



# 生活的感动

白明的青花世界

**Touches of life**

B a i M i n g ' s  
B l u e - A n d - W h i t e  
P o r c e l a i n W o r l d

江西美术出版社

# 生活的感动

白明的青花世界

**Touches of life**

B a i M i n g ' s  
B l u e - A n d - W h i t e  
P o r c e l a i n W o r l d

## 蔼蔼白氏青花

奚静之

白明勤思，读书多，艺术创造的路子宽，他在现代陶艺、绘画中漫游，开过展览，得过大奖。在与上述两种艺术打交道的同时，他的视野始终没有离开艺术瓷，且成果同样丰硕。他做的艺术瓷杯、茶叶罐、糖罐……已被日本和东南亚的行家们称之为“白氏杯”、“白氏罐”，在现代实用艺术瓷领域独占一席。他的既有现代审美意识，又可实用、“把玩”的作品，被世界音乐指挥大师祖宾·梅塔、法兰西艺术院院士、著名华裔法籍画家朱德群等收藏。他们“一杯”在手，在品尝茶文化的同时，感受中国传统陶瓷的莹透精美和现代艺术设计的格调与趣味；感受在简洁的造型以及青花和釉里红巧妙而富于律动的装饰中所传达的一种东方情思。

中国的传统瓷器，历经千年“修炼”，技、艺精深，如何利用传统的优势开辟新径，是很有难度，而且不能在短期内奏效的探索之路。白明却认为，唯其艰难，才有挑战性，才有创造价值。他乐此不疲地去追求。青花瓷由于受到材料、工艺过程和实用功能等诸多方面的限制，若与他的现代陶艺和绘画相比犹似戴着更沉重的镣铐跳舞，但由此而孕育的艺术却更扣人心弦。

人说白明的绘画中有他的“陶艺魂”。其实，他的陶艺、绘画和青花瓷所表现的主题是一致的，那就是对人与自然和谐的赞颂，对物质世界的挚爱，对真善美的追求和对自由活泼创造的迷恋。当然，他的创造也不乏理性精神。

在青花瓷的装饰手法上，可以清晰地看到白明谙熟传统技法，但他的审美格局和情趣却具有鲜明的现代感。他远离“国画”的移植，同时远离传统装饰的图案化，这样他与景瓷现有的创作模式分道扬镳。他器物上的似花、似草、似果、似荷塘、似流水的意象描

绘，看来随意，却极经心，布局恰到好处，造成明丽、开朗、生机蓬勃的感觉。

白明青花器物的造型，在单纯中不乏精致，且巧、且美。他运用点、线、面的结合，充分表现形的变化和瓷器质材的品格。即便那些不引起人们注意的细节之处，如沿口、底部、盖纽等等，无一不体现出匠心，显示出讲究、精细、含蓄、沉着、稳妥、挺拔的美感，蕴含着优雅和柔刚结合的传统文人气质。

一切艺术创造的价值贵在感觉的充分表达，作品中所体现的感觉愈丰富、愈细致，给予人们的艺术感受便愈充足。白明的感觉是敏锐而深沉的，他的作品反映了他对自然，对生活，对艺术虔诚的爱。今天人们为喧嚣的现代工业化环境及过分跃动的生活节奏所困扰时，非常渴望宁静与安谧。面对他精美的青花艺术世界，人们的心灵会得到抚慰和净化。

在高科技和数字化时代，艺术家的手工创作及其对具体物质的感受更显可贵，因为它们最直接体现了人的个性和人的创造技巧的无比丰富性和多样性。白明的作品，同时给我们以这样的启示。

### 奚静之

清华大学美术学院史论系教授 博士生导师  
原中央工艺美术学院史论系主任

## Amiable Bai's **Blue-And-White** Porcelain

By Xi Jingzhi

Bai Ming thinks diligently, reads extensively, and is ingeniously resourceful in artistic creation. He roams in the world of modern ceramic arts and paintings. His works have been put on exhibition and honored with major prizes. While engaging in the above two fields of arts, he has never turned his eyes away from the artistic porcelains and has achieved great success in this area. The porcelain teacups, canisters and caddies he has produced have been highly regarded as Bai's Teacups or Bai's Canister by the experts in Japan and Southeast Asia. He has well established himself and occupies a unique position in the realm of contemporary functional art porcelains. His art works possess the characteristics of both aesthetic consciousness of contemporary art and practical functions, and have been collected by many including Mehta Zubin, the world renowned music conductor and Zhu Dequn, a famous Chinese French painter and academician of the Art Academy of France. While holding the teacups and tasting the Chinese tea, they enjoy the exquisiteness of the traditional Chinese porcelain and the style and flavor of contemporary art design, and experience the oriental sentiment propagating through the simple shaped teacups and through the ornaments of blue and red glazes, which are ingenious and full of rhythms.

The traditional Chinese porcelain has come through thousands years of "cultivation". Its technique and artistry have attained its zenith. Opening up a new explorative road on back of the perfected tradition becomes a very difficult issue. Following this road, one cannot expect to accomplish an immediate result. Bai Ming, however, takes the pursuit tirelessly and considers that only the difficulty road provides challenges and makes the artistic creation more valuable. Blue-and-white porcelain is subject to the limitation of materials, technical process, and functionality. Compared to the arts

of contemporary ceramics and paintings, the art of blue-and-white porcelain is like dancing with handcuff and foot chains. The resulting art is therefore more soul-stirring.

People may say that Bai Ming's paintings are imbued with his "soul of ceramics". In fact, his paintings, ceramics and porcelains all manifest the same theme. The theme celebrates the harmony between human beings and nature, cherishes the natural world, pursues the truth, the kindness and the aesthetics, and adores the free and vigorous artistic creation. His artistic creations also full of rational spirits.

In terms of ornament methodology used in the blue-and-white porcelain, Bai Ming can be clearly seen being masterful in traditional techniques and methods. However, his aesthetic format and interest exhibit a strong sense of modernity. He stays away from simply transplanting the "Chinese paintings", and keeps distance from traditional decorative emblem and stylization. All these have set him apart from the existing Jingdezhen School of artistic creation format.

The abstract paintings on his porcelain utensils look like grasses, woods, flowers, ponds, and flowing water. Seemingly to be haphazard, they were actually conscientiously designed right to the very optimal point to create an impression of brightness, candidness, and vitality.

The forms of Bai Ming's blue-and-white porcelain utensils are simple and pure. But they are full of delicacy, exquisiteness and beauty. He combines dots, lines, and planes into a single identity to express the variation in format and the characteristics of porcelain materials. His mastery in porcelain is embodied even in the subtle details such as rim, bottom, cover-button, etc. His works also create the aesthetic feelings of cultivation, refinement, composure, confidence, and loftiness, and contain the qualities of the traditional cultures, which are elegant, gentle as well as firm.

The real value of all forms of artistic creations lies in the full expression of the artists' feelings. The rich and exquisite feelings as exhibited by art works shall give

viewers strong artistic impressions. Bai Ming has keen and deep feelings, and his art works reflect his pious affection toward nature, life, and arts. Today, people are distracted by the noise of modern industrialized environments and perplexed by the overly fast pace of living. They have longed for tranquility and peacefulness. The art world of blue-and-white porcelains will give its viewers sanctuary and comfort.

In today's hi-tech and digital world, the manual creation by artists and their feelings toward the physical world become even more precious because they are the most direct manifestation of the infinite abundance and divergence of human individuality and their creative skills. Bai Ming's works serve as a proof.

**Xi Jingzhi,** Professor

The Central Academy of Arts and Crafts, Beijing

Dec 16, 1999

## 生活的感动 ——白明的青花世界 贾方舟

前年初夏，我曾同一位朋友到向往已久的景德镇巡访。那时，白明正带领他的学生在那里实习。他差不多每年都要带学生到这里来，对于这个千年瓷都可以说是再熟悉不过了。也正是有他这个“向导”在，我们才决定在这个时候来，在他的“导游”下我们走了好多地方、看了好多东西。对于景德镇的来龙去脉，都有了一些粗浅的了解。而对我来说，更为重要的是，在景德镇这个“青花世界”里，我对白明的陶瓷创作、对他的陶瓷赖以产生的背景，以及在此背景中所产生的影响，都有了深一层的了解。

老实说，景德镇使我很失望。这样一个闻名遐迩的古镇，产生过那样多精美绝伦的陶瓷作品的名城，今天却笼罩着一片仿古泥古的因袭之风。大街小巷，店铺地摊，陈列摆放的几乎都是青一色的仿古瓷。即使在一些研究所陈列的精品里，依然是传统的因素大于创造的因素。诚然其中也有一些具有创新意识的作品，但联想到瓷都往日的辉煌，不免让人黯然神伤。而白明的陶瓷作品正是在这种背景下凸显出它的价值来。在这之前对白明的瓷作，虽也有一种异样的清新之感，但没有这个背景的衬托和整体的关照，对它的价值和意义看得还不是那么清晰，来到这里才知道，他的瓷作在景德镇所产生的影响。不少人都在摹仿他的风格，许多店铺都摆有他的仿制品。这种现象说明，他的瓷作已具有一种成熟的可供摹仿的风格形态。

白明的陶瓷作品，可以说是人见人爱，真正做到了雅俗共赏。通俗的作品一般难以做到“雅赏”，而高雅的作品又常常是“雅赏俗不赏”。白明的瓷作一般人喜欢，文化人、艺术圈里的人更喜欢。究其原因不外两个方面：他的作品既保持了传统青花的精美、典雅、纯净，又符合现代人自由洒脱的审美趣味；既具有中国古典文化的温文



尔雅，又具有现代人的造型观念和新颖手法。也正是在传统与现代的临界线上，白明的瓷作展现出自己特有的艺术魅力和鲜明的个人特色。

如果进一步分析白明的陶瓷艺术，我们还不难看出以下一些特点：

1、单纯、平实的生活化倾向。白明的陶瓷除了少数一些大件，多数都具有一种实用性，都是一些与生活相关的器皿，如杯、盘、碟、罐、壶这类日常生活用品。他用单纯、平实的手法来处理这些生活化的用具，在造型上不显得张扬，也不追求怪异。而是尽可能予人一种亲近感和人情味。如果说他的那些大件作品很能显出一些高贵、雍容、华美之大器风范，那么，这些生活化的小件作品则让人感到珠圆玉润，具有一种可“把玩”的精巧、温馨与可爱的品质。

2、布局上的整体感与空间意识。白明的瓷作在追求造型上的单纯、平实的同时，在布局上还十分重视图像在三维空间中的整体性。在陶瓷上施釉绘彩不同于平面，陶瓷表面是一种具有空间深度的、处在三维状态中的“非平面”，因此，在布局上须有一种特定的空间意识。如果不能依据这样一种立体的或特殊的“平面”布局，就很难适应不同角度的关照。不少画家将自己的国画作品简单地移植到陶瓷上而不能获得应有的视觉效果，原因正在于此。白明的瓷作在布局上考虑到对空间的整体把握，所以，无论从哪个角度看，都会获得很好的视觉效果。

3、设计意识与绘画。白明的瓷作在用料色绘制这一程序中，首先呈现出的是一种具有现代意向的设计意识。他使用的不是传统的装饰语言，更不是以一种“匠气”的绘制方法工整细致地描绘。他使用的纹样多是自己从自然中生发和变化而来的，并在重复运用中形成了自己富有个性的装饰语言和新颖独特的视觉符号。重要的还在于，他对自己的语言符号的表达过程是自由、随意的绘画性的，而非工艺性的和制作性的。但这种“绘画性”又非绘画本身，即不是把平面的绘画直接搬到瓷面上。如果说，正

是设计意识使他的瓷作不同于那些用纯粹的绘画作装饰的瓷器,那么,自由随意的绘画性表现则使他的瓷作摆脱了工艺性的刻板,从而使其更具有有一种艺术的魅力。

4、青花世界,水墨趣味。白明在他的瓷作中创造的是一个青花的世界,它是景德镇传统青花瓷的现代延续。传统青花的精美绝伦与举世无双为它的现代发展增加了逾越的难度,但并非不可逾越。传统青花瓷虽有水墨的“笔情”(主要是以民间青花为主)。但这种“笔情”主要是依附于绘画性的具象主题。而白明的瓷作正是顺延着传统青花所创造的境界向前迈出了一步,这一步就是他在青花瓷中并非将水墨画进行简单地移植,而是将水墨中极具抽象意味的墨趣作为装饰语言的主体,在青花瓷中得到充分的展现。正是这种笔情墨趣的兼得,使白明的瓷作更富有一种文化感,更具有一种文化品位和东方情调。

白明的陶瓷受到愈来愈多的人们的喜爱。小到一只茶杯,一只钵儿;大到一只罐,一个瓶,都会让人爱不释手。他的瓷作更是受到欧、美、日本、港、台等海外朋友的青睐。按照常人的思路,作品有了市场,应该更积极地创作。但不久前他却对我说,在这种时候,他反倒不想再做下去——他凭直觉机敏地意识到商业的诱惑。多少有才华的艺术家都是在这种时候,因把握不住自己而跌入商业渠道,变成了“商品”的批量制造者。在白明心里,“粗陶”与“细瓷”的权重关系,他分得很清。“细瓷”只是他陶瓷创作中的一个部分,甚至是不为他太看重的一部分。而“粗陶”即观念性陶艺,才是他陶瓷创作中更重要也更具学术价值的部分(因白明创作的艺术瓷和陶艺的技巧与风格、材质的不同,故以外形态的粗、细分之)。早在1992年创作的《古城窟系列》,已可看出他在现代陶艺中的用心和作为。近年他在这方面的努力更多地见诸于他的学术研究成果,《世界现代陶艺概览》的出版,奠定了他在这一领域无可争辩的学术地位。现代陶艺在中国的发展还是近二十年的事,在这一领域,白明深知可开拓的空间还很

大，要做的事还很多。他的聪颖与灵性使他早知天命，他知道能够成就他的是什么。

但白明在艺术上并不属于那种容易定于一尊的人。他常常能在多种领域中同时实现自己的目标。他在陶艺、绘画、教学与研究中往返穿行，不同门类相互渗透，相互依存。当他做陶时，绘画的技艺会自然地渗透于其中；而当他画画时，制陶的经验又不期然地转换成一种画布上的感觉。教学与研究、理论与实践的关系就更不必说。他在不同领域得益于这种往返穿行中的“互补”与“互动”，从而使他在每一领域都能取得令人瞩目的成绩。他在陶瓷艺术中取得的成绩仅只是其中的一个部分。

**贾方舟**（著名美术评论家）

1999年/11月/24日于北京上苑三径居

## **Touches of Life** -Bai Ming's Blue-And-White Porcelain World by Jia Fangzhou

In the early summer two years ago, a friend of mine and I took a long-planned homage trip to Jindezhen. Bai Ming and his students were conducting an annual field workshop there. Nobody can be more familiar with this thousands-years old capital of ceramics than Bai Ming, so we timed our trip and took him as our "guide". We visited numerous places and saw many things. We learnt some preliminary knowledge on Jindezhen 's past and present and on Jindezhen's porcelains. What was more important to me is that in this "blue-and-white" porcelain world, I gained further understanding on Bai Ming 's porcelain art, his creative background, and his consequent influences.

Frankly, I was quite disappointed with Jindezhen. This renowned ancient city that had in the past produced countless superb ceramic art works is today shrouded in the atmosphere of copying and imitating ancient art works. On the street and in the alley, in the department stores and sidewalk stands, the imitations of ancient styles overwhelmingly dominate. Even the quality works on exhibit by some ceramic research institutions exposed more ingredient of imitation than that of originality. I was saddened that I traveled afar and only found the city's past glory had long gone. Against this backdrop, Bai Ming's porcelain art works become prominently more valuable. Prior to this trip, Bai Ming 's works had impressed me with a feeling of unique freshness. Without this visit, however, the value of Bai Ming's works could not be easily appreciated. In Jindezhen, I came to realize the influences of Bai Ming's art works. Many people were imitating Bai Ming's style and stores were displaying the imitations of Bai Ming's works. The phenomenon might be an indication that Bai Ming's porcelain works have reached certain maturity and possess the style and pattern worthy of imitating.

Bai Ming's porcelain works are widely loved and admired by both experts and laymen alike. Generally speaking, trendy art works do not attract the attention of

experts, while cultivated art works are loved only by the educated and disfavored by the general public. Bai Ming's works, however, are valued not only by the average people but also to a greater degree by the educated and the artists in the circle. This can be attributed to the following two reasons. Firstly, while catering the liberal aesthetic tastes of modern society, Bai Ming's works also preserved the elegance, refinement, and composure of traditional blue-and-white porcelains. Secondly, while exhibiting the fashionable shapes and trendy techniques of modern society, his works also retained modesty, intellectuality, and elegance of classic Chinese culture. The blending of tradition and modernity is the very reason that makes Bai Ming's porcelain works display artistic charms and striking individuality.

Further analysis of Bai Ming's porcelain works also reveals the following characteristics:

1. The tendency of simple and unpretentious style. Except for a few large pieces, Bai Ming's porcelain works are all household utensils with functions related to daily life such as cups, plates, sauces, jugs and pots. These household wares are treated in a plain and simple manner. Their shapes avoided the pretentious and eccentric designs and gave people the feelings of closeness and human touch. If those large pieces of art works have the imposing style of nobleness, gracefulness, and magnificence, the small household wares are smooth like pearls and sleek like jade. Being professionally made, they possess the quality of exquisiteness, warmth, and loveliness.

2. The consciousness of entirety and spatiality in layout. In the pursuit of simplicity and unpretentiousness, Bai Ming's porcelain works emphasize the spatial integrity of the drawing layout in three dimensions. The application of glaze and paintings on porcelain surfaces is very different from that on a flat surface. The porcelain surfaces have certain degree of spatial depth, a "pseudo-plain" with three dimensions, which must be taken into special consideration in the design of paintings. Otherwise, the layout cannot accommodate a painting properly at different angles. For the same

reasons, many painters have hardly achieved the anticipated visual effects by simply transplanting their Chinese paintings onto the porcelains. The paintings on Bai Ming's porcelains have taken into consideration the spatial integrity. When being viewed from different angles, they always give excellent visual effect.

3. Design consciousness and painting effect. In the process of painting with different color materials, Bai Ming displayed a contemporary design consciousness. He neither uses the traditional decorative languages, nor does he act like a craftsman and paints scrupulously to the tiniest details. Most of his diagram samples were derived and refined from the natural world. In the application, these diagrams were developed into a distinct school of decorative language with novel and unique visual emblems. More importantly, Bai Ming uses the decorative language in a spontaneous manner similar to the creative process in painting, and opposed to the technical process for mass production. Drawing on porcelain is painting in nature. However, it is not a simple painting process by directly bringing the flat painting directly onto porcelain surfaces. The design consciousness set Bai Ming's porcelains apart from those solely decorated with paintings. The unrestrained spontaneous expression using painting has liberated Bai Ming's porcelain works from the rigidity of the technical processes, giving his porcelain works a kind of artistic glamour.

4. In the blue-and-white porcelain world, application of ink is critical. Bai Ming has created a blue-and-white porcelain world. It is the contemporary continuation of the traditional Jindezhen blue-and-white porcelain. The peerless quality and exquisiteness of traditional blue-and-white porcelains have made their improvement more difficult, although not impossible. The traditional blue-and-white porcelains (as typically represented by their folk versions) are also treated with "touches of ink brushes" of water paintings. These "touches of ink brushes", however, only serve as accessories to the real-world themes of the paintings. Bai Ming has taken the traditional blue-and-white porcelain one step ahead. He did not simply transplant water paintings onto the blue-

and-white porcelain. Instead, Bai Ming uses "charms of ink" as the main body of decorative language. "The charms of ink" get fully exploited in his blue-and-white porcelains. The combination of "touches of ink brushes" and "charms of ink" gives Bai Ming's porcelains a sense of culture, a status of quality, and an oriental appeal.

More and more people start to love Bai Ming's porcelains, from small pieces such as a teacup, or a saucer, to large pieces such as a jar, or a vase. His works are more popular in Europe, the United States, Japan, Hong Kong, and Taiwan, and among the friends abroad. When a commodity knocks open its market, the producer will typically produce more. Bai Ming, on the contrary, told me not long ago that he was unwilling to continue the work. He has sensed the commercial temptation. Countless gifted artists were not able to resist the temptation, fell victim of commercialism, and became the mass producers of their "commodities". Bai Ming can clearly weigh and differentiate the importance of "rough porcelains" and "refined porcelains". "Refined porcelains" are only a part of his artistic creation, which he considers as a small and unimportant part. On the other hand, the "rough porcelains", or the contemporary ceramic art, is the more important and academically valuable part. Since as early as 1992, Bai Ming's ambition and potential have been displayed in his "Relics of An Ancient City Series". In recent years, his effort in porcelains has been diverted toward academic research. The publication of his book "An Overview on International Contemporary Ceramic Arts" has firmly established for him an indisputable academic standing in this field. The contemporary ceramic art in China has come to its present form with only twenty years of history. Bai Ming realized deep in his heart that there remain plenty of unexplored lands to explore and unfinished work to finish. His genius and intelligence made him know his destiny in his early age and understand what would bring him to this destiny.

Bai Ming is not the kind of artists who are easily satisfied with success in one field. He frequently achieves his goals simultaneously in several fields. He shuttles in the fields of ceramics, paintings, teaching, and research, which interact with and depend

on one and another. When Bai Ming works on ceramics, his painting skill will spontaneously permeate into his work. When he labors on painting, his experiences in ceramics will be unconsciously transformed onto the canvases. Needless to say, the same applies to the relationships between teaching and research, and between theory and practice. By involving in these fields, Bai Ming has been benefited from the "complementation" and "interaction" of these fields and has achieved great success in each of these fields. His success in porcelain art is only a part of his accomplishment.

### **Jia Fangzhou**

Sanjingju Shangyuan, Beijing

November 24, 1999



## 作品目录 CONTENTS

- 1、《苇风》 Reeds in the Wind
- 2、《红苇颂》 Ode to Red Reeds
- 3、《江南民居》 Country Houses in the South of Yangtze River
- 4、《生生不息》 Endless Life
- 5、《清凉》 Cool and Refreshing
- 6、《线的呼应》 Echoes of Lines
- 7、《红叶知秋》 See the Red Leaves ,See the Autumn
- 8、《远与近》 Far and Near
- 9、《悠悠》 Leisurely
- 10、《舒展》 Unfolding
- 11、《舒展》局部 Unfolding(detail)
- 12、《舒展》局部 Unfolding(detail)
- 13、《华彩》 Splendor
- 14、《另一种形式》 Another Form
- 15、《水中吟》之一 Chanting on the Water, No.1
- 16、《秋意》 Sign of Autumn
- 17、《青花暗刻栗纹》 Underglaze Blue Vase with Lithophane Design of Millet
- 18、《两种短线》 Two Types of Short Lines
- 19、《异花》 Flowers from Alien Land
- 20、《幽繁分明》 Dimness Distinct from Manifolds
- 21、《夏意》 Summer
- 22、《芦草》 Reeds
- 23、《时间》 The Time Bottle
- 24、《飘动而连接的线》 Floating and Continuous Lines
- 25、《秋舞》 Dancing in the Autumn
- 26、《新芽》之二 Buds No.2
- 27、《水乡》 A Village by Water
- 28、《点·线》 Dots · Lines
- 29、《草叶知风》 The Grass Knows the Wind
- 30、《葡萄写意》 Freehand Brushwork "Grapes"
- 31、《时间》之二 The Time Bowl No.2
- 32、《串红》 Clusters of Red Leaves
- 33、《风竹》 Bamboo in the Wind
- 34、《春之舞》 Dancing in the Spring
- 35、《苇风吟》 Ode to the Reeds in the Wind