

批判与超越——致第十一届青年陶艺双年展
Criticism and Transcendence -- To the 11th Youth Ceramic Art Biennale

青年陶艺双年展的历程，从 1998 年到 2018 年，从第一届到第十一届，似乎又回归于初始，归于一，复于元旦。如果说 1998 年初展的目的，是希望为中国新生代，有实验精神的青年陶艺家搭建展示和交流的平台，推动和促进中国美院陶艺系师生的教学创作，那当下之始，则在全球陶瓷文化发展的视野中，有了更高远的目标。

The course of the youth ceramic art biennale, which was from 1998 to 2018 and from the first to the 11th, seems to return to the beginning, which belongs to one style. If the purpose of the first exhibition in 1998 was to build a platform for exhibition and exchange for the new generation of the Chinese young ceramic artists with experimental spirit, which promoted the teaching and creation for the teachers and students of the Ceramic Art Department of China Academy of Art. Then from now on, the exhibition will has a higher goal in the vision of the development of the global ceramic culture.

在当下的全球文化背景中，创造性的转化和创新性的发展中国传统优秀文化，构建新时代中国文化的价值和内涵，是举国的共识。对于中国当代陶艺家来说，创造性的转化和创新性的发展和构建中国当代陶瓷文化，其挑战一方面来自于国际新思想，新技艺的学习和融通；另一方面，则来自于对中国传统文化及其与之密切相关的东方诸国文化的学习和深刻的理解。尤其是传统文化，与新时代活化创新的高度相关联，两者是互动的辩证关系。但是，由于历史等诸多原因，后者的不足和挑战，似乎更加严峻。

In the background of the current global culture, it is the national consensus to creatively transform, innovatively develop Chinese excellent traditional culture and construct the value and connotation of Chinese culture in the new era. For Chinese contemporary ceramic artists, on the one hand, the challenge of the creative transformation and innovative development and construction of Chinese contemporary ceramic culture comes from the learning and integration of new international ideas and new techniques. On the other hand, the challenge comes from the study and profound understanding of Chinese traditional culture and the oriental countries' cultures that are closely related to it. Especially the traditional culture is highly related to the height of the innovation in the new era, which are the interactive dialectical relationship. However, due to history reason and many others, the latter's shortcomings and challenges seem even more severe.

中国陶艺家学习传统优秀文化，其最终的目的，不是知识的积累，而是在创作的进程中，不断物化和浓缩中国乃至东方文化特有的意蕴、内涵、品味和美感，铸造本土陶瓷艺术的灵魂。青年陶艺双年展二十一年的历史，即是这样一个不断聚焦本土文化，学习外来文化，构建中国当代陶瓷文化的进程。在这个进程中，最令人欣慰的是新生力量以及由此而生的新思想、新方法、新作品、新形势的不断涌现。本次展览计划中的“新锐外围展”，可以说是新生代青年陶艺家的思想和作品的宣言，也是对已有的青年陶艺双年展的批判和超越，但也正是他们的批判和超越，使我们重温了 1998 年青年陶艺双年展初创时的激情和理想。批判与超越，是不断归于一、复始于元旦的根本动力，也是青年陶艺双年展的基本精神。

The ultimate goal to learn traditional excellent culture for Chinese ceramic artists is not to accumulate knowledge, but to unceasingly materialize and concentrate the unique implication, connotation, taste and aesthetic feeling that are possessed with Chinese and even Oriental cultures in the process of creation, which casts the soul of local ceramic art. The 21-year history of the

Youth Ceramic Art Biennale is a process of constantly focusing on local culture, learning foreign culture and constructing contemporary Chinese ceramic culture. What is the most gratifying thing is that the new forces and the new ideas, new methods, new works and new situations that are produced by them emerge constantly in this process. The "New Frontier Exhibition" in the plan of this exhibition can be said to be a manifesto of the thoughts and works for the young ceramic artists of the new generation, as well as the criticism and transcendence to the existing youth ceramic art biennale. But it is also their criticism and transcendence that makes us recall the original passion and ideal of The Youth Ceramic Art Biennale in 1998. Criticism and transcendence are not only the fundamental motive force for the continual integration and resumption, but also the basic spirit of the youth ceramic art biennale.

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