

'Liang Wenlun's Ceramic World', in *Chinese Potter's Newsletter*, Vol.9, 2000.



弄埴
梁文伦
的
陶瓷世界
LIANG

Wenlun's Ceramic World
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爱，进入新的专业领域之后，还未能认识到绘画基础修养和陶瓷艺术创作的紧密关系，刚开始他还有点割舍不掉对绘画的感情，把二者对立起来。但是，进入陶瓷造型基础专业课学习之后，他开始对陶瓷艺术产生了浓厚的兴趣，认真地完成了第一件陶艺作品。回忆他的第一件陶瓷作品其样式还历历在目，虽然造型比较简单，更多成分是属于传统陶艺，但毕竟开始了陶艺创作，迈出了第一步。更重要的是通过专业课的学习，在陶瓷艺术这种特殊的艺术形式中，看到了它独特的表现力和浓厚的文化内涵，领略了陶瓷艺术的魅力。

梁文伦回到大连之后，虽然没能马上从事陶艺创作，但在他心中的陶艺火种并未熄灭。经过一番艰辛努力创业，终于在1990年建立起个人的陶艺工作室，全身心地投入到现代陶艺的创作中。在和泥土的亲近中，他变得更加朴实；在受窑火的炙烤中，他燃起了对陶艺的热情。

在大学期间系统的美术基础训练，使梁文伦具有扎实的素描功底和良好的色彩修养，在他一经掌握了陶瓷艺术语言和造型特点之后，这些都成为不可缺少的艺术底蕴，并长久地发挥着作用。通过梁文伦的陶艺作品可以清楚地看到，他具有比较强的造型能力，在形式感和表现力方面都是很突出的，表现作品的构思能够得心应手，造型畅达自如，色彩谐调自然，既考虑到作品本身的色彩倾向，又能整体关照材料和工艺的特点，使作品不是自然的写照和复制，而是陶艺的色彩和质感，并且突出了大的

作用。正像他自己说的：努力追求将绘画和雕塑艺术完美地结合，通过现代陶艺的造型语言表现出来，形成自己独特的艺术风格。

这些年来，梁文伦在陶艺创作中不断探索，从熟悉泥性到了解窑火，进而掌握陶艺的表现形式和艺术语言，一步步地往前走，虽然谈不上突飞猛进，但脚步是坚实的，是脚踏实地的。他

从最初摹仿传统和外国陶艺作品开始，逐步地在寻求自己的表现形式和题材，努力发掘自己的生活积累，创造自己的艺术样式和风格。从传统陶瓷造型的嬗变，到新的造型形式的追求；从纯几何形式的器皿造型的构成，到象形取意的生态造型的形成，他是试图从不同方面进行选取题材并加以表现的，在很长一段时间里，他以大海的生物为创作题材，认真观察和表现海中的动物和植物，从而向人们展示大海蕴藏的生命之美。他的这部分作品的表现手法是多样的，既有概括简化的作品，也有变形夸张的作品，海洋生物在他的手下表现出来，更加突出了造型和色彩的美。在作品的构图方面，强调其形成特征的同时，特别注重作为一件陈设装饰品的艺术效果，充分展示和加强形式美感。无论是表现海生植物或贝类，都重视从自然状态到作品造型之间的形式处理。海带的宽窄和弯曲边缘的变化，飘动的感觉，都有生动的艺术再现。贝类造型的起伏翻转，质地坚实和生长中形成伸展和收缩力的均衡，表现着生命力的美。正因为如此，有的人看到他的贝壳作品后，感到比真的贝壳还要美。因为梁文伦赋予作品以情感 and 美感，才会受到人们的喜爱。

随着年龄的增长，梁文伦对古老的民居情有独钟，不断加以表现。无论是砖瓦建成的

门楼，还是土坯茅草筑成的小屋，他都用如同对待故乡老屋的情怀去加以表现，唤起人们对过往岁月的回忆，有一种沧桑感，甚至苦涩苍凉，但却又是亲切的，饱含着一种人情味，令人怀想。这也反映着梁文伦对民间生活的关注，在平凡的生活上去发现美。

梁文伦的另外一件作品《牛魂》，表现的是残破的木制车轮，锈蚀的铁钉，牛的头骨，但合在一起，令人发思旧怀古之情，作品无言地记忆着以往艰难的路程中的交通工具，如同文物般地展示给欣赏者们。他通过一件作品的表现，从形式到寓意，越来越显得沉静和成熟，情感的含量也在增大，更有深度了。梁文伦的这件作品入选了清华大学2000年国际陶艺交流展。作为一个职业陶艺家，梁文伦在掌握陶瓷工艺材料和造型技艺方面，已具备了良好的基础，能够比较准确地表现构思，达到预期的效果，这和他多年埋头苦干，认真思考分不开的。陶艺是独具品格的艺术，现代陶艺在我们国家正在刚刚起步。梁文伦踏入这个艺术领域时，便下决心认真地做下去希望能够通过自己的创作和劳作为欣赏者奉献出好的作品，给人们以美的享受，给生活带来乐趣。他以此为职业，愿以敬业的精神从事陶艺创作。我们期望他在今后的陶艺创作中，创作出更多更好的陶艺作品。

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The ceramic world of Liang Wenlun

Mr. Wenlun Liang is a famous ceramics artist in Dalian, a very beautiful seaside city. He has devoting himself into ceramics art, concentrating his mind on soil rapid progress with great efforts , formed a special style of art and gained favorable comments by both amateurs and experts.

The traditional ceramics art in China was of high reputation and got brilliant achievement. Although such achievement in history gave us confidence, modern ceramics art started late in China. Pioneers, including Mr.Zhen Ke, Mr.Zhu Danian and Mr. Mei Jianying had tried to propose and create this art in 1950's and 1960's , but it cannot make great progress under difficult environment and conditions. However, the affect they made is profound and far-reaching.

Chinese modern ceramics art actually started after reform and open to the world. It was first exercised in the specialized course in Chinese Center Arts and Crafts College. Just during this period, Mr. Wenlun Liang attended ceramics art designing department of the college in the autumn of 1979 and got in touch with modern ceramics.

Because of his long-term to painting, he didn't realize the close relation between ceramics art and painting as a foundation art, so he was a little hostile to ceramics first. However, when he attended ceramics molding course, he showed great interest to it and completed the first piece of work earnestly. It's simple and more like a traditional work, but it witnessed his first step to ceramics creation. Further more, he saw the special power of expression and cultural connotation in ceramics art through the specified courses he took.

After his return to Dalian, although Mr. Wenlun Liang did not deal with ceramics creation at once, ceramics art was always deep in his mind. Find he set up his own ceramics studio in 1990 with great efforts and threw himself into the creation of modern ceramics. He became more sincere with the soil and more enthusiasm with the flames.

Systematic foundation training of art in the college made Mr. Wenlun Liang have strong knowledge of sketch and fine color cultivation and these strong points gave him free rein forever. Form his work, we can see his strong ability of modeling, great power of expression and coordinate and natural color which not only harmonize the work itself but also conform to the materials. His work is not the simple copy of the nature but the exquisite work of art. As he ever said, what he wanted to do is to pursue the combination of painting and sculpture, express it by modern ceramics art and form his own art style.

With the increase of age, Mr. Wenlun Liang showed great interest to ancient

buildings and produced a lot of work about them. He put his heart and feeling into such work and aroused the recollection of the people. If you had a chance to see his work, you would have a feeling of desolate, gloomy and also cordial and you would find it's hard to forget it, His work showed his concern about the feelings of the citizenry and his sense of beauty from normal life.

There is a piece of work Mr. Wenlun Liang named *cattle spirit*, which depicts broken wooden wheel, rust-eaten nails and cattle bone. The work is like a historical relic, which records the ancient traffic tool and command admiration and nostalgia of the viewers. This work has been chosen to exhibit in the 2000 International Ceramics Art Exhibition of Tsinghua University.

As a professional artist, Mr. Wenlun Liang masters the knowledge of ceramics materials and molding method from his talent and his long-term experience. Ceramics art is a unique art and modern ceramics art is an the starting point in China. As Mr. Wenlun Liang stepped on this field, he made up his mind to stick on it and hoped to create excellent work to the world and make people enjoy it. Now, he realized his dream. We are eager to see more work he brings to us.

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Deputy Chairman of Chinese Ceramics Committee



In 1998, the work entitled 'Tangle: A Kelp-Pattern Flower Receptacle', was included in the national key publication *Complete Works of Modern Chinese Art*, Vol.1.