

2016

杭州国际当代陶艺双年展
2016 Hangzhou International
Contemporary Ceramic Art Biennale



中国美术学院出版社
CHINA ACADEMY OF ART PRESS



扫描二维码关注
中国美术学院出版社官方微博

ISBN 978-7-5503-1234-0



9 787550 312340 >

定价：288.00元

2016

杭州国际当代陶艺双年展 2016 Hangzhou International Contemporary Ceramic Art Biennale

刘正 周武 / 主编
Liu Zheng Zhou Wu / Editors

中国美术学院出版社
CHINA ACADEMY OF ART PRESS

尝见陶艺良匠拉坯，其身俯首向下，深埋两臂之中，唯侧耳倾听陶泥的声响。只此一瞬，他的手与身融在了一起，他的感受已经从拉坯的身形中解放出来了。听泥坯的声响，听陶土的呼吸，听光线在上面旋转的灵晕，通过这些倾听，他的精神已经达到了一种纯然的沉醉。这种沉醉的真正成功在于它悄然地留驻在器物之中，用静默的方式宣示这种灵魂沉醉的礼赞。

陶艺之工的神奇，纯在此种沉醉。如嵇康之锻、陆羽之茶、米癫之石，怀此种沉醉者，都用如醉如癫的癖好来疏解胸中块垒，寄托自己高迈超逸的人格情操。若真有此醉，必将沉湎酣溺，无暇钱奴名利之事，耐得住孤独寂寞，志向高远，冶陶以德。

又逢新一届陶艺双年展开幕，谨以此短文献给心怀这种陶工之醉的中外陶艺家们。

许江

2016年11月13日

Soaking in Pottery

- Written for 2016 Hangzhou International Contemporary Ceramic Art Biennale

Coming from magical handiwork, ceramic household items can be both practical and artistic at the same time.

The art of pottery is mostly shown in utensils, which are hollow objects that can either accommodate a variety of substances such as liquor, fluid, fruits, flowers etc. or remain vacant for ornamental purposes. Placed on counter tops or tables, ceramic utensils can bring life to bright and clean windows or rooms under an elegant moon and fragrant breeze. Although not subject to sudden showers of wind and the bitterness of heavy rain-breeze, ceramic utensils still require gentle wiping now and then for presentation of their beauty. Simple yet smooth and lucent, ceramics are born with life-like luster and the inner beauty of tranquil peace, and it is so hard to not like them.

When it comes to pottery, fine craftsmanship is of particular importance. Each pottery item came into being through the delicate work of the fingers and the clutching of hands on its opening. Every potter knows the touch of movement from his/her palm and the fulfilling friction given by the spinning arc of the work. Even a pottery bowl of the utmost simplicity can also transfer the warmth and aroma it contains to you in a way beyond description. All of the above constitute the natural order of pottery, which after thousands of years translates to a subtle sensibility in every trained potter. For those know the art, some gestures of a potter can be as expressive as words in the most elegant language. In such a way, hand-made pottery has become the witness for meetings, gatherings of friends and relatives, religious rituals. Like some a tranquil sonar, pottery transmits the wave of charm potters felt through their hands to those who appreciate them. Also, like the rules of martial arts, it is in a pottery item that we can see the depth of skill of the man who makes it.

Often we see a skilled pottery artisan bowing down and buried in his arms when working, looking like he is listening to the sound of clay in hand. Only this moment, with harmony between hand and body, the artisan's work on the pottery is elevated to a level that seems almost spiritual in nature. Listening to sound of moving clay and the breath of the mud and watching the soul-like halo created by lights reflecting from the work, the spirit of the artisan will reach a level of pure indulgence. The real success of such indulgence is represented in the quiet yet skill-full crafting process and the tranquil expression of soul-level intoxication.

The magical nature of pottery comes solely from such intoxication. Like the calcine of Ji Kang, tea of Lu Yu and the stone of Mi Dian, only those reaching such level of indulgence can express their love for their works and unique personality sentiments in such a master-full manner. In order to reach such a level, one has to be focused on the inner thoughts and remain immune to outer elements such as money, fame and fortune, as only then he/she can endure the loneliness in the aspirational pursuit for utmost virtue and integrity.

In a time for the opening of another ceramic art biennale, this writing is written for those Chinese and foreign ceramic artists aspiring for excellence in the works.

Xu Jiang
November 13, 2016

—— 序二 ——

觉醒与共识

——致双年展

“中国当代青年陶艺家作品双年展”自1998年首届创办以来，至今已经十届，经历了十八个春秋。回望十届历程，其发展与中国当代陶艺同步，可以说是中国当代陶艺的缩影。

二十世纪八十年代初，随着改革开放而涌入中国的西方当代陶艺创作理念，极大影响了中国陶瓷艺术教育和创作，改变了此前长期不变、高度统一的计划经济下的陶瓷设计创作的方法和理念，使中国的陶瓷艺术设计和创作逐步走向了多元的个性化表现时代，虽然在初期不可避免地带有西方当代陶艺作品的痕迹，但个性的开启，激发了陶瓷艺术家的生机和活力。进入二十一世纪，随着改革开放的深入，中国的当代陶艺家群体开始越来越关注中国本土文化及艺术精神的表现，及至今日，已逐渐形成共识，成为主流。从改革开放前的陶瓷设计的统一理念、标准，到改革开放初期的带有明显模仿痕迹的个人表现，再到当下中国本土文化精神表现的思想共识，中国当代陶艺家群体在思想上的觉醒是中国当代陶瓷发展史上的重大事件。

回首世界陶瓷史，中国陶瓷一直占据主要篇幅。但在二十世纪，日本陶瓷占据了主页。二十世纪日本陶瓷向世界推出的，不仅是陶瓷作品，更重要的是以禅宗文化为核心的陶瓷器物背后的生活方式。众所周知，禅宗文化源于中国，自遣唐使传入日本之

后，全面影响了日本的陶瓷观和生活观，形成了不同于中国的陶瓷艺术和生活文化。中国陶瓷艺术深受儒家文化的影响，中国的陶瓷观，几乎可以等同于儒家文化中的君子观，中国君子观中的“齐家治国平天下”等以“圆满”人生态度为目标的理想，极大影响了中国的陶瓷观，形成了与“玉”的品质追求一致的“无瑕”的圆满器物思想。这与日本在禅宗文化传入之后逐渐形成的“月无云遮为嫌”和“茅屋系名马”这样不完整的欣赏观，构成了完全不同的世界，形成了两国不同的陶瓷观和生活态度。或许在西方人的眼中，这种东方的“圆月”或“残月”式的器物及其生活理念都属“东方之月”，但对于中国当代的陶艺家来说，二十一世纪的机遇和挑战是，浸润了中国儒家文化思想的“圆月”式的中国陶瓷器物及其生活理念，能继日本之后，为世界陶瓷发展及生活方式提供新的能量吗？可以看到的是，中国当代陶瓷艺术家本土文化意识的觉醒与共识的形成，是促使中国当代陶瓷艺术复兴的巨大力量。

刘 正

2016年11月11日于积厚居

Awakening and Consensus

To the Biennale

Since its inception in 1998, "China Contemporary Young Ceramic Artists Work Biennale" has gone through 18 years. Looking back, by synchronized development with the contemporary pottery art in China, the Biennale can be seen as the epitome of Chinese contemporary pottery.

With the reform and opening up of China in the early eighties of last century, the creative ideas of Western contemporary pottery industry flooded into China, which greatly affected the education and creation of Chinese ceramic art and overturned the methods and concepts of Chinese ceramic design and creation that remained unchanged for a long time under the once highly unified planned economy of China. As such, a new age of diversified and personalized performance comes for China's ceramic art design and creation. Although in the early stages it was inevitable to find traces of Western contemporary pottery works, the eye opening changes still brought vitality and vigor to inspired ceramic artists. Into the twenty-first century, with the deepening of reform and opening up, China's contemporary ceramic artists began to pay more and more attention to the manifestation of local culture and artistic spirit of China, which to this day has gradually formed a consensus among the artists and become the mainstream idea for the industry. From unified design philosophy and standards in before the reform and opening up, to the individual performance with obvious traces of imitation at the beginning of reform and opening up, and then to the ideological consensus with respect to presenting the spirit of Chinese local culture, the awakening of Chinese contemporary ceramic artists is of great importance to the development of contemporary ceramics in China.

Looking back on the history of ceramics in the world, Chinese ceramics has been occupying the dominant position for a long time, with Japanese ceramics dominating the scene after the beginning of the twentieth century. Japanese ceramics introduced to the world not only ceramic works but also and more importantly the lifestyle with Zen culture as the core behind such works. As we all know, Zen culture originated in China. Since its introduction to Japan during the Tang Dynasty, the

concept of life and ceramics in Japan was subject to its comprehensive impact and the ceramic art and life culture different from China's formed thereafter. Deeply influenced by Confucian culture, China's ceramic art was promoted by the concept which is almost the same as the gentleman's view in Confucian culture. Under the significant influence of "perfection"-based worldly ideals in the gentleman's view such as "to cultivate the moral self, regulate the family, maintain the state rightly and make all peaceful", the ideology of creating the complete and jade-like "flawless" artifacts has formed in China's ceramics industry, which is completely different from the ideologies with appreciation of imperfect beauty that gradually formed in Japan after the introduction of Zen culture, including the sayings such as "beauty of moon generates from its cloud cover" and "fine horses could live in shabby cottages". Perhaps in the eyes of Westerners, such aspirations for "full moon" or "half moon" type of artifacts only belong to the oriental life philosophy. But for Chinese contemporary potters, the opportunities and challenges of the twenty-first century reside in the possibility that, whether or not the "full moon" type of Chinese ceramic culture and life philosophy, deeply rooted in the Confucian culture of China, can follow that of Japan and bring new energy to the world's ceramic development and lifestyle? As can be seen, the awakening of Chinese contemporary ceramic artists and the formation of consensus among them with respect to local cultural awareness will be a huge driving force for the revival of contemporary Chinese ceramic art.

Liu Zheng,
Written in Jihouju on November 11, 2016

—— 序三 ——

风华钱塘，手艺之江

——2016 杭州国际当代陶艺双年展

丙申初冬的清晨，一轮朝阳冉冉升起，映照着周遭的云絮，如幔幕，如帷盖。转塘重叠的山岭绵延起伏，朝阳宛如一位画师，在大自然这块画布上，涂抹着意象，涂写着心事。于是，山山水水间便多了一重生机、几多闹趣。时序已从深秋渐渐转入初冬，象山的校园，景色却依然如秋日的彩画，空气清新，清风徐徐，许多往日里一成不变的绿叶迫切地开始释放对色彩、对美的追求——这种自然的美，是用画笔和语言无法替代的。变，至道也。通俗地讲，就是转型，就是创新。

记得十八年前，南山路 218 号中国美院老校区大门的西南侧，有一座由王澍老师操刀改建的老会堂美术馆。美术馆面朝南山路，是一幢砖瓦结构的老房子，内部穿插钢结构挑空处理，双层的展示空间错落有致，两种界面有机融合，兼具历史与现代的双重特质——“中国当代青年陶艺家作品双年展”便诞生在这里。

二十世纪九十年代的中国，陶艺创作和教学尚处于萌发初期，国内缺少专业的陶艺创作和学术交流平台，很多在当时被人们认为是“背叛传统”的实验性陶艺作品，难以找到展示的窗口，许多年轻的陶艺家在艺术创作途中孤独地追寻着自己的理想。

1998 年的初秋，天朗气清，为了年轻陶艺家的成长，为了学术的交流与求证，在湖畔南山这一处老会堂美术馆，中国美院陶瓷艺术专业刘正等几位老师，组织并策划了第一届的“中国当代青年陶艺家作品双年展”。岁月如流，两年一度的展览历历在目，回望办展的含辛历程，难免感怀不已。从最初湖畔南山的老会堂美术馆，到孤山西湖美术馆，再到浙江美术馆，最终回到湖畔南山——如今美院位于南山路的新美术馆，近二十年的风雨辗转，见证了始终如一的坚守。可以毫不夸张地说，这

一展览支撑了陶瓷艺术专业的成长，彰显了中国美院整整一代陶瓷艺术学人的人文情怀。它是改革开放以来中国当代陶瓷艺术领域办展历史最长的展览之一，见证了中国当代陶艺的沿革，推动了中国陶艺教育与传统文化的推广与发展。它是中国当代陶艺先锋性的体现，仿佛一面旗帜，反映着二十年来中国当代陶艺的变革和履迹。

展览秉持哲匠精神，借鉴国际学术展览的经验，致力于陶瓷本体语言的开掘，历年来选择不同地域、不同创作理念的艺术家的参与，以开放的视野审视当代陶艺学术前沿问题，并始终坚持聚焦高校陶艺教育，助推学术品质的提升。2014年，展览在原来单一展览的基础上创建了“杭州国际当代陶艺双年展”，演化为复合的“双+双”展览方式，实现了升级转型。这一“双+双”的陶艺展览依托中国美术学院大视觉艺术的人文环境，通过国际交流拓宽学术视域，传播中国陶瓷文化，通过跨域、跨界互动，开掘学术的深度，建构活态的学科，在推陈出新的过程中实现创造性思维的转换，为专业学者提供了一个更为全面的研究平台，并为学科的深度国际化提供重要支撑。

一般来说，每个展览都有各自的历史特点与学术主张。作为二展并行、集多元研讨会议为一体的综合性学术活动，多维文化的视角为其主要特征。今年的展览由“2016杭州国际陶艺双年展”、“（2016）第十届中国青年陶艺家作品双年展”和“陶瓷高等教育国际会议”三部分构成。展览的主题为“源归”。

“源归”一词，出自许院长的口述。去年的炎夏，在一次与许院长出差回杭途中，我们聊到柳宗元为木匠杨潜作传的故事。在《梓人传》中，柳宗元写到：“彼将舍

其手艺，专其心智，而能知体要者欤……”这个故事想要告诉人们，真正高超的手艺人所领悟的“手艺之道”跟“宰相之道”是一样的，最终来源于“心智”。这是一个文化人对手艺本源的深度观览，体现着人对手艺本体超越视觉的认知，同时也是作者对物与精神的精微论断，也就是这里所说的“源归”。

“源”字有多层含义，本义是指河流的水源。王充《论衡·效力》中说：“江河之水，驰涌滑漏，席地长远，无枯竭之流，本源盛矣。”这里的“源”，指的是发源地的水源充沛，江河之水方可源远流长。其次，“源”可指代事物的根源，刘勰《文心雕龙·序志》中写道：“泛议文章，往往间出，并未能振叶以寻根，观澜而索源。”意思是说我们观览文章应知本体，其“源”字意指从表象中洞见事物的要领，探寻问题的根源。再者，“源”可特指事物的根本，杜甫《信行远修水筒》诗曰：“秉心识本源，于事少凝滞。”观察事物需从本义重点着手，依据本体融通事理。明李贽《答邓石阳书》中写道：“于伦物上加明察，则可以达本而识真源。”指在人事的常情与常理间观察入微，可以超越感知，理解事物的本源。“归”字跟“源”字一样，有回到本源之意，除此之外，还兼有归并、趋向、归属等丰富的意旨。

总之，“源归”讲的是做事、做学问，都应懂得事物的根源。从某种角度而言，“源归”关注的是根源问题，是智性地观看，运用哲学的眼光观察事物、探讨事理，是明察秋毫地追寻本源，也是以历史为镜对认知经验的探索。对应到本次展览，则是一个如何观看时序里多变的中国陶瓷艺术的问题——我们应先对根性的问题进行审视，这是创作方法论研究的规律。

“2016 杭州国际当代陶艺双年展”囊括了 3 大洲 9 个国家的杰出代表，共有 36 位艺术家的作品参展，其中以资深艺术家为主体。”（2016）第十届中国当代青年陶艺家作品双年展”则邀请国内 38 所院校的 130 位新锐艺术家参展，他们的作品极具时代的艺术特征，强调泥土在窑火中的淬炼，进而建构个体思想的表达。在这些参展艺术家的眼中，陶瓷艺术不止于实用的功能之美，在器物形态多元的背后还隐藏着人性的关爱、认知的“源归”——这一质朴的艺术，是人文精神石化的劳作，它以容器的方式盛放人类的思想；通过手的长年劳作，感知人生的酸甜苦辣；运用黏土可感的触觉，塑造人性的感受力；凭借心手合一的打磨，捕捉生命的审美体验；通过窑火的熔炼，凝结心灵的结晶。

时代之陶瓷艺术，承载着文化的精髓，流传千年却历久弥新。如今科技的发展日新月异，互联网改变着资讯传播的方式，这一切都悄然影响着人们的文化生活环境。在新的历史时期，学术展的策划组织，更需要知行合一，需要形成契合在地文化审美表意的语汇，逐步建构起自身独特价值的标志。回望这些年的办展历程，更感到对于当代陶瓷艺术展览而言，“正本清源”亦是这一时代永恒的话题。

以上不仅是对本次展览主题的阐述，更是近二十年我们坚守办展之信念的诠释。风华钱塘，手艺之江，让我们共同守护好这一处陶瓷艺术同仁们共同的心灵家园。

周 武

2016 年 11 月 16 日于钱塘山水

Elegance of Qiantang, Craft of River

-2016 Hangzhou International Contemporary Ceramic Art Biennale

In the morning in early winter of 2016, the sun rises up slowly like a curtain shining upon the surrounding clouds. The overlapping hills in Zhuantang stretch long and unbroken, the rising sun is like a painter, painting images and secrets in the canvas of nature. As a result, there is more vitality and pleasure among the mountains and rivers. It has gradually transferred from late autumn to early winter, in Xiangshan campus, the scenery is still like color painting of the autumn, with fresh air and breeze, and many green leaves that are invariable in former times are now eager to start releasing the pursuit of color and beauty - such natural beauty cannot be replaced by brush or language. Change is the supreme principle. Generally speaking, it is transformation and innovation.

I remember 18 years ago, there was a Grand Hall Art Gallery rebuilt by Wang Shu in the southwest side of the gate of the old campus of China Academy of Art on No. 218, Nanshan Road. The gallery was an old brick building facing Nanshan Road, interspersed with empty steel structure inside. The double-layer display space was well-proportioned, and the two interfaces were organically integrated, with dual characteristics of historical and modern - "Chinese Contemporary Young Ceramic Artists Work Biennale" was born here.

In China, the ceramic art creation and teaching were still in the early stage of germination in 1990s, and there was a lack of professional platform for ceramic art creation and academic exchange at home. It was difficult for many experimental ceramic art pieces which were regarded as "betrayal of tradition" at that time to find window for display, and many young ceramists pursued their own dreams lonely on the way of art creation.

In the early autumn of 1998, the sky was clear and bright, for the growth of the young ceramic artists and the exchange and confirmation of academy, Liu Zheng and several other teachers of the major of ceramic art in China Academy of Art organized and planned a "Chinese Contemporary Young Ceramic Artists Work Biennale" in the art gallery in this old hall in Lakeside Nanshan. Time flies, the biennial has been vivid in mind. Looking back at the hard experience of holding the exhibition, it is inevitable to recall with emotion. From the original art gallery in the old hall in Lakeside Nanshan to Gushan Westlake Art Museum, to Zhejiang Art Museum, and ultimately returning to Lakeside Nanshan - the current new Art Museum of China Academy of Art is now located on Nanshan Road, nearly two decades of trials and hardships, witnessing the consistent adherence. It is no exaggeration to say that this exhibition has supported grow of the major of ceramic art, highlighted the human

feelings of a whole generation of ceramic art scholars in China Academy of Art. It is one of the longest-running exhibitions in the field of contemporary Chinese ceramic art since the reform and opening-up, which has witnessed the evolution of Chinese contemporary ceramic art and promoted the popularization and development of Chinese ceramics education and traditional culture. It is the embodiment of the vanguard of Chinese contemporary ceramics, like a banner reflecting the changes and track of Chinese contemporary pottery over the twenty years.

The exhibition sticks to the spirit of the philosophers and learns the experience of international academic exhibitions. The exhibition is devoted to excavating the ceramic ontology language. Over the years, and has selected artists from different regions with different creative ideas to take part in inspecting the frontier issues in contemporary ceramic art academy. It has always been focusing on ceramic education in colleges and universities, and boosting the promotion of academic quality. In 2014, the exhibition created "Hangzhou International Contemporary Ceramic Art Biennale" based on the original single exhibition, and evolved into a composite "biennale + biennale" exhibition, achieving the upgrading and transformation. This "biennale + biennale" ceramic exhibition relies on the humanistic environment of the grand visual arts of China Academy of Art, broadens the academic horizon through international exchanges, spreads the Chinese ceramic culture, excavates the academic depth through cross-domain and cross-boundary interaction, builds active disciplines, realizes creative thinking in the process of innovation, and provides more comprehensive research platform for professional scholars and important support to the deep internationalization of the discipline.

In general, each exhibition has its own historical characteristics and academic propositions. As a comprehensive academic activity paralleling the two exhibitions and integrating multiple seminars, the multi-dimensional cultural perspective is its main feature. This year's exhibition is composed of three parts: "2016 Hangzhou International Contemporary Ceramic Art Biennale", "(2016) the 10th Chinese Contemporary Young Ceramic Artists Work Biennale" and "Hangzhou International Contemporary Craft Conference". The theme of the exhibition is "Yuan Gui (Returning to Source)".

The expression of "Yuan Gui (Returning to Source)" comes from the speech of President Xu. Last summer, on our way back to Hangzhou from a business trip, we talk about the story of Liu Zongyuan writing biography for the carpenter Yang Qian. In the "Biography of the Carpenter", Liu Zongyuan

wrote: "He will give up their skills, focus his mind, and can know who understands the essentials..." This story wanted to tell people that the "principle of craft" understood by real excellent craftsmen is the same as the "principle of the prime minister", which ultimately comes from the "mind." This is a cultural person's deep observation on the source of the craft, which embodies people's cognition on the craft beyond the visual sense, but is also the author's subtle conclusion of the material and the spirit, which is the "Yuan Gui (Returning to Source)" mentioned here.

The word "Yuan (Source)" has multiple meanings, whose original meaning is the water source of rivers. Wang Chong wrote in "Lun Heng, Effect: "the water of rivers flows smoothly on the ground, the water with no exhaustion has abundant source". The "Yuan (source)" means that only with abundant water source can the rivers flow long. Secondly, the "Yuan (source)" can refer to the root of things, Liu Xie wrote in "Wen Xin Diao Long (The Literary Mind and the Carving of Dragons): "They always generally discuss the intention of articles, which also always appears in their articles, but they cannot find the root along the leaves, and seek for the source along the waves". It means that we shall be aware of the ontology while reading the articles, and the "Yuan (source)" means seeing the essentials of things from the appearance and exploring the root causes of the problem. In addition, "Yuan (source)" can refer to the root of things, Du Fu wrote in the poem "Citing the water drum: "return to the source and we can hesitate less when facing things", which tells us that we shall start from the original meaning and key points when observing things, and understand logic according to the ontology. Li Zhi in Ming Dynasty wrote in "Answer to Deng Shiyang": "observe things carefully so that we can reach the ontology and know the true source." it means that if one can observe carefully in the common emotion and common sense, he or she can transcend the perception and understand the source of things. The word "Gui (Returning)" is the same as the word "Yuan (source)", which has the meaning of returning to the source, in addition, it also has rich meanings of merger, trend and attribution.

In short, "Yuan Gui (Returning to Source)" tells us that we shall understand the source of things when doing things and engaging in scholarship. From a certain point of view, "Yuan Gui (returning to source)" focuses on the root cause, which means watching intellectually, and observing and explore things with the philosophical vision. It is to look for the source perceptively, and also to explore cognitive experience with the history as a mirror. Corresponding to this exhibition, it is a question of how to look at the changeable Chinese ceramic art in time- we should first look at the root of the

problem, which is the rule of creation methodology research.

"2016 Hangzhou International Contemporary Ceramic Art Biennale" includes outstanding representatives from 10 countries in 3 continents, and works of 36 works of artists participate in the exhibition, among which the senior artists make the main body. "(2016) the 10th Chinese Contemporary Young Ceramic Artists Work Biennale" invites 130 cutting-edge artists from 38 domestic institutions to participate in, whose works have the great artistic characteristics of the time, emphasize the refining of soil in the kiln fire, and then construct the expression of individual thoughts. In the eyes of these participating artists, the ceramic art does not only have the practical function, but the care of human nature and cognitive "Yuan (source)" are hidden behind the multiple forms of artifacts - this simple art is the labor of petrified humanistic spirit; it holds the human's thoughts in the form of container; feels the life with long work of the hands; shapes human feelings with the tactile sense of clay; captures the aesthetic experience of life with polishing integrating heart and hand; and coagulates the crystal of heart with the kiln fire melting.

The ceramic art of the time carries the essence of culture, which is renewed with time over the thousands of years. Today, the development of technology changes quickly, the Internet changes the way of information dissemination, and all these quietly affect people's cultural life environment. In the new historical period, the planning and organization of the academic exhibition need the unity of knowledge and practice, and needs to form the vocabulary of the aesthetic expression of the local culture, and gradually build up the sign of its own unique value. Looking back on the course of exhibitions in these years, I feel that the "radically reform" is also the eternal topic of this era for the contemporary ceramic art exhibition.

The above is not only the exposition of the theme of this exhibition, but also the interpretation of our belief in exhibitions in the past two decades. Elegance of Qiantang, craft of river, let us work together protect this common spiritual home for ceramic art colleagues.

Zhou Wu
November 16, 2016 in Qiantang landscape

序四

道寓于器

明末思想家顾炎武提出“道寓于器”的观点，认为“非器则道无所寓”。顾炎武强调了“器”的本体地位。老子把“道”作为世界万物的本源和宇宙运行的总规律，顾炎武更是把“道”和儒家伦理道德结合起来。“道”就这样一步步成为封建社会至高无上的精神理念，与此相关的“器与道”“形而上”等哲学观对我国近千年封建社会的发展影响深远，并逐渐衍生出“器以载道”的工艺造物思想。

智者创物，埴土以为器，古代社会人们不仅重视手工艺造型和装饰之创新，而且重视手工艺传统审美精神的继承和推广，注重实用器物的审美和内涵，使器皿达到物质之美与精神之美的完美融合。古代造物思想，尊崇自然，注重材质，追求物我和谐，形成独特的东方美学。中国古代对器物文化内涵以及传统造物精神等的追求都将影响着当代青年陶艺家的精神世界。

造物本质上是具有文化性的，它表现在两个方面：一是人类的造物和造物活动作为最基本的文化现象而存在，它与人类文化的生成与发展同步，并因为它的发生才夯实文化的生成。二是人类通过造物和造物活动创造了一个属于人的物质化的文化体系和文化世界。

展览中的很多作品注重陶瓷材料语言的创新及艺术本体语言的表达，注重自我的表述，强调作品的思想呈现和注重鲜明的艺术语言，倾听自己内心的声音；冥思生活

的真谛，追寻匠心精神，融入人文器皿的创作精神；探讨当代手工艺器物的人文性，彰显一定的表现性符号和个人风格。融汇当代审美，体现当代艺术的价值追求。展示作品的内涵及阶段对艺术的认知，传递出当代艺术注重的自我表达与情感凝聚的可贵，展现出当代青年艺术家的时代追求和勇于探索的创新精神。

戴雨亭

丙申年秋日于钱塘江畔一窗阁

Taoism in Appliance

"Taoism in Appliance" is an idea put forward by Gu Yanwu, a Late Ming thinker who believes that "Taoism can't exist without Appliance". Gu Yanwu stressed the ontological status of "Appliance". According to Lao Tzu, "Tao" represents the origin of all things and the general law of the universe, and he even integrated "Tao" with Confucian ethics. Step by step, "Tao" had become the supreme spirit of the feudal society and philosophical viewpoints such as "Appliance and Tao" and "Metaphysics" all had far-reaching influence on the development of feudal society in China for over a millennium, from which the idea of "Carrier of Tao with Appliance" in creative workmanship gradually came into form.

In the ancient age when men were using appliance created by mixing mud with water, people attached great importance to not only the handcraft and innovative decoration but also the inheritance and promotion of the traditional aesthetic spirit of handicrafts and the practical aesthetic contents of objects, so as to achieve the perfect combination of material beauty and spiritual beauty in utensils. Ancient workmanship of China shows the respect for nature, the attention to material, the harmony of human and nature and other elements with respect for human nature, from which the unique oriental aesthetics was born. In the spiritual world of contemporary young potters we can find the influence from Ancient Chinese's pursuit of the cultural connotations and the spirit of traditional workmanship.

The cultural essence of workmanship is manifested in two aspects: the first is that human workmanship and work activities exist as the most basic cultural phenomenon and are synchronized with the formation and development of human culture, based on which the cultural generation was reinforced. The second is that through workmanship and work activities people have created a materialized cultural system and cultural world that belongs to mankind.

Many of the works in the exhibition focus on innovation in ceramic materials, the expression of art ontology, self-expression and ideological presentation of the same and the distinctive artistic language. By listening to the inner voice, meditating on the true meaning of life and the pursuit of ingenuity, the spirit of workmanship is integrated into the utensils with humanistic nature; to explore the humanistic nature of contemporary artifacts, it is required to highlight some expressive symbols and personal style. By integration of contemporary aesthetics, the works show the pursuit of contemporary art value. We need to show the substances of the works and the cognition of the art within as well as to convey the importance of self-expression in contemporary art and the value of emotional cohesion, so as to express the pursuit of contemporary young artists and their courage in the form of innovation spirit.

Dai Yuxiang

Written beside a window at the bank of Qiantang River during the autumn of 2016

XX

—— 目录 ——
Contents

I	序 一 -Preface One
V	序 二 -Preface Two
IX	序 三 -Preface Three
XVII	序 四 -Preface Four
001	作品图版 -Artworks
002	白 明 -Bai Ming
008	陈 汉 -Chen Han
012	陈淞贤 -Chen Songxian
014	克劳迪·卡萨诺瓦斯 -Claudi Casanovas
018	戴雨亭 -Dai Yuxiang
022	菲莉希提·埃里芙 -Felicity Aylieff
026	韩美林 -Han Meilin
030	板桥广美 -Hiromi Itabashi
034	井上雅之 -Inoue Masayuku
038	雅克·考夫曼 -Jacques Kaufmann
044	蒋颜泽 -Jiang Yanze
048	琼·塞拉 -Joan Serra

052	康 青 -Kang Qing	130	杉浦康益 -Yasuyoshi Sugiura
056	禹宽壕 -Kwan Ho Woo	134	远 宏 -Yuan Hong
058	洛尔·冈蒂尔 -Laure Gonthier	136	张清渊 -Zhang Qingyuan
064	琳达·西科拉 -Linda Sikora	140	郑 宁 -Zheng Ning
068	刘 正 -Liu Zheng	144	周国桢 -Zhou Guozhen
076	陆 斌 -Lu Bin	148	周 雷 -Zhou Lei
080	吕品昌 -Lv Pinchang	152	周 武 -Zhou Wu
084	寄神宗美 -Munemi Yorigami	158	后 记 - Postscript
088	佩卡·佩凯卡里 -Pekka Paikkari	160	艺术家简介 - Artists Curriculum Vitae
092	朴石雨 -Suku (Suck-Woo) Park	172	历届支持 - Acknowledgement
098	沈 岳 -Shen Yue	173	展览组织机构 - Organization
104	维尼特·卡肯 -Vineet Kacker		
108	魏 华 -Wei Hua		
112	吴光荣 -Wu Guangrong		
114	吴 昊 -Wu Hao		
120	许 群 -Xu Qun		
124	徐鑫桦 -Xu Xinhua		



064

器物组合 | 琳达·西科拉 | 美国 | 2015 | 40cm × 125cm × 70cm | 高温陶、瓷
Faux Wood Grain Group | Linda Sikora | USA | 2015 | 40cm × 125cm × 70cm | Stoneware, Porcelain



065

坛子和两个茶壶 | 琳达·西科拉 | 美国 | 2015 | 60cm × 40cm × 34cm | 高温陶
Crock and Two Teapots | Linda Sikora | USA | 2015 | 60cm × 40cm × 34cm | Stoneware



水罐和碗的组合 | 琳达·西科拉 | 美国 | 2012—2015 | 28cm × 28cm × 38cm | 瓷
Water Pot and Bowl | Linda Sikora | USA | 2012—2015 | 28cm × 28cm × 38cm | Porcelain



067

两个茶壶 | 琳达·西科拉 | 美国 | 2012—2015 | 58cm × 28cm × 25cm | 高温陶
Two Teapots | Linda Sikora | USA | 2012—2015 | 58cm × 28cm × 25cm | Stoneware