

花

Dr. Naoko Yehenara

「澳」尚子 著

Flower and Vessel

器

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如果花是女性，
器则是男性。
花与器的亲密关系始终存在。
花与器是阴与阳的关系，
彼此共存，
相互补充。

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序一❖

尚子博士的瓷艺

尚子博士自五年前来到景德镇，便开始了她与这座城市的不解之缘。昌江的河水不仅滋养着景德镇辉煌的瓷业历史，也以其自身的独特魅力吸引了国内外众多的艺术家长居于此，潜心于陶艺的探索与发掘，来自澳洲的尚子博士就是其中一员。

2012年，定居于昌江畔的尚子博士开始尝试运用自己的艺术语言来表述昌江景色所带来的震撼。从她那些美轮美奂的釉上彩瓷中，我们不难看出其中所包含着的艺术对象中既有缓缓流淌的河水，又有落日余晖洒下的粼粼波光，更有如茵的绿色激扬着的充沛的生命力……这些色彩饱满而充满碰撞感，斑斓而相互包容，正如她开朗而活泼的性格。较之于中国传统“文人画”在描述山河景色时常用的素雅沉静的笔法而言，尚子博士的艺术表达则完全体现出了西方艺术中外放而浓烈的情感，但从另一个角度来看，她的作品同时又包含着极为强烈的隐喻内涵。她从不以具象的笔法描述眼中所见的景色，而是将之全数更换为斑驳交错的色块，如同印象派的表现技法那样，在色彩的

交错中展现光影，在块面的重叠中表达瞬间的感动。所以，她的作品中充分地融合了东西方文化的特征，而这应当与其丰富的生活阅历有关。她的成长与学习过程分别是在亚洲与澳洲，那些风格各异却同样优美的自然风光不仅时时刻刻环绕在她的身边，更为她日后的艺术创作提供了源源不断的灵感，加之自幼跟随母亲研习花艺，自然、生命的元素之于她有着极为特殊的意义。因此，在尚子博士近期的作品中，花器逐渐成为至关重要的创作对象。对于作者而言，花卉既是自然生命的美之象征，也是人类生活中不可或缺的精神调剂，它的荣枯兴衰更是暗含着人生的真谛，而陶泥这种源于自然、成型于人工、变化于窑火的材质在精神品貌的隐喻关系上恰好与花卉的生命内涵有着异曲同工的妙处。所以，在尚子博士的手中，花艺与陶艺的关系就如同物像之于镜面，你中有我，我中有你，它们从不相互争抢、竞相妖娆，而是互为依托、成全对方。这种有趣的“互助”关系实际上一一直都是尚子博士作品中所表现出来的艺术特征，正如她那些色彩斑斓的画面中包含着的岁月静好的平和心境。

宁钢

景德镇陶瓷大学校长
博士研究生导师
中国陶瓷艺术大师

Living with Ceramics

I meet regularly with Naoko in Sydney and we talk intently about our lives for the few hours we share opposite each other at a small table – our passion for ceramics, our love of food and how we combine the two. This regular lunch at a favourite restaurant keeps us connected through our love of delicious food, of vibrant colour and the process of making. Our day-to-day activities follow a common pathway albeit most often in different countries (China and Australia) – making objects and vessels with clay; gathering local, freshly cut flowers; and finding personal time to enjoy these simple, pleasure-giving activities.

Ceramics is like that ... it has the power to connect the maker to the user, to be part of our daily lives as we eat or drink, as a cup touches our lips or a bowl is cradled in our hands, as we share food with those we love. Naoko and I chat about the arrangement of food on our plates, meticulously placed on specially chosen glazed surfaces which complement the subtly coloured, thinly sliced sashimi. We talk colour, texture, shape and pattern – those we have seen in a locally picked flower, on a recently made vessel, or the zig-zag pattern in a local landscape. I enjoy the serendipity apparent as our conversation ranges from a bustling city in China to a local Sydney beach, connecting the dots from a red flower to a mottled green glaze to a crystal blue ocean wave.

These simple delights bring pleasure so easily to many of us. Naoko has found, through her ceramics and her daily creative activities, a place to explore the essence of these things which bring such pleasure to many of us. That place is simple, quiet and timeless.

Vicki Grima

*Executive Officer, The Australian Ceramics Association
artist, editor & events*

花与器 Flower and Vessel

尚子博士

Dr. Naoko Yehenara

艺术之路 ❖

距离自己到景德镇设立工作室，潜心创作已有六年。回想当初我第一次踏上景德镇时，一下子便爱上了这座城市！它不同于世界上任何一个国家的任何一座城市。在景德镇创作，我能找到我想要的所有素材，包括创作灵感。

It has been almost 6 years since I came to Jingdezhen to set up my studio. Thinking back to the beginning, when I first landed in Jingdezhen, I fell in love with the city straightaway. It is not like any other city in the world. As a ceramic artist, I can find all of the materials that I need here, and I also feel a deep inspiration — both creatively and intellectually.

Artistic Journey ❖

In 2012, I visited Jingdezhen for the second time. By chance, I found the perfect apartment overlooking the Changjiang River (a branch of the Yangtze River) and I have been staying there ever since. I look at the Changjiang River every day and as I admire the river and its surroundings, I can't help but think of 1000 years ago when Jingdezhen's ceramics would journey by boat on the river and be sent out to the world. Imagining this, it deeply inspires me and invigorates me to create artworks.

2012年当我第二次来到景德镇时，机缘巧合，在它的子母河昌江边上买了一套公寓作为“行宫”。由于住处紧邻昌江，每天看着昌江水流淌而去，感受它带来的沿岸景观，我无法抑制自己的创作冲动，想要通过作品将自己的所见所想与大家分享。之后，每年我大约有六个月的时间住在景德镇创作作品。如今，我对这座城市的感情愈发浓烈。

由于自己孩童时期居住在香港，之后举家移民澳洲，在澳洲生活了差不多30年。幼年所受的东方教育加之在澳洲生活受到的西方文化影响，使自己对中西方文化差异的探索产生了极大的兴趣。我相信艺术家的创作灵感来源于艺术家本身的生活环境及生活理念。所以，我希望自己的作品所展现出来的不仅有炫目的光彩，更多的是在我设计的花器中寄托自己对生活的感悟。

由于从小喜爱大自然，自己的陶艺创作似乎也开端于自

I now spend 6 months of my year in Jingdezhen creating my artworks.

I lived and went to school in Hong Kong. After that, I migrated to Sydney, Australia and continued my studies. I have now lived in Sydney for over 30 years. With the combination of my Eastern and Western education, it has fostered a deep interest in the cultural relationship between the East and the West.

I believe that for artists, our creativity stems from our life experiences. Our artworks are a response to our surroundings and our lived experience. I wish for my artworks to be seen not just for the beauty of its colour, but also to communicate my journey thus far and my hope for the future.

然，山川、河流、日落，这些无不是引发我创作冲动的重要元素，而花卉元素在其中则有着至高的意义与价值。由于幼年时跟随母亲研习花艺，它已经在我的生命中打下了深刻的烙印。于我而言，花卉不仅仅是一种富有美感的植物，更是生活中不可或缺的重要情感调节剂。千姿百态的花朵不仅色彩丰富，更暗含着生命的真谛——即便是在严酷的自然条件中，也应当保持轻松而闲适的心境。因为只有这样，生活才能充满希望与乐趣。这个正是自己从中获得的感悟，所以以花卉为开端，开始了我对艺术的修行之路。

对于大部分人而言，花艺与陶艺似乎是两个相对独立的艺术门类，但是在我眼里，这二者之间有着一个极为精密的平衡点，而自己的创作过程正是紧密围绕着这个平衡点而展开的。

I have always loved nature. That is the reason why when I create my artworks, I gain a lot of inspiration from nature – such as its colours, and mountains, rivers, and the sunset. In particular, to me, flowers are the most important element for inspiration. Studying Ikebana (the Japanese art of flower arrangement) from a young age has left a lasting impression on my life – that foundational study of flowers has imprinted on me and continues to inform my creative journey. For me, flowers are not merely a plant; it is something that I cannot live without. Flowers remind me to persevere – they grow and thrive in many different conditions, and that perseverance gives me hope and drives me to continue on my artistic journey.

People may think that Ikebana and ceramics are two different disciplines – however, for me, these two are naturally balanced together. That balance and integration is the central point to creating my artworks.