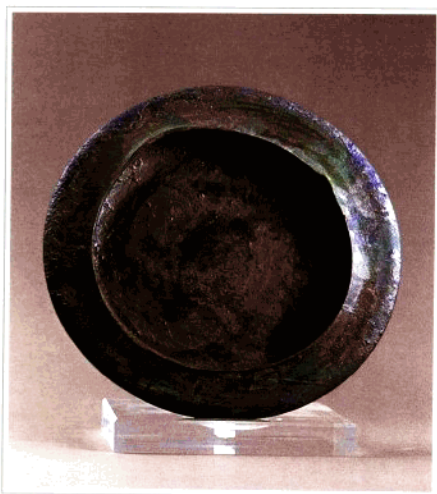
氧化焰 1260℃

Tea pot from the sea

Pottery 1988

22cm × 14cm × 25cm

Oxidizing 1260℃



无题

陶 1988 年

38cm(d) × 7cm(h)

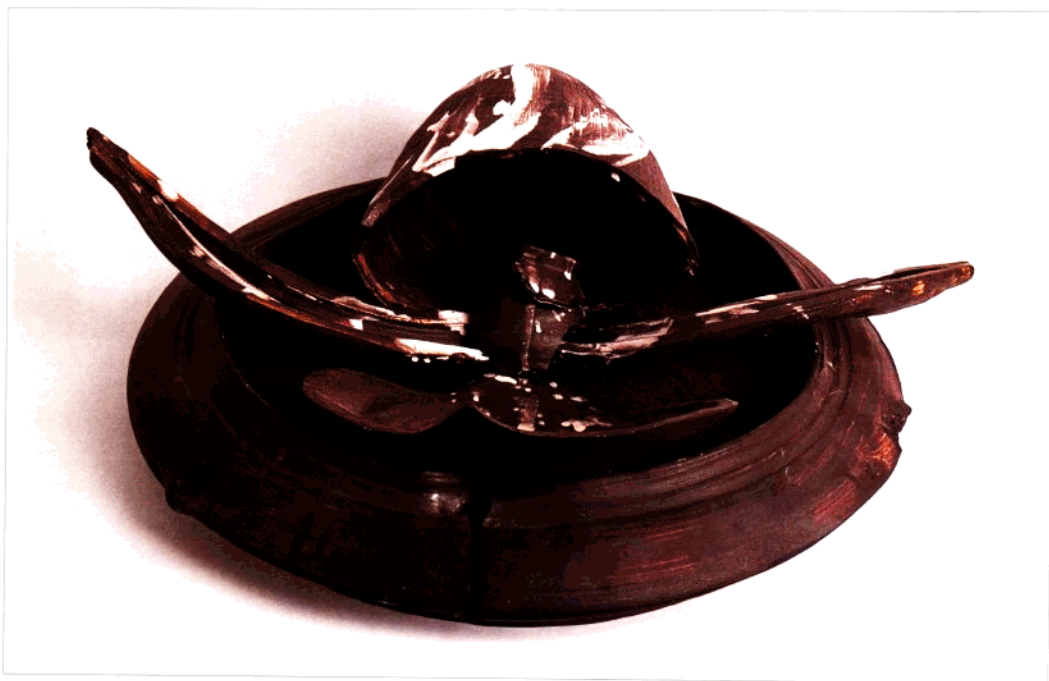
氧化焰 1260℃

Untitled

Pottery 1988

38cm(d) × 7cm(h)

Oxidizing 1260℃



将死的“拖鞋”兰  
陶 1989 年  
72cm × 82cm × 30cm  
氧化焰 1250℃

Dying orchid  
Pottery 1989  
72cm × 82cm × 30cm  
Oxidizing 1250℃



互构  
陶 1989 年  
68cm × 20cm × 22cm  
氧化焰 1060℃

Interlock  
Pottery 1989  
68cm × 20cm × 22cm  
Oxidizing 1060℃



石壺堆

陶 1989 年

18cm × 12cm × 14cm

氧化焰 1260℃

Stone tea pot heap

Pottery 1989

18cm × 12cm × 14cm

Oxidizing 1260℃

女人像

陶 1989 年

60cm × 40cm × 10cm

氧化焰 1260℃

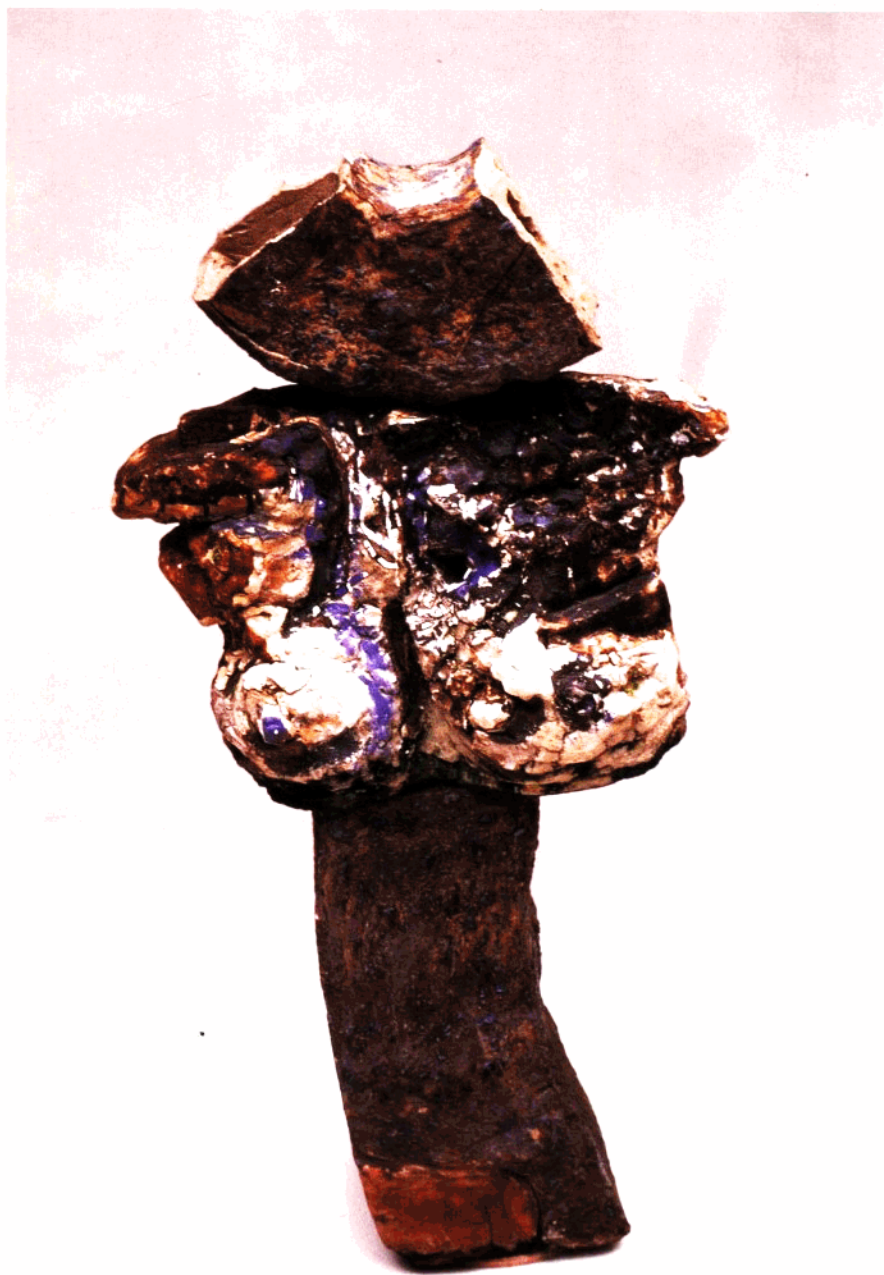
Woman statue

Pottery 1989

60cm × 40cm × 10cm

Oxidizing 1260℃









花色

陶 1992 年

24cm × 24cm × 28cm

氧化焰 1260℃

Floral colour

Pottery 1992

24 cm × 24 cm × 28 cm

Oxidizing 1260℃



山水

陶 1992 年

13cm × 13cm × 16cm

氧化焰 1260℃

Landscape

Pottery 1992

13 cm × 13 cm × 16 cm

Oxidizing 1260℃