

工艺美术大师
The Great Master of The Industrial Arts
YUHAIQING'S CERAMICS ART

俞海青
作品集



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序

2006年,江西省人民政府授予的工艺美术大师中有一位年仅36岁的女青年引起众人关注,她就是景德镇陶瓷研究院副院长、高级工艺美术师俞海青。她是凭艺术实力和斐然成就获得这顶桂冠的,此前她的一系列作品就连获世界华人艺术奖和全国多项金奖,已被13个省级以上的博物馆收藏。

我们的先人从自然现象中得到启迪,创造性地将人的意念和水、土、火、气等神奇地糅合在一起,发明了制陶术,并将其发挥得淋漓尽致,出神入化。陶瓷被世界誉为中国的第五大发明,成为中国的象征。中国陶瓷的魅力来自于中国文化,而中国文化又主张天人合一。所以,俞海青的作品总是力图表现人与自然的和谐,让人们的精神在自然中得到寄托和栖息。她常说:“如果我的作品能够给人们心灵递上一份温馨和宁静,那就是我最大的快乐。”这是一种很高的艺术境界。

俞海青生活在瓷都景德镇的一个陶瓷世家。在耳濡目染中,她从小就喜爱上了陶瓷艺术,自懂事起就知道了古彩、新彩、青花、粉彩。深厚的家学渊源和严格的学院训练,使她既受到传统文化的浸润,懂得陶瓷艺术的流变,又了解时代的审美特征,能把握当下的艺术取向,在继承传统中求变创新。因而,她的作品承接了中国官窑艺术与当代审美情趣的结合,并进一步创新,于工笔中有写意,繁复中有简约,艳丽中有沉着,图式里有内美;在理性中充满情趣,激情中蕴含温馨。俞海青运用现代观念演绎传统题材,运用娴熟技巧服务作品意境,熔清新、典雅、精致、灵魂于一炉,从而使自己的陶瓷艺术作品妙趣横生,魅力独具。

“陶瓷是具有永久性的特殊材质。”正是由于这种特性决定陶瓷作品必须经得起时代和历史的检验。从俞海青的作品中可以看出她对每件作品细致入微的严谨创作态度,同时她又总是用历史的眼光来审视每一件作品。她的作品充满生命的活力、向上的精神,在享受美好艺术的同时,会唤起人们对生命、生活、人生的感悟。

俞海青从一名普通的陶瓷艺术工作者成长为一名优秀的陶瓷工艺美术大师,新作频现,成果迭出。我为她取得的成绩感到高兴,并欣然应邀为她的陶瓷艺术作品集作序。希望她再接再厉,推陈出新,不断开拓陶瓷艺术的新境界,创作出更多无愧于先辈、无愧于时代的优秀作品。

江西省人民政府副省长 孙刚

二〇〇七年八月三日

Preface

In 2006, a young lady of only 36 years old, one of personages who are granted the Great Master of Arts and Crafts titled by People's Government of Jiangxi Province, attracted the focus of the public. She was Ms. Yu Haiqing, the vice-dean of Ceramics Research Institute of Jingdezhen and the Senior Craftwork Artist. She was granted this title by her outstanding strength and excellent achievement. In fact, a series of her works have consecutively won the World Chinese Arts Prize and several Golden awards in the country. These works have been collected by more than 13 provincial museums.

Enlightened by the natural phenomena, our ancestors invented ceramics by creatively and magically combining water, earth, fire and spirit together. Apart from the invention, they even succeeded in making the art of ceramics developed perfectly and vividly. As one of the symbols of China, ceramics was reputed as the fifth invention of Great China. The charm of Chinese ceramics comes from the culture of China, which advocates the theory of harmonization between nature and human. In this way, the works of Ms. Yu Haiqing always strive to demonstrate the harmony between human being and the nature, which offer the hope and habitat in the natural environment to people's spirit. She always says, "My best happiness is that my works can deliver a piece of fragrance and peace to the mind of people." Actually, this is a kind of realm with extremely high degree of artistry.

Ms. Yu Qinghai was born in an old and wellknown family of ceramics in the Jingdezhen, the Ceramic Capital. Being influenced by the surrounding environment, when she was a child, she fell in love with the art of ceramics. When she was teenage, she had the knowledge about ancient color painting, polychrome painting, bluewhite porcelain and powder painting. Profound paternal teaching and influence, strict academic training—all of these make her indulge in the traditional culture, understand the movement of ceramic art, comprehend the contemporary art tasting characteristics, catch up with the tendency of modern art, and achieve the innovations from the inherited traditions.

Therefore, her works not only achieve the combination between the Chinese traditional pottery art and the temperament of contemporary tasting, but also make the further improvement. Her works mix the conception with the painting, concision with complication, colorfulfulness with steadiness, and pattern with inherent beauty, which makes the ration contain charms and the passion contain fragrance. By skillful technologies and operation, Ms. Yu Qinghai illustrates the traditional arts by modern concepts, which integrate freshness, elegance, delicacy and spirit into together. In this way, she brings the unique charms and wits to her own ceramic craft works.

“Ceramic is a kind of special material which has the nature of permanency.” As a matter of fact, this nature determines that the ceramic works must be examined and evaluated by the age and history. From the works of Ms. Yu Haiqing, we can find her religious and exquisite attitude to each piece of products. Meanwhile, she always uses a taste of history to evaluate all works. In her works, you can feel the vigor of life and the spirit of thriving. While enjoying the delicate art, the people will recall the comprehension on life, living and existence.

During the period from a common ceramic art staff to a excellent ceramic art master, Ms. Yu Haiqing presents to us a lot of creative and original works and outstanding achievements. I am so proud of her accomplishments and glad to make this preface for her ceramic arts and crafts collection. I really hope she can make persistent efforts, get rid of stale and bring forth the fresh, continuously exploit the new realm of ceramic art, and produce more refined works which represent the traditions and the current era.

Vice Governor of Jiangxi Province People' s Government
Mr. Sun Gang
August 3rd, 2007

自序

如果说文化是民族生活经验的积累,艺术则是文化精髓的瑰宝,是人类最美的共同语言。陶瓷艺术创作,是我为之倾注心血与精力的事业,也将是我为之奋斗终生的选择。在祖国繁荣昌盛,人民安居乐业的今天,我选择用我的艺术语言,通过作品表现美的形式,为人们的幸福生活增添精神欢乐,为和谐社会增添艺术花朵。为此,我内心充实,感到快乐与自豪。

我是喝昌江水长大的镇巴佬女崽俚,自幼以制瓷泥土取乐,与炽热的窑火为邻,同变幻无尽的色彩相伴。故乡深厚的陶瓷文化,精湛的制瓷技术,精美绝伦的瓷器深深地打动着儿时的心灵。我生活在陶瓷世家,在耳濡目染中,我从最初对陶瓷艺术的好奇与向往,转向最终职业从事陶瓷艺术创作设计。

展现在读者面前的这本作品集,真实地记载着近二十年我对艺术的探索历程。在艺术创作的道路上仅靠个人的天赋、热情和辛勤耕作是远远不够的,我向前迈进的每一步,都得益于良好的工作环境和人们对我的关心、支持和帮助,所以我真诚地感谢学院老师对我多年的培养与教育,感谢曾在工作、学习、生活中给予我帮助的所有朋友,特别感谢喜爱我作品的一批陶瓷收藏家们给予我的鼓励与厚爱,你们的支持是我事业的重要保证。在此,我还要向朋友们介绍我的丈夫,一个对陶瓷文化艺术充满激情,对我事业坚定的支持者。他毕业于党校,二十岁就加入了中国共产党,是位正统的领导,为了我能在艺术创作上有所成就,他几乎包揽了家庭所有事务,使我有时间与精力专心致志地从事我钟情的陶瓷艺术创作事业。

社会在发展,人类在进步,人们的思想观念、艺术审美意识在不断变化,这对我们当代艺术工作者自身素质提出了更高的要求。所以,我要努力提高自身的艺术修养和审美情趣,以今日的终点为新的起点,不断否定自我与超越自我,从而创作出更好的作品,为人类社会文明进步作出一个当代艺术工作者应有的贡献!

俞海青

Author's Preface

If we say culture is an accumulation of living experiences of a nationality, art may be the most shining gem among treasures of cultures, the most beautiful common language of mankind. Creation of ceramic art is my career, in which I would pour all my heart, my soul, and my energy; it is also my choice, for which I would endeavor in all my lifetime. In the current age, my country develops prosperously and my folks live in peace and contentment, so I would like to add spiritual joys to people's happy lives and blossoms of art to this harmonious society by showing a form of beauty with my language of art. Now I'm contented, happy and proud of the career to which I devote myself.

As a native of Jingdezhen living by Chang River, I was fond of playing with clays since my childhood, with hot kindling fire in kilns and endlessly changing colors around me. As a child, I was deeply moved by my hometown's deep-rooted ceramic art, excellent ceramic craftsmanship and brilliantly fine porcelain. I was grown up in a wellknown family of ceramic art, where what I constantly saw and heard influenced me much, and finally transformed my curiosity and my desire for ceramic art to my lifetime career of ceramic creation and design.

This collection before readers is a true record of my experiences in my pursuit for art. In the path of art creation, personal talent, passion and hard work alone are far from enough for success, every progress in my career can't be made without stable working

environment and people's care, support and help. Here, I would like to extend my heartfelt thanks to my teachers in Jingdezhen Ceramic College for their training and teaching in years, to famous masters of art for their enlightening instructions and to all friends who ever helped me in my working, learning and living. I would like to extend my special thanks to ceramic art collectors that like my works, for they have given me encouragement and support, which is an important assurance for my career of ceramic art to go on. In addition, I would like to introduce my husband, a firm supporter of my career full of passion for ceramic culture and art. He was graduated from a party school and joined Chinese Communist Party as young as twenty. Now he is a leader of foreign trade company. To make me have time and energy to concentrate myself on my career that I love, he has undertaken almost all the chores in our home so that I can make some achievements in the creation of ceramic art.

With society going on and mankind progressing, people's thoughts and artistic tastes change constantly, posing higher requirements for the qualities of artists in the contemporary era. Therefore, I would constantly improve myself in terms of artistic accomplishment and appreciation, and I would ceaselessly negate and transcend myself from a start point which is the end point of today, so that I turn out better epoch-making works, making my due contribution to the civilization and progress of human society.

作者简介

俞海青 江西省工艺美术大师，1970年生于景德镇，毕业于景德镇陶瓷学院，文学学士。系中国工艺美术学会高级会员，中国美术家协会江西会员，系列高级工艺美术师专业职称资格评委，景德镇《瓷都文化》主编，景德镇政协委员、民进委员，现任景德镇陶瓷研究院副院长。获“全国中青年优秀工艺美术家”称号，“江西十大杰出女性人物”称号，“国家级百千万人才”等殊荣。

俞海青应邀在上海、香港、新加坡、等国内外二十个城市成功举办个人展。作品《蕉林森深》获华人艺术家国际艺术大奖、《塘趣》获中国手工艺精品博览会金奖，《春光明媚》获全国工艺美术作品展金奖等众多国际国内奖项。作品被中国工艺美术馆、江西省工艺美术馆、广东省博物馆、云南省博物馆、河南省博物院、南京博物院等十六家国家文博单位收藏。近20件作品由中国集邮总公司发行邮票、电话IC卡、邮政明信片。《人民日报》《新加坡联合晚报》《Life英文报》《香港大公报》以及中央电视台、中国国际广播电台等媒体专题报导。艺事、论文收录《景德镇历代陶瓷艺术名人集》《中国现代陶瓷全集》《世界名人录》《世界陶瓷艺术家作品精粹》《中国专家名人辞典》等数十部书典，个人画册《俞海青陶瓷艺术》由江西美术出版社出版。曾担任《当代景德镇陶艺精英》等书籍的主编、艺术顾问及编委，“景德镇旅游形象大使”评委，陶瓷文化系列电视片《御窑春秋》美术指导等。

作者多次承接国家重要场馆、会议纪念、国家领导人出访赠品的重大设计创作任务，受到党的高层领导接见和中外艺术家收藏家的关注。作者以其对工艺美术的深层理解和在颜料上的独特配方，以及在陶瓷作品中的文化诠释，在36岁那年荣获工艺美术大师称号，成为中国建国史上最年轻的工艺美术大师。

景德镇陶瓷研究院



俞海青 YU HAIQING

江西省工艺美术大师
中国景德镇陶瓷研究院副院长
国家级百千万人才
全国中青年优秀工艺美术家
江西十大杰出女性人物
中国民族艺术家协会副会长
中国书画学会副主席
高级工艺美术师系列职称评委
景德镇市女企业家联谊会副会长
景德镇《瓷都文化》主编
景德镇政协委员 民进委员

Author's Brief Introduction

Yu Haiqing was born in 1970 in Jingdezhen, Jiangxi Province. She is a master of the industrial arts of Jiangxi province, graduated from Jingdezhen Ceramic Institute with bachelor's degree. She is a judging member of title assessment of Jiangxi senior artists of industrial arts, a senior member of the Chinese Industrial Arts Academy, a member of Chinese Association of Fine Arts Masters, the director of Chinese Association of National Paintings, vice president of the Jingdezhen Association of Women Entrepreneur and the chief editor of Culture of Porcelain City. She also serves as the commissioner of Chinese Minjin Party, a standing member of the political and consultative conference of the prefecture. Now she works as the vice president of the Jingdezhen Ceramic Institution. She has won the title of "Excellent Artists in Industrial Arts of the Young and Middle age of China" and "Top Ten Women in Jiangxi", etc.

Yu has successfully held personal exhibitions in Nanchang, Guangzhou, Nanjing, Qingdao, Shanghai, Singapore and Hong Kong and has been invited to many international art exhibitions held in Beijing, Dalian, Hangzhou, Japan and Taiwan. Her work "Deep into the banana forest" won the art award for the Chinese all over the world, "Fun at the pond" won the gold award in the Chinese Exposition of Hand-made Fine Products, "Jingde Pot" won the silver award in the 1st Beijing International Exposition, "Moon night" won the third prize in the exhibition of the works of Chinese masters in industrial arts, "Shiny Spring" won the gold award in the exhibition of national industrial arts. Her works have

been displayed in the Jiangxi Industrial Arts Museum, Guangdong Museum, Yunan Museum, Henan Museum, Nanjing Museum and Jingdezhen Fine Arts Museum. Nearly 20 pieces of her works have been issued on stamps, IC cards, postcards and have been reported on by various media such as the People's Daily, Xinmin Evening Post, Yangcheng Evening Post, Singapore Joint Evening Paper, Life, CCTV, China's International Broadcasting Station and Jiangxi TV. Her works and thesis have been listed in dozens of books and dictionaries, such as A Collection of Celebrities in Ceramic Arts in the History of Jingdezhen, A Complete Collection of Modern Ceramics of China, A Choice Collection of Fine Ceramics of Modern Masters, Ceramics Artists and Professors, A Collection of Celebrities of the World, A Fine Collection of the Works of Ceramic Artists of the World, Chinese Ceramics, Dictionary of Experts and Celebrities of China. Her personal album, *Yu Haiqing Ceramic Arts*, was published by the Jiangxi Fine Arts Press and she now serves as the vice chief editor of modern ceramics elites of Jingdezhen, art advisor of collection of the works of Jingdezhen Ceramics Artists, editing commissioner of elites in Jingdezhen porcelain of the young and middle age and Jingdezhen—the porcelain capital, judging member of Jingdezhen ambassador of tourism, art supervisor of the TV show, spring and autumn of imperial kiln. The creator has many times undertaken important designing tasks for national buildings construction, conference souvenirs and gifts during visits by national leaders.

Jingdezhen Ceramic Institution

丹青独秀不染尘

——解读俞海青

著名瓷都景德镇，一片陶瓷艺术的沃土。千百年来，这里衍生出一代又一代丹青骄子、瓷艺泰斗，如群星璀璨，使艺术的天空辉煌不灭，长映人间。这是景德镇人的骄傲，更是中华民族自豪。

然而，历史走到今天，时代跨入“男女均权平等”，各行各业“巾帼不让须眉”的崭新岁月。蓦然回首，人们发现，这里似乎留下了一个不大不小的遗憾：从唐代制瓷名匠陶玉、霍仲初到明代薄胎高手吴十九；从清代康乾盛世的督陶官唐英到民国时期的艺术社团“珠山八友”，景德镇陶瓷艺术百花园的使者都是“秋翁的王国”、“男人的世界”。即使到了20世纪末，在那一片可爱的芳草地上，不仅获得中国工艺美术大师称号的陶艺家中无一娇娥裙裾，连跻身于省级大师行列的艺苑红颜，也少得可怜。

丹青无性别，女儿当自强。也许，正是带着这种质疑，俞海青——一位似乎为了展示唯美——从人品到作品无美不在的巾帼才俊降临了。她给陶艺添辉，让瓷坛惊艳。

36岁，在人生的历程中也许不算太年轻，然而，在工艺美术大师行列中，36这个年龄谁敢异想天开，跻身其间？而她偏偏做到了，成为中华第一人。2006年，俞海青荣获江西省工艺美术大师称号，成为全国两级（国家级、省级）工艺美术大师中最为年轻的大师，这年她正好36岁。在此之前，“江西十大杰出女性人物”、“全国中青年优秀工艺美术家”等荣誉称号已使她名闻遐迩，蜚声艺林。推选江西十大女杰是由省政府举办，是江西近两千万女性的最高荣誉，每五年才评选一次。前两届景德镇推荐候选人都未能“入围”，遗憾十年，而15年后的今天，俞海青却以全省第一的高票摘下了此顶桂冠。由中国工艺美术学会颁发的“全国中青年优秀工艺美术家”更是在全国范围内选拔，只有六位艺术家获得。俞海青又获殊荣，她为江西、为景德镇、为陶瓷艺术界赢得了来之不易的光环，以至于世界美术组织、国际学术机构联合授予她“世界杰出华人艺术家”、“世界名人”称号。

本世纪初年，俞海青出访新加坡一个国际艺术盛会。会上不仅她的作品令人赞不绝口，她一口流利的英语和满腹的陶瓷知识更使四座皆惊，加上她芙蓉出水般的美貌，优雅的气质，令在场者发出惊叹。而当人们了解到她是一位从景德镇来的科班才女，是编辑出版过多部书籍、发表过多篇专业论文的学者时，禁不住连连赞叹：“丹青才女，丹青才女”！

近年来，俞海青的《蕉林森深》《塘趣》《月夜》等数十件作品连获世界华人艺术奖，中国手工艺精品博览会金奖，全国工艺美术书画作品展金奖等多个国家、国际性奖项。《天伦》《春》等作品被江西、云南、广东、河南、南京博物院、中国工艺美术馆等全国16个省级以上博物馆、院争相收藏，多件作品由中央电视台、中国国际广播电台、人民日报、香港大公报以专题形式介绍，被《世界陶瓷艺术家作品精粹》《当代大师陶瓷艺术家教授陶瓷精品选集》等刊物发表，其人其事收入《世界名人录》《世界艺术家人才记录大全》。这难以胜数的业绩，更使她赢得了“最具创造力的中青年实力派艺术家”的美誉。

爱好陶瓷美术且颇有造诣的全国人大常委会委员长李铁映来瓷都视察，特地约见她，并邀请她联袂合作绘制了好几件作品以作传世收藏。其中，取名为“双博士”的尺2挂盘，由李铁映绘画的梅花与俞海青绘画的水仙组合而成，梅花之高洁、水仙之清纯，互为辉映，相得益彰，令铁映先生赞不绝口。

柏拉图说：是神，只有神附在人体上，才会吐出艺术之果。我们无从考究“神”的威力有多大，但可以从俞海青的成长道路解读附在这位青年艺术家身上的“神”的内涵是什么。我们通过她光鲜灵秀、飘逸若仙的作品，可以领略出其超凡脱俗之境界，唯有热爱生活又超凡脱俗的艺术之子才会有如此的造诣。

“神”力之一：学而优则“艺”。生在瓷都，俞海青从小对瓷泥、颜料耳濡目染，情有独钟，爱捏个泥人画只鸟地跟着大人们“瞎掺和”。长大了，读的是“美专”，上大学，报考的是景德镇陶瓷学院。故乡的瓷风

瓷韵，使她对传统瓷艺领会精深，古彩、新彩、青花、颜色釉皆能，山水、人物、花卉、鸟兽样样行。高等学府的西派教化，又使她对现代陶艺理念融会贯通：莫奈的光色，毕加索的三维度……她都有较为透彻的理解。她认为在一件大型作品中必定会遇上山水、人物、花鸟、走兽多内容题材，如《清明上河图》，必须运用多种艺术的综合表现手法，作者没有全面技能是万万不能达到的。她的认识道出了一些艺术家一生只停留在小品上的原因所在。与瓷坛一代宗师余翰青先生的特殊渊源关系，更为她在艺术上独树一帜奠定了坚实的基础。余翰青先生是景德镇陶瓷艺术领域早期领军式人物之一，在陶瓷绘画颜料的运用上自成体系。潜心研究出陶瓷颜料“配方”，并记载在案，成为“余家秘笈”。由于他用色一般舍本色取配色，所以，他的作品色彩光鲜靓丽，总是与众不同。他又是景德镇陶瓷学院的创始人之一，是一位美术教育家，在陶瓷理论研究上也有很高的造诣。俞海青的家与余翰青先生的家挨得很近。俞海青与老先生的孙子从小青梅竹马，她经常去老先生家玩，看先生作画调料、研墨挥毫，听先生与登门造访之友谈古论今，说瓷道艺，潜移默化，受益匪浅。后来，老先生去世，“余家秘笈”由其孙收藏。再后来，俞海青成了老先生的孙媳妇，她也就当仁不让地成了“余家秘笈”的继承者、翰青颜料配方的传承人。提起这段渊源，景德镇陶艺界还流传着不少趣话。俞海青与余翰青两人名字中一字谐音，一字相同，还有一字又意思相近且都与水有缘。所以，不少人以为海青就是翰青的嫡系传人。直到今天，俞海青名字上书上报，还有人将“俞”字写成了“余”字。

可见，余老先生对海青的影响非同一般。

景德镇是自元代以来“官窑”所在地。历代皇帝都在此设瓷局、置御窑，集天下名师之大成，汇各地良工之精华，成为中国制瓷中心。而“官窑”瓷器绘画装饰手法以工笔画为主要特征，工笔画法崇尚写实，追求具象、逼真，在用料上讲究华贵雍容，效果上凸显辉煌绚丽、高贵超凡，迎合了封建帝王、士大夫的王者风范和炫耀心理。也许正是这个原因，工笔画在中国漫长的封建社会里一直处于绘画领域的主宰地位。生于斯长于斯的俞海青，自然对工笔画十分有缘。学习深造和“余家秘笈”的传承，更使她萌发了“超越历代官窑”的壮志豪情。

“神”力之二：创新赢得满园春。西方有一句谚语：“生活情趣在于变化。”和众多的陶瓷艺术家一样，俞海青认为，社会在不断发展，艺术上如果墨守成规，不仅超越不了历史，而且还有可能被时代淘汰。她对创新的理解又有着自己的独特内涵，那就是在“变化”上不断做文章，不断追求“唯美”，使艺术跟着时代走，年年岁岁攀高楼。

首先，在技法技巧上“变”，陶瓷不是单一在瓷器上绘画，工艺才是陶瓷的艺术语言。俞海青认为，无论是题材、技巧，还是造型、构图等视觉形式都是十分重要的，但绝不是艺术的全部。艺术的深层次精髓是深厚的精神意韵，要悦人眼目，要陶冶人的性情，只有震撼人心的作品才能达到艺术的最高境界。因此，俞海青在创作中也就努力赋予作品以独特的意蕴。同样是花鸟画，俞海青画中的精神意蕴和传统工笔画中的精神意蕴有所不同。她的作品不仅体现普遍

的民族文化和民族艺术的审美情趣，而且更多地体现由个人的人生经历提炼而成的审美精神。欣赏她的作品，无论是《山花烂漫》，还是《报春》《石竹花开》，都很阳光、很明朗，给人以蓬勃向上的力量，蕴含着浓郁的时代气息。“一枝一叶总关情”，这情来自于她生活的幸运，社会的和谐，时代的恩宠。透过灿烂画面，人们似乎触摸到作者的思想脉搏，感受到作者灵魂深处跳跃的火花。另一方面她的作品也很注重工艺性，像她的《如意》《松龄鹤寿》充分考虑到陶瓷审美的立体性、多面性，作品无论从哪个角度都能给人以很强的材质美、形式美。

其二，在构图上“变”，打破画科之间的樊篱，将传统的工笔进行了新演绎。传统工笔画各画科之间像朝廷律例、科举应试般芥蒂重重，规矩繁多。花鸟画只能表现花鸟，人物画也只能突出人物，如有混杂则被视为“大逆不道”，不仅瓷器进不了“宫”，作者还会遭到行规谴责。由此派生，画匠们分工也很明细，画人物的专画人物，画不好花鸟；画山水的又只能画山水，难涉其他。到了民国后期，虽然此规渐消，但此风仍存且延续下来。俞海青的青春年少，人生经历，学识修养以及她所处的开放时代，使她具有较强的包容性和开拓性，艺术创作思维较早地从单向封闭型变为多向开拓型。她敢于向前人挑战，凭借扎实的功底，让工笔画从传统的桎梏中解脱出来，尝试着让一件作品兼容人物、山水、花鸟等多种画科，得到了专家们的认同，也受到市场欢迎。

再三，在细微之处“变”，注重细节成就经典，在画面细节上下工夫。“细节”是艺术的生命，这在文

化艺术界早已成为一种共识，但在陶瓷艺术界呢，关注这一命题的恐怕少有其人。而俞海青则是这为数极少的陶艺家中的一位。陶艺的“细节”在哪里？俞海青认为，就在所表现画面的主体内，隐藏在那看似不经意，似乎无关紧要的一点一滴，一招一式，一颦一笑之中。画人物，她注重表情，看她的《蕉园之春》系列，神态各异，脸上表情十分丰富；画兽禽，她注重其姿其势的细微变化，借以表现其不同的内心世界。笔下的公鸡，趾高气扬，母鸡，有健壮产蛋的，也有憩息恬酣的；笔下的鱼儿，有畅游水底的，也有相互争食的，更有跃出水面，张大嘴儿呼吸呐喊的，而画面取名又叫做“渴望”，个中寓意实在耐人寻味。人与动物的情态被表现得惟妙惟肖。娴静的植物同样通过细节的描绘被赋予新的动感。她画柳丝，有明显的飘逸感；她画竹叶，有强烈的向上感；她画河水，具有潺潺的流动感，真可谓：予万物以灵气，化腐朽为神奇。

其四，在装饰手法上“变”，熔多种手法于一炉，使画面色彩更加丰富斑斓。千百年来，景德镇的陶瓷装饰有一个沿袭的“门规”，新彩画就是单一使用新彩颜料装饰，粉彩画也是粉彩颜料独占鳌头，容不得其他颜料分占丁点儿“地盘”。这种封建割据式的“门规”大大束缚了陶瓷艺术向更高层次发展，成为一种不少人感知却又不敢为（破）的“紧箍咒”。有着“余家秘笈”优势的俞海青初生牛犊不怕虎，敢于向“门规”宣战，大胆地走陶瓷综合装饰手法之路，在同一件作品中运用多种颜料装饰。与此同时，又结合并发展翰青先生遗存的不用单色用调色的独家“秘方”，她的作品因此十分抢

眼醒目，不少人评论说，将万千作品陈放一处，俞海青的作品会自动跳出来站在你的面前，令你眼睛发亮，爱不释手。作为一名陶瓷艺术工作者，能得到这样的评价，谁不感到莫大的荣耀和欣慰呢？

最后，也是最重要的就是她对陶瓷艺术的独特贡献。“四季彩”的发明创造，为陶瓷艺术装饰在材质上开创出了一方新天地。在制作上，“四季彩”传承了官窑制瓷中的工整细腻、大方华贵、高雅精致的制作精神，被带入现代陶瓷创作载体之中，与新的时代结合，焕发出新的艺术生命。俞海青是这一领域的探索者、开创者。在工艺上，“四季彩”颜料色彩随四季温度的变化而给人在感官上予不同的体味。春天格外明媚，即使是表现幽谷岩洞，也透露几分光亮；夏天格外清凉，分明用的是暖色调，却丝毫也没有热辣刺眼感；秋天格外爽朗，无论山水花鸟红蓝绿黄，画面表层似乎都影映着薄薄的橙色的阳光；冬天格外温馨，雪有雪的暖意、冰有冰的遐想，冷色调在这里冲破了亘古的内涵，跳动着时代的生命力。“四季彩”是在“余家秘笈”的基础上，屡经千百次调试研磨而不断成熟定型的。它是俞海青的“心血”，也是她的“专利”，更是陶瓷艺术园地里绽放的一朵奇葩。专家评论说，“四季彩”创造了美，更创造了神奇。

“神”力之三：一份耕耘一份收获。马克·吐温说：“哪有什么天才，我是把别人喝咖啡的时间都用上了。”马克·吐温的至理名言对俞海青的成长同样是一个很好的注解。

俞海青人长得清秀、文静，性格也如同她的外表，斯文、内向、喜静不好动。从小不是看书就是绘画，很

难得出外玩耍。因此小学时她就担任班长，获得全市优秀“三好学生”称号，考大学时她又是以考试总分第一的成绩被院校录取。她学习成绩一直在班上名列前茅，她从来也不愿花时间和精力去应酬她认为没什么意义的事，在不少人眼里，她是一个不合群、不谙世事的人。她觉得社会上许多事情不可强求，挖空心思去追名逐利、牟取私欲、将时间浪费在对别人的评头论足上实在很无聊，唯有在专业上努力才实实在在，也能“强求”得到一个很好的结果。因此，一旦进入创作状态，就像作家跟文章中的人物对话一样，她也总是在跟她的作品对话、交流，经常达到忘我的境界。生活的少运动和创作的没规律使她年纪轻轻就受到颈椎病、胃病等的困扰，有时不得不住院治疗。可就是住院也不闲着，不是看专业书籍、温习强化英文知识，就是琢磨下一个创作题材，丈夫说她不是住院来了，而是进修来了。

在俞海青的生活历程里，她觉得最为快乐的就是外出写生。虽然爬山涉水、长途奔波，寂寞清苦，但她觉得那是人世间最大的幸福。1998年，俞海青在接到为刘少奇诞辰100周年创作陶瓷作品的任务之后，为表现这位伟人“出淤泥而不染，濯清涟而不妖”的领袖风范，她放下手头的工作，驱车数百里，赶往钟灵毓秀的徽州文化代表地安徽宏村写生，因为这里正值荷花满池时，她觉得用荷花来表现刘少奇人中君子的品格再合适不过了，因此，再苦再累也心甘。荷叶涟涟，舒展绵延，清香远溢，风情万种。为了观察荷花在24小时内的细微变化，她在池边搭起野外帐篷，用相机、摄像机不停地取景，一呆就是好几天，将荷

花的万千姿态无一疏漏地尽纳囊中。回家后再精心挑选最佳角度的画面用于她的创作。功夫不负有心人，经过几个月的艰苦努力，一次又一次的修改完善，被她取名为《碧荷连云》的荷花天球瓶诞生了。画面上，荷连着云，云连着天，盛开的荷花分外素雅、美丽，菊黄色的荷花体现出对刘少奇的深切哀思，真是匠心独具，恰到好处。该作品得到国家领导和专家的一致好评，成功入选《纪念刘少奇诞辰一百周年艺术作品集》，并由中国外交学会、景德镇市政府选送中国历史博物馆。

弗洛伊德说，艺术是一种力量，只有它能阻止无限膨胀扩散的精神对有限肉体的彻底摧垮，从而一次又一次地把艺术家从精神世界即将崩溃的边缘拉回来。俞海青如此投入地画荷花，其实，高洁的荷莲又何尝不是她自己人品、精神的真实写照。多年来，只要作品稍有不满意，她都毫不犹豫地砸碎，决不让它流入市场——哪怕作品耗费了她大量的心血，哪怕那些作品拿到市场上照样能卖不菲的价钱。宁愿让人说她“傻”，也坚定执拗地恪守着陶瓷艺术事业的神圣和高贵，恪守着她的梦——这就是职业艺术家俞海青，为了终身追求的这份事业，我行我素，无怨无悔。

人到无求品自高。她远离世俗，所以清纯如莲；她痴迷艺术，所以事业有成；她志存高远，所以不让须眉。她把人生的坐标定得如此单纯灿烂，所以瓷坛东风起，丹青女儿红。

陈昊 章耀华 李翔 尔东

Unique Style of Elegance and Refinement

— Annotating Yu Haiqing

Jingdezhen is the capital of porcelain, a fertile tract of land enriched by ceramic art where, over hundreds and thousands of years, superior masters of painting and ceramic art emerged one generation after another, like shining stars rendering long-lasting brilliance and resplendence to the sky of art, illuminating the world of mankind. This is the pride of the people of Jingdezhen, and even more, this is the glory of all Chinese people.

Today, this long history has been replaced by a brand-new concept that “men and women with equal rights” and “women are as good as men” in all walks of life. However, in retrospect, people have discovered a thought-provoking conundrum here: from Tao Yu and Huo Zhongchu, the famous porcelain artisans of the Tang Dynasty, to Hao Shijiu, the master of thin china during the Ming Dynasty; from Tang Ying, the pottery supervisor in the “Flourishing Rule of Kangxi and Qianlong” of the Qing Dynasty, to the “Eight Artist Friends of Zhushan”, the artistic organization in the period of the Republic of China, talented individuals in the ceramic art world of Jingdezhen were all male, showing “a world of men”. On this beloved land, even into the end of the twentieth century, no one among the ceramic artists who ever won the honor of being named “National-Level Master of Arts & Crafts” were female, and even so, women who were among the ranks of provincial-level artists were regrettably few.

There is no preference of male over female in the world of art, and women can be as good as men. Maybe, it is with this challenge and aspiration, comes Yu Haiqing—a female artist who is stunningly beautiful from her personality to her works— aspiring to present her outstanding talents. She has surprised the world of ceramics by bringing that beauty and splendor to this art.

In 2006, when only 36 years old, she won the title of Master of Arts & Crafts of Jiangxi Province, becoming the youngest master among the masters of arts & crafts in China at two levels (national and provincial levels). Before this honor, she had been given the titles including the “Top Ten Women in Jiangxi” and the