

驻场艺术家 | Veronika Horlik

龙泉市景德镇陶瓷大学龙泉研究院 2025年03月31日 05:37

关于艺术家

About Artist





Veronika Horlik 在加拿大魁北克省蒙特利尔生活和工作。她获得了麦吉尔大学的文学硕士学位（2005年）和新斯科舍艺术与设计大学（NSCAD，2011年）的陶瓷艺术硕士学位。

作为受过专业训练的陶艺家，她参与过许多展览，包括魁北克、新斯科舍、纽芬兰、安大略、阿尔伯塔，以及意大利和罗马。她曾在魁北克蒙特利尔举办的第三届弗吉尼亚·麦克卢尔陶瓷双年展“573°”荣获多项殊荣；2015年加拿大RBC陶瓷新兴艺术家公众选择奖。

Veronika 曾受邀赴阿尔伯塔的梅达尔塔、魁北克的SAGAMIE中心以及意大利的C.R.E.T.A.罗马等艺术机构驻场创作及展览。

除了艺术创作，她也一直在高校从事艺术教育工作：自2015年起，她担任John Abbott College的陶瓷与雕塑系教师，自2005年起担任麦吉尔大学艺术教育系教师。

自2000年以来，她也是蒙特利尔Alexandra陶瓷工作室的联合创始人和联合总监，在该工作室中指导不同水平的陶瓷学习者。

Veronika Horlik lives and works in Montreal, Quebec. She obtained a Master of Arts degree from McGill University (2005) and a Master of Fine Arts degree in Ceramics from the Nova Scotia College of Art and Design (NSCAD, 2011).

Trained as a ceramic artist, she has participated in numerous exhibitions in Canada: Quebec, Nova Scotia, Newfoundland, Ontario, Alberta, and in Rome, Italy. She was part of 573°, the 3rd Virginia McClure Ceramic Biennial in Montreal, Quebec, and has been awarded prestigious prizes, such as the Canadian RBC Emerging Artist People's Choice Award for Ceramics in 2015.

Veronika has been received as artist-in-residence on several occasions, including Medalta in Alberta, the SAGAMIE center in Quebec, and C.R.E.T.A.Rome, in Italy.

In addition to her practice, she pursues academic endeavours by sharing her knowledge with future generations of creators: she is Ceramics and Sculpture Faculty at John Abbott College since 2015 and Arts Education Faculty at McGill University since 2005.

She is also co-founder and co-director of the collective Studio de céramique Alexandra in Montreal since 2000, where she mentors early-career ceramists who frequent the studio.



陶艺家Veronika Horlik以陶土为媒介，用十五年时光记录了在加拿大饱受野火肆虐的森林的伤痕。2023年，世界气象组织宣布其为有记录以来最热年份，Veronika的作品“人类纪1”（Anthropocene 1）恰如时代的体温计如期而至。当人们步入展厅，映入眼帘的是一堆烧焦原木，堆砌出了一个触目惊心的灾难现场。面对这些冒烟的残骸，墙上的一系列装置以站点的形式呈现，邀请着观众跟随叙事线索，思考气候变化的原因和后果。彩绘的人字形条纹透露出工业对自然的入侵，作品中从深黑色到亮灰色的釉面如同Veronika所说的“滴在小兔子身上的机油”，仿佛在告诫我们：为了人类的未来，必须寻找一条不同于现在的道路。

Ceramic artist Veronika Horlik has spent fifteen years using clay as a medium to document the scars of nature in the forests of

Canada ravaged by relentless wildfires. In 2023, the World Meteorological Organization declared it the hottest year on record, and Veronika's work "Anthropocene" arrived like a thermometer of the times. Upon entering the exhibition space, viewers are confronted with a pile of charred logs, creating a startling scene of disaster. Facing these smoldering remnants, a series of wall installations are presented as stations, inviting the audience to follow a narrative thread and reflect on the causes and consequences of climate change. The painted chevron patterns seem to narrate the industrial invasion of nature, while the glazes in the work, ranging from deep black to bright gray, resemble what Veronika describes as "motor oil dripping on little rabbits," as if warning us: for the sake of humanity's future, we must find a path different from the present one.







Veronika Horlik, 《人类纪1》/Anthropocene 1, 2023, © Veronika Horlik

Veronika在多年前就开始从事植树造林工作，早年管理造林营地的经历深深烙印在她的作品创作中。早在2009年，她便开始创作名为“BURN”的雕塑系列作品。烧焦的有机物形象来自被砍伐和焚毁的森林。荒凉的环境中散落着大片烧焦的树桩和砍伐物，点缀着这片土地。而从远处观望时，这些黑色的物体宛如天外之物，很难将它们与曾经的森林联系起来。然而在这些烧毁的大片森林中，人们仍能在表土上看到新生的绿色和橙色。工业入侵的暴力和自然再生的美丽仿佛交织在了一起。

Veronika began her reforestation work many years ago, and her early experiences managing reforestation camps have deeply influenced her artistic creations. As early as 2009, she started creating a series of sculptures titled "BURN." The imagery of charred organic material is derived from forests that were deforested and subsequently burned. The desolate landscape is strewn with large charred tree stumps and slash, dotting the land. When viewed from a distance, these black objects appear as if they fell from the sky, making it difficult to associate them with the forest that once stood there. Yet, in these vast burned forests, one can still see the vibrant greens and oranges of new growth in the topsoil. The violence of industrial incursion and the beauty of natural regeneration seem to intertwine.

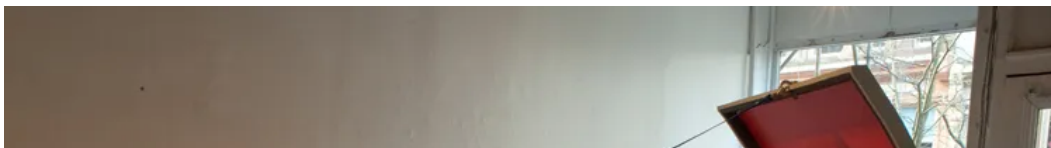


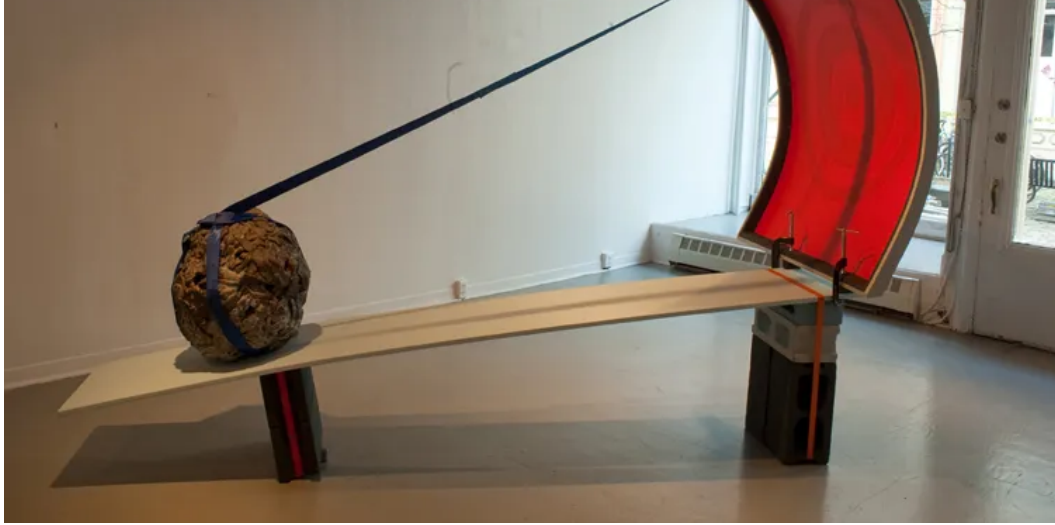
Veronika Horlik, Burn, 2009–2013, © Veronika Horlik

Veronika认为，这种自然现象同样反映了人类的境况：人类绝望的时刻是短暂的，人类总能看到未来的希望。作品中呈锐角倾斜的主体、可移动底座、由可拆卸的捆绑带等精妙结构设计

展现了一种内在运动的可能性，暗喻着人类未来中潜在的可能性，有一种老子的"大曰逝，逝曰远，远曰反"的循环哲学意味。Veronika的生态艺术实践，恰似一则在当代语境中复苏的《道德经》寓言。其雕塑中焦黑的树桩与萌发的新绿，构成"祸福相生"的视觉辩证法——正如老子所言"万物负阴而抱阳，冲气以为和"，工业创伤的"阴"与自然修复的"阳"在碳化肌理中达成微妙平衡。

Veronika believes that this natural phenomenon also reflects the human condition: moments of despair for humanity can be fleeting, and there is always hope for the future. In her works, the sharply angled forms, movable bases, and intricate structural designs using detachable straps suggest the possibility of internal movement, metaphorically hinting at the latent potential in humanity's future. This carries a cyclical philosophical essence reminiscent of Laozi's teaching: "The great flows away, flowing away it becomes distant, becoming distant it returns." Veronika's ecological art practice is like a parable from the "Tao Te Ching" revived in a contemporary context. The charred tree stumps and sprouting new greenery in her sculptures form a visual dialectic of "misfortune and fortune coexisting"—just as Laozi said, "All things carry yin and embrace yang, and through the blending of qi, they achieve harmony." The "yin" of industrial trauma and the "yang" of natural restoration reach a delicate balance within the carbonized textures of her work.



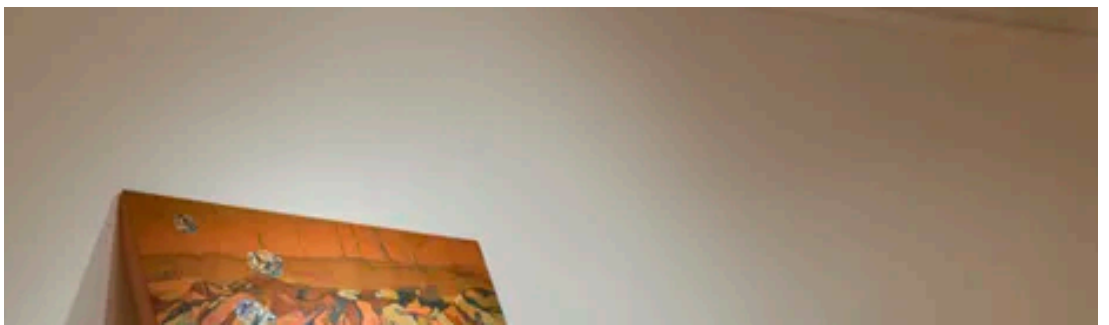


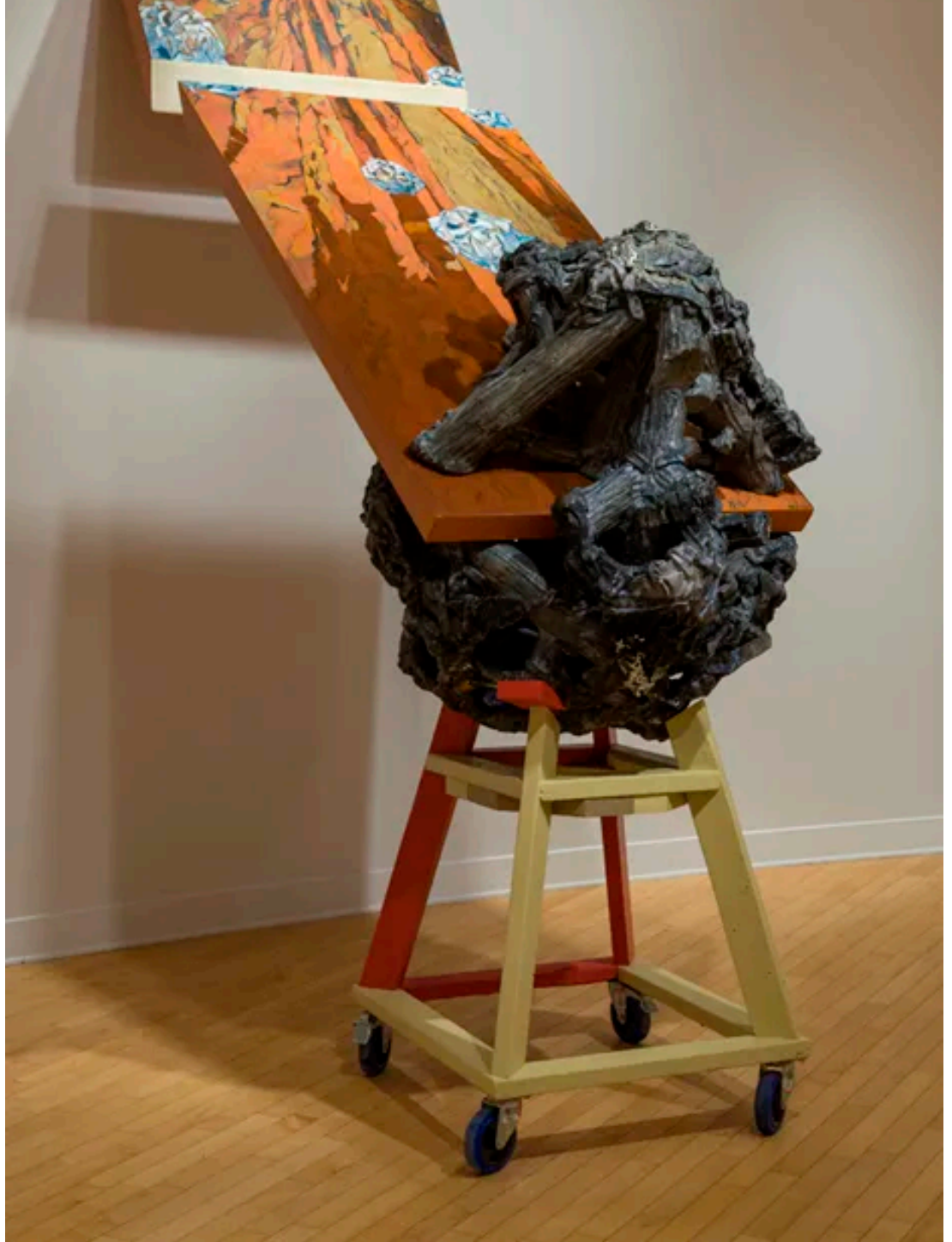


Veronika Horlik, Projection, 2010, © Veronika Horlik

黑格尔（Georg Wilhelm Friedrich Hegel）曾在他的《精神现象学》中提到“扬弃”的思想。黑格尔的“扬弃”并非简单的抛弃，而是同时包含“保留与超越”的辩证过程，最终目标是达到更高层次的综合。在Veronika的艺术创作中，创伤并非被彻底抹去，而是通过艺术的形式被重新审视和转化为生命的重生与升华，实现了一种新的平衡与和谐，正体现了扬弃思想中“保留”与“超越”的双重性。

Georg Wilhelm Friedrich Hegel, in his Phenomenology of Spirit, introduced the concept of "sublation" (Aufhebung). Hegel's "sublation" is not a simple abandonment but a dialectical process that simultaneously involves "preservation and transcendence," ultimately aiming for a higher synthesis. In Veronika's artistic practice, trauma is not entirely erased but is instead re-examined and transformed through art into the rebirth and elevation of life, achieving a new balance and harmony. This embodies the duality of "preservation" and "transcendence" inherent in the concept of sublation.







Veronika Horlik, Bluffappropriation, 2011, © Veronika Horlik

Veronika在早期的艺术创作中便体现了这种独特的人生哲思，这在她的装置作品"Sorting with Brother André"中尤为显著。作品的灵感来源于她年轻时在圣约瑟夫修道院参观安德烈

修士的心脏灵位盒。安德烈修士认为人生的所有经历，无论好坏，都是丰富的，同样重要。所有的经历（无论是痛苦、欢乐、不确定还是满足）都会让我们更接近大道，并赋予我们生命以意义。作品采用了陶瓷玩具积木作为视觉载体，让哲学思考具象化为可触摸的形态。作品中那些错落堆叠的几何模块仿佛是人生百态的隐喻，生命正是在接纳各种形态的过程中完成自我构建。正如孩童通过积木建构对世界的理解，成年人亦需以赤子之心接纳生活中的点点滴滴，从而更好去“超越”自己的过去。

Veronika's unique philosophical outlook on life was evident even in her early artistic creations, particularly in her installation piece "Sorting with Brother André." The work was inspired by her visit to the Saint Joseph's Oratory in her youth, where she encountered the reliquary containing the heart of Brother André. Brother André believed that all life experiences, whether good or bad, are equally rich and significant. Every experience—be it pain, joy, uncertainty, or fulfillment—brings us closer to the greater path and gives meaning to our lives. In this piece, Veronika uses solid ceramic toy building blocks as a visual medium, transforming philosophical contemplation into tangible forms. The staggered stacks of geometric modules serve as metaphors for the myriad facets of life, suggesting that life completes its self-construction by embracing all forms. Just as children build their understanding of the world through blocks, adults, too, must approach life with a childlike heart, accepting every detail to better "transcend" their past.



Veronika Horlik, *Sorting with Brother André*, 2012, © Veronika Horlik

在2024年，Veronika希望继续围绕森林主题展开艺术创作，她开始构使用中国高温烧制的瓷器来完成她的大型雕塑作品，并想尝试将青瓷的釉色运用在她的作品中。为此，在2025年1月，她来到了龙泉，于景德镇陶瓷大学龙泉研究院开始了为期3个月的驻场创作项目。

In 2024, Veronika aimed to continue her artistic exploration centered around the theme of forests, this time envisioning the use of high-temperature-fired Chinese ceramics to create her large-scale sculptures. She also sought to incorporate the glaze of celadon into her works. To achieve this, in January 2025, she traveled to Longquan and began a three-month residency program at the Longquan Research Institute of Jingdezhen Ceramic University.



她非常期待用龙泉的青瓷来表达过往的主题。在龙泉期间，她说“发现自己不可抗拒地被这里丰富的青瓷釉色所吸引”

She was very much looking forward to working with Longquan celadon to explore the journey she continued from the past.

During her residency in Longquan, she found herself irrevocably drawn to the array of luscious celadons available to her.



她非常期待2025年4月5日在龙泉望瓯陶溪川文创街区邑画廊举办主题为"Landscape Interrupted"（破境之景）的个人作

品展。她说：“我用青瓷釉对一些小型瓷器测试品进行了创作，如雕刻的树叶，当用各种半透明的青瓷釉上釉后，它们仿佛活了过来，同时又像是被时间凝固。浓郁的青釉料在每片叶子的雕刻区域中流动，釉料的光泽赋予了一种近乎糖果般的质感。”

She eagerly anticipates her solo exhibition at the Longquan Wangou Ceramic Art Avenue “Yi” Gallery on April 5, 2025, with the theme "Landscape Interrupted". She said, “I have created some small porcelain tests – carved tree leaves, that when glazed in the various translucent celadons appear to come to life, and at the same time seem crystallized in time. The rich green colours pool in the carved areas of each leaf, and there is an almost can-died quality to the shiny wetness provided by the glaze.”



LANDSCAPE INTERRUPTED
破境之景

艺术家
Artist
Veronika Horlik

学术主持
Academic Host
吕品昌
Lyu Pinchang

策展人
Curator
余文伟

展览时间

Exhibition Duration

April 5, 2025 - June 5, 2025

2025
04.05



2025
06.05

展览地点

Exhibition Venue

龙泉望瓯陶溪川
文创街区邑画廊

Longquan Wangou Ceramic
Art Avenue "Yi" Gallery

Jin Wenwei

Feng Jun

展览总监
Exhibition Director

王皓
Wang Hao

李伟
Li Wei

展览统筹
Exhibition Coordination

韩蕴泽
Han Yunze

执行策展人
Executive Curator

吴凡沁
Wu Fanqin

策展助理
Curatorial Assistant

周鑫
Zhou Xin

叶楚卉
Ye Chuhui

季振邦
Ji Zhenbang

视觉设计
Visual Design

张飞扬
Zhang Feiyang

主办单位
Presented by

景德镇陶瓷大学龙泉研究院
Longquan Research Institute of
Jingdezhen Ceramic University

承办单位
Organized by

望瓯陶溪川文创街区
Wangou Ceramic Art Avenue

展览前言

Exhibition Foreword

The works in Landscape Interrupted, tackle themes that are dear to me: our Forestry Industry and the Canadian natural landscape in the current context of the ever-increasing formidable forest fires devastating our planet.

In my hands, clay becomes large and dark charred wood, in echo with the debris that scatters the ground after a forest fire sweeps across a landscape. In strong contrast, a sprinkle of the whitest–white of porcelain snowflakes, stars, and leaves draw our attention to a pointed focus.

In my home province of Québec, “rabbit–pelt” snow (peau–de–lapin, in French) is a term used to describe a climate where extra–large flat snow crystals fall softly all around you from the sky – reminding us of the softness and whiteness of a rabbit’s fur in winter.

This type of Winter weather is mild, without wind – a magical moment of stillness and wonder. When a snowflake lands on your winter coat sleeve, you cannot pull your eyes away from its delicately intricate pattern before it melts. In this short instant, you are fixated on the here–and–now, fully present in the moment, and far removed from your minds worries and intellectual preoccupations.

In the sky, a constellation is made up of some stars that are nearer, others further away, some even that have long since become extinct, their light traveling through space to reach us from a distant past. It is only from our specific perspective here on earth, that of the here–and–now, that they appear to take on a significant configuration.

In a similar approach, we must look at our natural environments as “constellations”, carrying a message to us made–up of what is close to us (our immediate relationship with our natural environments), what is far from our individual reach (Nature’s response to our anthropogenic incursions), and what has become extinct (the charred wood debris fol–

lowing forest fires bears witness to this).

Making work that confronts me, my physical size, is my preferred format to work in. I aim for the work to confront the viewer in a similar manner.

“The heaviest of burdens is an image of life's most intense fulfillment. The heavier the burden, the closer our lives come to the earth and the more real and truthful they become. Conversely, the absolute absence of burden causes man to be lighter than air, to take leave of the earth and become only half real, his movements as free as they are insignificant. What then shall we choose? Weight or lightness?” (Milan Kundera, from his novel *The Unbearable Lightness of Being*).

Beyond a simple “weight of life’s burdens vs. aloof light-mindedness”, with regards to our Canadian forest landscapes, I strive to imagine what can be achieved when an inclusive perspective is considered, one where our weighty existence co-exists with the lightness and mindfulness of “rabbit-pelt” snowfall?

Veronika's ceramic poetics engage in a dialogue with the millennium-old tradition of Longquan celadon. Her method of transforming clay into charred ceramic “wood” parallels the ancient wisdom of celadon artisans — both processes bear witness to the metamorphic rebirth (through the 1300°C kiln fire) of the earth amidst intense flames. Just as the celadon's ice crackles continue to subtly fracture for decades

after being removed from the kiln, within the crevices of the charred wood sculptures in the exhibition, new life narratives are quietly taking shape.

"I chose to come to Longquan for creation because this place has been the cradle of ceramic innovation since ancient times. When I studied glaze minerals beside the ancient kiln ruins, I felt as if I had touched the persistence of ancient craftsmen repeatedly experimenting with clay and glaze. Now, I am also continuously experimenting and capturing the changes in clay bodies and glaze colors in the kiln fires of Longquan. At this moment, in Longquan, I want to continue the spirit of exploration for innovation that the people of this land have upheld. The soil, water, and kiln fires of Longquan are spiritual symbols of the continuation of civilization, enabling a dialogue across time and space through celadon glaze and clay materials — an attestation that tradition is not a static heritage but a living entity that continues to grow and evolve."

Veronika Horlik

“破境之景”中的作品深入探讨了我内心珍视的主题：我们的林业产业，以及在当前全球森林大火愈演愈烈、肆虐地球的背景下，加拿大自然景观所面临的挑战。

在我的手中，陶土化身为巨大而漆黑的烧焦木材，仿佛森林大火席卷大地后留下的残骸在低声诉说。与之形成鲜明对比的，是洁白的瓷制雪花、星星和树叶，它们轻盈地点缀其中，将观者的目光引向一个深邃而尖锐的焦点。

在我的家乡魁北克省，人们用“兔毛雪”（peau-de-lapin）来形容一种独特的气

候现象——超大而平坦的雪晶从天空轻轻飘落，环绕在你周围，仿佛冬日里兔毛般柔软洁白的触感。

这种冬季天气温和无风，带来一种静谧而充满奇迹的神奇时刻。当一片雪花悄然落在你冬季外套的袖子上时，你会不自觉地被它精致复杂的图案吸引，直到它在指尖融化。在这短暂的瞬间，你完全沉浸在此时此地，远离心中的纷扰与焦虑，感受当下的纯粹。

仰望天空，星座由远近不一的星星组成，甚至有些星星早已熄灭，但它们的光芒穿越浩瀚的宇宙，从遥远的过去抵达我们的眼前。只有从我们在地球上的特定视角——此时此地的视角——这些星星才会呈现出这般深长的意味。

与此相似，我们也应以“星座”的视角看待我们的自然环境。它向我们传递着多重信息：近在咫尺的事物（我们与自然环境的直接联系）、遥不可及的事物（自然对人类干预的回应），以及已经消逝的事物（森林大火后留下的烧焦木材残骸，正是这一切的无声见证）。

我偏爱创作那些与我的身体尺寸、与我的存在感相呼应的作品。我希望这些作品能以同样的方式与观者对话，引发他们的思考。

“最沉重的负担，往往是生命最充实的象征。负担越重，我们的生命就越贴近大地，越真实而深刻。相反，完全没有负担会让人变得轻如空气，脱离大地，变得虚幻而空洞，他的行动虽然自由，却失去了意义。那么，我们该如何选择？是沉重，还是轻盈？”（米兰·昆德拉，《生命中不能承受之轻》）。

超越简单的“生活负担与超然轻浮”的对立，关于加拿大的森林景观，我尝试以一种包容的视角去想象：当我们沉重的存在与“兔毛雪”般轻盈、正念的瞬间共存时，未来会为我们展开怎样的图景？

Veronika的陶瓷诗学与龙泉青瓷千年传承形成了一次对话。她将烧焦木材凝固为陶瓷纪念碑的手法，与青瓷匠人用1300°C窑火淬炼出青釉的古老智慧殊途同归——两者都见证了大地在烈焰中的蜕变重生。正如青瓷冰裂纹在出窑后仍持续数十年的细微开裂，展览中那些炭化木雕的缝隙里，也正在悄然孕育着新的生命叙事。

"我选择来到龙泉创作，是因为这里自古就是陶瓷创新的摇篮。当我在古窑遗址旁研究釉矿时，仿佛触摸到了古代匠人反复试验泥釉配方的执着。如今我也在龙泉的窑火中不断尝试，捕捉坯体与釉色的万千变化。此刻我在龙泉，我也想延续这片土地上人们对于釉色创新的探索精神。龙泉的泥土、水源与窑火是文明延续的精神象征，通过青瓷釉料与陶土实现跨越时空的对话——这证明了传统并非静止的遗产，而是持续生长的生命体。"

Veronika Horlik

Landscape Interrupted
破境之景

展览日期 | Exhibition Dates

2025年4月5日至2025年6月5日

April 5, 2025 to June 5, 2025

展览地址 | Exhibition Venue

龙泉望瓯陶溪川文创街区邑画廊

Longquan Wangou Ceramic Art Avenue “Yi” Gallery

展览信息 | Exhibition Information

学术主持 | Academic Host

吕品昌 Lyu Pinchang

策展人 | Curator

金文伟 Jin Wenwei 冯俊 Feng Jun

展览总监 | Exhibition Director

王皓 Wang Hao 李伟 Li Wei

展览统筹 | Exhibition Coordinator

韩蕴泽 Han Yunze

执行策展人 | Executive Curator

吴凡沁 Wu Fanqin

策展助理 | Curator Assistant

周鑫 Zhou Xin 叶楚卉 Ye Chuhui 季振邦 Ji Zhenbang

主办单位 | Presented by

景德镇陶瓷大学龙泉研究院

Longquan Research Institute of Jingdezhen Ceramic University

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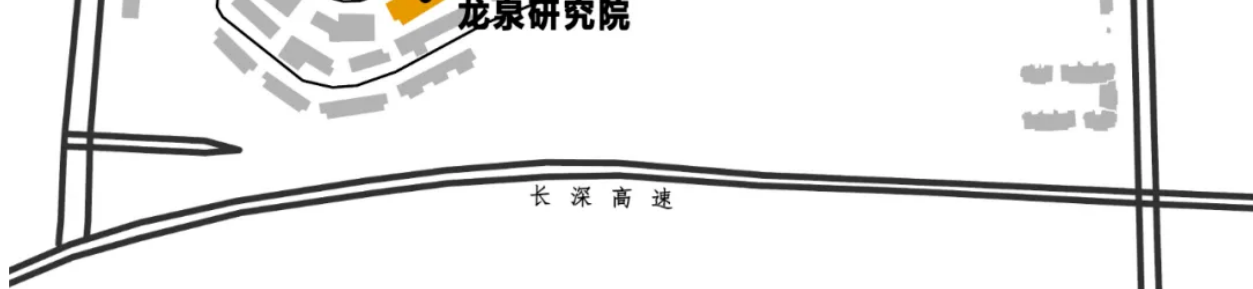
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