



海上·空山

胡小军陶艺

胡小军 著

Metropolis • Spatial Mountain

Hu Xiaojun Ceramic Art



ZHEJIANG UNIVERSITY PRESS
浙江大学出版社

图书在版编目 (CIP) 数据

海上·空山：胡小军陶艺 / 胡小军著. — 杭州：浙江大学出版社，2016.2

ISBN 978-7-308-15060-6

I. ①海… II. ①胡… III. ①陶瓷艺术-作品集-中国-现代 IV. ①J527

中国版本图书馆CIP数据核字(2015)第202653号

部分图片来自胡小军官网 www.huxiaojun.com
Hu Xiaojun Official Website www.huxiaojun.com

海上·空山——胡小军陶艺
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责任编辑 殷 尧 (yinyao@ymail.com)
责任校对 宋旭华
出版发行 浙江大学出版社
(杭州市天目山路148号 邮政编码 310007)
(网址: <http://www.zjupress.com>)
排 版 杭州林智广告有限公司
印 刷 浙江海虹彩色印务有限公司
开 本 889mm×1194mm 1/16
印 张 12
字 数 180千
版 次 2016年2月第1版 2016年2月第1次印刷
书 号 ISBN 978-7-308-15060-6
定 价 268.00元

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浙江大学出版社发行中心联系方式: 0571-88925591; <http://zjdxcbbs.tmall.com>

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序

黄厚明

中国是陶瓷古国。作为中国传统文化重要的一脉，陶瓷艺术不仅形塑了中国文化的多重面向，而且主导了世界陶瓷文明的进程。在全球化的今天，陶瓷艺术得以超越地域的界限而成为一个全球文化共同体，这一独特的文化语境，为中国陶瓷艺术家们表征他们的关怀提供了指向性的精神维度。

小军教授是有古典情怀和当代意识的中国陶瓷艺术家，他的陶瓷艺术作品充盈着一种历史和现实的交错感，置身其中，让人感悟到时空的神奇张力。作为一种对自我心灵原乡的梦呓与追忆，小军在乡野与城市、大众与精英、传统与现代之间找到了令人叫绝的平衡点，这使得他的陶瓷作品在形式和观念表达上具有独一无二的特质。坦率地说，这种特质并不是小军教授有意识的哲学设计，而是其个人生活状态和社会阅历的一种精神投射。小军生于南京，六朝文化的滋养，造就了他质朴、率真的艺术品质。正是出于对艺术创作一以贯之的自然和真诚，小军的陶瓷艺术作品才能够超越文化相对主义而具备普适

性的意义和价值。

也许是生活空间上的地缘因素使然，小军的陶瓷艺术作品在形式和趣味上具有典型的江南古典情调，同时又弥漫着时尚的都市生活气息。他借助于陶瓷材料特有的肌理和质感，尽情尽兴地表现自己的所见所思。在创作手法上，小军并不一味拘囿于固有的艺术表现程式，也没有为了迎合眼球而刻意打造所谓的“风格样式”。在他眼中，勾勒和表现自然物象的线条和色彩，既是表现的手段同时又是表现的对象本身。这一双重性的考量以及对书写性和制作性的强调，使其陶瓷艺术作品成功地在“形式与内容”“本土与外来”“传统与现代”“大众与精英”之间找到了绝妙的契合点。这是小军的过人之处，也是其艺术创作的自信所在。

从事陶瓷艺术创作是小军的幸运，但他的幸运，又何尝不是中国陶瓷艺术事业的幸运！

（作者为浙江大学艺术学院院长、教授）

Preface

Huang Houming

China is a country of ancient ceramic culture. As an important element of Chinese traditional life, ceramic art does not only shape multiple Chinese cultures, but also dominates the process of international ceramics civilization. In the globalized world, ceramic art has the ability to transcend geographical boundaries and cultivate a global cultural community. This unique cultural context for Chinese ceramics artists is characterized by a provided spiritual dimension.

Hu Xiaojun is an artist characterized by not only classical sensibility but also a deep awareness of the contemporary environment. He is a Chinese ceramic artist whose works bridge the gap between the interlocking of history and reality, exposure to which leads a person to realize the magical tension between space and time. In his spiritual process of self-remembrance of his homeland, the tension between the countryside and the city, the public and the elite, tradition and modernity finds a stunning balance, which makes his ceramic works and ideas in the form of artistic expression have unique characteristics. Frankly, this trait does not come from having a mere knowledge of philosophy and then turning that into conscious design, but rather it is more spiritual in nature, with his inspiration stemming from his personal life

and a projection of his social experience. Xiaojun was born in Nanjing. Under the cultural nourishment of six dynasties he created a simple, sincere artistic quality. It is because his artistic creation is of a consistent nature and sincerity that Xiaojun's ceramic works can transcend cultural relativism and have a universal meaning and value.

Perhaps due to the geographical factors of his living space, Xiaojun's ceramic art is crafted in the form and interest of the typical Jiangnan classical atmosphere, but simultaneously also encompasses a fashionable element inspired by urban life. With the help of the unique texture of ceramic materials he is able to freely express his feelings and thoughts while enjoying the process. In terms of creation technique, Xiaojun is not blindly confined to inherent artistic conventions, nor does his work attempt to cater to the eye and deliberately create a so-called "style". In his view, the natural image's lines and colors are expressed both in the method and display of the object itself. These dual considerations as well as the writing and production place an emphasis on the ceramic art works allowing them to shift successfully between "form and content", "local and foreign," "tradition and modernity".

"the common and the elite" to create a wonderful balance. This is where Xiaojun excels, and where his artistic confidence lies.

Xiaojun may be lucky to have discovered ceramic art and become so skilled at it but I would say that Chinese ceramic art as an art field is even luckier to have an artist of such a caliber leading in the field.

(The author is Dean of the Art
Department of Zhejiang University,
Professor)



西子午宴之一 2012 年
West Lake Luncheon No.1

胡小军：我的美感类型

撰文：张景

第一次见胡小军老师是在讲堂上。当他身着休闲西服，外加一条时尚围巾出现在讲堂上，亲切自然、侃侃而谈的时候，其博学多才的形象和时尚的派头显然不同于我们先前想象中不修边幅、固守传统的他。

事实上，胡老师在近三十年的陶瓷创作和教学过程中，确实对古典和传统关注较多。他出生在南京一个书香世家，从小浸润在古书和文物之中，受传统文化熏陶颇深。及至年龄稍长，就往来于国内几乎所有的古代陶瓷名窑址进行考察，用他自己的话说：一个好的艺术家应该去研究古人，不立足于传统就不能创新。随着不同领域之间的相互影响，各行各业渐呈融合趋势，胡老师对艺术有了更宽泛的认知：艺术更要为当代和未来的人考虑。

也许正像他所说的，创新要立足传统，艺术要为当代人服务，有多年的传统文化摄取，创新才有根基。我们希望能够从此次访谈中捕捉到他和作品之间千丝万缕的联系，一起来吧。

Ci&Hu

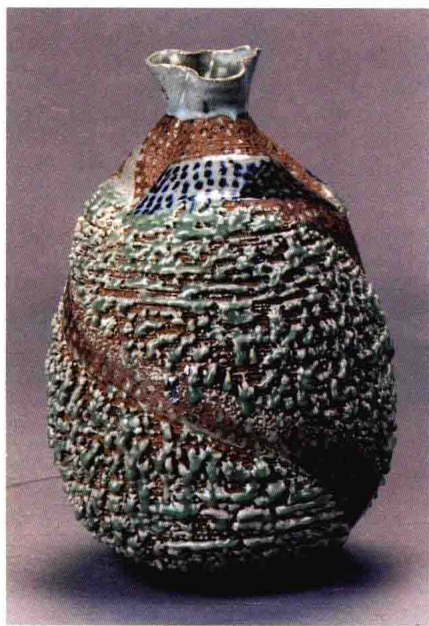
采访：杨承

《Ci》：请跟我们聊聊您的作品和传统文化之间的关系。

Hu：我从小习画，在浙江大学人文学院任教已有二十多年，吮吸着传统文化的乳汁，我一直希望创造有传统文脉的作品，希望作品有书卷气，就像中国画的笔墨一样，有笔意墨韵。这些年我一直在进行这样的思考，陶瓷是一种材料，我要运用这种材料特有的语言来表现我的文化认知和思考。

《Ci》：您怎么理解艺术是精神性的产物？

Hu：艺术是精神性的产物，这种精神性是多方面的，一方面它来自于自然结构，另一方面来自于文化结构，其实自然结构和文化结构在我的作品中都有显现，比如我去看山、看水、看朝霞、看落日，我去看雪夜，看雪融化的那个瞬间，这些都是自然结构，给我以精神的作用；人文结构呢，就是我经常去寻访古代窑址“遗骸”，也喜欢拣一些碎片，摩挲着历史的遗存，每每都会被触动，它们给了我很多潜藏的精神信息，而这些精神信息在创作时就会不知不觉地被赋予到作品中。



春山雨霁

高 40 cm 2001 年

邵逸夫先生收藏

Spring Mountain After the Rain



溪山雨霁

高 59.5 cm 2002 年

Mountain Rain



夏山浩日
高 54.5 cm 2006 年
Bright Sun and Summer Mountain



夏山摇日
高 55 cm 2006 年
Floating Sun and Summer Mountain

《Ci》：您的作品有什么与众不同的呈现方式吗？

Hu：我长期生活在江南，江南的暮雨晴岚、烟雨云山、朝雾晚烟、晴川夕照，等等，这些长期的视觉感受经过心灵的发酵，形成了我自己的认知。我觉得艺术家应该尊重自己，尊重自己生长的文化、自己的土地、自己的生活和创作方式，艺术家应该是一个赤诚的、有文化精神的学者。

《Ci》：您从事陶瓷创作有近三十年之久了，在此期间您对陶瓷作品的理解有什么样的变化？

Hu：我从七八岁就开始学习绘画，到现在有四十年了，从事陶瓷创作也有近三十年时间。在这近三十年当中，我的认识和理解可以分为三个阶段，第一阶段，侧重于对传统文化的认知，我觉得一个好的艺术家就要研究古人，研究古人的目的是为了立足传统，面向现代；第二阶段，我认为一个好的艺术家应该研究当代人，围绕当代人的品质生活、文化生活和休闲生活进行思考和创作，为当代人服务；第三阶段，我认为作品要考虑未来，应该做有责任的艺术家的，把我的艺术留给后人，让后人去传承发展。在这三个不同阶段，我作品的图像特点是有区别的，我对山水的认知、对笔墨的认知、对釉料和烧制的认知，还有对都市题材的认知都是变化着的。

《Ci》：跟我们谈谈您的溪山系列作品吧？

Hu：溪山系列作品，是溪山留在我大脑中的印记。我在山间独处，在林中游玩，清澈见底的泉水中的卵石，或是山间哗哗的清泉流动的声音，这些视觉和听觉的冲击留在我脑海中，给我很多启发，又升华成一种幻想和印记。然后我用科学的方法、材料的方式表达它，这种方式方法是我在近三十年实践过程中形成的知识结构，我用我最喜爱的方式去表达它。比如一座山，树、山道、山体呈现点线面的关系，我作品中点线面的装饰手法就来自于这样的观察和灵感。陶瓷是一种材料，在它身上融汇了科学与艺术的关系。我选择用自己独特的方式来表达思想，用笔勾勒、涂抹，用刀修刻、刮磨，再用窑火的高温作用于它，它就变成了属于我的美感类型的作品。

《Ci》：为什么会做缩釉作品？

Hu：我的这些作品，别人称之为缩釉，这个词语也可以，它的确是收缩的釉点。我一直希望探讨：陶瓷本身的语言到底是什么？它的美感类型到底是什么？缩釉的作品实际上就是在诉说一种陶瓷本身具备的美感，陶瓷坯体会收缩、会开裂，这些我们可能认为是瑕疵，但恰恰就是陶瓷独有的语汇，当然，这种语汇在不同的思维中有不同的认识，而我认为这就是一种美感类型，它诱发我去创造。

《Ci》：缩釉这种工艺，在最初的时候被别人认为是一种有缺陷的东西，为何在您这里成了一种美感？

Hu: 其实一个人的美感方式,跟他的经验、研究,他的思想、教育是一致的。我认同缩釉这种美感状态,它能够给我传达一种信息,让我对陶瓷有更好的理解。我的作品不是属于工艺的范畴,我研究过多年的工艺,我可以做得很晶莹剔透,但这些年我不想这样做,我想表现的是陶瓷本身,还原陶瓷本来的样子。可以简单地说我在做的是一种陶瓷,是陶瓷独有的语言,它不是塑料,不是玻璃,不是其他的金属,我要把这个语言做好,这对我来讲很重要。

胡小军老师明显发福的身材很具有欺骗性,让人认为他是个动作迟缓的人,实际上胡老师的作品从拉坯、修坯、画坯、上釉到烧成全都由他自己独立完成,这就是他近三十年在陶瓷艺术的探索、实践中练就的功力吧。他的缩釉诠释了新的美感类型,是对败笔的突破;他的青花保持了传统的基因,又不失新貌;他对形式和内容的理解运用,收获了“两面一体”的艺术成果;他对都市生活的体察入微,成就了一系列都市题材现代陶艺作品。他正在开创当代陶艺新的创作方向。

(发表于《Ci瓷》2014年创刊号)

青溪白云 高 108 cm 2005 年
Green Creek White Clouds



Hu Xiaojun: My Aesthetic Perception

Written by: Zhang Jing

The first time I saw Professor Hu Xiaojun was in the classroom. That day he wore a casual suit topped with an elegant and fashionable scarf and when he appeared in the auditorium I was taken aback by his cordial nature which was different to the traditional and conservative man we had imagined him to be.

In fact, Professor Hu has been teaching and creating ceramics for nearly three decades, it is indeed a more classical and traditional attention that is needed to do that. He was born in Nanjing, into a literary family, and grew up experiencing ancient and cultural infiltration, receiving a depth of traditional cultural knowledge. Up until he was older, he would go on field trips throughout the country looking to explore and inspect all ancient ceramic kilns, as he has said in his own words: a good artist should study the ancients, without a good understanding of tradition, one cannot innovate. With the interaction of influences from different areas, all walks of life gradually assume convergence. Professor Hu has a much broader knowledge and awareness of the purpose of art: art should consider not only the present but also the future of people.

Perhaps just as he has said, innovation should be based on the traditional arts but serve contemporary society. We have many years of traditional culture and the uptake of innovation is merely at its foundation stage in China. We hope to be able to capture from this interview how he and his works are inextricably linked.

Cí&Hu

Interview by: Yang Cheng

Cí: Please tell us about the relationship between your work and traditional culture.

Hu: I grew up studying painting and has taught in the School of Humanities at Zhejiang University for over twenty years, during which time I absorbed everything I could about traditional culture. I have always wanted to create traditional cultural works, hoping that my works would have a scholarly element to them, like Chinese painting and calligraphy. Over the years I have been carrying this thinking: ceramics are merely a material and I want to use this unique material as a language tool to express my cultural awareness and reflection.

Cí: How do you understand art as a product of a spiritual nature?

Hu: Art is a product of the spirit of nature. This spirituality is multifaceted. On the one hand it comes from the natural structure, on the other hand from the cultural structure. In fact, the natural and cultural structures both appear in my work. For example, I go to the mountains, watch the water, watch the glow, watch the sunset; on a snowy night I like to watch how the snow melts in the moment; these are all elements of the natural structure and inspire me spiritually. As for the cultural or humanistic structure, I often go to look for ancient kiln remains, like picking a number of fragments, rub these relics of history. Often when I touch them they give me a lot of hidden spiritual information, and later while creating new works this spiritual element is subconsciously transferred onto the work.

Cí: What gives your work a unique element?

Hu: I grew up in the south, surrounded by the southern rain at dusk, misty and cloudy mountains, the early morning and late night vapor along the waterfront, the riverside sunset, etc. These long-

term visual experiences have a lasting impression on the mind and I have formed my own awareness. I think artists should respect themselves, respect the cultural growth of their own, their land, their way of life and creation, the artist should be a sincere, educated spiritual scholar.

Cf: You have been engaged in the creation of ceramic works for nearly three decades. During this time, how has your understanding of ceramic works changed or developed?

Hu: I was seven years old when I began to study painting, and now forty years later, I have been involved in ceramic creation for almost 30 years. In the three decades, the knowledge and understanding I have acquired can be divided into three phases; the first stage focusing on the awareness of traditional culture. I think a good artist should study the ancients, and the purpose is to study ancient tradition in juxtaposition with the contemporary, and with the goal of applying it in the modern context. The second phase, I believe that a good artist should study contemporary society, the surrounding contemporary quality of life, cultural life, leisure life and creative thinking, in order for the work to serve contemporary society. The third stage, I think that one's works should consider the future, the artist has the responsibility to do so, my art should be created for posterity, a heritage left for future

generations to develop. In these three different stages in the aesthetic characteristic of my work there are differences: the perception of the landscape, the use of Chinese traditional brushes and ink, my attentiveness to the glaze and firing process, as well as an awareness of the city are changing.

Cf: Can you tell us a little bit more about your Valley series of works?

Hu: Regarding the Valley series of works, the mountains left an imprint on my mind. I was alone in the mountains, and went to the forest to engage in recreation, exploring the crystal-clear spring water flowing through the pebbles, or the sound of the rushing mountain springs. The visual and auditory impact of these remains on my mind, giving me a lot of inspiration and sublimated into an illusion and then I used the scientific method to create the mark. The way I use the material to express it this way comes from the three decades' knowledge formed during practice. I use my favorite way to express it. For example, the relationship of trees, hills, and the emerging lines of a mountain. I work the dotted lines on the surface using decorative techniques stemming from observation and inspiration. Ceramic is a material which can be used to depict the relationship between science and art. I choose to use my own unique way to express ideas; using a brush to outline and paint, engraving and abrading with a knife, using high temperature kiln firing and then it

becomes a part of my aesthetic type of work.

Cf: Why do glaze crawling (suoyou) works?

Hu: These works, some call them crawling. The term is acceptable too, and it is indeed shrinking glaze point. I have always wanted to explore: what exactly is the language of the ceramic in the end? What is its ideal beauty type? Crawling works actually in the ceramic itself has beauty. The ceramic body shrinks and cracks, which we might consider to be flawed, but that is precisely what makes up the unique vocabulary of the ceramics indeed. There are of course different opinions about thinking with a different vocabulary, but I think this is a type of beauty in itself and it induced me to create these kinds of works.

Cf: The crawling process was at first considered by others to be flawed, why did it become a form of beauty in your eyes?

Hu: In fact, beauty in the eyes of a man comes from his experience, thinking, research and education. I agree with this crawling technique as a state of beauty as it can convey a message to me, and a better understanding of ceramics. My work is not solely within the scope of the process, I have studied the process for many years, I can do it crystal clear but I do not want to do the



富春幽居 高 114 cm. 2005 年
Quiet Life in Fuchun

same kind of works all these years. I wanted to show the dynamism of the ceramic itself, restore the original look of ceramic. You can simply say that what I'm doing is unique to the language of ceramics; it is not plastic, not glass, not the other metals, but the language I want to use is the language of ceramics and that for me is very important.

Professor Hu Xiaojun is a rather big man, but his build is deceptive as people think he moves slowly or is lazy. However this could not be further from the truth because Hu's works are in fact all independently crafted and formed through the throwing and molding of the clay, painting, glazing and firing. These are skills attained from decades spent in the exploration of ceramic art and learned through practice. His interpretation of the new crawling beauty type started as a flaw and turned into a breakthrough; he maintained the traditional blue and white foundation, yet created a new look; his understanding of the use of form and content resulted in his "two faces, one body" concept; his artistic achievements and his nuanced understanding of urban life all contribute to the achievements of his series of ceramic works with modern urban themes. He is creating a new creative direction of contemporary ceramic art.

(Published in *CI "Porcelain"*
Magazine in 2014, the First Issue)

评论

胡小军从小热爱祖国的传统文化，曾在杭州大学历史系从事中国陶瓷史等的教学和科研工作，因而有机会钻研中国古代的陶瓷艺术。他的陶艺作品，在追求传统艺术深层境界的同时，大胆地融汇了现代艺术的构成方式。他用符号性的点、线、面和色块处理，以及图案化的视觉形式，给人以赏心悦目的艺术享受。他的绘画也体现了同样的特点，述说着胡小军特有的艺术语言。

——毛昭晰（原全国人大常委会委员，浙江大学教授），“胡小军陶艺绘画展”前言，1997年

胡小军是当今在我的视野里可以看到的陶艺界里非常有生气的陶艺家之一。他在思考，也迫使观者思考。思考泥、水、火与器之间，用器与无用之器之间，拉坯塑形与手绘装饰之间，审美习惯与审美诧异之间，陶艺与文化之间……那些没有唯一答案的问题。我欣赏胡小军近年以“溪山”命名的系列作品以及“空谷流水”等作品的意境，我想他应该找到丰富“China”世界里的故事——器形釉色与意境浑然天成的表达方式。那是在图像与物象“爆炸”的时代里，对“China”之“器”精神的恪守，有节制地把握传承与发展内在的动力，我以为：这便是对“China”之道的参悟。

——宋建明（中国美术学院副院长，教授），《中国陶——胡小军现代陶艺卷》，2007年

作为一个优秀的艺术家，胡小军的作品正在努力开创当代陶艺的一种新的创作路径方向，既是对文脉的延续，又接轨于当代艺术。他的创作已经形成了自身的一套独特美感类型，这一美感类型又将启迪着艺术家们更多地投入与思考。

——陈振濂（浙江大学人文学院教授），“中国陶——胡小军现代陶艺展”前言，2007年

胡小军教授用釉之大胆、塑型之大胆、烧火之大胆，已经超出了我的想象，他使用的缩釉，在传统陶瓷里原本是败笔，但胡教授用在他那创新的作品上，却成就了他那创新作品的美感；他的青釉，挥洒自如，将昔日众家梦寐以求的火焰奥秘，尽情地移植到他的作品上；他的青花釉里红，保持了一定传统的基因，但不失新貌，我给他的作品下了八个字的评语：“雄奇瑰丽、光焰照人”。

——宋龙飞（原台北“故宫博物院”研究员，资深陶艺评论家），《中国陶——胡小军现代陶艺卷》，2007年

在胡小军的陶艺作品当中，不难辨别出中国文化的传统是他的重要支撑，但同时，作品当中也明确表露了他对西方新观念的认同。元、明、清民间瓷器上大量的绘画遗产使胡小军向上找到了源头。中国传统陶艺上的图案，内容极端丰富，古代艺人在这方天地里施

展了通身本领，可谓无所不能，胡小军继承了这个传统，并赋予新的内容。他用个人趣味抵挡着传统经典施加的压力，同时又巧妙地利用传统中的种种因素与之相接。

——靳卫红（画家，《画刊》主编），《美术观察》，2007年第4期

胡小军深入历史，以史学的方式挖掘中国古代陶瓷固有之元素和精神，使陶瓷成为个人日常生活之一部分，并且将陶瓷工艺的熟练、无意识与陶艺家的理性熔为一炉。当熊熊火焰过后，我们又看到胡小军新的作品出现，这不仅是个人的，亦是历史的。“埏埴以为器”，胡小军正带着历史意识和人文关怀开辟着陶艺之新路。

——吴晓明（美术史博士，浙江大学艺术学院副教授），《中国陶——胡小军现代陶艺卷》，2007年

青瓷釉粒的堆叠繁复，但是不单调，每一粒都以随意发挥为主，但是整体上照顾到了布白和行气，显现出一种玲珑剔透的、水滴的形态，一方面技术处理使然，另一方面也是为了表现江南风光烟雨苍茫的特性。有的釉粒甚至表现出了一种从胎体里“涌出”的可爱效果，体现出作者对于膨胀的熟练掌握。在釉粒之间的胎体承担了王羲之书法中“飞白”或是黄宾虹山水画中“留白”的重要职能，在色调上，朴实无华的土黄色胎体也恰

到好处地承载了釉粒的青翠，使之观感更加剔透和灵气飞动。

——梁超（美术史博士，中国美术学院副教授），《画刊》2007年第3期

胡小军对民族陶艺与各种民间艺术独有的偏爱与执着的追求，再加上对西方现代艺术中那些与东方艺术意蕴一脉相通的形式与内涵的自觉把握——所有这一切，使得民间的与文人的、传统的与现代的这些在他人看来可能是难以融和的艺术元素，却在小军的艺术天地里被有机地糅合起来，并通过一种传统

的、民间的艺术媒介的突破口——陶艺而得到了表现。

——范达明（浙江省美术评论研究会秘书长，艺术评论家），《美术评论十八年》，2007年

胡小军比较早就自觉地在创作中运用中国传统文化符号，实现了一种非常个性化的艺术转换，这在当下有很多人进行西方样式模仿、抄袭的艺术领域中，非常难得。尤其可贵的是，他的作品大多是从材料自身语言角度切入，他一直在研究材料，包括如何处理泥、运

用釉，如何使得材料的肌理更具有深刻的内涵，他在这方面做了很多的实践和努力。

——吕品昌（中央美术学院雕塑系主任，教授），纪录片《陶艺是一种信仰——胡小军和他的当代陶艺》，2014年



溪塔清音之一、之二、之三 高 56 cm、49 cm、54 cm 2006 年 上海美术馆收藏

Voiceless Creek Tower No.1, No.2, No.3 Height 56 cm, 49 cm, 54 cm 2006 Shanghai Art Museum Collection

Comments

From a young age Hu Xiaojun has had a love of the motherland's traditional culture and has been engaged in the history of Chinese ceramics and other teaching and research work in the History Department of Hangzhou University where he had the opportunity to study ancient Chinese ceramic art. His ceramic works, in the pursuit of the realm of traditional art also instill a deep, bold fusion of a composing style of modern art. He uses symbolic point, line, surface and color processing and patterned visual form which gives a pleasant artistic enjoyment to his work. His paintings also reflect the same characteristics, recounting Hu Xiaojun's unique artistic language.

— Mao Zhaoxi (Former Member of the Standing Committee of National People's Congress, Professor of Zhejiang University)

"Hu Xiaojun Ceramic and Painting Exhibition" Foreword, 1997

Hu Xiaojun is one of the most enthusiastic artists in my view. In his works I can feel that he is more than just a potter. He keeps thinking and drives the audience to do the same. His concerns about the questions which have no definite answer, such as the relationship between clay, water, fire and vessel, between usable vessels and non-usable vessels, between

base deformation and decorative drawing, between aesthetic convention and aesthetic astonishment, between China and culture...

"China" must face the present time. Too much "China" has turned to Western "ceramic" or "porcelain". Actually, what the world expects is the birth of "miracle china". I'm looking forward to a renaissance of mainstream "China" and waiting to see those artists who stand in the front of time and become somebody someday.

I appreciate the concept in his new works. I suppose he may have discovered the way to enriching the ceramic world through an integration of shape, color and concept. In this image booming period, persisting in the spirit of ceramic vessel perhaps is an appropriate way to handle the relationship between tradition and development. I think this is the very understanding of "China".

— Song Jianming (Professor, Deputy Dean of China Academy of Art)

"Chinese Pottery—Hu Xiaojun Contemporary Ceramics Art", 2007

As an outstanding artist, Professor Hu's works are trying to create a contemporary pottery of a new creative direction, both on the continuation context, and practice in new contemporary art. His creation has formed its own unique beauty type, and



江天秋色

高 111.5 cm 2005 年
The River Autumn



江天碧流
高 110 cm 2005 年
The River Flow

the type of beauty inspires the artists to in turn invest more thought.

— Chen Zhenlian (Professor of the Humanities College of Zhejiang University)

"Chinese Pottery—Hu Xiaojun Contemporary Ceramics Exhibition" Foreword, 2007

Hu Xiaojun uses crawling, which in traditional ceramic lining was originally considered a flaw, but Professor Hu carried on his innovative work, and reaped the achievements of the beauty of this innovative work; his green glazed, effortless, and he enjoys working on the firing of his ceramics like exploring the mystery of an old dream; his underglazed red and blue maintain a certain tradition of ancient ceramics, but without losing the new look.

— Song Longfei (former researcher at the "Palace Museum" in Taipei, senior pottery critic)

Chinese Pottery—Hu Xiaojun Contemporary Ceramics Art, 2007

It is not difficult to identify that traditional Chinese culture is an important feature of the ceramic works of Hu Xiaojun, but at the same time, his works also clearly reveal his openness to new ideas and new Western ceramic concepts. He carefully studied the ancient ceramics of Yuan, Ming and Qing dynasties and a large number of his paintings focus on

the folk heritage as its source. In Chinese traditional pottery the pattern on the surface was extremely rich in content; ancient ceramic artists employed a body of skills towards this aspect, so their skill-set can be described as all-powerful. Hu Xiaojun inherited this tradition, and even contributed new content. He used his own personal taste to resist the exerted pressure to conform to the traditional, while cleverly integrating various factors with the traditional to create a fusion.

— Jin Weihong (Painter, *Art Monthly* Chief Editor)

Art Observation 2007, Issue 4

Hu Xiaojun has a thorough understanding of history; of the manner of excavating ancient Chinese ceramic relics which hold an inherent spiritual element; of the way in which ceramics become a part of the daily life of the individual and the ceramic craft becoming the melting point between the potter's unconscious and rational thoughts. After the firing of the ceramic, we not only see the result of one person's creativity but also we see a product of history. Through his historical consciousness and humane care, Hu Xiaojun has been able to pioneer a new direction of ceramic art.

— Wu Xiaoming (PhD in Art History, Associate Professor of the Art Department of Zhejiang University)

Chinese Pottery—Hu Xiaojun Contemporary Ceramics Art, 2007