

Artistic exploration with zeitgeist

—A Brief Comment on Wan Changlin's Ceramic Art

In terms of ceramic art, China has a long history and profound accumulation. Of course, it is our duty to continue to carry forward this traditional art. A common problem facing many artists is how to deal with the integration and reconstruction of traditional culture and foreign culture. Blindly adhering to traditions, it is naturally difficult to adapt to the development of the times; blindly copying the West will lose oneself. Neither of these is desirable.

I am delighted to see that the young ceramist Wan Changlin is not overwhelmed by traditional Chinese ceramic art, nor does he simply copy the concepts of western art. He finds his own way of ceramic art.

His pottery creation has gotten rid of the formal interest of academic style and has risen to the spiritual level. This is an extremely valuable exploration and a transcendence of tradition and himself. His works show his concern for the society and the individual, the thinking about human survival and the crisis of belief, reflect the anxiety about ecology and realistic survival, and call for the spiritual home of mankind. This is an artistic theme with zeitgeist and realistic consciousness. This fiery pursuit of art and deep philosophical exploration has given his pottery works the power to move people's hearts.

The 21st century is the century of Chinese cultural renaissance. The so-called renaissance is definitely not simply restoring ancient ways but requires cultural reconstruction, which requires exploration in many aspects. Inheritance, development and innovation are the main roads leading to cultural development and prosperity. Artists like Wan Changlin with deep thoughts and a sense of mission provide a human guarantee for the revival and reconstruction of Chinese culture and art. They are both the creator and the carrier of culture. It is their creation and exploration that ensure the infinite vitality and prospects of Chinese culture and art.



MoLuo

Researcher of the Chinese National Academy of Arts

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具有时代精神的艺术探索

——万长林陶艺简评

文 / 摩 罗

在陶瓷艺术方面，中国有着悠久的历史 and 深厚的积淀，我们当然有理由把这一传统艺术继续发扬光大。摆在很多艺术家面前的一个普遍难题就是：如何处理好传统文化与外来文化的融合与再造。一味固守传统，自然难以适应时代的发展；盲目地照搬西方，又会失去自我。这两者都不可取。

在青年陶瓷美术家万长林身上，我欣喜地看到他没有被中国传统陶瓷艺术所淹没，也没有简单照搬西方艺术观念，他找寻到了属于他自己的陶艺道路。

他的陶艺创作，摆脱了学院式的形式趣味，而上升到了精神层面，这是极其可贵的探索，也是对传统与自我的超越。他的作品体现着对社会的关注，对个体的关切，对人类生存和信仰危机的思考，反映着对生态和现实生存的焦虑，呼唤人类的精神家园。这是极具时代精神和现实意识的艺术主题。这种火热的艺术追求和具有哲学深度的探索，给他的陶艺作品赋予了打动人心的力量。

21世纪是中国文化复兴的世纪，所谓复兴肯定不是简单复古，而是需要文化再造，需要在很多方面进行探索。继承、发展和创新是通往文化大发展大繁荣的康庄大道。像万长林这样有思想深度、有使命感的艺术家，给中国文化艺术的复兴与再造，提供了人力上的保证。他们既是文化的创造者，也是文化的承载者。正是他们的创造与探索，保证了中国文化艺术的无穷活力和无限前景。

（作者系中国艺术研究院研究员）