

东亚陶艺

East Asia Ceramic Arts

国际交流邀请展作品集



## 图书在版编目(CIP)数据

东亚陶艺: 国际交流邀请展作品集 / 朱乐耕编.

— 北京: 文化艺术出版社, 2004.11

ISBN 7-5039-2619-8

I. 东... II. 朱... III. 陶瓷 — 工艺美术 — 作品集

— 东亚 — 现代 IV. J537

中国版本图书馆 CIP 数据核字 (2004) 第 115724 号

## 东亚陶艺——国际交流邀请展作品集

---

主编	朱乐耕
责任编辑	任肖兵
装帧设计	孙江宁
责任校对	姬恺旋
外文翻译	蔡玉琼 李伶美(韩国) 李玲
出版发行	<b>文化艺术出版社</b>
地址	北京市朝阳区惠新北里甲 1 号 100029
电子邮件	whysbooks@263.net
电话	(010) 64813345 64813346 (总编室) (010) 64813384 64813385 (发行部)
经销	新华书店
印刷	北京阳光彩色印刷有限公司
版次	2004 年 11 月第 1 版 2004 年 11 月第 1 次印刷
开本	787 × 1902 毫米 1/16
印张	5
字数	60 千字
书号	ISBN 7-5039-2619-8/J · 707
定价	80.00 元

---

版权所有, 侵权必究。印装错误, 随时调换。



## 致 辞

“东亚国际陶艺交流邀请展暨研讨会”在中国举办，这是一件非常有意义的艺术交流活动。以东亚的陶瓷艺术来展示东亚的文化理念，在全球经济一体化的今天，有着它特殊的价值和意义。中、日、韩是东亚文化的主体部分，又都同属儒家文化圈。因此大家不仅是地域意义上的临近者，同时还是文化意义上的临近者。东亚各国之间有着相近或相同的文化传统和价值观念，这种以相近或相同的文化为纽带而形成的关系是很难割断的。特别是在“全球化”趋势不断发展的今天，以文化、经济为基础的区域合作也在加强。同时，作为一个地区的文化和经济，也必须要有自己的特色，不然就很可能在“全球化”的过程中被边缘化，从而失去自己地区的主体性。艺术是文化的重要组成部分，同时也是最具有显现性的一部分，如何进一步凸现东亚特有的艺术风格，也是加强东亚文化主体性表达的一种重要方式。中、日、韩三国都是陶瓷艺术发达的国家，也是制作陶瓷艺术历史悠久的国家。我相信通过中国艺术研究院主办的这次邀请展，一方面探讨东亚陶瓷艺术中的文化精神，加深三国之间的友谊，另一方面也会对促进三国之间在文化和艺术上的进一步交流起到推动作用。

最后祝展览圆满成功！

李 锐

中华人民共和国文化部部长

## Congratulatory Speech

Held in China, East Asian Ceramics Arts International Invitational Exhibition & Symposium is a very significant activity of cultural exchange. In this age of economic globalization, it's of special value and meaning to show the cultural idea in East Asia with the ceramics arts in East Asia. China, Japan, and South Korea form the main body of East Asian culture, and all belong to the circle of the Confucian culture. Therefore, we are close to each other not only in region, but also in culture. Among the nations in East Asia, similar or identical cultural tradition and concept of value exist. It's very difficult to sever a relation formed with links of such similar or identical culture. Especially at present, while the globalization is developing continuously, and regional co-operation on the basis of culture and economy is enhancing, a region must have its own featured culture and economy. Otherwise, it will probably be ignored, and will lose its regional mainstay. As the main part of culture, arts is the part that with the most capability of manifestation. The further display of particular artistic style in East Asia is also an important way to enhance the expression of the main body of East Asian culture. China, Japan, and South Korea are all nations with advanced ceramics arts and long history of ceramics arts. I believe that, this invitational exhibition hosted by Chinese Academy of Arts will, on one hand, approach the cultural spirit of East Asian arts and deepen the friendship between each other country, and on the other hand, promote the development of further cultural and artistic exchange among us three nations.

Finally, wish the exhibition a perfect success.

**Sun Jiazheng**

Minister of Culture, P. R. of China



## 序 1

由中国艺术研究院举办的“东亚国际陶艺交流邀请展暨研讨会”在中国举行，这是东亚地区陶艺界的一件艺术盛事。中、日、韩三国同属东亚地区，文化和艺术的相互交流及相互影响源远流长；尤其是陶瓷艺术的相互影响和相互交流更是历史悠久。在陶艺走入新的发展时代的今天，中、日、韩三国的陶艺家共聚一堂，交流切磋，是很有意义的事情。中、日、韩三国最有代表性和最著名的一些陶艺家热情参加此次邀请展，我谨代表中国艺术研究院向大家致意，并表示热诚的欢迎。

陶瓷艺术的创作，不仅仅是一项艺术制作，也是一项重要的文化创造活动。陶瓷艺术所承载的不仅仅有艺术的欣赏价值，更重要的还有文化理念的体现，包括不同价值观的展现。在这次参加“东亚国际陶艺交流邀请展”的各位陶艺家作品中，让我们深切地感受到了这一点。他们的作品让我们看到了东亚陶瓷艺术家们的独特的智慧和对世界的独特感受。在西方文化和东方文化的互动和交流中，我们需要有自己的面貌，自己的文化独创性。只有艺术家们从自己的独特观察、独特感受出发，努力创造，才会使得人类文化和艺术的发展更加多彩。

相信展览一定会带给人们新的感受，并以它的圆满成功成为中、日、韩三国陶艺交流史上的一座里程碑。

王文章

中国艺术研究院院长

## Preface 1

Hosted by Chinese Academy of Arts in China, East Asian Ceramics Arts International Invitational Exhibition & Symposium is a great art event in East Asian ceramics field. All locating in East Asia, China, Japan, and South Korean enjoy a distant source and a long stream of cultural and artistic exchange and influence among the nations. Such exchange and influence enjoy especially long history in ceramics arts fields. Today, as the ceramics arts go into a new developing era, it's of great significance to have ceramics artists of China, Japan, and South Korea gather together, exchange and learn from each other. On behalf of Chinese Academy of Arts, I would like to express our best regards and cordial welcome to all the ceramics artists of the most typical and fame from China, Japan, and South Korea for your active attendance to this invitational exhibition.

The creation of ceramics arts is not only an artistic creation, but also an important cultural creative activity. The ceramics arts carry not only the value of artistic appreciation, but also the expression of cultural idea, including expression of different concepts of value. We can get an intensive experience of this in the works of all ceramics artists in this East Asian Ceramics Arts International Invitational Exhibition. Their works show to us the unique wisdom and unique experience of East Asian artists. In the interaction and exchange between Western culture and Eastern culture, we need our own features and our own cultural uniqueness. Only with the artists' unique investigation, experience and their efforts to create, can the culture and arts of man kind develop more colorful.

I believe that, this exhibition will surely bring to people new experience, and will become a milestone in the history of ceramics arts exchange among our three nations with its perfect success.

**Wang Wenzhang,**  
President of Chinese Academy of Arts





## 序 2

产业革命以后，主宰人类世界200多年的历史中心正从英语文化圈向汉文文化圈移转，而且这种现象已经越来越显著。因此很多的人都认为21世纪是使用汉文的韩、中、日三国的时代。为了迎接这一时代，东亚三国的文化需要整理而且还要考虑怎样在历史的长河之中把这一文化更好地发展起来。这样一来认识了解我们汉字中心的文化，也就是源于中国，并通过韩国传向日本的这一文化是怎样在三国各自发展起来的，又共有怎样的特点就变得非常重要。

实际上，直到产业革命以前世界文化的中心不是希腊、罗马、英国、德国等西欧国家而是中国。丝绸之路是指中国文化传播向世界的途径。绸缎、陶瓷、火药和各种机械都是通过这一途径传播出去的。世界五千年的历史中，大部分的文明只辉煌了1000-1500年左右就消失或中断了。而人类文明发源地之一的中国不顾其朝代的变更依然继承了它固有的文化。蒙古族夺取过汉族的统治权，满族也统治过汉民族，但这些朝代在历史中已经悄然匿迹，而中国的汉文化却依旧在那里巍然屹立。继承如此浩瀚文化遗产的东亚，在二百多年以前开始衰落起来。西洋编写世界历史的时候完全以他们为中心，如同他们就是世界历史的全部。现在历史的中心应该回到原来的位置了。

灿烂的东亚艺术有着两大命脉，它们是陶瓷艺术和水墨画。通过其中之一的陶艺回顾民族的情趣，泥土的发展过程；确认我们是同源，又能认识理解在三国各自的文化中陶艺是怎样形成其固有的领域并发展演变的。非常高兴能满足这些要求的陶瓷展在北京举行。也非常荣幸株式会社衣恋集团能赞助这样有意义的活动。我相信此次陶瓷展会成为用东亚的眼睛和手整理我们珍贵文化财产的机会，并且还会为我们以后发展的方向提供有益的启示。

韩国麦粒美术馆理事长

## Preface 2

It's getting more and more obvious that, after the Industrial Revolution, the historic center dominating human world has been moving from English cultural circle to Chinese cultural circle. Therefore, many people agree that the 21st Century is an era for South Korea, China and Japan where Chinese is in use. In order to receive this era, it's necessary for these 3 East Asian nations to collate their culture and to consider how to develop their culture better in long-term. In this case, it becomes very important to realize and understand how the culture, the culture of the center of Chinese character, the culture originated in China and spread to Japan through South Korea, has developed separately in these three nations and what kind of common characteristics there exists.

Actually, the world's cultural center is not Greece, Rome, Uk, and Germany, but China until the Industrial Revolution. The Silk Road means the road through which Chinese culture spread to the world. Silk, ceramics, gunpowder, and various mechanics were spread out through this road. In the 5000-year world history, the history of most nations disappeared with a glory of only 100–150 years. Yet, despite of the changing of dynasties, China, one of the originating places of human culture, still inherited its inherent culture. Mongolians used to have captured the power of people of Han Nationality, Manchu people also had controlled people of Han Nationality, but these dynasties have already disappeared in the history and culture of Han Nationality in China still stands. The East Asia, though inherited such a profound cultural heritage, began to decay 200 years ago. Western nations centered on themselves while editing world history, as if they are the complete world history. It's now time for the center of history to return to its original place.

The glittering East Asian art contains 2 lifelines, ceramic art and wash painting. Through one of these lifelines, the ceramic art, we can recall our national interest, understand the developing process of soil, identify that we are from the same origin, and get to know how ceramic art form a fixed field and develop in cultural centers of the 3 nations. I am very glad that a ceramics exhibition which can meet all the above mentioned demands can be held in Beijing. I am also honored that E-Land Group of Korea can sponsor such a meaningful activity. And I believe that, this ceramics exhibition will not only become the eyes and hands for us to allocate the precious cultural assets in East Asia, but also provide helpful inspiration for our developing direction.

**Hong Jung Kil**

Director of MILAL MUSEUM , KOREA





## 策展人语

中、日、韩同属东亚国家，一衣带水，唇齿相依，文化的相互交流和影响源远流长。且中国是世界上最早发明瓷器的国家，自古以来就以陶瓷艺术的发达而著称世界，韩国和日本也和中国一样同属陶瓷艺术发达的国家。但在世界一体化的今天，同属东亚国家的中日韩三国，在现代陶艺的创作方面，都深受西方国家的影响。在人类社会发展到21世纪的今天，人们越来越感到文化多样性的重要，也越来越认识到东方的智慧、东方的经验也理应对世界的发展做出自己的贡献，以使整个世界的文化发展更加得完善与互补。而作为东方的现代陶瓷艺术，其现代精神与创作的原创性何在？其对世界文化和艺术的发展应做出什么样的贡献？这是我们这次展览和研讨会所要探讨的主题。

中、日、韩文化是东亚文化的主体部分，在历史上又都同受儒释道哲学思想的影响，在艺术的追求上，崇尚自然，崇尚“天人合一”。在审美标准上讲究以“天趣”为上，并提倡以艺养心，将艺术的创作与个人的修养紧密结合。在东方的哲学观念中，世界万物都皆由“水土火木金”这五种元素所组成，而在陶瓷艺术中，这五种元素缺一不可。人们常说陶瓷是火与土的艺术，但实际上没有水的淘洗，陶土是无法使用的，没有木材的燃烧，也不可能有火焰的高温；同时没有以金属元素所组成的釉质的装饰，陶瓷也就没有了她迷人的光彩。所以在东方人看来，陶瓷艺术是大自然的产物，其所体现的“意境”，所体现的“气息”在许多方面是人工不可企及的——有火的助力，有自然天成的部分的。所谓的自然天成，就是重整体而不重细部，重自然而不重巧思，它要求尽可能保持事物的本然状态，破除以人为中心的观物方式，而将主体融入客体，不做肢解，不事雕琢。因此在中国古代文人眼里的陶瓷上品之作，往往表现为气象混沌，犹如造化生物，不显人工痕迹。

道家学说的代表人物之一庄子曾把音乐分为三类，即“天籁”、“地籁”、“人籁”。“人籁”是人们通过各种乐器，借助人力而成就的声音之美；“地籁”是风吹万物和各种大小孔窍所产生的声音之美；“天籁”则是自然众窍自鸣的声音之美，它不凭借任何外力，完全是天然的，自发的。庄子认为“天籁”是最美的音乐，因为它“顺之以天理”，“应之以自然”，完全摆脱了人为的局限。也就是说，“天籁”不是别的，就是天地万物的本来状态，原初状态，是一种未加雕琢的朴素状态。所以道家将朴素看作是一种最高的美：“夫近虚恬淡、寂寞无为者，万物之本也……素朴而天下莫能与之争美。”这种追求自然天成之美，

朴素之美在宋代达到一个高峰，所以宋人张表臣言：“篇章以含蓄天成为上，破碎雕镂为下。”而在宋代的最高艺术成就中，一是宋词，二是宋瓷。宋代的中国瓷器将中国道家的美学意境表现得淋漓尽致，宋瓷中的“百汲碎”、“冰裂纹”、“金丝铁线”、“蚯蚓走泥纹”、“兔毫”、“鹧鸪斑”等经过烧制而偶尔出现的陶瓷上的瑕疵，釉色效果，在当时追求自然天成的中国工匠手中，却成了一种特殊的肌理美，而世代流传下来。

中国道家的这一美学追求到明清以后逐步减弱，但在韩国和日本却得到了发扬，至今为止，韩国人的青瓷、粉青沙器，以其质朴的美学内涵，在世界范围内大受称赞。而日本人的陶瓷艺术，由于其茶道的兴盛，其所具有的那种东方人对自然的崇拜和追求，使其在陶瓷艺术的审美上达到了“宁拙勿巧，宁朴勿华，宁粗无若，宁僻勿俗……”的哲学境界，正是其在陶瓷艺术中所追求的天人合一的意境，使其陶瓷艺术在现代世界艺术的范围得到许多人的瞩目。

另外，在对于器物的理解上东方人和西方人也有着不同的心理体念，在西方人的眼里，器物只是一个在日常生活中实用的工具。但在东方人的眼里，正如孔子所说的“美食不如美器”，因为吃饭不仅仅是为了生存，为了营养，其还包括了一套生活的文化和礼仪的文化。以中国的鼎为例，其是古代的炊食器，早在七千多年前中国就出现了陶制的鼎。而到商周时期，用铜做成的鼎便成为当时最为重要的礼器。《公羊传》何休注云：“天子九鼎，诸侯七，大夫五，元士三。”后人因而以“一言九鼎”来形容天子的威仪。豪贵之家，也因为有击钟列鼎而食的豪奢排场，被称为“钟鸣鼎食之家”。由于古代帝王喜在青铜鼎上铭刻文字以记功德，因而青铜鼎又被称为“钟鼎礼乐之器”，这样，青铜鼎便又成了中国古代社会王权的象征，国家存亡的标志。我们的华夏之国，也因而被称为“钟鼎礼乐之邦”。

同时，古代贵族在祭祀、丧葬、朝聘、征伐、宴享和婚冠等活动中礼仪所用的器皿，叫做礼器，亦称彝器、尊彝，即陶瓷器和青铜器中的鼎、簋、觚、豆、鬲、尊、钟等。礼器是中国古代的建邦立国重器、统治权力的象征和“明上下、别等别”的礼治工具。在某种程度上，甚至成为礼制的体现，即所谓“藏礼于器”。所以，才有了自古以来的“器以载道”的说法，在东方人眼里的陶瓷器，远远不只有它器用的方面，更重要的还有它所体现的文化内涵的一面。

“礼”是儒家哲学的立身之本，在儒家的眼里，人必须通过礼仪的教化，才会成为儒雅之士，才会成为一位有文化修养的人；人需要教化才能成才，玉需要雕琢方能成器。因此，儒家的美学思想与道家相比较，更注重的是文与质的结合，因此，孔子说：“文质彬彬”，荀子则说：“性者，本始材朴也；伪者，文理隆盛也。无性者伪之无所加，无伪则性之不能自美。性伪合，然后圣人之名一，天下之功于是就也。”伪者，人之为也。荀子认为，天性本身并不美，必须经过礼乐的熏陶，“性伪合”，才有其美。如果说道家追求的是天然之美，而儒家更注重的是纹饰之美，装饰之美，人伦教化之美。在中国明清以后的陶瓷艺术，更多的是受儒家美学思想的影响。

但实际上在中国的文化历史中，道家思想和儒家思想向来是相互补充，相互影响，以形成东方哲学思想的完整体系。纵观东西方的审美哲学体系，我们所看到的是两种不尽相




同的艺术表现手法，西方人在艺术的表现上更多追求的是感官上的刺激和冲击力，从美学意义上来说，其注重的更多的是人的力量的体现，人对自然的统治与改造甚至破坏与对立；而顺其自然，与自然合二为一，追求含蓄的、浑然天成的美，这是东亚人的追求，也是东亚人与西方人不同哲学思想的体现。

当然，我们以上所讲的都是东亚陶瓷艺术传统的一面，当人类进入工业社会，当工业化设计为我们的器用生活带来更加广阔的市场后，陶瓷艺术的日常存在，遭到了极大的挑战。同时，二战以后，许多西方现代艺术家，在陶瓷材料的领域中，发现了一个新的开阔地，火的燃烧所带来的釉色的无穷变化，泥土的可塑性所表现出的丰富的艺术语言，于是传统的陶瓷艺术开始了它新的言说。其不再是不说话的器物，而是会言说各种理念的艺术的载体，开始成为现代艺术的一个组成部分，而且这种表现形式迅速风靡全球，包括东亚国家，这就是我们所常说的现代陶艺。

也就是说，现代陶艺并不是东亚陶瓷艺术的传统，而是在西方文明影响下的全球化的产物，进入现代陶艺的创作，也就是进入了国际性的现代艺术发展的轨道。这是必然的，就像每个人都必须要会说一个共同的大家都能听得懂，都能理解的语言，才能在一个更开阔的语境中得到交流一样，而且不同的时代应该有不同的语境。我在这里想说的是，尽管如此，东亚国家，作为一个共同的文化区域，除了有全球化的语言外，还应该有自己的语言，自己的民族特性，自己文化的主体意识。世界的文化和艺术，只有尽可能的展示它的多样性和丰富性，才能使其得到不断的发展和繁荣。而这种多样性和丰富性，一方面体现在它不断地面向未来，不断地创新；一方面也体现在它不断地溯本求源，不断地在历史的记忆中找到自己文化的根和那源远流长的民族的血脉。让人类在创建自己未来文化的过程中能拥有更多的智慧源泉和更多的经验体会，也让东方的智慧和西方的智慧成为一种互补力量，使世界的文化得到更平衡的发展。

为实现我们的这一想法，我们举办了“东亚现代陶艺邀请展”。本次展览邀请的陶艺家来自中国、韩国、日本三个国家，以及中国台湾、香港地区共32位。他们基本上是来自本国（地区）各重点高校或研究机构的教授、研究员及著名陶艺家，多数都是本国最优秀、最著名的代表，在现代陶艺创作上具有一定代表性和独特性。

此次展览将是对整个东亚地区在现代陶艺创作方面的一次较为全面的展示和重要的交流。



中国艺术研究院陶艺研究中心主任、教授

## WORDS OF EXHIBITION OF ORGANIZER

### Re-realization of the Spirit of Ceramics in Middle and East Asia under the Background of Globalization

All being East Asian nations, close and adjacent to each other, China, Japan, and South Korea share a long-term cultural exchange and cultural influence. Among the 3, China is the country where ceramics were first invented, and has been always famous for its ceramic art in the world. South Korea and Japan, similar to China, also are nations of developed ceramic art. But today, with globalization, the modern ceramic creations in these 3 nations are all influenced deeply by western nations. Nowadays, people realize more and more the importance of cultural diversity and the contributions the oriental wisdom and experiences should do to the world in making the world's cultural development perfect and complementary. Where does the modern spirit and creative originality of modern oriental ceramic art lie? How should the modern oriental ceramic art contribute to the development of world's culture and art? These are the subjects and contents of our discussion in this exhibition and symposium.

As the main body of East Asian culture, Chinese, Japanese, and South Korean culture all were influenced by the thoughts of Confucianism, Buddhism, and Taoism, advocating nature and the harmony of nature and human beings in artistic pursuit, devoting particular care to natural interest in aesthetic standards, and proposing to cultivate one's mind with art and to combine artistic creation with individual accomplishment. In terms of oriental philosophy, all matters in the world are formed with 5 elements: water, soil, fire, wood and metal. While in ceramic art, no single one of these 5 elements can be dispensed. People usually say that ceramics is the art of fire and soil. However, not rinsed with water, the soil can not be used. Without wood, there will be no high temperature of fire. And without metal glaze decoration, ceramics loses its attractive brightness. Therefore, to the easterners, ceramic art is a product of nature. Its artistic conception and its flavor can not be totally manmade. The fire and the forming by nature contribute to it too. The so-called *Zi Ran Tian Cheng* (forming by nature) means to pay attention to the whole, not to the detail, to the nature, not to the skill, to try to keep the original condition of the object, to get rid to the method of looking at an object centered on human, and to merge the subject into the object without dismemberment and ornament. Therefore, in the view of ancient Chinese scholars, the masterpiece of ceramics usually had an expression of the chaotic reflection, like nature creature, with on man made trace.

Zhuang Zhou, one of the representatives of Taoism, used to divide music into 3 types: sound of nature, sound of earth, and sound of human beings. Sound of human refers to the beautiful sound made by human being through various instruments. Sound of earth refers to the beautiful sound made by wind while blowing in nature and through various holes. Sound of nature refers to the beautiful sound made by natural objects, totally natural and spontaneous, without any assistance of outside force. In his opinion, sound of nature is the most beautiful music because it conforms to natural principle, definitely getting rid of man made limits. That's to say, sound of nature is nothing else but the original, primitive, and simple condition of objects in the world. Therefore, Taoism considers simplicity the beauty of the highest level: "It's the characteristic of all things on earth to be indifferent to fame or gain and to let things take their own course ..... Nothing can be more beautiful than simplicity." The pursuit for natural beauty and simple beauty reached a climax in the Song Dynasty, reflecting in the article by Zhang Biaothen of that time: "Articles of the highest grade are usually reserved and natural, those broken and of too much decoration are of the lowest grade." Song Ci (a type of classical Chinese poetry) and Song Ceramics are the greatest artistic achievements of the Song Dynasty. The Chinese ceramics of the Song Dynasty fully reflected the aesthetic concep-



tion of Chinese Taoism. Those flaws and glaze effects occasionally occurred during baking were considered a special textural beauty by the Chinese craftsmen who pursued for natural forming. And this was handed down through the generations.

This artistic pursuit of Chinese Taoists which decayed after the Ming & Qing Dynasty in China was brought into full play in South Korea and Japan. Even in nowadays, the Korean celadon ware and pink blue sand ware are appreciated in the world for its simple aesthetic connotation. And because of the thriving of Tea Ceremony which advocated and pursued for nature, the aesthetics of Japanese ceramic art reached a philosophical level of "being straightforward instead of being tactical, being simple instead of being luxurious, being free and easy instead of being too exquisite, being rare instead of being common.....". With this conception of the harmony of nature and human being pursued in ceramic art, Japanese ceramic art attracts great attention in the field of modern art in the world.

The western people's psychological idea of utensils differs from that of the eastern people. In the views of western people, utensils are just a kind of tool used in daily life, while in eastern people's opinions, just like the thought of Confucius "beautiful utensils are more important than delicious food". For us, eating meals is not just for existence or nutrition, a set of living culture and ritual culture. Let me take Ding (an ancient cooking vessel with two loop handles and three or four legs) for an example, as a cooking vessel, pottery tripod came into being 7000 years ago. While in Shang and Zhou dynasties, brozen tripod became an import sacrificial vessel. The notes by Hexiu for Gongyangzhuan (an ancient book) say: "9 tripods for ceremonials of emperor, 7 tripods for ceremonials of dukes or princes, 5 tripods for ceremonials officials, 3 tripods for ceremonials of Shi (a social stratum between senior officials and the common people in ancient China)". Later on, people used the words "Yi Yan Jiu Ding" (one word as heavy as nine tripods) to describe the impressive and dignified manners of emperors. Wealthy and influential families were also called "Zhong Ming Ding Shi Zhi Jia" (family with lined up tripods of eatables and musical performance during meals) because of their luxurious life with lined up tripods and bells. And because of the inscriptions on the Ding recording the achievements of the emperors, the bronze Ding was also called "Zhong Ding Li Yue Zhi Qi" (vessel for sacrifice). Therefore, bronze tripod became the mark of imperial power and the existence of a nation in ancient Chinese society. And China got the title of "Zhong Ding Li Yue Zhi Bang" (Country of bell, tripod, rite and music).

The utensils used by ancient nobles in ceremonials like sacrifice, funeral, state activity, punitive expedition, banquet, and wedding were called Li Qi (sacrificial vessel), also named Yi Qi or Zun Yi, including ceramic ware and bronze ware such as Ding (tripod), Gui (a square grain receptacle used at sacrificial ceremonies), Gu (wine vessel), Dou (stemmed cup or bowl), Ge (cooking tripod with hollow legs), Zun (wine vessel), Bell, Bo (large bell). In ancient China, sacrificial vessel is the mark of the founding of a country, the ruling power, and the tool for social class dividing. To some extent, it's even the symbol of the ceremonial system. That is "Cang Li Yu Qi" (add ceremonial meaning to vessel). Therefore, there came the saying "Qi Yi Zai Dao" (vessel is to show principle). Ceramic ware, in the view of the eastern people, not only has its role in being utensils, but also contains cultural contents.

Li (Ceremonials) is the origin of Confucianism. In the view of Confucianist, one can not become a learned and refined person with cultural cultivation until he or she has been educated with ceremonials. A person becomes talented after education. Jade becomes vessel after carving. So, comparing with Taoism, Confucianism pays more attention to the harmony of simplicity and decoration. Because of this, the Confucian says "Wen Zhi Bin Bin" (simplicity and elegance in harmony). Xunzi (a master of Confucianism) also says: "nature is of simple origination, ornament means beautiful decoration. Without nature, no ornament can be made. Without ornament, nature itself can not be beautiful. When the two are in harmony, one becomes a master, everything can be successful." Orna-

ment means human activity. Xunzi thinks that, nature itself is now beautiful. It can not become beautiful until it has been nurtured by ceremonials and in the harmony of nature and ornament. Taoism pursues for natural beauty, while Confucianism pursues for more decorative beauty and cultivated beauty. We can see more of its influence on ceramics after Ming and Qing dynasties.

However, in Chinese cultural history, Taoism and Confucianism in fact complement each other and influence each other, forming a whole system of oriental philosophy. Comparing the aesthetic philosophical system of the west and the east, we can see two completely different ways of artistic expression. The westerners pursue for more sense stimulation and impact, and in aesthetic meaning, pay more attention to the reflection of human power, and of human control, transformation, even damage and opposition with nature. While the east Asian nations are in pursuit of conforming with nature, harmonized with nature, seeking for reserved and natural beauty. This is a reflection of the difference between the philosophical thought of the west and the east.

Of course, what I mentioned above is one hand of the cultural traditions of the East Asian ceramics. After entering into the industrial society, while industrial design brought a more broad market for our life of utensils, the daily existence of ceramic art faced extremely great challenge. Meanwhile, after World War II, as many western modern artists found a new open ground in the field of ceramic materials, traditional ceramic art entered into a new age with its numerous glaze changes through fire-baking and its abundant artistic languages expressed by the deformability of soil. It's no longer speechless vessel, but speaking artistic carrier of various conceptions. It begins to become part of the modern art. And this way of expression swept the world, including the East Asian countries. This is what we say modern ceramic art.

That's to say, modern ceramic art is not a tradition of the East Asian ceramic art, but a product of globalization under the influence of western civilization. Entering into the creation of modern ceramics means entering into the track of international modern art development. This is certain. We can exchange with each other in a broader language environment only when every one of us can speak a common language which we all can understand. And there should be different language environments in different ages. Even though, I still want to say that, as a common cultural region, besides the globalizing language, we East Asian countries should have our own language, our own national characteristics, and our own realization of being a cultural main body. The world's culture and arts can not get continuous development and prosperity until we try our best to show its diversity and richness. And the diversity and richness is on one hand reflected in its continuous orientation to the future and its continuous innovation, and is on the other hand expressed in its endless seeking for the originals and its endless looking for its cultural roots and long-term national veins in history. It's in this way that human beings can obtain more wisdom recourses and more experiences in the process of constructing our future culture, that the oriental wisdom and the western wisdom become complementary power, and that the world's culture gets a more balanced development.

In order to realize this thought, we hold this East Asian Modern Ceramic Art Inviting Exhibition. We have invited about 30 artists from the 3 countries (China, South Korea, and Japan) and regions of Hongkong and Taiwan. They are mostly professors, research fellows, and famous ceramic artists and most outstanding and famous representatives of their countries with reputation and uniqueness in modern ceramic art creation from various important universities and research units in their countries and regions.

This exhibition will be a relatively complete demonstration and important exchange of modern ceramic art creation in East Asian region.

**Zhu Legeng**

Director of ceramic center of Chinese Academy of Arts, Professor



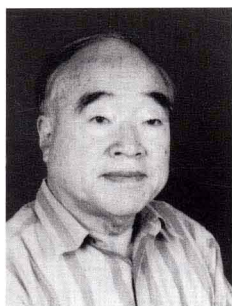




多彩釉瓷板 49 × 38 厘米 瓷土 2002 年







王修功  
(台湾)  
Wang Xiugong  
(TaiWan)

1930年 生于甘肃正宁，男，汉族  
1949年 国立艺专（杭州）肄业  
1949年 因战乱自杭州辗转来台  
1950-1956年 担任中学教职、广告设计师等  
1973年 获美国圣若望大学艺术奖  
1980年 开始专业个人陶艺创作  
1984年 作品获北美馆“非实用陶艺类”特优奖等  
1982-1995年 假以展出现代艺术著称之“春之艺”艺廊举办“王修功陶瓷展”六次；于史博馆、景陶坊、文建会文化艺廊举办“王修功个人陶展”四次；参与故宫博物院近代馆等联展，并担任各美术馆、文化中心等陶艺评委、审委等难以计次  
1999年 应邀参加北京“中华陶艺两岸交流展”，并以《台湾现代陶艺发展》为题，在清华大学工艺美术学院发表演说  
1999年 与女儿晓兰、吟兰、季兰主稿出刊综合性的一册《王家年报》，在每年的农历春节前寄赠亲友，并籍以聊表祝贺之忱  
2000年 2000年春季号以封面、封底及书内共六十多页彩色图文刊出冯筠心撰文报道之《王修功的陶艺生涯》  
2000年 10月应“景德镇民窑艺术研修院”之邀，参加“民窑艺术国际研讨会”，并发表《古陶琐语——对中国民窑发展上的几点看法》论文一篇

1930, born in Zhengning, Gansu Province, male, Han Nationality  
1949, studied in State Art College (Hangzhou)  
moved to Taiwan from Hangzhou  
1950-1956, acted as teacher in middle school, and advertisement designer  
1973, won Art Award from a university in USA  
1980, start professional private ceramics creation  
1984, won Particularly Outstanding Award in Non-practice Ceramics of Northern American galleries  
1982-1995, 6 exhibitions (Wang Xiugong Ceramics Exhibition) in Art of Spring Art Gallery which was famous of its modern art exhibitions, 4 solo exhibitions (Wang Xiugong Ceramics Solo Exhibition) in History Museum, Jingtaofang, and Cultural Art Gallery, attended numerous combined exhibitions in Gugong Museum, and acted as member of evaluating committee of ceramics competitions held by art galleries and cultural centers for a lot of times  
1999, attended Beijing Cross-Strait Exchanging Exhibition of Chinese Ceramic Art, and delivered a speech titled the Development of Modern Ceramic Art in Taiwan in Arts & Crafts Institute of Tsinghua University  
1999, published a compressive annual —— “Annual of the Wang’ s” writing together with daughters Xiaolan, Yinlan, and Jilan, for the purpose of mailing to relatives and friends in celebration of the Lunar New Year  
2000, at the invitation of Research Institute of Jingdezhen Folk Kiln Art, attended the International Symposium on Folk Kiln Art, and published an essay titled “Trivial Thoughts about Ancient Ceramics —— Some Views on the Development of Chinese Folk Kilns”