

中国景德镇

瓷尚未来  
中国当代陶艺的传承与创新

**52nd**  
Congress of the  
International  
Academy of  
Ceramics (IAC)

中国景德镇

主宾国展

**第52届  
国际陶艺学会大会**

第52届国际陶艺学会大会







中国 景德镇

主宾国展

第52届  
国际陶艺学会大会

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JINGDEZHEN 2026

瓷尚未来：中国当代陶艺的传承与创新

CERAMICS FOR THE FUTURE:  
INHERITANCE AND  
INNOVATION OF  
CONTEMPORARY CHINESE  
CERAMICS



展览主办单位

国际陶艺学会（IAC）  
景德镇陶瓷大学  
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第 52 届国际陶艺学会大会会员展、中国驻地会员项目展、新会员展及主宾国展总序

第 52 届国际陶艺学会大会落地景德镇，会员展、中国驻地项目会员展、新会员展及主宾国展的启幕，四展项各有侧重、互为补充，构成本届大会极具分量的核心学术交流板块。

会员展、中国驻地项目会员展，汇聚资深会员及来到中国各艺术中心驻地创作的艺术家作品，聚焦传统语境下的当代转译，呈现从业者融通古今技艺、呈现艺术思考的创作成果。新会员展则集中展现新加入学会的艺术家挣脱固有范式、拓宽艺术边界的先锋实践，主宾国展则集中展现中国现代陶艺创作群体的作品面貌。来自全球各地的学会会员携佳作相聚于此，迥异的地域文化、创作理念与艺术语言在此交融碰撞，清晰勾勒出当下国际陶艺多元共生、兼容并蓄的发展态势。

守正与拓新，始终是当代陶艺发展的核心命题。创作者们在承续艺术精神的同时，不断以新思维、新手法丰富陶艺的表达体系。本次系列展是以作品为媒介，搭建起平等开放的专业对话平台，推动全球陶艺从业者深度交流、密切协作，这也是大会举办展览的核心初衷。

陶艺的前行，从来是在承袭中求索，在对话中生长。跨越国界的艺术互动，既推动理念互通，也让这门古老艺术始终保有鲜活生命力。

愿全球同仁以此次相聚为契机，坚守艺术理想，深耕创作实践，在互鉴中启迪思路，在探索中精进表达。携手推动国际陶艺事业稳步前行，让陶瓷艺术跨越时空与地域，在世界艺术版图中持续释放独有的精神力量。



张婧婧  
景德镇陶瓷大学 副校长

2026年 6月 9日

General Preface to the IAC International Members' Exhibition, IAC International Residencies' Exhibition , IAC New Members' Exhibition, and the Chinese National Exhibition of the 52nd Congress of the International Academy of Ceramics

As the 52nd IAC Congress convenes in Jingdezhen, the IAC International Members' Exhibition, IAC International Residencies' Exhibition, IAC New Members' Exhibition, and the Chinese National Exhibition offer curated shows with distinct focuses yet complementary visions, together forming the flagship curatorial centrepiece of this Congress.

The IAC International Members' Exhibition and the IAC International Residencies' Exhibition bring together works by established artist members including those who have come to China for residencies at various art centres. Centered on contemporary translation within traditional contexts, the exhibitions present creative achievements in which practitioners integrate ancient and contemporary techniques and express artistic reflection. The New Members' Exhibition focuses on the pioneering practices of artists newly admitted to the Academy as they break free from established paradigms and expand the boundaries of ceramic art, while the Chinese National Exhibition presents a concentrated view of the work of China's contemporary ceramic art community. IAC members from around the world gather here with their finest works; diverse regional cultures, creative concepts, and artistic languages meet and collide, clearly outlining the pluralistic, symbiotic, and inclusive development of international ceramic art today.

Honouring tradition and pursuing innovation have been core pursuits of contemporary ceramic art. While carrying forward the artistic ethos, creators keep expanding ceramic art's expressive language via fresh perspectives and pioneering approaches. Taking artworks as the medium, this suite of exhibitions builds an equitable, open platform for professional dialogue, fostering in-depth exchanges and close collaboration among ceramic artists worldwide. This is precisely the original intention behind these exhibitions.

The advancement of ceramics has always been a quest rooted in heritage, growing through dialogue. Transnational artistic interactions fuel intellectual sharing and sustain enduring vitality for this time-honoured art form.

May fellow ceramic artists across the globe seize this gathering to uphold artistic aspirations, deepen creative practice, spark inspiration through mutual learning, and refine artistic expression through exploration. Let us advance the global ceramic art community with steady strides, empowering this art to transcend temporal, spatial, and geographical limits, and continuously radiate its unique power on the global art scene.

Zhang Jingjing  
Jingdezhen Ceramic University Vice President

June 9, 2026

《瓷尚未来——中国当代陶艺的传承与创新》

第 52 届国际陶艺学会大会主宾国展展序

第 52 届国际陶艺学会大会主宾国展览以“瓷尚未来——中国当代陶艺的传承与创新”为主题。当千年窑火辉映数字时代，古老瓷土与前沿科技相融共生，当代陶艺已然站在全新的历史节点。本次展览立足陶瓷文化根基，放眼全球视野，全面展现中国当代陶艺承古开新的实践面貌，向世界彰显这门古老艺术不竭的创造力与生命力。

陶瓷是中华文明的瑰宝，亦是世界文明互通互鉴的重要纽带。两千余年来，中国陶瓷经由丝路远播四海，成为跨越地域的艺术通用语言。作为千年瓷都，景德镇见证了陶瓷艺术的过往辉煌，也肩负着当代文化传承与创新的使命。展览以“传统文脉 — 当代实践 — 未来创新”为主线，集结了国内老中青三代陶艺家代表力作。我们立足文化本源，紧扣全球可持续发展理念，深度探索陶瓷艺术融入未来社会的多元可能。参展作品既凝练出传统文脉衍生的全新艺术语言与跨文化实践成果，也承载着当代创作者面向未来的思考与责任。

“瓷尚未来”既是艺术成果的集中呈现，更是一场深度的思想对话。我们期望透过作品，让世界读懂中国陶瓷的文化底蕴与当代价值，感知中国陶艺界坚守传承、开放进取的文化信仰。

以此展为桥梁，愿国际陶艺界深化交流、精诚协作，携手推动全球陶瓷艺术持续繁荣，不断拓展创作边界与学术维度，在交融互鉴中共建当代陶艺的全新图景。



吕品昌

2026年 6月 9日

Ceramics for the Future: Inheritance and Innovation of Contemporary Chinese Ceramics

Exhibition Forward to the Chinese National Exhibition of the 52nd Congress of the International Academy of Ceramics

The Chinese National Exhibition of the 52nd Congress of the International Academy of Ceramics takes "Ceramics for the Future: Inheritance and Innovation of Contemporary Chinese Ceramics" as its official theme. Lit by millennia-old kiln flames amid the digital era, and fused with state-of-the-art technology, age-old clay craftsmanship has ushered contemporary ceramics into a brand-new phase. Rooted in profound ceramic cultural heritage and framed by a global vision, the exhibition offers a full panorama of how contemporary Chinese ceramics advance tradition while embracing innovation, showcasing to the world the enduring creativity and dynamic vitality of this time-honoured art form.

Ceramics constitute a quintessential treasure of Chinese civilisation and a pivotal bond bridging global cultures. For more than two millennia, Chinese ceramics have spread across the globe via the Silk Road, evolving into a universal artistic language that crosses geographical boundaries. As the millennia-old porcelain capital, Jingdezhen has borne witness to the splendour of ceramic art and now shoulders the mission of cultural inheritance and innovative development. Structured around the core narrative of "traditional legacy — contemporary practice — future innovation", the exhibition features seminal works from three generations of Chinese ceramic artists, spanning seasoned masters to young talents. Anchored in traditional cultural roots and aligned with global sustainable development concepts, we explore the multifaceted potential of ceramics for future societies. The exhibited works crystallize new artistic expressions and cross-cultural achievements derived from traditional craftsmanship, while embodying contemporary creators' reflections and sense of responsibility toward the future.

"Ceramics for the Future" is far more than a showcase of artistic achievements; it is a profound dialogue of ideas. Through these artworks, we invite global audiences to appreciate the cultural depth and contemporary value of Chinese ceramics, and recognize the cultural stance held by China's ceramic community: dedication to inheritance, embrace of openness, and pursuit of progress.

May this exhibition act as a bridge to foster deeper exchanges and collaborations among the international ceramic community, jointly driving the sustained prosperity of global ceramic art, continuously expanding creative and academic boundaries, and co-creating a new development vision for contemporary ceramics through mutual inspiration.

Lyu Pinchang

June 9, 2026



005\_006

Ceramics for the Future: Inheritance and Innovation of Contemporary Chinese Ceramics

The Chinese National Exhibition of the 52nd Congress of the International Academy of Ceramics

瓷尚未来——中国当代陶艺的传承与创新

第 52 届国际陶艺学会大会主宾国展

《瓷尚未来——中国当代陶艺的传承与创新》  
第 52 届国际陶艺学会大会主宾国展策展人语

窑火绵延千载，瓷韵传遍四方。陶瓷不仅是中华文脉的重要载体，亦是联通世界的艺术桥梁。作为第 52 届国际陶艺学会大会主宾国专题展，“瓷尚未来——中国当代陶艺的传承与创新”立足全球陶艺发展视野，以“传统文脉 — 当代实践 — 未来创新”为叙事脉络，梳理中国当代陶艺发展脉络，探寻古老瓷艺面向未来的发展潜能。

回望过往，中国陶瓷循着丝路走向世界，成为文明交融的标志性符号。植根景德镇这片陶瓷沃土，我们始终笃定，传承是陶艺发展的根本。当代创作者接续经典工艺，汲取传统美学精髓，让千年技艺完成当代活化，坚守东方造物独有的精神内核。

时代演进推动艺术不断拓新，当下中国陶艺已然突破固有范式。创作者秉持开放姿态，吸纳多元艺术理念，在材料、工艺、观念与表达上持续探索，构建出丰富的创作形态与全新艺术语言，呈现出跨文化交流融合的丰硕成果。

本次展览尤为聚焦未来议题，参展作品从工艺革新、跨界融合到形态实验、价值阐释，承载着艺术家对当下社会的观察，也回应着陶艺未来发展的诸多思考。

以瓷为媒，对话世界。本次展览意在展现中国陶艺的文化底蕴、创作活力与前沿思考，传递当代陶艺群体的艺术追求与精神气度。同时以此为纽带，搭建国际交流平台，与全球陶艺同仁互学互鉴、携手前行。愿千年窑火照亮创新征途，让陶瓷艺术在守正传承中焕发新生，在国际对话中走向更辽阔的远方。



执行策展人 詹伟

2026年 6月 9日

Ceramics for the Future: Inheritance and Innovation of Contemporary Chinese Ceramics  
Executive curator's Preface to the Chinese National Exhibition of the 52nd Congress of the International Academy of Ceramics

Kiln flames have endured for thousands of years; the charm of ceramics travels far and wide. Ceramics stand as both an integral embodiment of Chinese civilisation and an artistic bond linking nations worldwide. As the special Chinese National Exhibition for the 52nd IAC Congress, "Ceramics for the Future: Inheritance and Innovation of Contemporary Chinese Ceramics" examines ceramic development from a global vantage point. Following the main thread of "traditional legacy — contemporary practice — future innovation", this exhibition maps the evolutionary path of contemporary Chinese ceramics and explores the forward-looking potential embedded in this age-old art form.

Throughout history, Chinese ceramics traversed the globe via the Silk Road, emerging as a defining emblem of cross-civilizational exchange. Grounded in Jingdezhen's time-honoured heritage, we uphold a core belief: inheritance underpins ceramic art development. Contemporary artists carry forward time-tested craftsmanship, distil the essence of traditional aesthetics, revitalize millennia-old crafts for the present era, and safeguard the distinct ethos of Eastern artisanship.

The progression of time propels artistic evolution, and contemporary Chinese ceramics have transcended established conventions. Adopting an inclusive creative stance, ceramic artists embrace diverse artistic concepts and keep exploring materials, craftsmanship, conceptual frameworks, and expressive forms. They forge rich creative forms and original artistic languages, yielding abundant achievements rooted in cross-cultural integration and dialogue.

This exhibition pays special attention to future-oriented topics. Showcased works cover craft innovation, interdisciplinary integration, formal experimentation, and value redefinition, embodying artists' insights into modern society and reflecting on the future development of ceramic art.

Ceramics open a dialogue between China and the world. This exhibition seeks to showcase the cultural profundity, creative dynamism, and avant-garde vision of Chinese ceramics, and convey the artistic pursuits and ethos of today's ceramic artists. It also acts as a cultural bridge, fostering an international exchange platform for global ceramic artists to learn from one another and advance side by side. May the millennia-old kiln fire light the way for innovation; may ceramic art thrive while upholding fine traditions and embrace boundless horizons through international dialogue.

Executive Curator: Zhan Wei

June 9, 2026



007\_008

Ceramics for the Future: Inheritance and Innovation of Contemporary Chinese Ceramics

The Chinese National Exhibition of the 52nd Congress of the International Academy of Ceramics

瓷尚未来——中国当代陶艺的传承与创新

第 52 届国际陶艺学会大会主宾国展



白明 Bai Ming

墟·缠与裂

在创作过程中，在给瓷土施压之后，以及它在自然干燥的过程中所呈现出来的裂纹与表情，暗合了许多自然景观的痕迹与记忆，大如山脉之错位，巨石之崩塌，再如河床的干枯所产生的裂缝，还有老漆的纹理……我对瓷的裂痕很迷恋，好像这深浅不同光影异样的线里不仅神秘，也如生命般充满着启迪。所有的裂纹都不一样，比之莹润与完美的器物更加让我感动。我对熏烧的迷恋源于对火的痕迹的迷恋，也对时间痕迹中人为瞬间的凝固充满好奇。当我们在自然界中看到一个经亿万年、千万年时间留在石材上的痕迹，我们会莫名地感动，我们会在小小的痕迹上、充满岁月感的色彩和肌理上驻足沉思，希望从这样一个携带着光阴美感的痕迹中读出什么，寻找什么。这样漫长的时间对艺术家来讲是一个伟大的奢侈品，但好在有了陶瓷，有了熏烧这样一种创造艺术的手段。

In the creative process, after applying pressure to the porcelain clay, and during its natural drying process, the cracks and expressions that emerge subtly echo many traces and memories of natural landscapes, such as the dislocation of mountains, the collapse of boulders, the cracks caused by the drying of riverbeds, and the texture of old lacquer. I am fascinated by the cracks in porcelain, as if these lines with different shades and varying light and shadow are not only mysterious but also full of enlightenment, like life itself. All cracks are unique, and they move me more than the smooth and perfect objects. My fascination with smoked firing stems from my fascination with the traces of fire, and my curiosity about the solidification of human moments within the traces of time. When we see traces left on stone materials over millions or billions of years in nature, we are inexplicably moved. We pause and ponder over these small traces, filled with the colors and textures of time, hoping to read and search for something from such a trace that carries the beauty of time. Such a long time is a great luxury for artists, but fortunately, there is ceramics, and there is smoked firing, a means of creating art.



尺寸：60×60×42cm

创作年份：2018-2019 年

材质：瓷

Dimension：60×60×42cm

Year of Creation: 2018-2019

Material: Porcelain

009\_ 010

Ceramics for the Future: Inheritance and Innovation of Contemporary Chinese Ceramics

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陈春 Chen Chun

印象虞美人

以陶艺造型塑造此作品，通过自配的颜色釉结合陶艺肌理的处理方法，让方形盘更加具有色彩和肌理的对比效果，结合虞美人的花卉彩绘及肌理效果的石头，进行釉面装饰技法，使整个画面单纯中见丰厚，朴实中见灵秀。

This work is crafted in ceramic art style, utilizing a self-made colored glaze combined with ceramic texture treatment methods to enhance the contrast effect of color and texture on the square plate. Incorporating the floral painting of the poppy and the textured effect of the stone, glazing decoration techniques are employed to create a simple yet rich, and plain yet elegant overall appearance.



尺寸：55 ×55×8cm

创作年份：2020 年

材质：陶瓷

Dimension: 55×55×8cm

Year of Creation: 2020

Material: Ceramics



011\_012

Ceramics for the Future: Inheritance and Innovation of Contemporary Chinese Ceramics

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陈恩泽 Chen Enze

孩子

随着孩子逐渐长大才发现他是自己的一面“镜子”，从外貌、性格、思想都在映射这自我。我尝试用拉坯结合雕塑的技法去表现客观的“自我”

As the child gradually grows up, one realizes that he is a "mirror" of oneself, reflecting one's appearance, personality, and thoughts. I tried to use the techniques of wheel throwing combined with sculpture to express the objective "self".



尺寸：50 ×45×25cm

创作年份：2021 年

材质：陶瓷

Dimension: 50×45×25cm

Year of Creation: 2021

Material: Ceramics

013\_014

Ceramics for the Future: Inheritance and Innovation of Contemporary Chinese Ceramics

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瓷尚未来——中国当代陶艺的传承与创新

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陈光辉 Chen Guanghui

景观学

作品采用陶土泥板成型、高温烧制而成，表面呈现出风化般的粗糙肌理，是探索 “泥土与火自我形成的容器” 这一概念的代表作品，将身体、历史与时间的概念融入陶瓷雕塑中。

This work is crafted from clay slabs and fired at high temperatures, featuring a weathered, rough surface texture. It stands as a representative piece exploring the concept of "a vessel formed through the self-organization of earth and fire," integrating the notions of body, history, and time into ceramic sculpture.



尺寸：85×60×25cm

创作年份：2018 年

材质：蜂窝陶瓷废料、陶土、金属

Dimension: 85×60×25cm

Year of Creation: 2018

Material: Honeycomb ceramic waste, Clay, Metal



015\_016

Ceramics for the Future: Inheritance and Innovation of Contemporary Chinese Ceramics

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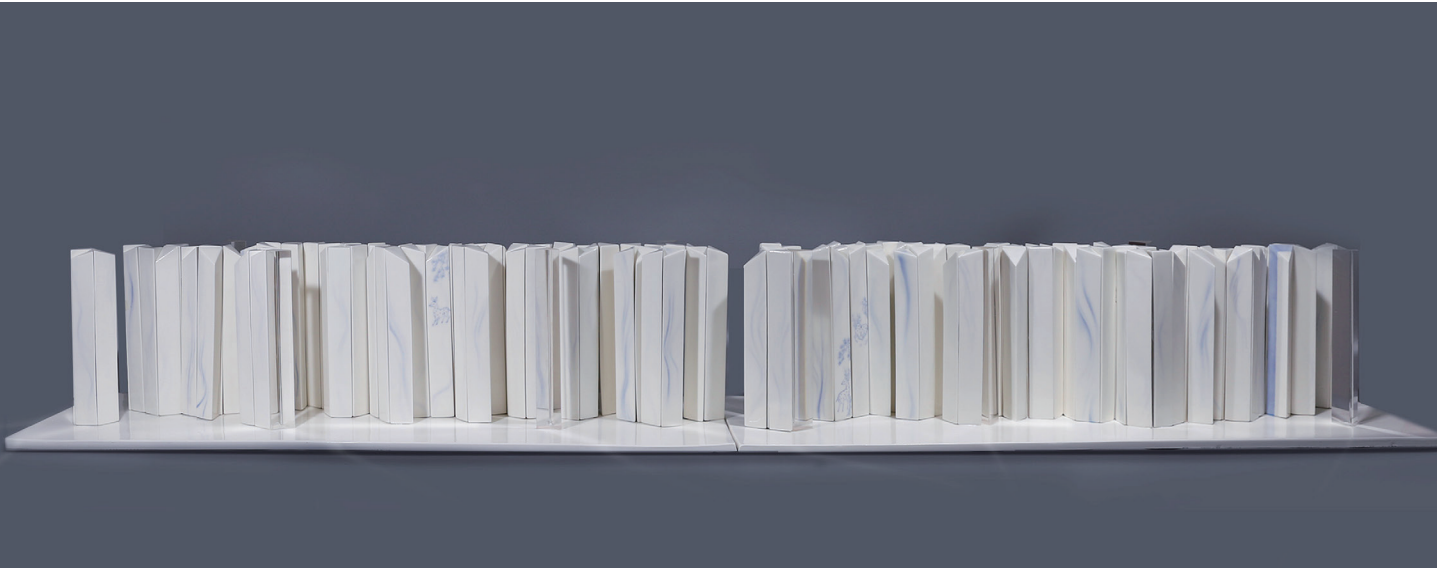


陈 晶 Chen Jing

光之意

作品以“光”为表达主体，光是世界万物的源泉，光的存在让我们感受到世界的美丽和多样性。这件作品是从玻璃三棱柱的光学视觉中，表现作者主观对光的意象感受，作品借鹿喻己，借光喻情，通过三棱柱不同形式的组合，以表达作者对自然中“光”的致敬、感恩之情。

The work centers around the theme of "light," which is the source of all things in the world. The existence of light makes us appreciate the beauty and diversity of the world. This piece expresses the author's subjective perception of light through the optical illusion of a triangular prism made of glass. The work uses a deer as a metaphor for the artist himself and light as a metaphor for emotions. Through different combinations of triangular prisms, it expresses the author's respect and gratitude towards "light" in nature.



尺寸：82 ×25×22cm

创作年份：2023 年

材质：陶瓷、玻璃

Dimension: 82×25×22cm

Year of Creation: 2023

Material: Ceramics, Glass

017\_018

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陈烈汉 Chen Liehan

和合共生

造型饱满挺拔，主题纹样采用浅刻的方式，装饰六只鹤在荷塘中觅食、追逐玩耍，有聚有散。背景装饰茂密的莲叶和盛开的莲花。“荷”跟“和”谐音，“鹤”跟“合”谐音，比喻“和合共生”，荷鹤共处一个生存环境，万物相依，彼此成就。衬托纹样装饰多道旋纹，起到衬托主题的作用。外罩粉青透明釉，和谐自然。

The design is full and upright, with the theme pattern carved in a shallow manner. It depicts six cranes foraging, chasing, and playing in a lotus pond, some gathered and some scattered. The background is decorated with dense lotus leaves and blooming lotus flowers. "He" (harmony) and "crane" (crane) share a similar sound in Chinese, symbolizing "harmonious coexistence". The lotus and crane coexist in the same environment, with all things interdependent and mutually beneficial. The decorative patterns feature multiple spiral patterns, serving to accentuate the theme. The outer cover is coated with a pinkish-blue transparent glaze, harmoniously blending with nature.



尺寸：40×40×56cm

创作年份：2025 年

材质：陶瓷

Dimension: 40×40×56cm

Year of Creation: 2025

Material: Ceramics



019\_ 020

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陈丽萍 Chen Liping

吟之二

基座完全摒弃光滑瓷面，采用手工捏塑、锤凿做旧，底部深褐窑变，肌理嶙峋崎岖，模拟山石岩壁的沧桑质感；中上段土黄底色散布蓝灰色窑斑，局部带有细密鱼鳞状压印纹理，粗犷厚重，充满大地质朴的原始力量感。

The base abandons glossy glaze entirely, shaped through hand pinching, hammering and antiquing techniques. Its bottom features dark brown kiln transformation with jagged, rugged textures imitating the weathered texture of mountain rock faces. The upper-middle section boasts an earthy yellow base dotted with blue-grey kiln speckles, partially covered with fine fish-scale indentations. Rough and substantial, it brims with the primitive, unadorned power of the earth.

尺寸：可变

创作年份：2013 年

材质：瓷、高温颜色釉

Dimension: Variable

Year of Creation: 2013

Material: Ceramics, High-temperature colored glaze





021\_022

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陈少岳 Chen Shaoyue

米芾拜石

这幅高温色釉瓷板画《米芾拜石》以独特的陶瓷工艺再现了北宋文人米芾痴迷奇石的典故。画面中央，身着红袍、头戴乌纱的米芾躬身作揖，神情专注地面对一块形态嶙峋的奇石，生动捕捉了“米颠拜石”的经典瞬间。作品釉色自然流淌、斑驳交融，形成如云似雾、孔洞交错的抽象背景，既象征奇石的天然肌理，又暗合文人画中“虚实相生”的意境。这种工艺不仅赋予画面强烈的视觉张力，更有现代艺术气息。米芾作为“宋四家”之一，其爱石成癖、行为癫狂的个性，历来是文人画与陶瓷装饰的重要题材。此作将历史典故与当代陶瓷语言结合，既致敬传统文化，也展现了高温色釉在表现人物精神与自然意象上的独特魅力。

This high-temperature glazed porcelain panel painting, "Mi Fu Worshipping a Stone," employs unique ceramic techniques to recreate the legendary tale of Mi Fu, a literati of the Northern Song Dynasty, who was obsessed with rare stones. In the center of the painting, Mi Fu, clad in a red robe and wearing a black gauze hat, is seen bowing and making a gesture of respect, intently facing a ruggedly shaped stone. This vividly captures the classic moment of "Mi Fu Worshipping a Stone.". The glaze of the work flows naturally, blending mottled patterns to form an abstract background resembling clouds and mist, with interlaced holes. It not only symbolizes the natural texture of rare stones but also subtly echoes the artistic conception of "interplay between void and solid" in literati paintings. This craftsmanship not only imparts a strong visual tension to the painting but also adds a modern artistic flair. As one of the "Four Great Calligraphers of the Song Dynasty", Mi Fu's eccentric personality, marked by his obsession with stones and eccentric behavior, has always been an important subject in literati paintings and ceramic decorations. This work combines historical allusions with contemporary ceramic language, paying tribute to traditional culture while showcasing the unique charm of high-temperature colored glazes in expressing human spirit and natural imagery.

尺寸：118×58cm

创作年份：2023

材质：高温颜色釉瓷板

Dimension: 118×58cm

Year of Creation: 2023

Material: High-temperature color glaze porcelain plate





023\_ 024

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陈小丹 Chen Xiaodan

年复一年

这是一部关于艺术家陈小丹的陶瓷代表作，从创作到完成再到参展过程的纪录片。2004年到 2024 年，从一张草稿开始，这一系列经历了 20 年的光阴。艺术家每年完成该系列的一部分内容，年复一年地积累用花和骨头做的陶瓷作品。比如，到如今她的两件作品《盛开 2006 No.1》和《盛开— 长城》，每件都重达 2 吨。它们分别曾在挪威的卑尔根美术馆和丹麦的奥胡斯美术馆展出，也参加过许多中国的重要展览。近年来，有时这两件作品合而为一，成为一件作品《墙》。本片于 2025 年 3 月制作完成，并多以视频形式展出。

This is a documentary about the ceramic masterpiece by artist CHEN Xiaodan, tracing its journey from creation to completion and then to exhibition. From 2004 to 2024, starting from a single sketch, this series has gone through twenty years. Each year, the artist completes a portion of the series, accumulating ceramic works made of flowers and bones year after year. For example, the pieces "Bloom 2006 No.1" and "Bloom-The Great Wall" now each weigh two tons. They have been exhibited at the KODE Art Museum in Bergen and the ARoS Aarhus Art Museum in Denmark, and have also participated in many major exhibitions in China. In recent years, these two works have sometimes merged into one, becoming a single piece titled "The Wall". This film was completed in March 2025 and is primarily presented as a video installation.



尺寸：可变

创作年份：2004- 今

材质：陶瓷、玻璃、真骨头、花

Dimension: Variable

Year of creation: 2004- Present

Material: Ceramics, Glass, Real bones, Flowers

025\_ 026

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仇媛媛 Qiu Yuanyuan

蕤

一隅茂盛的多肉植物，如一花一世界，一木一浮生，在这个微观世界里，芸芸众生各自绽放着生命的荣光，忘却枯荣有时，留住繁华一瞬。

A lush corner filled with succulents, like a flower representing a world, a tree symbolizing a fleeting life, in this microcosm, countless beings are each radiating the glory of life, oblivious to the cycles of growth and decay, capturing a moment of prosperity.



尺寸： 40×40×12cm

创作年份： 2018 年

材质： 陶瓷、木框

Dimension: 40×40×12cm

Year of Creation: 2018

Material: Ceramics, Wooden frame



027\_028

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钞子伟 Chao Ziwei

昨天 No.2

作品以陶瓷媒介复刻知青岁月的典型物象，收音机、军用水壶、挎包、军装、旧书与煤炉次第呈现，借超写实手法还原上山下乡的生活场景。粗粝厚重的陶土质感定格那段特殊的年代，于烟火日常间，镌刻一代青年心怀理想、扎根乡土，将滚烫青春奉献给广袤的大地，回望过去时光，亦是对一代人精神的深情致敬。

The work replicates typical objects from the educated youth's era using ceramic media, presenting radios, military water bottles, satchels, military uniforms, old books, and coal stoves in sequence, using hyperrealistic techniques to recreate the life scenes of going down to the mountains and countryside. The rough and heavy texture of the clay captures that special era, engraving the idealistic youth who took root in the local soil and dedicated their passionate youth to the vast land amidst the daily routine. Looking back on the past, it is also a deep tribute to the spirit of a generation.



尺寸：可变

创作年份：2008 年

材质：陶瓷

Dimension: Variable

Year of Creation: 2008

Material: Ceramics



029\_ 030

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钞子艺 Chao Ziyi

史迹

书是人类进步的阶梯，更是文化传播的核心载体。它不仅见证着人类文明的每一步跨越，更持续推动着社会的发展进程。《史迹》，巧妙串联起不同时期的书籍形态 —— 从早期古朴的竹简、线装书，到现代便捷的胶装书；内容则横跨天文、地理、科技、文化等领域，甚至囊括了现代时尚杂志。他们以泥板成型为基础，融合雕刻、绘画、丝网印刷等多元技法，最终将世界文明的演进，以陶瓷书籍 “物证” 的形态立体呈现，让人类历史发展与文明进程的厚度与宽度直观可见。

Books are not only the ladder of human progress but also the core carrier of cultural dissemination. They not only witness every leap of human civilization but also continuously promote the development process of society. "Historical Relics" skillfully connects various forms of books from different periods - from the early and simple bamboo slips and thread-bound books to the modern and convenient glue-bound books; its content spans across fields such as astronomy, geography, science and technology, and culture, even including modern fashion magazines. Based on clay plate molding, they integrate diverse techniques such as sculpting, painting, and silkscreen printing, ultimately presenting the evolution of world civilization in a three-dimensional form as "physical evidence" in ceramic books, making the depth and breadth of human historical development and civilization progress visually visible.



尺寸：可变

创作年份：2023 年

材质：陶瓷

Dimension: Variable

Year of Creation: 2023

Material: Ceramics

031\_032

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丁传国 Ding Chuanguo

岁月的痕迹

家园的乡村老屋逐渐淡出了人们生活的视野，但老砖墙上留下的痕迹提醒着人们岁月的流逝。作品以高温颜色釉为主要创作材料，意象地表现了老墙的斑驳痕迹，在这些痕迹之上，用陶艺的方式，重叠了城市地图的线条，表现一种独特的景象。

The old rural houses in our hometown have gradually faded from people's sight, but the traces left on the old brick walls remind us of the passage of time. The work uses high-temperature color glaze as the main creative material to represent the mottled traces of the old walls in an imaginative way. On top of these traces, the lines of the city map are superimposed in a ceramic art style, presenting a unique scene.



尺寸：26×258cm

创作年份：2025 年

材质：瓷

Dimension: 26×258cm

Year of creation: 2025

Material: Porcelain



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杜沁芬 Du Qinfen

微观系列

作品灵感源自于千倍显微镜下的花粉种子细胞，将传统的泥片成型方法进行创新演进，以手工拉伸泥片，通过嫁接、堆叠、黏结等方式，组合成泥片腾空交错的造型，表现植物细胞生长的生命力。作品表面涂刷中国四大陶瓷产区德化白瓷、宜兴紫砂、景德镇高岭土、黑陶等多层泥浆，再结合宋元时期色泥叠烧与中国大漆磨显工艺，手工打磨，呈现出细胞鲜活的色彩以及融合与分离的形态，也寓意了不同地域技艺与文化、传统与当代的融合共通。

The inspiration for this work comes from the pollen and seed cells observed under a 1000x microscope. It innovatively evolves the traditional method of forming clay slabs, using hand-stretched slabs and combining them through grafting, stacking, and bonding to create an intricate, suspended, and interlaced form, expressing the vitality of plant cell growth. The surface of the work is coated with multiple layers of clay slurries from China's four major ceramic production areas: Dehua white porcelain, Yixing purple clay, Jingdezhen kaolin, and black pottery. It also incorporates the techniques of color clay stacking firing from the Song and Yuan dynasties and the Chinese lacquer polishing process. Through manual polishing, it presents the vivid colors of cells and the forms of fusion and separation, symbolizing the integration and commonality of different regional techniques, cultures, traditions, and contemporary elements.



尺寸： 47×46×93cm

创作年份：2026 年

材质：紫砂黄段

Dimension: 46×47×93cm

Year of Creation: 2026

Material: Yellow-section zisha ware



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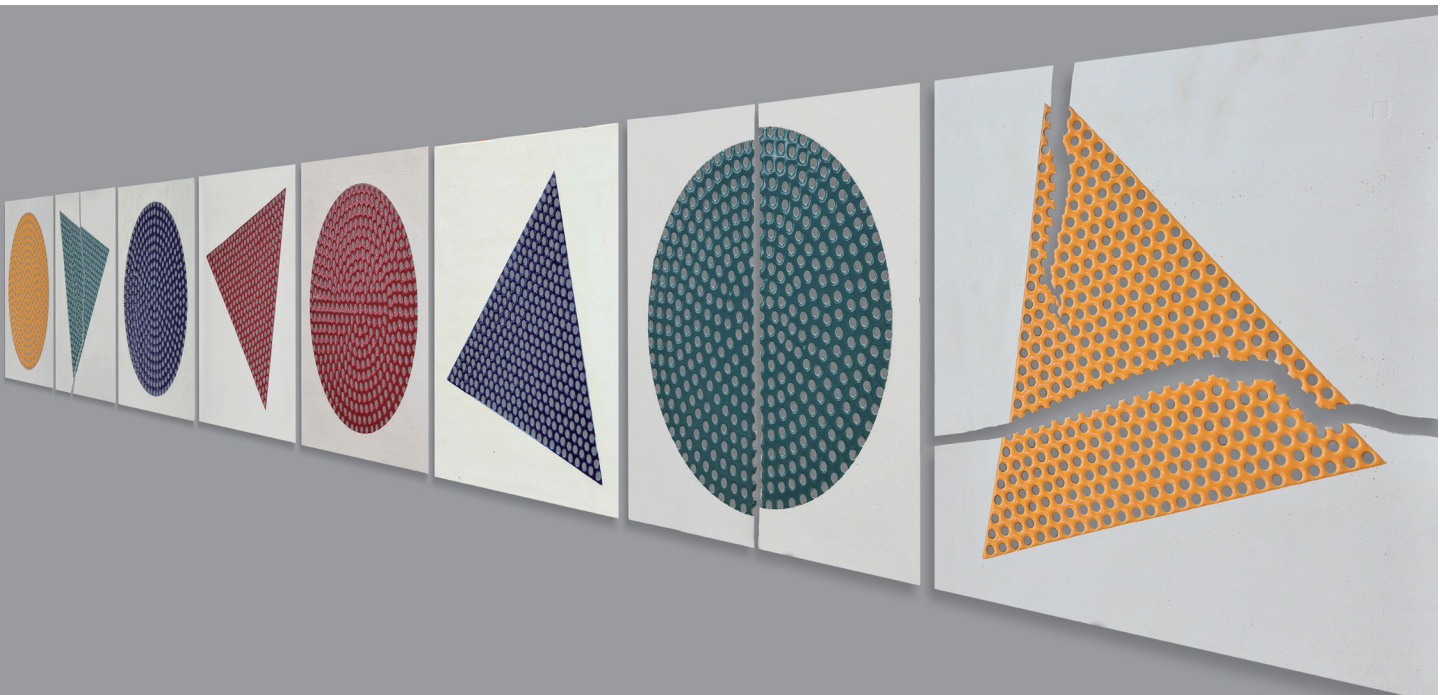


戴清泉 Dai Qingquan

空间的秩序

傅天仇指出钻孔突破平面，构建雕塑三度空间，装饰陶器实现造型艺术首次质变，陶器普及助推造型艺术发展。当代陶艺以几何抽象拓宽多重艺术边界，融合绘画，依托泥性提炼纯粹个人视觉符号。现代艺术追求独特个人符号，倡导艺术与科技相融互促，深挖人的内在精神。丰塔纳的空间主义打破绘画平面束缚，传承架上绘画的同时拓展空间维度，彰显艺术现代革新性。

According to Fu Tianchou, a renowned sculptor, drilling breaks through flat surfaces to form the three-dimensional space fundamental to sculpture, marking the birth of three-dimensional ornamentation and the first qualitative leap of plastic arts freed from practical tools, with pottery fueling the advancement of formative art. Contemporary ceramic works adopt geometric abstraction, blend painting with clay art, and extract pure personal visual symbols based on clay's natural texture. Modern art pursues unique individual symbols and advocates the integration and mutual promotion of art and technology to explore human inner nature. Fontana's Spatialism shatters the confinement of flat painting, inherits easel painting, and expands its spatial dimensions, embodying artistic modern innovation.



尺寸： 55×330cm

创作年份： 2025 年

材质： 陶瓷

Dimension: 55×330cm

Year of Creation: 2025

Material: Ceramics

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戴雨享 Dai Yuxiang

空寂之器

作品以“空”与“器”为核心，通过不对称的几何切割、粗糙与光滑的陶土肌理对比，传递出东方哲学中“空寂”“本无”的精神意境，也是对传统“器”的概念的当代解构与再创作。

The work centers on the concepts of "emptiness" and "object," conveying the spiritual essence of "void tranquility" and "original non-existence" from Eastern philosophy through asymmetric geometric cuts and contrasts between rough and smooth clay textures. It also represents a contemporary deconstruction and reinterpretation of the traditional notion of an "object."



尺寸：38×45×30cm

创作年份：2025 年

材质：陶瓷

Dimension: 38×45×30cm

Year of Creation: 2025

Material: Ceramics



039\_040

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冯家宝 Feng Jiabao

### 颂曲·转经轮

《颂曲·明眸》是一组现代陶艺作品，由三个形态相似的球体构成，它们均是通过传统拉坯技法成型。在色彩的选择上，使用黑白灰作为作品的主要基调，这一决定源自于对光线作用下物体素描概念的理解。黑白灰的色彩理念象征着色彩的普遍性与感知的公平性，也反映了人类对世界最直接、最朴素的视觉体验。在瞳孔的造型设计上，我运用了结构穿插的塑造手法，为营造出一种立体的空间感，从而与跳刀装饰技艺相互辉映，展现跳刀技法与不同造型搭配之下所形成的丰富美感。尽管整体色调以黑白灰为主，但我也融入了红、白、黄、黑等色彩，利用不同泥料之间自然质朴的质感差异，匹配出饱和又不失对比和谐的色调关系。在作品的肌理与质感上，我运用了光面质感的裂纹釉与陶土色彩跳刀纹饰相结合，形成了鲜明的对比，使作品更加生动立体。此外，我特意选择了大体量的设计，希望通过这种强烈的视觉冲击力，引导观者沉浸于“凝视”的体验之中，从而在心灵上与观者建立起深刻的情感共鸣。

"Ode to Eyes: Bright Eyes" is a set of modern ceramic artworks consisting of three similarly shaped spheres, all of which are molded using traditional pottery throwing techniques. In terms of color selection, black, white, and gray are used as the main tones for the works, a decision that stems from an understanding of the concept of sketching objects under the influence of light. The color philosophy of black, white, and gray symbolizes the universality of color and the fairness of perception, reflecting humanity's most direct and simple visual experience of the world. In the design of the pupil shapes, I employed a technique of interlaced structures to create a three-dimensional spatial sensation, which complements the decorative technique of knife-carving, showcasing the rich aesthetic created by combining knife-carving techniques with different shapes. Despite the overall color palette being dominated by black, white, and gray, I also incorporated colors such as red, white, yellow, and black, utilizing the natural and rustic texture differences between different clay materials to create a saturated yet harmoniously contrasting color relationship. In terms of the texture and feel of the works, I combined the smooth-surfaced crackle glaze with the knife-carved patterns of the clay colors, forming a sharp contrast that makes the works more vivid and three-dimensional. Furthermore, I deliberately chose a large-scale design, hoping to guide viewers into an immersive "gazing" experience through this strong visual impact, thereby establishing a profound emotional resonance with the viewers on a spiritual level.

尺寸：50×50cm

创作年份：2024 年

材质：陶瓷

Dimension: 50×50cm

Year of Creation: 2024

Material: Ceramics





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付磊磊 Fu Leilei

文明时代

作品以船锚为单位元素进行重复烧制，力求在空间中体现一定的张力，模糊的质感肌理与真实的船锚有感官上的错位，产生了时间的痕迹和一定的距离感，同时去呈现海上丝绸之路时代的文明印记。

The work employs the ship anchor as a modular element, repeatedly fired to create spatial tension. Its indistinct textural quality creates a sensory displacement from the actual anchor, evoking a trace of time and a sense of distance, while presenting the imprint of civilization from the era of the Maritime Silk Road.



尺寸： 200×200×150cm

创作年份： 2019 年

材质： 陶瓷

Dimension: 200×200×150cm

Year of Creation: 2019

Material: Ceramics

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冯薇娜 Feng Weina

折翼天使之私语

折翼天使系列以无性别的天使形象呈现一种矛盾、怪诞与混沌的生命体验，残缺的羽翼与肆意缠绕生长的植物象征者生命的难以完满与裂痕，也隐喻着内在的欲望与挣扎。

Angel with Broken-wings was a series of works I've been worked for several years, it also represents my long term experience of an unclear and obscure existence. They are gender-neutral, being suspended between grace and grotesque. Their incomplete wings don't just symbolize the imperfection and rupture of life, they are itself the "Broken". We all have invisible fracture. And those bizarrely growing plants and bugs from their bodies, like an organic prison pumping equal parts desire and disorientation.



尺寸： 46×33×60cm

创作年份： 2016 年

材质： 瓷

Dimension: 46×33×60cm

Year of Creation: 2016

Material: Porcelain

045\_046

Ceramics for the Future: Inheritance and Innovation of Contemporary Chinese Ceramics

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瓷尚未来——中国当代陶艺的传承与创新

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范伟群 Fan Weiqun

无相

“无相”是中国最早的道教理念。万事万物的本质就是无相。“无相壶”取材自然，立意幽远，以人自由的思想和自然存在的实质进行抽象与具象的思想表达。此壶为上下相合而成，壶身中间以一条流线从壶咀自然向后，又顺势向上迂回而起，与壶咀相合形成一个虚空间，顺势而起巧为提梁，拿捏舒适。壶盖为椭圆形嵌盖，壶钮是一条弯曲的椭圆形，由粗到细，相向交叉，无限延伸。整个壶型，有虚有实，流畅的线条向不同方向无限延伸，交叉放射，看似规律又无规律，自由奔放。再观“无相壶”，壶身好似一艘船，提梁似风帆，壶钮像一片叶子，意喻文化之船，艺术之舟，扬帆起航，走向世界，尽显东方神韵。

"Wu Xiang" is the earliest Taoist concept in China, signifying that the essence of all things is formless. The "Wu Xiang Teapot" draws inspiration from nature and embodies a profound meaning, abstractly and concretely expressing human's free-spirited thoughts and the essence of natural existence. This teapot is composed of an upper and lower part, with a streamlined body that naturally curves backward from the spout and then ascends, merging with the spout to form a void space. The handle rises naturally, providing a comfortable grip. The lid is oval and inset, while the knob is a curved oval shape that tapers from thick to thin, intersecting and extending infinitely. The entire teapot design is both abstract and concrete, with fluid lines extending infinitely in different directions, intersecting and radiating, seemingly regular yet irregular, free and unrestrained. Upon further observation, the teapot body resembles a ship, the handle like a sail, and the knob like a leaf, symbolizing the cultural and artistic vessel setting sail towards the world, fully exhibiting the oriental charm.



尺寸：20×15×14cm

创作年份：2024 年

材质：紫砂

Dimension: 20×15×14cm

Year of Creation: 2024

Material: Zisha ware



047\_048

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郭爱 and Guo Aihe

化龙

《化龙》以中华古老传说“鲤鱼跃龙门”为创作基础。表现元素以洛阳仰韶时期表达渔猎丰收愿望的彩陶纹饰鱼纹为基础画面，以七百八十九个乳钉圆点汇成卷起的浪花，演绎出龙跃的形态。《化龙》作品由中国工艺美术大师郭爱 and 以传承千年的洛阳三彩陶瓷技法呈现。

"Dragon Transformation" is created based on the ancient Chinese legend of "Carp Leaping over the Dragon Gate". Its visual elements derive from the fish patterns on Luoyang Yangshao painted pottery, which convey the ancient people's wishes for a fruitful fishing and hunting life. A total of 789 raised round studs gather into rolling waves, depicting the vivid posture of a soaring dragon. The artwork is presented by Guo Aihe, Master of Chinese Arts and Crafts, adopting the time-honored Luoyang Sancai ceramic techniques with a heritage of thousands of years.



尺寸：100×4×100cm

创作年份：2024 年

材质：陶瓷

Dimension: 100×4×100cm

Year of Creation: 2024

Material: Ceramics

049\_050

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顾美群 Gu Meiqun

鼎盛

这件作品从传统的中国青铜鼎中汲取灵感，以简洁的线条为基础，通过视觉表达隐喻和象征意义。它表现出青铜鼎的庄严，坚定和稳重之美。同时基于传统的宜兴陶瓷美学，融合了现代文化元素，从而形成了独特的设计。

This work draws inspiration from traditional Chinese bronze tripods, using simple lines as a basis to visually express metaphors and symbolic meanings. It embodies the solemn, firm, and steady beauty of a bronze tripod. At the same time, based on traditional Yixing ceramic aesthetics, modern cultural elements are integrated to form a unique design.



尺寸：15×16×30cm

创作年份：2022 年

材质：紫砂

Dimension: 15×16×30cm

Year of Creation: 2022

Material: Zisha ware



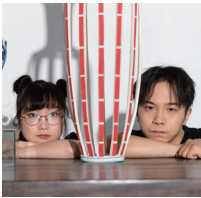
051\_052

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蒋玉婷 Jiang Yuting  
胡春宇 Hu Chunyu

编织成器

编织成器系列在传统的器形里重新构思，将现代艺术与中国传统器形相结合，完成了古代与现在的趣味联动。这个系列给人的直观感受是理性克制，这是中国古代传统器形自带的庄严端正，我们用跳脱的颜色、自由穿梭的泥条，在庄重的气氛里，增加了一些活泼有趣。作品的做工精细，层次丰富，用看得见的精致，创作理性且有趣的作品。

In the Weaving into Ware series , we have reimagined the combination of modern art with traditional Chinese vessel forms, achieving a playful interaction between the ancient and the contemporary. This series evokes an intuitive sense of rationality and restraint, reflecting the inherent solemnity of ancient Chinese vessel forms. By employing vibrant colors and freely flowing clay strips, we infuse a sense of liveliness and fun into this dignified atmosphere. The works are finely crafted and richly layered, using visible refinement to create rational and funny pieces.



尺寸：200×120×160cm

创作年份：2023

材质：陶瓷

Dimension: 200×120×160cm

Year of Creation: 2023

Material: Ceramics



053\_054

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黄焕义 Huang Huanyi

力的平衡

作品名称“力的平衡”：将发泡陶瓷与玻璃、金属等材料相结合，发泡陶瓷在烧成中发生膨胀，形态膨胀的内力与金属的规训束缚之力、玻璃的融化包裹之力在烧成中达到张力的平衡，由此生成的形态自然天成，具有一定的偶然性色彩。

Title: "Balance of Forces": This work combines foamed ceramics with materials such as glass and metal. During firing, the foamed ceramics expand, and the internal forces of this morphological expansion, coupled with the disciplinary restraint of metal and the melting and wrapping force of glass, achieve a balance of tension. The resulting form is naturally formed and possesses a certain element of serendipity.



尺寸： 41×20×42cm

创作年份： 2022 年

材质： 发泡陶瓷、 玻璃、 金属

Dimension: 41×20×42cm

Year of Creation: 2022

Material: Foamed ceramics, Glass, Metal



055\_056

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何科丁 He Keding

几何花颂

《几何花颂》是一件陶瓷釉下彩古彩装饰瓷板画。作品以传统古彩技法绘写荷花意象，在延续古彩明艳浓艳、填色工致的传统基础上，将荷花与现代几何方格构图相融。红荷饱满鲜亮，衬以翠色莲叶，在黑地与线条的交织中，传统花卉题材被赋予了秩序感与当代审美意趣，展现出传统古彩工艺与现代设计语言碰撞的独特魅力。

"Ode to Geometric Flowers" is a ceramic underglaze colored ancient-style decorative porcelain plate painting. The work depicts the imagery of lotus flowers using traditional ancient-style techniques. On the basis of inheriting the bright and rich colors and meticulous color filling of ancient-style decoration, it integrates the lotus flowers with modern geometric grid composition. The red lotus flowers are full and bright, set off by emerald green lotus leaves. Amidst the interweaving of black background and lines, traditional floral themes are imbued with a sense of order and contemporary aesthetic appeal, showcasing the unique charm of the collision between traditional ancient-style craftsmanship and modern design language.



尺寸：121×4×121cm

创作年份：2025 年

材质：瓷

Dimension: 121×4×121cm

Year of Creation: 2025

Material: Porcelain

057\_058

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何 芹 He Qin

水墨山水

作品以纸纤维为核心媒介，经 1280℃高温烧制而成，属陶瓷综合材料范畴。作品以错落山石形态为载体，通过白灰墨色的层次晕染，传递中国传统水墨山水的意境。纸纤维在火中淬炼出的独特肌理，实现了东方美学意趣与现代材料语言的融合，为传统山水图式的当代转译提供了新路径。

The work, with paper fiber as its core medium, is fired at a high temperature of 1280°C and falls under the category of ceramic composite materials. The work, taking the form of scattered mountain stones, conveys the artistic conception of traditional Chinese ink landscape through layered shading in white, gray, and black hues. The unique texture of paper fiber tempered in the fire achieves the fusion of oriental aesthetic charm and modern material language, providing a new path for the contemporary translation of traditional landscape patterns.



尺寸： 130×30×45cm

创作年份：2024 年

材质：陶瓷

Dimension: 130×30×45cm

Year of Creation: 2024

Material: Ceramics



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黄胜 Huang Sheng

观山

“问道”系列作品的创作是我近十年来对中国传统人文精神的一个思考，是对传统文化、对艺术、对人生之道的探求，作品表达的是自古以来文人对山水的依恋和寄托，山水可以让人们忘却俗事中的种种羁绊，让人性得以自由地发挥，达到逍遥的境界和美学意义上的物我观照。作品用大写意的手法，泥与釉浑然天成的表现，以一种更为整体和宽广的场景，流畅而含蓄的轮廓线展示了山水温柔而包容的宽厚之美，穿插其中的依稀人物，听泉、对生、行吟，是对人与自然“合一”的向往与追求。

The creation of the "Wendao" series represents my decade-long reflection on China's traditional humanistic spirit, a exploration of traditional culture, art, and the philosophy of life. These works express the enduring attachment and spiritual reliance of literati throughout history towards landscapes—landscapes that enable people to forget the constraints of worldly affairs, allow human nature to flourish freely, and achieve a state of transcendental ease as well as an aesthetic interplay between self and surroundings. Employing a bold freehand style with seamless integration of clay and glaze, the works present a holistic and expansive scene through fluid yet subtle contours, showcasing the gentle and inclusive beauty of landscapes. Scattered figures listening to springs, contemplating life, or reciting poetry throughout the composition embody a yearning for and pursuit of unity between humanity and nature.



尺寸：60×50×30cm

创作年份：2023 年

材质：陶瓷

Dimension: 60×50×30cm

Year of Creation: 2023

Material: Ceramics

061\_062

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胡宇 Hu Yu

潜语系列

本作品通过将手工拉坯成型的器型进行叠加组合，整体运用传统的清白釉高温烧制，结合银色大漆线条，呈现多元的语言碰撞。

This work is created by stacking and combining hand-thrown ceramic forms. The overall piece is fired at a high temperature using traditional clear white glaze, accented with silver lacquer lines, presenting a collision of diverse languages.



尺寸： 50×20×28cm

创作年份： 2026 年

材质： 瓷、 大漆

Dimension: 50×20×28cm

Year of Creation: 2026

Material: Porcelain, Raw lacquer



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花梓骞 Hua Ziqian

青云志

庄子在《庄子·山木》中提到，君子应处木雁之间，当有龙蛇之变。我以此为创作动机。

作品虽然以蛇为创作主题，但是摒弃以往常见的单独主体塑造的方式。在作品的创作思路中，我只把蛇这一创作主题作为点缀整体的一根线条，作为点睛之笔无过多的塑造。而是把主要的造型语言和精力放在对山的塑造，尽量避免常规写实山的造型，而是追求中国画中的线条造型；把山作为一种特殊的立体的画卷对待，同时用浮雕的方式结合，来着重描绘整体的场景和故事性。

In "Zhuangzi·Shanmu", Zhuangzi mentioned that a true gentleman should be positioned between a tree and a wild goose, ready for the unpredictable changes like those of a dragon or a snake. I took this as my creative inspiration. Although the work takes snakes as the creative theme, it abandons the commonly used method of shaping a single subject. In the creative process, I only regard the theme of snakes as a line embellishing the whole, serving as a finishing touch without excessive shaping. Instead, I focus my main modeling language and energy on the shaping of mountains, avoiding conventional realistic mountain shapes as much as possible and pursuing the line modeling in Chinese painting. I treat mountains as a special three-dimensional scroll, combining them with relief carving to emphasize the overall scene and storytelling.



尺寸：60×50×25cm

创作年份：2024 年

材质：陶瓷

Dimension: 60×50×25cm

Year of Creation: 2024

Material: Ceramics

065\_066

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姜波 Jiang Bo

融境——中国婴戏系列

该作品《融境——中国婴戏系列》是关于中国现代陶艺对当下人类意识和人性过程的记录，其描述及猜测对于昔日既定成俗的传统婴戏形态和语言观念，而进行更多被忽视了以形式批判人性视角去阐释更多的可能性——这就是该系列作品所提出对建构的传统语言重新去思考些什么？从而置换到新的期值和时代方向。

The artwork "Integration Realm - Chinese Children-at-Play Series" records contemporary human consciousness and the evolution of human nature through modern Chinese ceramic art. Departing from the established conventional forms and conceptual expressions of traditional Chinese children-at-play themes, it adopts an overlooked perspective of interpreting human nature through formal critique to explore more expressive possibilities. This series prompts rethinking of how to reconstruct traditional artistic language, thereby shifting it toward new expectations and the artistic orientation of the times.



尺寸： 30×50×18cm

创作年份： 2024 年

材质： 陶瓷

Dimension: 30×40×18cm

Year of Creation: 2024

Material: Ceramics



067\_068

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姜少清 Jiang Shaoqing

山卷

《山卷》以青釉塑成展开的画卷，一侧平整舒展，一侧微卷，动静相生。作品以“卷”为形、“山”为意、“枝”为脉，在书卷开合与山水凝缩间，构筑可读可观的东方意境。

"Mountain Scroll" is a scroll painting crafted from celadon glaze, with one side flat and smooth, and the other side slightly rolled, creating a dynamic interplay between stillness and movement. The work takes the form of a "scroll", with "mountain" as its theme and "branches" as its structure. Between the opening and closing of the scroll and the condensation of mountains and waters, it constructs an oriental artistic conception that is both readable and visually appealing.



尺寸： 82×16×39cm

创作年份： 2025 年

材质： 瓷

Dimension: 82×16×39cm

Year of Creation: 2025

Material: Porcelain

069\_070

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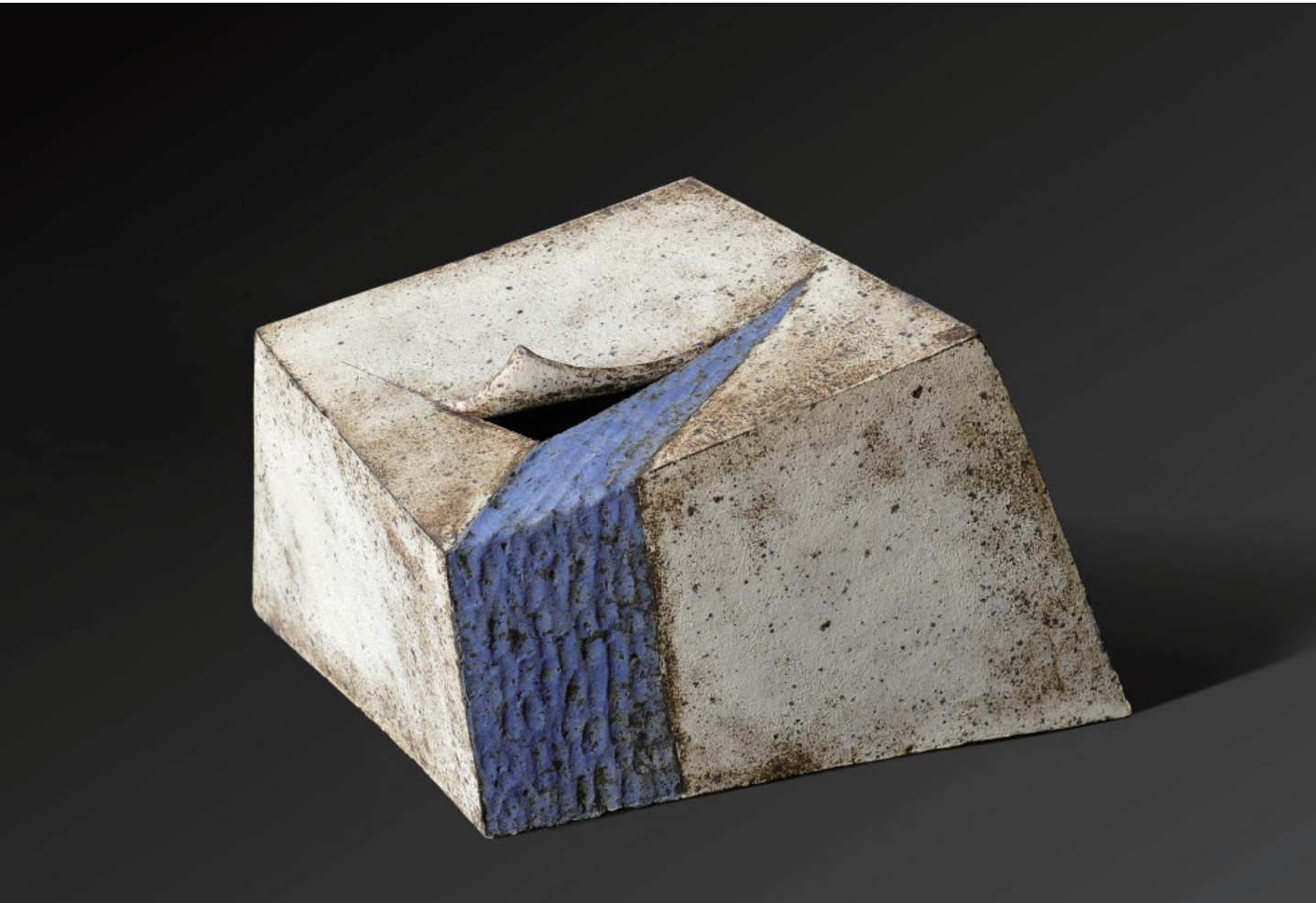


金巍 Jin Wei

时间潺潺

男女间的爱情是对立的。爱情就像山间的泉水，像纯洁的月亮。听到你今天和我说要分手，说的那样决绝，今天是我最后一次相聚，明天就将诀别。我慢移到郊区的沟渠，愿我们的过往可以如沟渠一般流逝。

It's the opposite of love between men and women. Love is like a mountain spring, like a pure moon. Listen to you today, I want to break up, this is the last time you and I are together, tomorrow will be forever. I walked slowly to the ditches in the suburbs, hoping that our past would be like the general passage.



尺寸：30×30×26cm

创作年份：2017 年

材质：陶瓷

Dimension: 30×30×26 cm

Year of Creation: 2017

Material: Ceramics



071\_072

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金文伟 Jin Wenwei

专注陶瓷媒介审美语言的表达。

Focusing on the expression of the aesthetic language of ceramic media.



尺寸：可变

创作年份：2012 年

材质：陶瓷

Dimension: Variable

Year of Creation: 2012

Material: Ceramics

073\_074

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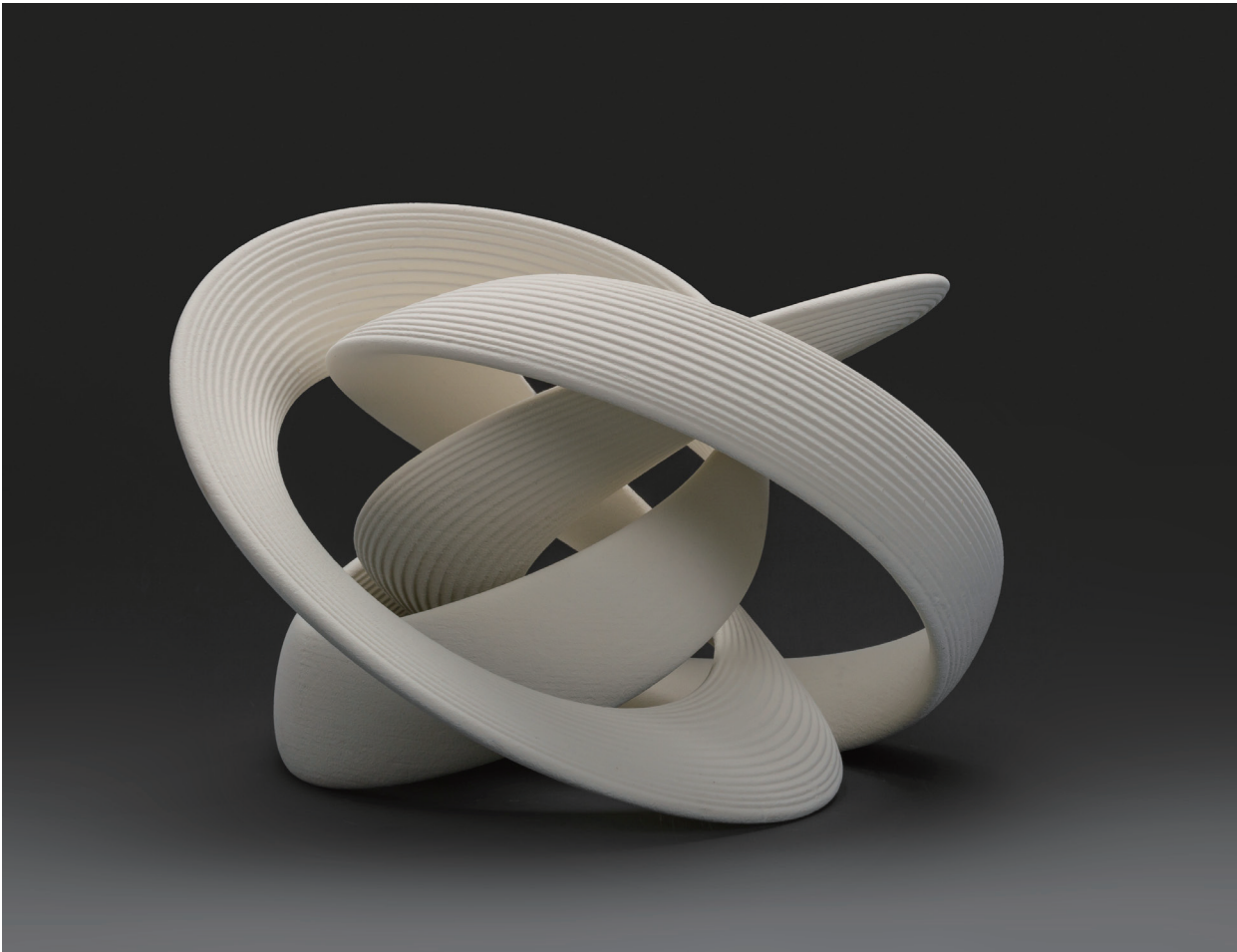


蒋汐 Jiang Xi

循环

《循环》利用陶瓷工艺的新材料和陶瓷 3D 打印技术，在突破传统陶瓷成型限制的基础上，创造出的一组无限循环的“完美”形式。创作对陶瓷艺术新领域的探索，对“完美”形式的追求，如同人们在日常生活中无止境的期待：人们将所盼和憧憬寄托于某类事、物之上，通过循环往复的挑战、尝试和精心“打造”，使之无限趋近于完美，希望如此，所有的念想终可实现。

"Circle" utilizes new materials in ceramic craftsmanship and ceramic 3D printing technology to create a set of infinitely looping "perfect" forms, breaking through the limitations of traditional ceramic molding. The exploration of new areas in ceramic art and the pursuit of "perfect" forms in the creation are akin to people's endless expectations in daily life: people place their hopes and aspirations on certain things, and through repeated challenges, attempts, and meticulous "crafting," they strive to make them infinitely closer to perfection, hoping that all their thoughts and desires can eventually be realized.



尺寸： 55×55cm

创作年份： 2024 年

材质： 瓷

Dimension: 55×55cm

Year of Creation: 2024

Material: Porcelain



075\_ 076

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解晓明 Xie Xiaoming

指间泥语

作品通过“火”寻找白瓷材质实验性平面视觉审美，通过两次 1300℃高温塑造青白瓷语境，作者使用“食盐、苏打、麻布、衣服、宣纸、泥浆、瓷片、沙子、色釉”等融入创作，各类综合材料通过吸附泥浆高温涅槃后保留了自己的模样、且回归到泥土语言本身，表达了作者通过自然美定位、来挖掘陶瓷材料的可能性并展开创作探索。

Through the element of "fire," the work seeks an experimental planar visual aesthetic of white porcelain material, shaping the context of greenish-white porcelain through two high-temperature firings at 1300°C . The artist incorporates materials such as "salt, soda, linen, clothing, rice paper, clay slip, porcelain shards, sand, and colored glazes" into the creative process. These various mixed materials, after absorbing the clay slip and undergoing high-temperature transformation (涅槃) , retain their own forms while returning to the language of clay itself. This expresses the artist's approach of positioning through natural beauty, exploring the possibilities of ceramic materials, and unfolding creative exploration.

尺寸：175×150cm

创作年份：2023 年

材质：瓷器

Dimension: 175×150 cm

Year of Creation: 2023

Material: Porcelain





077\_078

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蒋颜泽 Jiang Yanze

城市山水

蜂窝陶瓷是一种内部结构似蜂窝形状的科技陶瓷产品，主要用于工业净化领域，其断面展示了一种理性的几何之美。作品以蜂窝陶瓷废料为原材料，以解构、拼贴的手法制作完成，演绎城市景观和自然山水的不同意趣，探讨社会、工业、资源、自然、文化等命题。作品给予创作媒介充分的自我表述空间，展现物本身的意义。

Honeycomb ceramic is a technological ceramic product with an internal structure resembling a honeycomb, primarily used in the field of industrial purification. Its cross-section exhibits a rational geometric beauty. The work is made from honeycomb ceramic waste, using deconstruction and collage techniques to interpret different aesthetics of urban landscapes and natural landscapes, exploring themes such as society, industry, resources, nature, and culture. The work provides the creative medium with ample space for self-expression, revealing the inherent meaning of the object itself.



尺寸：120×40×30cm

创作年份：2024 年

材质：蜂窝陶瓷废料、陶土、金属

Dimension: 120×40×30cm

Year of Creation: 2024

Material: Honeycomb ceramic waste, Clay, Metal



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李超 Li Chao

坠落

《坠落》是李超创作的当代具象陶瓷雕塑作品。依托陶瓷材质独有的温润质感与易碎属性，以具象化雕塑语言映射生命本貌，跳出表层美学表达，深度剖析生命本质、存续意义与文明演化的终极命题，赋予静态瓷塑动态的哲学思辨力量。世间所有生命自降生伊始，便开启一场多维并行的旅程。其一为自我求索之旅，个体在浮沉世事中感知悲欢、审视自我，不断探寻生理与精神的双重生命边界；其二为基因传承之旅，生命依托血脉延续族群火种，承接前人智慧与文明底蕴，完成人类种族的薪火相传；其三为未来开拓之旅，一代代生命突破固有桎梏，以创新撬动文明进阶，奔赴未知的未来旷野。作品以坠落的具象形态作为载体诉说生命浮沉的本质。众生赤身而来，纯粹且懵懂，在漫长的人生旅程中历经磨砺，最终或圆满无憾，或抱憾离场，坠落的姿态正是生命从鲜活走向沉寂的真实写照，契合陶瓷经高温烧制、成型即定、破损难复的材质特质。

作品以“坠落”为引，抛出深层之问：碳基生命的繁衍、探索与迭代，是否是文明进化的必经铺垫？人类的诞生与演化，是否只为孕育更高维度的硅基生命？《坠落》正是艺术家借陶瓷凝固瞬间姿态，叩问生命归宿与文明终极形态，反思自我存在价值，思索人类文明的未来走向。

Drowning is a contemporary figurative ceramic sculpture by Li Chao. Leveraging ceramics’ delicate texture and fragility, the work employs figurative language to reflect life’ s true nature, moving beyond superficial aesthetics to probe the essence of existence, the meaning of life, and the evolution of civilization.The sculpture depicts three parallel journeys that begin at birth: the quest for self-identity amid joy and sorrow, the inheritance of genetic and cultural legacies, and the pioneering of the future through exploration and innovation. Centred on a falling human figure, it alludes to the universal arc of mortal life—from pure ignorance to worldly trials, and ultimately to an inevitable end, some fulfilled, others with regret. The falling posture mirrors ceramic’ s material truth: fixed after firing, irreparable once broken. Titled Drowning, the work asks: Is the reproduction and evolution of carbon-based life merely a prelude to the birth of higher-dimensional silicon-based life? By freezing a fleeting fall in porcelain, it interrogates the final destination of life and civilization, reconsiders individual worth, and meditates on humanity’ s future trajectory.



尺寸：78×89×118cm

创作年份：2023 年

材质：瓷

Dimension: 78×89×118cm

Year of Creation: 2023

Material: Porcelain

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刘丹华 Liu Danhua

溅

简单一个物质。但它在经过挤压，变形等各种方式后，它被淬炼成为了各种各样的想象不到的新的物质形态。它以各种各样的扭曲的，紧张的，异形的，美丽的，璀璨的等形态存在。

Just a simple material. But after being squeezed, deformed, and subjected to various processes, it is refined into all kinds of unimaginable new material forms. It exists in twisted, tense, deformed, beautiful, and dazzling shapes.



尺寸：可变

创作年份：2025

材质：陶瓷

Dimension: Variable

Year of Creation: 2025

Material: Ceramics



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李姝 Li Hua

共生

《共生》作品在寻找实验性的深度和纬度，整个创作的过程也是记录生命存在与消逝过程的变化及痕迹。通过泥土将自然材料的痕迹保留，挖掘出其中细微、感动而常被忽略的意义，探索陶瓷文化的广度与深度。

"Symbiosis" employs the malleability of ceramic clay to interpret the interdependence of all things. Its vertical and layered forms, pitted with mottled voids, are both a dialogue between material and fire, and a metaphor for the mutual shaping of nature and life. Dissolving the boundary between artifice and nature, the work, through its pure white and raw traces, presents a contemporary vision of how the individual and the other, the artificial and the natural, co-create and grow in symbiosis.



尺寸：110×45×45cm

创作年份：2024 年

材质：陶瓷

Dimension: 110×45×45cm

Year of Creation: 2024

Material: Ceramics

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刘浩 Liu Hao

玄艺杯·国色天姿

黑陶作品玄艺杯 - 国色天姿，以黑陶中的巅峰手造 - 蛋壳杯为创作原型，黑陶工艺中的镂空及雕刻装饰，险工妙造，极尽精美，凸显玄艺高贵的典雅气质。杯形器身高挑挺拔，中部以双凤戏牡丹图样纹饰点题。底部为凤尾图案雕刻的裙装基座。鸟中之王和百花之冠，动静相宜，富贵祥和，寓万物繁盛，生机勃勃。

The Black Clay Artwork Xuanyi Cup – Elegant and Majestic, based on the pinnacle of black clay craftsmanship – the egg-shell cup – the intricate carvings and decorations in black clay technique, showcasing exquisite craftsmanship, highlighting the noble and elegant demeanor of Xuanyi. The cup-shaped vessel is tall and slender, with a central motif featuring a depiction of phoenixes playing with peonies. The base is a skirt-like pedestal with carvings of phoenix tail patterns. The bird of kings and the crown of flowers, embodying harmony and prosperity, symbolizing the flourishing and vibrant nature of all things.



尺寸：35×30×91.7cm

创作年份：2023

材质：黑陶

Dimension: 35×30×91.7cm

Year of Creation: 2023

Material: Black pottery



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李海霖 Li Hailin

白墨

以文字意象为装饰，施以光泽度不同的黑釉，似书非书，独特工艺呈现出书写的层次感。装饰肌理的松弛感灵动性与造型调性一致，端庄厚重且具文人气息，在凹凸光影与生动肌理间呈现五色氤氲的艺术效果。

Decorated with text imagery and applied with black glaze with different gloss degrees, it resembles text but not text, and the unique craftsmanship presents a sense of layering of writing. The relaxation of the decorative texture is flexible and consistent with the tonality of the shape, dignified and heavy and literati, presenting a five-colored artistic effect between the concave and convex light and shadow and the vivid texture.



尺寸：31×31×32cm

创作年份：2024 年

材质：陶瓷

Dimension: 31×31×32cm

Year of Creation: 2024

Material: Ceramics

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陆娟 Lu Juan

玄武 - 阴阳

“玄武 - 阴阳”香炉的创意集多元传统文化元素于一身，中国传统文化里，玄武为守护之神，龙龟象征祥瑞与权威，蛇蕴含灵动神秘。“龟甲龙”其球状块根由剑状铠甲包裹，蜿蜒藤蔓似游蛇般婀娜，其代表着自然生命力与原始野性。将“龟甲龙”元素融入，是自然与神秘力量的呼应，寓意着生命循环与坚韧。

The "Black Turtle — Yin Yang" incense burner integrates multiple traditional cultural elements. In traditional Chinese culture, the Black Turtle (Xuanwu) is a guardian deity; the Dragon — Turtle symbolizes auspiciousness and authority; the snake embodies agility and mystery. The "turtle-shell dragon" (Dioscorea elephantipes) has a globular caudex covered by sword-like armor, with winding vines as graceful as a snake, representing natural vitality and primitive wildness. Incorporating the "turtle — shell dragon" element creates a resonance between nature and mystical forces, symbolizing the cycle of life and resilience.



尺寸：45×20cm/ 件

创作年份：2025

材质：陶瓷

Dimension: 45×20cm/per piece

Year of Creation: 2025

Material: Ceramics



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罗瑾 Luo Jin

有这么一种风俗 - 抢婚

《有这么一种风俗 --抢婚》入选第十四届全国美展。抢婚是不同民族的一种婚姻习俗，具有悠久的历史。作品将传统抢婚的古老习俗与琉璃和陶瓷完美结合在一起，以一种幽默和更直白的形式，把民族传统的习俗加以演绎和阐释。

"There Is Such a Custom — Marriage by Capture" was selected for the 14th National Exhibition of Fine Arts. Marriage by capture is a marital custom found in various ethnic groups and has a long history. This work perfectly combines the ancient custom of marriage by capture with glass and ceramics, interpreting and illustrating ethnic traditions in a humorous and more straightforward manner.

尺寸：71×35×20cm

创作年份：2024

材质：琉璃、陶瓷

Dimension: 71×35×20cm

Year of Creation: 2024

Material: Glass, Ceramics



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李见深 Li Jianshen

春梦

春梦，是近几年一个系列的东方情趣与美学的探索作品之一，作者用粘土的塑造，随意的书写式的架构，柴烧的表面肌理与淡淡的还原青色，表达了一种静谧的期待，一种恍若时空的交错。一种岁月沉淀的厚重与苍茫感。

Spring Reverie is one of a recent series of artworks exploring Eastern sensuality and aesthetics. Employing clay modeling, freely scriptural compositional structures, firewood — fired surface textures, and subtle celadon hues yielded through reduction firing, the artist conveys a serene longing, an ethereal interweaving of time and space, alongside the profound weight and vast desolation forged by the sediment of years.



尺寸：33×23×51cm

创作年份：2025 年

材质：炆器黏土、罩釉、釉料

Dimension: 33×23×51cm

Year of Creation: 2025

Material: Stoneware clay, Underglaze, Glaze



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刘乐君 Liu Lejun

流金的果壳

《流金的果壳》为一组内壁为乳白色釉、外壁为多彩的带“刺”果壳。“果”是人的身体，“壳”是外衣，虽然色彩明艳，但果壳的“刺”则展现出人们接触陌生人、陌生环境时，对外界的防备和距离感。内壁的凹凸展现人的内心起伏的复杂情绪变化。作品探讨的是人与周围、与社会和与自我的关系。

"The Golden Fruit Shell" consists of a series of shells with a creamy white interior lining and a colorful exterior featuring "thorns." The "fruit" represents the human body, while the "shell" serves as outerwear. Although the colors are vibrant, the "thorns" on the shell convey the sense of caution and distance people feel when encountering strangers and unfamiliar environments. The ridges on the interior surface reflect the complex emotional fluctuations of the human psyche. The work explores the relationships between individuals and their surroundings, society, and themselves.



尺寸：60×38×18cm/ 每个

创作年份：2020

材质：陶瓷

Dimension: 60×38×18cm/each

Year of Creation: 2020

Material: Ceramics



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林朗明 Lin Langming

金白·涅槃 No.1

该作是笔者所研究“瓷基因艺术创作方法论”议题的实践成果。作品对日常制瓷过程所产生的陶瓷“废料”的质感、形态、肌理进行提炼、引导及创造性转化，将其拓展为一系列呈现材质本体语言且具含自然生命张力的“瓷基因”。通过“瓷基因”的二次美学重构，以抽象语言塑造了一幅生机盎然的植物景象，由此表达东方自然主义哲思。

This work is a practical achievement of the author’s research on the "methodology of ceramic gene artistic creation". It refines, guides and creatively transforms the texture, form and texture grain of "ceramic waste" generated in the daily ceramic — making process, and develops them into a series of ceramic genes that present the intrinsic material language and contain the tension of natural life. Through the secondary aesthetic reconstruction of ceramic genes, it shapes a vibrant plant scene with abstract language, thereby expressing the philosophical thoughts of Eastern naturalism.

尺寸：100×90×5cm

创作年份：2015 年

材质：陶瓷

Dimension: 100×90×5cm

Year of Creation: 2015

Material: Ceramics





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李立宏 Li Lihong

奥林匹克面条

《奥林匹克面条》作品的创作源起于 2008年奥运前，准备用陶瓷元素做一件巨大的奥林匹克标志，当时做了一件巨大的作品，因为组合的困难而破碎丢弃。后实验 3D陶瓷打印技术，尝试用新的技术做了方便面款奥林匹克标志，产生了一种奇特的效果和寓意，每四年一次的奥运盛宴，很难和一种普通的速食消费品结合起来，但这种跨时空的组合，也同样给我们一些幽默的思考。这是利用 3D打印机的一种轨迹特性，才实现了一种有趣的方便面的肌理感。

The creation of "Olympic Noodles" originated from the preparations before the 2008 Olympics. Initially, there was an attempt to create a substantial Olympic logo using ceramic elements, which failed due to the difficulty of assembly and was discarded. Later, experimenting with 3D ceramic printing technology, I attempted to create an Olympic logo in the form of instant noodles, resulting in a unique effect and symbolism. Combining a once-every-four-years Olympic feast with a typical fast food item i sunconventional, yet it provokes humorous contemplation. This piece utilizes the trajectory characteristic of 3D printing to achieve an unusual texture resembling instant noodles.



尺寸：36×26×30cm

创作年份：2021 年

材质：陶瓷

Dimension: 36×26×30cm

Year of Creation: 2021

Material: Ceramics



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吕品昌 Lyu Pinchang

瓷铸 No.1

作品以古瓷残片密集堆叠为原生模腔，运用失蜡精密铸造工艺，将熔融铝液整体浇筑成型。作品完整复刻瓷片碎裂、翘曲、层叠的细腻肌理，以坚硬金属永久定格易碎瓷骸的瞬时形态，完成脆弱陶瓷向恒久金属遗存的材质转化与艺术升华。创作突破传统陶艺器皿范式，将细碎瓷质残迹重构为大型浮雕雕塑，使陶瓷艺术脱离把玩式器物语言，转向宏大、当代的结构性雕塑表达，极大拓展了陶艺的空间形态与当代审美边界。

Densely stacked ancient porcelain shards serve as the original mould cavity of the artwork. Adopting precision lost-wax casting, molten aluminum is poured integrally for forming. The piece faithfully reproduces delicate textures of cracked, warped and layered porcelain fragments. Hard metal permanently freezes the fleeting forms of fragile ceramic relics, realizing material transformation and artistic sublimation from brittle pottery to enduring metal remains. Breaking the conventional mould of ceramic vessels, it reconstructs fragmented porcelain remnants into large relief sculptures. This frees ceramic art from the ornamental language of handheld wares, shifting toward grand, contemporary structural sculptural expression and greatly expanding the spatial forms and modern aesthetic boundaries of ceramic art.



尺寸：1800×820×150cm

创作年份：2026

材质：瓷 铸铝

Dimension: 1800×820×150cm

Year of Creation: 2026

Material: Porcelain, Cast aluminum



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刘鹏 Liu Peng

结庐系列

结庐系列是以中国传统徽派聚落建筑作为创作灵感，围绕 “为天地立心” 审美主题，以现代陶艺的形式创作而成。作品借“结”引申为“建”，即为建构，也为创造。通过寻绎美学思想在传统聚落文化中的象征、观念，对其审美主旨在陶艺创作中予以借鉴、互通，以艺术的手法建构传统文化中人与己、人与物关系的内在精神和终极坐标。

The "Jielu" (Hut-Building) series is inspired by traditional Huizhou-style settlement architecture in China. Centered on the aesthetic theme of "establishing a heart for heaven and earth," the works are created in the form of contemporary ceramics. The character "Jie" (to tie/build) is extended to mean "construction" — both as physical building and as creation. By tracing the symbols and concepts of aesthetic thought within traditional settlement culture, the series draws upon and interconnects with its aesthetic principles in ceramic creation, using artistic methods to construct the inner spirit and ultimate coordinates of the relationship between self and others, and between self and things, within traditional culture.



尺寸：92×86×52cm

创作年份：2023

材质：陶瓷 高温还原烧成

Dimension: 92×86×52cm

Year of Creation: 2023

Material: High-temperature reduction firing of ceramics

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刘谦 Liu Qian

时空叠影

作品以“秦砖”为造型元素，创作灵感源于创作者对当代急速城市化进程中历史文脉逐渐断裂与消逝的深刻反思。在钢筋水泥构筑的现代丛林中，无数承载着岁月痕迹的文化切片正面临被覆盖或遗忘的命运。创作试图打破线性的时间逻辑，以秦砖内部的造型结构再现层层“叠影”这一视觉概念作为介入历史的媒介。作品通过多层白色泥浆模拟岁月的封存与留白，利用类似镂空结构构建文明的记忆内核，旨在将无形的时光侵蚀感转化为具象的空间叙事。这不仅是一次对物质遗存的视觉复刻，更是一场关于永恒、消逝与文明传承的哲学实验——它引导观者在斑驳交错的虚实之间，重新审视那些被折叠在时光断层中的真实，唤醒潜藏在集体潜意识深处的文化乡愁。

The work uses "Qin brick" as its formal element, inspired by the artist's deep reflection on the gradual rupture and disappearance of historical context amid the rapid process of contemporary urbanization. In the modern jungle of steel and concrete, countless cultural fragments that bear the traces of time face the fate of being covered or forgotten. The work attempts to break the linear logic of time, using the internal structural language of Qin bricks to present the visual concept of layered "overlapping shadows" as a medium to intervene in history. Through multiple layers of white clay slip simulating the sealing and blankness of time, and employing hollowed-out structures to build the memory core of civilization, the work transforms the intangible erosion of time into a tangible spatial narrative. This is not merely a visual replication of material remains, but a philosophical experiment concerning eternity, disappearance, and the transmission of civilization. It guides the viewer to re-examine the realities folded within temporal fault lines, awakening the cultural nostalgia buried deep in the collective subconscious.



尺寸：可变

创作年份：2007-2008

材质：陶瓷

Dimension: Variable

Year of Creation: 2007-2008

Material: Ceramics



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李伟 Li Wei

《原初之境》青 - 白系列

生命的原初有一种力量，我试图用陶瓷艺术创作的方式去诠释和表达，感知它。

There is a force in the origin of life, and I try to interpret and express it through ceramic art creation, to perceive it.



尺寸：36×26×30cm

创作年份：2023 年

材质：陶瓷

Dimension: 36×26×30cm

Year of Creation: 2023

Material: Ceramics

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李玮 Li Wei

时光

《时光》此壶以紫砂为材，融古今、人文与宇宙于一器。壶身取自然圆融之态，以古席纹为底，起伏的纹理摹写着宇宙星球的坑洼地貌。席纹，是先民对生活秩序的记录；凹凸肌理，诉说着宇宙的浩瀚无垠；而极简线条，则映照着当代人对从容与简约的追求。一把壶中，藏着文明、宇宙与时光的温柔变迁。

"Time" crafted from purple clay, this vessel merges past and present, humanity and the cosmos. Its natural, rounded form features an ancient mat pattern, with undulating textures evoking the cratered surfaces of planets. The mat pattern records the order of ancient life; the textures speak of cosmic vastness; and the minimalist lines reflect the modern pursuit of calm and simplicity. In this single teapot lies the gentle evolution of civilization, the universe, and time itself.



尺寸：21×11×11cm

创作年份：2023 年

材质：紫砂

Dimension: 21×11×11cm

Year of Creation: 2023

Material: Zisha ware



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刘伟 Liu Wei

《江南好》之三

陶瓷雕塑江南好系列以唐代仕女为主，虽无从见识这千余年前唐女的容颜，却固执地认为她们一定端庄秀丽。翻阅无数书本，从只言片语中构思唐女的婀娜姿态，或从整段的描述中去想象她们的风采。

The "Beautiful Jiangnan" series of ceramic sculptures focuses on Tang dynasty ladies. Although we cannot see the faces of these women from over a thousand years ago, I firmly believe they must have been dignified and elegant. Read countless books, piecing together their graceful postures from fragments of text, and imagining their charm from entire passages.



尺寸：50×20×18cm

创作年份：2020

材质：陶瓷

Dimension: 50×20×18cm

Year of Creation: 2020

Material: Ceramics

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刘文斌 Liu Wenbin

翠泉松韵

作品以釉上泼彩的形式演绎东方山水的氤氲意境。画面以青、蓝、绿为主调，色彩晕染流动，形成山峦叠翠的朦胧层次；近景松石以线条勾勒，瀑布飞泉隐现其间，与大面积泼彩形成虚实对比。丰富的肌理变化，打破了传统粉彩的工笔范式。兼具陶瓷材质的温润与国画的笔墨气韵。

The artwork interprets the misty and romantic ambiance of oriental landscapes through the technique of overglaze splashing. The painting predominantly features shades of blue, green, and turquoise, with colors blending and flowing, creating a hazy layering of lush mountains. The close — up pine trees are outlined with lines, with waterfalls and flying springs looming in between, forming a contrast between the virtual and real with the extensive splashing of colors. The rich texture variations break away from the traditional meticulous style of famille rose porcelain. It combines the warmth of ceramic materials with the artistic charm of traditional Chinese painting.



尺寸： 100×100cm

创作年份： 2024 年

材质： 粉彩青绿

Dimension: 100×100cm

Year of Creation: 2024

Material: Pastel turquoise



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梁文伦 Liang Wenlun

七彩鱼

我出生在大连长在海边，对海洋有着特殊的感情。因此我搞了不少以海洋生物的陶艺，《七彩鱼》就是其中一件。

I was born in Dalian, near the sea, and have a special affinity for the ocean. As a result, I have created numerous pieces of pottery featuring marine creatures. "The Seven — Colored Fish" is one such piece.



尺寸：40×36cm

创作年份：2025 年

材质：陶瓷

Dimension: 40×36cm

Year of Creation: 2025

Material: Ceramics



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吕相勃 Lyu Xiangbo

不确定的形状系列

作品运用高白泥片的可变性，通过堆叠的方式进行“生长”式的构造。经过高温烧制后，其结构发生坍塌、扭曲，但没有断裂。作品表达了其相互之间的结构联结关系，其也暗含了当下社会中人与人之间关系的复杂性问题的。

The work utilizes the malleability of high-white porcelain slabs, constructing them in a "growing" manner through stacking. After high-temperature firing, the structure collapses and twists but does not break. The work expresses the structural interconnections between its parts, which also implies the complexity of human relationships in contemporary society.



尺寸：可变

创作年份：2026

材质：瓷

Dimension: Variable

Year of Creation: 2026

Material: Porcelain



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罗小聪 Luo Xiacong

梦

作品采用景德镇传统青花材料与传统的烧制釉下方式进行创作，以现实主义表现状态描绘了中国的风景与人文，技法上运用青花剔青的工艺手法。使景德镇青花有了新的一种表达方式。

The work uses traditional Jingdezhen blue-and-white materials and traditional underglaze firing methods, depicting Chinese landscapes and humanities in a realist style. The technique employs the "blue-and-white wax-resist" (Ti Qing) process, giving Jingdezhen blue-and-white a new form of expression.



尺寸：90×80cm

创作年份：2012

材质：陶瓷

Dimension: 90×80cm

Year of Creation: 2012

Material: Ceramics

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刘晓玉 Liu Xiaoyu

一叶知秋

吉州窑木叶纹盏，以天然树叶为饰，经窑火幻化，叶脉清晰烙印于黑釉之上，形神兼备。其“叶落归根”之意象，不仅捕捉了自然生命的静谧姿态，更深植禅宗哲思，寓意轮回与归根。作品于深邃釉色中展现一抹自然灵韵，将匠人巧思、自然之美与空寂禅境融为一体，引人观照生命本源，体味返璞归真之趣。

The Leaf-patterned Bowl of Jizhou Kiln is decorated with natural leaves, which are transformed by kiln fire, leaving clear veins imprinted on the black glaze, capturing both form and spirit. The imagery of "fallen leaves returning to the roots" not only captures the quiet posture of natural life but also deeply embodies Zen philosophy, symbolizing reincarnation and the return to one’s origins. Set against the deep glaze, the work reveals a touch of natural elegance, blending the artisan’s ingenuity, the beauty of nature, and the serene Zen state, inviting the viewer to contemplate the essence of life and appreciate the joy of returning to simplicity.



|               |                        |
|---------------|------------------------|
| 尺寸：42×68×12cm | Dimension: 42×68×12cm  |
| 创作年份：2025     | Year of Creation: 2025 |
| 材质：陶瓷         | Material: Ceramics     |



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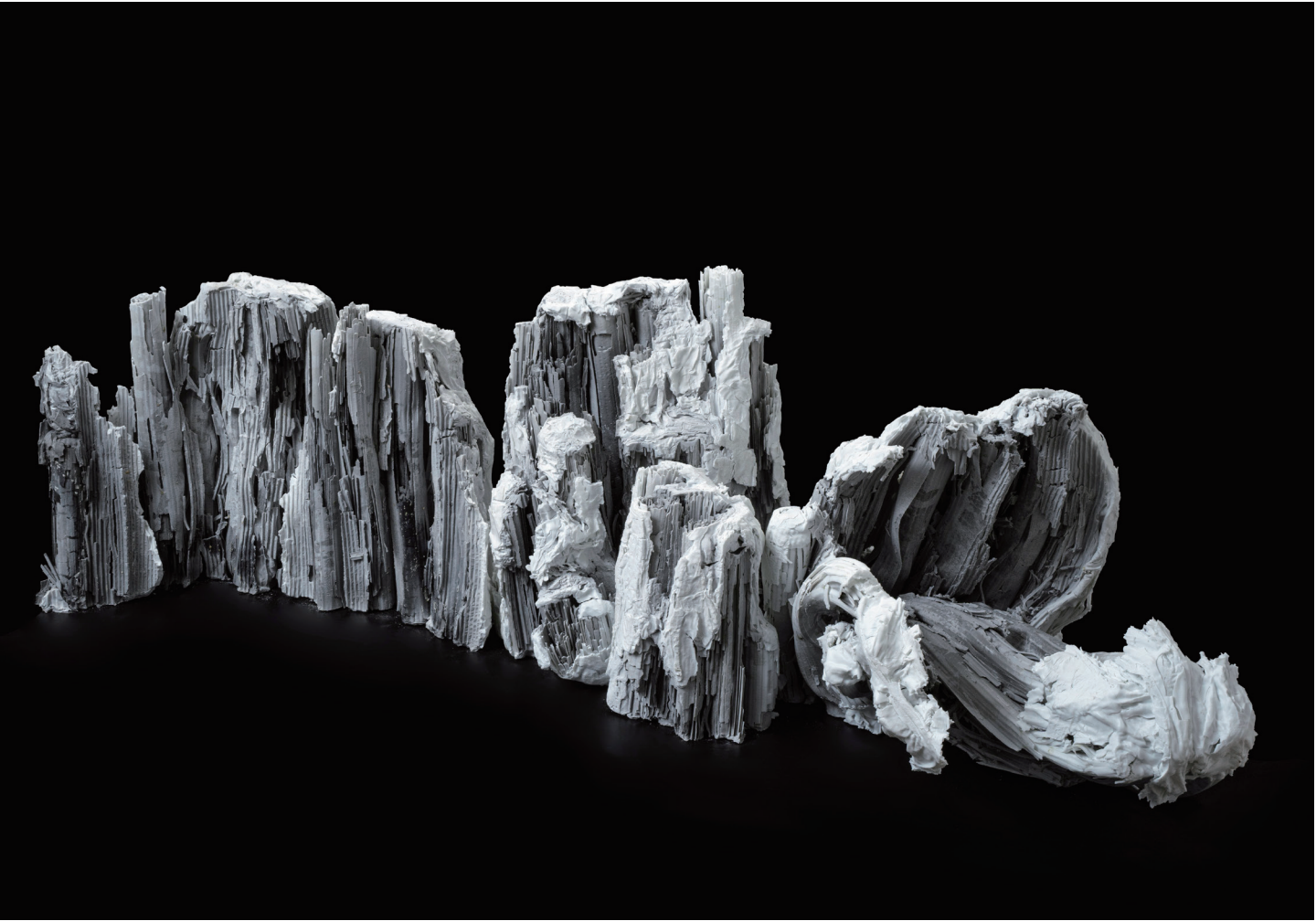


李新青 Li Xinqing

雪域川行

《雪域川行》隐喻意志坚不可摧，前路行不可阻。人生征途恰似跋涉雪域、攀越崇山，本就是一场迎难而上的征程。唯有笃行不怠、奋力拼搏，在一路攻坚克难的奋斗之中，可磨砺心性、淬炼风骨，让自己日渐成熟、愈发强大。

"Snowy Journey" symbolizes an unbreakable will and an unstoppable path ahead. The journey of life is like trekking through snow covered mountains and climbing high peaks — it is inherently a process of facing difficulties head on. Only by persevering with determination and striving hard, through overcoming obstacles and challenges along the way, can one temper the spirit, refine one's character, and gradually grow stronger and more mature.



尺寸：150×75×80cm

Dimension: 150×75×80cm

创作年份：2023 年

Year of Creation: 2023

材质：陶瓷

Material: Ceramics

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刘颖睿 Liu Yingrui

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这是一件关于时间与我这个个体关系的作品。陶瓷作品的创作一般都依循着尽可能简单、简化其制作技艺，也就是效率，方便成型、烧成这样的的基本思路。即使我们的当代陶瓷作品已经没有任何的使用价值，我们依然遵循这种模式。在我看来作品的创作方式就是我作品最核心的价值，也就是我作品的观念所在。在这个作品创作中，我使用最为简单而乏味的方法，就是粘接的方式，将毛刺一根根粘接在作品的基本型之上，我不计时间成本，只关注于我将一根根的刺儿粘接作品上会是什么样子，我试着努力看到时间堆叠起来的陶瓷材料会是什么样子？

This is a work about the relationship between time and the individual self. The creation of ceramic works generally follows the basic principle of making the techniques as simple and streamlined as possible — that is, efficiency — to facilitate forming and firing. Even though our contemporary ceramic works no longer have any utilitarian value, we still adhere to this model. In my view, the method of making the work is the core value of my work, which is also the conceptual essence of my work. In the creation of this piece, I use the most simple and tedious method — attaching one burr after another onto the basic form of the work through adhesion. I do not count the cost of time; I only focus on what it will look like as I attach each burr onto the work. I try to see what ceramic material stacked up by time will look like?



尺寸：70×42×15cm

创作年份：2021

材质：陶瓷

Dimension: 70×42×15cm

Year of Creation: 2021

Material: Ceramics



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刘玉书 Liu Yushu

生息

作品“生息”以陶瓷高温颜色釉烧制而成，通过陶瓷镶嵌的工艺方式，展现了蔚蓝的海底世界。蓝色亚光釉展现出海底静谧，镶嵌的珊瑚、游鱼、海龟等元素，借釉料在高温下呈现出自然的釉变效果，呈现出海底生态的蓬勃生机。通过陶瓷这种能够长久保存的材质来表现海底，亦期望海洋生态可以长久保护，让海底的生息永存。

The work "Life Pulse" (Shengxi) is fired with high-temperature ceramic color glazes. Through the technique of ceramic inlay, it presents a blue underwater world. The blue matte glaze conveys the tranquility of the seabed, while inlaid elements such as coral, swimming fish, and sea turtles — with the glazes showing natural glaze transformations under high temperature — reveal the vibrant vitality of the marine ecosystem. By using ceramic, a durable material, to depict the seabed, the artist also hopes for the long-term protection of the marine environment, so that the life pulse of the ocean may endure forever.

尺寸：100×180cm

创作年份：2026

材质：陶瓷

Dimension: 100×180cm

Year of Creation: 2026

Material: Ceramics





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李志宏 Li Zhihong

童眸原乡镜像

    本作品《童眸·原乡镜像》以陶瓷为媒介，构建了一个关于记忆与身份的精神剧场。童年被视作“被不断重构的精神原乡”，两个孩童形象的“镜像”设置，既是自我内在多面性的凝视，也隐喻个体与集体文化基因的互文。

    This artwork, "Childhood Eyes · Hometown Mirror", uses ceramics as a medium to construct a spiritual theater of memory and identity. Childhood is regarded as a "continually reconstructed spiritual homeland." The "mirror" setting of the two childlike figures serves not only as a gaze into the multifaceted nature of the self but also as a metaphor for the intertextuality between individual and collective cultural genes.



尺寸：35×25×55cm

创作年份：2025 年

材质：瓷

Dimension: 35×25×55cm

Year of Creation: 2025

Material: Porcelain



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麻汇源 Ma Huiyuan

M—瓷之六

作品《M - 瓷之六》，创作灵感源自早年研习器皿烧制的经历。彼时，完整系统亲历并熟知从泥料塑形到入窑成瓷的全部工序，同时深入观摩我国历代器皿形制演变，研究日韩、欧美现当代艺术思潮在陶瓷器皿创作中的实践与表达。这段制器经历，使其对器皿生出独特情愫。梳理各式器皿造型后可见，当下东西方文化既保有自身独特内核，又彼此吸纳、交融共生，呈现多元并存的样貌。作品以解构、重构器皿的全新视觉图式，探寻并抒发根植于生命意识中，真实且专属的精神追求。

The creation of M - Porcelain No.6 is inspired by the creator's early experience in learning vessel firing. In that period, the creator fully and systematically experienced and mastered the whole process from clay shaping to kiln firing. Meanwhile, the creator made an in-depth study on the evolution of vessel forms in different historical periods of China, as well as the application and expression of modern and contemporary artistic thoughts from Japan, South Korea, Europe and America in ceramic vessel creation. This experience of making vessels has bred a unique affection for vessels. By sorting out diverse vessel forms, it can be found that contemporary Eastern and Western cultures maintain their unique core connotations, while absorbing and integrating with each other, taking on a diversified coexisting look. By adopting a brand-new visual schema of deconstructing and reconstructing vessels, the work explores and expresses the authentic and exclusive spiritual pursuit rooted in life consciousness.



尺寸：40×4×40cm

创作年份：2021

材质：瓷

Dimension: 40×4×40 cm

Year of Creation: 2021

Material: Porcelain



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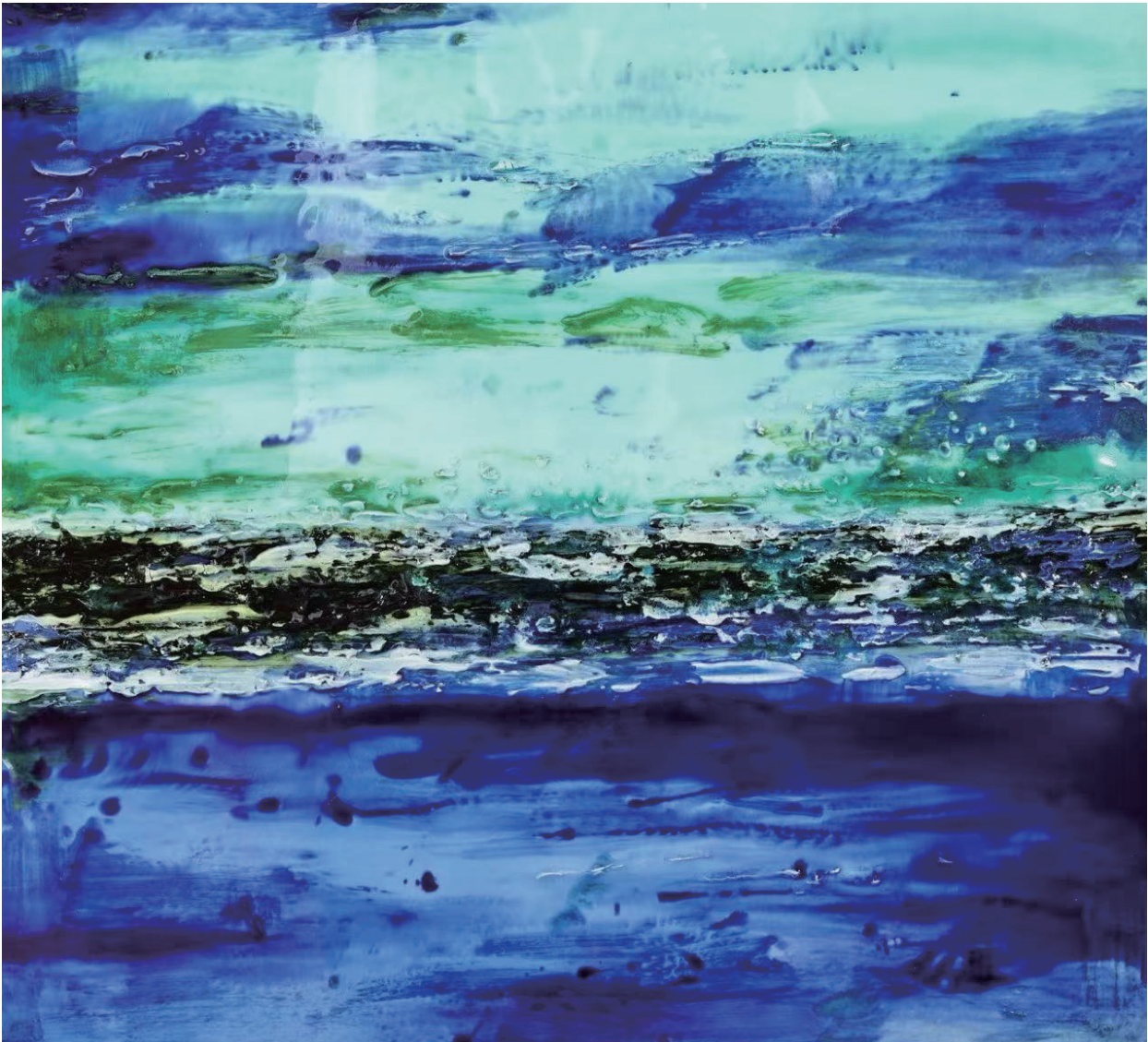


宁钢 Ning Gang

静物

作品为三彩瓷画，以蓝绿为主调，绘海天一色之自然景致。重意象之美，尚主观设色，强调空间关系，融自然造化与意匠经营于一体，彰中国艺术写意传神之韵致。

The artwork is a three-color porcelain painting, primarily featuring blue and green hues, depicting a natural scene where the sea and sky blend into one color. It emphasizes the beauty of imagery, prioritizes subjective color application, underscores spatial relationships, and integrates natural creation with artistic conception, embodying the vivid and expressive charm of Chinese art.



尺寸：60×60 cm

创作年份：2016 年

材质：陶瓷

Dimension: 60×60cm

Year of Creation: 2016

Material: Ceramics



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农帮敏 Nong Bangmin

尘埃系列 No.4

陶艺作品《尘埃系列 NO.4》以战争为叙事载体，采用印坯成型工艺，通过堆砌、坍塌、焦灼的质感与色彩对比，直观呈现战争的残酷。作品在形体结构的破碎与重组之间，形成一种沉重的视觉张力，隐喻着作者对当下世界格局的深切关注与反思。

Ceramic artwork "Dust Series No.4" uses war as its narrative carrier. Employing the slip - casting technique, it visually presents the brutality of war through stacking, collapsing, scorched textures, and color contrasts. Between the fragmentation and reorganization of its form and structure, the work creates a heavy visual tension, metaphorically reflecting the artist's profound concern and reflection on the current world pattern.



尺寸：40×60×60cm

创作年份：2025 年

材质：陶

Dimension: 40×60×60cm

Year of Creation: 2025

Material: Clay

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潘玲霞 Pan Lingxia

此件为墨彩描金仕女瓷瓶，以留白造境，尽显东方文人气韵。仕女衣袂翩然，墨线勾勒清雅，金彩点染细节，设色淡而蕴藉。窗棂、香炉与书卷意象，烘托古典闺阁静雅之美，于瓷上勾勒出东方仕女的温婉风骨与含蓄意境，以古喻今，传递着从容雅致的当代生活态度。

This porcelain vase is decorated with ink painting outlined and embellished in gilded pigment featuring court ladies. Employing negative space to construct poetic scenery, it fully embodies the literati aesthetic inherent to Eastern art. The painted maidens are rendered with flowing, billowing robes delineated by elegant black ink lines, with fine gilded highlights accentuating delicate details. Its palette bears soft, restrained tonal layers with profound lingering charm. Motifs of lattice windows, censers and scroll books set off the serene, refined grace of classical boudoir life. Captured on porcelain is the gentle bearing and subtle, implicit artistic conception of Eastern gentlewomen. Drawing parallels between antiquity and the present, the work conveys a poised, refined outlook on contemporary living.

尺寸：40×60×60cm

创作年份：2025 年

材质：瓷器

Dimension: 40×60×60cm

Year of Creation: 2025

Material: Porcelain





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第 52 届国际陶艺学会大会主宾国展



彭赞宾 Peng Zanbin

千眼菩提之谜

作品取千眼菩提天然形态为创作原型，将其物象意蕴转译为陶瓷材质与陶艺语言，借以诠释个体生命的情感内核与存在价值。千眼菩提寓意觉悟智慧，承载祈福安康的传统文化象征，是国人敬畏自然、寄寓心愿的精神载体。作品以极具象征性、神秘感与仪式感的造型意象，隐喻个体精神世界的脆弱本真与生命内在的无力感。

This work takes the natural form of the Thousand-Eye Bodhi Seed as its creative prototype, translating its object imagery and connotations into ceramic material and ceramic artistic language, thereby interpreting the emotional core and existential value of individual life. The Thousand-Eye Bodhi Seed symbolizes enlightenment and wisdom, and carries the traditional cultural symbolism of praying for blessings, peace and health. It is a spiritual carrier through which the Chinese people revere nature and entrust their wishes. With highly symbolic, mysterious and ritualistic formal imagery, the work metaphorically expresses the fragile authenticity of the individual spiritual world and the inherent powerlessness within life.



尺寸：90×19×19cm

创作年份：2022 年

材质：陶瓷

Dimension: 90×19×19cm

Year of Creation: 2022

Material: Ceramics

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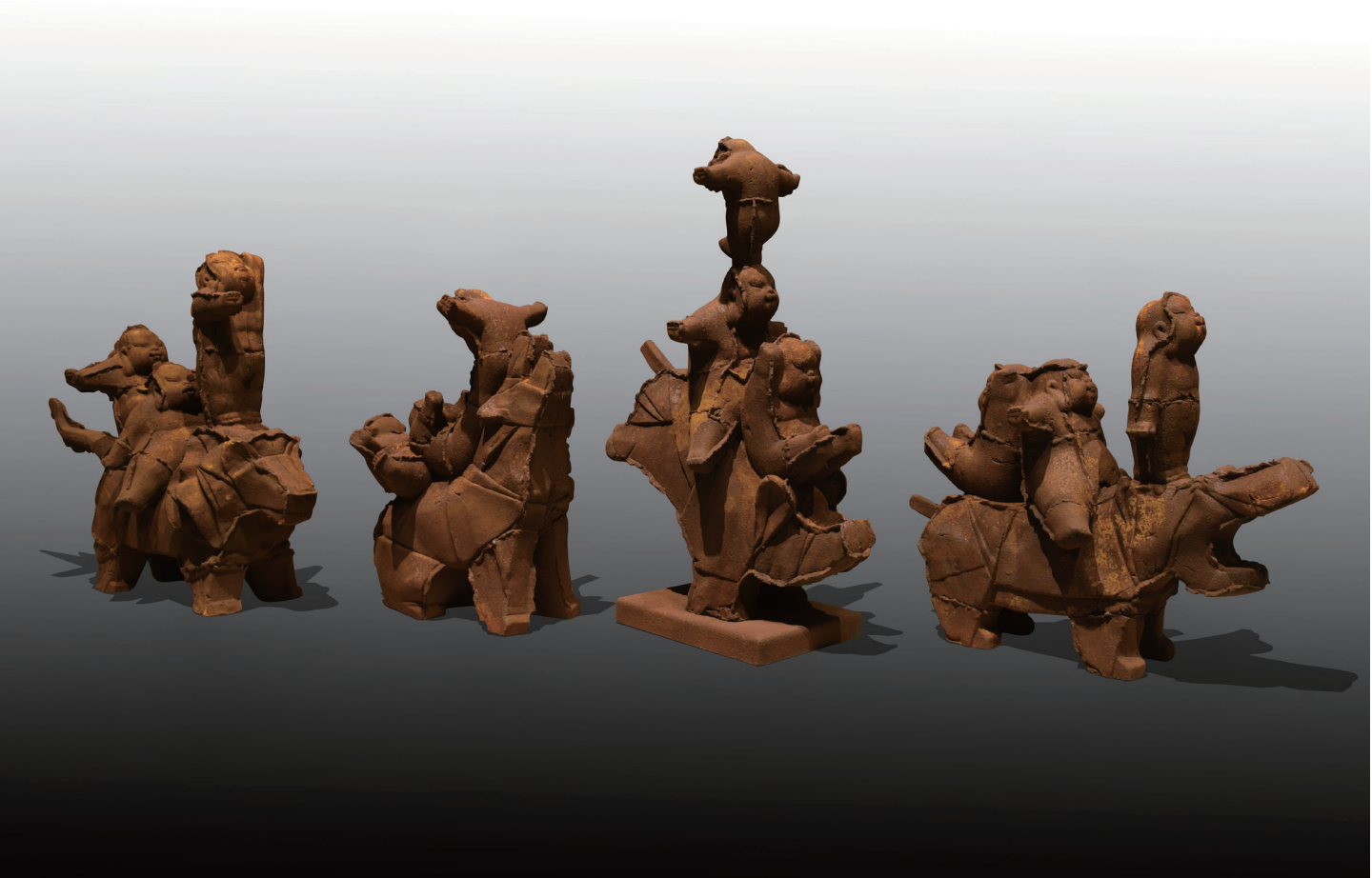


钱正财 Qian Zhengcai

姿态 - 西行

态是一种样子、一种风格，更是一种态度。作品在创意上让具有折纸符号特征的动物形象与具有传统文化特征的小罗汉形象进行融合，试图在形态上产生一种追逐、冲刺之感，从形态各异的造型中隐喻一种态度，一种在人生历程中抉择问题的态度。

"Arhat" must be translated as "Arhat." The original text: Attitude is a demeanor, a style, and even more so a stance. The work creatively blends origami-symbolic animal figures with the traditional cultural imagery of the small Arhat, aiming to evoke a sense of pursuit and sprint in form. From the diverse shapes, it metaphorically conveys an attitude — a stance toward making choices in life's journey.



尺寸：160×24×65cm

创作年份：2025 年

材质：陶瓷

Dimension: 160×24×65cm

Year of Creation: 2025

Material: Ceramics



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乔芸芸 Qiao Yunyun

山水间系列二十二

《山水间系列二十二》是一组当代陶艺作品，以线条的流动和人的意识与自然的交融为主题。作品的灵感来自于大自然河流，它借助陶艺的形式，通过线条的流转表现了人与自然之间的和谐与共生关系。

Between Mountains and Waters Series No. 22 is a collection of contemporary ceramic artworks themed around the flow of lines and the integration of human consciousness with nature. Drawing inspiration from rivers in the natural world, the work, through the medium of ceramic art, expresses the harmonious and symbiotic relationship between humanity and nature by means of the fluid movement of lines.



尺寸：70×45×52cm

创作年份：2025 年

材质：紫砂

Dimension: 70×45×52cm

Year of Creation: 2025

Material: Zisha ware

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曲冰 Qu Bing

胶囊

《胶囊》以手工拉坯成型，采用黑陶渗碳工艺，达到中国水墨画的渗化效果。该作品在成型工艺和烧成过程中，都有独到之处。《胶囊》入选《第十三届全国美术作品展览》和《瓷的精神——景德镇国际陶瓷双年展》。

"Capsule" is made by hand-pulling the clay. It adopts the black pottery carbonization technique to achieve the diffusion effect similar to that of Chinese ink paintings. This work has unique features in both the forming process and the firing process. "Capsule" was selected for the "Thirteenth National Art Works Exhibition" and the "Spirit of Porcelain - The International Ceramic Biennale of Jingdezhen".



尺寸：28×14×14cm

创作年份：2019 年

材质：陶

Dimension: 28×14×14cm

Year of Creation: 2019

Material: Ceramics



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邵长宗 Shao Changzong

山川之行·探问

作品中人物身体向前伸展，悬浮在山体之上，手臂探出，像是在触摸、追问，也像是在寻找某种答案，更像是一个“面对自然”的动作。这里的“山”不是单纯的风景，而是一种更大的存在：自然、时间、生命经验，甚至是人的内心世界。

It is more like an act of confronting nature. In the work, the human figure is depicted with its body stretched forward, hovering above the mountain, arms outstretched as if reaching out to touch and question, or searching for some kind of answer. The "mountain" here is not merely a landscape, but a greater presence: nature, time, life experience, and even the human inner world.



尺寸：41×20×33cm

创作年份：2025 年

材质：陶瓷

Dimension: 41×20×33cm

Year of Creation: 2025

Material: Ceramics

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史小明 Shi Xiaoming

契 · 和

“和风 and 雨点苔纹，漠漠余香静里闻。” 这是一份淡定的、不用刻意迁就的感觉，也是作者不断追求的境界，既不脱离传统器型的古朴文雅，又把充满生活气息的皮革肌理与壶型自然化和，同时恰如其分地饰大漆点缀，极大地丰富了紫砂的呈现方式，精准地表达出紫砂的多元融合性能。这种设计理念，是人与壶合二为一的独特境界，脱俗的创作手法让作者的使命感呼之欲出，把更多优秀的中华传统文化、更多的自然之美兼收并蓄，大胆应用，契入创新，寓意紫砂天时地利人和的美好愿景。

"Gentle wind and rain trace moss patterns; faint fragrance lingers in stillness. "A calm, unforced state the artist pursues. Rooted in the classic elegance of traditional shapes, it blends lively leather textures naturally with the teapot form. Accented tastefully with lacquer, it enriches Zisha’s expression and shows its exceptional versatility. This design unites man and teapot as one. Boldly integrating traditional Chinese culture and natural beauty with innovation, it embodies the ideal harmony of time, place, and people in Zisha ware art.



尺寸：60×32×15cm

创作年份：2024 年

材质：紫砂

Dimension: 60×32×15cm

Year of Creation: 2024

Material: Zisha ware



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宋景徽 Song Jinghui

阴阳系列之八

阴阳两极相互补充，保持平衡是中医药理论的重要基础。当拉坯时产生自然纹路时，这些痕迹有迹可循却又无踪，就像树木年轮和森林脉搏般自然而隐秘。即便是将两个碗拼接成罐型后，在拼接处留下痕迹也是一种“不完美之美”，符合儒家所倡导的简约和优雅之美学理念。同时银彩会随着时间推移逐渐氧化并悄悄改变，这也体现出了阴阳调和、变化无常但互补平衡的哲学思想。

The mutual complementarity and balance of yin and yang are fundamental principles in traditional Chinese medicine. When natural textures emerge during wheel-throwing, these traces are both traceable and elusive — like the rings of a tree or the pulse of a forest — subtle yet deeply organic. Even after joining two bowls into a jar, the marks left at the seams embody an "imperfect beauty" that aligns with the Confucian aesthetic of simplicity and elegance. Meanwhile, the silver lustre gradually oxidizes and subtly transforms over time, further reflecting the philosophy of yin-yang harmony: ever-changing yet balanced, wuchang yet complementary.



尺寸：150×38×50cm

创作年份：2024 年

材质：瓷、银

Dimension: 150×38×50cm

Year of Creation: 2024

Material: Porcelain and silver

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宋志峰 Song Zhifeng

星辰

作品使用破碎的陶瓷重新上釉再烧结，并把原来多釉色融入新瓷泥中揉捏成圆球随意散落在圆盘破碎物之上。

The work uses broken ceramicsto re glaze and sinter, and blendsthe original multi glazed colorsinto new porcelain clay, kneading them into round balls thatscatter randomly on the broken pieces of the disc.



尺寸：55×15×55cm

创作年份：

材质：陶瓷

Dimension: 55×15×55cm

Year of Creation:

Material: Ceramics



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孙威 Sun Wei

混沌

以瓷土、胶白泥、高铁紫金土及粗砂石拉坯成型。泥浆流动间产生丰富的肌理与色彩，砂石赋予瓷器粗粝质感，如戈壁中沉寂千年的泥土终被感知。不同的色彩与曲弧在混沌中相遇，穿越亿万光年的距离，在某一时刻相逢，而后分离。

The piece is formed from porcelain clay, Jiaobai clay, iron-rich Zijin clay, and coarse sand. As the clay slurry flows, it generates varied textures and colors. The added sand lends a rugged, earthy quality — like the silent soil of a desert, buried for millennia, finally being felt. Different hues and curved arcs meet in chaos, traveling across billions of light-years, converging at a single moment — and then parting.



尺寸：31.5×31.5×4cm

Dimension: 31.5×31.5×4cm

创作年份：2011 年

Year of Creation: 2011

材质：瓷

Material: Porcelain

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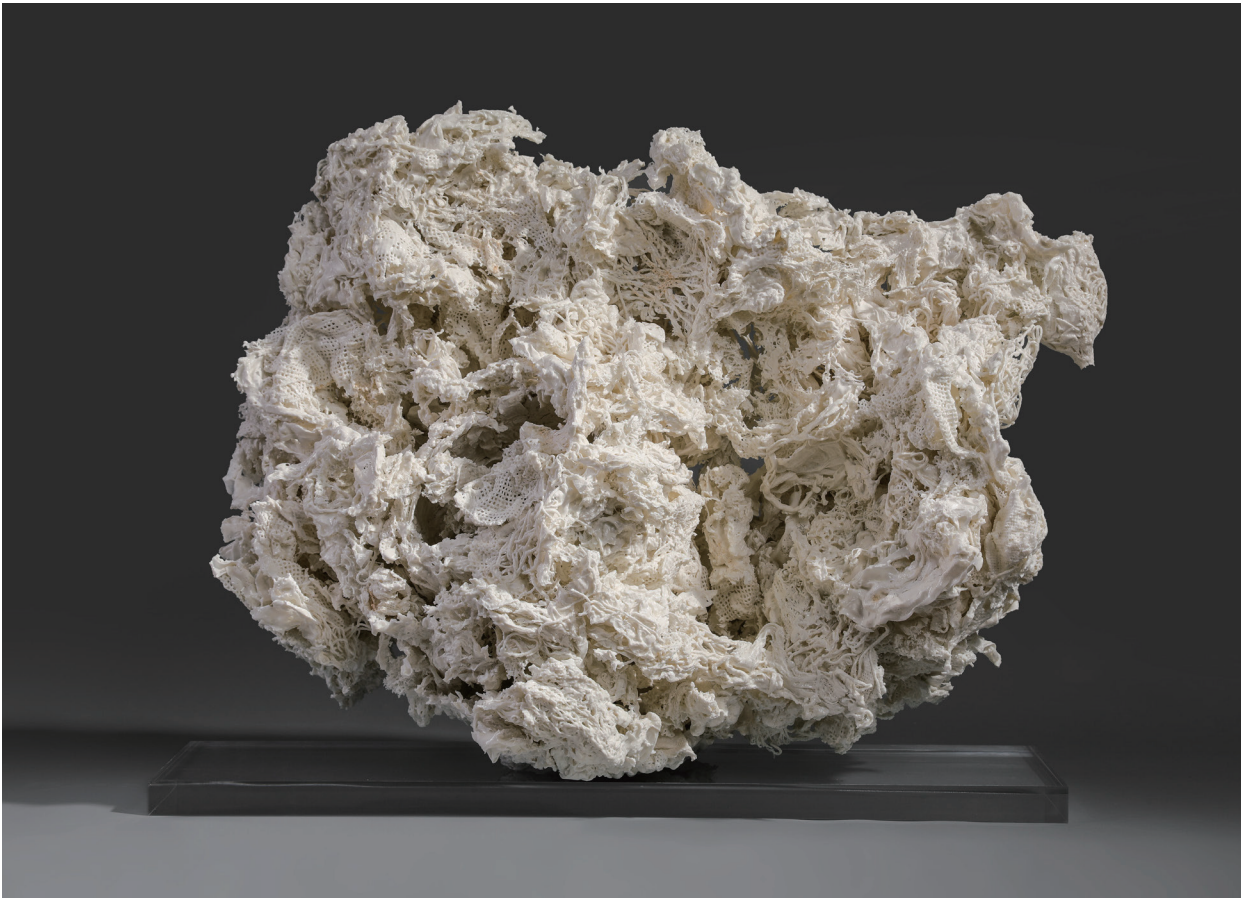


谭嘉欣 Tan Jiaxin

自然

作品《自然》将陶瓷与综合纤维材料创作，将柔软的织物融入瓷土，经高温烧制，硬化为宛如珊瑚、钟乳石般浑然天成的有机形态。错综缠绕的纯白肌理，展现了“柔与刚”的奇妙转换。通过将人造织物固化为自然岩石的质感，作品打破了人工与天然的界限，赋予静谧的诗意与禅意，营造出“虽由人作，宛自天开”的自然意境美

"Nature" is created by integrating ceramics with mixed fiber materials. Soft textiles are incorporated into the porcelain clay, and through high-temperature firing, they are hardened into organic forms that appear as naturally formed as corals or stalactites. The tangled, pure-white textures reveal a wondrous transformation between softness and rigidity. By solidifying artificial fabrics into the texture of natural rock, the work dissolves the boundary between the man-made and the natural, endowing it with a serene poetic quality and Zen-like stillness. It evokes an intrinsic beauty of nature, conveying the sense that — though made by human hands, it appears as if born from the heavens.



尺寸：75×25×60cm

创作年份：2026 年

材质：陶瓷

Dimension: 75×25×60cm

Year of Creation: 2026

Material: Ceramics



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汤黎宇 Tang Liyu

山海经·青丘

作品取意于山海经中“青丘”之境，通过非传统成型方式生成介于山体与生物之间的有机结构，形体呈现出流动与凝固并存的状态，边缘撕裂、内腔生成，暗示一种持续演化的“神话地貌”，冷青矿物质感回应“其阴多青腰”的意象，使材料呈现出类似自然生长的质地，作品未直接描绘九尾狐，而以空间与结构隐喻其存在，使“山”成为承载时间、记忆与灵性的容器。

Inspired by the realm of "Qingqiu" from the Classic of Mountains and Seas, this work employs non-traditional forming techniques to generate an organic structure suspended between mountain and organism. The form manifests a state where fluidity and solidification coexist; torn edges and emerging internal cavities hint at a continuously evolving "mythological landscape."The cool, mineral texture of the surface responds to the classical imagery of "the northern slopes rich in green cinnabar," imbuing the material with a quality of natural growth. Rather than a direct depiction of the Nine-Tailed Fox, the piece utilizes space and structure as metaphors for its presence, transforming the "mountain" into a vessel for time, memory, and spirituality.



尺寸：40× 36×52cm

创作年份：2025 年

材质：瓷

Dimension: 40×36×52cm

Year of Creation: 2025

Material: Ceramics

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唐珂 Tang Ke

墨雨

作品将扭曲变形的飞机、坦克、军车、救护车等叠加、穿插组合在一起，暗示战争对人类进步造成的巨大影响，对文明带来的巨大破坏。这是一件反战题材的陶瓷作品。

This ceramic artwork features twisted and distorted airplanes, tanks, military vehicles and ambulances that are superimposed and interwoven with one another. It alludes to the devastating impact of war on human progress and the catastrophic destruction it inflicts upon civilization. This is an anti-war themed ceramic work.



尺寸：32×35×66cm

创作年份：2025 年

材质：瓷

Dimension: 32×35×66cm

Year of Creation: 2025

Material: Ceramics



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吴昊宇 Wu Haoyu

新石器 2024-No.1

作品以圆形环状展开，在结构上趋于回旋与流动。圆并不是绝对几何意义上的规则图形，而是充满了力量感的有机结构，它们似乎正在生长，或在被冲破，带来一种柔中带刚、破中求合的动态张力。这种对抗与融合并存的视觉逻辑，正是我在作品中试图表达的核心：生命并不是静止的存在，而是在冲突、破裂、修复与重建中完成自我。

The works take form through circular, ring-like configurations that suggest rotation and flow. Here, the circle is not a stable geometric figure, but an active, organic structure — one that appears to grow, expand, or rupture from within.What emerges is a field of tension: between softness and resistance, fracture and cohesion. This dynamic of opposition and integration lies at the core of the practice. Life is understood not as a fixed state, but as an ongoing process of rupture, repair, and reformation.



尺寸：48×20×55cm

创作年份：2024 年

材质：瓷器

Dimension: 48×20×55cm

Year of Creation: 2024

Material: Porcelain

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吴鸣 Wu Ming

201314 齐眉之五

紫砂作品《201314齐眉之五》，以几何造型诠释“举案齐眉”的东方情韵。作品名“201314”谐音“爱你一生一世”，融合传统婚恋观与永恒之爱。造型由两个相拥的椭圆体构成，一阴一阳，象征相依共生，简约线条蕴含拟人诗意。壶身饰以原始岩画风格刻绘及“一壶江山”铭文，朴拙中见文心。以现代设计解构传统，将紫砂从实用器提升为观念艺术品，在极简形态中寄托深刻的人文哲思。

Wu Ming's Zisha ware work 201314 · Homage to Harmony V interprets the oriental charm of the idiom "holding the tray level with the brows" through geometric forms. The number 201314 is a homophone for "love you for a lifetime", blending traditional views on marriage with the notion of eternal love. Crafted as two embracing ovoid shapes representing yin and yang, the piece symbolizes interdependence and harmony. Its streamlined lines carry anthropomorphic poetic appeal. The pot body is engraved with primitive rock painting motifs and the inscription "One pot, one realm", revealing refined literary sentiment within a rustic simplicity. By reinterpreting tradition with modern design, Wu Ming elevates Zisha ware from functional craft to conceptual art, embodying profound humanistic philosophy in its minimalist form.



尺寸 :16.6×14.6×12.8cm

创作年份：2014 年

材质：紫砂

Dimension: 16.6×14.6×12.8cm

Year of Creation: 2014

Material: Zisha ware



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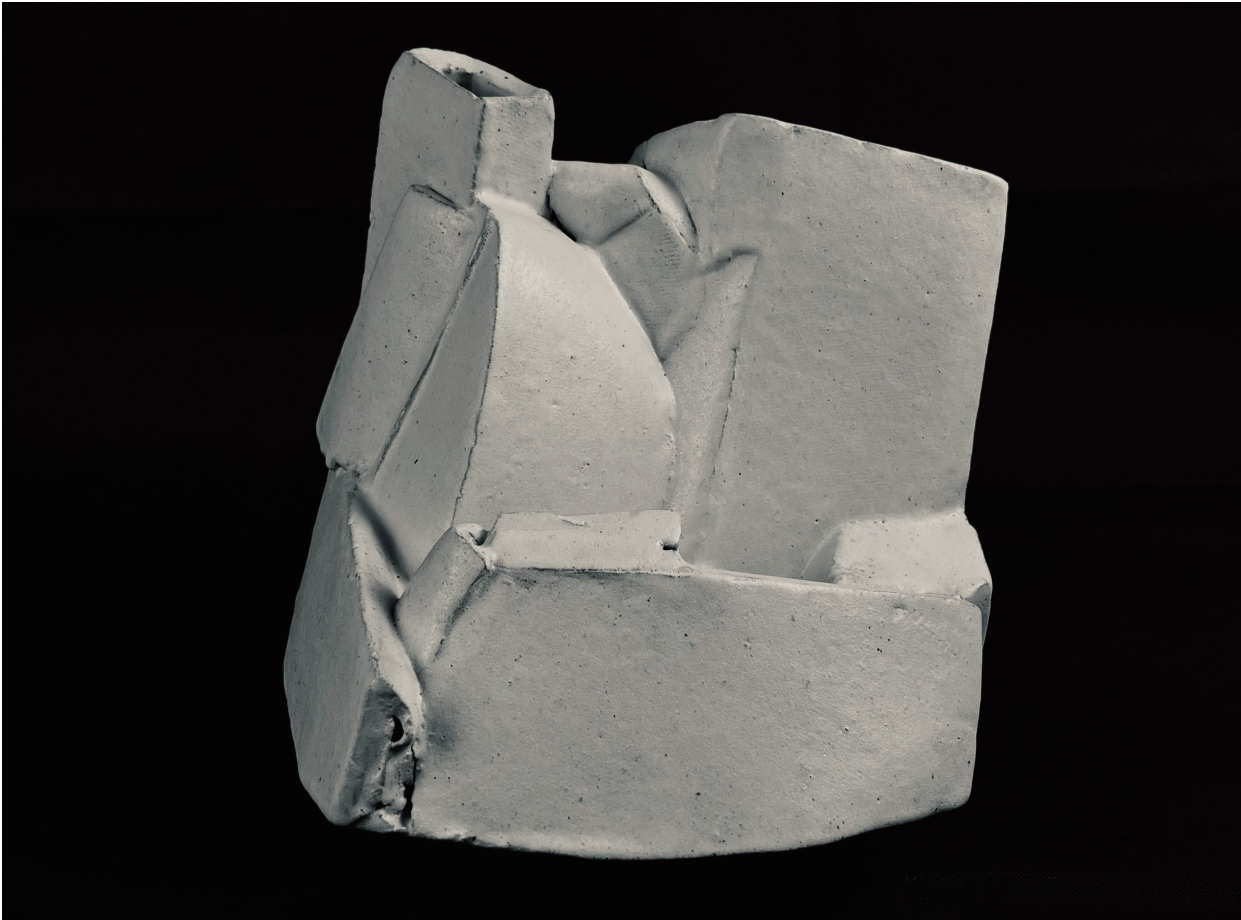


王琪 Wang Qi

无题

我把我的每一件陶瓷作品当作我的研究结果，不一定是成果，是一次次计算、拼接、调配、制造和选择的过程，我也相信陶瓷艺术中的形式是可以被更宽泛的群体接受，因为它是基于“排列组合”而生，有数字化的基因，相当于世界上的一种通用语言。

I regard each of my ceramic works as the outcome of my research, not necessarily a "finished achievement". They are the result of repeated processes of calculation, assembly, formulation, fabrication and selection. I also believe that the forms in ceramic art can be accepted by a much broader audience, because they are born from permutation and combination and carry a digital DNA. In this sense, ceramic art is equivalent to a universal language in the world.



尺寸：31×31×30cm

创作年份：2026 年

材质：陶、釉料

Dimension: 31×31×30cm

Year of Creation: 2026

Material: Clay, Glaze

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王清丽 Wang Qingli

重构·2025

作品以竹子为创作题材，结合陶瓷高温釉料特质与当代构成美学，重构竹枝、竹叶的形态韵律，强化几何秩序与疏密节奏，以现代瓷画艺术语言解构传统物象，表现竹之精神、气质，传递作者的清雅内敛、坚韧向上的艺术心境。

This work takes bamboo as its creative theme, combining the characteristics of high-temperature ceramic glazes with contemporary compositional aesthetics. It reconstructs the formal rhythm of bamboo branches and leaves, emphasizes geometric order and the rhythm of density and spacing, and deconstructs traditional imagery through the artistic language of modern porcelain painting. It expresses the spirit and temperament of bamboo, conveying the artist's elegant, restrained, resilient and upward-looking artistic state of mind.



尺寸：  
创作年份：2025 年  
材质：陶瓷

Dimension：  
Year of Creation: 2025  
Material: Ceramics



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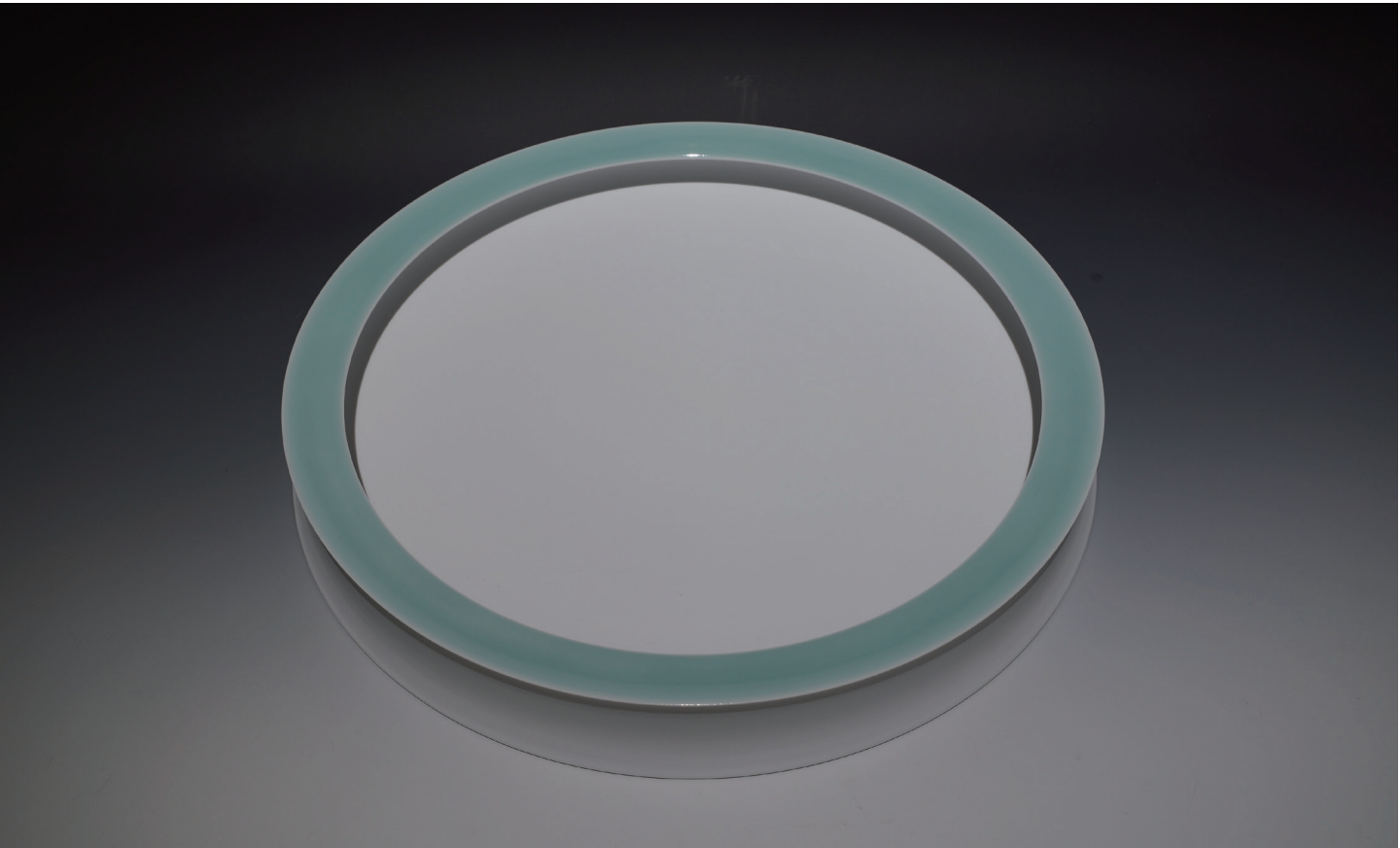


吴卫平 Wu Weiping

域

作品以洁净的白瓷胎体与青釉共同呈现于端庄的器型之上，素雅的青白二色营造出明快和谐的画面。其釉质取意龙泉青瓷与良渚古玉之“鸡骨白”，传递出类玉的温润质感，呼应了中国传统“以玉比德”的审美理想。含而不露的青白釉色，亦透露出中国玄学所推崇的“清淡高逸”之风。“太古无法，太朴不散”，朴素与纯真蕴藏着人性应当追寻的美。

The artwork presents a pristine white porcelain body and celadon glaze within an elegant form, creating a bright yet harmonious composition through the simple interplay of blue and white. Drawing inspiration from Longquan celadon and the "chicken-bone white" (jigubai) hue of Liangzhu ancient jade, the glaze possesses a jade-like warmth, echoing the traditional Chinese aesthetic ideal of "comparing virtue to jade." The restrained, understated shade of the glaze also reveals the "pure, subtle, and lofty" spirit revered in Chinese metaphysics.As the ancients said, "In the primordial past, there were no methods; in the uncarved simplicity, things remained undispersed." It is within this plainness and purity that the true beauty humanity should pursue lies hidden.



尺寸 :45×45×6cm

创作年份：2024 年

材质：青瓷

Dimension: 45×45×6cm

Year of Creation: 2024

Material: Celadon

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王欣 Wang Xin

映·窗影

作品以中国传统园林的“借景”美学为灵感，将参数化设计与现代陶瓷工艺相结合，利用数字技术在动态中展现自然生命的节奏感。这些作品不仅呈现物理层面的结构美感，更以光影的流动性赋予作品独特的情绪表达。每一扇“窗”既是传统文化的象征，也是现代设计思维的再创造，通过交替的明暗，邀请观者从中窥见文化记忆与未来想象的空间。

Inspired by the aesthetic concept of borrowed scenery in traditional Chinese gardens, the work combines parametric design with contemporary ceramic craftsmanship, using digital technology to reveal the rhythmic vitality of nature through dynamic form. Beyond their physical structural beauty, the pieces are animated by the fluidity of light and shadow, which gives them a distinctive emotional expression. Each "window" functions not only as a symbol of traditional culture, but also as a reinterpretation through modern design thinking. Through alternating light and darkness, the work invites viewers to glimpse a space where cultural memory and future imagination converge.



尺寸：35×4×35cm

创作年份：2024 年

材质：高铝陶瓷

Dimension: 35×4×35cm

Year of Creation: 2024

Material: High-alumina Ceramics



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王宇哲 Wang Yuzhe

莠器图考

《莠器图考》将二十二件“器与莠”并置的陶瓷，置入博古架陈列。器皿上了釉，光洁完整，是规训完成的象征。从裂隙中长出的莠草却没有上釉，保留着素坯的粗粳——看似野性生长，实则是人手塑形的陶土。规整与原始、合格与瑕疵，在窑火中熔为一体，再也分不开。博古架本是陈列珍贵器物的秩序框架。我将这些“器与莠”郑重地架上、固定、分类——用最规矩的姿势，陈列最不规矩的存在。这不是要摧毁秩序，而是在秩序内部，替换被凝视的对象。

Pictorial Study of Unrefined Vessels presents twenty-two ceramic works featuring the juxtaposition of "vessels and weeds", displayed on a traditional curio shelf. The vessels are glazed, smooth and intact, serving as symbols of completed discipline. The weeds growing from their cracks, however, remain unglazed, retaining the rough texture of raw bisque — what appears to be wild growth is in fact hand-molded clay. Order and primitivism, perfection and flaw, have been fused together in the kiln fire, inseparable forever. The curio shelf is inherently an ordered framework for displaying precious objects. I have carefully placed, secured, and categorized these "vessels and weeds" upon it — presenting the most unruly existences in the most formal manner. This is not an attempt to destroy order, but rather to replace the object of gaze from within the order itself.

尺寸：185×45×175cm

创作年份：2026 年

材质：陶瓷、金属

Dimension: 185×45×175cm

Year of Creation: 2026

Material: Ceramics and Metal



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王忠振 Wang Zhongzhen

映雪系列

《映雪》系列以传统砂壶工艺为基底，以长白山十六峰为灵感，融现代审美与写意意境，为传统茶器注入当代情感表达。深褐粗犷的壶身如山石，白色金属配件映积雪，黄铜提梁似圆月；外刚内柔，实用兼具艺术感，旨在以壶为媒介，让观者感受长白山的清寂与温度。

The "Snow Reflection" series draws on the craftsmanship of traditional clay teapots and takes inspiration from the Sixteen Peaks of Changbai Mountain, blending modern aesthetics with Chinese freehand artistic conception to infuse contemporary emotional expression into traditional tea ware. The dark brown, rugged teapot body evokes mountain rocks, while white metal fittings mirror snow cover, and a brass handle resembles a full moon. Embodying a contrast of outward ruggedness and inner warmth, these functional yet artistic works aim to immerse viewers in the serenity and spirit of Changbai Mountain.



尺寸 :28×17×32cm

创作年份：2016 年

材质：陶瓷、金属

Dimension: 28×17×32cm

Year of Creation: 2016

Material: Ceramics and Metal



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徐洪波 Xu Hongbo

母船系列之一

我痴迷于手工拉坯的重复性，一次次重复拉制相同元素，让陶泥在旋转与手作间，沉淀下机械难及的温度。把这些重复诞生的 "小世界 "聚拢，依直觉堆叠成船形——像是在造一艘载着记忆碎片的舟，每片拉坯的重复纹理，都是时间与手感的锚点，窑火熔合后，它们挣脱单一，在共生里讲述：重复，亦可生长出崭新的，关于集体与个体的叙事。

I am obsessed with the repetitiveness of hand-throwing clay. Time and again, I shape identical elements, letting pottery clay settle into a warmth beyond mechanical craftsmanship amid rotation and handiwork. Gathering these small worlds born from repetition, I stack them into a boat form by intuition — as if crafting a vessel carrying fragments of memory. Every repeated texture shaped on the wheel serves as an anchor of time and tactile perception. Fused by kiln fire, these pieces break free from isolation. In coexistence, they tell a story: through repetition, entirely new narratives of the collective and the individual can take root and grow.



尺寸 :29×29×18cm

创作年份：2025 年

材质：景德镇红铁泥

Dimension: 29×29×18cm

Year of Creation: 2025

Material: Jingdezhen red iron clay

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熊开波 Xiong Kaibo

华夏器的系列

本人一直喜好上古时期的陶器和青铜器艺术，因此，怀着向传统陶器和青铜器致敬之心，尝试着表现自己对青铜器和原始陶器的感受和认识。创作坚持“传承中超越，造物有境界”的理念，运用融合创新的方法探索传统工艺和现代技术结合运用。在把握古代陶瓷文化精神的基础上推陈出新，创作具有传统器物精神又富有现代气息的器物。

I have long been fond of the art of pottery and bronze wares from ancient times. Therefore, out of reverence for traditional pottery and bronze artifacts, I striving to express my perceptions and understanding of primitive pottery and bronze ware. Adhering to the creative philosophy of "Transcendence through inheritance, and spiritual realm in creation", I adopt an integrated and innovative approach to explore the combination of traditional craftsmanship and modern techniques. Rooted in the essence of ancient ceramic culture, I pursue innovation while carrying forward traditions. My works embody the spiritual essence of ancient artifacts infused with contemporary vibes.



尺寸 :50×50×70cm

创作年份：2024 年

材质：陶土

Dimension: 50×50×70cm

Year of Creation: 2024

Material: Clay



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徐林峰 Xu Linfeng

“熔” 系列

本系列柴烧器皿以自然火痕与落灰肌理为语言，通过传统柴窑高温烧制，呈现独一无二的釉色与质感。造型简约而富有手工温度，融合粗粝陶土与温润火釉，体现 “器以载道” 的东方美学，在日常使用中传递自然与匠心的对话。

This series of wood-fired vessels speaks the language of natural flame marks and ash textures. Fired at high temperatures in traditional kilns, each piece reveals a unique glaze and tactile quality. The forms are minimalist yet imbued with the warmth of the handmade, blending rugged clay with the luster of fire glaze. Embodying the Oriental aesthetic philosophy that "the vessel carries the Way," these works facilitate a dialogue between nature and craftsmanship in everyday use.



尺寸 :9×10×25cm

创作年份：2024 年

材质：瓷

Dimension: 9×10×25cm

Year of Creation: 2024

Material: Porcelain

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许玲 Xu Ling

竹影

午后竹林，阳光被层层叠叠的竹叶过滤，漏到竹节身上变成了轻轻摇曳的光晕。我用紫砂绿泥表现光影下竹的绿，贴了金箔的竹叶作为实验，表现烈日下金光闪闪的竹叶，视觉上耀眼且形成颜色的冲撞。

In the afternoon bamboo grove, the sunlight is filtered through the layers of bamboo leaves, and it spills onto the bamboo joints, transforming into gentle, swaying halos. I used purple clay green to depict the green of the bamboo under the light, and I experimented by pasting gold foil onto the bamboo leaves to represent the shiny bamboo leaves under the scorching sun. Visually, it is dazzling and creates a color clash.



尺寸 :40×27×35cm

Dimension: 40×27×35cm

创作年份：2021 年

Year of Creation: 2021

材质：紫砂

Material: Zisha ware



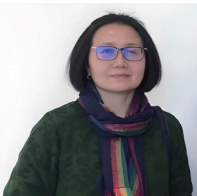
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许群 Xu Qun

青与白

本系列陶瓷作品以极简造型为基底，通过釉色与肌理的微妙变化，探索器物自身的语言。作品或饰以素雅色带，或呈现温润青釉，或展现自然开片，在纯粹的形式中蕴含丰富的视觉层次。创作强调泥土与火的对话，让每一件器皿在实用与审美之间，传递出静默而深邃的东方意蕴。

Series of ceramic works is grounded in minimalist forms, exploring the intrinsic language of vessels through subtle variations in glaze and texture. Whether adorned with elegant color bands, lustrous celadon glazes, or natural crackle patterns, each piece reveals rich visual layers within a pure silhouette. Emphasizing the dialogue between clay and fire, the collection conveys a silent yet profound Oriental aesthetic, seamlessly bridging functionality and artistic expression.



尺寸 :34×34×15cm

创作年份：2001 年

材质：青瓷

Dimension: 34×34×15cm

Year of Creation: 2001

Material: Celadon

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虞锋波 Yu Fengbo

黑独山系列六

黑独山系列创作于我而言，是一场与墨色对话的旅程。我尝试以陶瓷为纸，以釉为墨，勾勒黑独山嶙峋的风骨。不同于传统青绿山水，单一墨色在窑火中幻化出万千层次——于无声处听惊雷。这种不可控中的可控，恰如黑独山在岁月中的倔强生长。最终的作品不仅是山形的再现，更是对“独”的理解——非为孤寂，而是独立于喧嚣之外的沉静力量。

The Black Solitary Mountain series, for me, is a journey of dialogue with ink. I attempted to use ceramic as paper and glaze as ink, sketching the rugged contours of "Black Dushan" Mountain. Unlike traditional blue — green landscapes, a single hue transforms into countless layers within the kiln's fire — Listening to thunder in the silent void. This controllability within the uncontrollable mirrors the stubborn growth of "Black Mountain" through the years. The final work is not merely a recreation of the mountain's form, but my own understanding of "solitude" — not loneliness, but the quiet strength that stands apart from the clamor of the world.



尺寸：161×41×6cm

创作年份：2025 年

材质：瓷

Dimension: 161×41×6cm

Year of Creation: 2025

Material: Porcelain



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喻宏 Yu Hong

回首笑春风

春风代表着温暖和生机，本件作品运用陶瓷釉上新彩与粉彩装饰技法相结合，以拟人的方式刻画了鹦鹉、桃花、山石，描绘了淡淡的江南情调，整幅画充分融合粉彩工艺的细腻，色彩清雅，在构图上疏密有致，既展现了桃花的柔美，又通过驻足的鹦鹉相对比，增添了几分自然野趣，显得空灵又宁静，唤起人们对美好时光的回忆和怀念，以及对人生的深刻思考。

The spring breeze symbolizes warmth and vitality. This work combines the ceramic overglaze new-color technique with pastel decoration methods to depict parrots, peach blossoms, and mountain rocks in an anthropomorphic style, evoking a subtle Jiangnan aesthetic. The painting fully embodies the delicacy of pastel craftsmanship with refined colors and a well-balanced composition that balances density and openness. It showcases the grace of peach blossoms while adding a touch of natural charm through the presence of a perched parrot, creating an ethereal and serene atmosphere that evokes memories of cherished moments and prompts profound reflections on life.



尺寸：直径 60cm

创作年份：2022 年

材质：陶瓷粉彩装饰

Dimension: Diameter 60cm

Year of Creation: 2022

Material: Ceramic powder decoration



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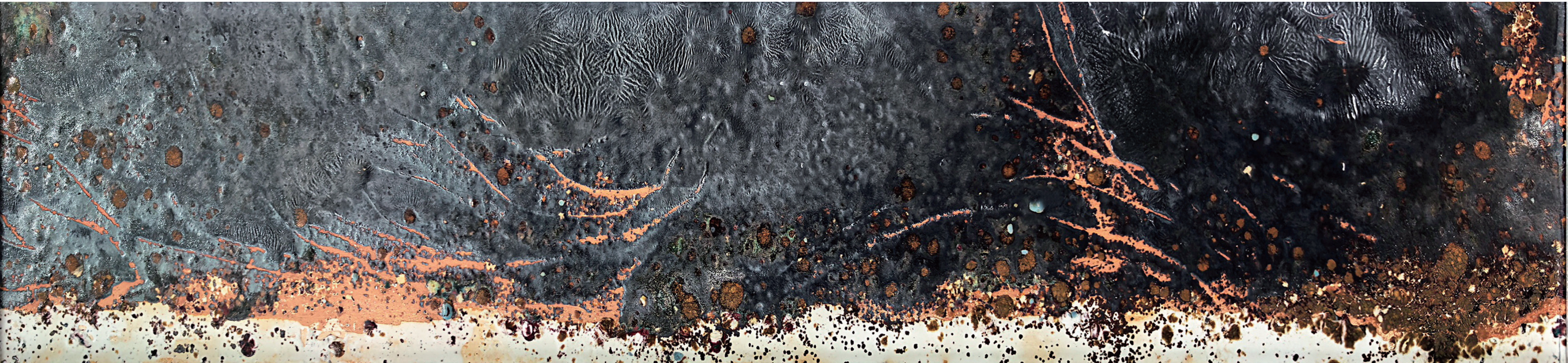


余剑峰 Yu Jianfeng

烬界

作品以高温窑变生成的肌理为语言，构筑了一片由火与土淬炼而生的边界景观，转化为“烬”与“界”的双重意象，形成黑与白、混沌与秩序的对话。

The work employs the texture formed through high-temperature kiln transformation as its visual language, creating a boundary landscape forged by fire and earth, which evolves into dual imagery of "ash" and "boundary," fostering a dialogue between black and white, chaos and order.



尺寸：15×30cm

创作年份：2026 年

材质：瓷画

Dimension: 15×30cm

Year of Creation: 2026

Material: Encaustic



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袁乐辉 Yuan Lehui

手语系列 3

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尺寸：48×61×95cm

创作年份：2025 年

材质：瓷

Dimension: 48×61×95cm

Year of Creation: 2025

Material: Porcelain

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岳立志 Yue Lizhi

瓷路·抔埴

陶瓷文化是中国文化名片，联通中国与世界，亦是世界认知中华文化的重要载体。瓷路，承载着中国陶瓷文化对外传播与交流的历程，循抔埴古法，以土塑器。本组作品借鉴传统夯土筑墙营造技艺，融合青花碗、瓷片、植物纤维与免烧黏土，以夯筑、堆叠的建筑手法成型。借空间构筑虚幻场域，凝练千年岁月，如考古现场般缓缓铺展沉淀的时光。

As a cultural icon of China, ceramic culture bridges China and the world, acting as a core medium through which global audiences perceive Chinese civilization. The Porcelain Road symbolizes the cross-border dissemination and cultural exchange of Chinese ceramic heritage, inheriting the ancient craft of shaping clay into ritual vessels. Drawing on the traditional construction technique of rammed earth architecture, this series incorporates blue-and-white porcelain bowls, ceramic shards and plant fibers with unfired clay. Employing ramming and stacking as formative methods, the work constructs a surreal spatial scene. It solidifies and compresses millennial time, unfolding the sedimented temporal layers in a manner reminiscent of an archaeological site.



尺寸：200×130×130cm

创作年份：2024 年

材质：免烧黏土、青花瓷片

Dimension: 200×130×130cm

Year of Creation: 2024

Material: Non-fired clay, Blue-and-white porcelain fragments



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余曜翀 Yu Yaochong

作品以陶土为媒，诠释“寂静中藏回响”的哲思。粗粳质感承载时光沉淀，简约形态承载丰富的图像故事，让古老图像跨越时空，于静默砖体中重现岁月故事，成就寂像有声的独特意境，让观者于静默里听见内心与天地的共鸣。

Using clay as its medium, the work embodies the philosophical concept of "echoes concealed within silence." Its textured surface bears the imprint of time, while its minimalist form carries rich visual narratives, enabling ancient imagery to transcend time and space. Within the silent brick surfaces, it revives stories of bygone years, creating a unique artistic realm where silence speaks — allowing viewers to hear the resonance between their inner selves and the universe.



尺寸：150×28×80cm

创作年份：2025

材质：陶瓷

Dimension: 150×28×80cm

Year of Creation: 2025

Material: Ceramics

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杨志 Yang Zhi

出水芙蓉

作品取“清水出芙蓉”之意，以耀州窑传统泥片成型工艺手工塑造，摒弃拉坯，尽显泥性本真。作品借鉴汉俑艺术，整体作品舒展，线条柔和流畅，施耀州经典橄榄青釉，莹润含蓄，恰合芙蓉清雅之姿。融千年瓷韵与当代审美，借泥火共生之美，颂高洁不染、自然天成的生命哲思。

The piece embodies the idea of “Clear Water Produces Lotus Blossoms” and is hand-crafted using the traditional mud-sheet molding technique of the Yaozhou Kiln. It eschews the process of coil-forming, fully showcasing the true nature of clay. Drawing inspiration from Han figurine art, the overall piece is graceful, with smooth and flowing lines. It features the classic olive green glaze of Yaozhou, which is lustrous and understated, perfectly capturing the elegant demeanor of the lotus flower. By blending the essence of millennia-old porcelain craftsmanship with contemporary aesthetics, it celebrates the beauty of symbiosis between clay and fire, as well as the profound philosophical insights into the purity and natural, spontaneous essence of life.



尺寸：85×45×5cm

创作年份：2025 年

材质：青瓷

Dimension: 85×45×5cm

Year of Creation: 2025

Material: Celadon



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赵斌 Zhao Bin

无序的优雅

通过解构传统秩序与自由形态的对立关系，展现混乱中蕴含的独特韵律。作品以动态陶瓷泥管为载体，运用随机搭配建构生成的形态，使每一次呈现都成为不可复制的“偶然之美”。通过将随机制成的陶瓷泥管按照其造型特点搭建构造成一个比例、动态皆符合“重构的秩序”的陶艺作品。

By deconstructing the opposition between traditional order and free form, the work reveals a unique rhythm inherent in chaos. Using dynamic ceramic clay tubes as its medium, it employs randomly combined configurations to create forms that make each presentation an irreplicable "beauty of chance." These randomly formed clay tubes are assembled according to their distinctive shapes into a ceramic artwork whose proportions and dynamics embody the concept of "reconstructed order."



尺寸：35×30×27cm

创作年份：2025

材质：瓷

Dimension: 35×30×27cm

Year of Creation: 2025

Material: Porcelain

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周诚 Zhou Cheng

风行安步

《风行安步》是中国首件成功进入太空的实体陶瓷艺术品，完成了传统陶瓷艺术与航天科技的跨界融合。这件作品以陶瓷这一全人类共通的艺术媒介为载体，将 “午马献瑞” 的吉祥寓意、“风行安步” 的处世智慧与 “和而不同” 的文明理念一同送入浩瀚苍穹，化作属于全人类共享的文化瑰宝。

Steady Pace Amid Prevailing Winds is the first physical ceramic artwork from China to be launched into outer space, achieving an innovative cross - disciplinary integration of traditional ceramic art and aerospace technology. As an artwork crafted from ceramic — a universally embraced artistic medium for humanity — it conveys the auspicious omen of "the Wu Horse bestowing blessings", the life wisdom embodied by the title Steady Pace Amid Prevailing Winds, and the civilizational principle of "harmony without uniformity". Carried into the boundless cosmos, this piece has become a cultural treasure shared by all mankind.



尺寸：42×24×32cm

创作年份：2025

材质：中温陶瓷、无光白描金

Dimension: 42×24×32cm

Year of Creation: 2025

Material: Medium-temperature ceramics, Matte white-line gold plating



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赵春雷 Zhao Chunlei

这组陶瓷作品工艺优选玉质瓷土，精准把控薄胎的厚度，成器轻薄坚韧、触感温润；胎体采用高温烧制，以清透素雅、通透莹润的胎体显原生质感，还原本真之美。装饰追求内敛的东方调性，以含蓄的衣纹和自然的肌理，结合镂空和线条，疏密有度，并通过材料融合与技法创新，赋予薄胎工艺当代生命力，实现活化新生。

The ceramic works employ premium jade clay, with precise control over the thickness of the thin body, resulting in pieces that are lightweight, durable, and possess a warm, smooth texture. The bodies are fired at high temperatures, achieving a clear, elegant, translucent, and lustrous surface that highlights their natural essence and restores authentic beauty. The decoration embodies a restrained Eastern aesthetic, featuring subtle garment folds and natural textures combined with openwork patterns and lines arranged with balanced density; through material integration and technical innovation, this approach infuses the thin-body technique with contemporary vitality, enabling its revitalization and renewed expression.



尺寸：110×100×66cm

创作年份：2025

材质：薄胎瓷

Dimension: 110×100×66cm

Year of Creation: 2025

Material: Egg shell porcelain

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郑冬梅 Zheng Dongmei

花落花开

作品以陶瓷、铜、木为综合媒介，将自然物象转化为雕塑语言。温润的陶瓷花朵与冷硬的金属、枯木形成材质张力，以定格的“盛放”回应时间流逝的主题，探讨生命循环与存在的诗意，是对自然节律的当代转译。

This mixed-media work uses ceramics, copper, and wood to translate natural imagery into sculptural language. The tender ceramic flowers contrast with the hard metal and weathered wood, addressing the passage of time through a frozen moment of "bloom". It explores life cycles and the poetry of existence, offering a contemporary interpretation of natural rhythms.



尺寸：55×50×90cm

创作年份：2022

材质：陶瓷、铜、木

Dimension: 55×50×90cm

Year of Creation: 2022

Material: Ceramics, copper, wood



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朱洪涛 Zhu Hongtao

倾

作品以一前倾动态人物雕塑命名。旨在表现垂直前倾的动势和人物饱满朦胧的形体。

The work is named after a female figure sculpture in a forward-leaning posture. It aims to express the vertical forward momentum and the full, hazy form of the figure.

尺寸：25×25×40cm

创作年份：2025

材质：陶

Dimension: 25×25×40cm

Year of Creation: 2025

Material: Clay





张婧婧 Zhang Jingjing

历史的回望

作品灵感来自于中国传统青花图案以及沉没于海底的数以万计的陶瓷器物。经典的青花山水纹样，曾是大航海时代远渡重洋的“中国风”，承载着东西方文明交流的记忆；作品以解构与重构青花图案的方式再现时光在器物上刻下的沧桑印记，诉说着经由文明流传和岁月洗礼后，依然应被珍视和铭记的历史故事；金缮工艺闪耀地呈现着每一道缝隙，将碎裂的痕迹转化为独有的肌理，让残缺不再是终点，而是新生的起点。

The artwork draws inspiration from traditional Chinese blue-and-white patterns and countless ceramic artifacts sunken on the seabed. Classic blue-and-white landscape motifs represented the iconic Chinoiserie shipped overseas during the Age of Discovery, embodying memories of exchanges between Eastern and Western civilizations. By deconstructing and reconstructing blue-and-white patterns, the piece reproduces the weathered marks left by time on wares, narrating historical tales worthy of preservation and remembrance after cultural transmission and the test of years. The kintsugi technique brightly highlights every crack, transforming shattered traces into unique textures. Defects cease to mark an end, but become the origin of rebirth.



尺寸：127×27×8cm  
创作年份：2025  
材质：陶瓷、综合材料

Dimension: 27×27×8cm  
Year of Creation: 2025  
Material: Ceramics, Composite materials



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张琨 Zhang Kun

画像系列 - 时代少年

《画像系列 -时代少年》以新时代少年的肖像为创作素材，作品采用不同肌理颜色一万一千余块陶瓷方块、不锈钢等多材料组合而成，以陶瓷与个体、集体的关系，陶瓷与社会为表现主题，以挖掘传统陶瓷绘画当代化转化为目标，探索当代审美视角下人物肖像文化题材艺术作品的创新性表现。

"The Portrait Series – Youth of the Era" draws inspiration from portraits of young people in the new era. The works employ a combination of over 11,000 ceramic blocks with varied textures and colors, along with stainless steel and other materials. They explore the relationships between ceramics and individuals as well as collectives and society, aiming to transform traditional ceramic painting into contemporary art while investigating innovative approaches to portrait-themed artworks from a modern aesthetic perspective.



尺寸：150×150×5cm

创作年份：2024 年

材质：高温陶瓷、不锈钢

Dimension: 150×150×5cm

Year of Creation: 2024

Material: High-temperature ceramics and stainless steel

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赵兰涛 Zhao Lantao

从湖田到 Alfred

工艺上，作品采用瓷泥手工雕塑，结合影青釉高温还原烧成，局部用低温釉料，成型难度高，釉色温润莹亮。艺术风格融合传统湖田窑青瓷底蕴与西方现代陶艺观念，以提梁壶为原型，将莲茎、莲蓬元素抽象为带刺的藤蔓形态，造型简约空灵。兼具东方禅意与西方抽象美学，隐喻中西陶艺的交融对话。

Technically, the piece employs hand-carved porcelain clay combined with high-temperature reduction firing of Yingqing glaze, with localized application of low-temperature glazes, presenting significant form-making challenges and resulting in a lustrous, warm-glazed finish. Its artistic style integrates the traditional heritage of Hutian kiln celadon with contemporary Western ceramic concepts, drawing inspiration from a handle pot to abstract lotus stems and pods into spiny vine forms, creating a minimalist yet ethereal design that blends Eastern Zen philosophy with Western abstract aesthetics, metaphorically embodying the dialogue between Chinese and Western ceramic traditions.



尺寸：130×51×23cm

创作年份：2018

材质：瓷

Dimension: 130×51×23cm

Year of Creation: 2018

Material: Porcelain



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赵淋 Zhao Lin

生命镜像 4

人类很晚近才知道自己从猿猴进化而来，知道“智慧”也不过是基因突变的产物。聪明如人，站在生态位的顶端，俯视万物，忘记自己只不过是生态中的一环。中国古人的“天人合一”是一种人和自然和谐共生的思想理念，当我们更了解自己，了解生命。我们也许找到一种更好的和自己和万物在宇宙共处的方式。生命镜像，是为提醒人类，我们的生物属性是第一属性，刘慈欣在《三体》里有言：“失去人性，失去很多；失去兽性，失去一切。”

Humans only recently discovered that they evolved from apes and that "wisdom" is merely a product of genetic mutation. Despite being at the top of the ecological hierarchy and looking down upon all other creatures, humans have forgotten that they are just a part of the ecosystem. The ancient Chinese concept of "harmony between man and nature" is an ideological belief in the harmonious coexistence of humans and nature. As we come to know ourselves and life better, we may find a better way to coexist with ourselves and all things in the universe."Life Mirror" serves as a reminder to humanity that our biological nature is our primary attribute. Liu Cixin once said in "The Three-Body Problem": "Lose humanity, and you lose much; lose animality, and you lose everything."



尺寸：40×45×200cm

创作年份：2025

材质：陶

Dimension: 40×45×200cm

Year of Creation: 2025

Material: Clay

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朱乐耕 Zhu Legeng

风

作品“风”表现迎风而立的马，展现马高昂而又雄健的精神。该作品采取手工制作，在创作过程中注重与泥土对话，寻找泥土中有趣味，有韵味的语言。作品采取多次还原焰烧成，追求土、釉、火的陶艺本质特色。

The artwork "Wind" depicts a horse standing against the wind, showcasing its spirited and vigorous nature. The piece is handcrafted, with a creative process that emphasizes a dialogue with the clay, seeking an expressive and rhythmic language within the material. It undergoes multiple reduction firings, striving for the essential qualities of clay, glaze, and fire in ceramic art.



尺寸：40×45×200cm

创作年份：2025

材质：陶

Dimension: 40×45×200cm

Year of Creation: 2025

Material: Clay



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张凌云 Zhang Lingyun

马之花器

作品表达了我对大自然本质的解读以及由此对生命的理解。用陶土手塑形态组成陶艺装置，用化妆土装饰，用釉下彩描绘，我在制作的时候也在观察自己的潜意识，试图表达出在历史的宏大叙事下的轻盈与平衡。

This body of work articulates my interpretation of the essence of nature and my subsequent contemplation on life itself. The ceramic installation is hand-sculpted from raw clay forms, finished with engobe slip decoration and underglaze pigment painting. Throughout the creative process, I observe the undercurrents of my own subconscious, striving to visualise a sense of lightness and equilibrium that persists beneath the grand narratives of history.



尺寸：可变

创作年份：2025

材质：陶瓷

Dimension: Variable

Year of Creation: 2025

Material: Ceramics

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鄧敏 Zhi Min

天象四神 - 朱雀

中国古人将天穹分为四方天空，以青龙、白虎、朱雀、玄武分别象征天穹的四个方向，朱雀象征南方天空。作品以羽毛的抽象形态来象征朱雀星宿，以此映照中国古代星象文明，代表生命的颗粒组成羽鳞形态，明亮釉色蕴含无穷的生命力，闪烁着深邃的智慧之光。釉色之光有视觉造型带来的巨大冲击力，有陶瓷在空间中散发出的温润与艺术延展，表达了中国优秀传统文化在当代的转换。

The ancient Chinese divided the celestial dome into four directions, symbolizing them with the Azure Dragon, White Tiger, Vermilion Bird, and Black Tortoise respectively; the Vermilion Bird represented the southern sky. The artwork employs an abstract feather motif to symbolize the Vermilion Bird constellation, reflecting the ancient Chinese astrological civilization. It depicts life's fundamental elements arranged in a feather-like pattern, where the luminous glaze embodies boundless vitality and shines with profound wisdom. The glaze's brilliance exerts a powerful visual impact, radiating warmth and artistic depth within the ceramic space, embodying the contemporary transformation of China's excellent traditional culture.



尺寸：670×160×240cm

创作年份：2019

材质：陶瓷、金属

Dimension: 670×160×240cm

Year of Creation: 2019

Material: Ceramics, Metal



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朱明生 Zhu Mingsheng

时代风貌·观之三十七

山水观在东方画语里有多样的意味，并包含对东方宇宙观的映射。而“观”有观看，观念之意。因此《观》系列作品在作者创作的想法中想要表达的不单单是画山水，更是眼中观看的山水之形，和具像后经验化意象性的山水形状结合，是作者“观”山水“形”而后“象”的表达。

The landscape perspective carries multifaceted connotations within Eastern painting language and reflects the Eastern view of the universe.The Chinese character "Guan" means both observation and conceptual outlook. Therefore, in the creator’s conception, the Guan series aims to express far more than mere depictions of mountains and rivers. It fuses the physical forms of landscapes witnessed by the eye with experiential, figurative imagery refined from perception, embodying the artist’s creative logic: observing the tangible shapes of landscapes before generating their artistic imagery.

尺寸：80×80cm

Dimension: 80×80cm

创作年份：2026

Year of Creation: 2026

材质：陶瓷

Material: Porcelain



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赵培生 Zhao Peisheng

寂

寂是宇宙万物能量守恒的常态。

Silence is the inherent state of energy conservation throughout all things in the universe.



尺寸：43×25cm

创作年份：2025

材质：陶

Dimension: 43×25cm

Year of Creation: 2025

Material: Clay



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张三聪 Zhang Sancong

瓷之剖视

《瓷之剖视》想表达的是作者对于人工智能时代，文化与科技、传承与创新等方面的思考，同时也是数字技术与陶瓷艺术结合进行创作的尝试，该作品采用 3D 扫描、陶瓷 3D 打印技术制作，解决了传统陶瓷艺术创作中工艺上的一些痛点，探索新材料、新技术与陶瓷艺术交叉融合的新途径。

"Viewing Porcelain from the Inside" conveys the author's reflections on culture and technology, tradition and innovation in the age of artificial intelligence, while also representing an experimental endeavor to integrate digital technology with ceramic art. Created using 3D scanning and ceramic 3D printing techniques, this work addresses key technical challenges in traditional ceramic creation and explores new avenues for integrating advanced materials and technologies into ceramic art.



尺寸：可变

创作年份：2024 年

材质：陶瓷

Dimension: Variable

Year of Creation: 2024

Material: Ceramics

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占绍林 Zhan Shaolin

这对青釉龙凤瓶，置于光影之间。莹润天青釉包裹着刀刻龙凤，是窑火淬炼出的规整圆满，更是创新技法一次蜕变，也是传统美学代表象征。唯有瓶盖上的佛龕打破沉默——龕中小佛带着瓷土最原始的粗粳，青釉克制的唯美、佛龕静谧，佛以朴素姿态嵌入其中。规整与原始、祥瑞与空寂、被凝视的器物与凝视万物的佛，在瓶身里熔铸一体，再难分割。本该是被归类的祥瑞摆件，不是打破传统，而是在既定凝视里，悄悄替换了被观看的对象——当目光停留在釉面光洁时，龕中素佛早已在角落，完成了对秩序的温柔消解。

This pair of celadon dragon and phoenix vases shimmers under light and shadow. Their smooth, translucent sky — celadon glaze coats carved dragon and phoenix patterns-crafted into perfect symmetry by kiln heat, they mark a metamorphosis of innovative techniques and stand as an icon of traditional aesthetics. Only the Buddha niche on the lid disrupts the poised harmony: the tiny Buddha statue inside retains the raw, coarse texture of unglazed clay. Restrained elegance of celadon glaze blends with the niche’s tranquil air, where the Buddha rests in humble form. Order and primitiveness, auspiciousness and serenity, the admired artifact and the Buddha gazing upon all creation, fuse inseparably within the vases. Though classified as conventional auspicious ornaments, they do not reject tradition. Instead, they subtly shift the viewer’s focal point amid established aesthetic expectations. While eyes linger on the sleek glazed surface, the plain clay Buddha quietly dissolves rigid artistic order with gentle quietude.



尺寸：28×16×32×5cm

创作年份：2016

材质：陶瓷

Dimension: 28×16×32×5cm

Year of Creation: 2016

Material: Ceramics



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张涛 Zhang Tao

黎明之前

整个作品用动物之形态高度拟人化，作品主体虽是猩猩却充满着人性，目光坚定的注视前方，庄严肃穆的表情和稳重有力的形体，结合环境中背后微微透出的微弱光线，表现踏破黑暗，守望黎明。黎明前的黑暗，咆哮前的宁静，让人们坚定心中信念，等待光明的来临。

The entire piece employs highly anthropomorphic animal forms. Though the central figure is a gorilla, it is imbued with profound humanity. With an unwavering gaze fixed ahead and a solemn expression juxtaposed with a steady, powerful physique, the work — illuminated by a faint glimmer of light from behind — symbolizes shattering the darkness to herald the dawn. It captures that moment of silence before the storm and the obscurity before daybreak, inspiring viewers to hold fast to their inner beliefs as they await the arrival of light.



尺寸：28×16×32×5cm

创作年份：2016

材质：陶瓷

Dimension: 28×16×32×5cm

Year of Creation: 2016

Material: Ceramics

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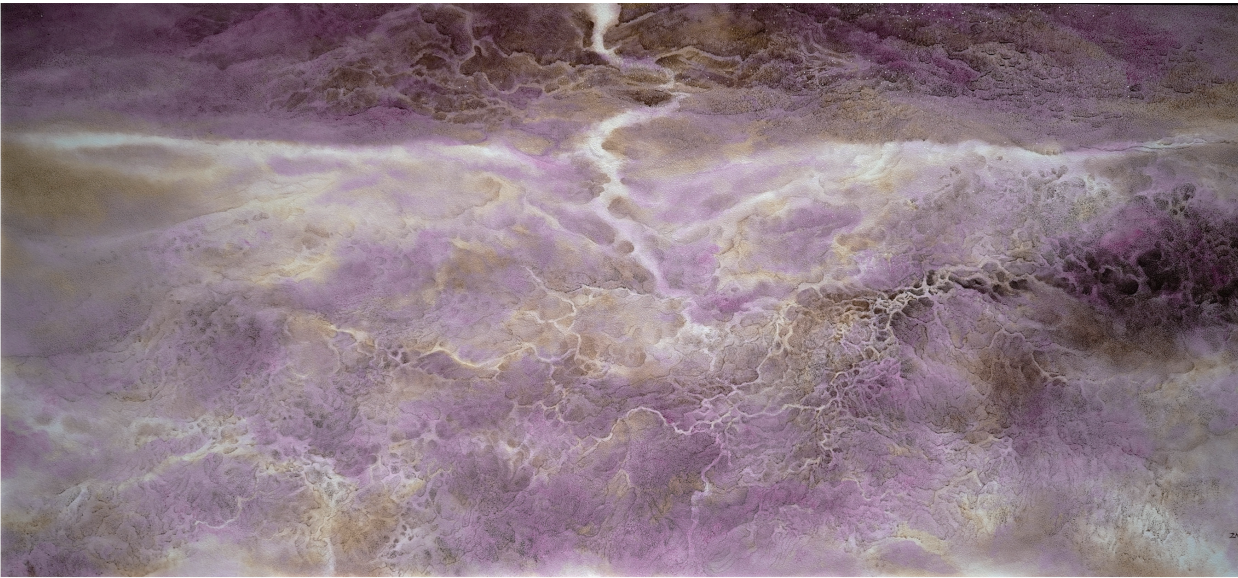


詹伟 Zhan Wei

山海之境

以“山海”为意象载体，突破传统文本描述的局限，通过视觉艺术重新诠释山海混沌初开的景象。画面并非对经典内容的直接图式呈现，而是以“境”为魂——营造一个联结想象与现实的意境空间，强调沉浸式的审美体验与精神对话。

Using "mountains and seas" as its central imagery, the work transcends the limitations of traditional textual descriptions and reinterprets the primordial chaos of mountains and waters through visual art. The composition does not merely present classic content in an illustrative manner; rather, it takes "atmosphere" as its essence — creating a space that bridges imagination and reality, emphasizing an immersive aesthetic experience and spiritual dialogue.



尺寸：160×80cm

创作年份：2025

材质：陶瓷综合绘画

Dimension: 160×80cm

Year of Creation: 2025

Material: Ceramic composite painting



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周武 Zhou Wu

山望

源于对冬日山水景象的理解和演绎，将自然的景观浓缩到了当代陶瓷艺术的造型当中。作品由两部分组成，作品一边是膏白色的瓷土，表现了冬日白雪覆盖的山丘，而另一侧选用的是龙泉当地的紫金土，通过高温煅烧出火石红的色彩，象征着冬日厚重的大地，孕育和蛰伏着勃勃的生机。

Derived from the comprehension and artistic interpretation of winter landscapes, the work condenses natural scenery into the sculptural forms of contemporary ceramic art. The piece is composed of two parts. One side adopts creamy white porcelain clay to portray snow-blanketed hills in winter; the other employs native purple-gold clay from Longquan. Fired at high temperature, it takes on a flint-red tone, symbolizing the profound earth of winter that nurtures and conceals exuberant vitality in dormancy.



尺寸：31×48×38cm

创作年份：2015

材质：白瓷土、紫金土

Dimension: 31×48×38cm

Year of Creation: 2015

Material: White porcelain clay, Purple-gold clay

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张曦之 Zhang Xizhi

星辰大海系列 3 号

“星辰大海”陶瓷艺术系列以 2023 年 5 月 21 日内地与澳门合作研制的首颗科学卫星“澳门科学一号”成功发射为灵感，以宇宙星辰为主题，通过陶瓷艺术语言赞颂澳科大师生在卫星研制中的成果，将航天科技的硬核成就转化为可触可感的陶瓷作品

Inspired by the successful launch of Macau’s first science satellite, "Macao Science Satellite — 1" (MSS — 1) — a collaboration between the Chinese mainland and Macau on May 21, 2023-the "Starry Seas" Ceramic Art Series uses the cosmos as its theme. Through the medium of ceramic art, this collection celebrates the achievements of the faculty and students of the Macau University of Science and Technology (MUST) in satellite development, transforming hardcore aerospace accomplishments into tangible ceramic masterpieces.



尺寸：45×10×45cm

创作年份：2025

材质：陶瓷

Dimension: 45×10×45cm

Year of Creation: 2025

Material: Ceramics



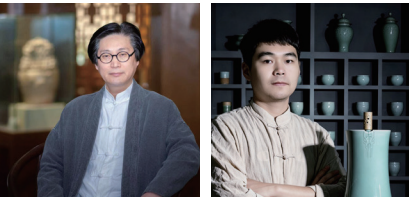
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周晓峰 Zhou Xiaofeng  
周易通 Zhou Yitong

出青

作品以龙泉青瓷传统镂空技法打造三层套瓶，陶土外壳如茧，内部青釉瓶体似新生。镂空的菱格纹样，既如破茧的张力，亦如文明的窗格，透出青瓷温润的天青色光。“出青”寓意破茧成蝶，也象征传统技艺在当代语境下的新生与绽放，传递东方美学的破与立、守与创。

Emerging Celadon features three nested vessels crafted with Longquan’s traditional openwork technique. The earthy outer shell acts as a cocoon, while the inner celadon vase embodies rebirth. The diamond-patterned lattice evokes both the tension of breaking free and the window of civilization, revealing the soft glow of sky-blue glaze. The title "Emerging Celadon" symbolizes transformation, the rebirth of heritage in a contemporary context, and the balance of tradition and innovation in Eastern aesthetics.

尺寸：25×25×48cm

创作年份：2024

材质：青瓷

Dimension: 25×25×48cm

Year of Creation: 2024

Material: Celadon

万象共生

作品以天青釉与粗陶胎的材质对话，呈现三组不同肌理的盖罐，象征宇宙万物与多元文明。“万象”是不同的纹理、个体与文化，“共生”是彼此依存、和而不同的命运共同体理念。以青瓷温润的天青釉面呼应苍穹，质朴褐胎承载大地，表达万物同源、共生共荣的东方哲思。

A dialogue between materials — Longquan celadon glaze and purple-clay porcelain bodies — animates three lidded jars with distinct textures, symbolizing the universe’s myriad forms and diverse civilizations. "Myriad forms" represent varied textures, individuals, and cultures; "symbiosis" embodies the ethos of a shared human destiny: coexistence in harmony, rooted in mutual dependence. The soft sky-blue glaze mirrors the vault of heaven, while the rustic brown clay bodies ground the work in the earth, conveying the Eastern philosophy of common origin and collective flourishing of all life.

尺寸：23.5×23.5×36cm

创作年份：2024

材质：青瓷

Dimension: 23.5×23.5×36cm

Year of Creation: 2024

Material: Celadon



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周晓宏 Zhou Xiaohong

华韵

作品以粗陶为材，体现唐代侍女头像之典雅风华。发髻高峨，宝冠以镂空缠枝莲与云纹精巧雕琢，三彩余韵婉转流转。人物眉目娴静，神态安然温婉，尽显大唐雍容从容的气韵。以质朴粗陶的温润肌理，碰撞盛唐纹样的繁复灵动，于古意新塑间，传递东方古典美学的沉静底蕴，再现千年华彩与东方雅致。

This artwork, crafted from coarse pottery, embodies the elegant grace of a Tang Dynasty lady’s head. It features a lofty chignon, while the ornate headdress is exquisitely carved with openwork entwined lotus and cloud patterns, carrying the lingering soft charm of Tang Sancai glaze. The figure has serene brows and eyes, with a calm, gentle expression that fully conveys the poised and magnanimous spirit of the Tang Dynasty. The warm, simple texture of raw coarse pottery contrasts with the intricate, vivid vitality of prosperous Tang decorative motifs. Through reinterpreting ancient aesthetics in modern sculpture, it conveys the profound calm essence of Eastern classical beauty, and recreates the millennium-old splendor and timeless oriental refinement.



尺寸：25×34×57cm

创作年份：2020

材质：陶

Dimension: 25×34×57cm

Year of Creation: 2020

Material: Clay



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周璇 Zhou Xuan

问道

“山”是中国传统文人阐述思想、寄托精神、参悟大道的媒介，《问道》攫取传统绘山的笔法、皴法及造型特点，以陶艺重构当下语境中的山峦。泥料为黑白紫砂加入其它原料重新配制，再以氧化物洗染、叠加自配釉料、彩绘等多重手法进行综合装饰，通过特殊烧成方法完成，力图呈现以青绿山水韵味为底色的，当下审美意境中的陶瓷之美。

"Mountain" is a medium for traditional Chinese literati to express their thoughts, express their spirits, and comprehend the Tao. "Asking the Way" captures the brushwork, texturing techniques, and modeling characteristics of traditional mountain painting, and reconstructs the mountains in the current context through ceramic art. The clay material is made of black and white purple clay mixed with other raw materials, and then decorated with multiple techniques such as oxide washing and dyeing, self matching glaze layering, and color painting. It is completed through a special firing method, aiming to present the beauty of ceramics in the current aesthetic conception with the green landscape charm as the base color.



尺寸：98×65×33cm

创作年份：2025

材质：炆器

Dimension: 98×65×33cm

Year of Creation: 2025

Material: Stoneware

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张志龙 Zhang Zhilong

草原·四季

“草原·四季”系列以“蒙古马精神”为内核，以“四季”时间为轴线，表现游牧文化与自然共存的循环哲学。通过群马竞逐的瞬间动态凝固，旨在具象化地表现北方草原的自然风貌与人文精神，将蒙古马其不畏艰难、勇往直前的品格，升华为北疆人民开拓进取、坚韧不拔的集体意志的象征。

The "Grassland·Four Seasons" series, with the "Mongolian horse spirit" as its core and the "four seasons" as its temporal axis, embodies the circular philosophy of coexistence between nomadic culture and nature. By capturing the instantaneous dynamics of horses competing, it aims to concretely represent the natural scenery and humanistic spirit of the northern grasslands. It elevates the character of the Mongolian horse, which is fearless of difficulties and marches forward bravely, to a symbol of the collective will of the people in the northern frontier, who are pioneering, enterprising, and persevering.



尺寸：16×40×60cm

创作年份：2025

材质：粗陶

Dimension: 160×40×60cm

Year of Creation: 2025

Material: Crude pottery