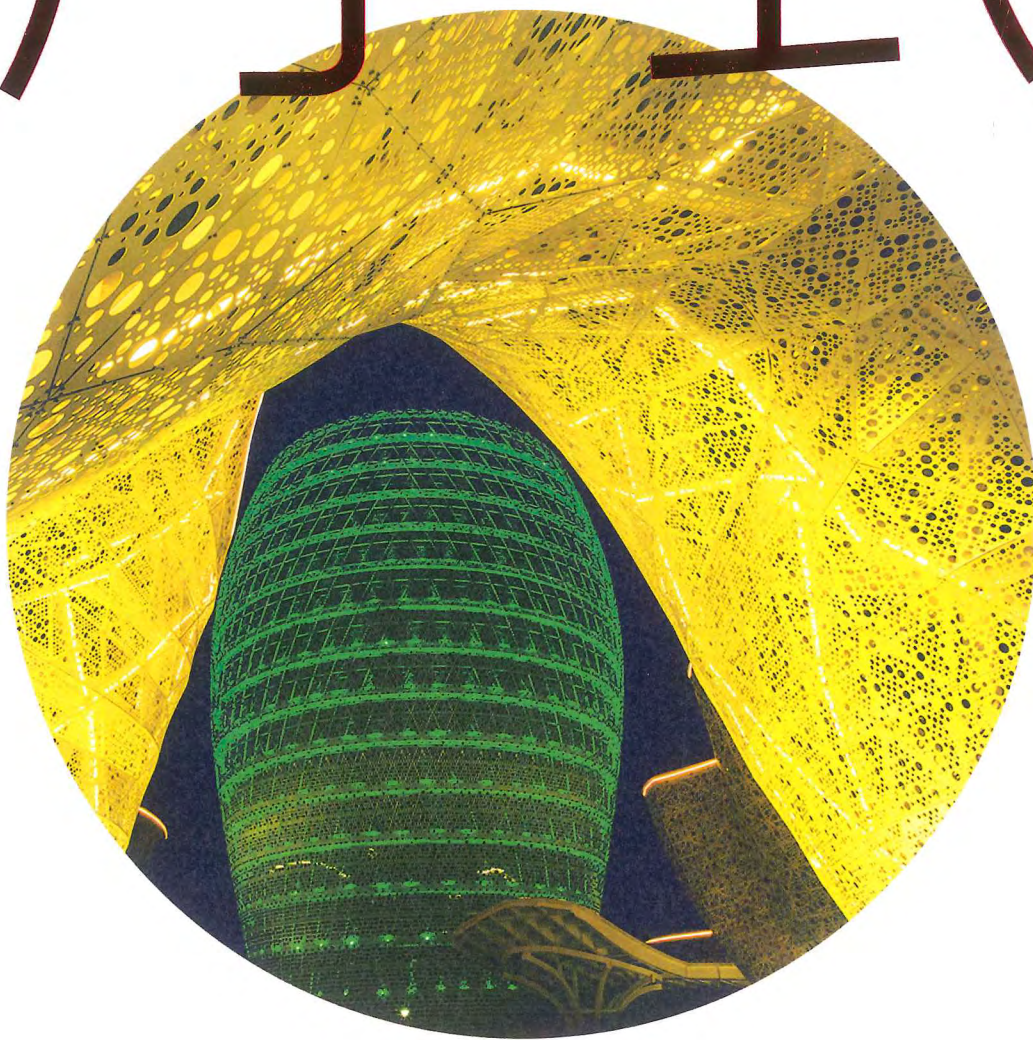


方 式

MODE



2016

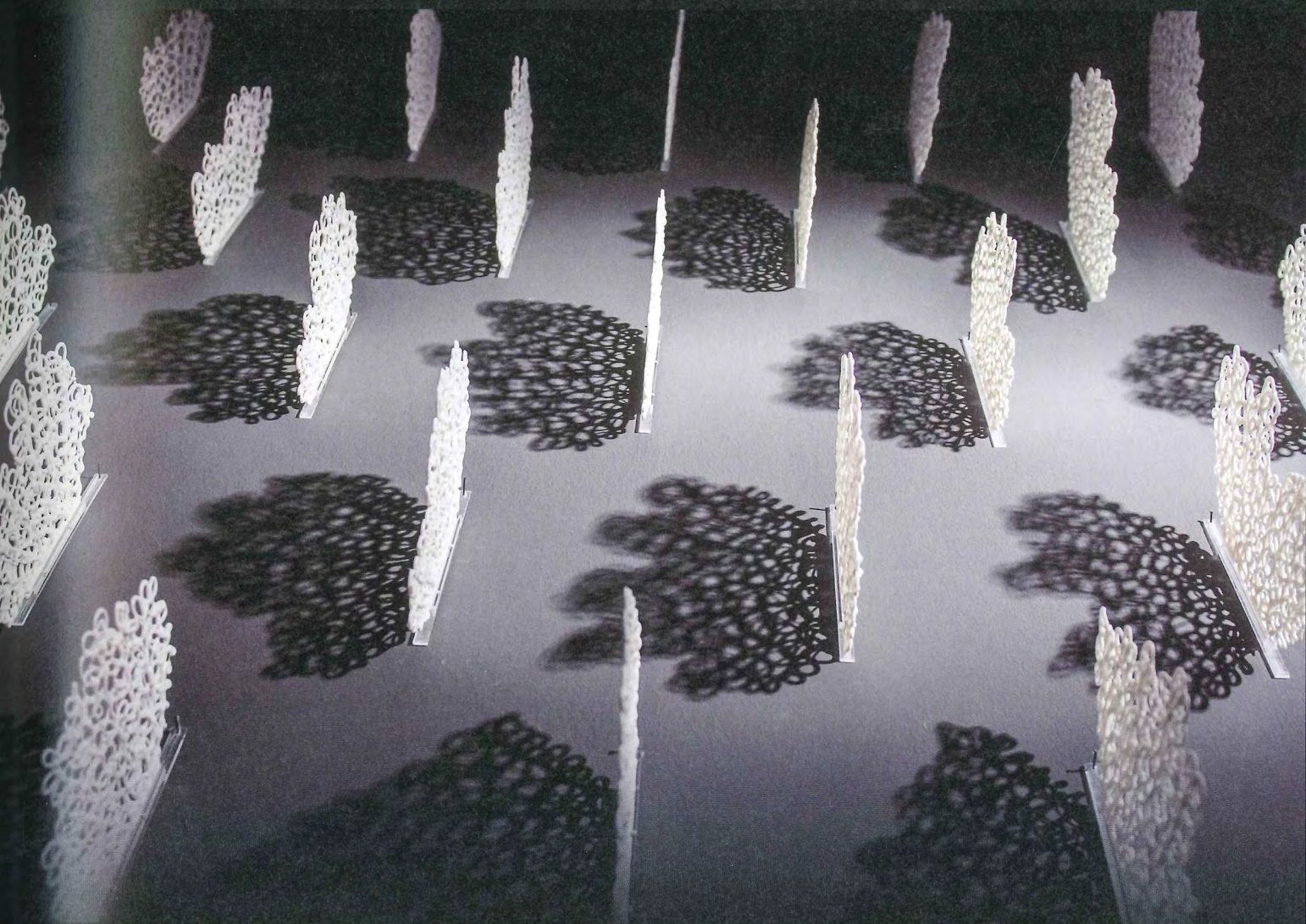
醴陵瓷谷国际陶瓷名家邀请展
International Ceramics Art Invitational Exhibition in
Liling Ceramics Valley Museum



Antonella Cimatti

毕业于法恩扎州立陶瓷学校。她从1979年开始教设计。1979年，她以优异的成绩从博洛尼亚美术学院毕业。通过像“欧洲团体”或“艺术家交流”这样的计划，在1991年，她在英国朴茨茅斯的艺术设计学校和1995年，在比利时的蒂伦豪特，当过短期老师。2011年，她受邀参加在威尼斯举办的第54届国际艺术展，意大利展馆展出。2016年，她受邀参加在米兰三年展博物馆展出。她的作品在许多国际展览展出。她获得了无数的奖项和认可，其中最有名的是在“第四届世界陶瓷双年展-2007年韩国国际比赛”中获得的银奖。她经常被邀请去参加国际研讨会和驻场。她是欧洲世界工艺协会的成员。

Faenza-born Antonella Cimatti was a student of Carlo Zauli at the State School of Ceramics in Faenza, where she has been teaching Design since 1979. She also received a degree with distinction from the Accademia di Belle Arti (Fine Arts Academy) in Bologna in 1979. In 2011, she was invited to participate in the 54th International Art Exhibition at the Venice Biennial, in the Italian Pavilion and in 2016 at the Triennale Museum in Milan. Her work has been shown internationally in exhibitions. She has received numerous prizes, and acknowledgments, the most prestigious being the Silver Prize, from "4th World Ceramic Biennale 2007 Korea International Competition". She is often invited to participate in international workshops and residencies. She is a member of the World Crafts Council - Europe.



名称/Name

《蝴蝶》/Butterflies

规格/Size

210x190cm

材料/Material

瓷/Porcelain

树脂玻璃/Plexiglass

聚光灯/Spot light

创作时间/Time

2015

2016 中国

(佛山) 石湾

国际陶艺展

2016 CHINA (FOSHAN) SHIWAN INTERNATIONAL CERAMIC ART EXHIBITION

主 编：朱乐耕

Editor in Chief: Zhu Legeng

中国艺术研究院文学艺术创作院

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安东内拉·奇迈蒂 (意大利)

出生于意大利，1979年毕业于意大利博洛尼亚美术学院。现为意大利国立陶瓷艺术学院陶瓷设计教授。

Antonella Cimatti (Italy)

Antonella Cimatti was born in Italy. She Graduated from Academy of Fine Arts, Bologna, Italy, 1979. Now, she is a Professor of Ceramic Design of Italian National Institute.



网套之一
Crespina #1
28×28×6cm



XXIV^e BIENNALE INTERNATIONALE
CRÉATION CONTEMPORAINE ET CÉRAMIQUE
VALLAURIS 2016

Antonella Cimatti

Via Campana 49
48018 Faenza (Italie)
Tél. : +39 (0)546 25478
antonella.cimatti@libero.it
www.antonellacimatti.it



Ghost Still Life n° 5, l'œuvre conçue par la céramiste italienne Antonella Cimatti, propose une réinterprétation de la nature morte en une installation conceptuelle : une nature morte fantôme.

Antonella Cimatti part d'objets du quotidien : une carafe, un pichet, un bol, une salière, autant d'objets stéréotypés, participant d'une vision simplifiée et pourtant largement partagée de la céramique en tant que matériau destiné à façonner des objets utilitaires. Mais certains d'entre eux sont également évocateurs de culture, de mythe et de mémoire historique comme le vase Portland, placé au centre de la composition. Originellement en camée de verre datant de l'époque romaine, il a été copié et repris par la manufacture Wedgwood à partir de la fin du XVIII^e siècle, devenant une icône de la perfection en matière d'arts décoratifs. Cette nature morte est ainsi, d'une certaine manière, un musée virtuel de la céramique : ce sont des œuvres caractéristiques de l'histoire de la céramique et conservés dans les plus grands musées du monde : le pichet au Metropolitan Museum of Art, le vase Portland et la salière au British Museum, la coupe au Victoria and Albert Museum.

L'œuvre, par l'effet de formes découpées et d'un rétroéclairage, donne vie aux ombres, créant d'illusoires pièces de céramique. De l'ensemble se dégage une atmosphère à la limite entre art et design. L'installation d'Antonella Cimatti développe ainsi une nouvelle relation entre l'œuvre et le spectateur, en stimulant ses émotions et ses souvenirs.

Née le 6 juillet 1956 à Faenza, Italie

Parcours

1979 – Diplôme de l'Académie des beaux-arts, Bologne, Italie

1975 – *Magistero*, Italian National Institute of ceramic art, Faenza, Italie

Expositions récentes

2015 – The Clay Studio, Philadelphie, États-Unis
« Scultura Ceramica Contemporanea in Italia », GNAM (Galleria nazionale d'arte moderna), Rome, Italie

2014 – 4^e Biennial Shanghai International Contemporary Porcelain, Shanghai Museum of Arts and Craft, Shanghai, Chine
13^e Westerwaldpreis 2014, Keramikmuseum Westerwald, Höhr-Grenzhausen, Allemagne
« Latin », Museum of Modern Ceramic Art, Gallery 2, Gifu, Japan

Prix

2014 – Premier prix, 6^e International Small Teapot Competition, Pomona, Californie, États-Unis

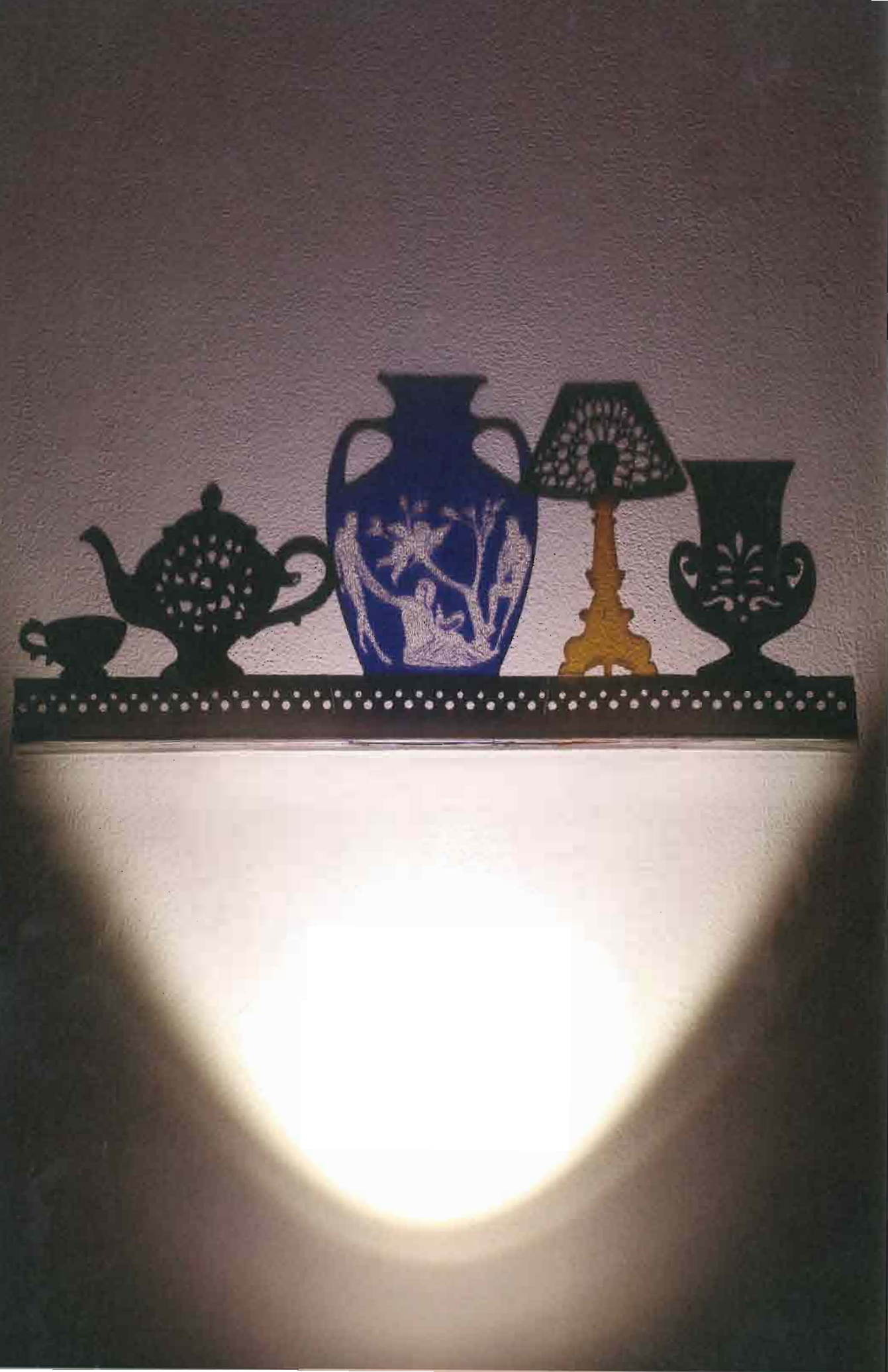


陶

TCB 2016 臺灣國際陶藝雙年展
TAIWAN Ceramics Biennale

CONCEPT

看見
陶



Antonella Cimatti

義大利 Italy

靜物魅影(二) Ghost Still Life # 2

2015, 70x7.6x30 cm

0.6公釐的高度透光性先進陶瓷材料及色料，以攝氏1600度燒成(氧化燒，瓦斯窯)，雷射切割，以90度固定在牆面，底部打光

0.6 mm sintered alumina, a highly translucent advanced ceramics, and glaze colored. It is fired at laser cut, attached to the wall at 90 degrees and under-lit, 1600°C oxidation firing, gas kiln

desire

Antonella Cimatti & Andrea Kotliarsky Italy & Argentina



We created these delicate, fragile sculptures combining dripped porcelain work (Antonella Cimatti) with woolen, hand-woven (Andrea Kotliarsky) shapes.

Together we journeyed into the secret world of flowers to discover their seduction practices, and penetrated our way into a mystical and mysterious realm. We combined our two distinctive materials, delicate porcelain, white and pure, with the bold colorful shapes of the soft wool, using them to further explore our desire for passion, beauty, and sensuality. Our joined practices produced this collaborative, flower-like arrangement.

Flowers are rich in symbolic meaning including femininity, delicateness, and purity. They also symbolize sensuality and prosperity when considering their reproduction methods, which include the use of fragrances, shapes and colors. Flowers hold conflicting and opposing meanings at times, but are nevertheless effective in facilitating the expression of emotions and feelings on many occasions.

Pistillo, 2011-2015

Porcelain and wool

23 x 10½ x 10½ in. (59 x 27 x 27 cm)





13. WESTERWALDPREIS 2014

KERAMIK
EUROPAS



ANTONELLA CIMATTI crespine



第2回国際陶芸フェスティバル in

ささま

2nd International Ceramic Art Festival in Sasama

「私は、土と出会う。」

2013.11.22・23・24

海外招待作家



Antonella Cimatti

イタリア

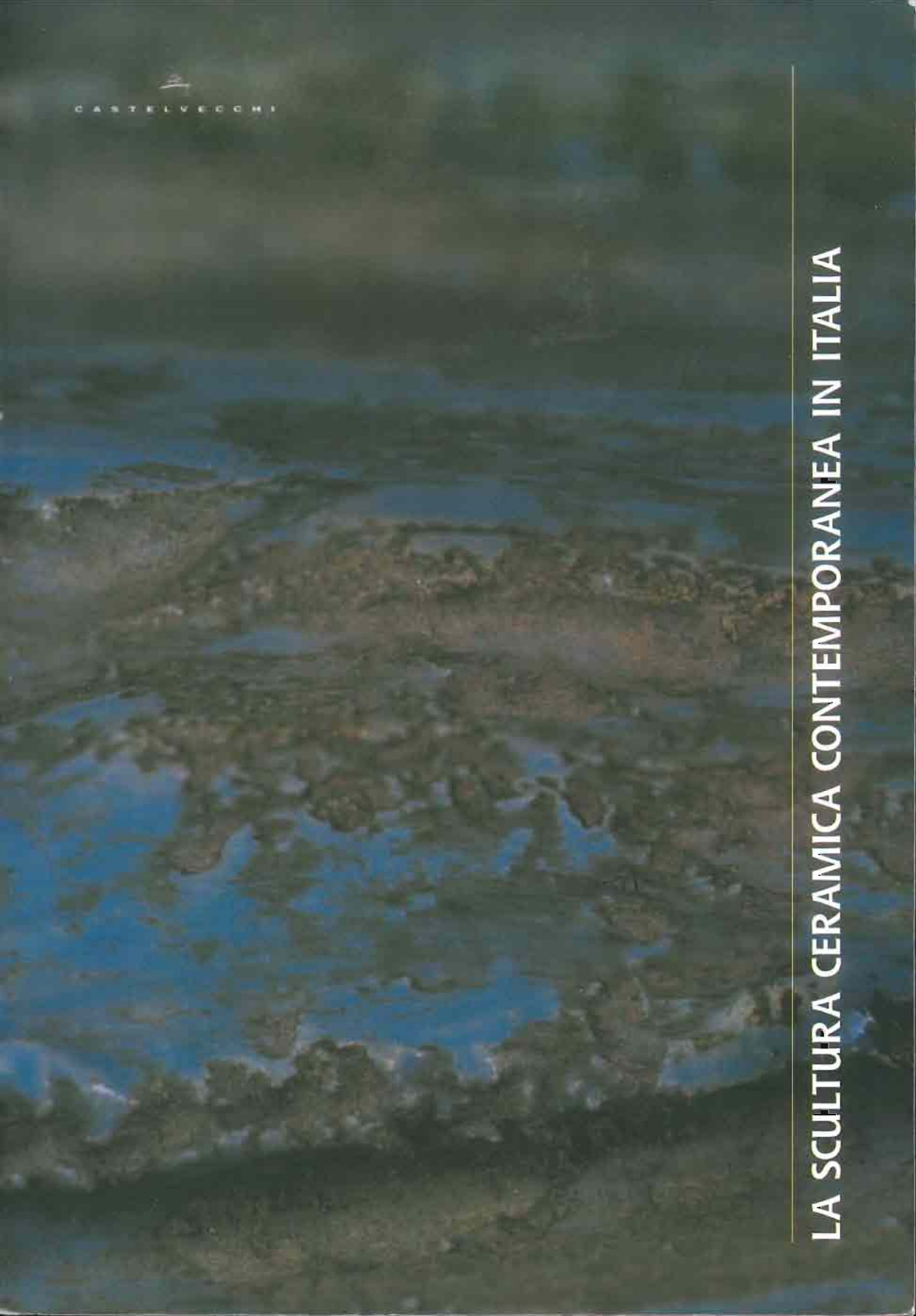
イタリア現代陶芸の巨匠カルロ・ザウリに学ぶ。2007年、韓国国際ビエンナーレにて銀賞受賞。磁器を使ったモダンで繊細な作品が特徴。またムラノガラスとコラボレーションするなど新しい分野にも挑戦している。



Arnold Annen

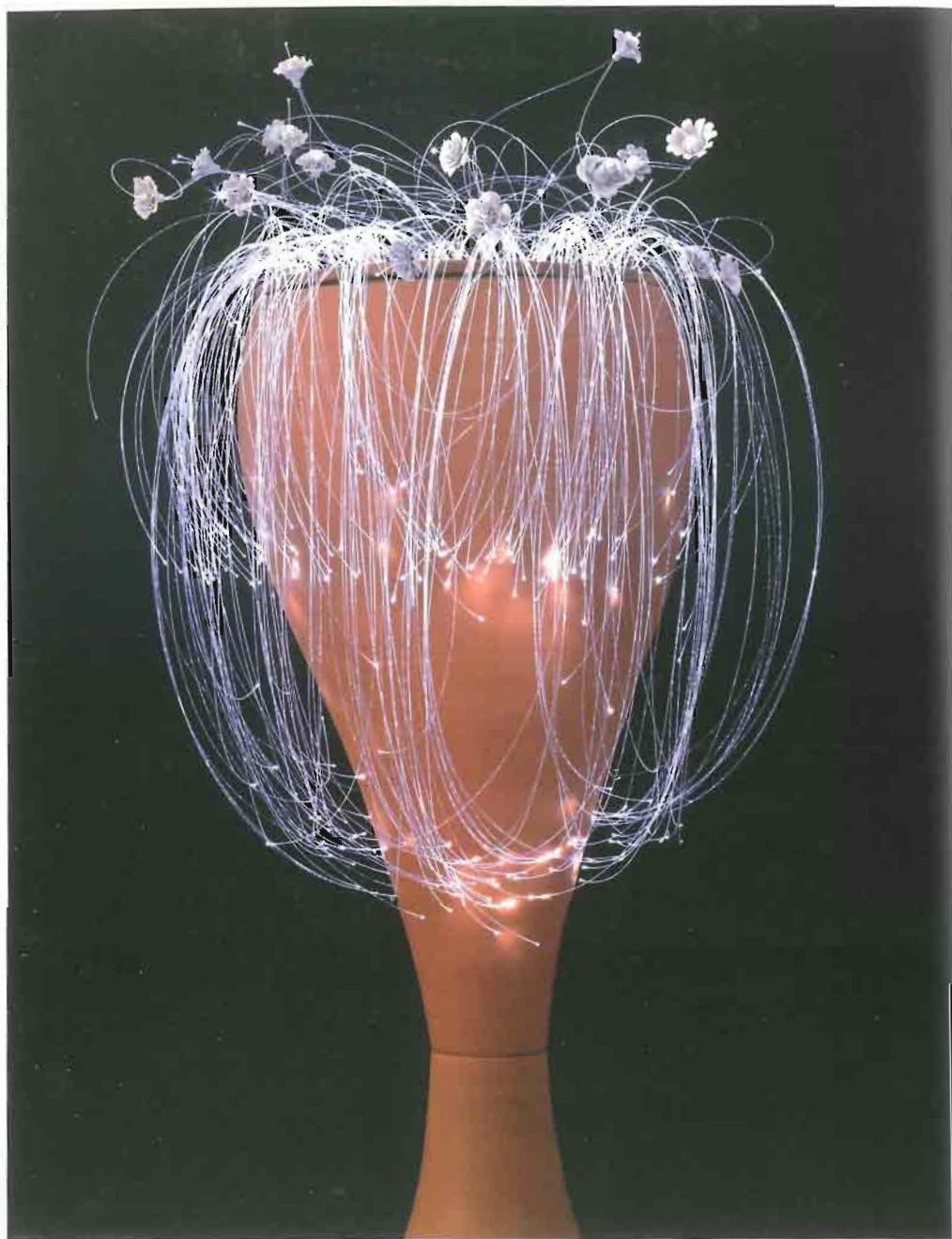
スイス

スイスで陶芸の基礎を学ぶ。その後1977年より日本の備前でも3年間陶芸を学ぶ。現在はスイス・バーゼルにスタジオを持つ。磁器による巨大なオブジェ。また光を通し、透明感あふれる美しい作品が特徴。



CASTELVECCHI

LA SCULTURA CERAMICA CONTEMPORANEA IN ITALIA



La clessidra

2010

Terracotta e fibre ottiche, fiori in porcellana, cm 180

Collezione dell'artista



Butterflies light and shadow

2009

Porcellana, plexiglas e spot direzionato, cm 300 x 200

Collezione dell'artista

Ghost still life 2

2014

Allumina sinterizzata 0.6 mm tagliata al laser, materiale ceramico avanzato, plexiglas, spot a led direzionato, cm 30 x 70 x 7,6

Collezione dell'artista



IV.

Nemzetközi
Szilikátművészeti
Triennálé

International
Triennial of
Silicate Arts

Antonella CIMATTI in collaboration with
MZDS – Manzi and Zanotti Design Studio

Via Campana 49, 48018 Faenza (RA), Italy
antonella.cimatti@libero.it



"Teáskanna kísértet", 2014, áttetsző zsugorított alumínium, 1600 °C
"Ghost Teapot", 2014, translucent sintered alumina, 1600 °C
44x20x4.7 cm

MPA 现代壶艺^{5th}

THE 2016 FIFTH CHINA (SHANGHAI)
INTERNATIONAL MODERN POT ART BIENNIAL EXHIBITION
2016 年中国上海第五届国际现代壶艺双年展

作品简介

Crespine were finely shaped majolica bowls made in Faenza around the 16th and 17th centuries, and were used in European royal courts as luxury items. In 2005, I started revisiting these bowls for a new collection of porcelain paper clay objects. It's been very exciting and also very challenging to work on traditional shapes with a brand new philosophy and technique.

My Crespine are large bowls made of ceramic filigree, a kind of lace woven with a precious porcelain thread: a result that can be achieved only with paper clay. They are airy, light, vulnerable objects that live out of light and shadows.

This collection represents a new way of interpreting the material, not as physical matter, but as an evocative transparency.

A decorative object placed in an environment serves to embellish and enrich it, but also to create a relationship and a complicity with the viewer.

Objects that stimulate emotions and memories, that act as catalysts for experiences and, in some way, encourage dreams.

Description of materials:

Crespina, Porcelain paperclay slip trailed with syringe on supporting moulds, self-glazed porcelain and gold, Murano blown glass base, temp. 1260°C.

Lace tea-bowl, Porcelain paperclay slip trailed with syringe on supporting moulds, glazed porcelain and gold, temp. 1260°C.

Crespine是产于法恩扎的精心制作的珐琅碗，在16和17世纪是欧洲皇室使用的奢侈品。2005年，我开始重新审视这些瓷面粘土碗。这是令人非常兴奋的，也非常具有挑战性，如果要在传统形状的融入新的理念和工艺。

我的作品是经过陶瓷装饰的大碗，用一种珍贵的陶瓷线编织花边：只有如纸般薄的粘土才能达到这种效果。它们通风、透光、易碎的特性可以造就出光和阴影。

这些作品通过一种新的方式来解读材料，不是实体物质，而是令人回味的透明度。

一件精心装饰的作品，可以美化和丰富其放置的环境，也可以在观者和物体间建立起和谐的关系。

艺术品可以激发情感和回忆，是经历的催化剂，在某种程度上，激励梦想。

材料描述：

Crespina，如纸质般的陶瓷黏土，稀释后注入配套支撑磨具，装饰上陶瓷釉和黄金，穆拉诺玻璃吹制底部，在1260°C的温度下烧制。

蕾丝茶碗，如纸质般的陶瓷黏土，稀释后注入配套支撑磨具，装饰上陶瓷釉和黄金，在1260°C的温度下烧制。



高6cm 长9.5cm 宽9.5cm



高12cm 长30cm 宽13cm

Antonella Cimatti

安东尼拉·席马迪

Italy 意大利



作者简介

Education

1979 Academy of Fine Arts, Bologna, Italy
1973 Italian National Institute of Ceramic Art, Faenza, Italy
Diploma of "Maestro d'Arte per la Ceramica"

Teaching Experience

1979 to present: Professor of Ceramic Design, Italian National Institute of Ceramic Art Faenza Italy.

Selected exhibition, workshops and residencies

2016 Finalist Biennale Internationale de Vallauris, France
2016 Finalist Taiwan Ceramics Biennale, Taipei, Taiwan
2016 W-WOMEN IN ITALIAN DESIGN, ninth edition of the Triennale Design Museum, Milan, Italy
2015 Guest artist in residence at The Clay Studio, Philadelphia
2015 Workshop Hawai'i Potters' Guild, Hawaii, USA
2015 Gyeonggi International Ceramic Biennale and, South Korea
2015 Scultura ceramica contemporanea in Italia, Gnam, Galleria d'arte Moderna, Roma, Italy
2014 - 4th Biennial Shanghai International Contemporary Porcelain, Shanghai Museum of Arts and Craft, Shanghai, China
2014 Finalist - competition Ceramics of Europe - 13th Westerwaldprize 2014, Keramik Museum Westerwald, Höhr-Grenzhausen, Germany;
2014 - Finalist - competition "4th International Triennial of Silicate Arts, International Ceramics Studio, Kecskemét, Hungary
2014 Exhibition Latin, featuring modern ceramics from "Latin" Europe and Latin American countries, Museum of Modern Ceramic Art, Gallery 2, Gifu, Japan

教育

1979 意大利博洛尼亚的美术学院
1973 意大利法恩扎国家陶瓷艺术研究院, 拥有陶瓷艺术硕士学位

教学经历

1979 年至今 陶瓷设计专业教授, 意大利法恩扎国家陶瓷艺术学院

参加展会, 研讨会和旅居经历

2016 Finalist Biennale Internationale de Vallauris, 法国
2016 Finalist Taiwan Ceramics Biennale, 台湾, 台北
2016 W-WOMEN IN ITALIAN DESIGN, ninth edition of the Triennale Design Museum, 米兰, 意大利
2015 黏土工作室客座艺术家, 费城
2015 Workshop Hawai'i Potters' Guild, 夏威夷, 美国
2015 Gyeonggi 国际陶瓷艺术展, 南韩
2015 Scultura ceramica contemporanea in Italia, Gnam, Galleria d'arte Moderna, 罗马, 意大利
2014 - 第四届国际瓷艺双年展, 上海工艺美术馆, 上海, 中国
2014 Finalist - competition Ceramics of Europe - 13th Westerwaldprize 2014, Keramik Museum Westerwald, Höhr-Grenzhausen, 德国
2014 - Finalist - competition "4th International Triennial of Silicate Arts, International Ceramics Studio, Kecskemét, 匈牙利
2014 Exhibition Latin, featuring modern ceramics from "Latin" Europe and Latin American countries, 现代陶瓷艺术博物馆, Gifu, 日本

제7회

청주국제

공예

Cheongju
International
Craft
Biennale 2011
2011 청주국제공예비엔날레

공모전

有用之物
유용한 물건
2011 청주국제공예비엔날레

The 7th CHEONGJU International Craft Competition





안토넬라 시마티 Antonella Cimatti
차의 본질 Essence of tea
Ceramics 37 x 33 x 18cm
백자토 porcelain, 유리 support of glass



트리니다드 콘트레라스 Trinidad Contreras
견딜 수 없는 경이 Unbearable lightness
Ceramics 6 x 4 x 5cm
백자토 porcelain, 산화은 oxidized silver



2012

第四屆臺灣金壺獎
陶藝設計競賽展專刊



Antonella Cimatti

“Essence of tea n°5”

33x28x18cm \$28,000





2011 西安 國際陶藝交流展
Xian International Ceramic Exhibition



red half-star 红色半星 빨간 반쪽의 별



Frank Schillo (Germany)

弗兰克·斯奇罗 (德国), 프랭크 칠로 (독일)

1992-1995년, 陶瓷设计学院

1999년, 科布伦茨大学 艺术/陶艺专业毕业

展览: 圆鳍鱼画廊, 柏林格拉西博览会, 莱比锡
建筑与艺术, 汉堡 陶瓷博物馆, 斯道芬

1992 - 1995 Studies at the Institute of Design and
Ceramics

1999 University of Koblenz Diploma Free Art /
Ceramics

Exhibition - Lumpfish Gallery, Berlin

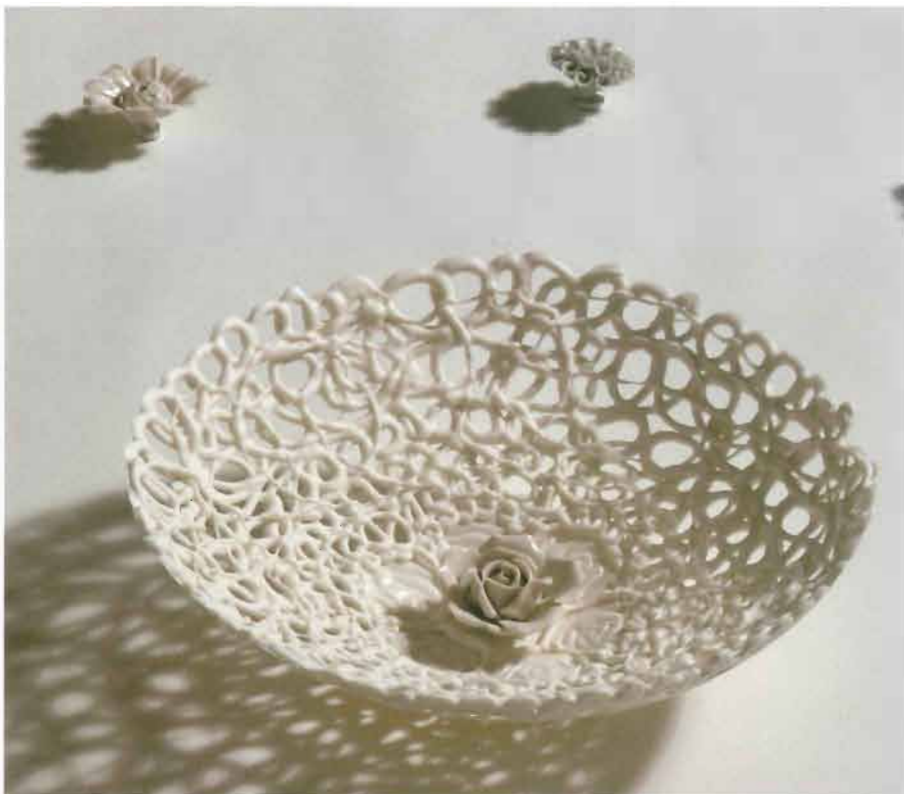
Grossi Fair, Leipzig, Housing and art, Hamburg
Ceramic Museum, Staufen

1992 - 1995 도자디자인학원

1999 코블렌츠 대학교 학위취득 (자유예술/ 도예)

전시 - Lumpfish화랑, 베를린

Grossi박람회, 라이프치히 건축 예술, 함부르크
도자박물관, 슈타우펜



Container for a few calories 点点卡路里容器 칼로리를 위한 용기



Antonella Cimatti (Italy)

安东尼 西马蒂 (意大利) / 안토넬라 시마티 (이태리)

1979年开始在法恩莎 皇家 陶瓷学院 艺术设计大学 出讲

第四届2007世界陶瓷双年展国际比赛(韩国)

南风古灶陶瓷2009国际工作坊(佛山, 广东, 中国)

paperclay | 当今艺术家研讨会(拉古纳海滩, 加利福尼亚)

世界工艺协会会员 欧洲

She has been teaching Design at the Istituto d'Arte (State School
of Ceramics) in Faenza since 1979.

The 4th World Ceramic Biennale 2007 Korea International
Competition (Korea)

2009 Nanfeng Kiln International Ceramic Work Camp (Foshan,
Guangdong, China)

paperclay | TODAY Artist Symposium (Laguna Beach,
California)

Present, member of the World Crafts Council - Europe

1979년부터 화엔자의 예술대학에서 디자인 강의

2007 제 4회 세계 도예 비엔날레 공모전 수상 수상 (한국)

2009 남풍고조 국제도예 워크캠프 (광저우 중국)

2010 제2회 국제도예박람회 생활자기 (상하이 중국)

현, 세계공예협회 회원

**10
DAYS**

2011 International Ceramic Workshop
2011 국제도자워크숍



안토넬라 치마티 이탈리아

Antonella Cimatti Italy

이탈리아 국립도예학교 세라믹 디자인 교수, 파엔자, 이탈리아

경력

마에스트로, 이탈리아 국립도예학교, 파엔자, 이탈리아

매지스트로, 이탈리아 국립도예학교, 파엔자, 이탈리아

이탈리아 예술아카데미, 볼로냐, 이탈리아

전시 및 수상경력

2010 페이퍼클레이 투데이, 아티스트 심포지엄, 라구나 비치,

2009 2010 제2회 차도구 국제비엔날레, 상하이, 중국

2009 난펑 국제 세라믹 워크캠프, 포산, 광둥, 중국

2009 제 4회 국제 세라믹비엔날레, 트라비라, 데라레이나, 스페인

2009 국제세라믹유니콘 트라이애니얼, 슬로베니아 국립박물관, 슬로베니아

Biography

Professor, Ceramic Design, Italian National Institute of Ceramic Art, Faenza, Italy

Maestro, Italian National Institute of Ceramic Art, Faenza, Italy

BFA, Academy of Fine Arts, Bologna, Italy

Exhibition / Awards

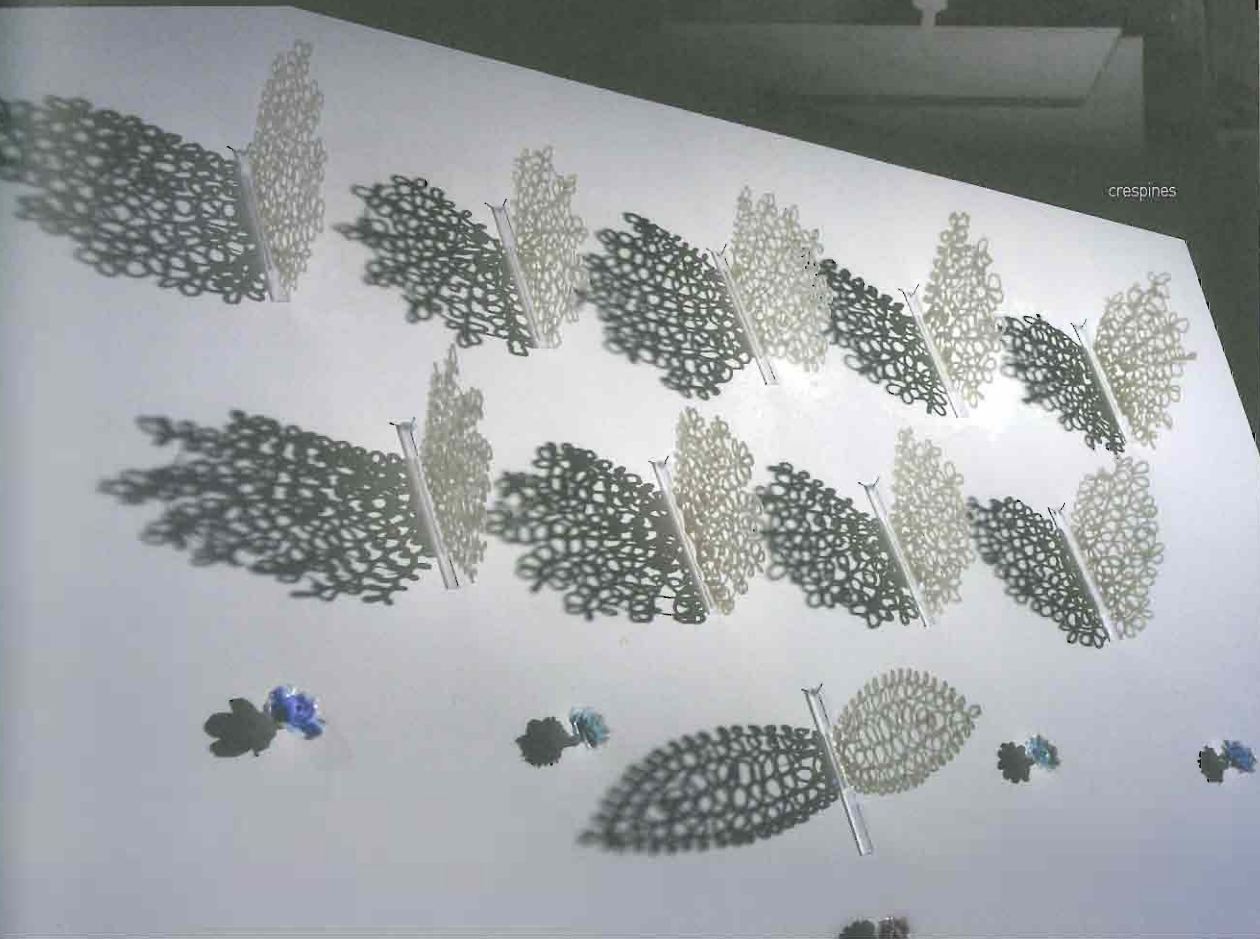
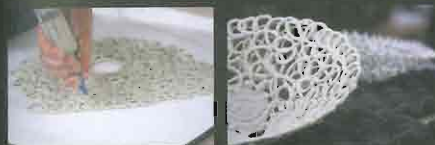
2010 Paperclay TODAY, Artist Symposium, Laguna Beach, CA, USA

2009 2010 Second International Biennial Exhibition of Contemporary Teapot Art Shanghai, China

2009 Nanfeng Kiln International Ceramic Work Camp, Foshan, Guangdong, China

2009 4th Biennial Interacional De CERAMICA "Ciudad de Talavera", Talavera de la Reina Spain

2009 International Triennial of ceramics Unicum 2009, National Museum of Slovenia, Slovenia



crespines

2014 문경 전국 찻사발 공모대전

2014 Mungyeong Traditional Chasabal Festival





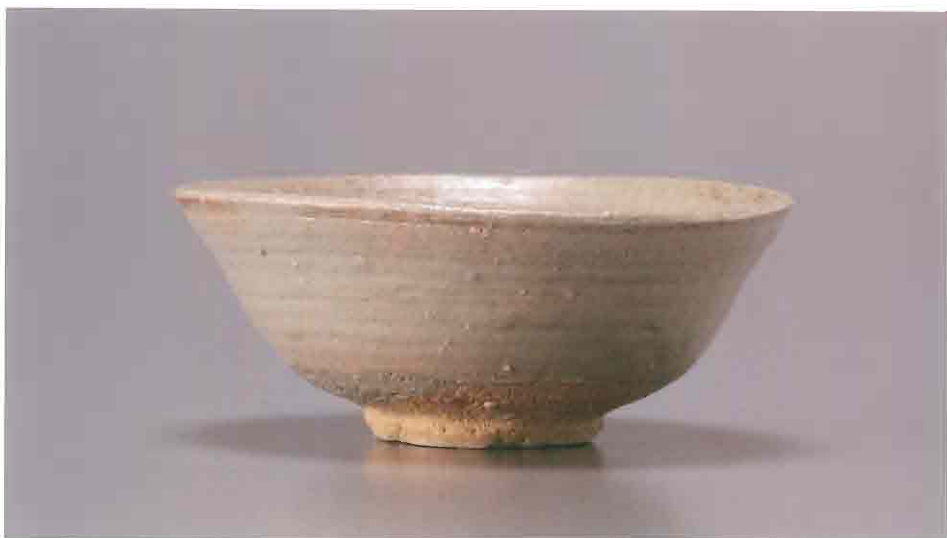
Antonella Cimatti

Italy



Rolando Giovannini

Italy



14代 Nakazato Tarouemon

Japan



Kawakami Kiyomi

Japan

2012

문경 전통
차사발 축제

Mungyeong Traditional Tea Bowl Festival 2012

명품전



흙, 불, 바람의 어울림

Italy

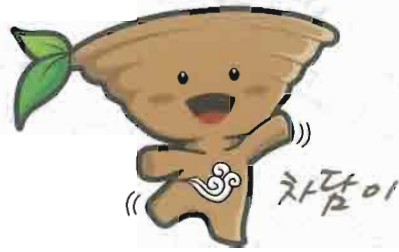
Antonella Cimatti

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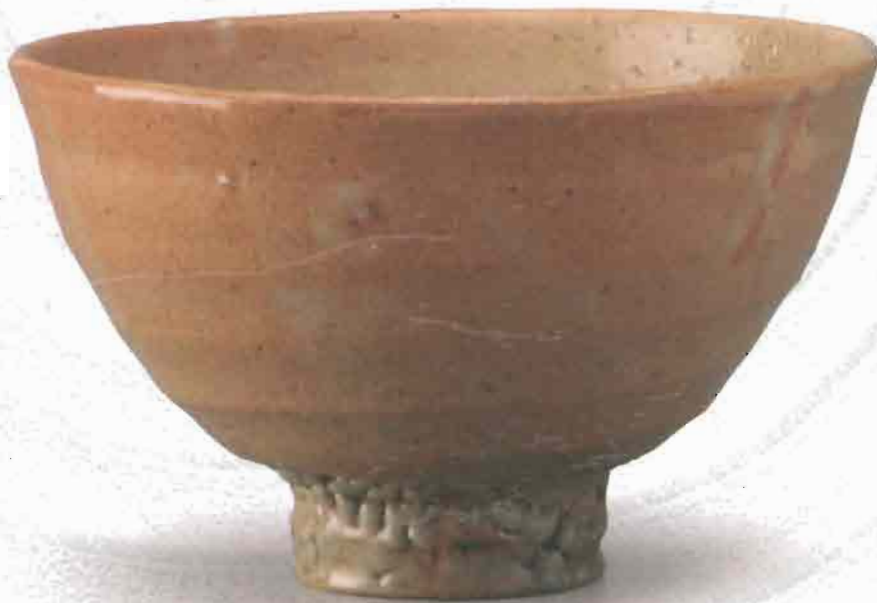
Antonella Cimatti was born in 1956 in Faenza. She obtained a Degree from the Academy of Fine Arts in Bologna. She has been teaching Ceramic Design at the Istituto Statale d'Arte per la Ceramica in Faenza since 1979. She is currently showing and competing in Italy and abroad (France, Spain, Slovenia, Russia, South Korea, Australia, China, Portugal, Lituania), winning awards and acknowledgments, the most prestigious being the Silver Prize, The 4th World Ceramic Biennale 2007 Korea International Competition. She has been invited to participate in 2009 Nanfeng Kiln International Ceramic Work Camp, in Foshan, Guangdong, China. In 2010 she has been invited in Paperclay | TODAY Artist Symposium, in Laguna Beach, California and in the show Ceramica storia di donne, MIC, Museo Internazionale delle Ceramiche, in Faenza, Italy. In 2011, she was invited to participate in the 54th International Art Exhibition at the Venice Biennial, in the Italian Pavilion, and to the workshop at the Gyeonggi International CeraMIX Biennale 2011, Korea. She is member of World Crafts Council - Europe.





2012 문경 전국 찻사발 공모대전

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NORTHWEST FINEARTS

贰零壹壹年第四季 总第壹佰零壹期



漂移的瓷艺风景

——2011 西安国际陶艺交流展观感



◆ 黄梦新

2011年8月15日,由中国西安美术学院,韩国檀国大学校共同主办的2011西安国际陶艺交流展在西安举行,共有中国、韩国、德国、阿根廷、巴西、比利时、墨西哥、意大利、委内瑞拉、西班牙等10个多国家的当代陶艺家携30余件当代陶艺精品参与此次交流展览。此次参加交流的艺术以学院派陶艺家居多,此次展览的策划旨在通过当代陶艺文化形态的一种作品呈现,展示国际当代陶艺面貌的学院精神。举办此类活动,使得世界各国陶艺家共聚一起,探讨在世界多元文化背景下当代陶艺的文化走向与发展趋势。

国际文化的交流在国际政治、经济的影响下,逐步渗入到各个艺术门类,陶艺也是其中重要的艺术门类。国际陶艺文化的交流使得陶艺文化的发展更加具有选择性,创作的艺术视角也在一定程度上拓展。艺术与人文、艺术与政治、艺术与生态环境、艺术与经济的多种交织关系使得陶艺的艺术形态更加多元丰富起来。中国是陶瓷生产大国,历史文化悠久、陶瓷产区很密集也很丰富,富饶的陶瓷矿产资源与聪慧的陶工们为中国悠久的传统陶瓷文化发展谱写了一篇篇新颂曲。改革开放近30年来,政治的开明,经济的发展,文化意识形态的个性化发展空前活跃,当代陶艺文化作为一种新的分支开始在中国生根发芽,当代陶艺的创新意识与思维开始介入艺术陶瓷、生活陶艺乃至建筑陶瓷等公共领域。国际陶艺的新鲜艺术形态为中国陶艺文化的发展带来了生机。

与此同时,国内陶艺的发展可以说是日新月异,发展异常快速。但中国当代陶艺的发展不是单纯的观念转变问题,而是融和经济、政治、文化的一种合体,诸如陶艺文化的理解与认知,陶艺市场的开拓与兴盛,陶艺教育的多层次性以及陶艺市场的营造,特别是陶

艺与生活艺术的结合使得陶艺文化具有更加广阔的市场。创导这样一种优越的陶艺文化大格局与大环境,在中国必然需要时间的铺垫,这段周期的长短将完全取决于中国健全的陶艺文化体制和经济运行体制,甚至于陶艺文化市场的营造与收藏拍卖市场的规范化运作等一系列问题。陶艺大环境、陶艺大市场是相关的两个基础条件,只有在良好的陶艺文化环境中围绕陶艺相关文化产业开展各类陶艺文化创意活动,中国的当代陶艺才可能具有更大的生机。

交流是必备的文化武器,中国当代陶艺文化的发展不能只是孤芳自赏,必须走出去,请进来。只有在大的环境中树立自己的发展方向并以发展的眼光寻求自身的优势,才能将中国当代陶艺文化的发展更好地推介于世界舞台。第43届国际陶艺大会在中国的召开,不仅有国际陶艺家协会会员常规展览,还增设了许多特色展览分支,诸如中国当代陶艺家作品展、工艺美术大师作品展览、青花展览、青瓷展览、石湾公仔展览、西部陶艺大展等。对于整体展览的运作与举办来说,可以说是既借了“西”风,又使东方航船开始新的赴“西”远航。

当代陶艺发展的格局正从国际视角关注下的展览,进入到区域性展示空间。精英艺术正从高端开始以大众赏析的视角进入平常生活的常态之中。当代陶艺是强调社会当代性和文化当代性的陶艺文化新形态,它不再仅仅以传统概念的“瓶瓶罐罐”的形态出现,而是以独立的艺术视角,创意泥土,发挥泥土的韵味和潜力。我们从当代陶艺作品的整体面貌中获悉泥土的无限延展力和可创造性非常广阔,也从作品深层面管窥到我们生活背景下的社会文化现状。西安当代陶艺交流展览的举办,不仅使国外陶艺家近距离了解到西安传统陶瓷艺术的魅力,也为中国陶艺家展示近年中国当代陶艺创作的面貌提供了一扇窗口。当古都西安传统的艺术碰撞到世界当代陶艺家创意的新面孔之时,无不让人感喟陶艺文化自由延展的无限生命力,延续与传承,沟通与互动,当代陶艺文化呈现出新的艺术风味。

中国西安美术学院和韩国檀国大学校作为展览的主办方,受邀参展的艺术家较多。中韩两国从整个世界陶艺发展的格局来看,同属于亚洲陶艺体系,无论陶艺文化还是国际间的陶艺交流与当代陶艺创作的面貌,具有较多的共性。从参展陶艺家的作品来看,作品的风格与面貌兼具亚洲陶艺的文化色彩——诸如亚洲陶艺文化的历史流变特征、亚洲民俗文化的风情、作品风格面貌的当代艺术视野以及材质釉色的新风格呈现等,都具有共同的文化特质。

中国陶艺家任焕斌教授的作品《人物挂盘系列》,为作者早期赴山东淄博的艺术创作,作品对于都市人内心的情感描述生动而具体,整体画面虽以人物群体的风貌加以呈现,但个体人物之间所透露出来的孤独感、冷漠感、茫然感、焦灼感跃然于瓷上。

陶艺家杨志的作品《水云间之三》创作于景德镇，该系列作品以国画白描的写意线条，娓娓述说着中国自然山水文化的内涵精神。山水文化的自然情趣、景德镇高岭瓷土的细腻，淡雅青花色彩的唯美融会在一起，表现了作者对中国传统国画山水文化与陶瓷文化的理解。陶艺家邢戈的作品《公元2006-J10》是作者长期专注于建筑物与人类灵魂关系探究的作品，这件作品是《公元2006-J10》系列作品中有代表性的一件，原型是古希腊雅典卫城。作品以泥条砌筑的方式成型，乐烧法烧成。由于泥料中混入了大量沙粒，粗犷的外表面与歪斜的柱网表达了作者对古代文明复杂的感受，曾经的先哲已逝，古希腊文明遗风还在，建筑物又萌发出了新芽，文明在消亡，文明在延续。刘训立的陶艺作品《没油也可以点亮》以马灯作为创作的视觉造型和表现元素，采用陶艺捏塑的方式完成，具有一定的借喻意义，以此喻示对自身从事的专业、工作以及对整个社会文化的一种追求和理想，愿像马灯一样点亮自己，照亮别人！黄梦新的陶艺作品《泥片语言》始于从参观太平窑而创作的《太平印象》，“太平窑”是一种类似圆筒的象征窑。它是用一片片烧瓷器时用做垫底的圆瓷渣饼叠搭成，这种窑大的一丈多高，小的也有三尺左右。有了太平窑圆瓷渣饼的情愫，作者便将泥片作为一种制陶的特殊符号，用圆形泥片创作了一系列形态各异的作品，有的注重作品的韵律美，有的注重造型，有的注重精神内涵，有的注重当代观念艺术，从不同层面诠释了她内心对于泥土的呵护与万般的柔情。王霞的陶艺作品《罪与罚》是一件折射社会环保方面的作品，斧头本是砍伐森林、破坏生态的利器，它使动物失去家园，使人类远离蓝天和白云……作品中的斧头一改其常态，弥补自己犯下的“罪行”，转而化为富有爱心的符号，为尚在卵中的小鸟筑起一个爱巢，为人类的未来筑起一分希望，情趣之中富有批判启示。

韩国檀国大学校教授金赫洙此行领衔韩国当代陶艺家11人参与交流活动，他的陶艺作品《FACE-山-FACE》，纵横沟壑的纹理起伏，白雪皑皑的釉色表现，以体块构成的抽象方式表现了一组自然山脉的景象，山水意想的创作在中国陶艺家也非常普遍，中韩陶艺家在山水人文方面具有很多近似的情感表达。韩国陶艺家金贞兰的陶艺作品《phoebe11-8》以富有科幻的想象力表现了天文中的一颗卫星景象，釉色以金色为主色调，具有强烈的当代艺术色彩，类似于金属质感的材质不仅展示了陶艺的无限延展性和开拓性，也揭示了当代陶艺所具有的科技色彩与科幻魅力。金贞兰作品的典型意义，那就是对于世界当代陶艺整体步伐的跟随，诸如题材的国际公共性以及釉色潮流性，都为当代陶艺新空间的拓展奠定了坚实的基础。韩国陶艺家尹志勇的陶艺作品《CHESSMAN》以写实马的塑造表现了棋子艺术的情趣魅力，乖巧的小马低头微啸，似乎正在沉浸于双方棋手自我暗战的享受中，整体造型唯美工整，色泽青润幽

雅。以工为巧的诸多作品流行于亚洲诸多国家，尤以日本、韩国的陶艺家为主。日本陶艺家对于陶艺文化的迷恋与沉醉，以及瓷土资源的紧缺，使得陶艺家对于作品的创意展示，更近乎完美的创造于生活的各个细节。

欧洲、南美洲陶艺家的作品风格各异。如意大利陶艺家 Antonella Cimatti 的陶艺作品《Container for a few calories》借助灯光投影的特殊视觉效果，将作品线条的韵律感、节奏感表现的唯美而富有情趣。泥性的细腻与坚韧融为一体，同时展示了陶艺材料的特殊质感的精巧构思。墨西哥陶艺家 David Zimbrón 的陶艺作品《CHOCOLATE PACK DEBRIS》，以童话色彩入手表现，规整的大盘里面自由散落着几个扭曲色彩不一的糖果，以假乱真，别具风味。

整个展览拉开了西安当代陶艺对外交流的序幕，西安国际陶艺文化生态的格局正在悄然崛起，从整个国际文化区域来划分，中国当代陶艺展览具有很强的国际独立性色彩。当我们将国际多元化的文化氛围，纳入区域文化状态下并进行生活常态下的思考与关注之时，我们也清晰地感受到艺术与生活本身需要很多内涵建设上的关照。关照艺术在生活自然状态中的面貌，关照生活在艺术表现领域上的拓展性，这两方面还需要不断的得以加强。无论是大格局下的文化面貌，还是小区域的文化生态发展，我们试图在两者之间寻求长期共荣的合作可能，最终的目的也是期望于大格局下的

文化来影响小区域政治、经济、文化的巨大提升。西安国际当代陶艺交流展览的举办必将进一步促进陶艺文化的广泛交流，也必将为今后陶艺文化的繁荣与合作开创更多机遇。



尹志勇(韩国) 《CHESSMAN》
150mm × 60mm × 220mm

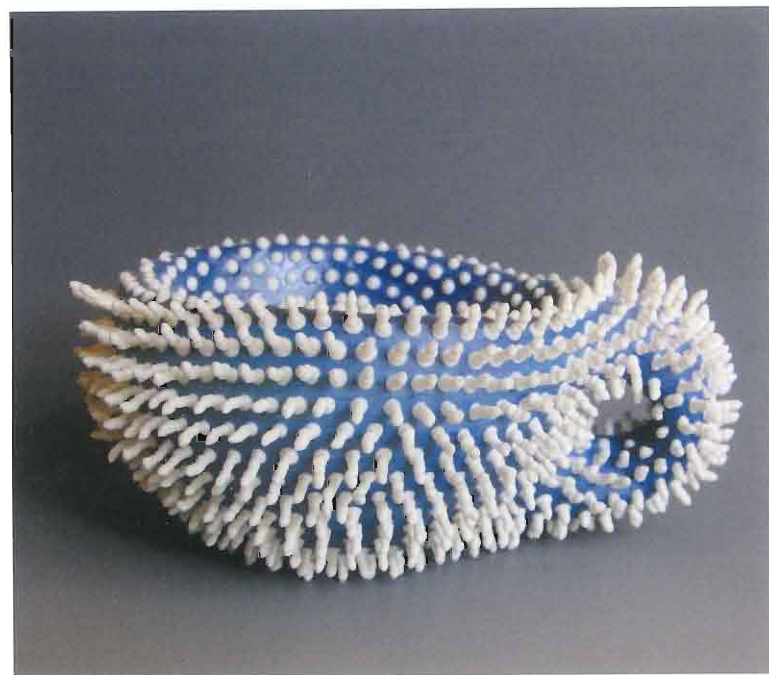
2011 西安国际陶艺
交流展
作品选



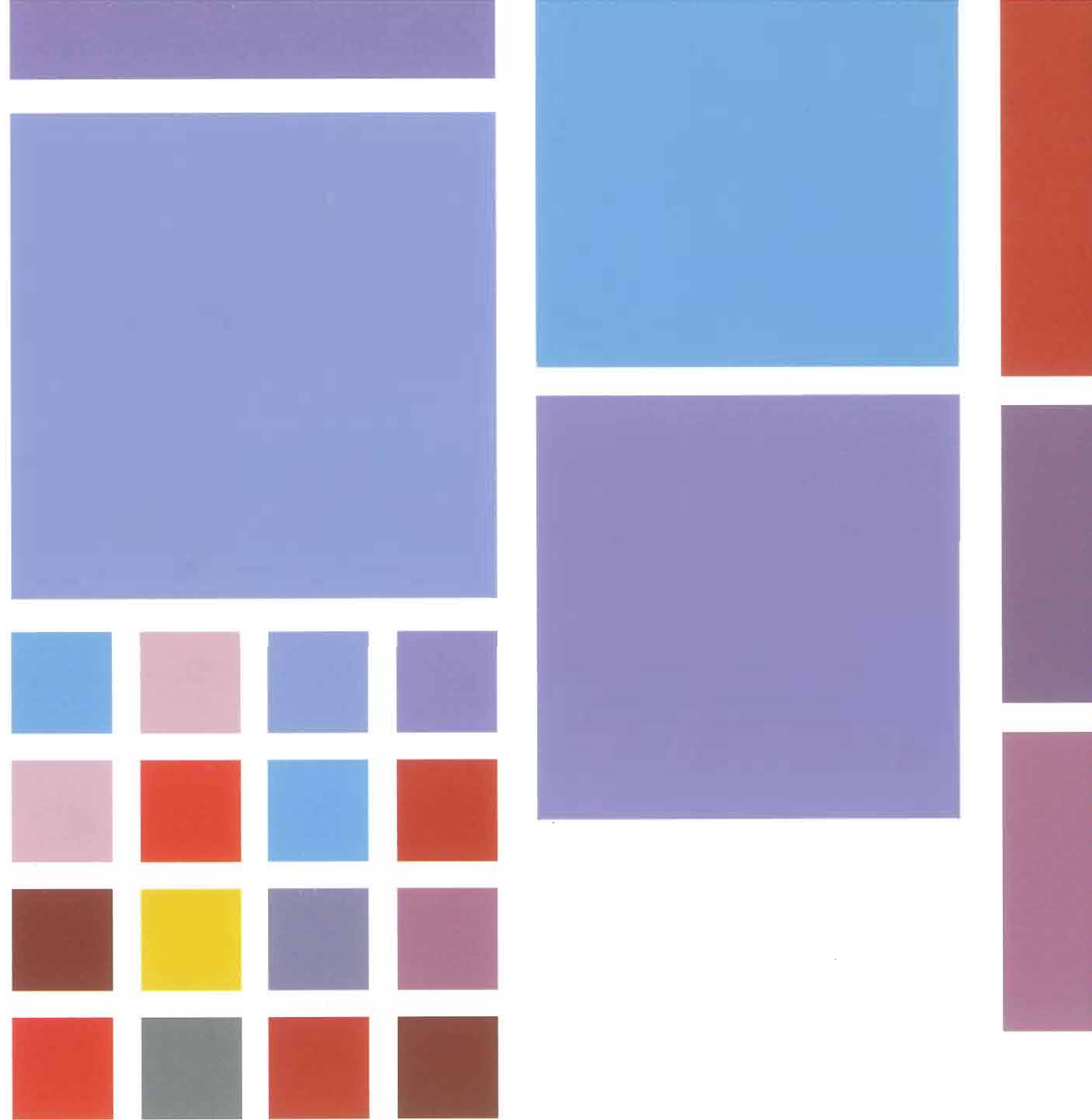
Antonella Cimatti(意大利) 《点点卡路里容器》



Laureys(比利时) 《陶瓷电玩》



ANNE TÜRNER(委内瑞拉) 《友谊之杯》



10^ºBIENAL
INTERNACIONAL DE
CERÂMICA ARTÍSTICA



ANTONELLA CIMATTI

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"Essence and perfume of tea"

Dim.: 34 x 19 x 33 cm

Tecn.: porcelana em vazamento de suspensão e flor feita de porcelana a mão livre. Com a ajuda de uma seringa, o paperclay é trabalhado a mão livre num suporte convexo refractário e depois é cozido em forno a alta temperatura.

Mat.: porcelana biscuit a 1280° C. porcelana vidrada a 1280° C. suportes em vidro de grés branco soprado

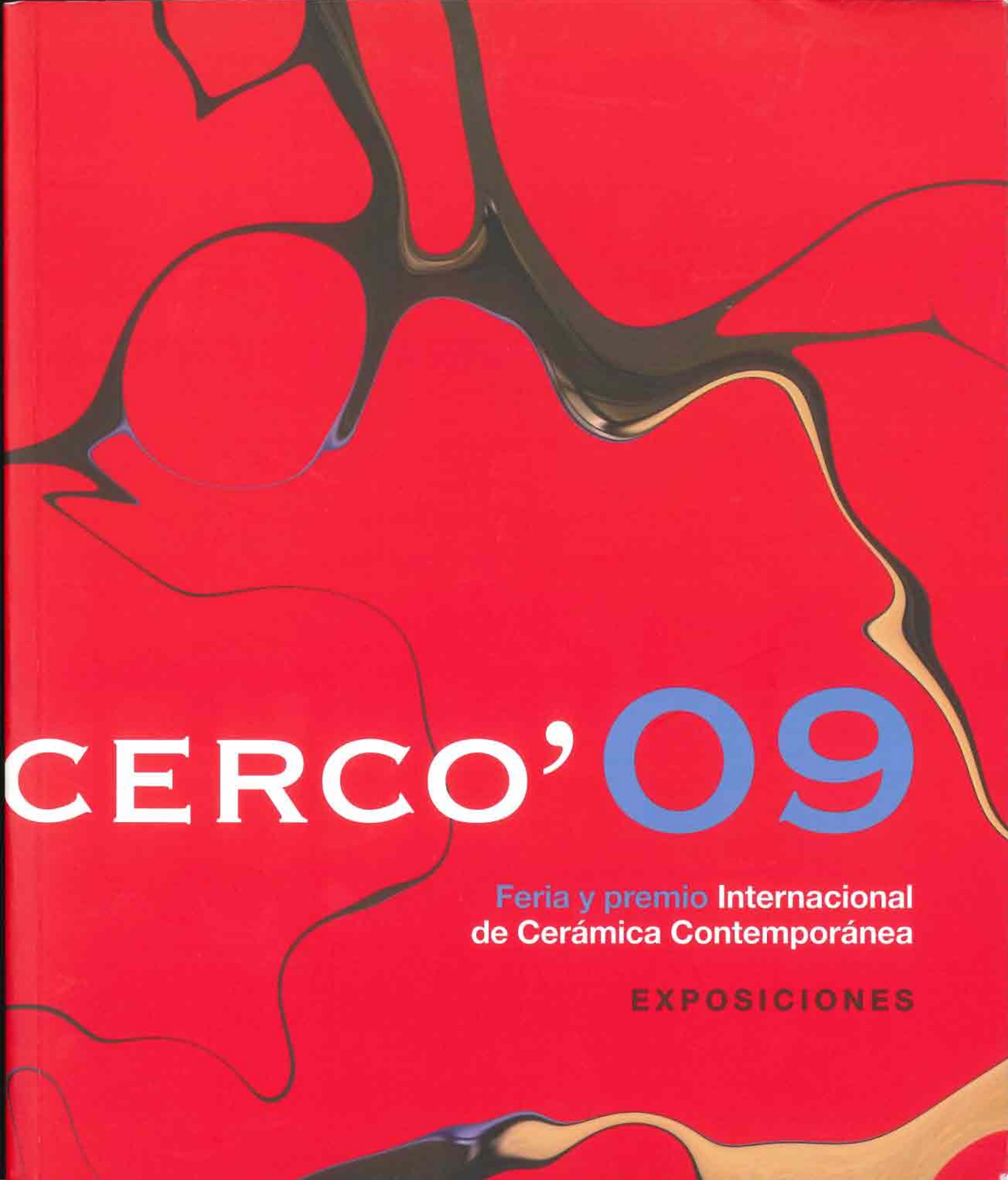
"Essence and perfume of tea"

Dim.: 34 x 19 x 33 cm

Tecn.: slipcasting porcelain and flower made by porcelain handbuilt. With the aid of a syringe, the paperclay is shaped free-handedly on a convex refractory support and is then kiln fired at high temperature.

Mat.: porcelain biscuit 1280° C. and glazed porcelain 1280° C. white earthenware blown glass supports





CERCO'09

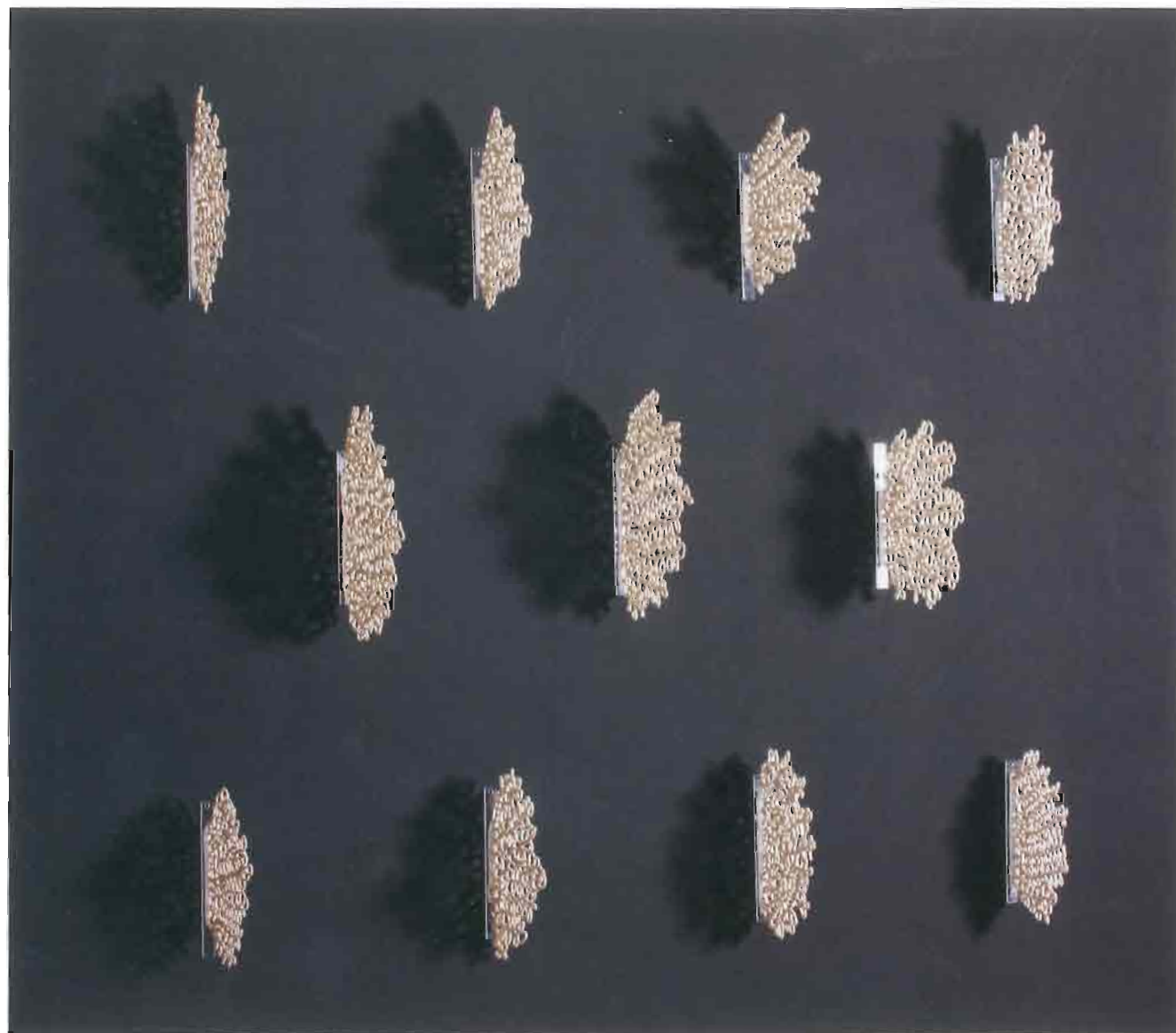
Feria y premio Internacional
de Cerámica Contemporánea

EXPOSICIONES

ANTONELLA CIMATTI

BUTTERFLIES LIGHTS AND SHADOWS

Porcelana. Arcilla de papel. 1.260 °C. 130 x 130 cm.



28 concurs
internacional
de ceràmica
L'ALCORA 2008

28 CONCURS INTERNACIONAL
DE CERÀMICA
L'ALCORA 2008

cjo
a

Italia

ANTONELLA CIMATTI



ANTONELLA CIMATTI Porcelana. Cristal.

Crespine. h 23;h 17

1. MEDNARODNI TRIENALE KERAMIKE INTERNATIONAL TRIENAL OF CERAMICS UNICUM 09





CIMATTI ANTONELLA

Academy of Art Bologna, National
Institute of Ceramic Art, Faenza,
Magisterium

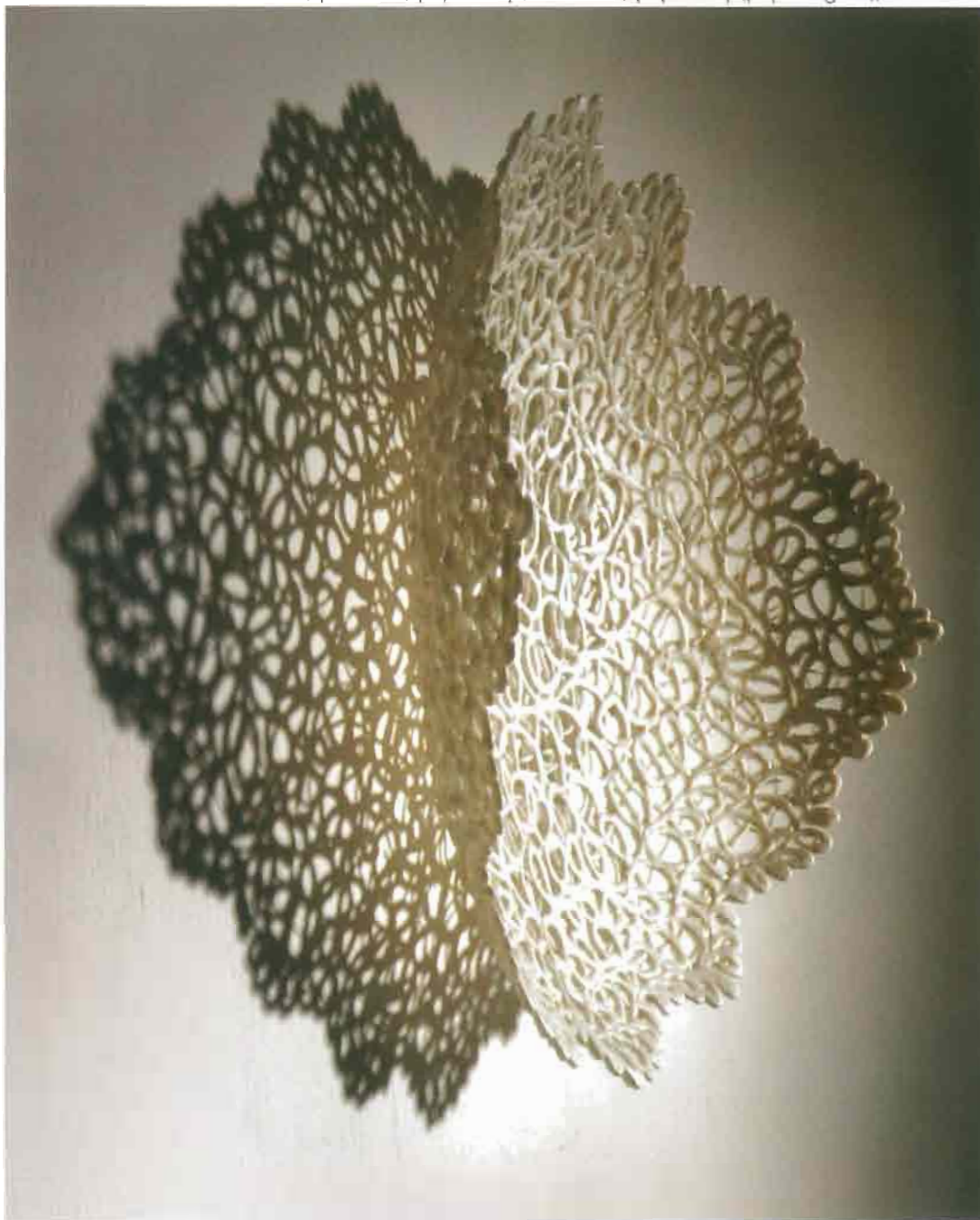
1956



IT

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LEAVES LIGHT AND SHADOWS, porcelain, paper clay / Porcelan, paper clay (papirna glina), 40 x 18 x 15 cm - 2 pieces



4ª BIENALINTERNACIONAL

DE CERÁMICA "CIUDAD DE TALAVERA"





“SIGNUS FLUENTES”

ANTONELLA CIMATTI

FAENZA (RAVENNA)

ITALIA





2007 제4회 경기도 세계도자비엔날레

국 제 공 모 전

INTERNATIONAL
COMPETITION

THE 4th WORLD CERAMIC BIENNALE 2007 KOREA

SILVER PRIZE

은상 | 생활도자 CERAMICS FOR USE

4 안토넬라 치마티 Antonella CIMATTI Italy

크레스피나

39×39×40, 페이퍼 클레이, 자기점토, 유리, 2006

Crespina

Paper clay, porcelain, glass, 1250℃

심사평 | 윤진섭

Juror's Statement by Jin-Sup Yoon

은상 수상작 안토넬라 치마티의 〈크레스피나〉는 심사숙고의 회의 끝에 결정된 작품이다. '크레스피나(Crespina)'는 초승달을 뜻하는 '크레센트(crescent)'에서 유래된 것으로 추측되는데, 실제로 작품은 초승달 모양을 하고 있다.

이 작품을 은상으로 선택한 이유는 먼저 도자라고 믿기 어려울 정도의 실험적인 흙 사용에 있다. 마치 액체처럼 흘러내린 클레이 페이퍼를 사용하여 잭슨 폴록의 드리핑 기법처럼 자유로운 문양을 구사하고 있다. 또한 형태의 좌우 대칭과 날렵한 섬세함, 우아함이 아름다움을 뽐내는 동시에 빛에 드리워진 그림자는 또 하나의 초승달이 떠오르는 듯한 느낌을 선사한다.

After a long discussion among the jurors, 〈Crespina〉 by Antonella CIMATTI was finally selected as the Silver Prize winner. It seems that 'Crespina' originated from a 'crescent', the moon. It looks like a crescent. Antonella CIMATTI used an unbelievably experimental technique to produce this piece, and it is this technique for which she was credited most. Paper clay flows down like liquid on the surface of this piece, creating a free design like the dripping technique of Jackson Pollock. The symmetry of the right and left, exquisite details, beauty of elegance, and the shadow impart a feeling of another crescent rising.

