

MASTERPICES OF DEHUA PORCELAIN

# 中国瓷都·德化陶瓷艺术精品 (一)



德化县人民政府 编  
海潮摄影艺术出版社

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# 继往开来的德化陶瓷艺术

(代序)

杨永善

德化陶瓷源远流长，在中国陶瓷历史上曾经书写过辉煌的篇章，具有重要的历史地位和国际影响。德化陶瓷在中国当代陶瓷发展中，同样也取得了杰出的成就，无论在工艺技术和艺术创作设计方面，都有新的提高和拓展，不仅生产了大量优质的日用陶瓷产品，同时创作了许多优秀的艺术陶瓷作品。特别是在新时期以来，德化的陶瓷生产得到了巨大的发展，陶瓷艺术创作设计出现了崭新的面貌，受到了国内外的关注和赞誉。当置身于德化陶瓷产区，会使我们明确地感觉到，德化陶瓷正以继往开来之势，为创造新的辉煌在努力奋进。

## 一

德化作陶制瓷的历史悠久，如今县内保存着宋元时代的碗坪和屈斗宫等窑址。最早可追溯到新石器时代烧造印纹陶器，“唐代已开始烧制青釉器”<sup>①</sup>，宋代生产的白瓷和青瓷已很精致，瓷器产品开始大量出口，“元代，德化瓷塑佛像已经进贡朝廷，得到帝王的赏识。明、清两代，德化瓷器大量流传到欧洲，它的象牙白釉（又名奶油白）对欧洲瓷器的艺术产生很大的影响。何朝宗的瓷塑作品在欧美国家的博物馆里被当作为珍宝。”<sup>②</sup>

德化陶瓷闻名于世界还是以明代生产的白瓷最具特点，也最有影响力。可以说，德化的明代制瓷技术和陶瓷的造型艺术已达到了前所未有的高度，德化瓷成为陶瓷世界里天生丽质、别具一格的艺术作品。德化陶瓷为世人所喜爱的同时，对欧洲陶瓷文化的发展起到了推进的作用。十八世纪德国柏林王室瓷窑的威格利窑时期，“在咖啡具及茶具中，流传最广的是带有浮雕花的式样。这种纹饰渊源于中国德化窑瓷器。麦森窑从1731年开始首先烧制这种类似德化窑的浮雕纹饰，而威窑是直接从麦窑模仿来的。”<sup>③</sup>

“在十八世纪，欧洲也明显地掀起了一股模仿德化瓷器的高潮。早在十七世纪以后，德化瓷器流传到欧洲，并且以它细腻洁白的瓷胎和著名的象牙白釉使欧洲人大为惊叹。在欧洲，首先试制成功真正的硬质瓷器是德国麦森的匠师柏格特。……十八世纪，德国麦森是欧洲瓷器艺术的中心。在柏格特的提倡下，英国、法国、丹麦等国家的皇家瓷器工厂也纷纷模仿德化瓷器。德化瓷器除了大量的餐具、茶具出口到欧洲外，它的花瓶、笔筒也都具有美丽而独特的造型。英国的‘弓’瓷器工厂和切尔西工厂大约在乾隆五年（1740年）后大量复制德化瓷器，上面装饰有葡萄、李子等浮雕图案。法国的圣科得和钱蒂蕾工厂也模仿。丹麦的哥本哈根皇家瓷器工厂所生产的白釉瓷器也受到德化瓷器的影响。”<sup>④</sup>

德化的瓷器在历史上已经走向世界，为世界的陶瓷发展产生了深远的影响，同时也促进了德化瓷器生产的发展，在技术和艺术方面更加精益求精，品类更加丰富多样。

德化之所以能够成为世界著名的陶瓷产区，生产出质地优美、风格独特的陶瓷产品，应该说首先是和当地有着丰富的瓷土原料，以及良好的水质分不开的。优质的陶瓷原材料是大自然所提供的原生态物质，需要很好地开发并通过加工利用，才会彰显原材料的质地美，成为作品的载体。同时更加需要当地历代的能工巧匠苦苦追索，不断探求和实验，在实践中创造和构建与原材料相适应的工艺技术，确定作品题材以及表现形式。发掘原材料所蕴涵的美，充分展示和表现材料的美，需要创造者的审美取向和文化修养。只有带着美的眼光去寻求、去发现，然后加以判断而巩固下来继续升华，才会恰如其分合理地运用材料、顺应材料的特性，达到一种天人合一的境地。我们在欣赏德化瓷器作品时，会很明确地感受到这一点，无论是古代的传世作品，还是现代匠师们的优秀作品，都是在认识自身条件的基础上，合理地利用材料，发展材料的特质，在新的作品中充分表现，才会达到物尽其用，恰当适度的境地。

德化瓷器首先以其质地美而诉诸人的直觉，同时又以其造型、装饰的得体、适材构成一种新的和谐，进而显现出材料的特性，突出了瓷质的美，材质与形态结合，相得益彰。应该说这是德化历代匠师们按照美的规律去创造的，才会产生出独具特色的陶瓷艺术。“明代德化窑的另一突出成就，是‘象牙瓷’的创制成功。”“象牙白瓷的创制成功，把德化瓷业发展提高到一个新的高峰。”<sup>⑤</sup>

德化的白瓷胎质细腻致密，釉层莹润，胎体与釉层结合紧密，浑然一体，相得益彰，在诸多白瓷之中的视觉效果达到极致。白色是最单纯的颜色，但也可以有丰富的视觉效果。德化白瓷也正是如此，瓷的质色含蓄蕴藉，白色之中呈现细微的颜色倾向，给人以温文尔雅的印象，使其感觉不单调，透彻而不呆滞，素洁而耐人寻味。同时，由于在不同的条件下，烧成的白瓷颜色倾向有所差异，所以有象牙白、猪油白、葱根白、孩儿红等分别。德化白瓷不求色彩之华丽，以乳白色为主，釉层腴润，光色如玉，追求单纯、素洁、典雅之美，对所利用的材料有充分的认识，设计定位与取向是准确的，充分显示着历代匠师们的创造智慧。

德化瓷器产品多种多样，大致可以分为器皿与雕塑两大类型。德化陶瓷业最初是从烧制日用器皿开始的，后来由于瓷塑艺术的显著成就，器皿类的产品则比较少的受人关注。器皿类陶瓷产品在德化一直大量生产，供内外销的需求，到了明代已经逐步形成自己的造型和装饰体系，成为中国传统陶瓷的一个重要组成部分。德化陶瓷造型与装饰明显地看到受商、周青铜器和玉器的影响，同时还有明代宣德炉的意味，特别是炉的造型和装饰更为显著。德化陶瓷优秀的传统造型筒形双螭壶、狮首筒形瓶、象耳弦纹尊、犀角杯等，都是其他产区很少见的独特的样式。

德化瓷器的造型样式、装饰图案、工艺技法诸多方面，在长期的发展中都形成了自身的特点并日臻成熟。“明代嘉靖、万历年间是德化瓷塑艺术发展的高峰期，当时瓷塑艺人人才辈出，见诸世者除何朝宗外，还有张寿山、林朝景、陈伟以及清初的何朝春，都以塑造佛像著称。”<sup>⑥</sup>他们的作品具有一定的代表性，不仅在艺术和技术方面表现出高超的水准，而且形式和内容结合，达到和谐统一的效果，呈现着经典作品的风范，为德化陶瓷艺术的发展奠定了良好的基础。

认真解读德化的陶瓷雕塑，可以感觉到在不断的发展中融会了传统的彩塑、木雕、牙雕和金属雕像的表现方法和技巧，加强了作品的表现力和独特的形式感。其中以观音和达摩塑像最具特点，注重人物整体造型的同时，强调人物内心世界的深入刻画，静中有动，形神兼备，赋予作品以感染力。德化陶瓷雕塑的表现手法特别重视“线”的运用，突出线的表现力，讲究线

的起伏和走向。在立体的雕塑中，以线作为主要手段，这是德化陶瓷雕塑比较突出的特点，对于形成其风格发挥了重要的作用。

### 三

德化陶瓷的传统文化积淀深厚，当代陶瓷艺术家们在继承传统的基础上，承前启后，不断光大发扬。各家在保持自己风格特点的基础上，并且形成了德化陶瓷艺术的总体风格，就其整体而言，地域特色突出；就其个人而论，都有自己的探索 and 追求。

德化的现代陶瓷雕塑继承了传统的技艺，但并不拒绝吸收外来的营养，包括西方雕塑的造型处理方法，进行了大胆的尝试，并且获得了一定的经验。德化的陶瓷雕塑家中，有以继承传统技艺为主，以传统题材为表现对象的老一辈作者，其中陈其泰、许兴泰、苏清河、陈德卿等人，在他们的作品中充分显示着深厚的功力和传统文化的修养和学识。在青年一代的陶瓷雕塑家中，既有经过专业院校训练的作者，也有在师徒承传中成长的新人，他们在继承传统技艺的基础上，吸收和结合外来的表现方法，创作出新的陶瓷雕塑作品。其中比较突出的有柯宏荣、许瑞峰等新秀，在探索和尝试中惨淡经营，精益求精，获得了一定的成绩，以柯宏荣和陈桂玉的作品“钱塘观潮”最为突出，构图新颖，气势舒展，人物的精神面貌刻画准确，细致入微，是一件优秀的作品，得到人们的肯定与称道。

德化的陶瓷艺术设计师们以现代的设计理念认真地审视和学习传统陶瓷设计，从中得到启示和教益，结合当代人的生活实际需求，设计并生产出一批优秀的陶瓷产品。上个世纪六十年代经过专业院校培养的陶瓷设计师杨剑民、李国章等人的日用陶瓷和陈设陶瓷设计，在传统陶瓷艺术的基础上拓展，创新设计的作品在全国陶瓷展评中多次获奖。他们的作品既具有德化陶瓷的传统意韵，又能适应当代人的生活和审美的趋势，得到消费者和专家的好评。

德化陶瓷艺术的持续发展是和人才培养分不开的，青年一代陶瓷艺术家群体在成长，他们以自己的作品展示着进取精神和创造智慧，认真地向老一代陶瓷艺术家虚心学习，相信他们将会为德化陶瓷艺术新的发展不断奉献出新的作品。

（作者系清华大学美术学院教授、博士生导师）

#### 注 释

- ① 黄春淮、郑金勤：《中国白—德化白瓷鉴赏》，福建美术出版社，2005年版。
- ② 朱培初：《明清陶瓷和世界文化的交流》，轻工业出版社，1984年版。
- ③ 温·贝尔（德）：《前柏林王室瓷窑瓷器展览》，1982年版。
- ④ 朱培初：《明清陶瓷和世界文化的交流》，轻工业出版社，1984年版。
- ⑤ 黄春淮、郑金勤：《中国白—德化白瓷鉴赏》，福建美术出版社，2005年版。
- ⑥ 叶文程、林中干：《福建陶瓷》，福建人民出版社，1993年版。

# Dehua Ceramic Art, Linking the Past to the Future

(Preface)

Yang Yongshan

Dehua pottery is of long standing and well established. It wrote a brilliant chapter in China's ceramic history, enjoying important historical position and international reputation. It also makes remarkable achievement in the contemporary China's ceramic development, having new improvement and development both in techniques and artistic design to produce a large amount of high-quality ceramic of daily use and many outstanding artworks. Since new period, Dehua pottery production has developed rapidly and the ceramic artistic design appears a completely new look, which attracts close attention and praise at home and abroad. Placing ourselves in Dehua ceramic production region, we will see it clearly that Dehua pottery is making great efforts to build its promising future.

## One

Dehua pottery and porcelain making goes back to ancient times. Now old kilns built in Song and Yuan Dynasties are still preserved in the county like Wanping and Qudougong etc. The pottery making can be traced back to the Neolithic Age when stamped potteries were fired. "Blue glaze ware began to be fired in Tang Dynasty"<sup>①</sup>, white porcelain and celadon produced in Song Dynasty were pretty exquisite and began to be exported in large amount, "in Yuan Dynasty Dehua porcelain statues of Buddha were presented to the imperial court as articles of tribute and got the emperor's appreciation. In the Ming and Qing Dynasties, Dehua porcelain spread to Europe in a large amount, its ivory white glaze (another name called the cream white) had a very great impact on art of the European porcelain. He ChaoZong's porcelain works is regarded as treasure in American-European museums."<sup>②</sup>

Among Dehua world famous ceramics, the white porcelain produced in Ming Dynasty is the most special and influential one. It is believed that Dehua porcelain techniques and pottery modeling art in Ming Dynasty reached unprecedented height, which made Dehua ceramic a natural beauty and a peculiar artistic work in the ceramic world. The wide appreciated Dehua ceramic promotes the development of Europe ceramic culture.

Already spreading to the world in history, Dehua porcelain has exerted a far-reaching influence on the ceramic development of the world, at the same time promoted the development of its own production, keeping improving in technological and artistic aspects, and enhancing its variety.

## Two

The reason why Dehua can turn out to be a world-famous ceramic producing region, producing graceful and unique ceramic product, is that it has abundant clay materials and good water quality. The high-grade clay materials are original ecological materials the nature offered, which need well developing and processing to show its quality beauty and become the carrier of artworks. The local skillful craftsmen of successive dynasties made unremitting efforts in exploring and experimenting to create crafts adaptable to the raw material in practice, to define theme of the artwork and its form of expression. To explore, fully display the beauty the raw materials contain requires that the creator should have high aesthetic and culture level. Only through constant seeking, finding, and judging with aesthetic judgment to define the theme and keep improving, can the creator appropriately use the materials and make the best of their characteristic to realize the harmony between man and nature. We will clearly feel this while appreciating Dehua porcelain artworks, no matter the works handed down from ancient times, or excellence works of modern craftsmen, all were created by utilizing materials rationally, developing the speciality of the material on the basis of realizing their own features, fully displayed in the artworks to make the best use of everything.

The fine, smooth and compact quality of Dehua white porcelain and its lustrous and transparent glaze layer are well integrated. Among various white porcelains, the visual effect of Dehua white porcelain reaches the acme of perfection. The white is the simplest color, but can produce abundant visual effects. So does Dehua white porcelain, which presents slight color inclination in

being white, leaving people gentle and graceful impression, transparent but not simple, snow white and thought-provoking. Meanwhile, under different production conditions, there exists chromatism among the white porcelains, including ivory white, lard white, very light blue, child red. Dehua white porcelain does not seek for luxuriant color, but for simple milk white and refined beauty. It fully shows the creation intelligence of the past dynasties craftsmen, who completely understood the materials they utilized and made accurate designs.

Dehua ceramic has formed its own characteristics and matured in various aspects as it develops, including mould design, decorative pattern and craft etc. "During Jiaqing and Wanli of Ming Dynasty, Dehua porcelain mould art reached its peak with people of talent coming forth in large numbers, such as He Chaozong, Zhang Shoushan, Lin Chaojing, Chen Wei and people in the beginning of Qing Dynasty like He Chaochun, all famous for moulding Buddha statues." <sup>⑥</sup> Their works are quite typical, not only demonstrating the superb level in art and technology, but also presenting the charm of classical works in successfully integrating the form and content and producing harmonious effects, making good foundation for the development of Dehua ceramic art.

Careful studying Dehua porcelain mould, we can find the mould combines various traditional techniques in its continuous development, including painted sculpture, wood carving, ivory carving and metal statue, to strengthen the expressive force and unique form of the artworks. The statues of Kwan-yin and Bodhidharma are the most special ones. The creators paid enough attention to the holistic model and emphasized painstaking depiction of the personage's inner world, giving the works with great appeal. The expressive technique of Dehua ceramic sculpture pays special attention to the application of "line", giving prominence to the expressive force of the line, stressing undulation and heading of the lines. To take line as its major expressive means in making three-dimensional sculpture characterizes Dehua ceramic mould and plays an important role in forming its unique style.

### Three

Inheriting the profound and abundant Dehua ceramic tradition, the contemporary ceramists carry forward and develop the ceramic art with their unremitting efforts. The unique style of every ceramist, who made their own exploration and pursuing, consists the overall style of Dehua ceramic art, which possesses prominent regional characteristic.

Dehua modern ceramic sculpture inherits traditional skills, but does not refuse to absorb foreign nutrition, including the model treatment of the western sculpture. The modern ceramists have made bold tries and accumulated certain experiences. Among the modern Dehua ceramists, some are quite traditional, applying traditional skills to present traditional subject matter in their artworks, including Chen Qitai, Xu Xingtai, Su Qinghe, Chen Deqing etc. whose works fully show their great skills and broad knowledge of traditional culture. The others belong to the younger generation, including people specially trained in professional universities and colleges and people growing up in apprenticeship, who inherit traditional techniques and absorb foreign expressive technique to create brand new ceramic sculpture works. Such rising stars as Ke Hongrong, Xu Ruifeng etc. keeping going with painstaking efforts in exploring and experimenting have got certain achievements. The works of Ke Hongrong and Chen Guiyu "Viewing the Qiantang Bore" is one of the most outstanding works with novel composition, imposing manner, and accurate depiction of personages' mental outlook, obtaining affirming and praising of people.

By closely examining and studying the traditional pottery designs with modern design concept, Dehua ceramic art designers combine the enlightenment and wisdom they gained with actual demands of contemporary people to design and produce a batch of outstanding ceramic products. The designs of daily ceramic and furnishing porcelain by Yang Jianmin and Li Guozhang etc., who got special training in professional university and college in 60s of last century are innovational on the basis of traditional ceramic art and help them gain numerous awards in national ceramic exhibition. Their works, which possess traditional appeal of Dehua ceramic and can meet the life and aesthetic view of contemporary people, are well received by consumers and experts.

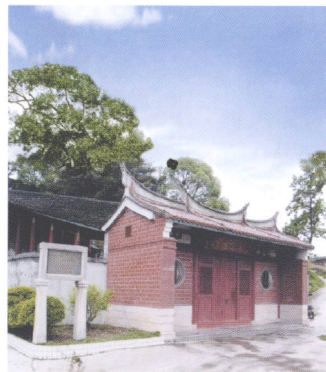
The sustainable development of Dehua ceramic art is inseparable from cultivation of person with ability. Now the ceramists of younger generation are growing up, showing enterprising spirit and creation intelligence with their works. Studying earnestly from the ceramists of older generation, they will surely present more wonderful works for the development of Dehua ceramic art.

## 瓷都德化古瓷窑址分布村落示意图

Distribution Map for the Ruins of Porcelain Kilns in Dehua



德化在福建的位置  
Location of Dehua



国家重点文物保护单位——德化屈斗宫古窑址(内外景)  
Qūdougong, an ancient kilns in Dehua (Inside、Outside)

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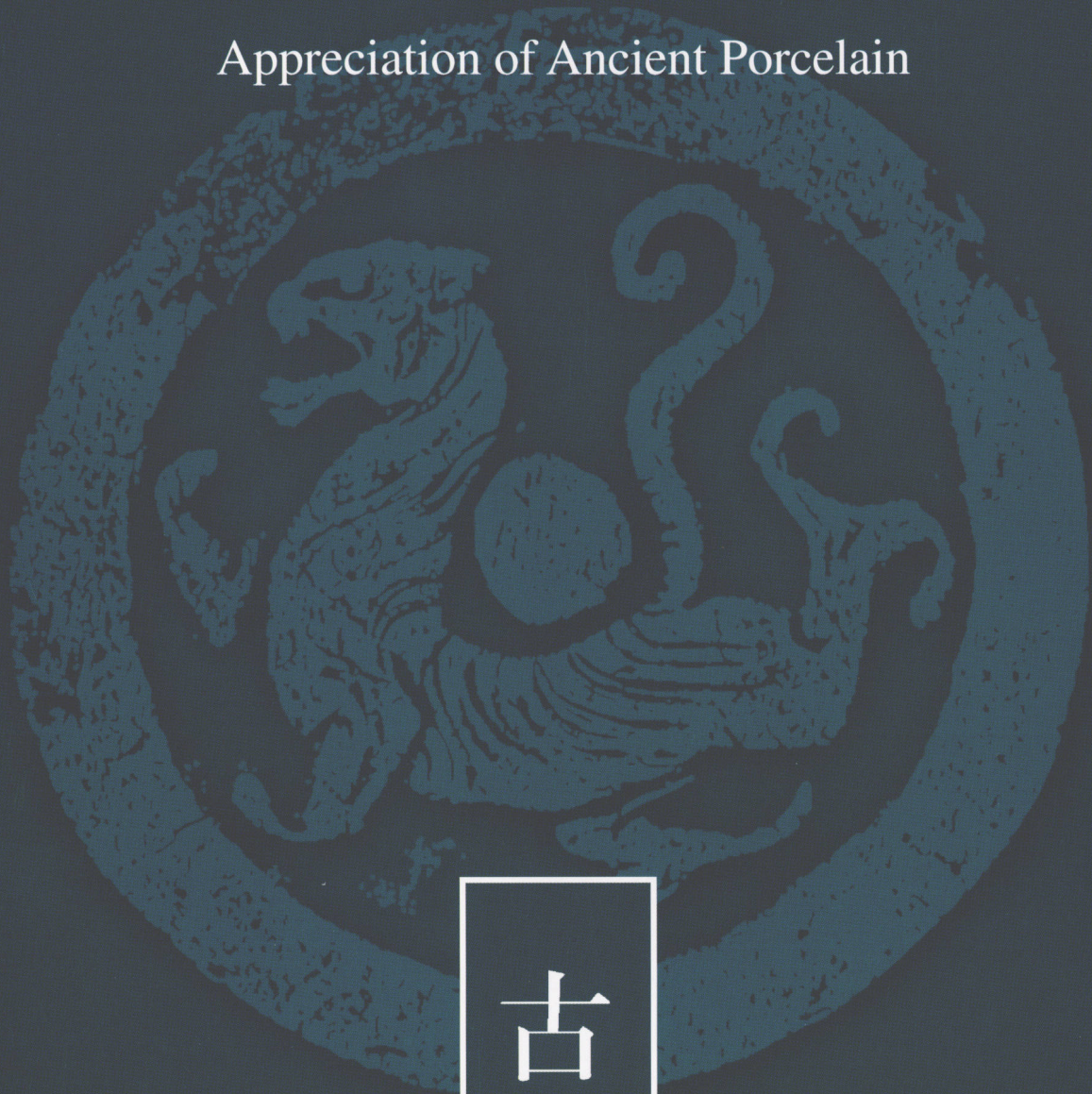


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Appreciation of Ancient Porcelain



古瓷欣赏



唐·“U”形系青釉罐

Tang Dynasty · Glaze Blue  
U-shaped Jar with Two  
Handles



宋·缠枝纹三系罐

Song Dynasty · Three-Handled Jar with Twining Plant Pattern



元·马可波罗瓶 意大利  
威尼斯圣马可陈列所藏

Yuan Dynasty · Marco Polo Vase,  
collected by San Marco Exhibition  
Center, Venice, Italy



明·渡海观音(何朝宗)  
泉州海交馆藏

Bodhisattva Guanyin  
Crossing the Sea



明·达摩立像 故宫博物院藏  
Ming Dynasty · Statue of Darma,  
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明·坐岩观音 英国维·阿国立博物院藏  
Ming Dynasty · Bodhisattva Guanyin Sitting  
on a Rock, collected by the National Museum,  
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明·万历纪年财神 英国大英博物馆藏  
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