

现代陶艺丛书
MODERN CERAMICS SERIES

走出传统

瑞士陶艺三人展作品集

BEYOND TRADITION
THREE SWISS CERAMIC ARTISTS

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走出传统：瑞士陶艺三人展

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Beyond Tradition: Three Swiss Ceramic Artists

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Participating Artists: Philippe Lambercy, Jacques Kaufmann, Philippe Barde

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前言

中国是陶瓷的发源国，享有深远博大的陶瓷工艺传统；但属于纯艺术创作范畴的现代陶艺却始于20世纪初的西欧。100多年以来，西方艺术家不断地运用陶瓷这种古老的媒材进行创作，使陶瓷成为当代艺术的一种表达方式。

西欧国家瑞士的现代陶艺至今已经历了半个多世纪的发展。这个展览的三位陶艺家菲利普·兰伯茨、雅克·考夫曼和菲利普·巴尔德是瑞士当代陶艺的前沿人物，皆致力于陶艺的实验性创作和教学工作。

兰伯茨是瑞士现代陶艺的先驱，他在上世纪50年代创立了瑞士第一所陶艺学校，注重培养学生的创造力。他利用泥土的无限神秘和烧成后的变化来演绎他想象中的世界；其作品造型抽象，意味隽永。

考夫曼和巴尔德学生时代皆师从兰伯茨。他们这个展览中的作品是装置性陶艺，在中国的富平、唐山和景德镇等陶瓷产区制作完成。他们与中国手工艺人及工厂合作，在对中国传统陶瓷技术的尝试运用中，寻找一种当代的表达方式。

“中国感觉”是考夫曼作品的主题。他从中国古代唐三彩及秦俑陶塑那里获得灵感，以大量重复的形式隐喻元素聚积的力量，并折射中西方当代社会现状。

考夫曼的同学巴尔德的作品源于对中国文化的观察。他认为陶艺创作的个性来自传统和自由的结合。他以形象的联想等手段来创造新的表达方式。

这个展览与我馆于2002年在瑞士日内瓦阿林那陶瓷博物馆举办的“中国当代陶艺展”构成一个双向交流项目，相信这将促进中瑞两国现代陶艺的互补和发展。

广东美术馆
2004年12月

Foreword

Though ceramics originated in China where there is a long and profound tradition of ceramic crafts and techniques, modern ceramic art starts at the beginning of the 20th Century in Western Europe. For more than 100 years, Western artists have been employing ceramics to create art works, gradually making ceramics a contemporary art medium.

Modern ceramic art in Switzerland, a country in Western Europe, has a history of more than half a century. Philippe Lambery, Jacques Kaufmann and Philippe Barde, the three artists of this exhibition, are predominant ceramic artists in Switzerland. They all dedicate themselves to experimental ceramic making and ceramic teaching.

Recognized as the pioneer of modern ceramic art in Switzerland, Lambery founded the first ceramic art school in his country in the 1950s. His students were encouraged in cultivating their creativity. Mastering the nature of clay and glaze through firing, Lambery makes works which are abstract in form but are open for the audience's imagination.

Both Kaufmann and Barde studied under Lambery in their college years. Their works in this exhibition are ceramics installation which were made in three ceramic industry areas in China: Fuping, Tangshan and Jingdezhen. They collaborated with the craftsmen and factories and sought a contemporary expression while using traditional Chinese ceramic techniques.

The general title of Kaufmann's works is “China Feelings”. He got inspiration from the Tang Tricolors and Emperor Qin's terracotta warriors in ancient China. The repetition in form suggests the accumulation of elements. His works also reflect some aspects of the present social states, in China and the West.

Barde's works are inspired by his perception of Chinese culture. He thinks that individuality in ceramics come from the combination of tradition and freedom. He creates works of new forms, demonstrating the diversity and abundance in China.

This exhibition echoes the “Exhibition of Contemporary Chinese Ceramics” presented by our museum at the Ariana Museum, Geneva in 2002. We hope this exchange project will promote the development of modern ceramics in both countries.

Guangdong Museum of Art
December, 2004

序一

享有盛名的中国广东美术馆将举办菲利普·兰伯茨、雅克·考夫曼和菲利普·巴尔德这三位处于瑞士和欧洲陶艺前沿的艺术家的作品展，这对我们来说意义重大。

这个展览和2002年我们在日内瓦阿林那博物馆举办的“中国当代陶艺：介于传统和当代的表达”这一展览构成一个双向交流项目。这个中国陶艺展的举办应归功于我们广东美术馆的同行王璜生先生和左正尧先生的合作以及许以祺先生的发起。许先生热情地在世界范围内推广中国陶艺。考夫曼在中国期间，许先生和他建立了联系，于是得以联系阿林那博物馆来举办这个展览。该展展示22位中国陶艺家的近作，首次向西方观众展示了中国当代陶艺创作的丰富性。该展随后还在欧洲和美国各地巡回展览，引起了世界各地观众的极大好奇。

我们选择的这三位到广州展览的艺术家是有代表性的，因为这三位陶艺家里有两代人：一位大师和他的两位从前的学生。三位艺术家都在国际范围内获得了承认，并都是瑞士陶艺界有影响的人物，同时他们都致力于陶艺教学工作。

兰伯茨是瑞士当代陶艺的先驱之一，50年代他在日内瓦创办了瑞士第一所陶艺学校。这所学校不仅仅培养能满足工业需要的专业工人，它的办学宗旨在于发现学生真正的创造才能。考夫曼和巴尔德正属于这样一类有创造才能的学生。从兰伯茨那里，他们学会了尊重陶瓷这种媒材，认识它的特性并发掘它的表现潜力。他们还学会如何“倾听”泥土，继而使用泥土表达个人意图；学会如何观察陶瓷材料的变化过程，以便用合适的方式来使用它。

巴尔德和考夫曼都跟随兰伯茨的路子走，在当代艺术界成功地促进陶艺表达的实用性和合理性。作为教师，他们同时还将自己的知识和技术传授给未来的艺术家。巴尔德在日内瓦应艺术学校教授陶艺，考夫曼则在维维从事同样的工作。

兰伯茨虽然已经成为我们最近一段历史的代表性人物，却仍然热情地探索他的事业。他依然日复一日地质疑自我，并不自满于过去的成就和经验。他的作品超越了现实世界的粗糙，以其自身的能量而演化。在他的作品里，人们可以发现一位艺术家和媒材之间的实质性对话，发现泥土的无限神秘和烧成后的变化所表达的艺术家的想象中的世界。

考夫曼和巴尔德不仅从他们导师那里继承了培养自身感受力和质疑性思维这些有益的传统，而且还紧跟他们时代的步伐。例如，“活动性”已成为他们的一种工作方式。他们旅行于世界各地，让自己置于其它文化之中，以激发灵感。他俩都曾几度到中国游历和工作，而他们在广东美术馆举办的这个展览的大部分作品正是在中国创作完成的。

罗兰德·布莱特勒

(瑞士日内瓦阿林那博物馆艺术总监)

Preface (I)

The fact that the prestigious Guangdong Museum of Art is devoting an exhibition to Philippe Lambery, Jacques Kaufmann and Philippe Barde has significant meaning for us.

First of all, this initiative from our Chinese colleagues honours three artists who have been playing a predominant role in the ceramics art scene in Switzerland and Europe. Secondly, this event echoes the exhibition we held at the Ariana Museum in 2002, under the title “Chinese Ceramics Today: In Between Tradition and Contemporary Expression” . By presenting the recent work of twenty-two ceramic artists, we gave the opportunity to a Western public to measure, we believe for the first time, all the richness of creative expression of the contemporary Chinese ceramics scene.

This exhibition creating enthusiastic curiosity met an international audience, travelling from Europe to the United States of America. However this exhibition could not have been mounted without the efficient collaboration of our colleagues from the Guangdong Museum of Art, Mr Wang Huangsheng and Mr Zuo Zhengyao, and without the initiative of Ichi Hsu, a passionate promoter of Chinese ceramic art at the international level. Thanks to the contacts he had developed with Jacques Kaufmann during his stay in China, Mr Hsu contacted the Ariana Museum to initiate this project.

The choice of artists who are being invited to Guangzhou also has meaning: three ceramists, two generations. One master and two of his former students. Three personalities recognised at an international level, three influential characters of Swiss ceramic artistry, profoundly committed to the training of promising young artists.

Philippe Lambery was one of the pioneers of contemporary Swiss ceramics when, in the 1950's, he established the first ceramic art school in Geneva. Not only did this school train specialised workers in order to meet industrial needs, its goal was to reveal real creative talents and the ability to master the global ceramic process in an autonomous manner. Jacques Kaufmann and Philippe Barde were among these students. With Lambery, they learnt to respect the medium, to recognise its specificities and to explore its expressive potential: to know how to listen to the clay before using it as a means of personal purpose and to know how to observe the transformations of the ceramic material in order to use it in an appropriate way.

Barde and Kaufmann have walked in the steps of Lambery in successfully promoting the relevance and legitimacy of ceramic expression on the contemporary art scene and in transmitting, in their own ways, their knowledge and know-how to future generations. Barde teaches ceramics at the Applied Art School in Geneva, Kaufmann assumes the same role in Vevey.

Three men, two generations. Philippe Lambery, although already a historical personality of our recent past, continues to develop his work with delightful vigour and enthusiasm. Despite his experience, he carries on questioning himself, day after day. His demanding labour takes place in the silent and preserved atmosphere of his old workshop. Here is work that evolves by its own dynamics, away from the roughness of the world. Here holds a fundamental dialogue between an artist and its medium, where the imaginary world of the artist is fed by the infinite mysteries of clay and its transformation through fire.

Jacques Kaufmann and Philippe Barde, strengthened by the heritage of their former master, his sensitivity and critical mind, are in line with the rhythms of their time. Mobility, for example, has become for them a means of work. Travelling the world to confront themselves with other realities, to feed their inspiration, to be recognised as well as to meet others. Both of them have stayed in China several times already, particularly in order to create a large part of the work presented today in Guangzhou.

Roland Blaettler
Curator of Ariana Museum, Geneva

序二

雅克·考夫曼是我1997年涉入陶艺工作后认识的第一位国际知名陶艺家。1998年秋，我去日内瓦看日内瓦的'98陶艺节，当日下午即造访日内瓦的一家安达塔（Andata/Ritorno）画廊。按我从杂志上看到的消息，此画廊应该展出雅克·考夫曼的作品，去了以后才感觉他们不像在展出而像是在布展。原来这展览要下周才开始，是德国陶艺杂志登错了。就这样我认识了正在布展的考夫曼。就在那画廊，我呆了近两小时，一边与考夫曼聊天，一边看他布展。谈多了才知道考夫曼在洛桑附近的维维应用艺术学院教陶艺。我不但看到考夫曼融合装置艺术与陶艺于一体的展览，也看了他的一本现代陶艺造形的画册。考夫曼的作品极具现代感，造形简洁，作品处处表达了陶瓷材料及烧成工艺的特点。很明显他是一位很会构思的人。我对他的作品的第一印象是他对材料的运用，他从创作观念到制作都与材料息息相关。在我结识他之后的几年里，他的这一特点不断地给我以惊奇，我们也因此成为好朋友。

两年前，由于他的介绍，我结识了日内瓦阿林那陶瓷博物馆的艺术总监罗兰德·布莱特勒，于是促成他们与广东美术馆共同在2002年9月在日内瓦举办第一次中国现代陶艺在国外主流博物馆的大型展览“中国当代陶艺展”。此后，这个展览又巡回丹麦和美国的4个城市展出，然后再回香港、富平，历时两年。展览主题“印记与当代”也是我同考夫曼共同拟定的。也在这次合作里，促成了瑞士陶艺家回访中国展览一事，展出场所自然就是广东美术馆了。

从考夫曼那里我认识了菲利普·巴尔德以及他们的老师菲利普·兰伯茨。考夫曼第一次带我去瑞士兰伯茨的家时，我很感动，兰伯茨年逾80，还坚持创作。他的作品主要是形体的组合，形体简洁有力，组合后形体产生互动，形成了有机体，展现无限的生机。每一组合就像建筑物有它自己活的生命。菲利普·巴尔德被认为是世界中青年陶艺家里最有创意的。他师承兰伯茨，他创作的形体更能转换到另一空间，因而会产生一种新鲜感，且有高不可及的震撼。

我一直梦想让他们的创作才能在中国的人文背景和材料里发挥，创造出带有中国味的作品。为此我安排他们到富平陶艺村来创作，但是兰伯茨年事已高，我不忍他在国外劳累。而他的作品已经具有十足的世界观，超越了国家地域，文化的藩篱，我的要求于是显得没有意义。而考夫曼和巴尔德都来富平呆了一段时间，也作了各种尝试。这是一个开始，是需要耐心的；即使如此，这次在广东美术馆的展出仍可看出他们在这方面的一些尝试结果。尤其使我感动的是他们对唐三彩的钟情。看完展览我想大家会同意他们指出了复活中国传统陶艺的一条路。事实上今年丹麦一批著名陶艺家及美国的陶艺家在富平创作时，都在唐三彩上大做文章。那个以制作唐三彩建筑构件起家的富平陶艺村将会成为新的唐三彩革命基地。

中国改革开放后，文化交流方兴未艾，陶艺的国际交流也有几年了，我很高兴从这次展出里看到一些正面的成效。

许以祺

（《陶艺家通讯》主编，富乐国际陶艺博物馆群创始人）

Preface (II)

Jacques Kaufmann was the first internationally known ceramic artist I met after I got involved in ceramic activities in 1997. When I went to Geneva to attend the 98' Ceramic Festival in the autumn of 1998, I was guided by magazine information to visit Andata/Ritorno Gallery where Jacques Kaufmann was showing his work. But it turned out that there was no exhibition, only some people busy with installation of a show. Although the magazine information was a mistake and the show was to be opened a week later, I was lucky enough to meet Jacques. We talked for about two hours while he was installing, and I found out that he was teaching ceramics at Vevey Applied Art School. Kaufmann's works are very advanced and contemporary, with unique and simple forms, showing the beauty of ceramic materials and firing. Apparently he was an artist with a lot of imagination, and his imagination was well represented in his work. In the following years, his works never ceased in surprising me, and we became very close friends.

Two years ago, when I went to Geneva again, Jacques introduced Mr. Roland Blaettler to me, who is a curator at Ariana Ceramic Museum in Geneva. Together we worked out the exhibition “Chinese Ceramics Today” held in Ariana Museum in Geneva in September 2002, in cooperation with the Guangdong Museum of Art. This exhibition later traveled to Denmark and four cities in the U.S., before returning to Hong Kong in April 2004 and then finally in October 2004 to Fuping, a place north of Xi'an where we are building international ceramic museums. The theme of this exhibition, “Between Tradition and Contemporary Expression” was proposed by Jacques and me. At the same time we also proposed to have a Swiss Ceramic Masters Exhibition in China, and of course the venue for this exhibition was the Guangdong Museum of Art.

Owing to Jacques, I also met Philippe Barde and their teacher Philippe Lambercy. I was very much moved when Jacques first took me to see Lambercy in his home. At age 80, Lambercy was still working on ceramics. His work usually composes of a few solid forms put together in a simple and powerful way. When the forms came together, they were given a life of their own, like architecture. Philippe Barde is one of the most creative young ceramic artists in the world. Like his teacher, he also works on forms, but it seems that he is able to transform his forms into another space, refreshing his viewers with what they have never experienced before.

I had an idea of requesting all of them to come to China and to do some work in this ancient ceramic country, in a different cultural background and working with Chinese materials. However, it is not very convenient for Lambercy to travel at his age. In addition, his work is beyond national boundaries and cultural fences, so my proposal to him seems meaningless. But Kaufmann and Barde came to Fuping for a period of time. They tried many different things. This is only a beginning and it takes time and patience for them to achieve certain expectations. Even so, this exhibition is a result of their efforts. What really interested me is that they all liked China, its culture, its people and particularly the Chinese Tang three-colors. After you have seen this exhibition, I hope you will agree with me that this may be a new path for reviving traditional Chinese ceramics. As a matter of fact, this May, five leading ceramic artists from Denmark came to Fuping to do works for the Nordic Museum. They all used Tang three-colors for decoration. I will not be surprised that the Fuping Pottery Village, which began its industry by selling Tang Three-color glazed tiles and architectural parts in the early days, become a base for the new Tang Three-color revolution.

Since China's opening up, international exchange in the art world has been accelerating over the past few years, and ceramic art is no exception. It is a pleasure to see the exhibition here by the three Swiss masters, which I believe is a fruit of all our endeavors.

I Chi Hsu

Editor/Publisher, *Chinese Potters Quarterly*

Director, FuLe International Ceramic Art Museums

评论

走出传统：论陶艺

这三位陶艺家是两代人。他们三人都对陶艺制作进行再思考，认为陶艺家应抛弃将陶瓷器物理解成一件按既定审美标准制作的，准备出售的产品这样的旧观念。他们认为只有将陶瓷器物从实用性、商业性功能的常规环境中抽取出来，艺术的冒险才能清晰地实现。

其实他们三人来自一个完全不同于传统陶艺的视角，这个视角受哲学、历史、地质学和对空间的观察这些其它领域的影响。

六、七十年代，兰伯茨作为一位有全球性目标的人文学者接近陶艺这一领域并发展他的艺术。而巴尔德和考夫曼则跟随时代的潮流，关心结构主义和解构主义的视角。他们二人的作品记载着泥的记忆和人的记忆，是对陶瓷媒材的个人实验。

这个展览展示三位陶艺家对超越陶瓷器物的陶艺的寻找。对巴尔德和考夫曼来说，这个展览是他们二人各自进行的几次中国之行的结果，是两种文化的智慧的结合。他们在中国时都被那里的思想、工作空间、材料和技术所吸引。

这三位处于陶艺前沿的创造者现已被承认为陶艺界的中心人物。他们通常以探索性的方式来用模子工作。巴尔德意外地以布散的方式呈现作品。考夫曼在把砖当作造型材料来表现它的丰富性之后，开始用石板瓦等其它材料来进行实验，因为石板瓦在烧过之后就会呈现意想不到的形状。

兰伯茨是巴尔德和考夫曼的老师。从传统陶艺的岁月中经历过来的兰伯茨被认为是瑞士陶艺之父。在出现兰伯茨之前，瑞士陶艺界一直只有那种以小花装饰的实用性陶艺，在此期间只有20年代的装饰艺术以及30年代的现代主义潮流这两次小插曲。他是第一个打破传统陶艺生产性观念的人。他迅速地将自己从传统的复制性的工作中解脱出来，创造了独特的造型抽象的“雕塑”陶艺，这些作品探讨空间和体积、光和色之间的关系。他对色彩和造型的探索从某种角度来说从不成功，总是实验性的。他虽已是高龄，却仍然在实验，并常常画画。他的实际成就比已公认的要多。另外，他自由的、创新的陶艺教学使日内瓦的装饰艺术学校远近闻名。

巴尔德和考夫曼在70年代发现陶艺，那是一个自由的时代。生产和销售陶瓷器从来不是他们的主要兴趣。他们从未通过陶艺发现他们的自由，因为他们本身就已经是自由的。他们完全属于Joyce和Derrida的世纪，在不同事物之间建立各种“桥梁”，在陶艺的间隙中打开出路；他们的关键词是“混血”和“一词多义”。

巴尔德在长期的淡漠之后又投身陶艺，为什么？他不假思索地说：“反抗世界的贫困！”那这就是政治或社会的原因了。他说：“新一代的陶艺家喜欢使用铸模的办法，而忽视其它探索工具。其实转轮是一种允许多种操作方式的工具。”

巴尔德和考夫曼除了创作还从事教学工作：巴尔德任教于日内瓦应用艺术学校，考夫曼在维维的应用艺术学校陶艺系任主任。在教学上，他们并没向学生传授任何现成的技巧套路，相反，他们尽力引导学生学会通过陶瓷材料的资源和特性来形成个人的风格。

三位陶艺家的创作路子尽管各不相同，但他们的共性是都拥有自己的创作个性，而他们的个性是通过每天都创造条件重新创造这个世界来获得的。

卡罗尔·安德利
(艺术和陶艺史论家)

Critique

Beyond Tradition: a Critical Reading of Ceramics

Three ceramists, two generations. Three ways of rethinking ceramic phenomena, which cannot be reduced to objects, as their avowed goal is the disappearance of the object understood as a finished product, with the expected criteria to be sold. It is in this distance from the market that artistic risk can be clearly accomplished. One has to take away the object from its usual existence: the utilitarian function, the alibi of being an object of use, the gallery, and the ceramic lover.

Yet their objects exist. But they are born from an all-different perspective, which is tainted by other fields: philosophy, history, geology, and the perception of space.

For any of the three, ceramics is, at the same time, phenomenon (observing what takes place) and a possibility for a form to emerge. For Philippe Barde and Jacques Kaufmann, it is also a place for memory (clay's memory, people's memory).

Lambercy, who developed his art in the '60s and '70s, approached this territory as a humanist with a global goal. Following the trends of their time, Barde and Kaufmann were concerned by the Structuralist perspective and, later, by a De-Constructivist one. For them, analysis is the central point. To tackle the ceramic phenomenon as a whole has been abandoned, as the concerned territory was too vast to cover. That has modified the nature of their ceramics, which exists in a larger reality. Opening, decompartmentalization, deconstruction in relationship with what was expected, these are the characteristic of their works, which are elements of personal experimentation of the ceramic medium and of its history.

The exhibition is a peculiar and privileged moment of this search of beyond-the-object. The show is the result of several trips that both Barde and Kaufmann made to China, everyone on its own but the two of them fascinated by the idea of the encounter, by the working spaces and by the different materials and techniques. This show is what the intelligence of the two cultures, centred around a common material, can produce when imagination is alert.

Three creators at the fringe of ceramics. Three solitaires too: as artists, they all put freedom in the centre of their approach. All three are ceramists, with a knowledge and a daily practice of clays, of forms, of firings, or of surface treatments. They developed the fringes so much that these have become central: Lambercy, Barde, and Kaufmann are now recognized as being central figures of the ceramic world. Paradoxically, they are impossible to imitate as the fringe is also what is the closest to elsewhere, to the escape to other frontiers, which, even interiorised, are always to be pushed away. Usually working with moulds in a very exploratory way. Philippe Barde comes unexpectedly again to throwing. After expressing the richness of bricks as plastic material, Jacques Kaufmann began to experiment with other materials, such as slate, which opens in unheard of form when burned.

Philippe Lambercy is their elder. Emerging from tradition, Lambercy can be considered the father of ceramic art in his country. Except two parentheses around *Art Deco* and the *Modernism* in the '20s and the '30s, utilitarian ceramics decorated with small flowers was practically all the Swiss ceramic world had to offer until him. Rapidly freeing himself from copying and reproductive work, he created unique abstract pieces, "sculptures" or *plastiques céramiques* that were questioning space, volume, light and colour relationships. His identity as an artist, his freedom, has been a slow emancipation accompanied, undoubtedly, by a certain anguish towards the goal to accomplish. Drawing a lot, he is still experimenting today, without having been recognized as much as he really deserves. His free, innovative ceramics teaching made the *Ecole des Arts Décoratifs* from Geneva celebrated. He was the first to

break with the idea of production. Always searching a kind of ceramic "holy grail", his exploration of colour in relationship with form is, in a way, meant to never fully succeed, to be always experimental. Philippe Lambercy is not a "professional", in the traditional way. He always tried not to become one. He "knocks up" and works slowly, regularly, never being certain of anything. He is split between two refusals and one desire: a refusal of the traditional approach of know-how, of its admirable but vain breaking of ceramic work into specialized sections and, at the same time, a refusal of the many scattered pieces of the Western ceramist's always fragmented knowledge. How one should progress in between these pitfalls? How to approach the ceramic phenomenon in its totality? In his critical analysis of ceramics' notions, concepts and customs, Philippe Lambercy asked one essential question: "What is the question?"

Philippe Barde and Jacques Kaufmann tried to answer the question. In their own way, how to think about the world through using clay? They discovered ceramics in the '70s, a libertarian moment. Producing and selling ceramic objects was never their main interest. They never found their freedom through ceramics. They were already free. They developed their research of processes and potential forces related to materials. They established all sort of "bridges" between different things: their key word was *métissage*, crossbreeding. Fully belonging to Joyce and Derrida's century, they opened ways in the ceramics' gaps and intervals, revealing excesses of meaning, an autonomy of language, a polysemy.

Philippe Barde came back to throwing after a long period of disinterest. Why? He does not hesitate to say: "Against the world's impoverishment!" A political or social reason, then. "The new generation of ceramists uses casting and neglects other tools of exploration. One has to use them again. The wheel is a medium which allows a lot of manipulations."

Faithful to their artistic engagement, they teach too: Barde at the *Haute Ecole d'arts appliqués* from Geneva, Kaufmann as chair of the ceramics department at the *Ecole d'arts appliqués* of Vevey. They do not issue recipes or teach know-how, nor do they point out a certain way to follow, a way that does not exist if it is not traced by the person who follows it. Instead, they try to hand on the art to become oneself through the resources and proprieties of the ceramic material. Their teaching is correlated to their personal artistic practices: not to take reality as such, always have an approach to present it under a different light and to transform it, always to try to find again the original energies that emerge when the means emerge, always to get away from the object when it became sophisticated, brilliant, decadent, and deprived of its vital meaning.

Their trips to China, in a country where the questioning and the practical conditions are so different from their own, are to be understood as part of their desire to stimulate the primal forces. Their radical character is a reference mark for the ceramists. To attain it, one has to develop an identity and a territory of its own. If there is an "I" of the artist, one can find it here, in the fact of giving himself the possibility to reinvent the world everyday. For anyone of them, notwithstanding their differences, Philippe Lambercy, Philippe Barde and Jacques Kaufmann, ceramics is an adventure: as an art and as a language, perpetually to reinvent and definitely to come.

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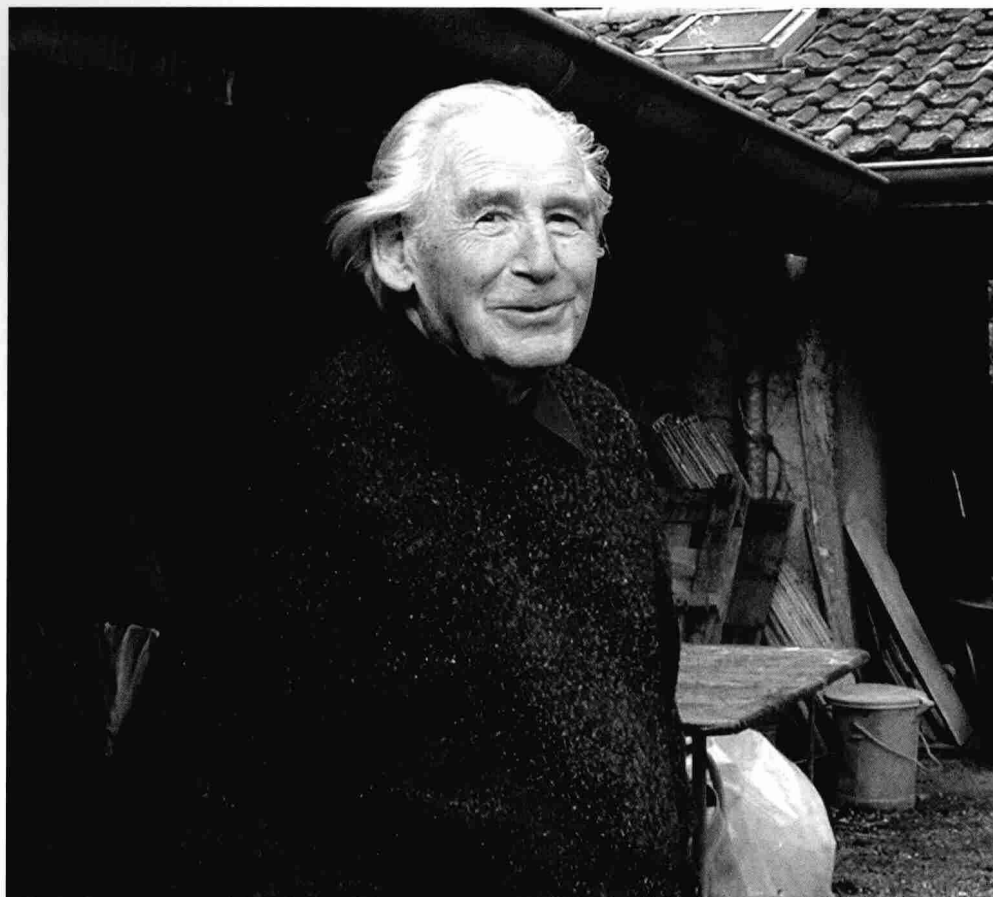
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(注：标题前带有*号的作品由考夫曼和巴尔德合作)
Note: Works with a * before their titles are collaboration works
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菲利普·兰伯茨作品
Works by Philippe Lambercy



1. 无题 Untitled 2. 无题 Untitled



3. 无题 Untitled 4. 无题 Untitled