

中國陶藝畫刊

秀宗
畫刊

CHINA CERAMICS ILLUSTRATED 文化·艺术·设计·生活 2012年08/08-22/08第15/16期(总第53/54期)





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—— 斯坦福大学物理学博士，曾任美国泥塑与经典艺术协会会长。他在其代表性的作品中摒弃了传统的形式，通过突出表面纹理赋予作品能量和活力，使得作品既赏心悦目又生动自然。

Textures are an Important Feature of My Work 肌理效果是我作品最重要的特色

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编译/陶者



我认为，用陶泥进行创作是一生的实践和探索，这是学习过程中的一个组成部分。我一直在寻找新的造型。当我发现某个展览上的系列彩绘陶艺作品十分吸引我的时候，我总会细细地研究艺术家在哪些部位彩绘了图案。

在我陶艺创作的初期，肌理效果的运用成为我的一种主要装饰方法。在这篇短评中，我将重点论述一下我的装饰技法受到了哪些影响。

我的陶艺生涯始于1999年，那一年，我在加利福尼亚州帕洛阿尔托市的帕洛阿尔托艺术中心听了人生中的第一节陶艺课。我最初把学习的重点放在造型上。我喜欢那些能够经常在陶瓷、金属和相关三维艺术作品中找到的经典造型。我对花器和球体造型特别感兴趣，足小而造型却大气优雅。当时我花费了很多时间来提高我的拉坯技巧。

最后，我开始对这些器型的装饰进行认真的思考。简单的施釉，甚至多次施釉都无法满足这些要求。尽管我十分喜欢素描，但我对自己在器皿上绘画并不满意。因此，我开始在美国式的低温乐烧技法方面进行探索，尤其着迷于实釉方法简单的白色开片釉。作品烧成后，我特别注意熏烧过程，我学会了如何创作出某种看似随意的均匀地分布在器皿表面的开片纹理，进而最终使这些纹理能够衬托出器皿的造

型，同时使作品上的各种要素富于变化。

2000年，我和一批陶艺家同事到日本旅行，正是这次旅行彻底改变了我的创作方法。参观岛冈达三工作室期间，我对他的作品的纹理效果十分着迷，他是益子町的一位陶艺家，也是一名知名的“人间国宝”（Ningen Kokuho，更正确的说法是非物质文化遗产）。当时他已经形成了自己的风格，称为绳纹装饰。这种风格首先把细绳缠绕在已经完成的一件器皿的柔软的表面上，再将压成的印纹晾干，然后在表面施以白色的化妆土。再次烧成之后，刻刮表面，露出下面的纹饰。岛冈达三独创了一种十分独特的技法，这种技法更进一步增强了其作品的艺术效果，同时与其作品的造型和风格形成了一种和谐之美。

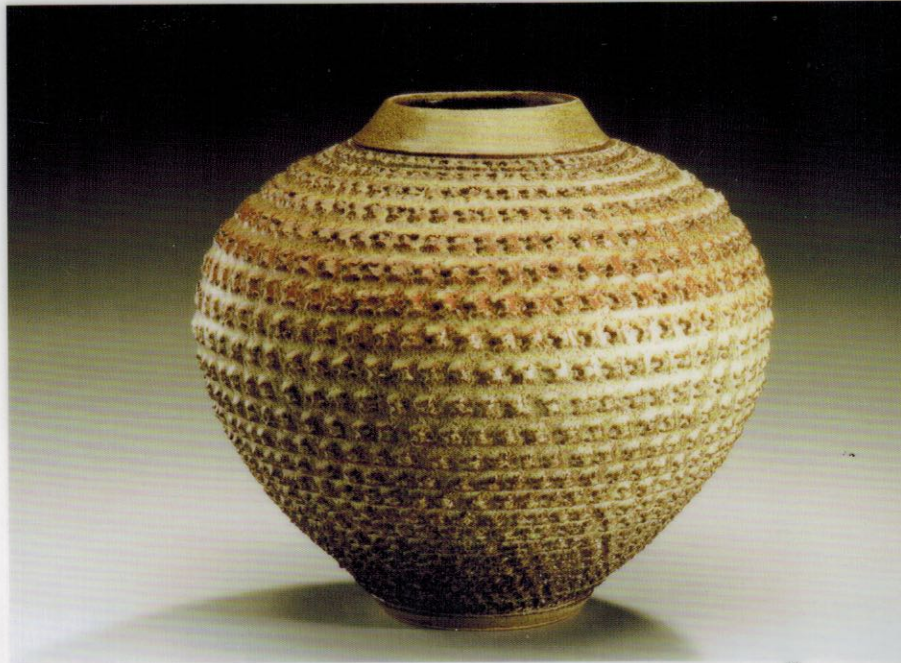
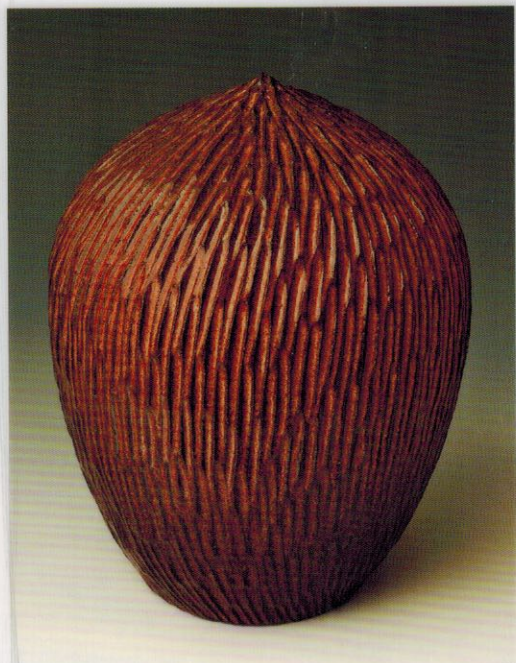
我回国时十分兴奋，急不可耐地尝试他的技法。尽管在模仿这样的纹理效果的过程中取得了一些成功，但我发现将细绳压在表面上时还是会使我特别喜欢的古典造型出现稍许的变形。我尝试着将细绳压在柱形器皿上，然后再在拉坯机上拉大器皿的容量。然而，最后形成

01

作品名称：《火釉雕塑》
作品尺寸：25x33cm
创作时间：2012年
作者：李·米德曼

02

作品名称：《冬—链花瓶》
作品尺寸：34x30cm
创作时间：2006年
作者：李·米德曼

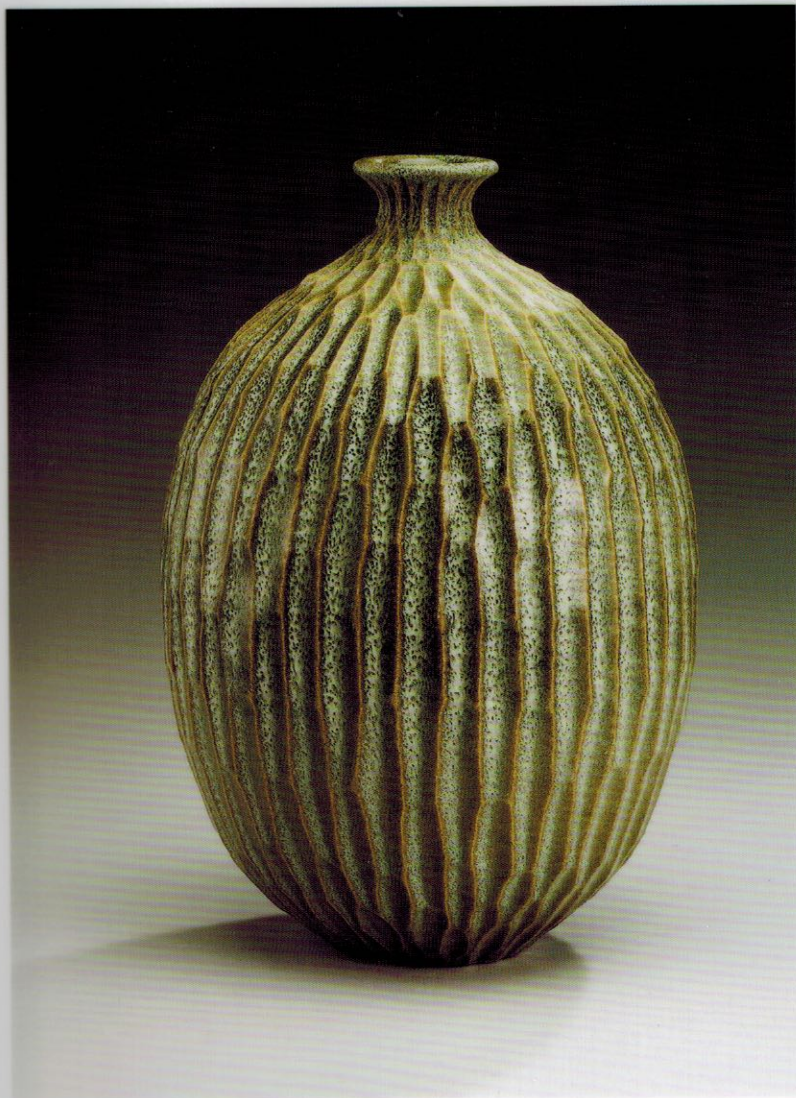




的纹理在视觉效果上却不再那么强烈。这也使得我转向另外一种尝试，印痕更深的技法。这些纹理必须十分醒目，但这样能够突出古典的造型之美，而不会模糊这些器皿。最后，我采用这种技法，创作出几种纹理，而这些纹理则完全符合我的标准。

一旦我完成了器皿上的纹理，我就不会再用手去触摸作品的外部表面。当我开始仅仅从里面做器皿的造型时，我对表面纹理不断变化的方式十分着迷。纹理在不断地扭曲膨胀。我十分清楚，这种膨胀有助于将纹理与器型融于一体——在器皿膨胀的地方，纹理也在变宽。在纹理随着器型的变化不断调整变化的同时，它也反映了自然对造型的适应，如同在贝壳、鳄鱼皮和植物的纹理中看到的那样。这一点令人十分满意。

由于这些作品趋于那些古典的、优雅的造型，因此，任何瑕疵都是显而易见的。最大的挑战就是使这样的纹理符合整个作品的造型，而且要装饰整个器皿。除此之外，在表面上按压这些纹理使器身变薄，而较薄的器身则易破，因此，我必须创造出我自己的创作技法，从而保证我能够从视觉上把控作品最终的造型，同时用我的手指感受器皿内部，以确定泥坯可塑性的极限。如果创作时方法得当，无论是视觉上，还是触觉上，其结果都是令人感到十分愉悦的。



我竭力去创新的就是作品的装饰和肌理效果，而正是这些装饰和肌理效果突出表现了我们能够在大自然发现的秩序与随意之间的一种有机的互动。我的施釉方法则进一步加强了这种美感。施以薄釉的表面突出了大纹理的效果，同时也突出了炆器泥料在膨胀过程中产生的细致的肌理效果。我经常采用多次施釉，因而进一步加强了作品表面的张力。我深深地懂得，精选出来的几种釉色与特定的纹理和造型可以达到完美的和谐，而有些烧成技法则无法为特定的纹理添光增色。例如，柴烧过程中产生的随意性图案则可能与某种纹理相冲突。然而，隐约可见的瓶子颈部周边的纹理却能够增强柴烧作品的表面效果。这种对正确组合的探索今天仍然没有停止。

随着我坚持对其他艺术家的作品的深入研究，我最后探索出把雕刻作品表面作为另外一种表现手段，来表达我对纹理效果的热爱。在这个方面，我特别喜欢在完成作品的最后造型之后来进行纹理装饰，但两种方式我都喜欢。我通常是从作品的顶部着手，然后自上而下地完成整个作品的装饰。我常常调整雕刻方法，以便能够突出造型上的变化。有时我也会更换所使用的工具来完成这样的装饰方法。在其他情况下，我只是简单地不加考虑地一直雕刻下去来达到我想要的效果，这也与调整器皿造型时的膨胀或收缩相一致。没有两件作品是完全相同的。我想，手工雕刻纹理中的这些变化赋予作品一种力量，使人能够更加清楚地了解这种变化过程的本质。

半干的表面为我提供了另外一种令我满意的创作技法。这些不规则的纹理或深或浅。这种技法也是用于已经完成的作品上，而且所选择的工具、陶瓷的干燥方法、采用的力度和各类工具的整体使用，可以获得不同的结果。

我认为，用陶瓷进行创作是一生的实践和探索，这是学习过程中的一个组成部分。我一直在寻找新的造型。当我发现某个展览上的系列彩绘陶艺作品十分吸引我的时候，我总会细细地研究艺术家在哪些部位彩绘了图案。这可以给我一些借鉴，教会我如何将三维装饰运用于相似的造型之中。尽管这样的可能性无穷无尽，但许多试验并没有产生任何结果，因此，我始终关注大自然，关注陶艺界，来获取创作灵感。我的目标就是追求作品的形式、作品表面的纹理、有序的图案装饰和随意的视觉效果等各种因素之间的相互作用，所以，所创作出来的作品就是将视觉与由此而产生的需求完美地融合为一体。

作品名称: 《孤独—向日葵》
作品尺寸: 22x18cm
创作时间: 2008年
作 者: 李·米德曼



作品名称: 《降雪》
作品尺寸: 18x15cm
创作时间: 2008年
作 者: 李·米德曼



Textures are an Important Feature of My Work

Lee Middleman

Early in my ceramics career, the use of textures became my major method of decoration (Figure 1). In this short review, I will discuss the influences on my texturing techniques.

My ceramics career began in 1999 when I took my first class at the Palo Alto Art Center in Palo Alto, California. Initially my focus was on form. I liked the classic forms often found in ceramics, metal, and related 3D art. I was particularly interested in vase and globe forms with a small base and a generous, graceful shape. I spent many hours improving my throwing of these shapes.

Eventually, I began to think about my decoration of these forms. Simple glazing and even multiple glazing were not fulfilling. Although I enjoy sketching, I was not satisfied with my painting on vessels. So I began exploring low-fire American raku techniques. I was particularly drawn to simple white crackle glazing (Figure 1). With careful attention to the smoking process following the firing, I learned to create a random crackle pattern uniformly around the vessel surface and eventually to have the pattern reflect the form and variations in elements on the piece (Figure 2).

In 2000, I took a trip with fellow ceramicists to Japan. This changed my entire approach. During a visit to the studio of Shimaoka Tatsuzo, a Mashiko potter and “Living National Treasure” or *Ningen Kokuho* (more correctly an intangible cultural asset), I became fascinated with his texturing of pieces. He had developed style he called Jomon zogan. This style began with rolling a small rope over the soft surface of a finished piece. The impression was allowed to dry and then a white slip was painted on the surface. After further drying, the surface was scrapped to reveal the underlying pattern (Figure 3). Shimaoka had created a unique technique that greatly enhanced his pieces and was harmonious with their shape and style.

I returned home excited to try his technique. I had some success copying this texturing, but I found that impressing the rope also slightly distorted the classical shapes I so prized. I tried impressing the rope on cylinders prior to expanding the volume of the vessel on the potter’s wheel. However the resulting pattern was no longer visually strong. This led me to try other, deeper impressing techniques. The textures had to be strong yet reflect the classical shapes and not overpower the vessel. Ultimately I developed a few textures using this method that meet my criteria (Figures 4 & 5).

Once I had completely textured a cylinder, I would never use my hand on the outside again. I was fascinated by the way the pattern evolved as I began shaping the piece from the inside only. The texture would twist and expand. I saw that this expansion helped to integrate the texture and shape – where the piece was expanded the texture opened (Figure 6). As the pattern adjusted to the shape of the vessel, it became reflective of

nature's adaptation to form, as seen in the patterns in seashells, reptile skins, and plants. This was very satisfying.

Because these pieces were intended to be classic graceful shapes, any flaw was obvious. The challenge was to make the texture match around and all of the way down the cylinder. In addition, impressing the texture created a thin wall that could easily tear, thus I had to develop my techniques to ensure that I could visually control the final shape while feeling the inside surface with my fingers to recognize the limit of the clay walls' plasticity. When done correctly, the results were very pleasing to view and touch.

I seek to create patterns and textures that emphasize the organic interplay between order and randomness as found in nature. My glazing process enhances this aesthetic. Thinly glazed surfaces highlight the macro-patterns and reveal the stoneware clay's micro-texture created during the expansion process. I often use multiple glazes to intensify the dynamic tension of the surface (Figure 5). I have learned that a select few glazes work well with a given texture and shape. Some firing techniques do not compliment a given texture. For example, the random patterns created by wood firing may "fight" with a texture. Yet a hint of texture around the neck of a bottle can enhance the appearance of a wood fired piece. The search for the right combination goes on.

As I continued to study the work of other artists, I came to explore carving of surfaces as another expression of my love for texturing. In this case, I prefer texturing after the final form as been achieved; however, I like both (Figures 7 & 8). I usually begin at the top of the piece and work my way around and down the form. I often adjust the carving to reflect the changing shape. Sometimes this done by change the tool I am using. In other cases, I can achieve this effect by simply allowing the carving process to respond to the expanding or contracting shape. A texture used on only a portion of the surface can highlight the shape or add interest. No two pieces are quite identical. I think the variations in hand-made textures give the piece energy and acknowledge the nature of the process.

Chattering of leather-hard surfaces provides me with another satisfying technique. The chattering can be light or intense (Figure 9). Again, it is performed on a completed piece; and the choice of tools, clay dryness, application of force and general handling of the tools can provide a variety of results.

I see working in clay as a lifelong experience and experimenting as part of the learning process. I am always looking for new shapes. When I find a series of painted ceramic pieces on display that appeals to me, I may study where the artists have painted a glaze pattern. This can give me a suggestion of how to integrate 3-dimensional texturing into a similar form. There seems to be no end to the possibilities, but many experiments do not work, so I keep looking in nature and the ceramic world for ideas. My goal is to pursue the interplay of shape, surface texture, ordered patterns, and random effects so that work is created that intrigues the eye and demands to be touched (Figure 10).