

# 中國當代

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CHINA CONTEMPORARY CERAMICS



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吕品昌 编著

中国当代

# 陶艺



吉林美术出版社  
JILINMEISUCUBANSE

(吉)新登字06号

中国当代陶艺

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出 版/ 吉林美术出版社

(中国·长春市人民大街124号)

发 行/ 吉林美术出版社图书经理部

制版印刷/ 深圳现代彩印有限公司

版 次/ 2000年1月 第1版 第1次印刷

开 本/ 787×1092mm 1/12 印张/12.5

印 数/ 0001-4000册

书 号/ ISBN 7-5386-0828-1/J·563

定 价/ 130.00元

China Contemporary Ceramics

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Charge Editor/ Zhu Xiaoda Xu Gang

Graphic Designer/ Xu Gang Zhu Xiaoda

Translators/ Lang Xiaodong Wang Zhongdong Zhu Yinan

Publisher/ Jilin Fine Arts Publishing House

124 Renmin Street, Changchun, China

Distributor/ Book Managerial Department of Jilin

Fine Arts Publishing House

Plate Maker and Printer/ Shenzhen Modern Colorful

Printing Co.,Ltd.

Edition/ First Published in January,2000

Format/ 787×1092mm 1/12 sheet/ 12.5

Quantity / 0001-4000

ISBN / 7-5386-0828-1/J.563

Price / RMB 130.00



# 请点燃思想之火

## 关于当代陶艺的思考

陶艺之“热”已在当代文化的情境中悄悄地形成。大约从90年代中期开始，陶艺走出了闭门独户的生产作坊，汇入到当代艺术活跃的格局里，各地都出现了一些中型小型的陶艺展览，刊物上也经常见到作为当代艺术的陶艺新作，还不断有消息传来新的陶作的雅集。这些都是陶艺从传统走向现代、从工艺生产走向独立创造的征兆。

陶艺的诱人之处在于烧制的过程，窑火闪烁，闪动的是失败与成功同在的机遇，带着炉温问世的陶艺作品可能给人欣喜也可能给人沮丧，由此更不能不感叹陶艺的传统原本驻落在无数临窑的经验之中。

陶艺的历史就是经验的积淀史。从原始陶器到彩陶彩绘陶，再到后来陶与瓷的流脉和传派，陶瓷艺术的奥秘深藏在历代承传的手工模式之中，更神奇地深藏在从配料、拉坯、成形、装饰到烧制的个体经验之中。因此，陶艺在中国与中国画一样，它的原则、法规、模式、风格、内涵受到整个文化内涵与形态的制约。

事物的发展总是有自己的规律，中国现代陶艺的进程也几乎宿命地产生于改革开放之后和整个社会文化情境。现代陶艺首先发生在形式层面上。从80年代开始，陶艺界出现了突破原有造型样式与形式法则的呼声，陶瓷家对形式倾注了前所未有的热情，把注意力从传统的整体性转向了造型的单向性，从点、线、面、体等形式语言中建构自己作品的生长点。这种方式催孕了陶艺作品的唯美倾向、装饰趣味和抽象感受，在当时，和绘画、雕塑一样，开始

了现代陶艺的最初萌动。

接下来的情况是对陶瓷材料性质的重新认识和探索性开掘。当陶艺家不满于表面的形式感和由这种形式趣味导致的风格相似性时，陶瓷材料本身成了新的关注点。陶艺家开始意识到，对材料的感觉来自于对材料物质性的认识；在陶土素朴和原始意味中，艺术家看到了陶与瓷的“本质”或“本性”，力图在作品中表现质地效果，有意识地保留陶土的自然性质。这种追求的背后是对现代工业文明的理性批判与情感疏离，陶艺家们点化出了陶瓷材质的美学品格和文化内涵。在这个阶段，不加修饰的、肌理状态的、手拉坯体的稚朴和以回归自然为主的造型主题相结合，使陶艺回到了其形态意味的本原。

如果说90年代以前的中国陶艺还处在“走向现代”的准备阶段的话，90年代的中国陶艺界则开始出现了比较纯正的学术探索。陶艺家开始意识到一味移用西方现代艺术趣味并不能代替个性的创造，对自身传统的完全否定则将带来失去立足之本的危险，唯有把握陶艺创造过程中精神与语言的统一，从精神层面出发，寻求语言的自然表现，才有可能产生富有文化内涵和个性特征的作品。这个时期的陶艺界开始出现了多元取向，陶艺家开始依据自己的生活体验和从艺经验，从某种角度探向陶艺个性的生成。他们追求的不再是表面的形式趣味，而是与自己心灵、情感相对应的语言形态；他们关注的不再是空洞的作品主题，而是表达了思想连贯性的系列。在这个层面上，有几个类



型的实践特别富有意义。一类是注重思想内涵的作品。这部分陶艺家把目光投向了当代文化，从社会变革的现实和个人文化经验中提炼作品的主题，并建立与作品思想内容相对应的语言表达方式；这部分作品摆脱了一般的形式美感，具有比较鲜明的个性面貌和文化关注特点。第二类是具有语言综合性质的作品。这部分作品，体现了陶艺家是勇于打破常规的探险者，他们不满足于对某家传统的线性继承，而是以综合的方式取各派名窑或各种技法之长，将陶瓷特征从它们原所依附的形态中化解出来，有选择、有侧重地进行“重构”，充分发挥陶艺作为视觉艺术的功能。第三类是呈现出地方特色的作品。这部分作品，体现了陶艺家立足所熟悉的地域窑风，掘取地方陶瓷的特征，强化某些因素，使作品富有浓郁的地方色彩和鲜活的自然气息。可以说，90年代的中国陶艺涌现出了比较丰满和自足的个体，也为整个陶艺界进一步深化学术探索开辟了风气。

目前我国陶艺的发展还不平衡，延续传统的批量制造和不畏困扰的学术探索形成明显的分野，这种形势尤其需要一大批持恒于振兴中国陶艺、发展现代陶艺的艺术家，这不是一般地提倡与希冀，而是时代赋予的挑战与机遇。就现代陶艺而言，学术上的浅尝辄止必然导致作品内涵的空洞与肤浅，一味追求“现代性”、“现代感觉”，也使得许多作品徒有形貌而经不起深入地审视。中国当代陶艺应该以鲜活和成熟的个体汇成整体局势，它的个性应该以含蓄、充实的方式体现出来，只有在这个学术层面上，当代陶艺

才能真正体现出参与当代文化建设和价值。

我的同事吕品昌君在陶艺这个行当里，是一个很有丰沛底气和不少资历的艺术家，同时是一位在陶艺教学岗位上尽职尽责的教师，在当代陶艺尚缺有机学术环境的形势下，艺术家于是要充扮多种角色，吕品昌也就成为一个在陶艺活动中的活跃者。这本陶艺选集，便是他广结艺友又认真择选各家作品的成果。尽管观看画册达不到品味原作的感受，但它作为呈示陶艺当代状况的一份及时的备忘录，足以能够给予我们充分的信息，此外还有由视觉的触动引发的思考的激活。

品昌君约我为这本画册写序，我首先想到的是，中国作陶的祖先们似乎一开始就赋予了陶艺以精神文化的涵义。陶者，淘也，依山取土，以水滤土，和水成型，一个“陶”字竟是思想的象征，于是有了“陶冶”、“淘汰”、“陶铸”等等由“陶”而生的人文意味，也有了陶艺作品为精神与文化象征的本质。陶艺的传统在当代必须要更新，而陶艺内涵的传统在当代则必须要发扬。在窑炉面前，每一个陶艺家都充满希冀和期待。我以为，只有把思想之火注入窑炉，那里即将成型的陶艺作品才会真正灵魂出壳，绽放出鲜活的生命。

范迪安

中央美术学院博士、副院长

一九九九年四月于北京

# Igniting imaginative sparks

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## contemplation of the contemporary ceramics

Fan Dian

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Ceramics fever has secretly formed in the contemporary cultural environment. From the middle of 1990s, ceramics has gone out of snuting workshop, emerged the active pattern of contemporary art, some middle or small ceramics exhibitions are hold in many places, articles introducing new ceramics as contemporary art are often read in magazines, news that new ceramics albums have been published is uninterrupted. These are the signs that ceramics will develop from tradition to modern, from industrious production to independent creation.

The attraction of ceramics lies in the fire process, fire flares in kiln, it reflects the opportunity of success or failure. An artist may be joyful or dejected, according to the result of the work, we have to admit that ceramic tradition originally depend on many experiences of fire kiln.

The ceramic history is an experimental precipitating history. From primitive pottery to colorful pottery, and to later pottery and ceramics. The secret of ceramics was hidden in the inheriting pattern of handwork, and concealed mysteriously in the individual experience of burden, moulding, forming, decorating and firing. Therefore, like Chinese traditional painting, the principle, law, pattern, style and intention of ceramics were constrained by the entire cultural connotation and formation.

A thing always develops according to its own law, the developing process of Chinese contemporary ceramics generated almost inevitably after the reform and open to the outside world and the improvement of social cultural environment. Modern ceramics first occur on formal level, from the begining of 1980s, ceramic circle gave the cry of breaking original model style and formal law, ceramic artists devoted unprecedented enthusiasm to form, turn their attention from classical integration to modeling unidirectional, constructed growing point of their works from formal language like point, line, plane and solid. This way promotes aesthetic inclination, interesting decoration and abstract feeling of ceramic work, like painting and sculpture at that time, modern ceramics began to germinate.

Next, the property of ceramic material was reconsidered and exploratory dug. When ceramic artists were not satisfied with the superficial formal feeling and the same style caused by the formal interest, ceramic material itself has become a new focus. Ceramic artists began to realize that the feeling of material comes from the recognition of materiality of material. From simple and original significance of pottery clay, artists saw the “essence” and “natural character” of pottery and ceramics, they tried to express the effect of quality in their works, and retained consciously natural property of pottery clay. Behind the pursuing is a rational criticism and sentiment drifting apart from modern industrial civilization, ceramic artists revealed the aesthetic character and cultural connotation of ceramic material. In this period, ceramic artists took the modelling thesis of returning to the nature as the dominant factor, combining with the plain of inornate, state of texture, semifinished product by handwork, they brought ceramics to its originality in formal significance.

If Chinese ceramics was in preparation for “go to modernization” before the early of 1990s, later Chinese ceramics began to emerge a comparatively pure academic probing. Ceramic artists realized that it could not replace individual characteristic creation to apply mechanically interest of western modern art, denying completely their own tradition would lose a foothold, only grasping unification of spirit and language in the creative process of ceramics, from spiritual aspect, looking for natural expression of language, they could produce works that have rich cultural connotations and personality characteristics.

In this period, ceramic circle began to appear multiple orientations, according to their own life and artistic experience, ceramic artists began to probe the production of ceramic character from some point of view. They pursued not only the interest of superficial form, but also the language formation corresponding to their feeling and sentiment; they did not concern empty thesis of work, but expressed the imaginative continuity. In this respect some typical practices were of significance. The

imaginative connotation was laid stress on the first type of works. These ceramic artists envisaged current culture, abstracted the thesis of work from the reality of social reform and cultural experience of individual, they established expressing method of language corresponding to content of their works; These works got rid of general formal aesthetic feeling, their features of individual character were fairly distinctive, they were concerned culturally. The second type of works have language synthetic property. These ceramic artists were explorers who were brave in breaking conventions, they were not satisfied with linear inherit. They broke down ceramic features from the formation to which they were attached, and "reconstructed" choicely and emphatically. Ceramics as a visionary artistic function was fully brought into play.

The third type of works have a local character, these ceramic artists depended on their familiar regional style of kiln, dug up local ceramic character, emphasized some factors. Their works are rich in local color and fresh natural flavor. It is positively to say that Chinese ceramics have emerged comparative full-grown and self-satisfied individuals in 1990s and have created an atmosphere where academic probing would be further deepened in ceramic circle.

Now the development of ceramics in our country is in a state of imbalance, there is a apparent dividing-line between batch process that inherit tradition and academic probing that do not fear to being baffled. Many artists who resolve to promote Chinese ceramics and develop modern ceramics are specially needed in this situation, it is not a general advocacy and expectation. It is a challenge and opportunity of the times. As far as modern ceramics, the connotation of work would be empty and superficial academically, if you stop after getting little knowledge of a subject.

Pursuing blindly "modernly" "current sentiment" has made some works just save up appearance, they can not withstand being examined deeply. Chinese contemporary ceramics should constitute a

integration by fresh and mature individuals, its individuality should be incarnated in a implicit, substantial way. Only in this academic level can contemporary ceramics really reflect its participating current cultural construction and value. My colleague--Mr. Lu Pinchang is an artist who has a good foundation and qualifications and records of art, meanwhile he is a striving teacher in ceramic teaching position. In the current situation that ceramics lacks organic academic environment, any artist would play multiple parts, Lu Pinchang is an activist in ceramic circle. This ceramic album is his achievement that he makes friends with artists and selects their works, although tasting album is not better than tasting original work, but as a timely memorandum that reflects current situation of ceramics, it will give us adequate information, and inspired a thinking that touch visual sense.

Lu Pinchang asked me to write a foreword for the album, what I think first is that as if Chinese ceramic ancestors endowed ceramics with a spiritual cultural connotation from the start. In Chinese words "ceramics" like "wash", getting earth from a hill, filtering earth by water, combining water with earth to model. A Chinese word of "ceramics" is unexpectedly a symbol of thinking, so Chinese words like "mold a person's temperament", "sift" "mold and educate person" and soon, were generated from "ceramics" in a human significance, and ceramic work reflects essence of spirit and cultural symbol.

Now ceramic tradition must be renewed, yet the tradition of ceramic connotation must be developed. Every ceramic artist is full of expectation and hope before a kiln. I think, only of the imaginative fire flave up in a kiln will the spirit of ceramic work that will be modeled from there free itself from its body, and bloom fresh life.

April 1999 in Beijing



## 面向二十一世纪的多元格局

### 中国当代陶艺创作概观

中国当代陶艺创作经过几代人的不懈努力正在进入一个转型期。所谓转型，不仅是新老艺术家的交替，也包括艺术观念、审美价值和创作思想的转变。今天的陶艺创作正伴随整个现代艺术运动的发展而发展，适应发展的审美要求，在更大程度地利用和把握陶瓷媒介特性的基础上，创造着比古典陶艺更具审美表现力和激发力的丰富而颖异的形象。在新世纪即将来临之际，这种转型具有特别重要的意义，它促使陶艺创作以开放性和建设性的姿态积极参与中国文化和艺术现代形态的建设，成为活跃和促进中国当代艺术发展的一个声势渐大、影响日广的创作领域。

早在本世纪中叶，像郑可、高庄、梅建鹰、祝大年等一批老艺术家就对多种艺术风格以及综合利用中外艺术资源的可能性进行研究。他们着重在综合发挥传统优势和现代绘画及装饰艺术魅力的取向上探索陶艺的新型式，推动现代陶艺事业的发展。70年代末80年代初，日趋开放活跃的政治形势，为艺术的发展创造了有利条件。艺术家蕴蓄已久的形式冲动和如释重负的轻松感，孕育出一种比例匀称、色彩优雅、线条柔婉、装饰适度的造型语言。一批具有深厚艺术功底和丰富社会经历的艺术家的，很快地建立起一种带有唯美特色的表现模式。他们以一般形式美法则为圭臬，追求和谐形式的建构，专注形式美的表现；他们多热衷以动植物、风景、人物或器形为母题，在造型装饰

上反复玩味形式元素的组合变化。凭借相对稳定的形式法则和结构模式，陶艺家们驾轻就熟地推出一批形式考究、格调轻松、趣味浓郁的作品。周国桢、张守智、尹一鹏、杨永善、韩美林、陈若菊等一批资深陶艺家，可谓是这一路风格的代表。这些前辈的艺术家的主张和审美倾向，通过教学和创作对中国现代陶艺起到重要的影响，为当代陶艺的多元发展格局奠定了基础，培养了人材。陶艺界80年代中期出现一种从民间传统和原始文化因素中吸取养分和素材的创作倾向，以其清新而粗旷的气息令人注目。这种倾向的陶艺创作，试图充分体现艺术家的自由个性和材质的自然属性，造型粗放、质朴、不事雕琢，显示出一种稚拙之美。其作品上那些不加掩饰的粗糙的质地及烧造的印迹，很容易唤起人们对乡土、对自然生存状态的眷恋，赋予现代人一种富有原始活力的审美境界。热衷这种风格创造的一批陶艺家，在民间艺术中吸取营养，打开了一条表达朴素审美趣味、抒发自然情感的艺术通道。他们探索对中国陶艺立足本土文化的现代推进和介入社会生活的价值拓展，无疑提供了一种颇有启示意义的经验。

80年代中期以来，中国社会和文化氛围更为活跃，国际文化交流更加频繁，观照世界的距离大大缩短，中国现代化进程进一步加速，工业化景观愈加鲜明；人们的文化消费鉴赏口味也不断提高，新的气象悄悄

化解着那种严肃凝重的社会氛围。感性在社会生活条件相对改善下的松懈，思想在闪避难解之结中升华，萌动了现代人以充沛的心性去体味感受生命价值和人生过程的要求。这种要求和发展趋势在1989年后显得更加强烈和明显。

90年代的中国现代陶艺发展出现了新的气象，并相应形成新的格局。陶艺创作表现出三个明显的趋向。一是在坚持传统技艺和实用格式基础上向前发展，虽然其创作样式比较平稳，缺乏风格上的强烈反差，但艺术家在讲究制作技艺精良的同时，也非常注重艺术个性、审美情感的表达。二是通过对传统技艺和实用格式的“变异”来追求陶艺的新意，这一创作趋向多在古典器型上作文章。在陶艺家手中以往那些具有特定实用性能的“碗”、“壶”、“瓶”等已被抽掉原有的功能价值而成为一个单纯的审美形式概念。相应的造型以不失原先“形式逻辑”的变化，适应一种属于艺术家个人审美追求。变异的造型完全抛弃了实用功能，“器皿”的“内容”乃是艺术精神自由出入的空间。第三种趋向显得更加自由活泼，更趋重艺术表现性。这种趋向的陶艺创作，其艺术动力来源广泛，风格面貌了无一定，因此往往表现出较强的挑战性和实验性。从总体上看，这一路的陶艺家力图在遵循陶艺语言规定性的前提下，充分探索陶艺在纯审美形式创造上的各种可能性，最大限度地挖掘这种艺术形式和语言媒

介的表现潜力。与画家追求纯粹的视觉效果和雕塑家对多种媒材的综合实验一样，一批陶艺家满怀热情地把陶瓷的物理特性转换为一种独具魅力的形式语言。以力度感的追求，以神奇结构和颖异空间的建构，寻求物化审美主体经验和情感的新方式。他们在材料选择和工艺制作上往往不拘成规，自由洒脱，唯希望在泥土的随意搏塑和釉色的随机变化中，充分体味人在审美情境下的自然状态和心灵的自由感。从文化意义上看，这种创作的倾向尤其集中地反映了现代人在工业文明环境中的精神超越要求，具有很强的时代感和审美关怀价值。

中国当代陶艺发展出现的新格局，显示着陶艺现代形态建设的推进，显示着陶艺家对陶艺审美价值和文化价值认识的深化。

与大陆陶艺发展相比，香港和台湾地区的陶艺创作，在介入当代社会生活方面的步伐要快得多。近二十年来，香港和台湾陶艺事业蓬勃发展，持续推进、攀升。其创作和批评的规模、教育普及的程度、展览活动的数量、以及市场机制和收藏兴趣的培养，比起其他的艺术门类毫不逊色。港台地区的现代陶艺已经走向国际舞台，作品的质量亦提升到相当的国际水准，屡获国际陶艺大展的奖项成绩斐然。港台陶艺创作所以有今天的成就，一则得益于与世界文化的自由交流；一则得益于政府的支持。香港和台湾早在80年代

初期就已经注意到发展现代陶艺的重要性，并主办陶艺双年展，延续至今。

香港台湾的现代陶艺创作已基本形成多元发展的格局。其涵盖面广，包容了不同的流派，不同的艺术主张和不同层次的审美趣味。艺术家有良好的自觉意识，潜心创作，敬业图强。相信他们的努力和成功经验不仅对大陆的从陶者会有借鉴意义，且对整个中国当代陶艺之国际声誉的攀升有着不可低估的作用。

目前，在景德镇陶瓷学院、中央工艺美术学院、湖北美术学院、浙江美术学院、广州美术学院等大专院校已形成相对集中的作陶群落。尽管就整体实力活动开展的情况来看，尚未形成更大范围影响，但可喜的是扩大影响的工作已在逐渐开展。景德镇、宜兴两地的陶艺家，分别以民间组织形式成立了高岭国际陶艺学会和宜兴陶艺学会，这势必起到组织和推动陶艺创作活动的积极作用，也显示了社会正在增进的对陶艺的兴趣和关注。有必要指出的是上述院校在成就中国现代陶艺之气候方面，起到了不可低估的作用。它们不但培养了一批陶艺人材，而且也在依学院的影响力积极倡导和推动陶艺事业。1995年中央美术学院设立了陶艺工作室，这标志着现代陶艺作为一种现代艺术形态已被广泛接纳和认同，同时也象征着陶艺教育在中国正向着深广的层面发展。这一切，有可能将正在中国大地上集结汇聚的现代陶艺浪潮推向更高水平。

然而，中国现代陶艺创作的深入发展还需要解决一些明显而普通的问题。如物性品质与人文气息的有机契合；雕塑与装饰绘画模式的摆脱；塑造的自由性与烧造的控制性的适度把握；以及技艺的精进和品质的提高，等等。总之，全面深入地探索和把握陶艺自身的语言特性，既是陶艺家所要开展的中心课题，也是中国当代陶艺健康发展的关键所在。要解决问题或加速解决问题的进程，需要全体陶艺家携手合力，不懈进取，并在个人修养上多下功夫。

无论我们将面临怎样的问题和困难，都不可能改变现代陶艺在21世纪的社会生活中将发挥更大的影响并产生更大的作用这样一种发展趋势。这使我们充满信心和热情。未来的格局是多元而有序的，每一位陶艺家都应该做好叩响新世纪大门的准备。

吕品昌 于北京南湖渠

一九九九年二月二十五日



## **The Varied patterns that face the 21th Century**

### **Chinese contemporary general situation of ceramic creation**

Lu Pinchang

After generations hard work, Chinese contemporary ceramic creation is entering a period of changing, not only the changing of old artists and new artists, but also artistic sense, aesthetic standard and creative idea. Today the ceramic creation is developing along with the development of modern art movement. It suits developing aesthetic requirement. By utilizing and grasping the characteristic of ceramic media to a great extent, it creates more aesthetic expressive and more stimulating figures than classic ceramics. With the 21th century is coming, the change is more important. It promotes ceramic creation to join the construction of Chinese culture and modern art form in an open and construction attitude. It becomes a growing and influential creative area that enliven and promote Chinese contemporary art development.

In the middle of the Century, old artists like Zheng ke, Gao Zhuang, Mei Jianying, Zhu Danian etc, researched the possibility of various artistic characteristic and utilizing both Chinese and foreign artistic resource. They combined classic superiority with modern painting and decoration to probe the new form of ceramics, to promote the development of modern ceramics. In the late 1970s and early 1980s, with more active political situations, favorable conditions to develop art were created. A stored impulse and a sense of relief from artists, bred a modelling whose proportion is balanced, its color is elegant, its figure is soft, its decoration is adequate. Artists who have deep artistic skill and rich social experience, quickly set up a representing form of aestheticism pattern. They recognized the rule of formal beauty to be criterion, pursued the construction of harmonious form, concentrated their attention to representing of formal beauty. They were indulged in thesis of zoo, scenery, figure and implement, they repeatedly pondered the various combinations of formal elements in modelling decoration. By means of comparatively

stable formal rules and constructive models, ceramic artists produced with ease a batch of interesting works whose form is fastidious, its style is ease. Senior ceramic artists like Zhou Guozhen, Zhang Shouzi, Yin Yipeng, Yang Yongshan, Han MeiLing, Chen Ruojun and so on were representatives of the style. The view and aesthetic inclination of these older artists were an important influence on Chinese contemporary ceramics by teaching and creation, laid a various developing pattern foundation for contemporary ceramics and nursed qualified personnel. In the middle of 1980s, a creative inclination that gather nutrient and material from folk and native culture emerged. It was a focus as its fresh and crude flavor. These kinds of ceramic creations attempted to fully reflect the free individual character of the artist and the natural property of the material, its model was straight forward simple and unadorned, showing a unsophisticated beauty. Its natural crude quality and fired mark easily arouse the love of countryside and nature, it gave modern people a aesthetic realm of rich natural vitality. Some artists who were fond of the style, gathered nutrient from folk paved the way for expressing simple aesthetic interest and convey natural sentiment. Their probe no doubt supplied a inspiring experience to promote Chinese ceramics modernization and base itself upon native culture and enter social life.

From the middle of 1980s, Chinese society and cultural atmosphere were more active, international cultural exchange was more frequent, the gap between China and world was narrowing. Chinese modernization was accelerating. The scenery of industrialization was brighter; people's cultural taste rose, a new scene dissolved secretly grave social atmosphere. Sentiment was relaxed since the life standard comparatively improving, ideology sublimed in avoiding dead knots, modern people are inspired to taste

the value of life and the requirement of life. These requirements and developing trend became more intense and apparent after 1989.

The development of Chinese modern ceramics have emerged a new scene since 1990s and formed correspondingly new pattern. Ceramic creation showed 3 apparent trends. The first is to develop on the foundation of adhering to classic skill and practical form. Although its creative style is comparatively smooth, lacking intense contrast, artists stressed fabricating skill as well as concerning to artistic individual characteristic and expressing aesthetic sentiment. The second is to vary classic skill and practical form to pursue ceramic new idea. These creative trends were most used in classic implement. Those have special practical properties as "bowl", "pot", "bottle" had been taken its original functions and became a pure aesthetic concept. Corresponding model could yet be regarded as original variation of "formal logic", fit in with the needs of artist individual aesthetic pursuit. Variant model discarded completely its practical function. The "content" of the "implement" is a space that artistic spirit come in and go out freely. The third trend is more active, it strengthen artistic expressionism. This trend of ceramic creation, artistic motive power of this trend comes widely, it has no stable style, so it is more challenging and experimental. Overall, on the premise that the stipulations of ceramic language was followed, these ceramic artists attempted probe fully every possibilities in pure aesthetic form to excavate to a great extent expressing potentials of artistic form and language media. Painter pursuing pure visual effect and sculptor carrying out synthesis experiment using various media material, some ceramic artist eagerly change ceramic physics property to a kind of attractive formal language. They pursue a new way of aesthetic experiment of subject and sentiment by seeking dynamics, by fantastic structure and construction of unusual space.

they did not adhere to old habits in selecting material and fabricating, they expected in modelling at will from earth and random change of glazing color, they fully realize the natural state and spiritual freedom which man is in the aesthetic environment. From the cultural meaning, these creative tendencies specially focused on spiritual surpassing requirements that modern man in industrial civilized environment should have, it has a strong period feel and aesthetic caring value.

The new pattern of Chinese contemporary ceramic development shows the construction of advancement of ceramic modern form, shows the ceramic artists' deepening of cognition of ceramic aesthetic value and cultural value.

Comparing with continent, the ceramic creation in Hong Kong and Taiwan, has intervened more contemporary social lives in recent 20 years, ceramics have developed vigorously in Hong Kong and Taiwan, its scope of creation and critique, the extent of popularization, the numbers of exhibitions, and the nurtur of market mechanism and collecting interest, are not a halfpenny the wares than other arts. Modern ceramics in Hong Kong and Taiwan has go to the international level, The quality of works has reached a considerably international level. They have got several international ceramics awards. The achievement of ceramic creation in Hong Kong and Taiwan today are owing to the free exchange of the world culture and the support of government. It was in the early 1980s that Hong Kong and Taiwan noticed the importance of developing modern ceramics, and sponsored ceramic exhibition every two years till now. Modern ceramic creation in Hong Kong and Taiwan have developed various patterns, it includes different levels of aesthetic interest, artists have good self-consciousness. They devote themselves to creation. It is believed that their endeavours and successful experience are not only useful for reference by ceramic artist from continent, but also an

assignable affect that will raise the international reputation of all Chinese contemporary ceramics.

Now, Jing Dezheng Ceramic College, Central Fine Arts College, Hubei Arts College, Zhejiang Arts College, Guangzhou Arts College and so on have formed a comparatively concentrating ceramic artist group. Although viewing the situation as a whole, they have not influenced very much, but it is glad that extending influence has been gradually successful. Ceramic artists in Jing Dezheng and Yixing have respectively set up nongovernmental Gao Ling international ceramic society and Yixing ceramic society, it is positive in organization and promotes ceramic creation. It also shows that society has more interest and concern in ceramics. It is necessary to point out that colleges have not been neglected in nurturing Chinese modern ceramics. They not only foster some ceramic artists but also advocate and promote positively ceramic undertaking by colleges. Central Fine Arts College set up a ceramic workshop in 1995, it means that modern ceramics as a modern artistic form has been widely accepted and recognized, meanwhile it symbolizes that ceramic education is developing more rapidly.

It is required that some apparent and common problems must be solved, if Chinese ceramic creation wants to grow. As the organic combination of material quality and humanistic flavor; breaking away from the sculpture and decorative painting model; the proper grasping of free model and control, firing and the improvement of skill and improvement of quality and so on. Fully and deeply probing and grasping ceramic linguistic characteristics, It is not only the central thesis of ceramic art but also a key that develops Chinese contemporary ceramics.

To solve the problem or to accelerate the process that solving the problem, all ceramic artists should cooperate to make unremitting

efforts and put more effort into self-cultivation.

No matter what difficulty and problem we are facing, It is impossible to change the developing tendency that ceramics will play a more important role in social life in the 21st century. We are fully confident that ceramic patterns will be various and orderly. Every ceramic artist should prepare for knocking the door of 21st century.

Lu Pinchang

South Lake Canal, Beijing

25th February, 1999





刘士铭  
黄河船工  
陶 1998年  
氧化焰1260℃

Liu Shiming  
Boatsman in Yellow River  
pottery 1998  
Oxidizing flame 1260℃

1

78cm × 35cm × 28cm



2 40cm × 40cm

刘士铭  
农家小院  
陶 1997年  
还原焰 1280°C

Liu Shiming  
A farmer's courtyard  
pottery 1997  
Reducing flame 1280°C



3 25cm × 20cm

刘士铭  
后台的演员抱孩子  
陶 1997年  
还原焰 1280°C

Liu Shiming  
A actress holding a child in the backstage  
pottery 1997  
Reducing flame 1280°C



4 16cm × 8cm × 6cm

何燕明  
行乞的老妪—巴黎印象之一  
陶 1998年  
氧化焰 1260°C

He Yanming  
A begging old woman-The first impression of Paris  
Pottery 1998  
Oxidizing flame 1260°C



5 8cm × 10cm × 9cm

何燕明  
晚年—巴黎印象之三  
陶 1998年  
氧化焰 1260°C

He Yanming  
Old ages - The third impression of Paris  
pottery 1998  
Oxidizing flame 1260°C

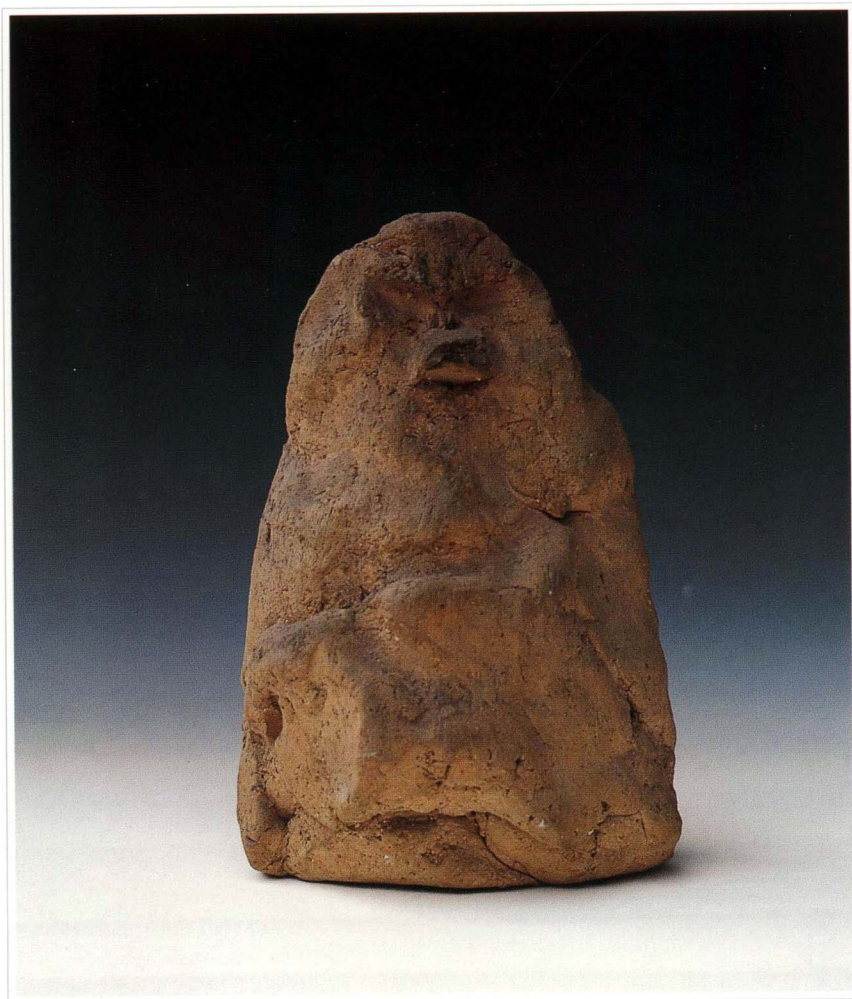




周国桢  
金丝猴  
陶 1997年  
还原焰 1280℃

Zhou Guozhen  
Golden monkey  
pottery 1997  
Reducing flame 1280℃





周国桢  
千斤顶  
陶 1985年  
还原焰 1320°C

Zhou Guozhen  
Hoisting jack  
pottery 1985  
Reducing flame 1320°C

7 12cm × 23cm



周国桢  
角马  
陶 1995年  
还原焰 1260°C

hou Guozhen  
Gnu  
pottery 1995  
Reducing flame 1260°C

8 15cm × 29cm



周国桢  
雪豹  
瓷 1982年  
还原焰 1280°C

Zhou Guozhen  
Snow leopard  
porcelain 1982  
Reducing flame 1280°C

9 20cm × 34cm