

孟树锋耀州青瓷作品集



陕西人民美術出版社

孟树峰耀州青瓷作品集



中国陶瓷艺术大师作品集

MENG SHUFENG YAOZHOU QINGCI ZUO PIN JI

孟淑凤姚周青瓷作品集

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姚周



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责任编辑 杨 平
作品拍照 霍展平
装帧设计 杨 平

图书在版编目 (C I P) 数据

孟树锋耀州青瓷作品集 / 孟树锋著, —西安: 陕西人民美术出版社, 2001.6
ISBN 7-5368-1385-6

I .孟... II .孟... III 陶瓷 - 工艺美术 - 作品集
- 中国 - 现代 IV.J527.9

中国版本图书馆 CIP 数据核字(2001)第 038994 号

孟树锋耀州青瓷作品集

陕西 人民美術出版社 出版发行

(西安北大行街 131 号)

新华书店 经销 西安天马制版印务公司制版
陕西省印刷厂印刷

889 × 1194 毫米 16 开本 3 印张 10 千字
2001 年 6 月第 1 版 2001 年 6 月第一次印刷
印数: 1-3000

ISBN7-5368-1385-6/J · 1147

定价: 29.00 元

此书的出版，得到陕西省“三五人才工程”建设专项资金的支助，谨致谢忱！

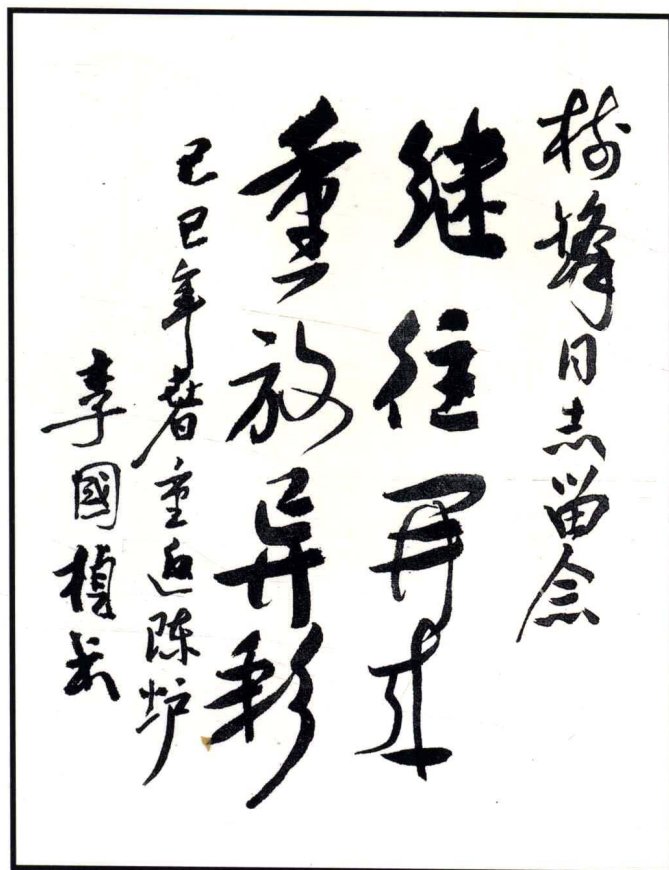
The publication of my Album is deeply indebted to the Shaanxi Provincial Special Funds on the Three-Five-Specialist Project for its sponsorship.



孟树锋简介

孟树锋，高级工艺美术师，1955年出生于陕西铜川一陶瓷世家，1980年毕业于景德镇陶瓷学院，现任铜川市陶瓷研究所所长。一力恢复完善了耀州瓷和铜川民间瓷，曾在香港、日本举办个人作品展，并有许多作品在北京、上海、美国、比利时、西班牙、韩国、香港参展、获奖或被收藏，略有著述，亦长鉴古。是陕西省有突出贡献的中青年专家，全国优秀工艺美术专业技术人员，联合国教科文组织和民间文艺家协会授予“一级民间工艺美术家”。

Meng Shufeng, a senior ceramics artist, was born in 1955 from a well-known ceramics family in Tongchuan City, Shaanxi Province. He graduated from Jingdezhen Ceramic Institute in 1980 and at present holds the position of the director of Tong Chuan Ceramics Research Institute. He has restored and improved Yaozhou Ceramics and Tong chuan folk ceramics. Many of his crafts exhibited in Beijing, Shanghai, America, Belgium, Spain, South Korea and Hong Kong were awarded or collected. Meng has published some works and excelled at identifying antiquities. Meng was awarded the honor of Young-and-Middle-Aged Excellent Specialist in Industrial Art and the honor of "1st" Class Folk Industrial Artist" by UNESCO and China Folk Artists Association.



中国轻工业部科学技术研究院高级工程师
李国桢先生题词



中国 江西 景德镇陶瓷学院教授
胡献雅先生作画

序

耀州窑，是鼎盛于我国宋代的著名陶瓷窑口。耀器，在中国工艺史、中国美术史上，也在世界文化艺术史上，自有其光彩夺目的篇章和不同寻常的地位。

关于耀州窑，这里主要讲的是青瓷，她有很高的艺术品位和历史成就。五十年代，茅盾先生就曾经说过，他喜欢两晋南北朝的文章和青瓷艺术。这一点，值得后人深思。对于耀州青瓷，如果概括扼要的讲一讲，值得我们关注的有如下几点：其一，材质运用、发挥，也即质地加工是卓越的；其二，花饰题材丰富，刻划技巧娴熟，手法亦高明，重意境有情趣；其三，造型样式挺秀峭拔，立器尤为精神，功用讲究，品类齐全；其四，器用结构合理，关注实用中的科学性，制造工艺恭整，体现出我国手工艺艺人和工匠的理性思考；其五，制瓷工艺技术，在堆、镂、雕、捏塑、戳花、贴印、接粘等技术长足精进；其六，装饰题材、装饰构图、装饰变形，装饰技巧……。总之，在器物造型装饰艺术诸多方面，都有突破性的新创造。

耀州窑和耀器佳品，作为一种民族文化现象，一种文化遗产，一种精神文明的再现物，耀州瓷的艺术风格是纯洁、清明、健康、素朴、向上的生活观的直接抒发。就装饰艺术而论，荷花的造型那是东方陶瓷艺术中，最富想象力和表现力的佳构。制造手艺极其的便捷，图形流畅而不失韵味；少矫饰而多纯情，少肃整而充溢着活力。从耀州窑陶瓷艺术直观效果来看，创造出了一个又一个诗一般的意境。从耀器佳作可以体察到：一个地区的民众的心性和祈望，一种艺术美的理想在民间艺术家的手中变成现实。耀州陶瓷的人文文化内涵，更是值得我们珍视的。

我们历史观点去看待，可以毫不夸张地说，中国古陶瓷艺术有许多世界之最。耀器，蕴藏着许多中国古陶瓷之最。这些，值得我们中国人自己来研究和评说，进而将宝藏中的系统经验拿来，用于发展新的陶瓷艺术。

历史原来就是记载人们干的那些事。有的一些事，促进了社会的发展；有的一些也就难说了。中国人理应自己比较广泛比较深入地通晓自己国家历史上科学技术和文化艺术方面的成就得失。这历史文化文明，是对人类社会的贡献。我国古陶瓷文化艺术是世界文化的亮点。我们应该知道发生、发展、繁盛的史实，还有不同时期那些名窑佳作。有如背诵唐诗宋词那样，朗朗上口，历数家珍。兴许，这样才能说得上值得自豪，值得骄傲吧。我国优秀古代文化艺术传统，从长远观点和文化艺术发展方略来看，须要有不谋近利，有识有志者来承继，将精髓学到手，而后，去创作发展繁荣。我的老师不止一次说：艺术不能没有自家根基，不能离开自家土地。一般说来，陶艺家和陶瓷作品本身，并不排除而

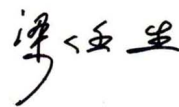
是追求“敏锐的内心体验”、“启示和象喻”、“言外之意”的。我国古代青瓷艺术，将给我们虔诚又痴情的陶瓷家以有益的启迪。

受命执教陶瓷多年，可以说久在教学具体工作圈子里。在众多的学生中，于陶瓷有大志者不乏其人。陕西的孟树锋可算得一位。

孟树锋，陕西铜川陈炉人。陶瓷世家出身。幼小的时候，就经历了“大革文化命”的灾难！动乱十年之后，他带着简单的行李，走出塬畔，出来求学。虽说那场灾难让学生们乱了方寸，被搅合得头脑里不知啥是学问，可树锋毕竟是本份的好学生，一举考入景德镇陶瓷学院美术系。四年苦学，成绩优异。毕业在即，学校有意留他任教。树锋辞谢，毅然决然，扛起铺盖回到了家乡。不久，自费徒步游学，遍访国内名窑产区；取真经，练硬功。而后，硬是在自己家门口干起耀州窑系的陶瓷来。他于陶瓷的痴情和虔诚的信念，感动了中央轻工业部资深高级工程师李国桢先生。幸运地得到了李先生多方面的指导，也获得了家乡各界人士友好的支持。就这样，一千十余年！耀器青瓷终于重新振作精神，走出国门。耀州现代民间青花器、黑釉器、铁锈花盘、碗、缸、罐，依旧烧造，内供远近民众家用。这点是值得关注的较长时期内的市场现象。耀州青瓷，还有民间乡土风采的各类陶器，作为民间手工艺术品，外销到许多国家和地区，得到了很好的声誉。

一位记者问陕西作家贾平凹：生在陕西，您认为陕西男人最不平凡的性格是什么？平凹答曰：“‘死牛劲’，不服输”。我看树锋就有这股子劲儿。住过大学的孟树锋，当然是学院派出身，他学了“美声”而没有唱“美声”。作为年轻陶艺家，也没有迎合市场，“通俗唱法”唱流行曲。他是一心“民族唱法”，地地道道吼“秦腔。”孟树锋是有心人，他多次进京，拜见著名老艺术家、艺术教育家、民间文艺学家张仃教授，受到了先生的指教、点拨，陶瓷艺术得以精进。树锋毕竟是陶瓷世家后生娃，对于自家家乡传统文化浸淫得比较一般同龄人多一些，也正于此，他立志承继耀州瓷，取得了极可喜的成绩。十几年的辛苦，迈出了一大步。这“第一期工程”，方向明确，做法稳妥，基础坚实，作品恭正健康，受到海内外专家学者和各界的好评。关心树锋的朋友，寄希望他的“第二期工程”，能有更佳作品问世。

“性痴则其志凝，故书痴文必工，艺痴者技必良，世之落拓而无成者，皆自谓不痴者也”。这是我国十七世纪杰出的文学大家蒲松龄讲说的。树锋平生可谓性痴，亦艺痴。痴人有痴的造化。今天，他的作品出版成书，可说是一大喜事。我鼓掌祝贺。欣喜之余，有点忘乎所以。年老瓜呆，信手写来，满纸厄言，实难为序。



京东 北里 红庙

一九九九年九月十七日

乡言几句

对于树锋，我说两件事。开始认识，是1990年他来香港举办大型“中国耀州窑陶瓷艺术展”的会上，展品刚摆好，下司请我去审视一下。位于湾仔近乎一千平方米的中国文物展览馆，曾穿梭不停地承办过中外东西各种文化艺术展，是香港经济大都市里一个窥视世界文化的热闹窗口。五彩缤纷的形式使人应接不暇，我已经不记得都是些什么门类，有多少次出席、致词和剪彩了。而这一初视，却把我从繁巨的商海中拖了出来，引向了一个朴实纯净的陶艺田园。我似乎重返到了30年前那久别的北京中央工艺美术学院，回归到34年前陕西关中黄河边上那亲切的故乡……。

至到1997年7月1日香港回归华夏，港岛举办高规格的“庆祝香港回归祖国，十大名窑设计烧制《中国当代名家特制陶瓷精品展》”，集合大陆陶瓷界百位高级工艺美术师职称以上的陶艺家，根据1842年英占香港，到1997年香港回归祖国共155年的历史主题，每年编号一件，计155件陶艺精品。树锋又是其中唯一设计、制作一肩挑完成三件的一个，放在第一展柜，高价位拍出。其中004号《耀瓷刻花三牛望归瓶》，还荣登本展大型画册的封面。多位买家在他的作品前注目久视，赞叹不已，成为本次盛会的一个亮点，使我这位老陕脸上也增色不少。北京官方说：“这是现今陶艺的高水平、高质量和新突破，是在以后历史上能站得住脚的一批新的陶艺文物”，港人权威则称是“中国当代陶瓷文化的代表作品……。”

成天价在世界各地奔波，偶尔也见到或谈及耀州青瓷，皆是看古货，说老话，是谓忙里偷闲。我总认为：耀州瓷那刚正含柔的雄伟造型，那玉润典雅的釉色，尤其是那犀利洒脱的刻花，三者配合完美所形成的独特风采是无与伦比的，是难以再现的。为了这一“高论”，我在商友们的赞同中感到自豪，也感到惆怅。认识了树锋，看了他的作品，我多了自豪而没了惆怅，他以几十年执著的苦研精炼而具备了实力。祖国大陆与香港乃至更多地方的社会制度不一样，但中华民族的文化传统是一样的。只要是华人，是本民族优秀的东西，总是能感染共鸣的，更会被其他民族和文化所承认的，这就是民族文化、地方风格得以走向世界的原因所在。大千世界，芸芸众生，耀州青瓷独苗一根而立于人间艺林，我们爱护它，弘扬它，更要珍惜保护承继、创造、发展它的人才。否则，惆怅的困扰会“亦使后人而复哀后人也”。文善一管之见，在此就教于各位鉴赏家与读者诸君，不知以为然否？

胡文善

1999年9月19日于香港

PREFACE

Yaozhou Kiln was prosperous in Song Dynasty, and remains famous in China. Yaozhou ware has got very special degree and it deserves a shining chapter both in history of China's art and the culture of the world.

By Yaozhou Kiln, here we mean the celadon made there, which has got high art degree and historical achievements. In 1950s Mr Mao Dun said that he loved the articles and celadon of Jin and Southern and Northern Dynasties. It is well worth thinking about. In sum, about Yaozhou Kiln's celadon, we would better see the following points. First, making best use of materials. Second, they are different in style of decorations with good skills and concentrate on artistic conception. Third, giving consideration to formal beauty, good function and a large variety of ware. Fourth, its construction is reasonable and something done by people of logical thinking. Fifth, it has great progress in technology, such as piling, piercing, carving, kneading, poking, stamping and sticking. Sixth, paying attention to decoration style, composition, form and skill. At all events, both form and decoration have got creative progress. As a phenomenon of national culture, one kind of culture legacy, a revival of objects of spiritual civilization, Yaozhou ware's art style is pure, fresh, simple, healthy and lively.

As for decoration art, lotus' form is the best one that has got imaginative construction in Eastern art. The skill to make a form was very convenient; pretty pattern was smooth, as well as full of vigour. From among that, we can realize the willing, mind of the people who live in the district and realize ideal of art beauty that has come true in folk artist's hands. Looking through Yaozhou ware's effect, one can see it created artistic conception just like a poem and its culture intension is very precious for us.

In a view of historian, we can say China's traditional ceramics has many bests in the world. Yaozhou ware also has something best in China's antique ceramics. Doing some research work linked with Yaozhou ware and commenting on it is worth much, then use something of value to develop our new ceramics.

History records something that has been done by people, something promoted social development; some other thing is hard to say. Chinese people should well know about their own two sides to historical science and technology, as well as culture and art. China's antique ceramics is a shine point of world culture. Just as learning Tang poem and Song lines by heart, we should know the facts which occurred, developed and prospered in that age, as well as some nice works from famous kiln in different period. In this way, maybe you can say it's well worth the thing we are proud of it. In the long run, to develop China's traditional culture and art, some one is needed to get into it and have grasp of it, helping the creation and development of ceramics. My teacher says to me again and again: Art has to get its own foundation and field. Generally speaking, both ceramic artist and ceramic art itself search for "sharp realizing at heart", "implication and symbols" and "find more meaning than the words appear to express." China's antique celadon will inspire potters for their creative work.

I have been working as a teacher for many years, and I know so many students love ceramics and would want it to be their life's work. Shaanxi's Meng Shufeng is one of them. He was born in Tongchuan, Shaanxi. His family members have done their ceramics from generation to generation. From boyhood he went through Decade Cultural Revolution, then he took his simple luggage and left for studying, and then he went through four years' hard study in Jingdezhen Ceramic Institute and reached an excellent standard. Although he could work as a teacher after his graduation from institute, he made up his mind to come back to his home town, then visited a lot of famous kilns in China at his own expense and learned something more, and then he did his ceramics which belongs to Yaozhou ware system. Mr Li Guozhen, the Ministry of Light Industry's senior engineer has been moved by his attention, emotion and belief. Meanwhile, it was very lucky that Meng Shufeng got both Mr Li's guiding and many other people's support, so over ten years hard work Yaozhou Kiln's celadon gained its fame and recognition abroad again. Now contemporary Yaozhou folk white and blue ware, black glazed ware, plate with flowers of iron rusty, bowl, pot and jar are also being made for ordinary people. This is a market phenomenon which we should pay attention to. There is folk craft made by hand, some Yaozhou ware, celadon and folk pottery which have been exported to many countries and regions and gained good reputation.

A journalist asked Jia Pingwa, a writer from Shaanxi, "What is the characteristic of Shaanxi's Man?" "Fighting bull's energy". Pingwa said. I think Meng Shufeng bears this character, for he never gives up. As a graduate student of Jingdezhen Ceramic Institute, he learned how to sing "Classical Opera", but he didn't do so. As a young ceramic artist he didn't just fit himself into market and singing "Popular Songs", but "National Songs" and authentic "Qin Opera". Meng Shufeng is a man who has his work at heart. He has been to Beijing many times and called on Professor Zhang Ding a famous artist, art educationalist and expert in folk art and culture. So, with the help of Professor Zhang, Meng Shufeng's ceramics has got fine progress. After all, Shufeng is a youth whose family members have done

ceramics from generation to generation. Traditional ceramic is an influence on him, which is more than other people the same age as his. Because of this, he has got nice achievements in developing Yaozhou ware. Over ten years hard work he has made a long stride. "The First Project" characterized by its correct direction, safe action, hard foundation and elegant work which make experts, scholars both in China and overseas give it good reputation. Shufeng's friends also hope to see his "Second Project", in which much nicer work will be born. Pu Songling, a seventh century famous writer said, "A man crazy on something, he never changes his mind, a man crazy on books his article must be fine, a man crazy on art, he will get good skill, somebody didn't meet success because his heart is out of his work." Shufeng is a man crazy about his ceramic art. So, it is good things that his ceramic collection is published today. I congratulate him on his success. As a man in old age, I am somewhat free in my words here, and have it serve as a preface.

September 1999, Hongmiao, Beili, Beijing

A COUNTRY FELLOW'S HEARTFELT WORDS

I met Shufeng the first time in 1990 when China Yaozhou Ceramic Arts Exhibition was held in Hong Kong. No sooner had the exhibits been furnished at that time than my subordinate asked me to go to the China Cultural Relics Exhibition Hall for a look, a place located in Wai Chai covering an area of about 1000 square meters. This hall is really a 'busy window' in the Hong Kong metropolis to display the world's culture and arts in which various international cultural and artistic exhibitions are constantly held. So far it seems hard for me to remember clearly the names of previous exhibitions held in this much visited hall. I cannot recall how many times I have been invited to attend, address or cut the ribbon at the exhibition's opening ceremonies. My first attendance to the exhibition extricated myself from the complicated and arduous business. I felt relaxed in the simple and pure garden of ceramics. I was reminded of the Central Academy of Arts and Design, to which I have not been back for 30 years. I also felt as if I had returned to my beloved hometown of Guanzhong along the Yellow River in Shaanxi Province 34 years ago...

A "Chinese Contemporary Fine and Specially Made Ceramic Artworks Exhibition" was put on for the celebration of Hong Kong's returning to the motherland on July 1, 1997 by many famous artists. It was a high-class exhibition whose exhibits were perfect arrangements of 100 Chinese mainland senior ceramic artists from the top ten pottery districts in China. There were 155 pieces of fine ceramic artworks altogether created on the basis of the historic theme of each year from the British invasion in 1842 to Hong Kong's reunification with the motherland in 1997, one piece for one year. Shufeng is the only person in charge of the design and creation for three of the ceramic masterpieces, which are displayed on the first exhibition booth and auctioned off at a high price. His No. 4 exhibit, a Yaozhou porcelain vase with a carved decoration entitled "Three Rhinoceroses Longing for the Return" had a great honor to be chosen for the front cover of the photo album of the ceramic works for the exhibition. Many customers or collectors viewed his exhibits with the utmost concentration, and spoke highly of them. His art works had a strong appeal to the visitors. As an old native of Shaanxi Province, I am very proud of it. A Beijing official said, "This is a series of the contemporary ceramics with an advanced level, high quality and innovative styles. They will be treasured as ten able new ceramic products in the future". Some authoritative men in Hong Kong praised them as "the representative works of modern Chinese Ceramic Culture..."

I have been extremely busy going around the world, occasionally seeing or talking about antiques of Yaozhou celadon. Frankly speaking, this is called "snatching a little leisure from my busy life". I always think that the unique style of Yaozhou porcelain is incomparable and hard to reproduce. This is characterized by the perfect combination of its firm, gentle and imposing shape, jadelike and elegant glaze as well as sharp and unrestrained carved decoration. I have the sense of pride together with feeling of disconsolation when my business friends agreed with this "remarkable view". However, after knowing Shufeng and seeing his works, I feel much more proud of it without any disconsolations. He has been much prepared with unusual potentials by dozens of years' diligence and intelligence. Although there are differences in the social system between mainland China and Hong Kong or elsewhere, the culture tradition of Chinese people is the same. If a ceramic work is done by a Chinese person, and is considered to be of excellence of Chinese people, it will arouse sympathy, and will be accepted by other peoples and cultures. This is the reason why the national culture and local style can be international. The world is full of all living things, and Yaozhou celadon wares are extraordinary ceramics in the arts world. We should take care of it and develop it, what is more important is to treasure those talents, who preserve it, create it and advance it. Otherwise, future generations may experience a sense of sadness in reference to Yaozhou ware if no one took measures to keep this art alive. The above is just my "peephole view". Any comments are welcome from all connoisseurs and readers.

Hu Wenshan

September 19, 1999, Hong Kong

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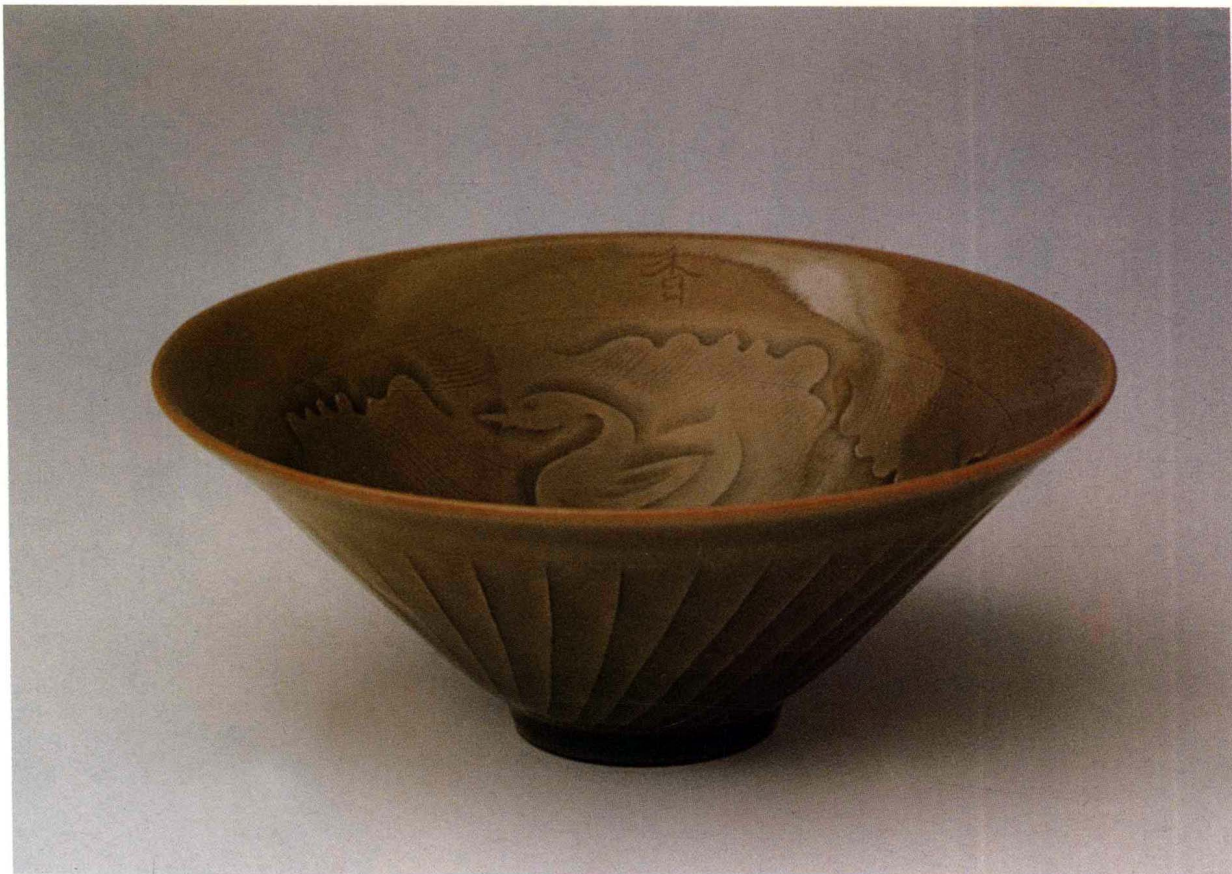


1. 耀瓷刻花三牛望归瓶
高 273mm 直径 192mm 1997

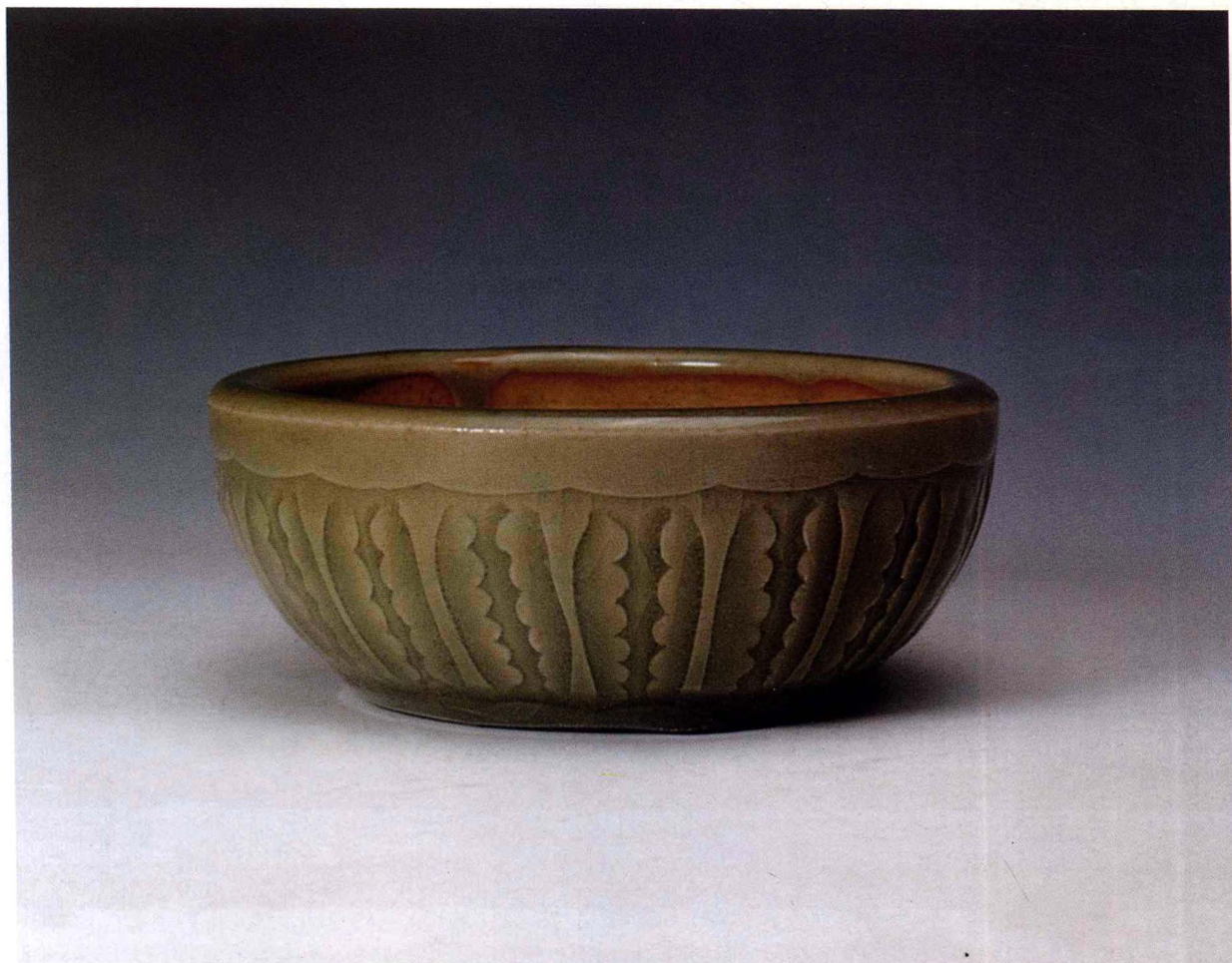


2.耀瓷刻花龙凤牡丹纹碧海宝珠

高 291mm 直径 173mm 1997



3. 耀瓷刻花鸭纹香江水暖碗
高 63mm 直径 160mm 1997



4. 耀瓷刻花蕉叶纹插鉢
高 49mm 直径 114mm 1984



5.耀瓷刻花九九城市运动会礼杯
高 355mm 直径 208mm 1999