

道 陶本

DAO CLAYFORM

2010年第一期 创刊号
NO.01.2010 Inaugural Issue

目录 Content

特别报道 Special Feature

- 4 2009年龙泉青瓷节及《龙泉青瓷申遗》成功
2009 Longquan Celadon Festival & UNESCO ICH Listed
- 6 龙泉青瓷独特的传统烧制技艺
The Traditional Technology of Making and Firing of Longquan Celadon
- 9 专访：龙泉市委书记谈龙泉青瓷申遗
Interview: Longquan Celadon vs. ICH
- 11 传承与延续：青瓷作品欣赏
Tradition and Innovation: Celadon Ware

封面故事 Cover Story

- 64 李蓓：光阴的故事
LI Bei: Story of Time

陶艺家剖解 Artist Profile

- 17 阿兰·皮斯科：无可争议的陶瓷艺术领袖
Alan Peascod: Undisputed Leader in Ceramic Art
- 47 哈维尔·图布斯：钻通云霄
Xavier Toubes: Tunneling into Clouds

国际陶艺活动 International Ceramics Events

- 34 2010年第44届美国陶教年会记录
44th NCECA 2010 at Philadelphia
- 59 2010年纽约SOFA艺博会
SOFA New York 2010
- 69 《火环》——记首届东南亚陶艺节
"Ring of Fire" - SE Asian Ceramic Festival

中国陶艺家 Chinese Ceramic Artist

- 24 双白双红——论白磊、白明的陶艺
Double White, Double Red
- Appreciating the Ceramic Works of BAI Lei & BAI Ming

国际陶艺中心 International Ceramics Center

- 75 韩国金海陶筑博物馆引领建筑陶艺进入21世纪
Clayarch Gimhae Museum Leads the Architectural Ceramics
in the 21st Century

陶艺作品赏析 Artwork Appreciation

- 90 彩瓷《韩熙载夜宴图》
Porcelain Work of the "Night Revel of HAN Xizai"





Melodien – 2004–07, 260 elements (Porcelain plates, Lustres) 195 x 600 cm (77 x 237")
at Centro Galego de Arte Contemporaneo (CGAC) Santiago de Compostela, 2007
《旋律》(2004–07) 195 x 600 cm; 260个瓷盘, 金属釉。2007年在加利西亚当代艺术中心展出。
Photo 摄影: Mark Ritchie 马克·李奇

Xavier Toubes

Tunneling into Clouds

哈维尔·图布斯：钻通云霄

Vincent McGourty 文森特·麦高迪

A few years ago, I had the privilege to be asked to curate a large show of the work of Xavier Toubes. My mind was cast back immediately to a story he once told me in his studio. It was in response to my question about how he might best describe his activity. With small rodent-like gestures he acted out the tunneling and surfacing routines of the common or garden mole. Whether or not by accident, he had selected the same subterranean mammal that the pessimistic philosopher Arthur Schopenhauer had chosen as emblem of the human enterprise. One characterized by futility: the shovel-pawed mole's whole existence is to dig strenuously surrounded by permanent night; its only attainment by this course of life, full of trouble and devoid of pleasure, being nourishment and procreation; a means for continuing and beginning again in the new individual the same melancholy course.

In contrast, the artist embraced the mole as a sort of practical excavator: immersed in matter and the immediate situation, not in possession of all the facts but nonetheless moving about to search possible routes and avenues. Using its body to move matter, displace it and pop up in the most unexpected of places. Its whole existence engaged in a ceaseless search rather than imprisoned in a hellish loop fueled by the desire to hollow out a future. There is redemption in the artist's vision of our animal nature. The idea of the spiritual is something practical and

几年前,我有幸受邀策划哈维尔·图布斯的一个大型作品展。当时,我立刻就联想到他有一次在工作室里给我讲的一个故事。那也是他对我提出的一个提问给出的答案。我的问题是,他将如何以最好的方式描述他的艺术创作。听罢,他扮作啮齿动物的样子,开始模仿起鼯鼠钻洞和出洞情形。不知是不是巧合,心性悲观的哲学家叔本华也曾经用同样的地下哺乳动物——鼯鼠作为人类进取心的象征。鼯鼠的一大特点就是做无用功:这种小动物的爪子像小铲子一样,其存在的全部意义就是在无尽的黑暗里奋力挖掘。在这种麻烦重重、毫无乐趣的生活中,它唯一的收获就是营养和繁殖;它由此得以延续生命,并在新的个体上开始同样忧沉的生命轮回。

相反,图布斯眼里的鼯鼠是一个实用的挖掘者:它生活在泥土中,只关注眼前的情况,虽然对一切状况一无所知,却依然四处钻洞来寻找可能的路径通道。鼯鼠用他自己的身体搬动、移置泥土,并在一个最令人意想不到的地方钻出地面。它带着



ILLUSTRATION 图片说明:

Above, from Left to Right 上图, 从左到右:

Polvo 3 《粉尘2》 - 2002. 24 x 28 x 82 1/2" (60 x 70 x 206 cm). Fired clay, Maiolica, Lustres 耐火泥, 锡釉陶, 金属釉

Polvo 2 《粉尘1》 - 2002. 26 x 29 x 85 1/2" (66.5 x 73.5 x 217 cm).

Polvo 1 《粉尘3》 - 2002. 17 x 19 1/2 x 73 1/2" (42 x 49 x 184 cm).

Collection: Centro Galego de Arte Contemporaneo (CGAC)

加利西亚当代艺术中心馆藏

Opposite Page 对页:

1: View: Behind the Fields at Centro Galego de Arte Contemporaneo (CGAC) Santiago de Compostela, 2007 Spain

Dust - Ceramics, Photographs

Collection: Centro Galego de Arte Contemporaneo (CGAC)

《场外》(2007) 展览现场。加利西亚当代艺术中心 (CGAC), 圣地亚哥-德孔波斯特拉, 西班牙。

《尘埃》, 陶艺及照片。(加利西亚当代艺术中心馆藏)

Photo 摄影: Mark Ritchie 马克·李奇

Dust 1, 2, 3, 4, 5, 7, 8 - Photographs. 2002 - 07. 127 x 102 cm (each)

《尘埃》作品1-5及7和8 (2002-07) 照片, 每幅127 x 102 cm

2: Sistema + Calivera - 2008. Fired clay

《系统和头盖骨》(2008) 耐火泥

3: Field - 1996. 67 x 33 x 7" . Fired clay, Maiolica, Luster

《场》(1996) 耐火泥、锡釉陶、金属釉

Collection: Museo Carlos Maside, O Castro, A Coruña, Spain. 西班牙拉科鲁尼亚奥卡斯德罗卡洛斯·马西德博物馆馆藏

4: Montana + Skull - 2005-07. Fired clay, Lustres

《山+颅骨》(2005-07) 耐火泥、金属釉

5: Boy, Brain, Wave - 2005-07. Ceramics, photograph.

61 x 53 x 36 + 61 x 51 cm (photo)

《男孩、大脑、浪涛》(2005-07) 陶瓷和照片

6: 06-07 Description - 2007, Fired clay, Photographs, Wall-paper

《叙述06-07》(2007) 耐火泥、照片和壁纸

Photo 摄影: Mark Ritchie 马克·李奇

Behind the Fields (2007)

《场外》(2007年)

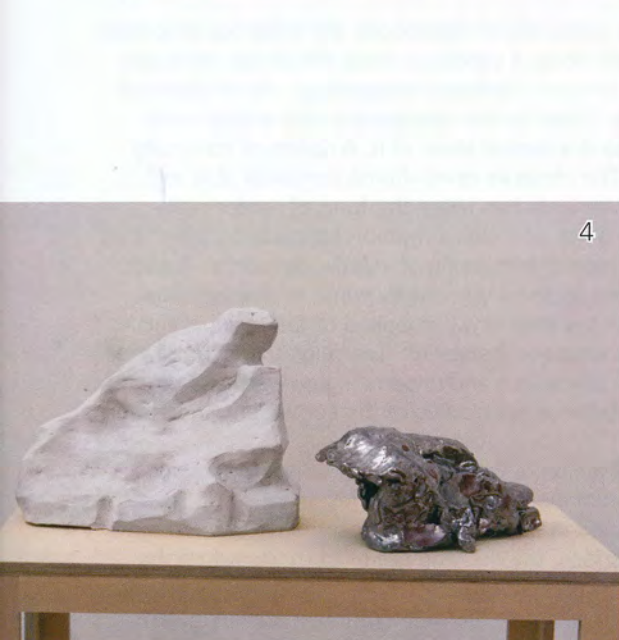
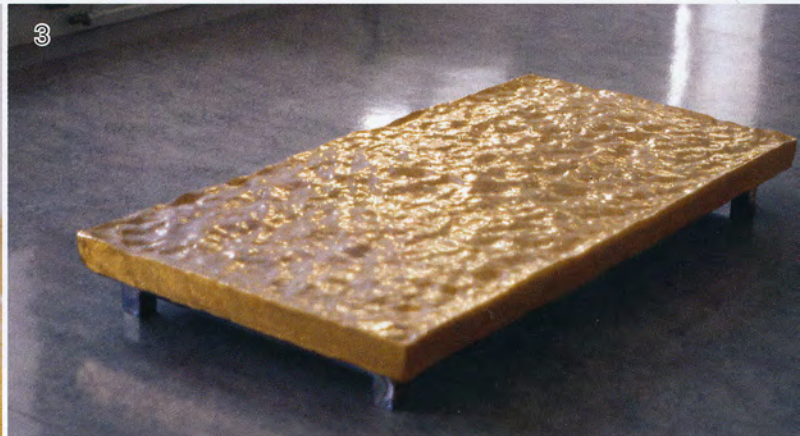




ILLUSTRATION 图片说明

Above and Opposite Page:
Roca Tile – 2007. 54 x 33.5 cm. Glazes, Lustres on
manufactured tile

上及对页:
《洛卡瓷砖》(2007) 54 x 33.5 cm。成品瓷砖上金属釉

material for Toubes.

Paradoxically, alongside this most- creaturely of metaphors, the artist has long been drawn to the aerial, disembodied one of cloud, a vaporous mass which can represent a shifting density suggestively able to embody continual morphology. As an agent of mobility, constantly being on the move, it has further relevance to the artist's work. Movement as a transformation process is a central tenet of it. A notion of continuity expressed as a process of mutability. The cloud as open-frame container able to encompass an amalgam of disparate elements has taken the form of recent wall-mounted collages. Order is fleeting. It is not so much a meteorological association that is sought but the looser, shifting formation of a massing of volatile elements. A slick of cultural flotsam (an image of the artist feigning ejaculatory vomit to demonstrate his approach to luster and glaze fixes in my memory) composed of the residual and peripheral. A dialogue of things which embrace instability. The migratory is not fortuitous here but primal. Aliveness is precarious and uncertain, awkward and risky but in the affirmative. Contained within structures expressive of the contingent, their fragility tangible.

Everywhere in the work we see the action of the body that of wrist, fingers and palm; indentation of thought, projection of inner proscenium. This agitation of the body's presence insists on the corporeal but held in tension by a constant dissolution of mass and volume. The liquid treatment of surface, the thawing out of form always on the threshold of becoming something else, another state of things. In Toubes's work it is a sense of in-betweenness which is maintained as the realm of the imaginary. (2010)



对挖掘出一个未来的渴望，用一生来进行不眠不休的探寻，而不愿囿于一个地狱般的洞里。在图布斯看来，我们所具有的动物天性也有可取之处。对他来讲，精神的概念就是实际的、物质的东西。

自相矛盾的是，较之于这种最形象的比拟，图布斯长期以来一直向往空中的游云，一团可以体现一种不断变化的密度的水蒸汽，可以令人联想到对连续的形态的具体表现。云是流动的，经常飘来飘去，更贴近于图布斯的作品。移动作为一种变化的过程，是作者创作时遵循的主要原则。延续的概念表述为一种易变的过程。作为能够容纳由不同元素构成的混合物的没有边际的容器，云在近期的壁挂式抽象派拼贴画中得到了体现。秩序和结构是瞬息即逝的。艺术家寻求的是易变元素所形成的体块所具有的一种松散的、易变的形态，而非一种气象学上的联系。由渣滓和无足轻重的东西构成的文化废物。（图布斯以佯装哇哇大吐来表现他对光泽和釉彩的态度的样子深深地印在我的脑海里）反复无常的事物间的一种对话。此处的移动不是偶然的，而是最根本的。生存是不安定的、不确定的、困难的、危险的，但也是肯定的。它存在于偶然的结构中，存在于这些结构有形的脆弱中。

在作品中，随处可见艺术家的手（手腕、手指和手掌）的作为；思想的印记，内心的映射。对手的存在表现，强调了物质性，但抑制了质量和体积不断分解所产生的张力。表面的流性处理，造型的缓和，始终处在变成其他东西、转为另一种状态的临界线上。在图布斯的作品中，这是一种介乎期间的感觉，这种感觉作为想象力的领域得以保持。（2010）





ILLUSTRATION 图片说明

Top: 7 Cabezas – 2008. 61H x 180 x 70" (152 x 450 x 175 cm). Ceramics, plinths, wheels.
 Installation at Elmhurst Art Museum, Elmhurst, Chicago. August – Sept. 08
 上: 《卡韦萨斯七尊》(2008) 152高 x 450 x 175 cm。陶艺, 带脚轮的基座。
 2008年8-9月在芝加哥埃尔姆赫斯特美术馆展出的装置作品
 Photo 摄影: Xavier Toubes 哈维尔·图布斯

Above: Cabeza – 2008. 43 x 20 x 17" (107 x 50 x 42.5 cm). Fired clay, Lustres
 下: 《卡韦萨斯》(2008) 107 x 50 x 42.5 cm。耐火泥和金属釉
 Photo 摄影: Xavier Toubes 哈维尔·图布斯

Opposite page 对页
 08-08 – 2008. 82H x 32 x 27" (205 x 80 x 67.5 cm). Ceramics, Cloth, Plinth.
 Installation at Elmhurst Art Museum, Elmhurst, Chicago August–Sept. 08
 《08-08》(2008) 205高 x 80 x 67.5 cm。陶艺、台布和基座。
 2008年8-9月在芝加哥埃尔姆赫斯特美术馆展出的装置作品
 Photo 摄影: Xavier Toubes 哈维尔·图布斯

Xavier Toubes: Thoughts about Intuition and Practice

(Article about the lecture at NCECA, Philadelphia, USA, April 2010)

I will refer to my most recent exhibitions: Behind the Fields 2007 and Lustre 2009 to talk about a working practice as a process to discover and to abandon. Made with the palm. As the poet said, made with the palm at the back of the mind. For the senses, iridescent, in pieces and fragments, theatrical without a theme, insecure, liquid, volatile, detached, metallic and rich; bold, anxious and surprising when ornamental, capricious, restraining pain, disenchanting, overabundant, close to lost and lust, in progress, with chance as a partner, to name fact and some ideas.

The work pursues experience of the senses appealing to a swift and open mind; an invitation to take home 'some-thing' with light.

There are constants in the work: place and out of place, art, tradition, color, raw and rash, alchemy, sculpture and digital, landscape and blue prints for house of meetings, a place where the conceptual, the archaic and the modern share site and time with the local and the universal, the multiple and the original and memory; serious when close to lost and truth: stuff of humanity.

The installation regards the moment with emotion and physicality and the potential of the display as theatrical, commenting on the speed and comedy of the ephemeral, performing surgery to distill and be quiet, mostly light and presence. It



ILLUSTRATION 图片说明

Up: Description 09-09 - 2009. 214 x 78.7 x 66 cm. Fired clay, Glazes, Plinth
上: 《叙述09-09》(2009) 214 x 78.7 x 66 cm。耐火泥、釉料、基座
Photo摄影: Cheng-Yung Kuo 郭正雍

Below: View Lustre 2009
下: 《光泽》2009年展览现场

Opposite Page 对页:

Up: She Lustre - 2009. 208H x 137 x 112 cm. Fired clay, Glazes, Lustres.
上: 《她的光彩》(2009) 208高x 137 x 112 cm。耐火泥、釉料、金属釉

Down: Descriptions without a place - 2009. 2.82 x 11 m. Fired clay/ glazes,
lustres/photographs/ink on digital print/guache, pencil drawing on photograph
下: 《没有场所的叙述》(2009) 2.82 x 11米。耐火泥/釉料、在数码图像/水粉画
上用金属釉/照片/墨水装饰、用铅笔在照片上绘画



The Clamorous Passion of the Silent Clay

静谧的陶土与喧嚣的激情

Antonio Vivas 安东尼奥·维瓦斯

Toubes like Ulysses, is on his way to Ithaca, he is like some of his works, an exquisite nomad, a metaphor of a cross road of Galicia, Spain, Holland and the United States, basically a universal creator perplexed by the lack of rationality of mankind.

All this poetic tribulations were always present in his ceramic work, a body of work always changing but demanding the return to comprehension as an eternal value, certain symbols stay vividly in his main expression, figures, objects, plates, murals and more.

Without regarding the size, his ceramic sculptures are always monumental, even megalithic, must be the inspiration of those human expressions that invade our historical memory and provoke the images of our identity since the start, thousands of years ago when a hunter modelled a clay figure in a cave for a spiritual ceremony.

Like Don Quixote, Toubes attacks the windmills of injustice, the ceramic sculptures intentionally named "warriors" reflect the cry of the artist to denounce the evils of power. Perplexed faces that symbolize the cry for change and the return to the real values of a true civilized society, like the broken sculpture in the beach of the film "The Planet of the Apes", those figures and particularly the heads have that singularity that attracted Modigliani in the African sculptures, even the pre-Columbian sculptures in the ceramics of Gauguin. Whether the struggle is dealing with painting, installations, sculpture, or ceramics, Toubes has a restless need to express himself in a creative way, even in a very tortuous way, like Giacometti, he breaks, pulls, adds, takes out, assembles, disassembles, starts again, stops, starts and all without a previous plan, it's real art in a free space, always looking desperately for the right equilibrium, the sparkle of inspiration, the breath of the gods on clay, learning from the past to go beyond it.

He is always learning, so he can forget, so he thinks, because the fingerprint of life will always be there, at times he opens the Pandora's Box and out it goes.

Ceramics could be peripheral in art, at least in the west; in the Orient they know better, the world of Xavier Toubes places ceramics in the main stream of the art discourse.

His oeuvre is symbolic and diabolically expressive, yes we suspect he has an agreement with some gods or deities, otherwise we could never explain his ability to touch the divine matter, in this case, nude clay.

Some of his pieces are in love with the moon, are wandering nomads, exquisite or desolated figures in the barricade, light and sound, music and poetry all in his ceramic creations. Ceramics is man plus nature, modelled in clay, in the still life of contemplation, he demands to stop the world, he want to get out, but where can we go? We will always be the nomads, exquisite or not.

In his last exhibition at the Centro Galego de Arte Contemporaneo (CGAC Museum) we saw with pleasure the turn to complexity in his work, total art, we could say, plates with broken images making a mural in the wall or a spatial installations, even the use of drawings, photographs, sculptures and ceramics all together, his latest work has a maturity of solid creation but inexplicably he has maintained the sparkle of spontaneous singularity, characteristic of the great masters of ceramics.

Antonio Vivas, Editor, CERAMICA Magazine, Member of the International Academy of Ceramics

图布斯像尤利西斯一样，正在通往伊萨卡岛的道路上；如同他自己的作品一样，他也是一个高雅的流浪者，在加利西亚、西班牙、荷兰和美国间游走；基本上，他是一个万能的创造者，但却为人类缺乏理性而感到困惑。

他把所有这些富有诗意的苦恼，都表在了他的陶艺作品中，虽然形式总在变化，但寻求理解是永远的价值追求，在人像、物体、盘子、巨幅壁画等他的主要表现形式中，某些特定的符号始终是那么鲜明、生动。

无论尺寸大小，他的陶艺雕塑作品永远是那么雄伟，堪比巨石构造，其灵感肯定源于那些涌入我们历史记忆的人类表达，那些表达促成了自远古起我们人类的一个个影像——早在几千年前，穴居在山洞里的猎人就会为一场祭祀仪式塑造陶土人像了。

图布斯像堂吉珂德一样，向非正义的假想敌发起进攻，被命名为“勇士”的陶艺雕塑，表达了艺术家公开谴责邪恶势力的呼声。一张张困惑的面孔代表着对改变和重振一个真正的文明社会所应有的价值观的呼吁，就像电影《人猿星球》的海滩上那些破碎的雕塑一样，这些人像，尤其是头像，和莫迪里阿尼的非洲人雕塑，甚或是高更创作的前哥伦布艺术风格的陶艺雕塑作品一样奇特。无论是绘画、装置、雕塑，或是陶艺创作，图布斯总是不安分地想要用一种创造性的方式，甚至是像贾柯梅蒂一样用一种非常痛苦的方式来表达自己；他破坏、拉拽、添加、删除、组装、拆分、重新开始、停止、再开始，所有这些都无预先计划，是名副其实的自由艺术。他总是迫切地寻求最恰当的平衡，寻求灵感的闪现，寻求陶泥的神力；他吸取先验，实现超越。

他总是在学习，所以他可以忘记，可以思考，因为生活的印记会永远留在那里，当他打开潘多拉的魔盒时，灵感就来了。

陶艺可谓边缘艺术，至少在西方是这样的，在东方可能会好一些，而在哈维尔·图布斯的世界里，陶艺是艺术的主流。他的所有作品都具有象征意义，还带点邪气，是的，我们怀疑他与某些神灵相通，否则我们根本无法解释他驾驭神性物质——这里指的是陶土——的能力。

他的有些作品偏爱月亮，有些则是四处漂泊的流浪者——或高雅或凄凉的阻街人形象，声和光、音乐和诗歌都融合在他的陶艺作品中。陶艺就是集成人自然的艺术，它将人和自然塑造在泥土中，塑造在沉思的静物中。图布斯强烈要求这个世界停下来，他想逃出去，可我们能去哪里呢？我们永远都将是流浪者，无论高雅与否。

在西班牙圣地亚哥加利西亚当代艺术中心最近举办的一场图布斯作品展上，我们很高兴地发现，他的作品变得复杂了——我们可以称之为“完整艺术”：他把支离破碎的影像绘制到盘子上，再用这些盘子拼制巨幅壁画，或制作三维立体装置作品，甚至综合运用绘画、照片、雕塑和陶瓷进行创作。他的最新作品体现了创作的成熟，但不可思议的是，他仍然保留了那种自发的奇特性迸发出的火花，这是伟大的陶艺大师所具有的特质。

安东尼奥·维瓦斯，《陶艺》杂志编辑，国际陶艺学会会员



哈维尔·图布斯： 关于直觉和创作的思考

(2010年4月在费城第44届美国陶教年会上的演讲)

我想结合我最近的两个展览——2007年的《场外》和2009年的《光泽》，来谈谈创作实践，这种实践是一个发现与扬弃的过程。信手拈来。正如诗人所言，在朦胧的下意识中，信手拈来。感觉上，这些作品有的色彩变换多端，有的一片片或一块块的，有的充满戏剧性却没有主题，有的摇摇欲坠，有的流畅，有的轻快，有的超然，有的似金属，有的华美而奢侈；装饰、奇思怪想、压抑的痛苦、不再抱有的幻想、超富足，以及近乎沉迷并贪恋于对事实和某些想法的列举（很偶然地成为一名同伙），让人变得大胆，充满渴望，令人惊奇。

作品追求的是诉诸于一种瞬时的、开放的思想的感官体验；让人能带着对“某种东西”的见解离开。

作品中存在着恒定不变的东西：空间与非空间、艺术、传统、色彩、不成熟与冒进、炼金术、雕塑与数位、风景和蓝图、概念、古风和摩登与局部和整体在地点和时间上形成共享的一个场所、多元化和独创性及记忆；严肃地接近迷失和真相：人性的劳什子。

装置注重的是情感和肉体的瞬间状况，以及展示可能具有的戏剧化效果，对那些生命短暂的事物所具有的喜剧性和短暂性作出评断，切实地净化并静化光与存在。它表明了一种意图：对美的不一致的追求。

Lustre 2009

《光泽》（2009年）



points to an intention: the incongruous search for beauty.

Notions of work—labor and the persistence / inconsistency of practice as learning are considered and complexity as a concept and a practice but also complexity as form and a surface.

For instance the pieces 'Melodien' and 'LimChi' are made of porcelain plates that have gone through multiple firings, reinventing meaning and destiny/context. The pieces are stored as soon as they come out of the kiln to provoke and initiate with each new work period a "fresh and new" dialogue in the studio, whereby knowledge, intuition, work, erasing, gesture, system, emotion, method and surprise cohabitate in an intense mutation where the past and the speed of the process influence each other, reconfiguring the form and the content, it's possibilities and meaning until the installation (at times months away) when the work attempts to be "new and fresh" again.

It's a way of thinking and working that grows into a system where ideas about art, ceramics, alchemy, intention, beauty, poetics mix with notions of creation and connectivity to the hectic-ness of the world: descriptions. It's also an argument for the resonant value of ceramics as a language, history and medium; as an art practice unique and pungently contemporary, cross-referencing cultures, methods, mediums and ideologies: The search for a language, where intuition, knowledge and passion share a frail balance, exploring meaning and place in art and in the world.

Something like a new vocation: to give brilliance to matter and wager that it will have a future.

创作考虑到了对劳作以及作为学习的实践所具有的持久性和不一致性的看法，复杂性有如一个概念和一次实践，也有如造型和外观。

以作品《旋律》和LimChi为例，它们都是由瓷盘组成的，这些瓷盘都经历了多次烧成，重新改变了其意义和命运/处境。这些盘子一出窑就被储存起来，以便在每一个全新的创作阶段，在工作室里引发一段“新鲜”的对话，由此使认识、直觉、创作、抹除、姿态、系统、情感、方法和惊奇共存于一种紧张的变异更迭中（旧事与过程的进展速度在这种更迭中相互影响），重构形式和内容，以及装置所具有的可能性和意义，直到完成装置布置（有时要等上好几个月），让作品重新变得“新鲜”。

这是一种思考和创作方式，这种方式形成了一个体系，在这个体系中，关于艺术、陶、炼金术、意图、美和诗意的种种思想与创作观念交织在一起，与对这个世界的“狂热”所抱持的看法交织在一起：描述。也有一种论点认为，陶艺作为一种语言、作为一种历史和媒介具有共鸣价值；作为一种独特的、具有刻薄的时代性的艺术实践，与文化、方法、媒介和意识形态形成相互参照：寻找一种语言，在这种语言里，直觉、认识和热情能够找到一种暂时的平衡，在艺术和世界中探索意义和地位。

有的东西就像一种新的天职：为事物增光添彩，并笃定它将拥有未来。

Descriptions without a place 2 – 1989. 500 x 70 x 165 cm. Fired clay, multiple-firings
Installation at Fosdick Nelson Gallery, Alfred University, Alfred, New York
《没有场所的叙述之二》(1989) 500 x 70 x 165 cm. 耐火泥、多次烧成。
在纽约阿尔弗雷德大学福斯迪克·尼尔森画廊展出的装置作品
Photo 摄影: Xavier Toubes 哈维尔·图布斯

Xavier Toubes

Born in A Coruña, Spain He worked in an international Bank in Spain and London until 1974. He attended University of London Goldsmiths' College (1974-77). In 1977-78 worked at Winchcombe Pottery, Gloucestershire. In 1979 he spent a year in residency at the Seminario de Estudios Cerámicos de Sargadelos, Spain. From 1980 to 1983 he attended the New York State College of Ceramics at Alfred University. After graduating with the Master of Fine Arts, he taught in the Art Department at the University of North Carolina at Chapel Hill until 1993. In 1989 he became involved in the creation of the European Ceramic Work Centre (EKWC) in 's-Hertogenbosch, The Netherlands, and was the Artistic Director from its opening in 1991 until the autumn of 1999 when he started teaching at the School of the Art Institute of Chicago.

哈维尔·图布斯出生于西班牙拉科鲁尼亚。1974年前任职于一家国际银行，曾在西班牙和伦敦工作。1974-1977年就读于伦敦大学金史密斯学院。1977-1978年在格洛斯特郡的温什科姆陶场工作。1979年，他在西班牙的Sargadelos陶艺工作室研讨班住地创作一年。1980-1983年，他就读于阿尔弗雷德大学纽约州立陶瓷学院。在取得美术硕士学位后，他开始在北卡罗莱纳大学教堂山分校艺术系执教，直至1993年。

1989年，他参与创建了设在荷兰丹博斯市的“欧洲陶艺创作中心(EKWC)”，并从1991年中心揭幕时起，即出任艺术总监一职；1999年秋，他卸任该职，并开始执教于芝加哥艺术学院。

ILLUSTRATION 图片说明:

Opposite page 下页:

- 1: Lozas – 1999. 186 x 75 x 180 cm. Fired clay, glazes
Collection: Caixa Nova, Vigo, Spain
《陶瓷》(1999) 186 x 75 x 180 cm. 耐火泥、釉料
西班牙比戈市Caixa Nova银行收藏
- 2: Augas – 1997. 220 x 150 x 180 cm. Porcelain
Collection Centro Galego de Arte Contemporanea, Santiago de Compostela
西班牙圣地亚哥-德孔波斯特拉市加利西亚当代艺术中心收藏
- 3: 2 nubes – 1997. 28 x 22 x 14 cm. Porcelain, Lustres, Acids.
《两朵云》(1997) 28 x 22 x 14 cm. 瓷、金属釉、酸处理
- 4: Ameba 1995. 72 diameter x 115 cm. Fired clay, Maiolica
Private collection. A Coruña, Spain
《变形虫》(1995) 72直径 x 115 cm. 耐火泥、锡釉陶
私人收藏于西班牙拉科鲁尼亚
- 5: Aguas largas – 1992-93. 150 x 60 x 175 cm. Fired clay, glazes 耐火泥、釉料
Collection Klaus Peter Fischer, Frankfurt, Germany/Spain
克劳斯·彼得·菲舍尔私人收藏于德国法兰克福
- 6: DuraMater – 1993. 12 x 22 x 16 cm. Fired clay, porcelain
Private collection Spain
《硬脑膜》(1993) 12 x 22 x 16 cm. 耐火泥、瓷
私人收藏于西班牙
- 7: Pe con Flor – 1984. Overall: 13 x 13 x 5 1/2 in. (33 x 33 x 14 cm)
Collection: Ackland Museum, Chapel Hill, North Carolina
《戴花的脚》(1984) 33 x 33 x 14 cm
北卡罗来纳州教堂山阿克兰博物馆馆藏

- 8: Field 1 – 1994. 165 x 82 x 17 cm.
Fired clay, Maiolica, Lustres
Collection Klaus Peter Fischer, Frankfurt, Germany/Spain
《场之一》(1994) 165 x 82 x 17 cm.
耐火泥、锡釉陶、金属釉
克劳斯·彼得·菲舍尔私人收藏于德国法兰克福
- 9: El pié de Miguel Angel – 1995.
52 x 110 x 40 cm. Fired clay,
Porcelain,
Glazes.
《米开朗基罗的脚》(1995)
52 x 110 x 40 cm. 耐火泥、瓷、釉料

Photo (exclude 2, 7): Peer v. d. Kruis
摄影 (除作品2和7外):
皮尔·范德克鲁伊斯

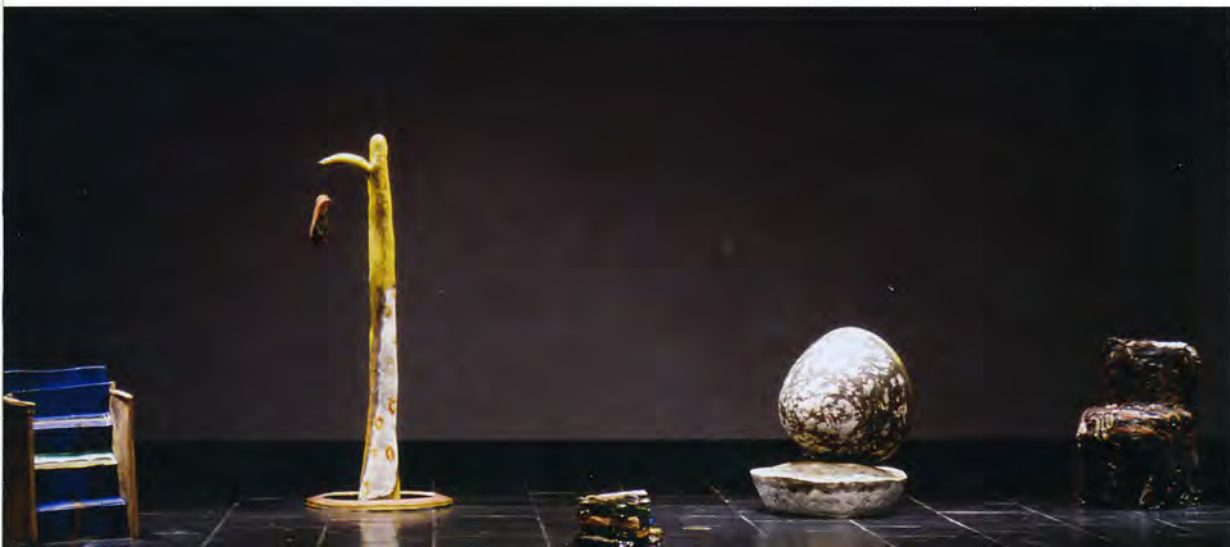






ILLUSTRATION 图片说明:

- 1: Exquisite Nomads – 1985. 170 x 160 x 103 cm.
Fired clay, multiple-firings, found objects
Installation at The Ackland Museum, Chapel Hill, North Carolina, USA
1985
《优雅的流浪者》(1985) 170 x 160 x 103 cm。耐火泥、多次烧成、现成物品
1985年在美国北卡罗来纳州教堂山阿克兰博物馆展出的装置作品
- 2: Descriptions 叙述 – 1991
- 3: Exquisite Nomads – 1984 《优雅的流浪者》
- 4: Exquisite Nomads – 1992. 110 x 34 x 60 cm (35 x 34 x 60 cm each head). Fired clay
Taipei Museum
《优雅的流浪者》(1992) 每个头像 35 x 34 x 60 cm。耐火泥。
台北美术馆馆藏
Photo摄影: Peer v. d. Kruis皮尔·范德克鲁伊斯
- 5: Exquisite Nomad – 1993 《优雅的流浪者》
- 6: Exquisite Nomad – 1994 《优雅的流浪者》
- 7: Exquisite Nomad – 1999. 52 x 45 x 85 cm. Fired clay, glazes.
Private Collection, North Carolina
《优雅的流浪者》(1999) 52 x 45 x 85 cm。耐火泥、釉料。
北卡罗来纳私人收藏
Photo摄影: Peer v. d. Kruis皮尔·范德克鲁伊斯
- 8: Exquisite Nomads – 1990 《优雅的流浪者》
- 9: Exquisite Nomad – 2003. 54 x 51 x 107 cm. Fired clay, glazes, lustres
Private Collection, USA
《优雅的流浪者》(2003) 54 x 51 x 107 cm。耐火泥, 釉料, 金属釉
美国私人收藏
Photo摄影: Gary Henderson加里·亨德森
- 10: Studio in 1987 工作室一角