

互动·倾向 2009当代国际金属艺术展

清华大学美术学院/东京艺术大学/首尔国立大学美术学院 组织编写



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COMMUNICATION & TRENDS

2009 INTERNATIONAL METAL ART EXHIBITION

Edited by

Academy of Arts & Design of Tsinghua University

Tokyo University of the Arts

College of Fine Arts of Seoul National University

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16-25 March 2009

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致谢

本书的出版，得到了东京艺术大学和日本三星株式会社的支持和赞助。本书根据“互动·倾向 2009当代国际金属艺术作品展暨学术研讨会”编辑。该展览由清华大学美术学院、东京艺术大学和首尔国立大学美术学院协同举办，得到了三校领导的大力支持，在此一并致谢。尤其要感谢的是清华大学美术学院的名誉院长冯远，常务副院长郑曙暘，副院长杭间，工艺美术系主任洪兴宇，东京艺术大学校长宫田亮平，工艺科教授饭野一朗，首尔国立大学美术学院副院长徐道植，挪威奥斯陆国立艺术学院副院长因耶尔·哈内巫德，比利时安特卫普皇家美术学院副教授劳伦-马科斯·德·库克和比利时著名金属艺术家大卫·胡克，离开了他们的鼎力襄助，展览的举办和本书的出版都是不可能的事情。在展览的对外联络和本书的资料收集和翻译方面，我们得到了东京艺术大学的李玉兴先生，首尔国立大学美术学院的金英美女士，奥斯陆国立艺术学院戴翔先生的大力支持，在此一并致以诚挚的谢意。此外，中国水利水电出版社的李亮主任和该社的编辑们，也给予本书以极大的支持。最后，我们要感谢所有为展览以及本书的编印做出默默奉献的朋友和志愿工作者，并尤其要感谢所有参展艺术家和专家，正是他们为本书所提供的图片和文字资料，构成了本书的主体部分。我们希望，本书的出版能为当代金属艺术的繁荣和发展尽一分绵薄的力量。

“2009当代国际金属艺术作品展暨学术研讨会”策展委员会

2009年3月 中国北京

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Exhibition Curatorial Committee for
2009 International Metal Art Exhibition & Seminar
March 2009, Beijing, China

序

杭间 清华大学美术学院副院长

在中国古代哲学“五行”的“金、木、水、火、土”五种元素中，“金”被排在第一位。但古人为何选择了“土”作为“金”的直接控制者？这可能会让不熟悉中国文化的西方艺术家不解，其实，一般来看，五种元素也确均能打乱它们的顺序而相互作用，比如“土”之于“水”的作用显而易见，而“火”对“金”的冶炼也至关重要，那么为何还有如此的顺序？

久远流传的治水故事中，“鲧”的遭遇让人扼腕叹息，他的忘我的努力因为选择了错误的“堵”的方法而被历史批评，而另一个人“禹”因采取疏导洪水的方法获得成功，成为中国上古最伟大的“王”。今天所能见到的古代标准像中，“禹”手中的象征物是一把木耜，这也许就是五行中以“木”治“水”而非通常用“土”治“水”的理由，那样，“土”和“木”之于“金”的关系，也可以理解了。这让我深信，在中国人的金属艺术观念中，金可以象征并代表了宇宙中所有的元素，“金”只是一种表象，它的背后是无穷运动着的其他四种物质。这种观念支持中国人在漫长的历史中产生了许多杰出的金属艺术创造。

清华大学美术学院研究现代金属艺术也已有四十余年的历史，著名的郑可教授当年深受包豪斯影响，结合本民族传统建立了中国自己的金属艺术风格，培养、影响了几代在中国富有影响的金属艺术家，周尚仪教授就是其中的一位。我很感动她不但以自己的创作推动着中国金属艺术的进步，同时还不辞辛劳为学院筹划了本次国际金属艺术展，为此付出了长达两年的努力。参与展览策划工作的还有我院两位年轻教师杨冬江和陈岸瑛，前者是一位优秀的展示设计艺术专家和策划人，后者是一位修养深厚的美术理论学者。感谢他们三位相得益彰、卓有成效的合作，尤其要感谢全国艺术院校同行的大力支持，使我们得以观察到中国当代金属艺术的主要面貌。

我也很感谢东京艺术大学、国立首尔大学美术学院的大力协助，感谢来自挪威、比利时等国的金属艺术家对此次活动的积极参与。入选本次展览的作品，体现了各国金属艺术家在技术、材料和观念上的创新，代表了当代金属艺术最新发展倾向。我希望，通过对这些作品的观摩，能使金属艺术在一个新的层面上有所超越。

2009年1月28日

于北京

PREFACE

Prof. Hang Jian Vice Dean of Academy of Arts & Design, Tsinghua University

The ancient Chinese believe in their philosophy that the whole world is composed of the five elements: Metal, Wood, Water, Fire and Earth, a circulation in sequence that may induce us to ask why metal, the heading element, is directly controlled by earth in the ancients' view. The question is more likely to perplex the western artists who have little idea about Chinese tradition. It seems that the five elements could also be ordered in other sequences according to their interactions. Earth, for instance, has an apparent influence on water. Fire too is of vital importance to the smelting of metal. Despite such possibilities, the sequence of the five is still maintained, then why so?

Among the old tales about how the ancient Chinese deal with floods, the end of "Gun" holds our sympathy and sign. In spite of selfless endeavor, he is historically criticized for the mistake to adopt the way of blocking. "Yu", on the other hand, tames the raging water by guiding and dredging, and for this success he is made the greatest "King" of early ancient China. The standard image of "Yu" left for us today features him holding a piece of wooden spade as a symbol of his contribution. This may explain why in the five elements system water is controlled by wood instead of earth, so that the relationship of metal to earth and wood is also understandable. I couldn't help believing that the Chinese perception of metal art allows all elements in the universe to be symbolized and represented by metal, behind which the other four are endlessly on the move. It is based on this very perception that the Chinese in their long history have accomplished a good many brilliant creations in metal art.

The Academy of Arts & Design of Tsinghua University has engaged in developing modern metal art for over forty years. Prof. Zheng Ke, an eminent artist, once received a considerable influence from Bauhaus, later combined it with national traditions to form a Chinese style of metal art. His ideas for metal art have inspired several generations of artists to make great achievements. Among them is Prof. Zhou Shangyi. What touches me is that she not only dedicated her own creations to Chinese metal art but also spared no efforts in preparing this International Metal Art Exhibition for as long as two years. Teaming with her in the curatorial work are two young faculties of our academy Prof. Yang Dongjiang and Prof. Chen Anying. Yang is excellent as an exhibition designer and curator while Chen is outstanding as a well-learned scholar on art theories. I am grateful to them for they three have complemented and reinforced each other in performing a fruitful teamwork. I am also grateful to all the art colleges and institutions around the country whose generous support has enabled us to show the contemporary currents of metal art in China.

Furthermore, I am deeply grateful to our cooperative partners Tokyo University of the Arts and College of Fine Arts of Seoul National University as well as the artists from Norway, Belgium and others for their active participation in this event. The works presented here exemplify the new applications of techniques, materials and ideas, showcasing the innovativeness of multinational artists and pointing out where contemporary metal art is going. I hope by looking into these works we can promote metal art to a new level that will exceed what has been attained so far.

January 28th, 2009, Beijing

前言

“互动·倾向 2009当代国际金属艺术作品展暨学术研讨会”于2009年3月16日至25日在北京清华大学美术学院举行。本次展览由清华大学美术学院主办，东京艺术大学和首尔国立大学美术学院协办，以“互动·倾向”为主题，旨在加强艺术院校间的国际交流与合作，探讨当代金属艺术教学、科研和创作中的新潮流与新思路。

参加本次展览的131名艺术家分别来自中国、日本、韩国、挪威和比利时。本次展览共收录133件作品，分为金属器物、金属首饰和金属艺术品三类。入选本次展览的作品普遍水准较高，体现了技术、材料和观念上的创新，代表了各国金属艺术的最新发展倾向。本次展览的评审委员会由来自5个国家的13名评委组成，共评选出优秀作品奖5名、优秀设计奖5名和提名奖10名，总计20名艺术家20件作品获奖。

本次展览共举办了5场专题学术讲座，主讲人分别为日本的饭野一郎，韩国的徐道植，挪威的因耶尔·哈内巫德，比利时的大卫·胡克以及中国的唐绪祥。在清华大学美术学院的金属艺术实验室中，还举办了多次小规模的教学观摩活动，各国艺术家就金属艺术的工艺和制作流程进行了深入细致的探讨。

以本次展览为基础，我们出版了这本图文并茂的画册。除参与本次展览的作品外，我们还约请部分参展艺术家寄来了更多的作品图片，一并收入本书，以备读者参考和欣赏。此外，我们还邀请6位知名专家，为本书撰写了6篇导言，分别作为对5个主要参展国金属艺术发展状况的介绍，附在5个主要章节的开头。我们希望，这6篇文章能为读者粗略勾勒当代金属艺术在上述5个国家的发展状况，并为理解本书所收录的作品提供一条大致的线索。

“2009当代国际金属艺术作品展暨学术研讨会”策展委员会

2009年3月 中国北京

FOREWORD

Communication & Trends: 2009 International Metal Art Exhibition & Seminar was held by the Academy of Arts & Design, Tsinghua University in Beijing on March 16-25th 2009. The Academy of Arts & Design of Tsinghua University, Tokyo University of the Arts and College of Fine Arts of Seoul National University cooperated together for this exhibition. Focusing on the topic of Communication & Trends, this exhibition was dedicated to discussing new waves and ideas in academic metal art practice, research and education and it also created a chance to foster dialogue between different art colleges and institutions.

131 Artists from China, Japan, Korea, Norway and Belgium joined the exhibition. The 133 pieces of exhibited works are classified into three categories, Metal Ware, Metal Jewelry and Metal Art Object. All of these marvelous works show new trends in skill, material and ideas of contemporary academic metal arts. The exhibition jury committee, consists of thirteen experts from five countries, granted five excellent works awards, five excellent design awards and ten nomination awards to twenty artists with twenty pieces of works in total.

During the exhibition five lectures were given by Ichiro Iino from Japan, DoSik Seo from Korea, Ingjerd Hanevold from Norway, David Huycke from Belgium and Tang Xuxiang from China. Several short-term workshops were also held in the Metal Art Laboratory of Academy of Arts & Design of Tsinghua University, so that artists from different countries could communicate and discuss the procedure and skill of the metal art.

This illustrated catalogue is printed to coincide with above exhibition. Besides the pictures of the exhibited works, more pictures were asked from many artists of this exhibition, in order to offer more information and pleasure to the readers. On the other hand, six eminent experts from the above five countries were also invited to write six introductions for this book, which are printed in the beginning of five main chapters to introduce the history and current trends of metal art of each country. We hope that these six texts could draw a rough outline of contemporary metal art in above countries and leave a clue for the readers to understand the pictures printed in this book.

Exhibition Curatorial Committee for
2009 International Metal Art Exhibition & Seminar
March 2009, Beijing, China

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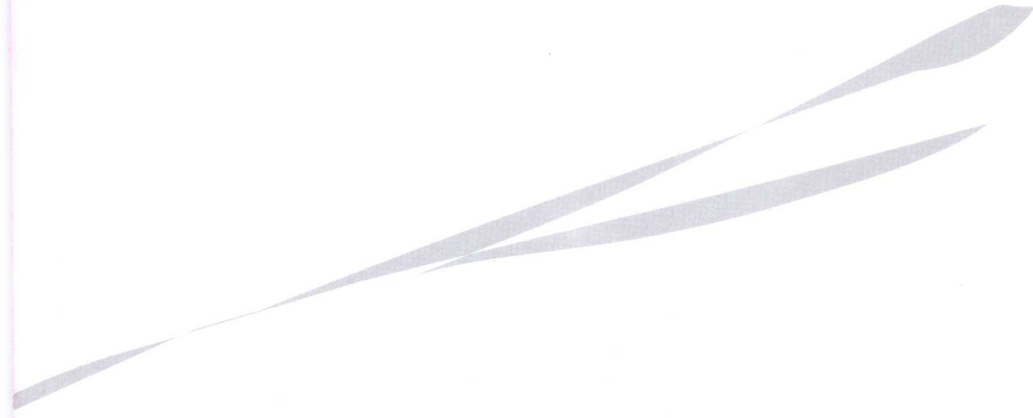
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导言

中国金属艺术发展状况

周尚仪 清华大学美术学院金属艺术实验室主任

中国的金属艺术历史悠久，从夏、商、周至春秋战国时期的青铜器艺术，再到辉煌璀璨的唐代金银器艺术，形成了以铸造技术和锻造技术为特色的两个金属艺术发展高峰。金属坚韧而锋利，可制成各种生活用具、劳动工具和兵器，改变了人们的生活方式，不断促进社会的进步和发展。金属奢华而贵重，象征着财富、地位和身份，成为中国古代礼乐制度的一部分而备受推崇。金属的冶炼和各种工艺技术，体现出人的才智和驾驭自然的能力，代表着科技发展的最高水平。在各个朝代能工巧匠的手中，形式多样的金属制品几乎囊括了衣、食、住、行、用等各个方面，在丰富、满足人们物质生活的同时，创造了独特的审美风范，留下了不胜枚举的技艺精湛、美轮美奂的传世佳作，成为中华民族博大精深的艺术传统中的重要篇章。

工业革命有力地推动了金属艺术的空前繁荣和发展，新材料、新工艺、新观念、新方法层出不穷，使金属艺术呈现出丰富多彩、炫人耳目的变化。特别是20世纪80年代以来，伴随着改革开放的时代大潮，传统的中国金属艺术又焕发出新的生机与活力。与此同时，来自国际的各种艺术思潮和观念，各种艺术实验和成果，激发、影响、推动着中国现代金属艺术蓬勃兴起，蔚然成风。大到城市景观，小到案头的装饰品和随身佩戴的首饰，现代金属艺术在不知不觉间走进了人们的生活。室内外大型的金属浮雕，亮丽的不锈钢城市雕塑，精美灵巧的室内小型装饰陈列品，家庭日用器皿以及金属首饰，随处可见金属艺术的身影。传统的、民族的、现代的、实验的、艺术的、商业的，真是多元并存，五彩缤纷。

目前中国多个艺术院校都设立了金属艺术专业和工作室，正在努力培养金属艺术的专门人才。事实上，许多优秀的学生和毕业生已开始在金属艺术专业领域中发挥出重要的作用。中国金属艺术正处在一个求新、求变、求发展的历史时期。为了向世界展示中国当代金属艺术，让中国更好了解世界金属艺术发展的现状，经过两年多的积极筹备，我们终于实现了举办国际金属艺术展的愿望。通过举办这一展览，我们希望能为中国和世界各国的金属艺术家搭建起一个交流和互动的学术平台，讨论和研究金属艺术在各国、各院校的最新发展趋向。我们十分感谢国内外金属艺术家的积极参与和大力支持，这份共同的努力必将成就金属艺术更加美好的明天。

INTRODUCTION

Metal art in China

Zhou Shangyi , Head of Metal Art Laboratory, Academy of Arts and Design, Tsinghua University

Chinese metal art boasts a long history of high attainment, inclusive of two peaks marked by techniques of forging and casting: the bronzes that flourished through the Xia, Shang and Zhou Dynasties to the Spring and Autumn Period, and the splendid gold and silver wares that illuminated the Tang Dynasty. Metal is by nature solid, malleable or sharp, thus can be made into utensils, tools and weapons helping to shape lifestyles and boost social progress. Precious and luxurious as metal is, one may use it to show off his/her wealth and status, and the ancient Chinese in particular worshipped it as part of their rite system. Human intelligence and abilities to harness nature are also represented by metallurgical operations and techniques, which respond to the highest level that science and technology ever achieve. Throughout the time various metal items have been created by light hands to serve our life in all aspects, meeting people's material needs and meanwhile forming unique aesthetic attractiveness. Consequently, a galaxy of superbly-made masterpieces has remained in magnificence to constitute the great Chinese artistic tradition by addressing its own significance.

Worldwide industrial revolutions have pushed the metal art to an unprecedented level of development, new materials, new techniques, new ideas and new methods have been emerging incessantly. Metal art has thus taken on a dazzling and ever-changing look. Especially since the 1980s, under the influence of China's reform and opening-up, the traditional Chinese metal art has undergone a revival. Varied thoughts and ideas about arts from abroad, along with a variety of inspiring art experiments, have provoked chemical reactions in modern Chinese metal art, making it bloom with exuberance and vigor. Big as city landscape, small as desk sets and jewelry, works of metal art have melted into our life smoothly. They are now everywhere, from large-scale forged reliefs in public areas, modern city sculptures made of stainless steel, delicate interior decorations, to daily utensils and jewelry. Traditional, national, modern, experimental, artistic, commercial, the world of metal art is indeed all-embracing and iridescent.

Nowadays, quite a few art schools in China have established the major of metal art and metal art studios, in hoping to foster professionals for metal art. In fact, many excellent students and graduates have already begun to play important roles in the field of metal art. Chinese metal art is now at the crossroads of change, innovation and progress. To show the Chinese contemporary metal art to the world, and also to let China learn better about the contemporary metal art around the world, we have prepared for two years and now come to realize the dream of holding an international metal art exhibition. It would serve as a platform for artists from China as well as other parts of the world to interact and exchange ideas about the trends and the development of metal art. Here, we are grateful to all artists for your active participation and generous support. This mutual effort demonstrated by our dedication is sure to bring the metal art a promising future.

(王玥译, 曹程校)

唐绪祥 Tang Xuxiang

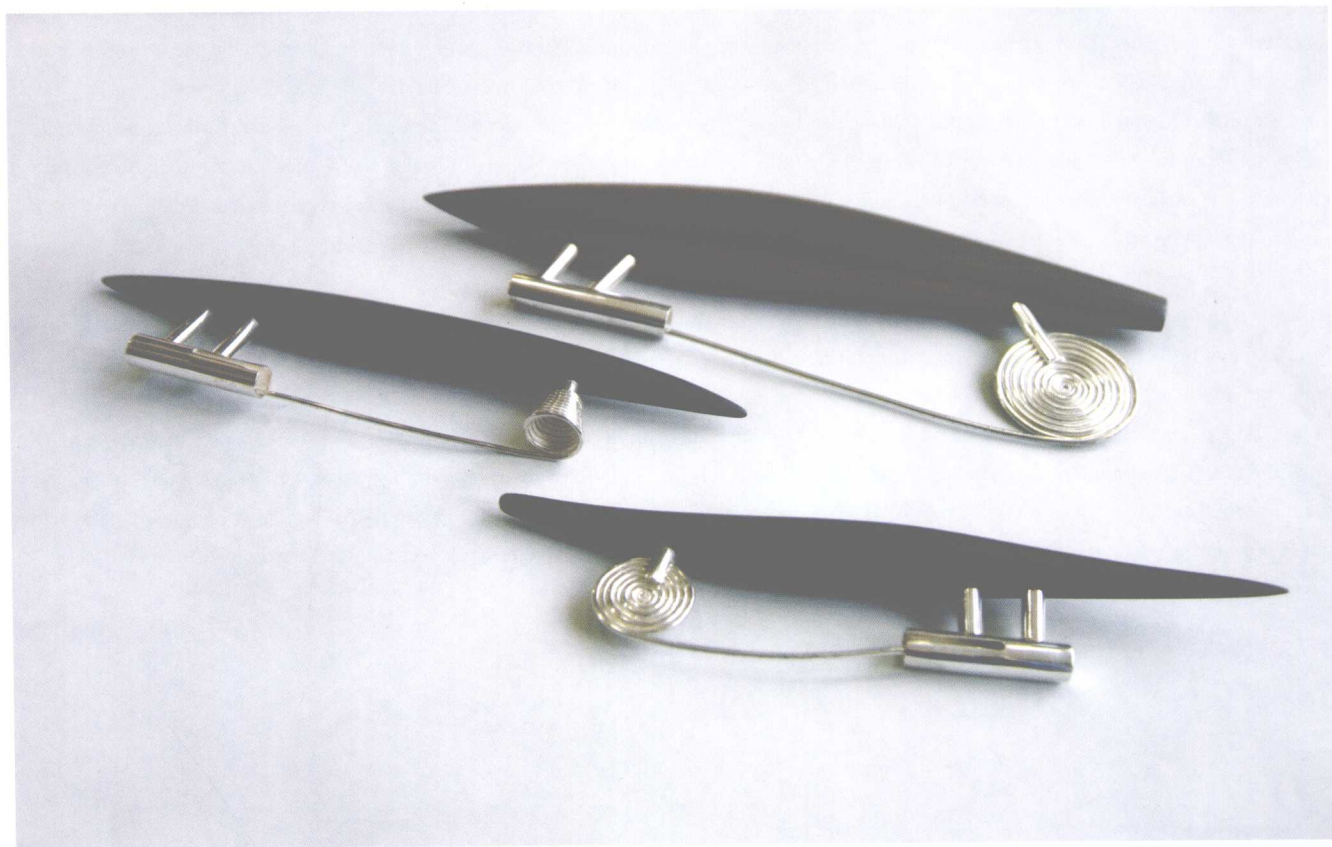
生于1955年 清华大学美术学院 教授

Born in 1955 Academy of Arts and Design, Tsinghua University, Professor

- 2008 唐绪祥作品个人展, 中国烟台: 烟台美术馆
- 2006 组织“清华大学美术学院现代首饰展”, 中国香港
中国工艺展 优秀奖
- 2005 中日韩国际工艺展 优秀奖
全国十届美展 银奖
- 2004 清华工美杯 银奖
- 2003 唐绪祥金工绘画作品展, 中国北京: 清华大学美术学院
清华工美杯 银奖



《头像》, 2002年, 红铜, 高43厘米, 800克
Head, 2002, Copper, H43cm, 800g



《胸针》, 2008年, 银、乌木, 高长宽3×19×6厘米, 150克/件
Brooch, 2008, Silver, Ebony, HWD3×19×6cm, 150g/per