



# 东方和西方

——我心中的向日葵

广西美术出版社

WEST AND EAST THE SUNFLOWER OF MY HEART

薛慧志陶艺创作十五年



珍藏版

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薛慧志 著



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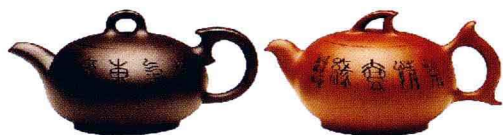
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谨以此书献给我的父母、兄弟姐妹，我的爱人，我的儿子，以及那些曾经给予我无私帮助的恩师和好友！



薛慧志设计 《姐妹壶》 紫砂 2006年 宜兴

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## 序曲



2003年于挪威奥斯陆BOLERSKOGEN



## ◎诗序

茶，是我从小的喜爱！

夏天喝绿茶，  
是喜欢她的淡醇和清香，  
让我感受人生素淡却意味无穷！

冬天喝红茶，  
是喜欢她的浓厚和香甜，  
让我体会人生如梦，如梦人生！

咖啡，是我成年的典礼！  
是喜欢她的苦甜和浓烈，  
让我慨叹天地之大，世界之小！

一杯清茶，一杯咖啡，  
就此书写下——  
我的淡淡浓浓的女性情感艺术人生之路。

——2008年4月29日于北京大学圆明园校区



阳光舜城寓所一角

## ◎薛慧志：艺术与女性情感

### HUIZHI XUE: Art and female feeling

威赛尔·耶格 (Wessel Jager)

This Chinese artist's individual path seems partly to consist of art nouveau-like adoptions of tradition, partly of experiment with modernism. In reality, these are authentic expressions of her character.

Huizhi (Helen) Xue was born in Yixing, the pottery city of China. In 1988 she graduated from the art faculty of the ceramics academy in Jingdezhen, Jianxi-major in sculpture. 1991—1992, she was an advanced student at the arts and crafts academy in Beijing. At present she teaches in the design faculty of the art academy in Shandong.

As a child she watching her grandmother, how she made tea cans/teapots and vases, and were interested: "I will also work with clay." In 1988, she left as a young artist the university in Jingdezhen, the city, where earlier the imperial China manufactures were. Then she went to Peking, to grow. During her study she was mostly busy with the traditional Chinese ceramics. She tried to exceed, but she saw that they had their limits. She had to support on her own experience and imagination.

The examples were on the one said stimulated by their high skill of art, on the other said was the fantasy. Both parts/said were contributed to it, that she find her own style. Today she has as on art professor at the south Peking, in Jinan, Shandong, her own studio.

Helen Xue has the ambition in her conviction to perfection with highest claim from the beginning till the end of the creative activity of a work. That is a good tradition of Chinese ceramic, which she tries to put in and leave off modern discharge. She looks after the way where both parts are united.

In her work she tries to lead her intuition. Near it comes her earlier memories from childhood in her mind, which she reminds her.

She begins with the choice of material, the colors and glaze. What she makes of that is for those, who know and understand her, an experience of her being. She works with the clay and colors like it, so she becomes inspired. She mixes them and makes the lines and forms that way, which she develops. She chances the colors of the clay and the shaggy parts, makes ones to others; in this way the act of show is involved. That is the story behind the optical operation of traditional ceramic. Many parts belongs to a category, which Helen named as a series “The sound of…”; they are more the sound of a thing than the thing itself: the sound of feeling, the water, the divinity…

All that people can see it as feminine, womanly, without any exact shape. “It is possible to have no face, but it is not possible to have no shape”. Actually all these thoughts have a definition, because they are not rational, secluded coming out of feeling. The mind and the moral in their art are in their superior forces inviolable. This ceramic is elegant, soft and beautiful, relaxed and welcome.

Near that there is a wild born series: “wilderness” with rough areas full of splits, which surrounding the wilderness.

That is clearly the contrast of delicate of female working.

The third series she calls in traditional Chinese way wind of autumn “Autumn breeze”. In that you can feel/taste something warmth, but also softness and richness.

People can not claim that her art is not important, not dynamic enough, not militant and not challenging her style is not developing, if also natural and sympathetic, not precisely, not exactly taoistic, but fair and fee.

Her point of departure is, following her first stapes, progressing.

In her art she has no example, no thoughts to imitation; she does not look at popularity, not at schools or groups somewhere; she does not want to make herself favorite.

What she makes is fair “Huizhi-Ceramic” in a clearly, happiness and fee way.

此文发表在德国《新陶艺》(New Ceramic)上,由荷兰陶瓷爱好者和收藏家 Wessel Jager所写。他在2002年因病去世。他是一个值得我在心中永远纪念的同仁和挚友。



## 慧志艺术人生三部曲之一

( 1995—1999 慧志陶艺创作第一阶段 )

### 梦开始的地方……





《荷塘情韵》 紫砂套壶 1995年与徐兰君合作 宜兴

天旁有道七色虹，  
人间蕴藏五色土，  
虹褪影散瞬间逝，  
土塑砂壶永流传。

——1997年9月17日于宜兴陶艺屋

绚丽的古代诗句被人们世代咏颂流传，伴随着紫砂壶的兴衰跌宕一路吟唱至今。无比的感怀，无限的思量，还有对家乡泥土的这份眷恋，牵系着我开始了对少年时美好梦想的追求和对崇高理想的实现的艺术人生之路。

◎梦在故乡，水土铸情



1999年宜兴，初创陶艺屋

## 心中仍存一份执著 ——自析陶塑作品的创作源

我自景德镇陶瓷学院美术系雕塑专业毕业已有六七十年头了，其间执教于山东艺术学院美术设计系，从事艺术设计基础教育，主讲课程是基础图案等。初看起来，这与我所学的专业似乎是不同门类的两个领域，其实，它们之间的横向联系是十分紧密的，尤其是中国传统图案艺术对现代陶瓷艺术创作有着十分重要的影响。

大学期间，陶院美术系的师资力量十分雄厚，当时任教的老师有周国桢教授、姚永康教授、尹一鹏教授等，他们的教学特点是教风严谨、思路活跃、独树一帜、功力深厚，这为我今日在陶瓷塑造方面打下了扎实的基本功。

人的一生往往要面对几次重大的命运择选，毕业分配之际，诸多原因使我走上执教的道路。当时心情之复杂是难以用语言来表达的。但有一点是坚定不移的，无论从事何种职业，我都会认真地对待，也就是凭借这一份执著，加之单位领导、同事常常予以诚挚的鼓励和帮助，使我在数年的执教中，对艺术的真谛和使命感悟颇深。这种基础理论与实践相结合的经历使我在文化修养方面又得到了更大的提高。对传统文化的认识，对民族精神的领会，使我产生了一种强烈的创作欲或表现欲，我要把这种真切的感受通过粘土这种具有特殊性质的材料表现出来，以得到心灵的洗炼。

大学毕业至今，我全心全意地相夫教子，醉心于家庭生活，却忽略了事业上的长进。这次回到家乡宜兴，良好的自然资源与这块生我养我的肥沃之土再次使我产生超常灵性，早已萌发的创作欲再度被激发，我欲在这片故土重拾梦想。

理论不是教条，而是行动的指南。

理论与实践，是认识论的一对重要范畴。理论是概念、观点的体系，是思维的成果。实践是基础。对于艺术来说，重视艺术实践是必要的，而没有理论的思维也很难在认识上提升。这就需要遵循“实践—认识—再实践—再认识”的规律。

我的陶艺雕塑创作实践活动正是在这样的思想指导下开展的。目的是把理论知识贯穿到实践中去，提高日用品的艺术档次，使艺术以高雅的格调推向市场，把具有民族气派和民族风格的东西显现在世人面前，使工艺品真正体现出人民生活水平和文化素质的提高。

陶塑作品《莲花观音》、《戏鼓童儿》、《歪嘴老娘》以传统人物为题材，以形写神，着力刻画作品神韵，力图塑造人物以外的精神世界，追求一种物我合一的艺术境界。

1995年6月10日于济南经八路



《莲花观音》 紫砂 1995年 宜兴



《歪嘴老娘》 紫砂 1995年 宜兴