



2014 杭州国际 当代玻璃艺术展

Breathing Glassware
International Contemporary Glassware Exhibition

周 武 理查德·怀特里（澳大利亚） 主编

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呼吸器
透達

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透器·透气

“2014 杭州国际当代玻璃艺术展”序

2003 年末，初访德黑兰。冬季的古城，宛若褐色的老照片，与我们参观的波斯琉璃与陶瓷博物馆形成异样的对照。古波斯的琉璃艺术犹如《一千零一夜》中的神灯一样遥远而神奇，久已令人向往。但当我们踏着历史凝厚的往迹，立身于这些陈列之前，仍然被深深地震撼，尤其是放置在通透灯箱中的诸多微型小瓶。这些美索不达米亚原野上的古迹，仿佛在大地下掩埋了千年，也熏养了千年，温润如玉，通体溢脂。这些指头大小、器形不一的小瓶，带着远古艺人的手工痕迹，也带着人类祖先的肉体呼吸。胎体将透未透，漂浮着星星点点的金属箔片，只若鲜活的生命，犹在胎养蕴变之中。那一刻，我明白了为什么前人将琉璃称为“第四种状态”，那微体中仍有星光在流动，有胎气在飞升，有生命在凝聚，有山抹微云的咏歌。

“玻璃”一词，古称“流离”、“颇黎”。中国文字，从象形表意中生发形意。气态从气，流体从水，固态或木、或土、或金，俱有归属。玻璃从王，正可见中国人对玻璃的理解和向往。玉之温润，玉之通透，玉之镜照，玉之闪耀，正是这种奇物的写照。玻璃实质是一种硅酸盐，不同的矿物，不同的组合，都可以达成不同的熔融效果以合成玻璃。中国陶土资源丰富，人种敦厚，孕养了独特的陶瓷生活和陶瓷的文化感性，从来就没有大量生产玻璃作为容器的意图。在陶、玻之间形成了千年的文化抉择，并把人心的滋养化在器物的形质仪态之中，又以这种器物的表情与内涵形成谨严的规制，反哺代人心。陶瓷的窑制技术在中国脉络久远，人文渊薮，景德镇、宜兴陶，古往今来，塑就无数传奇。玻璃的窑制技术却是新类，其工艺的风采几乎是在改革开放之后才显露出来。新世纪之交，全国各类美术院校加强国际交流，纷纷建立玻璃专业，迅速建立起来的师资队伍大多从国外新学归来。与陶瓷、漆艺等手工艺相比，玻璃的艺术更需要展览的砥砺以及国际交流的支撑。这正是我院创办“2014 杭州国际当代玻璃艺术展”的初衷。

与陶瓷材料相比，玻璃贵在通透之性。在公元前的漫长岁月中，从埃及人到古希腊人，对于玻璃，哪怕是未经雕琢的锭块，皆视为珍品，甚至被作为皇室的礼物，当时连玻璃的制作都被尊作一种祭祀的仪典。人们一方面以尊崇的心态，将玻璃称为“流动的石头”，另一方面因其朴质透亮，又将之视作天物，以此来表达对玻璃材质及其控制光线的狂热兴味。古代玻璃铸造的技术加上打磨、抛光等冷加工工艺，制造了玻璃容器的半透明的效果，也制造了远古人类最为神奇的想象。在摇曳无定的活火照耀之下，那容器中的佳肴美酒，闪烁着人欲的渴望；那透明之器的可容，本身就象征着某种雍容和丰沛。正是这种“透”使得玻璃的器形更加妖娆，更加宏博。而这种“透”也由光线通透的直观描述，转入对于玻璃艺术制作全程的观照，并持续地深化而为某种发乎材料和形体内涵的统一性，深化而为某种让形制、烧造、融合都在天人契合的最佳时机处浑然一体的气韵。“透器·透气”，由透器之用而入透气之境，这是一种玻璃艺术的学术命题，也是一条玻璃艺术发展的中国式的精神通道。

“金风玉露一相逢，便胜却人间无数。”秦观描写天上“牛织相会”，却正好比赞这玻璃之艺。癸巳初秋，我在古杭城涌金池置放 128 盏琉璃葵灯，以纪念八十五年前建立国立艺术院、开创西湖美育的一代先师。湖水摇曳，波光荡漾，那透亮如炽的葵灯，述说、遥念远年的追怀。今天，“2014 杭州国际当代玻璃艺术展”在杭州开幕，中外艺术家的精心之作，流光溢彩，熠熠生辉，只若一片艺心的登览，远眺空蒙迷远的湖面，向先人，向世人，传递出时代艺术的创造新闻。



2013 年 12 月 16 日

Breathing through Translucence

Preface to the First Hangzhou International Contemporary Glass Art Triennial

My first visit to Teheran was toward the end of the year 2003. In the middle of the winter, the ancient city was a picture browned through age, an uncanny contrast with the Glassware and Ceramic Museum of Iran. The ancient Persian art of glassware seemed as mysteriously distant and alluring as the magic lamp from the Arabian Nights. Yet as we followed the traces of history and stood before the works on display, we were still struck with awe, especially by the many miniature bottles placed in a transparent lamp box. A warm glow emits from the jade-like relics from the Mesopotamian fluvial basin, as if their millennia spent under the earth's surface have lent them a different aura. These finger-sized vessels of differing shapes carry with them the handcraft of the artisans of a bygone era, as well as the physical act of breathing of ancestors of the humanity. The glassware's body is limpid yet not fully transparent and covered with tiny metal foils as if a living organism expecting to morph into something else. At that moment I realized why glassware was called 'the fourth state'. In the tiny volume there are drifting starry lights and rising energy, where life is given form and the landscape chants a timeless ode.

The Chinese equivalent of 'glass', boli, finds its root in older words liuli or poli. The Chinese characters adopted to inscribe this word find form in the hieroglyphic implications. The Chinese

characters for Boli, or Glass, apparently adopt the radical denoting 'jade', in the same way that other characters take up radicals befitting their own unique properties. The fact that glass adopts the 'jade' radical speaks volumes about the Chinese cravings for glass. The mild limpidness and glow of jade is certainly projected onto this mysterious substance. In reality, glass is mainly composed of silica. With different mixes of mineral components create varying effects in the process of molding. China is a land with vast clay reserves and placid populaces, which has given rise to a ceramic culture complete with its unique sensitivities. Consequently, in China there has never been any attempt to mass produce glassware as vessels. Decisions over cultural species were made thousands of years ago, and the choice of ceramics over glassware has meant that the form and shape of the vessels are imbued with the express purport of the cultivation of the human mind, which in turn has exerted an impact on the ensuing generations by way of the rather strict normative prescriptions over the vessels' expressivity and content. The firing technology of ceramics has a long history in China. The fine porcelain of Jingdezhen and the clay of Yixing are stuff of legendary tales over the centuries. Yet the firing of glassware is relatively new to China, with its main techniques starting to attract public attention only since the launch of the Opening Up and Reforms. Since the beginning of the 21st century, accelerated international exchanges have prompted many art universities to set up a glassware academic program with the help of faculty members with a recently awarded overseas degree. Compared to the crafts of ceramics and lacquer ware, the art of glassware needs to hone its skills at exhibitions with the support of international exchange. This is what prompted the China Academy of Art to decide to curate the 1st Hangzhou International Contemporary Glass Art Triennial.

Compared to ceramic material, the value of glass lies in its translucence. In the long lull of ancient times, glass, even unpolished raw pieces, was treasured by the Egyptians as well as the Greeks. Often gifted by the royals, glass inspired sacrificial rituals centered on its production. On the

one hand, man worshiped it as a 'stone in flux'. On the other hand, its humble limpidness was seen to be invaluable. Such was the fanaticism about the material and its ability to control the passage of light. Ancient hot end technologies and cold end techniques of grinding and polishing helped to produce the translucent effect of glassware, which in turn inspired the most spectacular imaginings from the past. Lit by the flickering flame, the wine in a glass vessel instantly became a mirror of human desire. The capacity of such a vessel was itself symbolic of a certain dignity and richness. Such 'translucence' has lent more charm and breadth to the form and shape of glassware. It has also turned the intuitive description of light into a gaze upon the entire production process of glassware, which is continuously deepened into a kind of unity emanating from its material as well as the morphological implications, as if at an especially propitious juncture, forming, firing and blending came together to produce a perfect vessel. *Limpid Vessels* graduates from the use of the vessel to its translucence, thus constructing an academic proposition of the art of glassware. It also attempts to furnish a spiritual channel that is unique to the development of Chinese glassware.

'A rendezvous in autumnal winds and morning dew, surpasses all the earthly joys.' Qin Guan's (1049 – 1100) immortal description of the mythological liaison between Cowherd and Weaver Girl may as well be used in praise of the art of glassware. In the early autumn of 2013, I installed 128 glass sunflower-shaped lamps in Yongjin Pond in the historical City of Hangzhou, in memory of the educators who founded the National Academy of Art (predecessor to CAA) by the West Lake 85 years ago. Reflections of the limpid lights of those sunflower lamps seem to be telling a story of nostalgia. Today, as we celebrate the opening of the 1st Hangzhou International Contemporary Glass Art Triennial, it is our humble hope that our collection of the carefully crafted works by artists both at home and abroad will send out new messages of contemporary creativity to the past as well as to the present.

Xu Jiang

Dec. 16th, 2013

从模仿、象征到“映照物”

——2014 杭州中国国际当代玻璃艺术双年展前的断想

我在与一些玻璃艺术家讨论他们的作品时，常想象玻璃艺术家创作的最初状态，是否如高寒时人心中怀玉般面对一块浮冰的浮想，还是回到孩童时有阳光的午后，凝视屋檐下的那一柱钟乳似冰柱的漫忆。以我专业的眼光看，这种作为一般观者对玻璃艺术的理解，实际上涉及了玻璃作为一种特殊材料的造型艺术的最初本意：模仿或者象征。

对于中国玻璃艺术家而言，当代玻璃艺术是一种新的艺术（正如现代陶艺之于中国陶瓷艺术），传统的清代以前的玻璃制品尽管不少，但形制制约了表现，能够体现制作者的心性的作品不能说没有，也凤毛麟角。20 世纪 50 年代中国向东欧派出的第一代学习玻璃艺术的留学生，但那时仍然深受装饰艺术运动和新艺术运动影响的捷克，并未将玻璃艺术转变成“设计”或是“当代艺术”，当然，他们无法超越时间，但我要说的是，历史的错层给中国的玻璃艺术构成了一种断裂：当那一代学成的留学生归来并在中国开始传播装饰风格的玻璃器物艺术时，欧洲那边的玻璃艺术已经开始转向，而始于社会主义阵营分裂的二十年的中西隔阂，使中国的玻璃艺术仍然处在实用和艺术之间的边缘，未发展成独立的“当代艺术”。玻璃对自然的模仿和象征性的表现，成为很长时期艺术家和生产者的创作主题。

因此，90 年代当上海大学美术学院在宝山新校区首先成立玻璃艺术专业，并通过英国著名玻璃艺术家安德鲁·布华顿的帮助，开始当代玻璃艺术的教学和创作时，习惯了模仿和象征的中国玻璃艺术家很长时间彷徨在这两者的关系之中。当然，这时还有“工艺美术设计”也使他们纠结，由于这一历史时期的特殊性，投入当代玻璃艺术行列中的艺术家有相当多为陶瓷设计出身的艺术家改行，早年以装饰为主的设计痕迹难以彻底割裂。这一时期的重要契机是，一批在英国追随布华顿学习的年轻玻璃艺术家陆续学成回到中国，分布到上海大

学美术学院、清华大学美术学院等学校，成为中国当代玻璃艺术的重要力量，他们之中，庄小蔚、戴舒丰、关东海和刘立宇等人，渐渐成为活跃的当代玻璃艺术家。

安德鲁·布华顿曾长期担任英国伍尔弗汉普顿（Wolverhampton）大学美术与设计学院院长，是一位造诣精深的玻璃艺术家，也是一位诗人，他的玻璃艺术作品偏重诗意的抽象，在色彩和玻璃透明的穿行中，表现一种线条漫构的大千气象，近年来渐渐将其作品与装置结合，注重玻璃艺术与场所的空间关系的营造。如果说布华顿体现的美学趣味是一种偏重唯美的当代，但他的中国学生却没有亦步亦趋，庄小蔚可能是仍然坚持唯美诗意的艺术家，但他已糅入了更多的东方意境，关东海则越来越多地回到中国传统，他所强调的玻璃的不透明性，让观者的想象回到先秦玉器的浑朴和厚重，而刘立宇则在当代观念上走得更远，玻璃构件只是她的语言符号，空间的传达的思想，才是她的本意。

20 世纪末以来，玻璃艺术的表现特质引起了相当多的艺术家的兴趣，这其中有已经成名的画家，还有与玻璃艺术的形态相邻的雕塑、陶艺从业者。一些著名艺术家对自己原有已经成为风格的艺术样式，转换为玻璃的表达有相当的兴趣，因为这种转换不是简单的移植，而是结合新材质和技巧的新的创作，例如艺术家许江的琉璃《葵》系列，从油画的葵的怒放式的遍野的生长，到通过琉璃半透明的暗亮，有雕塑形态的静态的葵在桌上、水面上，有一种浮世的象征性。王建中当年已是一位有影响的陶艺家，他从原来的陶瓷艺术设计出身转变而来的玻璃艺术，那种与陶瓷的相邻关系，使玻璃艺术的中国传统意境有了某种特殊的呼应。而公共艺术家杨奇瑞则从雕塑入手，通过模制和雕刻的方式，布局象征性的人物空间，追求玻璃色彩的瑰丽境界。

与早前的在布华顿影响下的英国当代玻璃艺术倾向为主的以上海、北京为核心的 90 年代中国玻璃艺术不同, 21 世纪以来中国美术学院的玻璃艺术创作呈现出新的状态, 这就是以非英国的玻璃艺术的影响, 而通过一批留学或访学美国、俄国、德国和澳大利亚等国的艺术家为主体, 通过不同的师承或受其影响, 呈现的多元的当代玻璃艺术新面貌。由于历史原因, 美国、德国和澳大利亚等西方国家的当代玻璃艺术, 其观念的追求也与其主流的当代艺术大格局密切呼应, 安博·考恩 (Amber Cowan) 是一位长期生活在威斯康辛州的玻璃艺术家, 作品曾被布鲁克林美术馆和康宁玻璃博物馆等收藏, 她的作品材料质感传达了独特的温暖和性别感; 海克·布莱克 (Heike Brachlow) 虽然就学和工作于英国, 但她是德国人, 其作品以方形构成, 在充分体现玻璃的透明质感的同时, 仍有强烈的理性意味; 尼克·蒙特 (Nick Mount) 自 20 世纪 70 年代开始就是澳大利亚学院派玻璃艺术的领军人物, 他的作品不同物态和材质之间的反差, 通过装置的方式互为关系的呈现, 传达了一种轻松戏娱的美学情境。欧美现代的玻璃艺术在新艺术运动时期得到前所未有的重视, 并将它延伸到多样的领域, 随着 20 世纪艺术从现代向后现代发展, 玻璃艺术也呈现与当代主流艺术相携发展的面貌。这样的背景, 极大鼓励了中国美术学院的玻璃艺术家, 李文作为玻璃艺术工作室的主要负责人, 他的背景从本校的油画专业到莫斯科最高工艺美院的壁画专业, 再到捷克布拉格建筑设计学院玻璃工作室访学, 他对玻璃的颜色特质体会相当敏感, 对结构的重视使他的作品呈现出鲜明的绘画性; 而另一位玻璃艺术家李玉普从俄罗斯国立师范大学留学回来后, 在具象事物的玻璃表现上作了不俗的探索, 他最近的作品《非洲印象》系列以类于盛水的塑料口袋造型, 将玻璃透明和不透明的关系结合, 使观者在熟悉的对象下看到一种别样的“陌生”。

与“现代陶艺”一样，中国的当代玻璃艺术在整体的中国当代艺术中也是一个重生的后来者，玻璃的造物特质使相当多的玻璃艺术家都曾经花相当长的时间不由自主地处在材料的再表现和自然物象象征性的再现之间，而当地域和本土因素获得重视的时候，又往往希望从邻近的玉器和陶瓷艺术中获得借鉴和灵感，因此，从中国整体当代艺术的状况看，玻璃艺术的发展滞后于陶艺和漆艺等相邻的以材料为特性的艺术类别，这也是中国当代玻璃艺术至今还没有形成广大影响的原因。就艺术家而言，任何材料都是自我心中想法的“映照物”，但“映照物”无法孤立存在，它处在我和材料技巧的关系和广阔的社会系统之中，如何表达不仅是方法同时也是内心回应他者观看的“控制”，而在玻璃的模制、吹制或综合成型之中，这种“控制”首先不是技术问题，而是你对“映照物”的把握和期待中获得超越的过程。也许正如我们童年对屋檐冰柱的记忆那样，融化来临的时刻并不重要，重要的是对象经由透明或者不透明传达给我们的“可能想象”，这就是弥漫内心的“加工”所产生的认识和道理。



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From Imitating, Symbolizing to Reflection

-Thoughts from Hangzhou 2014 International Contemporary Glass Art Exhibition

When I was discussing with some glass artists, I always image the initial state of a glass artists. Is that like a imagination of floating ice when people in the cold days? Is that a outspreading memory for an icicle under the eave in a sunny afternoon backing to the childhood? From a professional point of view, those understanding from common people actually relating to the original intention for the glass as a special material in art: imitate or symbolize.

For Chinese glass artists, contemporary glass art is relatively new (just like contemporary ceramic art for Chinese ceramic art). There are some traditional glass goods before Qing Dynasty, but tradition form limits the expression, it is hard to find works that can reflect artists' feeling. China has send students to Eastern Europe to learn glass art in 1950s. At that time even it effected by the Decorative arts movement and Art Nouveau deeply, Czech still cannot turn the glass art into design or contemporary art. Of course, they cannot beyond time. What I want to said is, the missed history create a gap to Chinese glass art, when the first generation students coming back and bring the decorative style glass art into China, the glass art in other world already start turning. The twenty years barrier between East and West since the socialist state was dividing, it has made Chinese glass art cannot develop into an independent contemporary art field but still at the edge of functional ware and art. The imitating of nature and the symbolic expression has become the theme of many artists and producer.

Therefore, Shanghai University College of Fine Art has founded the glass art department in Baoshan Campus at 1990s, under the support from Andrew Brewerton, British well-known glass

artist. Used to the imitating and symbolizing, the Chinese glass artists has spend long time on it at the first period of starting the contemporary glass art education and creation. The crafts art and design, of course, is also confusing them at that time. Based on the special historical period, quite a number of artists in glass art field are trained in ceramic design before and it is hard for them to give up the decoratively design intention at earlier age. The important thing is some young Chinese glass artists starting back in China and working in Shanghai University College of Fine Arts, Tsinghua University Academy of Fine Art and so on. They has become the major force of Chinese glass art, like Zhuang Xiaowei, Liu Liyu, they are appeared as contemporary glass artist more and more.

Andrew Brewerton was the Dean of School of Art and Design University Of Wolverhampton, an professional glass artists, but also a poet. His glass art has the intention of poetic abstraction, expressing the world passing through the color and transparency by line. In recent years, his work has more related to installation, and focus on the relationship between glass art and space. If Brewerton's aesthetics is a aestheticism kind of contemporary, then his Chinese student, Zhuang Xiaowei, is a aestheticism but with more oriental conception, and Guan Donghai, is already backing into Chinese tradition, his works has the simplicity and vigorous jade article of the pre Qin Period. Liu Liyu has developing her art in contemporary conception, the glass part is only the symbol of her language, the thoughts comes from space is her initial idea.

Since twentieth Century, the glass material has attracted many artists, some of them are famous painter, some are sculptor or ceramists. Those artists has their own art style already and interested