

中国景德镇

陶瓷：
传承与创新

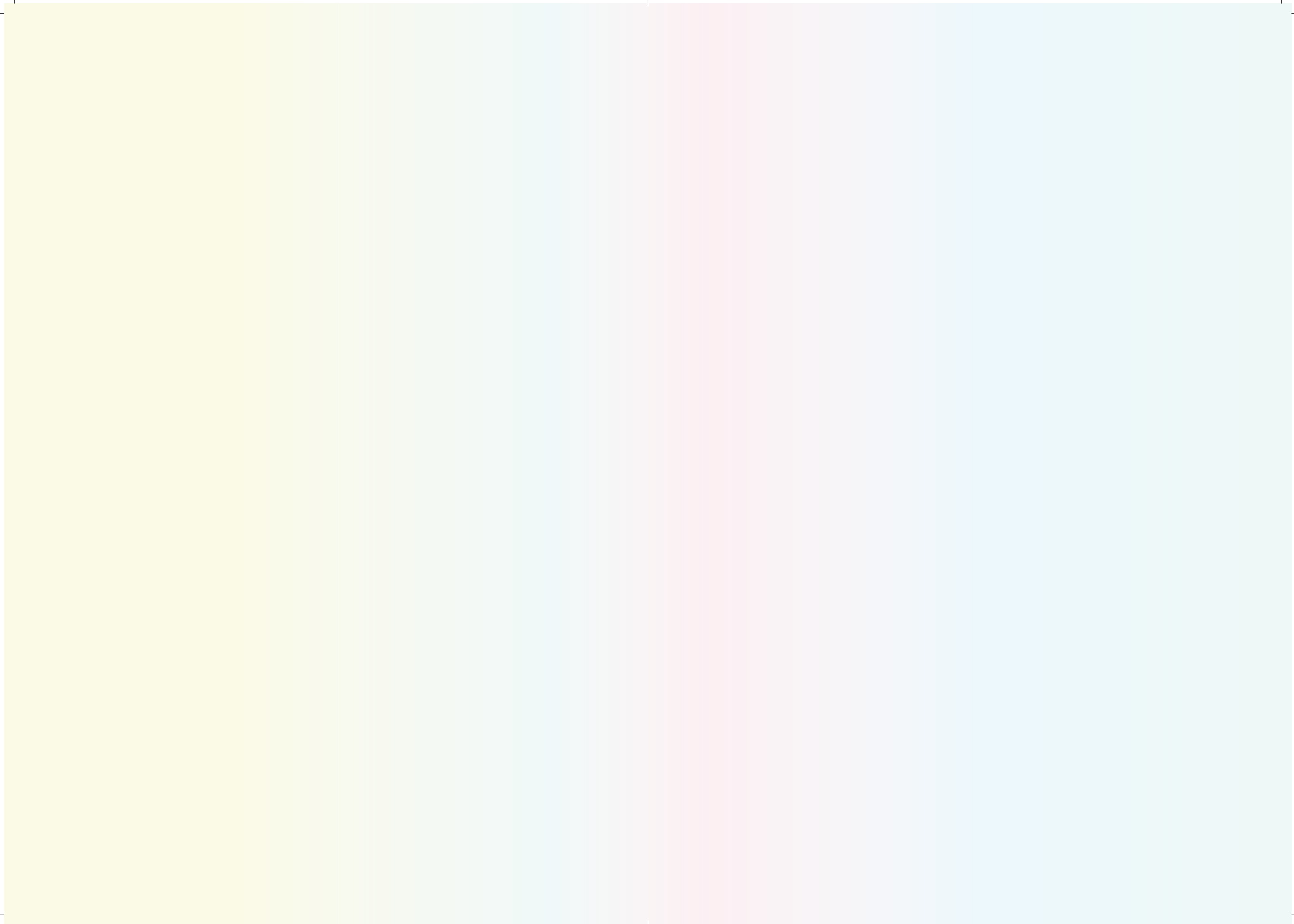
52nd
Congress of the
International
Academy of
Ceramics (IAC)

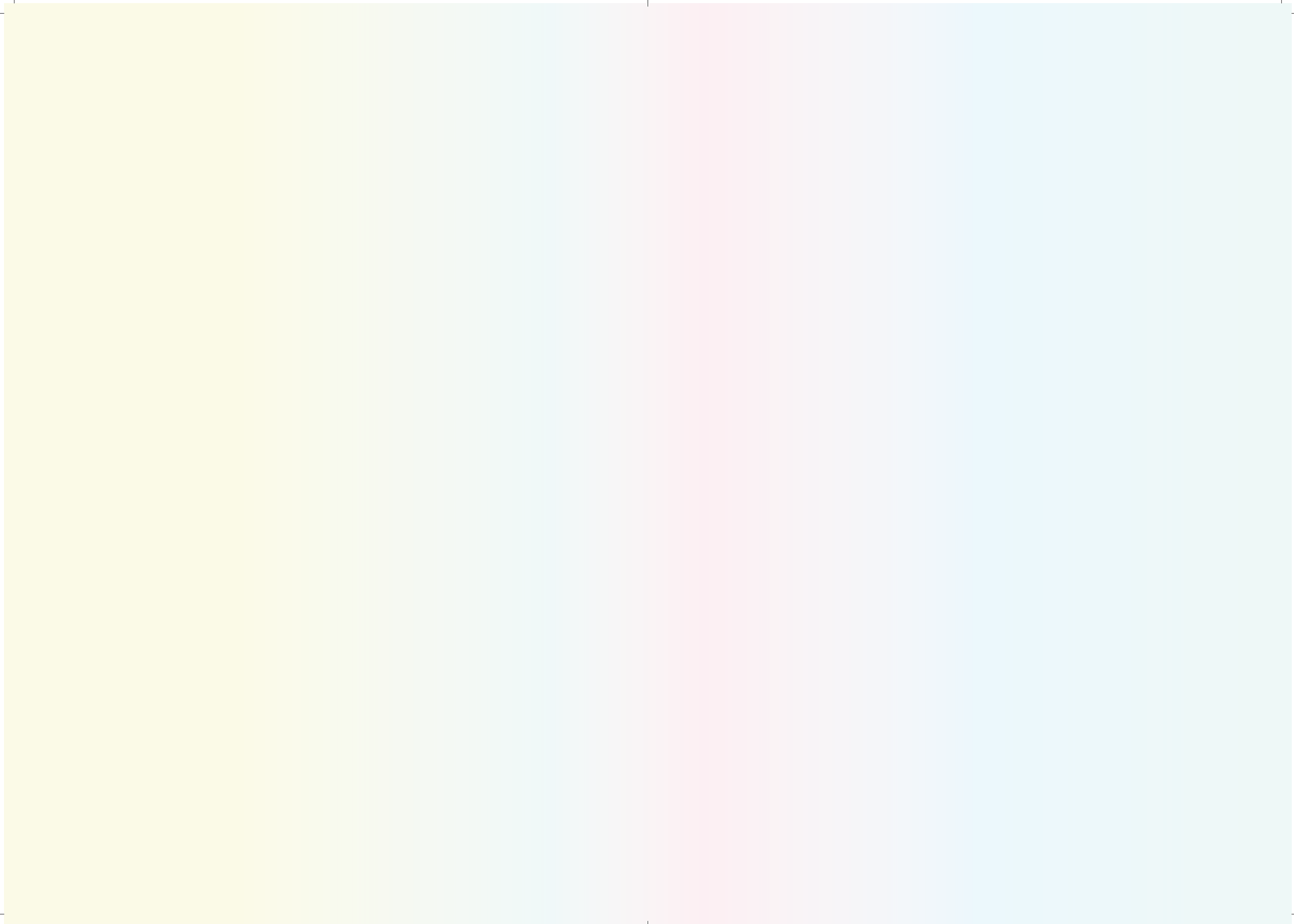
中国景德镇

会员展暨中国驻地会员项目展

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

会员展暨中国驻地会员项目展

第52届
国际陶艺学会大会

A I C JINGDEZHEN 2026
陶瓷：传承与创新
CERAMICS :
INHERITANCE
AND INNOVATION



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——总策展人张婧婧 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 — Chief Curator Zhang Jingjing	001
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001_002

Ceramics: Inheritance and Innovation

The IAC International Members' Exhibition of the 52nd
Congress of the International Academy of Ceramics

陶瓷：传承与创新

第 52 届国际陶艺学会大会会员展

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 Members' Exhibition, IAC International Residency Program Exhibition, IAC New Members' Exhibition, and Chinese National Exhibition offer curated shows with distinct focuses yet complementary visions, together forming the flagship curatorial centerpiece 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 centers. 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 IAC 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.

Honoring 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-honored 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

003_004

Ceramics: Inheritance and Innovation
The IAC International Members' Exhibition of the 52nd
Congress of the International Academy of Ceramics
陶瓷：传承与创新
第 52 届国际陶艺学会大会会员展

国际陶艺学会主席奥里奥尔·卡尔沃·韦尔赫斯寄语
——国际陶艺学会会员展与中国驻地项目会员展

按照国际陶艺学会历届大会传统，学会艺术家会员受邀在专门的主题展览中展示其作品。对会员和非会员而言，这场汇聚为人们提供了一个难得机会，得以观看陶瓷领域最新且重要的创作成果。鉴于国际陶艺学会汇聚了世界范围内卓越的陶艺家，本次在中国景德镇呈现的作品具有深厚的艺术与文化分量。

本届展览以大会主题“陶瓷：传承与创新”为框架。传承与创新这两个概念看似相互矛盾，实则紧密交织。每一次创新都根植于自身的脉络与传承，而每一种传统也都是持续演进与过往创新的结果。这种相互作用构成本次展览的主线，我相信它必将吸引并打动所有观众。

此外，2026 年国际陶艺学会大会推出了一项重要的里程碑项目：特别驻地计划，旨在支持来自遥远地区的艺术家，并帮助他们来到景德镇。作为这些驻地成果的直接呈现，我们很荣幸推出第二个学会会员展，与主展形成良好互补。两场国际会员展同期举办，是国际陶艺学会发展历程中的一个历史性里程碑。

借此机会，我谨向这一驻地项目的倡议者 Jacques Kaufmann 致以诚挚谢意；同时感谢七家合作机构接待国际陶艺学会艺术家参与驻地项目，分别为：景德镇三宝陶艺研修院、龙泉望瓯陶溪川艺术中心、河北省曲阳陈氏定窑瓷业有限公司、上虞青现代国际陶艺中心、景德镇市陶溪川艺术中心、宜兴陶二厂国际驻留中心，以及淄博现代陶瓷琉璃艺术中心。我们也由衷感谢北京国中陶瓷艺术馆的慷慨资金支持，这对参与艺术家而言至关重要。

诚邀各位欣赏这两场展览，它们代表了国际陶艺学会内部艺术表达的高峰。



奥里奥尔·卡尔沃·韦尔赫斯
IAC 主席

Foreword by IAC President Oriol Calvo Vergés: IAC International Members' Exhibition and IAC International Residencies' Exhibition

As is tradition at every Congress of the International Academy of Ceramics (IAC), our artist members are invited to showcase their work in a dedicated thematic exhibition. For members and non-members alike, this gathering offers a unique opportunity to experience the most recent and significant creations in the field. Given that the IAC brings together the world's most distinguished ceramic artists, the collection presented here in Jingdezhen, China, carries immense artistic and cultural weight. The exhibition is framed by the Congress theme, "Ceramics: Inheritance and Innovation"—two concepts that might appear contradictory but are, in fact, deeply intertwined. Every innovation is rooted in its lineage (inheritance), and every tradition is the result of continuous evolution and past innovation. This synergy serves as the guiding thread of a showcase that I am certain will captivate all visitors.

Furthermore, the 2026 IAC Congress introduces a major landmark: a special residency programme designed to support artists from distant regions of the world and facilitate their presence in Jingdezhen. As a direct result of these residencies, we are proud to present a second exhibition of Academy members that beautifully complements the main showcase. With the inclusion of the IAC New Members' Exhibition, three IAC Member Exhibitions simultaneously marks a historic milestone for our organisation.

I would like to take this opportunity to express my profound gratitude to the visionary behind these residencies, former IAC President Jacques Kaufmann, as well as to the seven residency centres that have collaborated on this project by welcoming IAC artists: Sanbao Ceramic Art Institute in Jingdezhen, Longquan Wangou Taoxichuan Art Center, Hebei Quyang the Chen's Ding Kiln Porcelain Co. Ltd, Shangyu Celadon Modern International Ceramic Art Center, Jingdezhen Taoxichuan Art Center, Yixing CCCA International Residency Center, and Zibo modern ceramic and glass art center. We are also deeply grateful to the Guozhong Ceramic Museum in Beijing for its generous financial support, which has been instrumental in securing the participation of many of the residency artists.

I invite you all to enjoy these two exhibitions, which represent the pinnacle of artistic expression within our Academy.

Oriol Calvo Vergés
IAC President

005_006

Ceramics: Inheritance and Innovation
The IAC International Members' Exhibition of the 52nd
Congress of the International Academy of Ceramics
陶瓷：传承与创新
第 52 届国际陶艺学会大会会员展

陶瓷：传承与创新

——第 52 届国际陶艺学会大会会员展暨中国驻地会员项目展策展人语

陶艺承载着悠久历史，也始终在时代浪潮中不断革新。2026 年盛夏，第 52 届国际陶艺学会大会落地千年瓷都景德镇，以“陶瓷：传承与创新”为主题的国际陶艺展在陶溪川美术馆启幕。本次展览紧扣大会主旨立意，以陶瓷为纽带，搭建起全球艺术对话与文明互鉴的平台。

陶瓷是人类共通的艺术语言。千百年来，陶瓷技艺在代际传承中积淀文化底蕴，形制、纹样与烧制技法，化作不同民族鲜明的文化符号。景德镇作为世界陶瓷文化重镇，深耕传统技艺与审美体系，承袭陶瓷发展脉络，为全球陶艺发展筑牢根基。传承，便是守护陶艺根脉，延续先辈智慧，让古老技艺生生不息。

传统艺术始终在时代中迭代生长，创新更是当代陶艺发展的核心动力。本次展览从全球 77 个国家的会员作品中精选佳作，结合来华驻地艺术家创作，共计展出 150 余件作品。海内外创作者打破地域与风格壁垒，融现代审美、多元材质与先锋理念，在古法复刻与创意解构之间自由探索。作品兼顾写实与写意、古典与当代，涵盖日用器物与艺术雕塑，既坚守本土文化内核，又不断突破艺术边界，诠释出传统与创新相融共生的当代艺术取向。世界各地的陶艺思想在此交融碰撞，千年瓷韵与国际艺术风采相映生辉。守传承，方知来路；勇创新，方赴远方。本次大展既是全球陶瓷文化传承成果的集中呈现，也是当代陶艺创新实践的生动缩影。愿我们借这次展览互通理念、携手共进，让陶艺创作焕发更多活力，携手书写全球陶艺事业薪火永续的崭新篇章。



李超
执行策展人

2026年 6月 9日

Ceramics: Inheritance and Innovation
Executive Curator's Preface to the IAC International Members' Exhibition
and IAC International Residencies' Exhibition of the 52nd Congress and
General Assembly of the International Academy of Ceramics

Ceramics boast an age-old legacy, yet they keep evolving with changing times. In the summer of 2026, the 52nd IAC Congress convenes in Jingdezhen, China's millennia-old porcelain capital. An international ceramic art exhibition themed "Ceramics: Inheritance and Innovation" opens at Taoxichuan Art Museum. Aligned with the Congress's theme, the exhibition takes ceramics as a link, fostering a platform for global artistic exchange and cross-civilizational mutual learning.

Ceramics serve as a universal artistic language. Over millennia, ceramic craftsmanship has accumulated rich cultural heritage through generational inheritance; its shapes, decorative motifs, and firing techniques have evolved into unique cultural emblems of nations and peoples across the world. As a global hub of ceramic culture, Jingdezhen nurtures time-honored craft traditions and aesthetic systems, sustains the lineage of ceramic development, and underpins the advancement of global ceramic art. To inherit is to safeguard the roots of ceramic art, pass down ancestral wisdom, and keep ancient crafts alive.

Traditional art has always evolved with the times, and innovation is the core driving force behind contemporary ceramic creation. Curated from outstanding works submitted by IAC members from 77 nations, alongside creations by resident artists in China, the exhibition features more than 150 pieces in total. Creators at home and abroad transcend geographical boundaries and stylistic divides, integrating modern aesthetics, diverse materials, and avant-garde ideas to explore freely between faithful adherence to ancient craftsmanship and creative artistic deconstruction. The exhibited works strike a delicate balance between realism and expressionism, classicism and modernity, covering functional ceramic wares and fine art sculptures. Rooted in local cultural identities while pushing forward artistic boundaries, they embody a contemporary creative ethos where tradition and innovation coexist and flourish.

Global ceramic ideas converge and spark dialogue here; the millennium-long heritage of ceramics shines alongside international artistic glamour. Inheritance anchors our origin; innovation empowers our journey. This landmark exhibition presents a full display of worldwide ceramic cultural heritage, as well as a vivid portrayal of contemporary ceramic innovation. May this exhibition facilitate insight exchange and joint progress, invigorate global ceramic creation, and pen a new chapter for the enduring legacy of world ceramic art.

Li Chao
Executive Curator

June 9, 2026

007_008

Ceramics: Inheritance and Innovation
The IAC International Members' Exhibition of the 52nd
Congress of the International Academy of Ceramics
陶瓷：传承与创新
第 52 届国际陶艺学会大会会员展



Ali Alawadh

Kohl Jar of Memory

《记忆眼线瓶》通过重新诠释传统的阿拉伯穆卡拉容器，展现了传承与创新的主题——这种曾用于涂抹眼线的器皿在阿拉伯文化中象征着美丽、身份认同及日常仪式。艺术家将这件物品从化妆品工具转化为当代陶瓷艺术作品，运用多种黏土材质与多样烧制技法，实现了过去与现在的交融，构建起材料与记忆之间的对话。作品中的黑色部分代表眼线与阿拉伯人的眼部特征，蕴含深度与视觉维度；白色部分则体现开放性、新生力与光明。环绕颈部的两圈环形图案呼应女性装饰元素与细腻动感，将传统优雅与现代精神完美融合。通过将象征性的文化遗产与物质创新相结合，这件作品重新诠释了祖先之美如何通过新的艺术语言得以延续，使陶土成为连接过去与未来的桥梁。

Kohl Jar of Memory reflects the theme of Inheritance and Innovation through the reinterpretation of the traditional Arabic mukhala — a vessel once used for kohl, symbolizing beauty, identity, and daily ritual in Arab culture. The artist transforms this object from a cosmetic tool into a contemporary ceramic experience, expressing the intersection of past and present through the use of multiple clays and diverse firing techniques that create a dialogue between material and memory. The black section of the piece represents kohl and the Arab eye, carrying depth and vision, while the white form embodies openness, renewal, and light. Two rings around the neck evoke feminine adornment and subtle movement, merging inherited elegance with a contemporary spirit. By blending symbolic heritage with material innovation, the work reimagines how ancestral beauty endures through new artistic languages, allowing clay to become a bridge between what was and what can be.



尺寸：50×17×20cm

创作年份：2025 年

材质：混合黏土制成、采用轮转成型法手工制作

Dimension: 50×17×20cm

Year of Creation: 2025

Material: Mixed clays, Wheel-thrown and Handbuilt

009_ 010

Ceramics: Inheritance and Innovation

The IAC International Members' Exhibition of the 52nd Congress of the International Academy of Ceramics

陶瓷：传承与创新

第 52 届国际陶艺学会大会会员展



Annika Teder

Molecule

科技创新拓展了人类的视野，让我们得以窥见迷人的分子结构，解锁诸多隐匿于肉眼之外的形态与秩序。这种全新的认知视角，为我的陶瓷创作赋予了全新灵感，推动我不断探索传统陶艺传承与当代技法创新的共生关系。我将分子微观形态转化为陶艺雕塑语言，融合陶瓷艺术的千年积淀与现代科学视角，在致敬传统艺术遗产的同时，演绎当代艺术的创新演变，诠释科学发现之美与艺术表达的融合共生。未来，我将探索纸黏土与色彩的多元可能性，持续深耕分子雕塑系列创作。

Scientific innovation makes it possible for the human eye to behold the fascinating architecture of molecules, unveiling patterns and forms that were once hidden from view. This expanded vision not only deepens our understanding but also sparks new creative directions in my ceramics practice, encouraging me to explore the interplay between inherited traditions and innovative techniques. By translating these molecular inspirations into sculptural works, I aim to merge the legacy of ceramic artistry with contemporary scientific insights, creating pieces that celebrate both the beauty of discovery and the evolution of artistic expression. My plan is to continue my series of molecule sculptures by experimenting with colours and with new possibilities of paper clay.



尺寸：28×43×18cm	Dimension: 28×43×18cm
创作年份：2025 年	Year of Creation: 2025
材质：纸瓷，艺术家独创技法	Material: Paper porcelain, Artist own technique

011_012

Ceramics: Inheritance and Innovation
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陶瓷：传承与创新
第 52 届国际陶艺学会大会会员展



Avi Amesbury

Taken

澳大利亚原住民的历史可追溯至至少 6.5 万年前，这使得原住民和托雷斯海峡岛民成为世界上最古老的连续文化之一。他们的历史涵盖了复杂的社会结构、多元的语言体系以及与“故土”（Country）的深厚联系。正是这种根植于精神层面的故土认同感将我们紧密相连。作为殖民者后代及来自其他国家移民的后裔，我们继承了这份与故土紧密相连的深厚文化遗产。“故土”深深融入艺术家的生活之中，正是这份“传承”改变了她看待和运用黏土的方式。她的当前研究聚焦于与自身“白人”历史和解的历程，并以黏土与口头语言作为叙事工具。艾姆斯伯里利用从不同地点采集的黏土制作手工瓷器作品，将天然原料融入每件作品中，从而建立手工艺创作与“故土”之间的联系。尽管瓷器常被视为易碎品，但她在作品中运用它既突显其脆弱性，也彰显其潜在的坚固性和耐久性——这些特质往往被忽视。这些作品既承认了与过去的传统联系，又通过叙事方式重新审视我们传承的文化历史。

The history of the First Nations People of Australia dates back at least 65,000 years, making the Aboriginal and Torres Strait Islander peoples some of the oldest continuous cultures in the world. Their history encompasses complex social structures, diverse languages, and a profound connection to Country. It is this deeply rooted fusion of Country with the spiritual that binds us together. As descendants of settlers and colonisers, as well as migrants from other countries, we have been generously offered this deep-seated heritage of connection to Country. 'Country' is deeply woven into the artist's life, and it is this 'inheritance' that has changed the way she views and works with clay. Her current research examines her journey of reconciliation with her 'white' history, and she uses clay and the spoken word as storytelling devices. Using clay dug from various locations Amesbury creates handmade porcelain objects. The raw materials from the earth are incorporated into each piece, forming a connection between the hand-made and 'Country'. Although porcelain is often perceived as fragile, it is used in the work to highlight nature's fragility, as well as its underlying strength and longevity, which are often overlooked. The work acknowledges heritage and traditional links to the past, and re-examines the history of our inherited culture through storytelling.



尺寸：5×5.5×5.5cm

创作年份：2025 年

材质：瓷、本地黏土、金色光泽剂、铜线

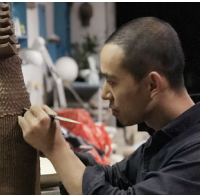
Dimension: 5x5.5x5.5cm

Year of Creation: 2025

Material: Porcelain, Found clay, Gold lustre, Copper wire

013_014

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Bin Zhou

光的侵蚀·Light's Erosion

该作品以绽放的花朵为灵感来源，通过融合陶瓷与纤维材料的跨媒介实验，在“传承与创新”的学术框架下实现了传统陶瓷材料语言的当代拓展。在装饰方面，烟熏色陶瓷缺陷被刻意转化为独特的艺术语言。作品在 1260℃ 的非充分还原气氛中烧制后，表面光泽消失，横截面呈现出灰黑色、灰褐色或黄色的斑驳纹理。在光照下，黑白交织的蚀变效果愈发明显，使得传统工艺中的瑕疵在当代语境中展现出独特的艺术张力。

Drawing inspiration from blooming flowers, Light's Erosion achieves the contemporary expansion of traditional ceramic material language through cross-media experiments integrating ceramic and fibre materials, situated within the academic context of "Inheritance and Innovation". In terms of decoration, the ceramic defect of smoke staining is intentionally transformed into a distinctive artistic language. Fired in an insufficient reduction atmosphere at 1260° C, the surface of the work loses its lustre, and the cross-section presents a mottled texture in greyish-black, greyish-brown, or yellow. Under the illumination of light, the interwoven black-and-white erosion effect becomes increasingly distinct, allowing the imperfections of traditional craftsmanship to exude unique artistic tension in a contemporary context.



尺寸：62×58×18cm

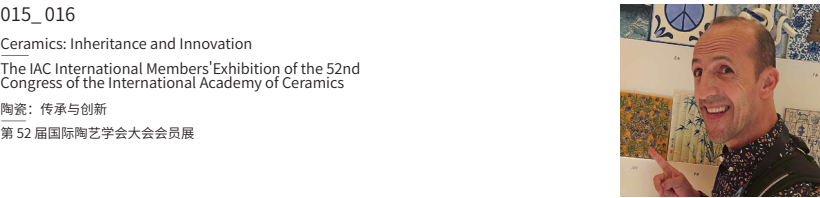
创作年份：2024 年

材质：黏土、纤维、釉料

Dimension: 2×58×18cm

Year of Creation: 2024

Material: Clay, Fiberd, Glaze



Boumediene Bouriche

My Imprint on The Past and Present

布里什·布梅迪恩是一位阿尔及利亚陶瓷艺术家，其作品深入探讨文化遗产与传统陶艺。艺术家运用卷制、铺板等手工成型技法，创作出既承袭传统工艺精髓又融合当代艺术表达的陶瓷作品。通过这些创作，我致力于在传统与现代之间建立生动对话。红黏土作为本土原材料及集体记忆的象征，成为传承古老技艺与当代艺术表达交汇的纽带。我的作品探索着如何在传承中激发新形式而不失其灵魂本质——每件作品都是这种延续性的印记，是对大地、对往昔匠人以及当今创造力的致敬。

Bouriche Boumediene is an Algerian ceramic artist whose work explores cultural heritage and traditional pottery. Using hand-building techniques such as coils and slabs, the artist creates ceramic forms inspired by traditional craftsmanship and contemporary artistic expression. Through my creations, I seek to establish a lively dialogue between tradition and modernity. Red clay, a local raw material and symbol of our collective memory, becomes the meeting point between ancestral craftsmanship and contemporary expression. My work questions how heritage can inspire new forms without losing its soul. Each piece is a trace of this continuity, a tribute to the earth, to the artisans of yesterday, and to the creative force of today.



尺寸：22×22×55cm

创作年份：2022 年

材质：当地红黏土、卷制与板状工艺

Dimension: 22×22×55cm

Year of Creation: 2022

Material: Local red clay,Coil and slab techniques

017_018

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Bruce Taylor

Lullaby

深耕绘画与陶瓷双领域创作多年，我的作品游走于器物功能性与雕塑艺术性之间，以极简几何为形体基底，借表层肌理演绎爵士乐的即兴节奏，形成递进式的专属视觉语法。立足传承与创新理念，我融合数字建模与传统手作陶艺，依托三维建模定比例结构，以手工制模、素烧、多层施料、釉烧等古法工艺落地创作。贯通数字技术与古老陶艺，重塑器物形态，实现传统工艺与当代创新的双向共生。

Practicing across painting and ceramics for decades, my works balance functionality and sculptural aesthetics, adopting minimalist geometric forms and jazz-inspired rhythmic textures to build a progressive visual grammar. Under the theme of inheritance and innovation, I integrate digital modeling with traditional handcrafted pottery. Based on 3D structural research, the works are completed through handmade molds, bisque firing, layered coating and glaze firing. Bridging ancient ceramic traditions and contemporary digital technology, the practice reinvents vessel forms and realizes the harmonious integration of traditional craftsmanship and modern innovation.



尺寸：33×51×46cm

创作年份：2023 年

材质：陶瓷、釉下彩、釉下彩工艺

Dimension: 33×51×46cm

Year of Creation: 2023

Material: Ceramic, Underglaze, Terra sigillata

019_020

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陶瓷：传承与创新

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C.A Traen

Continuum

这件作品呈现出一种朦胧如云的结构，与那些清晰可辨、时隐时现的具象元素形成鲜明对比。这些图案体现了陶瓷创作实践中永恒性与变革性之间的矛盾关系：陶瓷艺术家必须在始终立足于材料科学与物理定律的前提下，不断进行创新与发展。从概念层面而言，这部作品探讨了“道”——即“之道”，它是宇宙中根本的、无形且永恒的原则，是万物存在的根本动力。人类始终在寻找精神归宿；当我们意识到自己源自宇宙时，便明白真正的归属之地正是我们此刻所处之处。追求并非必要；相反，我们应当尊崇真实的自我，这种自我将为人照亮世界的黑暗。作品中的人物时隐时现，穿梭于创造力的虚空中，却始终由相同的物质构成。最后，烧制过程堪称社区传统的生动写照，既彰显了创新精神，也体现了历史反思。这件作品在首座阿纳加马窑中完成烧制——这座窑炉是挚友毕生的梦想之作——整个过程体现了代际间的传承与共享。成品虽呈干燥状态，却充满动态感与细腻层次。作为首次烧制的作品，窑炉的特性仍在探索之中；但这件作品已然成为一件艺术珍品，既标记着历史的这一时刻，也彰显了艺术家在此过程中的地位，更构成了通向未来的延续纽带。

The work insinuates a nebulous, cloud-like structure contrasted with clearly described figurative elements that simultaneously emerge and disappear. These motifs reflect the contradiction of permanence and transformation in ceramic practice. The ceramic artist must continually evolve and innovate while remaining grounded in material science and the laws of physics. Conceptually, the work investigates "Dao", translated as "the way", the fundamental, formless and eternal principle of the cosmos, the force underlying all existence. Humans search for a place for their spirit. When we realise we are forged from the cosmos, we recognise our true place is exactly where we are. Pursuit is unnecessary; instead we honour our true selves, which in turn casts a brighter light into the world's darkness for others. In the work, figures emerge and vanish, dipping into the ether of creativity, yet remain of the same material from which they arise. Lastly, the firing process is metaphorical of community traditions, illuminating innovation and retrospection. Fired in the inaugural anagama kiln, built as a lifelong dream of a dear friend, the process reflects sharing across generations. The results are dry yet dynamic and nuanced. As the first firing, kiln characteristics are still being discovered, but the work stands as an artefact marking this moment in history and the artist's place within it, a continuum into the future.

尺寸：38×27×27cm	Dimension: 38×27×27cm
创作年份：2023 年	Year of Creation: 2023
材质：木烧制瓷质陶器	Material: Wood fired porcelainous stoneware



021_022

Ceramics: Inheritance and Innovation

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陶瓷：传承与创新

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Catalina Vial Stange

Encaje I

我的陶瓷创作是身份与遗产的宣言，交织传承与创新。拉丁美洲的多元混血文明是鲜活且持续演变的活态遗产。作为拉丁裔女性，我承袭土地与社群的韧性，承载创伤与先祖智慧。我以烧成瓷器与高温生料泥浆拼接层叠，用有机椭圆形态诠释流动的混血女性身份与循环的生命力量。我坦然颂扬器物裂纹与残缺，视创新为对遗产的修复与重述。传承赋予我文化根基，创新赋予我重塑自我的力量，映照拉美女性于废墟中新生、于张力中生长的生命姿态。

My ceramic works serve as a manifesto weaving inheritance and innovation into the fabric of identity. Rooted in Latin America's mixed, living heritage, my creations embody the resilience of mixed-race women who carry both colonial trauma and ancestral wisdom. I assemble and layer fired porcelain with raw clay slurry, adopting organic oval forms to depict flowing feminine energy and cyclic life. Celebrating cracks rather than concealing them, I regard innovation as the rearticulation and restoration of heritage. Inheritance provides cultural and emotional foundations, while innovation offers transformative power. Together they form a cycle of destruction and creation, reflecting Latin American women's dignity of regenerating beauty and life from marginalization and ruins.

尺寸：38×55cm

创作年份：2025 年

材质：陶器、瓷器

Dimension: 38 x 55cm

Year of Creation: 2025

Material: Porcelain, Stoneware



023_ 024

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Cathy Franzi

Banksia rosserae

弗兰齐的作品描绘了自然景观与植物群落，其中尤为引人注目的是罕见的罗斯氏班克斯花（Banksia rosserae）——这种植物直到 21 世纪才在西澳大利亚州偏远干旱地区被确认为独立物种。她的创作理念融合了我们共同守护的古老生态环境、科学化的植物图像表现手法，以及浮雕版画风格的刮刻技法。

Franzi's work depicts landscape and flora; the rare Banksia rosserae, identified as a distinct plant species only in the twenty first century in the isolated arid heart of Western Australia. Her ideas draw from the ancient environment of which we are all custodians, a scientific approach to botanical imagery, and a relief printmaking style of sgraffito.

尺寸：50×24×22cm
创作年份：2026 年
材质：瓷器、罩釉、釉料、轮制

Dimension: 50×24×22cm
Year of Creation: 2026
Material: Porcelain, Engobe, Glaze, Wheel-thrown and altered, Sgraffito



025_026
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Dani Zbontar

Cult Vessel

该作品以斯洛文尼亚新石器时代考古陶瓷为创作基底，取材于史前具备祭祀神圣属性的兽首器皿，跨越时空开展古今艺术对话。作品摒弃复古复刻，以现代雕塑语言重构古老兽首母题，融合自然形态与精神意蕴。器物表面金色圆点延续远古装饰范式，兼具当代抽象性，成为记忆延续与形态转化的精神符号。作品立足史前本土陶艺遗产，以材料实验与象征叙事活化传统工艺，让古老陶艺仪式在当代语境新生，呼应传承与创新的核心主题。

Inspired by Neolithic archaeological ceramics of Slovenia, Cult Vessel takes ancient sacrificial animal-head pottery as its conceptual foundation and initiates a cross-temporal artistic dialogue. Instead of simple replication, the work reconstructs primitive motifs with modern sculptural language, integrating natural forms and spiritual connotations. Golden dots on the surface inherit ancient decorative traditions while embracing contemporary abstraction, symbolizing memory, continuity and transformation. Rooted in prehistoric local ceramic heritage, the work revitalizes traditional craftsmanship through material experiments and symbolic narratives, reimagining ancient ritual creation in a modern context and echoing the theme of inheritance and innovation.

尺寸：27×17×33cm
创作年份：2025 年
材质：棕色黏土、金色釉料

Dimension: 27×17×33cm
Year of Creation: 2025
Material: Brown clay, Gold glaze



027_ 028

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Danyang Song

Cave-3

我的作品主要关注将无形的情感可视化，并通过陶瓷艺术探索疗愈效果。小球装饰的灵感来源于甲状腺结节——结节是无形积累的压力与情感所形成的。我们的身体甚至在意识察觉到这些无形压力和情感之前就已经对其产生反应，这就是为什么我认为甲状腺结节是无形情感与压力的有效视觉表现。在现代社会，越来越多的人因巨大的压力和负面情绪而产生结节，严重者甚至需要手术切除。这让我想到，在创作这些陶瓷“结节”的过程中，我在某种意义上正在从身体中提取压力与情感。因此，这一创作行为成为一种自我疗愈的形式。我将手工成型与 3D 打印技术结合在一起，以此作为隐喻，探索传统工艺与新兴技术之间的共生关系。在作品中，我将一个存储情感的洞穴可视化。我相信每个人都需要一个私密且独立的空间，来容纳那些无法或不愿与他人分享的感受——一个安全的空间。我使用金属釉的质感作为隐喻：这个空间既像钢铁一样坚韧，又像陶瓷一样脆弱。

My works are mainly focusing on visualizing the invisible emotion and exploring the healing effect through ceramic art. The inspiration of the little ball decoration is from thyroid nodules, which are formed as a result of accumulated invisible stress and emotions. Our bodies react to these unseen pressures and emotions even before we become consciously aware of them, which is why I see thyroid nodules as an effective visual representation of intangible emotions and stress. In modern society, more and more people are developing nodules due to immense pressure and negative emotions, with severe cases even requiring surgery to remove them. This led me to think that, in the process of creating these ceramic "nodules," I am, in a sense, extracting the stress and emotions from my body. This creative act thus becomes a form of self-healing. I combined hand-building and 3D printing techniques together as a metaphor to explore the symbiotic relationship between traditional craftsmanship and new developing technology. In the work Cave-3, I visualized a cave that stores emotions. I believe everyone needs a private and independent space to hold feelings that cannot or do not wish to be shared with others — a safe space. I used the texture of metallic glaze as a metaphor: this space is both as resilient as steel and as fragile as ceramic.

尺寸：29.8×18.4×17.8cm
创作年份：2025 年
材质：釉面陶器、釉下彩

Dimension: 29.8×18.4×17.8 cm
Year of Creation: 2025
Material: Glazed stoneware, Underglaze



029_ 030

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Daqing Gao

Reborn Series

环境危机促使我思索传承与创新。我取用景德镇废弃旧梅瓶模具，多次翻模重构正负空间，创作出《合唱系列》。废弃模具结合植物意象重获生命力，虚实凹凸暗含阴阳共生、母子传承的哲思。作品以古梅瓶酒器致敬古风情谊，融合历代古瓷片汲取民间青花写意笔法，简化抽象鹤纹。风格兼具野逸文气与当代质感，正负空间自成小宇宙，新旧意象相融，以活化青花传统诠释传承创新。

The environmental crisis prompted me to reflect on inheritance and innovation. Utilizing discarded old plum-vase molds from Jingdezhen, I repeatedly reworked them to redefine positive and negative space, creating the "Choral Series". These repurposed molds, infused with botanical imagery, regain vitality, while their interplay of solid and void, convexity and concavity embodies philosophical concepts of yin-yang harmony and generational continuity. The works pay homage to ancient cultural bonds through traditional plum-vase wine vessels, incorporating fragments of historical porcelain to incorporate the freehand brushwork style of folk blue-and-white porcelain, along with simplified abstract crane patterns. Their style blends rustic elegance with contemporary sophistication; the positive and negative spaces form a self-contained microcosm where old and new imagery converge, demonstrating how revitalizing the blue-and-white tradition can foster both preservation and innovation.



尺寸：18×9.5×25cm/26×13×30cm/19.5×10×22cm Dimension: 8×9.5×25 cm/26×13×30 cm/19.5×10×22 cm
创作年份：2022 年 Year of Creation: 2022
材质：蓝白瓷减烧工艺釉面 Material: Blue and white porcelain reduction firing plating

031_ 032

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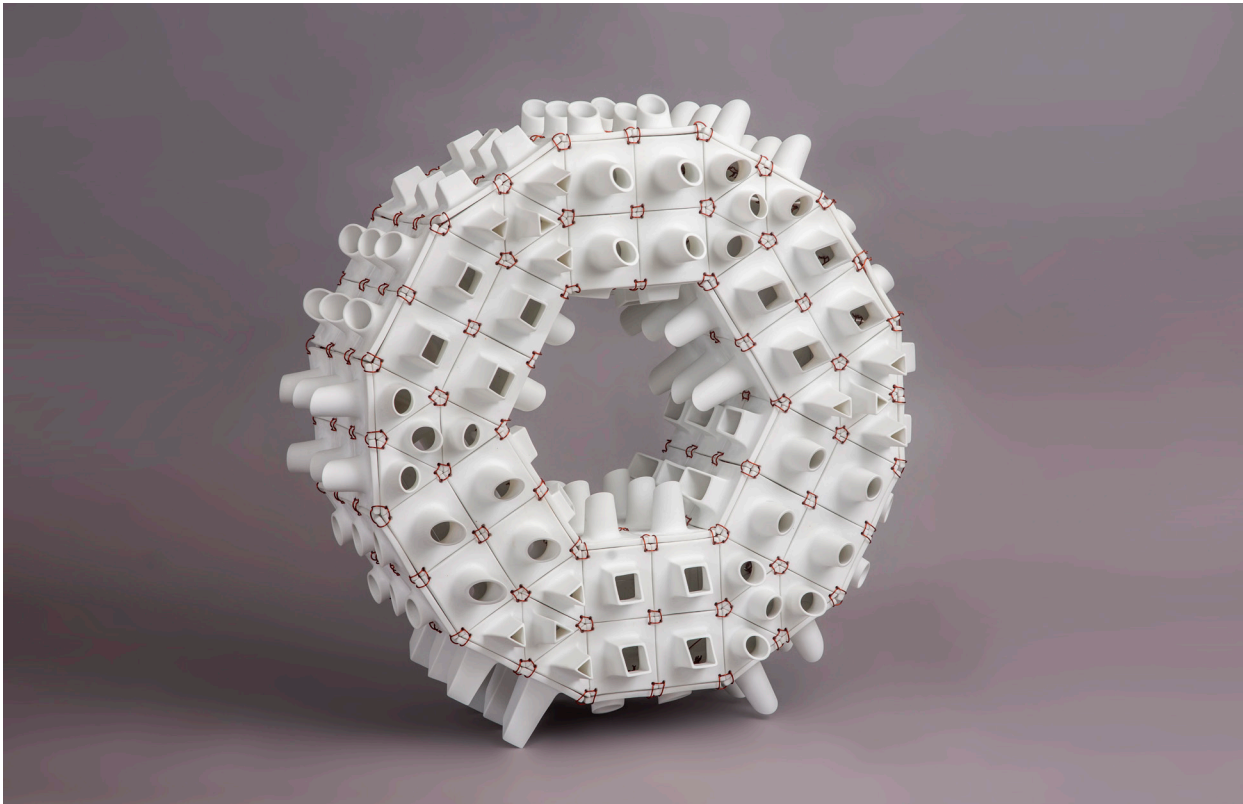


Deng Wang

Memories of reincarnation

该作品以高温陶瓷与铜丝为媒介，构建出传统艺术与数字文明碰撞交融的艺术图景。他突破材料间的固有物理界限，运用科技手段对传统工艺进行创新性重塑。该作品根植于东方古人的“天圆地方”世界观，将这一理念转化为可编程的几何模块：方形基座象征大地秩序，圆柱形单元则隐喻天体运动；两者相互连接，在自由的传统拼接方式与工业级精准制造之间实现了精妙平衡。其创作手法并未摒弃传统，而是通过数字化手段简化复杂流程，采用模块化设计解构与重构结构，并赋予作品互动性，为古代陶瓷艺术注入永恒的生命力。

The work uses high-temperature ceramics and copper wires as its media, composing a movement where tradition collides with and merges into digital civilization. Breaking long-standing physical boundaries between materials, he imaginatively reshapes traditional crafts through technology. Rooted in the ancient Eastern worldview of "round heaven and square earth", the work transforms this concept into programmable geometric modules. The square base symbolizes the order of the earth, while cylindrical units metaphorically represent celestial movement. Connected to one another, they achieve a delicate balance between free traditional assembly and industrial precision. His creative approach does not abandon tradition; instead, it streamlines complex processes through digitalization, deconstructs and reconstructs structures via modularization, and infuses the work with interactivity, injecting a timeless energy into ancient ceramic art.



尺寸：60×65×35cm

创作年份：2021 年

材质：含铜丝的高温陶瓷

Dimension: 60×65×35cm

Year of Creation: 2021

Material: High-temperature ceramics with copper wires

033_ 034

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Diana Boitmane

Malleus. Inner Form

身为瓷艺创作者与设计师，我融合舞台、平面艺术背景与当代陶艺手法，结合传统瓷艺，探索声音、静默与内在共鸣。作品以人耳锤骨结构为灵感，将瓷器喻为承载振动与记忆的脆弱介质，映照生物与文化的感知传承。我结合注浆成型与丝网手绘，融合古法工艺与实验性技法，以黑白肌理、形变光影演绎声波与静默节奏，借古今工艺对话，以当代抽象表达重构传统瓷艺，诠释传承与创新的共鸣力量。

As a ceramic artist and designer, I integrate stage and graphic art backgrounds with contemporary ceramic practices, uniting traditional craftsmanship with conceptual explorations of sound, silence and inner resonance. Inspired by the human auditory ossicle structure, my project Malleus · Inner Form regards porcelain as a fragile medium bearing vibrations and memories, reflecting biological and cultural sensory heritage. Combining slip casting, screen printing and hand painting, I merge ancient techniques with experimental surface treatments. Translating auditory symbols into contemporary abstract forms, my works interpret ceramics as a listening language, embodying the continuity of tradition and openness of innovation.



尺寸：20.5×70×7.5cm

创作年份：2025 年

材质：瓷器、泥塑铸造、修整加工、组装而成

Dimension: 20.5×70×7.5cm

Year of Creation: 2025

Material: Porcelain, Slip casting, Altering, Assembling

035_ 036

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Edna Oliver

Pocket Sculpture Series

作品借鉴日本传统根付工艺，将古时兼具实用与审美、承载个人身份的随身配饰，转化为当代微型瓷质雕塑。我自研烧制收缩成型技术，打造可活动瓷质关节，打破瓷器静态、脆弱的固有认知。这批抽象随身雕塑保留传统悬挂结构，以触摸把玩的感官冥想功能替代古旧实用属性。作品肌理层次丰富、配色雅致，瓷体碰撞自带清越回响，以技术创新活化传统，拓展了陶艺的互动与感官边界。

Inspired by traditional Japanese netsuke, the Pocket Sculpture Series transforms ancient functional and ornamental wearable accessories into contemporary miniature porcelain sculptures. Adopting self-developed firing shrinkage technology, I create movable porcelain joints to break the stereotype of static and fragile ceramics. These abstract pocket-sized works retain classic hanging structures and offer meditative tactile interaction instead of traditional practical functions. Featuring textured contrasts, delicate coloring and resonant clinking sounds between porcelain pieces, the series revitalizes heritage through technical innovation and expands the sensory and interactive boundaries of ceramic art.of the work. Each object combines smooth and textured surfaces, creating subtle contrasts that invite touch. Partial color accents are applied to most of the pieces, adding visual depth and variation within the group.



尺寸：3-7cm
创作年份：2025 年
材质：瓷器、泥塑铸造及手工塑形

Dimension: 3-7cm
Year of Creation: 2025
Material: Porcelain, Slip casting and hand modeling

037_038

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Egle Einkiyte-Narkeviciene

Troubled Waters

我的陶瓷雕塑伫立于天地之间，在物质的厚重与形态的轻盈之间寻求平衡。作品折射出我对传承与创新的当代思考，让传统陶艺工艺与古老技法，同形式、肌理的实验性探索相融共生。每件雕塑皆为纯手工制作，任由材料随触摸与运动自然回应，维系艺术家与黏土之间手势、形态与能量的直接联结。作品兼具灵动的生命力与沉静的内在稳态，如悬浮于永恒与流变之间的呼吸，松弛且有度。哑光质感柔和吸纳光线，和谐的色彩在平衡与对比间形成微妙对话。轻盈的形态与对环境的敏锐感知，是我标志性的艺术特质，让每一件作品都鲜活且真诚。创作始终探索材料、运动与色彩的微妙边界，让陶瓷挣脱重力束缚，完成向空灵幻象的诗意转化。

My ceramic sculptures balance between heaven and earth between the weight of matter and the lightness of form. These works reflect a contemporary approach to heritage and innovation, where traditional craftsmanship and ancient techniques merge with an experimental understanding of form and surface.Each sculpture is hand-built, allowing the material to respond naturally to touch and movement. This process preserves a direct connection between the artist and the clay between gesture, form, and energy. The works are full of motion and life, yet they maintain a quiet inner stability like a suspended breath between permanence and change. Matte surfaces absorb light, while the harmony of colors creates a subtle dialogue between balance and contrast. Lightness and sensitivity to the surrounding environment are an essential part of my artistic identity qualities I strive to preserve so that each work remains alive and genuine. These are explorations of sensitivity to material, movement, and color a boundary where ceramics lose their gravity and turn into illusion.



尺寸：40×50×42cm
创作年份：2023 年
材质：陶器

Dimension: 40×50×42cm
Year of Creation: 2023
Material: Stoneware

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Elizabeth Dychter

Echoes from the void

这件作品体现了“道”的原则——可见与不可见、形式与虚空交织在一起，创造出一种不断转化中的平衡。构成作品结构的起伏，唤起了“气”的流动，那是一种无止境流淌的生命能量，提醒我们：每一个形态都不过是连续过程中的一个悬停瞬间。在作品表面，色彩纹样与白色瓷区域之间的对话，表达了遗产与创新之间的张力。那些近乎手势感的色彩，让人想起火、釉与祖先之手的记忆；而开放、近乎建筑般的几何形态，则揭示出一种当代的空间探索——这种探索唯有借助新的工具与思维方式方能实现。结构中波浪的重复并不追求机械式的完美，而是一种有机的变化——一种在重复中自我转化的过程，如同一个活着的传统，在不失其本质的前提下被重新诠释。在持久与变迁之间的这种摇摆中，这件作品体现了大会的精神：在我们所继承的与我们自己所创造之间，在器物与道之间，寻求平衡。

This work embodies the principle of the "Dao", where the visible and the invisible, form and void, intertwine to create a balance in constant transformation. The undulations that structure the piece evoke the fluid movement of "Qi", that vital energy that flows endlessly, reminding us that every form is but a moment suspended within a continuous process. On its surface, the dialogue between the chromatic patterns and the white porcelain areas expresses the tension between heritage and innovation. The colors, almost gestural, recall the memory of fire, glaze, and the ancestral hand; while the open, almost architectural geometry reveals a contemporary exploration of space, made possible only through new tools and ways of thinking. The repetition of the waves in the structure does not seek mechanical perfection but organic variation — a repetition that transforms itself, like a living tradition reinterpreted without losing its essence. In this oscillation between permanence and change, the piece embodies the spirit of the Congress: the search for balance between what we inherit and what we create, between the artefact and the "Dao".



尺寸：33×28×30cm

创作年份：2025 年

材质：瓷器、污渍、奈里科米（一种织物工艺）

Dimension: 33×28×30cm

Year of Creation: 2025

Material: Porcelain, Stains, Nerikomi(a textile technique)

041_ 042

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Eyvind Solli Andreassen

PP5

盘筑是古老制陶技法，我令泥条脱离单纯塑形功能，成为核心艺术表达。我打磨手艺，作品常被误认 3D 打印，借此探讨手工与科技的模糊边界。机械造物日趋普及，我的创作介于慢节奏盘筑和精密打印之间，留存满布作品的指纹与手触痕迹。裂纹、瑕疵不予遮掩，粗粁与精致并存。依托传统盘筑，我思索当下手工的价值，印证传统并非停滞，历经千年仍不断演化、富有现实生命力。

Coiling is an ancient pottery method. I turn clay coils from mere structural supports into core artistic expression. I hone my craft so finely that my works are often mistaken for 3D prints, exploring the blurred line between handwork and technology. As machine fabrication prevails, my creation sits between slow coiling and precise printing, retaining fingerprints and hand traces all over pieces. Cracks and imperfections are highlighted rather than hidden, balancing roughness and refinement. Rooted in traditional coiling, I reflect on the meaning of handcraft today, proving traditions evolve instead of standing still, remaining vital after thousands of years.

尺寸：42×40×39cm
创作年份：2021 年
材质：瓷器

Dimension: 42×40×39cm
Year of Creation: 2021
Material: Porcelain



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Fei Zhang

Folding and Philosophy

通过展现中国古代折纸艺术的精髓，转化物质概念内涵，反思传统静态、对称且功能性的器物美学，并融合当代美学理念——运用几何凹凸形态、进出空间关系以及理性与情感交织的艺术语言，重新构建器物的表现形式，释放其物质本质。对我而言，这不仅是一种精神追求，更是一种道义追求；其存在与当今人们的物质文化及时代审美标准密不可分。

Through the expression of ancient Chinese origami art, the transformation of material concepts, the reflection on the traditional static, symmetrical, and functional vessel aesthetics, and the integration of current aesthetics, with geometric concave and convex, entering and exiting, rational and emotional artistic language, re-construct the vessel expression, releasing the material nature. For me, it is a spirit, and more importantly, a Dao. Its existence is closely related to the current people's material culture and aesthetic standards of the era.

尺寸：62×30×28cm

创作年份：2024 年

材质：泥板组装与成型工艺

Dimension: 62×30×28cm

Year of Creation: 2024

Material: Mud plate assembly and Shaping process



045_ 046

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Fernando Garcés

Still Life with Golden Flowers

《白与金静物》由七件手工拉坯景德镇瓷器构成，践行“传统是连续的创新”的创作理念。作品突破器物简单排列的形式，以静默、克制的视觉构图，完成遗产与当代的深度对话，重新诠释陶瓷的美学与伦理价值。素白瓷体肌理温润纯粹，兼具大理石般的质感，承载着数百年传统工艺与匠人积淀。点缀的金色赋予作品神圣与永恒的象征维度，让普通静物挣脱装饰属性，实现从传统器物到当代崇高艺术的升华。

Composed of seven hand-thrown Jingdezhen porcelain pieces, Still Life in White and Gold embraces the idea that tradition consists of continuous innovation. Beyond a simple arrangement of objects, the work builds a subtle dialogue between heritage and modernity through restrained and meditative composition, reinterpreting ceramic art ethically and aesthetically. The pure white porcelain bears the texture of time and traditional craftsmanship with marble-like tactility. Accented with gold that symbolizes sacredness and eternity, the work transcends decorative value, elevating ordinary still-life objects from traditional craft to contemporary and sublime artistic expression.

尺寸：60×60×60cm
创作年份：2025 年
材质：轮制瓷器、透明釉面以及金色光泽

Dimension: 60×60×60cm
Year of Creation: 2025
Material: Wheel-Thrown porcelain, Transparent glaze,
and Gold luster



047_048

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Giorgos Vavatsis

Kilix2000

我的创作聚焦矿物与土质在陶艺中的本质价值，以此反思材料对创作的深层影响。泥土让我意识到，静态的自然物质始终处于缓慢的运动与演变之中，拥有人类无法感知的地质时间维度。该作品汇聚多地原生矿物，将漫长的地质岁月凝于器物。陶艺烧制可瞬间逆转千万年的物质演化，重塑材料形态。我以人工介入自然，改写物质原本的轨迹，将个人体验、情绪与时代记忆赋予材质，让悠远的自然传统与地质文明，成为可触摸的当下存在。

Kylix2000 stems from my exploration of minerals and soil nature in ceramic creation. Clay reveals that seemingly static substances are alive, shifting and evolving across imperceptible geological time. Minerals carry an immense temporal dimension far beyond human chronology. As ceramists, we can reverse millions of years of material evolution through a single firing, reshaping raw elements into defined forms. By intervening in nature's silent eternal movement, I reconstruct new materiality and endow materials with human emotions and experiences. Gathering diverse raw minerals into classic ceramic shapes, the work weaves geological time and ancient tradition into a tangible contemporary presence.



尺寸：30×30×25cm

创作年份：2023 年

材质：陶土与多种天然矿物混合后卷绕成型

Dimension: 30×30×25cm

Year of Creation: 2023

Material: Stoneware clay mixed with various raw minerals

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Guangzhen Zhou

Landscape in a Box (A and B)

这件大型手塑陶瓷雕塑置于盒内，以中国传统山水中的青山绿水为饰，描绘了文化与自然之间的和谐共生。我将这件景观雕塑安放在一个带有瓶形花窗的木盒中（盒子每侧各五扇花窗）。中国园林建筑中的花窗，以千变万化的形态捕捉如画景致，当观者行经时，便框出一幅幅流动的风景。在这里，这些不规则形状的窗户宛如漂浮在空中的气球，增强了现实与朦胧之间的空间层次。观者可以前后、左右、上下移动视线，以获得不同的画面。透过花窗，形成一种部分遮蔽的视觉效果——在当代陶瓷艺术中，呈现出一种带有中国传统美学神秘感的意境。

The large, hand-shaped ceramic sculpture inside is decorated with the green mountains and flowing waters of a Chinese traditional landscape, depicting harmonious coexistence between culture and nature. The artist placed this landscape sculpture in a wooden box with vase-shaped ornamental windows (Five windows on each side of the box). The ornamental windows in Chinese garden architecture capture picturesque scenery within their various forms, framing a shifting landscape when the viewer walks by. Here, these irregularly shaped windows are like floating balloons in the air, enhancing the spatial hierarchy between reality and ambiguity. Viewers can move their line of sight back and forth, left and right, and up and down, to obtain different images. Through the windows, a visual effect of partial obstruction is created; one with a mysterious of Chinese traditional aesthetic in the contemporary ceramic art.



尺寸：59×36×25cm	Dimension: 59×36×25cm
创作年份：2025 年	Year of Creation: 2025
材质：炆器陶土、釉下彩绘以及木制盒子	Material: Stoneware clay, Underglaze paints and wooden box

051_ 052

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Guy Van Leemput

Big Mind Circles

2025年，这位艺术家通过添加纤维改变了景德镇瓷器的经典配方，并成功利用这种新型瓷体创作出《Big Mind Circles》。这件作品既传承了传统工艺精髓，又体现了创新精神。

In 2025 the artist changed the recipe of the famous Jingdezhen porcelain by adding fibres. He managed to use this new body porcelain to make 'Big Mind Circles 2025' . This bowl carries both the inheritance and the innovation.

尺寸：18.5×16×12cm

创作年份：2025 年

材质：用亚麻纤维加固的景德镇瓷器

Dimension: 18.5×16×12cm

Year of Creation: 2025

Material: Jingdezhen porcelain reinforced with flax fibers



053_ 054

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Hailong Yuan

Symbiosis

《共生》立足思辨实在论与新唯物主义，是一场后媒介语境下的陶瓷艺术实验。作品融合传统经典器型与现代几何形态，以解构手法做片段化处理，隐喻传统在现代性中的非线性延续。通过陶瓷与手工玻璃异质共生、金属构件衔接折叠时空，构筑古今对话的褶子空间。粗粲陶釉留存物质本真与手工痕迹，通透玻璃凝萃光影瞬时质感，冷暖材质、时序记忆相互碰撞，以非辩证的张力重构物质美学，在传承基底中探索当代陶艺的前卫新生路径。

Rooted in speculative realism and new materialism, Symbiosis is a post-medium ceramic art experiment. Combining traditional classical vessel shapes with modern geometric forms, the work adopts deconstructive fragmentation to metaphorize the nonlinear continuity of tradition under modernity. It integrates coarse-glazed ceramics and handmade glass with metal connectors to fold historical and contemporary dimensions. The rustic pottery retains material authenticity and handmade traces, while transparent glass condenses instantaneous light and flame. The collision of textures, temperatures and temporalities forms non-dialectical tension, reconstructing material aesthetics and exploring avant-garde innovation rooted in ceramic heritage.

尺寸：98×56cm

创作年份：2019 年

材质：高温陶瓷、高温泡沫釉料

Dimension: 98×56cm

Year of Creation: 2019

Material: High-temperature ceramic, High-temperature foam glaze



055_056

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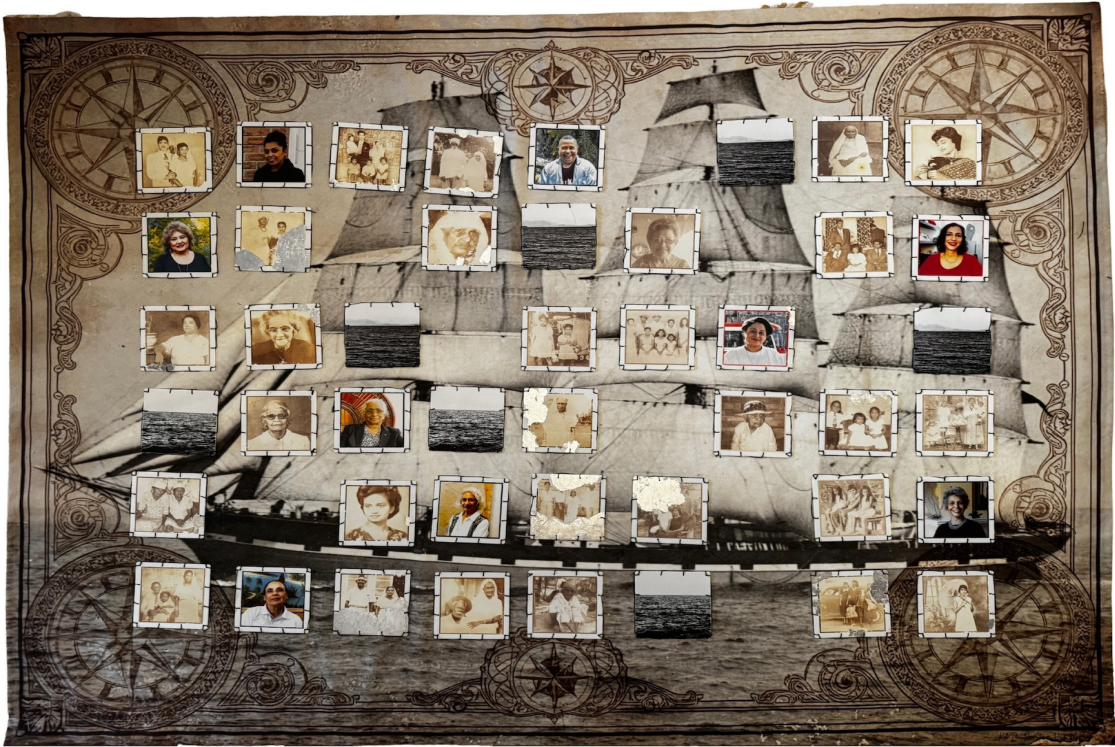


Heidi McKenzie

Kala Pani Crossings

此作品揭示了鲜为人知的印度契约劳工历史。“卡利帕尼”指 1838至 1917年间从印度大规模迁出现象：约 150万印度人离开印度次大陆，在甘蔗种植园担任契约劳工，其中 50万人前往加勒比地区。这些移民在奴隶解放后取代了原有的奴隶群体。艺术家使用从中国进口的陶瓷基板瓷砖，装饰在描绘“默西号”轮船的数字拼贴画上——这艘船曾载着移民从加尔各答前往英属圭亚那。作品中收录了九位来自不同背景的印加裔加拿大女性肖像，每位女性手中都握有一幅祖先画像；每幅肖像均配有对应的短视频，既呈现了女性个体身份，又将其置于从印度到加勒比再到加拿大的双重流散历程中，并讲述其祖先的故事。陶瓷瓷砖将女性家族档案照片与银箔装饰相结合，呼应卤化银摄影工艺的特点，同时融入工人每日收割一至两吨甘蔗所获银币的图案。肖像瓷砖间穿插着卡利帕尼渡口的历史照片。艺术家通过改变“Krossing”的拼写方式，强调当代女性对自身文化遗产的重新诠释。“黑水”的画面打破了视觉整体的连续性，揭示了工人们迁徙至新土地时祖先历经三至五个月航程所面临的艰辛，以及等待他们的充满不确定且最终黯淡的未来。

Kali Pani Crossings gives voice to the little-known histories of Indo-indentureship. 'Kala Pani' refers to the large-scale migration out of India from 1838 to 1917, where one and a half million Indians left the subcontinent to work in the sugar plantations as indentured labourers, half a million to the Caribbean. They replaced/displaced the slaves after emancipation. Ceramic substrate tiles, sourced from China, are mounted on digital collage of the Mersey, one of the ships that carried the migrants from Calcutta to British Guyana. The artist photographed nine Indo-Caribbean Canadian women from diverse backgrounds, each holding a portrait of a female ancestor. The portraits each have a corresponding short video that gives voice to the women, locates each within the double diaspora — from India, to the Caribbean, to Canada — and tells something of the story of their ancestor. The ceramic tiles weave together archival family photographs of the women, laced with silver leaf, recalling the silver halide photographic process, as well as the silver coin the workers would have earned for harvesting one to two tons of sugarcane a day. The portrait tiles are punctuated by photographs of the Kali Pani. The artist has subverted the spelling of "Krossing" to underscore the contemporary women's reclamation of their heritage. Images of the "black waters" interrupt the visual tapestry and signal the hardship of the ancestors' three to five-month voyage during the workers' migration to a new land and the uncertain and ultimately bleak futures that awaited them.



尺寸：80×112.5cm

创作年份：2025 年

材质：陶瓷贴花、银箔、钢制跳环、木工钉、
浸墨亚麻画布

Dimension: 80×112.5cm

Year of creation: 2025

Material: Ceramic decals, Silver leaf, Steel jump rings,
Carpenter nails, Linen canvas with ink

057_058

Ceramics: Inheritance and Innovation

The IAC International Members' Exhibition of the 52nd Congress of the International Academy of Ceramics

陶瓷：传承与创新

第 52 届国际陶艺学会大会会员展



Hennie Meyer

Shard Vase

我的创作以炆器为核心载体，打破传统陶艺中瓷器高贵、炆器次级的材料等级偏见。二者烧成温度不同、工艺难以兼容，而我将高温瓷片嵌入未烧炆泥，经素烧施釉完成创作。作品颠覆主次关系，炆器不再是被动基底，而是支撑瓷器的核心结构。两种材料相互依存、彼此成就，兼具功能性与象征性，以传统工艺积淀结合当代实验，诠释传承与创新的融合，承载着突破规范的艺术探索。

Rooted in stoneware creation, my work subverts the traditional hierarchical prejudice that stoneware is inferior to porcelain. Due to different firing temperatures, the two materials were historically incompatible and rarely combined. I embed high-fired porcelain shards into unfired stoneware clay before bisque firing and glazing. Breaking the subordinate material relationship, stoneware acts as an essential structural support rather than a passive base. The interdependence of the two materials embodies the integration of inherited craftsmanship and experimental innovation, representing a cultural exploration that honors tradition while exploring new artistic possibilities.



尺寸：33×18×18cm	Dimension: 33×18×18cm
创作年份：2023 年	Year of Creation: 2023
材质：手工烧制的黑色陶器与瓷器	Material: Handbuilt black earthenware and porcelain

059_060

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陶瓷：传承与创新

第 52 届国际陶艺学会大会会员展



Hongyan Xu

Traces of Time

《岁月》植根景德镇传统陶瓷壁画技艺，源于儿时观父绘瓷拼接画面的记忆灵感。作品沿用方块拼接的经典形式，致敬传统的同时突破固定构图，以抽象图案替代传统具象描绘。可依据展陈空间、光线与视角灵活重组造型，赋予作品永续生命力。在色彩上，革新传统墨彩描金体系，以黑、金、绿交织诠释岁月深邃、璀璨与生机。作品扎根传统文脉、融于当代审美，诠释出传承为根、创新为翼的陶艺创作理念。

Rooted in Jingdezhen's traditional ceramic murals, Traces of Time is inspired by my childhood memories of hand-painted and spliced porcelain works. Inheriting the classic square splicing form, the work abandons traditional figurative depiction and adopts abstract patterns. It allows flexible structural recombination according to exhibition spaces, light and viewing angles, breaking the fixed composition of traditional murals. Innovating the classic ink and gold tracing palette, it blends black, gold and green to interpret the depth, splendor and vitality of time. The work integrates traditional heritage and contemporary aesthetics, embodying the core concept of creation rooted in inheritance and empowered by innovation.

尺寸：100×150cm

创作年份：2024 年

材质：釉面陶瓷板

Dimension: 100×150cm

Year of creation: 2024

Material: Ceramic panel with overglaze enamel



061_ 062

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陶瓷：传承与创新

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Hui Yu

Verb Series—Tie No.12

我的作品以“动词”为主题，每件作品都以动词命名，比如“缠、绑、夹、卡、穿”等。之所以形成这样的创作观念，是因为我出生在景德镇——一个像龙泉一样拥有千年陶瓷历史的小镇。我把自己看作是景德镇的一块土，不仅景德镇的陶瓷文化在塑造我，各个地方的陶瓷文化也在滋养我。因此，我用陶艺家施加在泥土上的各种动作，来表现一块土的可能性。这次创作主要使用的是龙泉本地的铁胎泥和梅子青釉。虽然这些作品上看不到我的五官，但它们都是我。

The theme of my work is "verbs", each piece named after a verb, such as "Twist, Tie, Clamp, Stuck, Thread". The reason why I formed such a concept is that I was born in Jingdezhen — a little town like Longquan with a thousand years of ceramic history. I see myself as a piece of clay from Jingdezhen: I'm not only shaped by the ceramic culture of Jingdezhen, but also nourished by ceramic culture from other places as well. Through the gestures of a ceramic artist acting upon clay, I explore the potential of clay. For this exhibition, I primarily used Iron clay and Plum glaze that has been used since Song Dynasty in Longquan. Although my facial features are not visible in these works, they are all me.

尺寸：40×14×25cm

创作年份：2025 年

材质：铁黏土、海绵

Dimension: 40×14×25cm

Year of Creation: 2025

Material: Iron clay, Sponge



063_064

Ceramics: Inheritance and Innovation

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陶瓷：传承与创新

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Ilias Christopoulos

Breast

该作品植根新石器女神像与古代乳形壶的艺术遗产，以乳房作为母性、丰产与生命力量的神圣符号，立足遗产与创新的交汇维度展开创作。作品以脆弱又坚韧的陶瓷为媒介，融合传统瓷艺装饰美学，以空灵蓝调、纤细红线与不规则白瓷碎片构建层次。裂纹与碎片不再代表残缺，而是创伤、愈合与重生的记忆印记，隐喻乳腺癌患者的坚韧蜕变。作品突破传统形态审美，以物质重构诠释痛苦与光芒、破碎与新生，致敬女性生命力量，谱写创伤向希望转化的生命赞歌。

Rooted in the artistic heritage of Neolithic goddess statues and ancient breast-shaped vessels, Breast regards the breast as a sacred symbol of maternity, fertility and life power. Adopting fragile yet resilient porcelain, the work inherits traditional ceramic aesthetics and integrates ethereal blue decorations, delicate red lines and irregular white fragments. Cracks and fragments serve as marks of memory, healing and transformation, metaphorizing the perseverance of women experiencing breast cancer. Beyond formal beauty, the piece reconstructs material language, interprets the transformation from trauma to hope, and pays tribute to female vitality, resilience and regenerative power.

尺寸：25×23×23cm

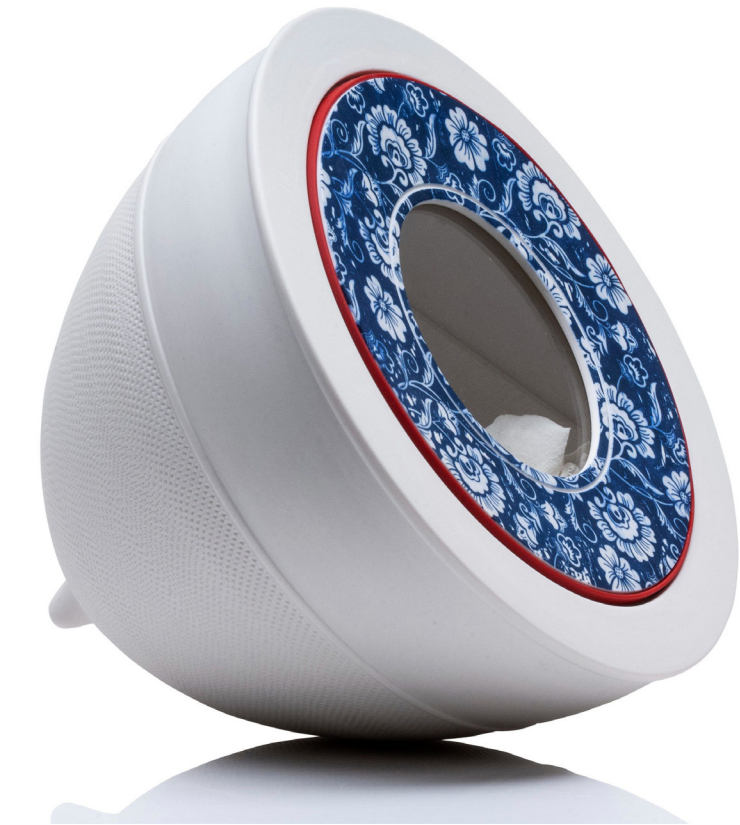
创作年份：2025 年

材质：瓷器、玻璃、转印

Dimension: 25×23×23cm

Year of Creation: 2025

Material: Porcelain, Glass, Transfer



065_066

Ceramics: Inheritance and Innovation
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Ivan Kanchev

Plate - Where to?" (Cycle "Man, where are you?")

这一项目探讨了当下存在的种种困境。从生态、社会和政治层面来看，一切皆呈现碎片化状态。地球仿佛被刻出了裂痕；人类则显得渺小而赤裸，困惑无助，以双臂伸展、双腿分开的姿态呈现——宛如一幅诗意而富有艺术性的十字架形象。这里交织着主体与客体、中心与边缘、意义与时间的关系。人们奔走追寻，试图寻找自己的根基；人性根基已然动摇。深陷于持续存在的问题泥潭中，人们在生命的迷宫里疯狂地寻求幸福。但他们能否恢复清醒、找到自我？在这条探索之路上，他们能否获得真正的幸福？作品中运用黏土与火焰创作的场景充满夜色氛围，宛如梦境或画面幻象；其主题源自世界历史与文化的传承。巨大的器皿造型具有象征意义：圆形元素呼应着理想境界，如同大地母亲的形象，亦似太阳；矩形则令人联想到人类的存在本质与时间的边界。

The project "Man, where are you?" concerns current problems of the present existence Everything is fragmented in ecological, social and political terms. The earth is "notched". The man is small and naked, confused and defenseless, represented with outstretched arms and legs apart - in poetic and artistic crucifix. It is an object-subject, center and periphery, meaning and time. The man runs, looking to find his foundations. Human nature is shaken. Embroiled in the mosaic of continuing problems, frantically seeks happiness in the maze of life. But is he able to come to his senses and find himself? Will he find happiness in this direction of search? The depicted scenes with clay and fire in "Man, where are you?" are nocturnal , as in a dream, as picture visions. Thematically they are derived from the heritage of universal history and culture. The monumental vessel shape is symbolic. The circle is like an echo of the ideal, like an image of Mother Earth, like the Sun. The rectangle is reminiscent of the human existence, the boundaries of time.



尺寸：24×30×40cm

创作年份：2024 年

材质：红黏土、釉料、釉面处理剂烟灰、聚氨酯、
摄影技术、树脂、明火

Dimension: 24×30×40cm

Year of Creation: 2024

Material: Red clay, Engobe, Glaze, Soot, Polyurethane,
Photography, Resin, Open fire

067_068

Ceramics: Inheritance and Innovation
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陶瓷：传承与创新
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Jacqueline Schapiro

沙漠藻类 XXI • Deserts Algae XXI

沙漠藻类不仅仅是一种形态或纹样：它们是韧性、适应力以及干涸中孕育之美的鲜活象征。正如它们栖息于不毛之地，抵御干旱与遗忘，我收集智利领土上的火山沙与碎片，将那种生命力物化于每一件作品之中。如同在烈日下默默生长的藻类，我的作品从干燥的火山土壤中浮现，承载着祖先的记忆与时间的流逝。我融入工作室的残留物、粉尘、泥土、黏土和颜料，像藻类一样，回收并转化那些看似贫瘠之物，使其成为生命与美的源泉。这些微妙的、有机的形态，与沙漠的自然交织在一起，赋予我肌理与体量的灵感；它们完美的不对称与我作品中泥板有意为之的不规则边缘产生共鸣。在这种对话中，黏土成为一种语言，脆弱与力量在其中共存，正如栖息于沙漠中的藻类。因此，我的作品是对那些在不毛之地中出现的小小奇迹的礼赞，是对创造、转化与生存能力的有形隐喻，是野性自然与驱动我的视觉及文化记忆之间的桥梁。

Desert algae are more than just a shape or motif: they are a living symbol of resilience, adaptation, and the beauty born from aridity. Just as they inhabit inhospitable spaces, defying drought and oblivion, I collect volcanic sand and fragments from the Chilean territory to materialize that vital force in each piece. Like algae that silently grow beneath the scorching sun, my works emerge from the dry, volcanic earth, laden with ancestral memory and the passage of time. I incorporate studio residues, dust, earth, clay, and pigments, that, like the algae, recycle and transform what seemed barren into sources of life and beauty. These subtle, organic forms, intertwined with desert nature, inspire my textures and volumes; their perfect asymmetry resonates with the intentionally irregular finish of the slabs in my work. In this dialogue, clay becomes a language where fragility and strength coexist, just as in the algae that inhabit the desert. Thus, my work is a tribute to those small miracles that emerge in the inhospitable, a tangible metaphor for the capacity to create, transform, and survive, a bridge between untamed nature and the visual and cultural memory that drives me.



尺寸：37×33 ×28 cm

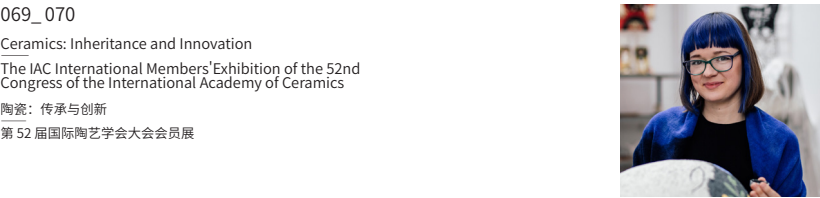
创作年份：2024 年

材质：黏土、沙子、火山熔岩

Dimension: 37×33×28cm

Year of Creation: 2024

Material: Clays, Sand, Volcano lava



Janina Myronowa

Stay Where I Can See You

这个项目反映了我一直以来的兴趣：陶瓷如何承载情感记忆与人的存在——物质形式如何成为无形关系、手势与关怀的容器。这个作品探讨了形式与在场之间的关系——即可见之物与超越物质形态而存在的事物之间的关系。在这件作品中，我思考黏土的物理性如何承载情感乃至精神层面的东西，将有形与无形连接起来。我创作的形象既熟悉又陌生：这些形态承载着关怀、控制与依恋的手势。“待在我能看见你的地方”这句话成为了一个隐喻，指向我们试图保存那些正在变化之物的努力——即使记忆、关系和传统在不断转变，我们仍然试图抓住它们。在陶瓷创作中，我思考传统如何通过适应而得以存续。

This project reflects my ongoing interest in how ceramics can hold emotional memory and human presence — how material form can become a vessel for invisible relationships, gestures, and care. 'Stay where I can see you' explores the relationship between form and presence - between what is visible and what exists beyond material shape. In this work, I reflect on how the physicality of clay can carry emotional, even spiritual, connecting the tangible with the invisible. The figures I create are both familiar and strange: forms that hold gestures of care, control, and attachment. The phrase "Stay where I can see you" becomes a metaphor for our attempt to preserve what is changing - to hold on to memory, relationships, and traditions even as they transform. Working with ceramics, I think about how tradition survives through adaptation.



尺寸：77×35×70cm

创作年份：2025 年

材质：陶器、釉下彩、手工塑形与绘画

Dimension: 77×35×70cm

Year of Creation: 2025

Material: Stoneware, Underglaze, Hand building and painting

071_ 072

Ceramics: Inheritance and Innovation

The IAC International Members' Exhibition of the 52nd Congress of the International Academy of Ceramics

陶瓷：传承与创新

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Jasmina Pejčić

Beyond Utility

在我的作品中，我探索碗的形态作为陶瓷遗产的原型形式。在我的艺术过程中，这个熟悉的物件成为一个转化的节点，传统在这里转向抽象与雕塑性表达。瓷器以其纯净与脆弱，使我能够探索满与空、平衡与张力之间的对比。通过解构与简化，我保留了碗的本质，同时重新定义其超越实用性的意义。我将遗产视为一个活的过程——不是要被重复的东西，而是要被重新诠释。与过往的对话催生创新，让传统的创作姿态得以转化为全新的视觉形式与观念表达。

In my work, I explore the shape of the bowl as an archetypal form of ceramic heritage. In my artistic process, the familiar object becomes a point of transformation, where tradition shifts toward abstraction and sculptural expression. Porcelain, with its purity and fragility, enables me to explore contrast between fullness and emptiness, balance and tension. Through deconstruction and reduction, I preserve the essence of the bowl while redefining its meaning beyond utility. I view heritage as a living process - not something to be repeated, but to be reinterpreted. Innovation emerges through this dialogue with the past, where traditional gestures are translated into new visual and conceptual forms.

尺寸：15×30×35cm

创作年份：2025 年

材质：瓷器、饰有贴花装饰

Dimension: 15×30×35cm

Year of Creation: 2025

Material: Porcelain, Decorated with decals



073_ 074

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陶瓷：传承与创新
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Jingye Wang

川境·释衣 /Peace in Landscape

本作品以宜兴紫砂陶技艺（一项国家级非物质文化遗产）为核心创作媒介，探讨陶瓷艺术、文化遗产与创新理念。原材料选用宜兴黄龙山特有的紫砂土，通过传统拍打泥片技法及复杂的手工艺成型；设计中融入 AIGC 人工智能技术，实现人机协同创作紫砂器。作品承袭了东方“天人合一”的美学精神，融合茶文化与文人艺术内涵，呈现了传统工艺创新的现代诠释。

This work explores ceramics, heritage, and innovation, drawing on Yixing Zisha ware pottery techniques, a national intangible cultural heritage, as its central medium. The raw material is exclusive Zisha ware from Huanglong Mountain in Yixing, shaped using traditional slapping clay sheet techniques and complex manual processes. It integrates AIGC artificial intelligence technology into the design, enabling human-machine collaborative creation of Zisha ware. The work inherits the Eastern aesthetic spirit of harmony between heaven and man, combines tea culture and literati artistic connotations, and presents a modern interpretation of traditional craft innovation.



尺寸：60×30×30cm
创作年份：2025 年
材质：宜兴陶土

Dimension: 60×30×30cm
Year of Creation: 2025
Material: Ceramics Yixing clay

075_ 076

Ceramics: Inheritance and Innovation

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陶瓷：传承与创新

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Joëlle Bellenot

Bricks Dream

我的创作理念融合了物质与非物质乃至精神层面的元素。我将具有强烈象征意义的埃及蓝色陶砖，与普通的磨损陶土砖相结合，并在后者表面印制出沉睡的人像图像——这些人的意识已脱离物质现实。我以新颖独特的方式运用这种源自古埃及的蓝色陶土材料，充分尊重其隐喻潜力。我致力于将这种特质悖论般地融入砖块这类日常物品之中——砖块作为建筑的基本构件，既是普世而平凡的存在，又是古老而普遍的物件；它是所有实体建筑的基石，用于建造遮蔽或分隔空间的墙体。在考量其在集体无意识中的意义时，我将其从常规用途中抽离，转化为一种当代象征性物件，成为承载梦境与沉思的媒介。

My objects are a fusion between the material and the immaterial and/or spiritual. I combine blue Egyptian clay bricks, which have strong symbolic power, with ordinary, worn terracotta bricks on which I have printed images of people sleeping, their minds detached from material reality. I use the ancestral material of Egyptian blue clay in a new and original way, respecting its metaphorical potential. I am interested in paradoxically embodying it in an ordinary object such as a brick, the basic building block of construction. The brick is a common, prosaic, universal and ancient object. It is the cornerstone of all material construction, enabling the building of walls that shelter or separate. While considering its significance in the collective unconscious, I divert it from its usual use and turn it into a contemporary, symbolic object, a medium for dreams and reflection. It is the cornerstone of all material construction, enabling the building of walls that shelter or separate. While considering its significance in the collective unconscious, I divert it from its usual use and turn it into a contemporary, symbolic object, a medium for dreams and reflection.

尺寸：25×11×5cm

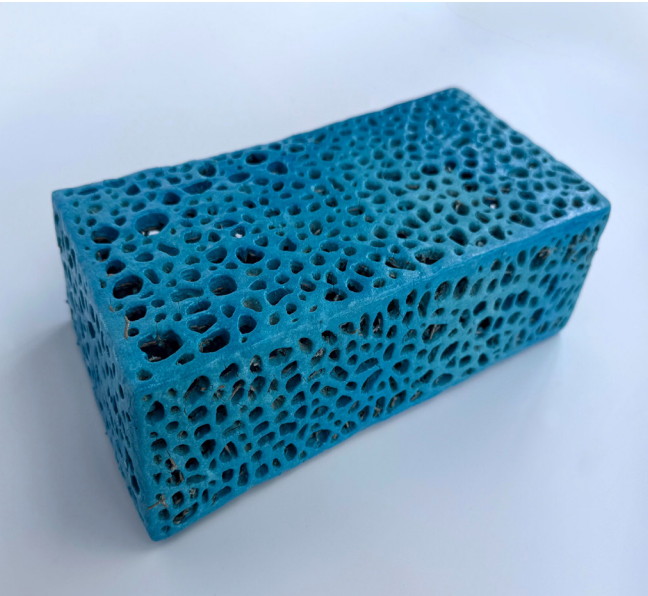
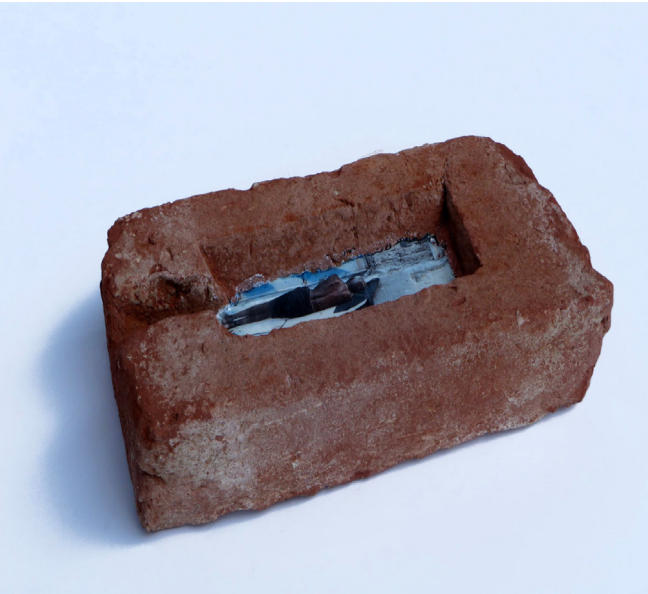
创作年份：2025 年

材质：埃及黏土、赤陶砖

Dimension: 25×11×5cm

Year of creation: 2025

Material: Egyptian clay, Red pottery brick



077_078

Ceramics: Inheritance and Innovation

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陶瓷：传承与创新

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Jorgen Frederik Haarstad Scheel

Tear Down the Framework and Leave the Ceramic Assumptions Behind

本项目延续了我对陶瓷作为声音与形态双重来源的探索——通过动态且即兴的动作，挖掘每件作品独特的声学潜力。装置艺术作品由大小不一的陶瓷环及结构体组成，这些部件或悬挂在天花板上，或置于地面；运动、摩擦与碰撞在此产生声响。即兴创作与实验性手法贯穿整个创作过程，将静态陶瓷转化为具有生命力的声音与动态形态。在舞台上，我使用了与工作室录音中相同的陶瓷物件。表演过程中，预先录制的陶瓷音景构成背景，我运用旋转、刮擦、敲击及演奏节奏模式等手法操控装置。我着重强调停顿与静止，让装置得以“呼吸”并展现其自然韵律。

This project continues my exploration of ceramics as a source of both sound and form — seeking the unique sonic potential in each object through kinetic and improvised movement. The installation combines ceramic rings and structures of various sizes suspended from the ceiling and placed on the ground, where movement, friction, and impact generate sound. Improvisation and experimentation guide the process, shifting ceramics from static form to living sound and motion. On stage, I use the same ceramic objects employed in my studio recordings. During performance, a pre-recorded ceramic soundscape forms the backdrop as I manipulate the installation using techniques such as rotating, scratching, hitting, and playing rhythmic patterns. I emphasize pauses and stillness, allowing the installation to "breathe" and unfold its own natural rhythm.



尺寸：可变	Dimension: Varies
创作年份：2025—2026	Year of Creation: 2025—2026
材质：瓷器、陶瓷声音、装置艺术	Material: Porcelain, Ceramic sound, Installation

079_080

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Jun Chen

工业·人性·Industrial·Humanity

《工业·人性》系列融合工业视觉语言与黏土的有机质感，构建起温暖与机械、传统与工业文明的张力场。我以景德镇千年陶瓷传统为根基，保留泥土质朴肌理，通过手工艺融入齿轮、管道等工业符号，以温润黏土消解工业的冰冷精密。作品以胎儿、孔洞等隐性人文意象，折射现代人身处工业时代的矛盾处境，反思标准化生产与技术压力。作品打破传承与创新的对立，以古今对话的陶瓷语言，探寻技术时代里人性的温度与精神底色。

The Industry · Humanity series integrates industrial visual language with the organic texture of clay, building a tension field between warmth and machinery, tradition and industrial civilization. Rooted in Jingdezhen's millennium-old ceramic heritage, it incorporates industrial symbols via handcrafts, softening industrial cold precision with clay's simplicity. With implicit humanistic imagery, the works reflect modern people's paradoxical predicament in the industrial era and reflect on standardized production and technological pressure. Bridging tradition and innovation, they explore the warmth and spiritual essence of humanity in the technological age.



尺寸：75×75×20cm
创作年份：2024 年
材质：陶器，金色光泽

Dimension: 75×75×20cm
Year of Creation: 2024
Material: Earthenware, Gold Luster

081_082

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Karima Duchamp

金色岩蓝·Golden Rock Blue

作品是致敬亚洲圣山的陶艺创作，融东方山水哲思与当代材质实验。作品以三角形为基础几何原型，通过耐心拼接堆叠构筑立体形态，以冥想式慢创作重构时间体验。我融合传统板坯技法与版画工艺，将黏土塑为薄片折叠叠加，探索不同泥态的肌理质感，以色彩光影构建空间层次。承袭家族女性手工传统与编织缝纫技艺，借苏东坡山水哲思，以器物隐喻向内求索、抵达平衡的人生蜕变之路。

Part of the Golden Rock series,Golden Rock Blue pays homage to sacred Asian mountains and embodies traditional Chinese landscape philosophy. Starting with stable triangular geometry, the work builds three-dimensional forms through meditative, patient assembly. Integrating traditional slab techniques and printmaking, I fold and layer thin clay sheets, exploring diverse clay states and subtle textures reminiscent of skin tactility. Inheriting generations of female handmade craftsmanship, weaving and sewing aesthetics, the work adopts color and light as structural elements. Resonating with Su Dongpo's cosmic wisdom of mutable mountain forms, it symbolizes the inner journey of self-exploration, balance and spiritual transformation.healing, a step further on the journey of transformation.

尺寸：70×14×14cm

创作年份：2025 年

材质：景德镇瓷器、釉料、平板结构

Dimension: 70×14×14cm

Year of Creation: 2025

Material: Jingdezhen stoneware, Engobes, Slab construction



083_084

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Kay Aplin

Chrysanthemums

作品源自 2023 年爱尔兰驻地的地域地质考察，聚焦康尼马拉狗湾海滩的远古沙粒化石，以 6.4 至 5.4 亿年前的单细胞有孔虫微观结构为创作原型。作品结合远古生物实体形态与曼陀罗几何冥想符号，以规整几何排布重构微观自然景观。曼陀罗作为长期创作灵感载体，赋予作品沉浸式的精神叙事。作品融合自然地质遗产与传统精神符号，以严谨的研究性创作重构自然图景，在承袭古老形态内核的同时，演绎极具当代性的陶艺创新表达。

Created during the 2023 Interface art residency in Ireland, the Foraminifera series originates from geological and ecological investigations of Connemara. Inspired by microscopic fossil grains dating back 540 to 640 million years on local beaches, the work adopts the biological structures of foraminifera and arranges them into geometric patterns inspired by mandalas. As a timeless meditative and spiritual symbol, mandalas guide immersive viewing experiences. Integrating ancient natural fossil forms and traditional cultural symbols, the series reinterprets regional landscapes through rigorous research, realizing contemporary artistic innovation rooted in natural and cultural heritage.



尺寸：125×125×3cm
创作年份：2026 年
材质：陶土、青瓷釉

Dimension: 125×125×3cm
Year of Creation: 2026
Material: Stoneware clay, Celadon glaze

085_ 086

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Keka Ruiz-Tagle

The Sun

我的艺术目的是恢复并深入探掘安第斯美洲原住民族群的精神遗产与祖先智慧——在那个时代，人类与宇宙及地球的节奏和谐共生。通过对传统仪式与宇宙观的诠释，我希望传承他们的价值与记忆，让未来世代能够在灵魂深处保有那些曾经照亮安第斯山脉的神圣意象。在这件作品中，我探索了安第斯与中国文化中的二元性、阴阳与互补性观念——以太阳与月亮永恒的舞蹈为象征：对立者共存，从而创造平衡。它们的结合催生了农业周期，标记了至日，划分了昼夜，维系了地球上的生命。太阳不仅滋养我们的作物、温暖我们的身体；它说着一种神圣的语言——将光转化为一种象征性的力量，一种超越词语的精神语言。这件作品试图在神圣的语言——经由自然的迹象表达——与人的声音之间架起一座桥梁。它是一声呼唤，让我们记起古人曾经知晓的：光、时间与自然，不仅仅是物理现象，更是生命本身的精神表达。

My artistic purpose is to recover and delve deeply into the spiritual heritage and ancestral wisdom of the aboriginal peoples of Andean America — an era when humanity lived in profound harmony with the universe and the rhythms of the Earth. Through the interpretation of traditional rituals and cosmogonies, I aim to carry forward their values and memories, allowing future generations to preserve within their souls the sacred imagery that once illuminated the Andes. In Sun, I explore the Andean and China concept of duality ,ying and yang ,and complementarity, symbolized by the eternal dance of sun and moon — opposites that coexist to create balance. Their union gives rise to agricultural cycles, marks solstices, divides days and nights, and sustains life on Earth. The sun not only nourishes our crops and warms our bodies; it speaks a sacred language — transforming light into a symbolic force, a spiritual language that transcends words. This work is an attempt to build a bridge between the divine language — expressed through the signs of nature — and the human voice. It is a call to remember what the ancients once knew: that light, time, and nature are not merely physical phenomena, but spiritual expressions of life itself.

尺寸：57×37×17cm

创作年份：2019 年

材质：陶瓷、颜料、多层木材烧制品以及耐热石棉、针织品

Dimension: 57×37×17cm

Year of Creation: 2019

Material: Ceramics, Pigments, Multiwood fired and tenax phornium, Knitting



087_088

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Kristina Rutar

The morphology of decay

本项目重构当代陶艺的作者身份，将创作主导权从人为掌控转向与材料平等对话。我打破传统建构逻辑，以碎片、消解与重组为核心，视破坏为新生的生成力量，让残缺与负空间构筑作品结构。釉料在窑中自然流动、坍落融合，以不可预测的形态完成自我塑形，成就动态且未完成的鲜活体态。作品立足材料自身的能动性、智性，虚实共生、形态流变，在解构传统创作范式的同时活化陶艺文脉，诠释遗产传承与当代创新的共生内核。

This project redefines authorship in contemporary ceramics by shifting creative dominance from the artist to the material itself. Transforming from manipulation to dialogue with clay, I regard fragmentation and dissolution as generative forces rather than failures. Relying on the material's agency, glazes reshape forms through natural collapse and fusion in the kiln, creating perpetual, unfinished and dynamic structures. Blending solidity and void, the work deconstructs traditional sculptural logic. Centering the vitality of materials, it inherits millennia-old ceramic dialogue between form and intangibility, updating traditional paradigms and interpreting the living continuity of heritage and innovation.

尺寸：30×19×14cm

创作年份：

材质：手工成型、手工烧制并最终毁坏的陶器，使用火山熔岩釉料

Dimension: 30×19×14cm

Year of Creation:

Material: Wheelthrown, Handbuilt and destroyed stoneware, Volcanic glaze



089_ 090

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Linda Jansson Lothe

The Dear and The Fairy

这件作品以慢手工的方式，通过一圈一圈盘筑泥条层层叠加而成。当瓷器高温烧成后，制作的过程便会显露出来——它呈现出创作者的指纹，以及一层层盘筑、等待干燥中恰当时机的痕迹。其中的不完美，正是对创新过程的评论——那种在每个阶段都追求完美的创新。我的作品可以看作是对模拟式、手工制作、耗时而缓慢的工艺的一种致敬。在一个似乎越转越快的世界里，能够在制作的过程中停留、沉浸，是至关重要的。这件作品将中国的青花传统与斯堪的纳维亚的叙事结合起来：一位神秘的仙女独自徘徊在幽深的森林中，四周环绕着充满力量感的鹿群。在另一面，则是世界树（Yggdrasil）——北欧宇宙观中一棵巨大而神圣的中心之树，也被称为“宇宙树”，它伫立于世界的中心，将人与地方连接在一起。世界树的记载见于 13 世纪斯诺里·斯图鲁松编纂的《诗体埃达》。它是一棵白蜡树，据说其枝条延伸至天际，由三条伸向遥远之地的根系支撑着。我的这件作品可以被视为一种连接：东方与西方之间，过去与未来之间，传统与创新之间。

The art work is slow made by layering coil by coil, and once the porcelain is high fired it will reveal the process of making. It reveals the finger prints of the maker and also the process of layering coil by coil, waiting for the right moment in the drying. The imperfection can stand as a comment on the innovative processes, that' s aiming for perfection at every stage. My work can be seen as a tribute to the analouge, handcrafted, timeconsuming and slow processes. In a world that seems to move faster and faster, it's important to be able to linger in the process of making. The art work combines the blue and white tradition of China with the Scandinavian story telling. The mysterious fairy lingering alone in a deep forest, surrounded by the powerful images of deers. On the other side is the Yggdrasil, an immense and central sacred tree in Norse cosmology, also called the World tree and it stands in the centre of the world, binding people and places together. Yggdrasil is attested in the Poetic Edda compiled in the 13th century, by Snorri Sturlasson. Its an ash tree and its branches were said to extend far into the heavens, and the tree is supported by three roots that extend far away into other locations. My art piece can be seen as a connection between east and west, between the past and the future, and between tradition and innovation.

尺寸：63×33×30cm

创作年份：2025 年

材质：蓝色，采用瓷土手工烧制，以螺旋形模具成型

Dimension: 63×33×30cm

Year of Creation: 2025

Material: Blue and with porcelain, Handbuilt with coil



091_ 092

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Lynda Abdellatif

The Teapot: Memory of Connection

作为突尼斯陶艺家，我以本土代代延续的陶艺姿态与形式记忆为根基，践行“遗产为活态、创新为转化”的创作理念。作品以象征款待与仪式的茶壶为核心符号，以重复创作唤醒祖先手艺，以细微变奏留存当下手作温度，在记忆与发明间形成动态平衡。系列以纯白器物为主、单件鎏金点缀，金色象征神圣与蜕变，寓意在重复中突破、在传承中新生，演绎传统形态在当代语境下的多元活化与精神重生。

As a Tunisian ceramic artist, I draw nourishment from inherited local ceramic forms and gestures, regarding heritage as a living material for contemporary transformation. Centered on teapots symbolizing ritual hospitality and sharing, my works awaken ancestral craftsmanship through repetitive creation and retain unique handmade traces via subtle variations. Most pieces are pure white, while one gilded teapot serves as a symbol of sacredness and transformation. It embodies the inner radiance that turns repetition into invention, interpreting the revitalization of traditional forms and presenting the dynamic dialectic between cultural inheritance and contemporary innovation.



尺寸：40×40×4cm

创作年份：2025 年

材质：白色釉面炆器和金色釉面

Dimension: 40×40×4cm

Year of Creation: 2025

Material: White glazed stoneware and Gold glaze

093_ 094

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Lynn Frydman Kuhn

Baijia Yi

本项目重构当代陶艺的作者身份，将创作主导权从人为掌控转向与材料平等对话。我打破传统建构逻辑，以碎片、消解与重组为核心，视破坏为新生的生成力量，让残缺与负空间构筑作品结构。釉料在窑中自然流动、坍落融合，以不可预测的形态完成自我塑形，成就动态且未完成的鲜活体态。作品立足材料自身的能动性、智性，虚实共生、形态流变，在解构传统创作范式的同时活化陶艺文脉，诠释遗产传承与当代创新的共生内核。

This project redefines authorship in contemporary ceramics by transferring creative agency from the artist to the material. Shifting from human manipulation to equal dialogue with clay, I treat fragmentation and dissolution as generative, creative forces. Leveraging material agency, glazes reshape forms through in-kiln collapse, flow and fusion, yielding perpetually evolving, unresolved structures. Merging solid form and negative void, the work subverts traditional sculptural logic. Centering clay's inherent vitality, it continues the age-old ceramic dialogue between tangible vessel and intangible spirit, renewing traditional paradigms and embodying the living continuity of heritage and innovation.

尺寸：16×16×32cm
创作年份：2025 年
材质：釉下滑铸瓷

Dimension: 16×16×32cm
Year of Creation: 2025
Material: Slip casted porcelain, Underglaze



095_096

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Macarena Salinas Amaral

Rebuilt Vessel N° 1

我以陶瓷探寻破碎与延续的平衡。该作品取用废弃瓷片重塑器型，坦然展露裂痕，留存手作、烧制与时光痕迹，接纳残缺、赋予废料新生。我所理解的传统并非复刻，而是不断蜕变延续。作品承袭还原焰炆器古法，吸纳智利地貌特质，以黏土演绎土地的脆弱与坚韧。于景德镇参展，意在阐明创新根植传统深耕，破碎的碎片正是韧性、重生与文化永续的具象隐喻。

As a Chilean artist, I explore tension between rupture and continuity via ceramics. My series Rebuilt Vessel No 3 reconstructs vessels from discarded shards, exposing cracks that record gestures, firing and time, embracing flaws and breathing new life into waste. For me, tradition survives through transformation rather than repetition. Reduction-fired stoneware bridges ancient techniques and modern vision. Shaped by Chile's fractured geological landscape, clay mirrors its fragility and resilience. Exhibiting in Jingdezhen, porcelain capital, I argue innovation stems from deep understanding of heritage; broken pieces embody resilience, renewal and enduring cultural continuity.

尺寸：55.88×29.972×27.94cm

创作年份：2023 年

材质：陶器及还原烧制工艺

Dimension: 55.88×29.972×27.94cm

Year of Creation: 2023

Material: Stoneware and reduction burn



097_098

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Mariya Alipieva

Body Poetry

作品以女性视角审视跨时空的审美标准，探讨大众为迎合外在完美期待而自我调适的矛盾与挫败。作品以高温陶瓷颜料丝网印刷自画像为核心，结合欧亚美相关器物造型，诗意解构世俗审美规训。搭配镜面有机玻璃形成互动反射，让观众参与作品叙事。依托龙泉陶艺驻留经验，融合多元材料与跨文化审美，打破地域审美差异，以古今对话的陶艺形式，歌颂身体的动态蜕变与多元生命力。

Body Poetry examines evolving aesthetic standards across history and cultures from a female perspective, reflecting the contradictions of adapting to external beauty expectations. Centered on self-portraits screen-printed with high-temperature ceramic pigments and combined with Eurasian daily utensils, the work poetically deconstructs aesthetic discipline. Interactive mirrors integrate audiences into the narrative. Created during my Longquan residency with diverse ceramic materials and cross-cultural exchanges, the piece transcends regional aesthetic differences. It bridges ancient heritage and contemporary life, celebrating the body's dynamic transformation and diverse vitality through innovative ceramic expressions.



尺寸：72×50×21cm
创作年份：2025 年
材质：瓷器、有机玻璃

Dimension: 72×50×21cm
Year of Creation: 2025
Material: Porcelain, Plexiglass

099_100

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Megumi Naitoh

Searching for Blue

这件作品由瓷泥制成，但主要关注点在于制作一部陶瓷定格动画。陶瓷领域在探索陶瓷制作过程的定格动画方面存在空白。历史上和当代都有一些电影人 / 动画师（如扬·史云梅耶）使用陶瓷作为材料，主要利用其可塑性。也有用烧制后的陶瓷制作的定格动画 / 电影（如保罗·布什的《五分钟博物馆》）。陶瓷制作过程的视频和动画在社交媒体上广泛传播，但大多数不是定格动画，也并未作为一种艺术表达形式受到严肃关注。我相信，将这种艺术表达形式纳入我们的领域，能够推动陶瓷艺术的可能性。我也理解为什么目前没有关于陶瓷制作过程的定格动画：定格动画制作耗时极长。油性黏土（黏土动画）是理想的媒介，因为它不会干裂。而水性黏土干得很快。我开发了一种技术来解决这个问题——通过在湿石膏板上拍摄物体。韧，又像陶瓷一样脆弱。

The work is made of porcelain but the main concern is to make a ceramic stop motion animation. There is a gap in the ceramics field in exploring stop-motion animation of the ceramic-making process. There are historical and contemporary filmmakers/animators (e.g. Svankmajer) using ceramic as a material, mainly taking advantage of malleability. There are also stop-motion animations/films made with fired ceramics (e.g. Paul Bush's "5 min. museum"). Ceramic process videos and animations have been shown extensively on social media, but most are not stop-motion and have not received serious attention as a form of artistic expression. I believe that adding this form of artistic expression to our field advances what ceramic art can be. I also understand why there aren't any stop-motion animations of ceramic processes. Stop-motion takes a long time to make. Oil-based clay (Claymation) is a perfect medium because the clay doesn't dry or crack. On the other hand, water-based clay dries rather quickly. I developed a technique to combat this issue by filming the object on the wet plaster bat. Resilient yet as fragile as ceramic.

尺寸：可变

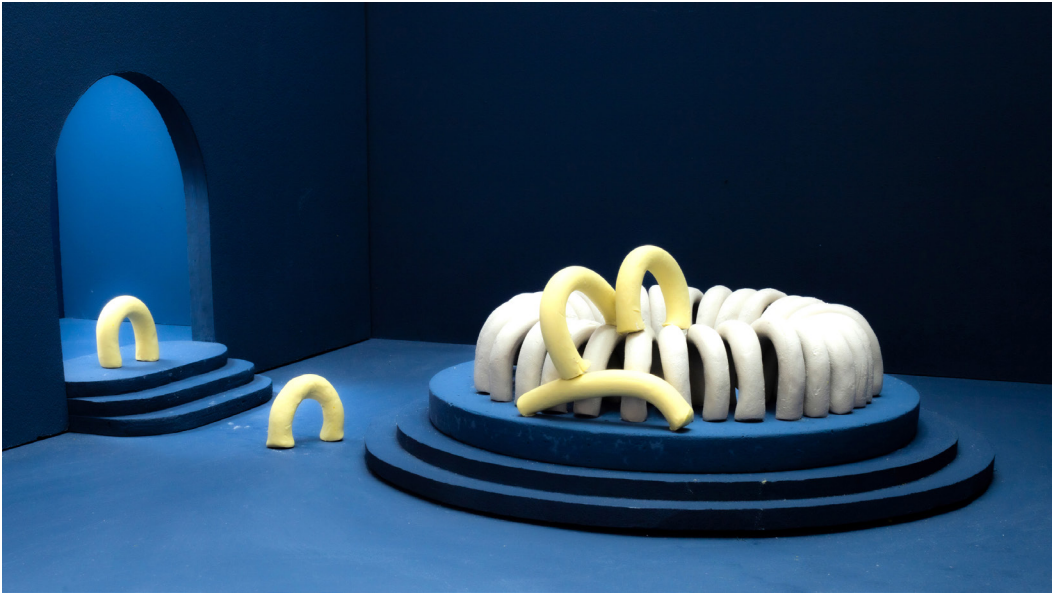
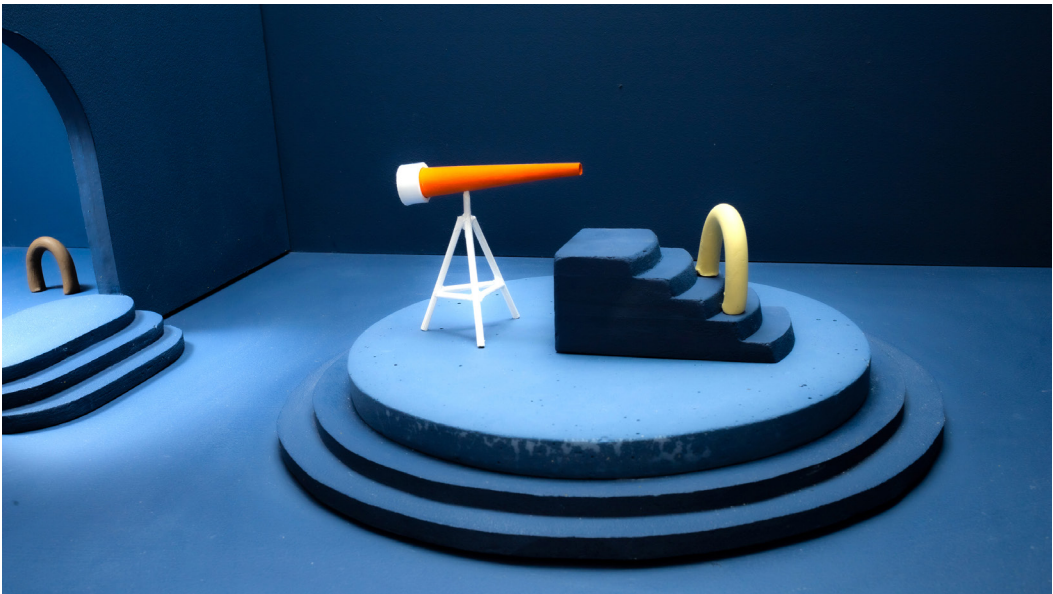
创作年份：2023 年

材质：彩色瓷器、动画

Dimension: Varies

Year of Creation: 2023

Material: Colored porcelain, Animation



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陶瓷：传承与创新

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Michal Puszczynski

Advisor V (Head)

该作品以头部肖像雕塑为载体，借柴窑烧制技法诠释古老陶艺的当代生命力，呼应传承与创新的展览主题。柴烧是我核心的艺术实践，火、灰、空气与泥土的自然碰撞，造就裂纹、落灰、火痕等不可复刻的有机肌理，让自然成为作品的共创者。作品溯源古希腊赫尔墨柱的指引寓意，以柴烧沉静冥想的创作节奏，隐喻当下世人对内在指引与精神沉思的渴求，在传统技法与当代哲思间构建平衡对话。

Advisor V (Head) takes head portrait sculptures as the carrier and adopts wood-firing, my core artistic technique, to interpret the contemporary vitality of ancient ceramics. Natural interactions of fire, ash, air and clay create unique organic textures, letting nature co-create the work. Rooted in the symbolic connotation of ancient Hermae pillars, the work inherits millennia-old traditional craftsmanship. With the meditative rhythm of wood-firing, it responds to the modern pursuit of inner guidance and spiritual contemplation, building a subtle dialogue between traditional techniques and contemporary philosophical thinking.

尺寸：41×45×38cm

创作年份：2022 年

材质：木柴烧制陶器、天然灰釉

Dimension: 41×45×38cm

Year of Creation: 2022

Material: Woodfired stoneware, Natural ash glaze



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Mirta Morigi

Passion Red

旁人眼中的工作于我是毕生热爱。身在陶瓷名城法恩扎，承袭数百年陶艺积淀，此地便是彩陶工艺的源头。本土历代匠人热忱创作、迭代风格，生于此地制陶于我是馈赠，我力求回馈对等价值。陶艺如炼金，无尽探索永无边界。工坊历经五十载，窑土釉料充满随机变数，失误与惊喜并存。触摸泥土能抚平心性，跨国交流中，我以陶艺无声对话，互鉴多元文化底蕴。

What others call work has always been my passion. Hailing from Faenza, the city of ceramics, I inherit its centuries-old faience heritage passed down by generations of potters. This craft is a precious gift, and I strive to leave worthy legacies in return. Alchemy-like pottery holds endless discoveries. My workshop turns fifty, yet randomness in kiln, clay and glaze brings constant surprises. Contact with clay calms the mind. Globally, I connect with peers through the universal wordless language of ceramics to exchange cultures.

尺寸：32×48cm
创作年份：2024 年
材质：“Faenza”黏土

Dimension: 32×48cm
Year of Creation: 2024
Material: "Faenza" clay with the intervention



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Mohamed El Abd

内核·The Core

该作品探寻表象之下的本质，追问万物恒定不变的核心，诠释物质与存在的本源真谛。这件陶瓷雕塑是对起源、结构与内在真实的沉思之作。作品层层递进，构筑虚实、黑白的对立与张力。形体中央的红点在不同底色上呈现迥异视觉效果，隐喻人们对事物内核与潜藏能量的感知始终处于动态变化之中。作品引导观者穿透外在表象，看见塑造万物的隐性力量。陶瓷材质兼具稳固与脆弱的特质，映照人的生命状态，诠释自然与人为、混沌与秩序的对话，最终抛出深层追问：当浮华与表象尽数褪去，万物本真究竟为何？

The Core explores the idea of what lies beneath the surface - the essential, unchanging center that defines both material and being. This ceramic sculpture serves as a meditation on origin, structure, and inner truth. By revealing layers, contrasts, and tensions between form and emptiness, white and black, the red dot inside each shape, whose effect changes on white and black surfaces, expresses the meaning of contrast just as our constant feeling of The Core of things and energy latent within it changes. The Core invites viewer to look beyond appearances and consider the invisible forces that shape existence. Through its physical presence, the work mirrors the human condition; solid yet vulnerable, defined by both strength and fragility, the materiality of ceramic reflects the dialogue between nature and human intervention, chaos and control. Ultimately, The Core is not just form, it is a question:What remains when everything else is stripped away?



尺寸：24×30×40cm

创作年份：2015 年

材质：采用光泽减法工艺制作的陶器

Dimension: 24×30×40cm

Year of Creation: 2015

Material: Earthen ware reduced by luster technique

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Otar Vepkhvadze

Breath of Spring

作品体现了传承工艺与当代表达之间的对话。灵感源自春天的纯净与新生，这件雕塑同时映照出瓷器的脆弱与坚韧——瓷器是一种深深植根于传统之中、却又向无尽转化敞开怀抱的材料。通过注浆成型、雕刻和釉上彩绘，我探索了有机形态与几何形态之间的平衡。雕刻的表面与绘制的纹饰唤起自然的节奏和生命苏醒时的静谧能量。作品将陶瓷传承的精湛技艺与现代雕塑语言连接在一起，让简约与情感相遇。它讲述着延续性——古老的技艺如何能够激发新的灵感。该作品是对“传承与创新”主题的一则诗意沉思，赞美瓷器作为材料与创造更新的隐喻的不朽生命力。

Breath of Spring embodies the dialogue between inherited craftsmanship and contemporary expression. Inspired by the purity and renewal of spring, the sculpture reflects both the fragility and strength of porcelain — a material deeply rooted in tradition yet open to endless transformation. Through casting, carving, and overglaze painting, I explore the balance between organic and geometric forms. The engraved surfaces and painted motifs evoke the rhythm of nature and the quiet energy of life's awakening. The work connects the precision of ceramic heritage with a modern sculptural language, where simplicity meets emotion. It speaks to continuity — how ancient skills can inspire new ideas. Breath of Spring stands as a poetic reflection on the theme "Inheritance and Innovation," celebrating the timeless vitality of porcelain as both material and metaphor for creative renewal.

尺寸：33×29×17cm

创作年份：2025 年

材质：瓷器、铸造、雕刻、釉上彩、绘画

Dimension: 33×29×17cm

Year of Creation: 2025

Material: Porcelain, Casting, Carving, Overglaze, Painting



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Pep Boadas I Prats

Appropriation

本系列作品探讨居住在异国他乡的人与不同文化之间的关系，以及不同文化之间的相互接近与融合。

This series of works explores the relationship between humans living in foreign countries, approximating different cultures.



尺寸：50×40cm

创作年份：2026 年

材质：瓷器

Dimension: 50×40cm

Year of Creation: 2026

Material: Porcelain

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Peter Beard

Dark blue vessel

继承与创新这件陶瓷器皿同时承载了传统的继承与当代的创新。它的形态圆融而包容，令人联想到那些用于盛装生命元素——食物与水——的传统功能性陶瓷。这一造型牢牢植根于我们的祖先塑造陶器器皿的漫长历史之中。正是对器物表面的创新处理，开拓了新的水域。尽管造型的功能性致敬了陶瓷的传承，釉面与纹饰的处理则将这件作品转化为一种真正当代的表达。釉面技法中流动起伏的线条，层层叠染的蓝与靛青色调，暗示着动感与生机。肌理本身为器皿增添了额外的深度，仿佛自然元素在时间中被吸纳其中。实验性的施釉与图案创作，推动着对传统的突破。通过这种方式，这件作品既传承了继承而来的形式，也携带着其色彩调性的现代美学与釉上装饰的精确性。它是对陶瓷历史的一次礼赞，也是当代个人愿景的一次表达——通过艺术家本人的目光与现代感，桥接着过去与现在。

This ceramic vessel embraces both inherited tradition and contemporary innovation. Its form is rounded and enclosing, reminiscent of traditional functional ceramics used to hold the elements of life – food and water. The shape is firmly grounded in the long history of the creation of clay vessels shaped by our ancestors. It is the innovative treatment of the surface of the vessel which charts new waters. Whilst he functionality of the shape honours ceramic inheritance the glazing and pattern transforms the piece into a truly modern statement. The glaze technique of flowing, undulating lines, layered in shades of blue and indigo suggest movement and liveliness. The texture itself gives added depth to the vessel, as if natural elements have been absorbed over time. Experimental glazing and pattern creation push against convention. In this way, the piece carries forward an inherited form alongside the modern aesthetic of its colour palette and the precision of its glazed decoration. It is a celebration of ceramic history and contemporary personal vision bridging past and present through the artist's personal vision and modern sensibility.



尺寸：23×24.5cm

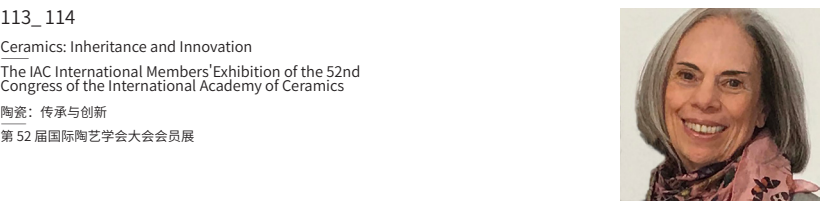
创作年份：2025 年

材质：炆器用黏土和釉料

Dimension: 23×24.5cm

Year of Creation: 2025

Material: Stoneware clay and glaze

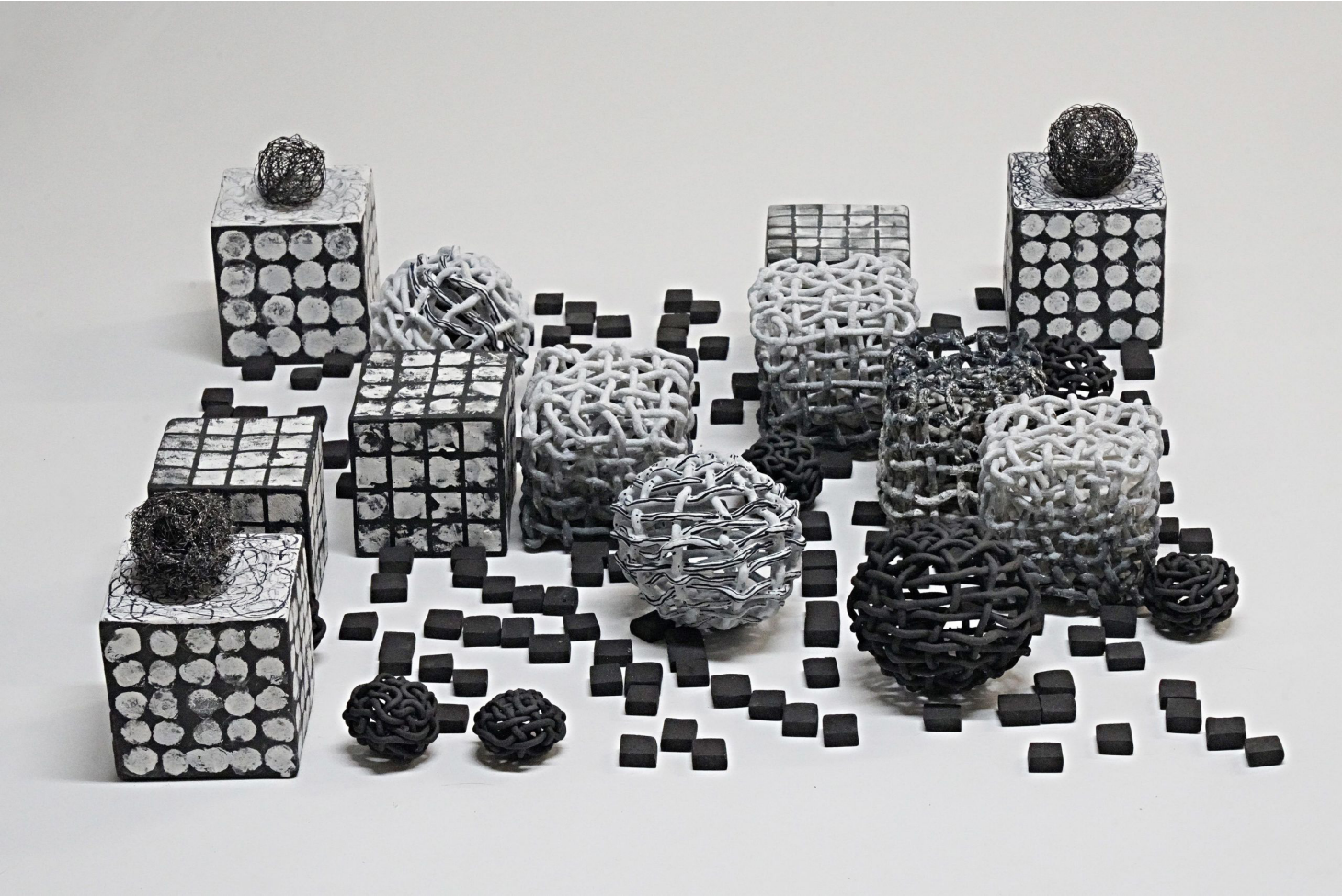


Phyllis Kudder Sullivan

QR: Squircle

“想象力比知识更重要。”（爱因斯坦）传承（知识）与创新（想象力）并非彼此对立。人类的存续本身，始终是一种微妙的平衡：一方面保存着代代相传的知识，另一方面又凭借本能的好奇心，敢于超越已知，去探索未知。在《二维码方圆形》中，我将古老的泥条盘筑与编织体系，重新诠释为我们当代的二维码语言。这件多单元的作品是融合性的——它将黑与白、圆与方、有机与几何、继承与创新等对立面汇聚在一起，形成一种既连贯又带有几分玩味的当代现实图案。

"Imagination is more important than knowledge." (A. Einstein) Inheritance (knowledge) and Innovation (imagination) are not mutually exclusive. The very survival of humanity has always been a delicate balance of preserving knowledge that is passed down through generations and our instinctive curiosity to venture beyond the known to explore the unknown. In QR-Squircle I reinterpret the ancient systems of coil building and weaving into our new language of QR code. The multi unit work is syncretic, bringing together opposites, black/white, circles/squares, organics/geometrics, inheritance/innovation into a cohesive, yet whimsical version of our contemporary pattern of reality.



尺寸：61×61×13cm

创作年份：2025 年

材质：炆器、黑色炆器、泥浆、黑色染料、金属丝、墨水

Dimension: 61×61×13cm

Year of Creation: 2025

Material: Stoneware, Black stoneware, Slip, Black stain, Wire, Ink

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Ray Chen

Mother and Child

作品以陶瓷为媒介，礼赞母爱与生命联结，串联起传统与当代、写实与抽象、东方与西方的艺术旅程。作品植根东方母系教育与谦逊坚韧的传统价值观，以黏土与火焰为载体，将个人亲情羁绊升华为普世的爱与韧性象征。我以抽象线条、正负空间外化内在情感，突破传统陶艺的工艺边界，以当代视觉语言重构传统内核。作品契合传承与创新的主旨，印证传统可在当代实验与观念转化中焕发新生。

Mother and Child celebrates maternal love and life connections via ceramics, bridging tradition and contemporaneity, realism and abstraction, the East and the West. Rooted in Eastern philosophy and maternal values of humility and perseverance, the work transforms personal kinship into a universal symbol of love and resilience. Using abstract lines and negative space to externalize inner emotions, it breaks the boundaries of traditional pottery. Reinterpreting heritage through contemporary visual languages, the work echoes the theme of inheritance and innovation, proving traditions thrive in modern artistic experimentation and conceptual transformation.



尺寸：47×22×12cm×3 件

创作年份：2025 年

材质：龙泉泥、青瓷釉、泥浆铸造法

Dimension: 47×22×12cm×3pieces

Year of Creation: 2025

Material: Longquan clay, Celadon glaze, Slip cast

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Salam Alkaradi

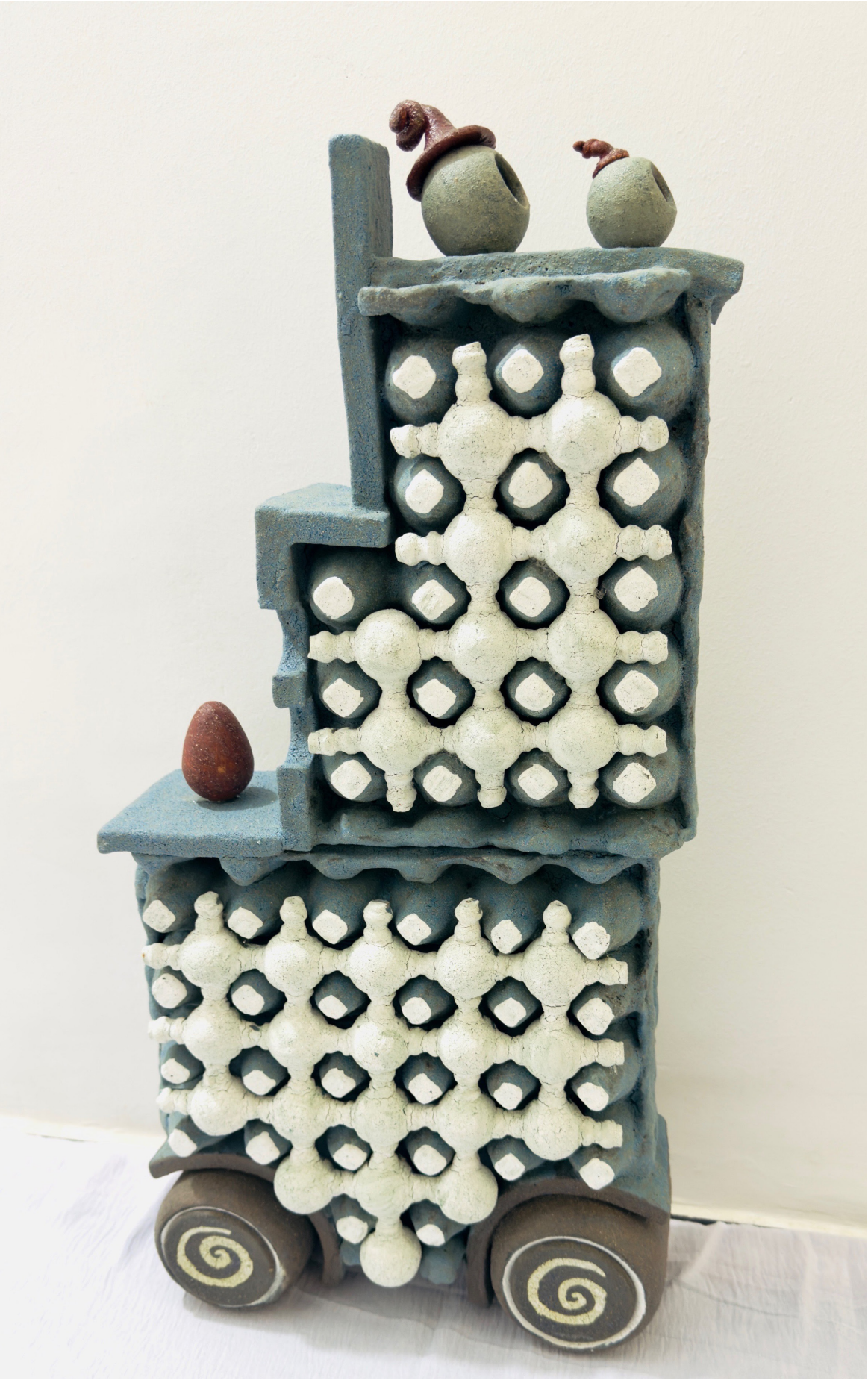
Fantasia

这件作品名为《幻想曲》。它呈现了一幅由我作为陶艺家的想象所构思的马车场景，承载着一群孩子——他们以作品顶部的小球来表现，两侧还添加了阿拉伯式花饰。底部装有轮子，以营造运动感。在技法上，我采用了干釉法，并使用伊拉克本土黏土，配以一些本地助熔剂，在 950° C 的温度下烧成。

The work is called Fantasia. It includes a vision of a carriage scene designed by the potter's imagination to embody a group of children who were represented by small balls at the top of the work, with the addition of arabesque decorations on both sides of the work. At the bottom, wheels were placed to give the impression of movement, with the use of dry glazing technique and the use of Iraqi clays with some local fluxes at a temperature of 950°C .

尺寸：60×30×13 cm
创作年份：2025 年
材质：伊拉克黏土

Dimension: 60×30×13cm
Year of Creation: 2025
Material: Iraqi clays



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Sapana Gandharb

白兰·White Orchid

作品承载纯粹的精神质地，呼应印度教神祇毗湿奴维系宇宙秩序、护持世间正义的神性内核。在印度教图像学中，花卉纹样向来是神圣理想的具象表达，兰花清雅精致的形态，象征信徒虔诚修行所追寻的觉悟，传递出超脱世俗物质的神圣恩典。白兰的意象超越自然形态，隐喻毗湿奴遍及世间、恒常护持宇宙的存在。雕塑浅刻的化身纹样，象征其于危难中现世救赎的慈悲，演绎宇宙创造与更迭的循环规律。器物光洁细腻的肌理引光影流转、明暗变幻，烘托超凡空灵的神性氛围，引发观者对永恒精神秩序与生命更迭的深度沉思。

The white orchid embodies a pure spirit. This quality fits well with Vishnu's duty to uphold cosmic order and justice. Studies of Hindu iconography indicate that floral motifs often reflect these ideals. The delicate beauty of the orchid points to the enlightenment that followers pursue through their devotion. It hints at a divine grace that goes beyond everyday material concerns. Beyond its natural form, the white orchid evokes Vishnu's ongoing presence in the world. Just as the flower flourishes in its habitat, Vishnu supports and maintains the vast cosmos. The sculpture itself might feature faint engravings of Vishnu's avatars. These details highlight his readiness to appear during crises. They also capture the repeating cycles of creation and change in existence. The sculpture's smooth finish and detailed shape allow light to dance across it. This creates shifting shadows and bright spots that enhance its otherworldly feel. Overall, the piece invites reflection on spiritual themes tied to Vishnu's eternal role.



尺寸：24×30×40cm
创作年份：2024 年
材质：白色陶土

Dimension: 4×30×40cm
Year of Creation: 2024
Material: White chamotte clay

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Sayaka Oishi

Sensitive Apple -antler-

该作品以陶瓷创作体悟东方“道”之宇宙秩序，借装饰艺术承载自然法则与生命能量。作品以日常苹果为载体，融合抽象与具象形态，依托日本泛灵论内核，以即兴装饰语言自然流露万物共生的本能秩序。作品暗藏分形、混沌等自然韵律，呼应宇宙和谐之美。同时融汇日本传统和菓子纹样与多国驻留习得的多元美学，以千年陶瓷为媒介，贯通个人心性、本土文脉与国际视野，诠释跨越边界的装饰力量与当代艺术之道。

Sensitive Apple -antler perceives the cosmic order of the Eastern "Dao" through ceramics, regarding decoration as an original artistic language for sensing nature and carrying vital energy. Taking daily apples as the carrier and rooted in Japanese animism, the work blends diverse forms through impromptu decoration, revealing hidden natural rhythms such as fractals and chaos. Integrating traditional Japanese wagashi patterns and cross-cultural aesthetics from international residencies, it combines personal perception, local culture and global vision. With ancient ceramics and decorative art as the core, it interprets the timeless, borderless harmony of natural order and cultural symbiosis.

尺寸：24×20×22cm

创作年份：2024 年

材质：半瓷质黏土、玻璃

Dimension: 24×20×22cm

Year of Creation: 2024

Material: Semi-porcelain clay, Glass



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Sharbani Das Gupta

Winged Keel

这是一次对导航方式以及我们实现运动、稳定与飞行手段的思考。水、天空与大地等自然元素的形式相互映照，呼应着生命与存在所具有的流动性及多重状态。这件作品采用黏土混合物手工制作，并通过还原烧制工艺完成烧制。

A reflection on navigation and the means by which we achieve movement, stability and flight. The forms of the elements, of water, sky or earth reflect each other, echoing the fluid nature of living and existence with multiple states of being. The work is hand built using a mixture of clays and high-fired in reduction.



尺寸：70×30×40cm×2 件
创作年份：2026 年
材质：陶器、瓷器

Dimension: 70×30×40cm×2pieces
Year of Creation: 2026
Material: Stoneware, Porcelain

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Sin-ying Ho

Meteorites - past, present and future

作品探讨未来植根于过往的核心命题，诠释传统与创新交织共生、推动艺术演变的关系。作品以承载数百年文脉的龙泉青瓷为载体，借陨石穿越时空、联结古今的象征内涵，类比陶瓷承载记忆与潜能的特质。我将经典青瓷形制与 AI、二进制等当代符号并置重构，不颠覆传统、而是赋能其演变，印证传统因适配而存续、创新因溯源而有意义，引导观者沉思文化记忆与艺术的永续韧性。

Meteorite — Past, Present and Future No.3 explores the idea that the future is always rooted in the past, interpreting tradition and innovation as intertwined forces driving artistic evolution. Adopting time-honored Longquan celadon with profound philosophical connotations, the work draws on meteorites' symbolic power of traversing time and space. By juxtaposing classic celadon forms with contemporary symbols such as AI and binary codes, it reconstructs rather than subverts traditions. The work embodies that heritage survives through adaptation and innovation gains meaning from roots, inviting reflections on cultural memory and the enduring resilience of ceramic art.



尺寸：27×35cm	Dimension: 27×35cm
创作年份：2024 年	Year of Creation: 2024
材质：瓷器及多种陶瓷釉料	Material: Porcelain and different ceramic glazes

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Sung Jae Choi

Landscape of The Heart

在我在粉青沙器上的创作中，绘画性的表达——通过施以白化妆土并在器表上展现、进而作画的过程——至关重要。也就是说，我追求的是作为绘画的表达，而非装饰性的纹样。自由奔放的动态、质朴的粉青沙器所带有的物质特性与制作过程的痕迹，最终导向一种和谐的表达与风景。这些画作是黑白绘画的精髓，具备一种不加修饰的素朴、气韵与隐喻，正如在文人画风格的古画中所见到的那种无技之技。我强调粉青沙器的自由精神气韵与绘画性特征，以极简之美和余韵为依托，通过省略、快速的笔触，来表达一个思考的空间。只有当白化妆土这种柔软黏土的含水物质在渗透进半干的器表之前完成绘制，画作才能实现有效的表达——通过抽象绘画或自然的山水意象来呈现。那些看似不经意涂抹的“归乚笔”（粗笔）痕迹，以及每一处手笔，都被赋予了绘画性与造型性，从而表达出“心中的风景”——一个回荡着抽象意象的世界，令人联想到一卷黑白水墨画。

In my Buncheong ceramics work, painterly expression, drawing on the surface of a vessel that is unveiled through the process of applying white slip, and drawing a painting are very important. That is, expression as a painting instead of decorative patterns. Traces of physical properties and the production process of a free-spirited dynamic, plain Bunjang Buncheong ceramics lead to harmonious expression and landscape. These paintings are the essence of black-and-white drawings equipped with unornamented plainness, spirit and metaphor as seen in technical skill-absent craftsmanship found in ancient paintings in the literary artist’ s style. Emphasis is placed on free-spirited spirituality and the painterly characteristics of Buncheong ceramics to express a space of thinking suggested through omitted speedy lines based on the beauty of extreme moderation and reverberations. A drawing can lead to effective expression where the physical properties of soft white clay slip with water are represented through abstract paintings or natural landscape images, only when it is completed before white clay slip is absorbed into the surface of a half-dried vessel. Pictorial characteristics and formativeness are given to the traces of Guiyal(rough brush) that look like an indifferent scribbling and each and every hand-stroke, and the landscape of the mind, a world of reverberated abstract images reminiscent of a scroll of a black-and-white paintings, is expressed.



尺寸：20×7×27cm

创作年份：2025 年

材质：瓷器、青花瓷、白釉陶器作品

Dimension: 20×7×27cm

Year of Creation: 2025

Material: Porcelain, Blue and white porcelain, White slip work

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Susan Beiner

Ecotone

作品承袭中国千年陶瓷的静谧底蕴，以传统釉上彩绘与山水瓷艺为灵感基底，重构当代瓷雕叙事。依托古典山水器皿的层叠纹样与精神寓意，聚焦山水承载的自然生命力与人文哲思，打破传统写实表达。结合 3D 打印建模、石膏浇筑与形态拼贴重组技术，复刻自然植被肌理，迭代出多元变体造型。以起伏三维壁挂形态演绎自然生生不息的坚韧力量，让陶瓷脱离单一象征属性，成为承载静默、沉思与在场感的当代物质场域。

Inheriting the serene essence of millennia-old Chinese ceramic traditions and overglaze painting aesthetics, the work reconstructs contemporary ceramic sculpture narratives based on the spiritual connotations of classical landscape ware. Drawing on traditional mountain-water aesthetics that prioritize emotional expression over literal depiction, it embodies the sacred vitality of nature. Combining 3D modeling, plaster casting and morphological collage, it innovates diversified variant forms. With undulating three-dimensional wall-mounted shapes, it interprets the enduring power of nature, transforming ceramics from a symbolic medium into a meditative material field that embodies tranquility and spiritual presence.



尺寸：58×71×30cm

创作年份：2024 年

材质：瓷器、湿模成型和组装

Dimension: 58×71×30cm

Year of Creation: 2024

Material: Porcelain, Slipcasting and assembling

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Teo Huey Ling

In-Between Curves Series - The circle II

我的艺术作品力求呈现一种模糊的形态，通过重复、重叠与并置，让流动的有机曲线不断变幻。我的创作涵盖多个系列，包括《针织系列》《小小白日梦》《无定形》《曲线交汇》，以及最新的《曲线之间》。每个系列都有不同材质的扩展版本，涉及瓷器、美利奴羊毛和木材。在最新系列《曲线之间》中，我的陶瓷作品深入探索形态之间的微妙空隙，邀请观者去发现那些由流动的有机曲线相互交织而生的负空间。这个系列探讨的是“之间”的存在——既是不透明与半透明材质之间的空间，也是相互依存的曲线间所呈现的和谐与对比。美，便在这些凹凸表面之间，藉由清晰与模糊的交织而生。这些作品既提供结构感，也带来宁静，而这种感受正源于“之间”的理念。正如生活往往要求我们不仅仅是辨别黑白，更要去面对那些灰色地带——那里藏着可能性、妥协与细微的差别。这些形态的流动性，呼应着我们经验中不断变化的本质：答案并不总是清晰，而意义常常就藏在那些灰色区域里。我通过掌握多种技法——包括手工捏塑、压模成型和注浆成型——来发展自己的个人视觉语言。但整体的形态始终是有机，涉及曲线之间复杂的视觉互动，从每个角度看都常似花瓣，从而激发观者的想象与解读。

Huey Ling’ s artworks strive to achieve an ambiguous form, shifting biomorphic curves through repetition, overlapping, and juxtaposition. Her body of work includes several series, such as the Knitted Series, A Little Daydream, Amorphous, Convenes in Curves, and most recently, In-Between Curves. Each series has expanded versions made in different materials, including porcelain, merino wool, and wood.

In her latest series, ‘In-Between Curves’ , Huey Ling’ s ceramic artworks delve into the subtle spaces between forms, inviting viewers to discover the negative space that emerges from the interplay of flowing, biomorphic curves. The series explores what exists ‘in-between’ —whether it is the space between opaque and translucent materials, or the harmony and contrast found among the interdependent curves. Beauty is created through clarity and ambiguity of these elements between these concave and convex surfaces.

The works offer both structure and calmness, arising from the ideal of in-between-ness. Just as life often requires us to navigate not only the black or white, but the grey spaces in between, where possibilities, compromises, and subtle nuances lie. The fluidity of these forms speaks to the ever-shifting nature of our experiences, where answers are not always clear, and meaning is often found in those grey areas.

The artist develops her personal visual language through mastering various technical skills, including hand-building, press-moulding, and slip-casting porcelain. Yet the overarching form remains organic, involving a complex visual interplay of curves, often resembling floral petals from every angle, inviting viewers’ imagination and interpretation.

尺寸：57×52×23cm
创作年份：2025 年
材质：陶瓷釉料

Dimension: 57×52×23 cm
Year of Creation: 2025
Material: Glacial Porcelain, Cool Ice Porcelain



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Tetsuya Tanaka

時器 TOKI- Vessels for Eternity JDZ01-05

我尝试从陶瓷艺术出发，走向当代艺术。作为陶艺家，我们制作器皿。而我正在制作的，是为那些无形、无状、无体积之物所作的器皿。例如，为声音而作的器皿，为时间而作的器皿，为光或射线而作的器皿。我最近的系列名为“TOKI——为时间而作的器皿”。我认为，照片是将时间固定在二维之中；而这些作品，则是将时间固定在三维之中。我从陶溪川收集了树叶、树种等材料。这些东西通常都会腐烂，回归大地。我将花朵、树种等浸入景德镇瓷器的泥浆中，然后进行烧制。其中一些在烧制过程中烧尽，一些化为灰烬，成为釉料。我通过注浆成瓷的方式，将转瞬即逝之物转化为永恒之物。瓷不会腐朽。瓷几乎可以永久地保存这些形状与颜色。换句话说，通过将陶溪川中那些本应回归大地的自然材料置换成景德镇瓷器，我赋予了它们永恒的生命。

I am trying approach to contemporary art from ceramic art. We as a potter, make vessels. I am making vessels for invisible or things without shapes and volume. For example, vessel for sounds, vessel for time, vessel for light or rays. My latest series are called "TOKI, a vessel for time". I think the photographs are fixing time in two dimensions, these works are fixing time in three dimensions. I collected leaves, tree seeds and so on from Taoxichuan. These things are normally rotten and return to the earth. I dipping flowers, tree seeds, and so on in liquid of Jingdezhen porcelain and firing them. Some of them burn out during firing, some of them become ash and become glazes. I am making eternal things from ephemeral things by casting to porcelain. Porcelain does not decay. Porcelain can keep these shape and color for almost eternal. In other words, by replacing the natural materials in Taoxichuan which would normally return to the earth, with Jingdezhen porcelain, I have given them eternal life.



尺寸：200×40×90cm

创作年份：2025 年

材质：瓷器、LED 灯、失蜡铸造法

Dimension: 200×40×90cm

Year of Creation: 2025

Material: Porcelain, LED light, Slip casting

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Valentina Savic

Her Voice -She Said What She Said series

我以瓷泥浆翻模铸造现代月经护垫，经 1220℃高温烧制，刻上女性获得选举权的年份与对应国家数量。作品留存护垫原生结构，化作瓷质化石，复用新石器时代泥料技法记录当代女性平权历程。将一次性私密用品煅烧为不朽存档器物，以古今交融的陶艺手法，把生理印记转化为政治时间刻度。系列跨度 1718至 2021年，于瓷都景德镇溯源创作，挖掘钙化沉淀的女性平等，诠释脆弱却恒久的时代力量。

I cast ceramic molds from modern menstrual pads fired at 1220°C, engraved with years when women gained suffrage and the corresponding number of countries. Retaining the original pad structures as porcelain fossils, I adopt Neolithic clay techniques to record contemporary women's equal rights progress. Transforming disposable intimate supplies into immortal archived artifacts, I convert physical marks into political time scales. Spanning from 1718 to 2021 and created in Jingdezhen, the porcelain capital, the work excavates calcified gender equality, interpreting the enduring power hidden in fragility through integrated ancient and modern ceramic art.

尺寸：98×59×3cm
创作年份：2025 年
材质：复合瓷，釉面处理

Dimensionp: 98×59×3cm
Year of Creation: 2025
Material: Composite porcelain, Glazed



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Veronika Horlik

Underpass Rings

《地下通道环形结构（2025）》呈现了被雪花、树叶与星辰环绕的环状树干切面。艺术家运用瓷器与青瓷釉料，将大地与天空融为一体：树木承载着大地的生命脉动，星辰象征着时间与距离，而飘落的雪花则将宇宙中的这些不同维度紧密相连。

Underpass Rings (2025) presents ringed tree-trunk slices cradled by snowflakes, leaves and stars. Through porcelain and celadon glaze, the artist joins earth and sky: the tree carries the pulse of the earth, the stars evoke time and distance, and falling snow interconnects these realms of the Universe.



尺寸：22×94×94cm
创作年份：2025 年
材质：高烧瓷、青瓷釉、木材、金属

Dimension: 22 ×94×94cm
Year of Creation: 2025
Material: High-fire porcelain, Celadon glaze, Wood, Metal.

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Viorica Bocio

Dialogue

我在一家瓷器工厂——位于我生活与创作的城市卢戈日的蒙迪阿尔·维勒罗伊与博赫工厂——接受了技术训练。在那里，物件被成系列地生产出来，我看着它们，眼睛都累了。于是，我思考并决定：如何以不同于常规的方式去创造，去发现那不可重复之物，去创新，去创造出我眼中前所未见的独特物件，以愉悦当下以及未来的观者。我的创新技法，通过将过去经由现在带入未来，从而使过往得以升华。由此，我发现了若干种属于我自己的新工作技法：A——雨的效果；B——流动的瓷器；C——球体上的拉伸……为了恰当地诠释我所想象的形态与造型，我必须粗略地审视那些特征——正是这些特征，在我看来，赋予了它们独特性的价值。关于我的陶瓷艺术作品，最后还需要区分的一点是：我使用典型的手工艺技法来制作和完成我的陶瓷雕塑。它们不是为了系列化而设计的，而是独一无二、不可重复的创作情感与经验的结果。

I trained technically in a porcelain factory - Mondial Villeroy and Boch in Lugoj, the city where I live and create. Here objects were created in series and my eyes got tired looking at them. Thus, I thought and decided about how to create differently than they are created, to discover the unrepeatable, to be innovative, to create unique objects unknown to my eyes to delight the viewers of the present but also the future. My innovative techniques, ennobled the past by taking it through the present into the future. Thus, I managed to discover several new working techniques that characterize me:A - The Effect of the Rain:B - Flowing Porcelain:C- Ellongation on the Sphere. In order to give a proper interpretation of the shapes and forms that I am imagining I have to do a rough review of the features which, in time, give them originality in my non-subjective opinion. One last distinction which is required to be made concerning my ceramic artworks, regards the fact that I use typical craftsmanship techniques to realize and finish my ceramic sculpture. They are not designed for serialization, but are the result of unique and irrepeatable creative emotions and experiences.



尺寸：46×22×16cm
创作年份：2024 年
材质：瓷器及陶瓷颜料

Dimension: 46×22×16cm
Year of Creation: 2024
Material: Porcelain and ceramic colorants

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Wei Bao

Trail of Flow

2023 年法恩扎驻地期间，我以当地特大洪水为灵感创作此作，借荀子“水能载舟，亦能覆舟”诠释人与自然的辩证关系。作品取洪水漩涡形态，分为上下两段：上段以马约里卡陶土多层拉坯，规整有序，象征人类文明；下段运用洪水淤泥、氧化物、有机杂物等本土材料，弱化人工干预，交由自然风雨塑形开裂。我与自然平等共创，融合传统陶艺与自然偶发性创作，实现传统工艺的当代活化创新。

Created during my 2023 Faenza residency, this work is inspired by the local catastrophic flood and interprets the human-nature relationship through the ancient philosophy: "Water bears the boat, yet can overturn it." Shaped like a flood vortex, it consists of two parts. The upper section adopts ordered multi-layer wheel-throwing with majolica clay, symbolizing human civilization. The lower part uses local flood sediments, oxides and organics. Minimizing manual intervention, I let wind, sun and rain shape the work equally with me. It innovatively integrates traditional ceramic techniques with natural contingency, revitalizing traditional crafts with contemporary thinking.

尺寸：55×57×21cm

创作年份：2023 年

材质：马约利卡陶土、混合陶土、泥浆

Dimension: 55×57×21cm

Year of Creation: 2023

Material: Majolica clay、Mixed clay、Mud



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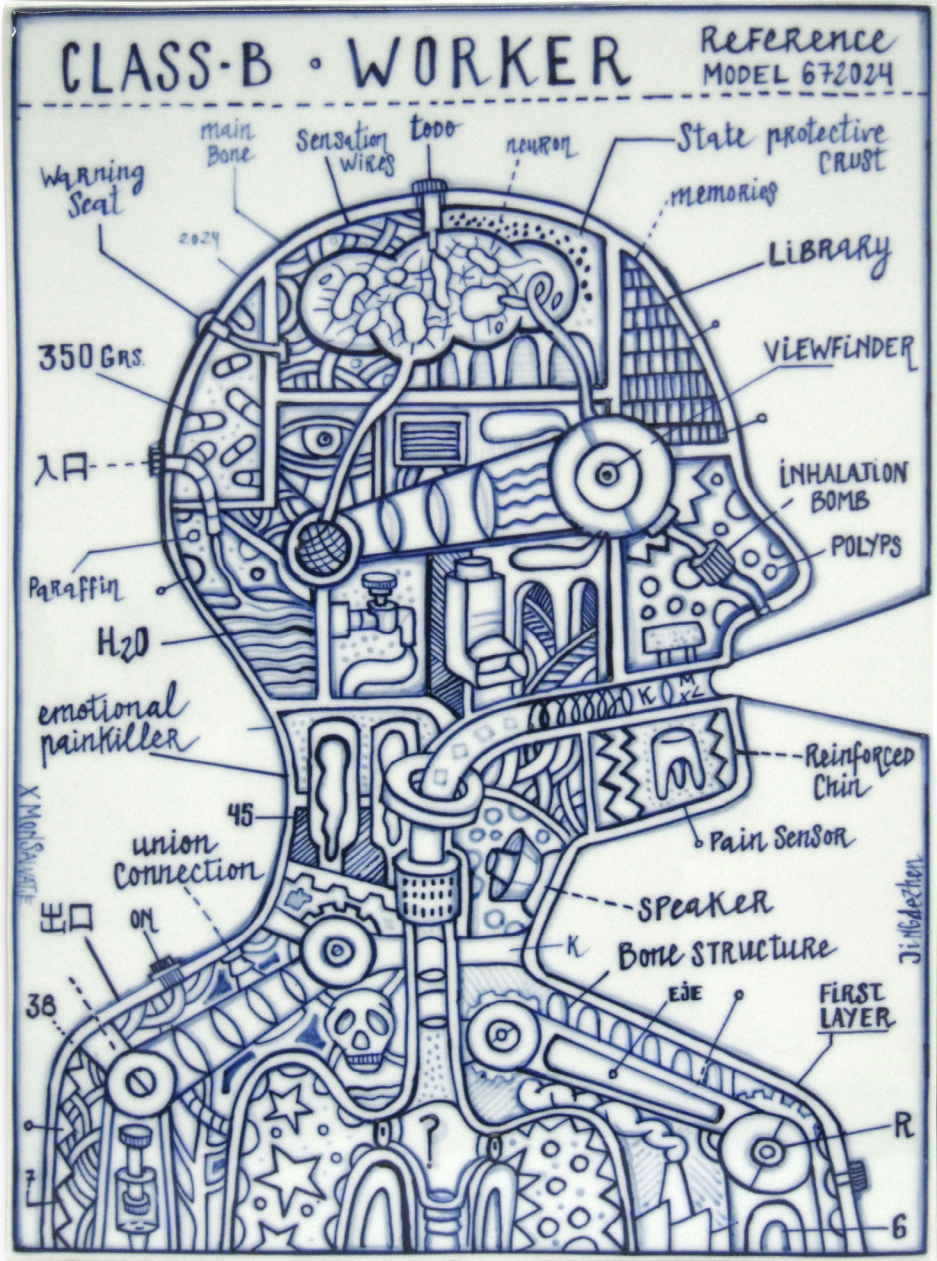


Xavier Monsalvatje

Worker Class B

我呈现的这件作品，创作于 2024年我在景德镇驻留期间。当我来到这座瓷都时，我的主要项目是在瓷器上以钴蓝作画——即“青花”。为什么会有这个想法？因为在我几乎所有的项目中，我都希望使用传统的陶瓷技法，并将其带入一个更当代的话语之中。从我生活的西班牙瓦伦西亚省 14世纪阿拉伯技法“socarrat”（烧印砖），到在陶器上使用钴蓝，皆是如此。这是一种尝试：用传统技法来叙述当代事件，正如古代陶瓷那样——它们描绘了自身被制作的那个特定时期。通过这种方式，它在技术流程的过去与当代事件的记录之间建立了一种连接，从而桥接了传统与现代。这件作品凸显了人的自动化、作为机器的人体、作为符号学产物的工人。在此语境下，“乙等工人”指向成千上万的工人，如我的父亲——他们作为工具，去生成一种名为“进步”的公共善。

The work I present was created during my stay in Jingdezhen in 2024. My main project when I traveled to the porcelain city was to work in cobalt blue on porcelain, "qinghua". Why this idea? Because in almost all of my projects, I have always wanted to use traditional ceramic techniques and bring them to a more contemporary discourse. From "socarrat," an Arab technique developed in the 14th century in the province of Valencia, Spain, where I live, to the use of cobalt blue on earthenware. It's an attempt to use traditional techniques to narrate contemporary events, as in ancient ceramics, which describe the specific period in which they were made. In this way, it creates a connection between the past of the technical process and the chronicle of the contemporary moment bridging tradition and modernity. This piece highlights the automation of the human, the human body as a machine, the worker as a semiotic artifact. In this context, "Worker Class-B" refers to the thousands of workers, like my father, who worked as tools to generate a common good that was progress.



尺寸：57×37cm

创作年份：2024 年

材质：瓷板上施有透明釉的蓝色钴蓝釉面

Dimension: 57×37cm

Year of Creation: 2024

Material: Blue cobalt under clear glaze on porcelain slab

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Xuelong Zhang

Pine Forest and Mudflat No. 40

我的创作灵感源自家乡小兴安岭的自然风貌，以陶瓷语言承载乡土情怀与自然审美。作品承袭古老泥条盘筑技法，跳出传统器皿形制，转化为表达地域文脉与当代观念的载体。创作坚守窑烧工艺，包容窑变、形变的偶然特质，达成人工与天工的共生之美。我摒弃写实描摹，以肌理裂纹与窑变色彩抽象演绎自然气韵，融合传统工艺与现代美学，在文脉传承中探索兼具地域性与当代性的陶艺新语言。

Inspired by the natural landscapes of my hometown, Xiaoxing'an Mountains, the Lesser Khingan Range, my ceramic works convey local sentiments and aesthetic appreciation of nature. Inheriting the ancient clay coiling technique, I break traditional vessel forms to express regional culture and contemporary concepts. Embracing the unpredictability of kiln transformation and deformation, my creations achieve a balance between human craft and natural contingency. Abandoning realistic representation, I interpret the spirit of nature abstractly through textures, cracks and kiln variations, integrating traditional craftsmanship with modern aesthetics and forging an innovative regional ceramic language.

尺寸：100×78×9cm
创作年份：2025 年
材质：瓷器、手工成型

Dimension: 100×78×9cm
Year of Creation: 2025
Material: Porcelain, Hand-formed



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Yi Yuan

Cloud's Journey

作品以瞬息万变的云为创作意象，探寻人与自然、时间的感知边界，诠释万物流动转化的生命特质。作品沿用传统泥条盘筑古法，以泥条堆叠的有机节奏、手工塑形的动态肌理，模拟云朵自然聚拢、流变、舒展的生成状态。刻意保留的泥条接缝与手工痕迹，摒弃具象复刻，凸显陶瓷物质性与“持续生成”的创作内核。以传统陶艺技法承载当代审美哲思，打破固有认知，在工艺传承与观念创新的融合中，演绎自然转瞬之美与时空的延续流变。

Cloud's Journey takes the transient and variable form of clouds as its core imagery, exploring human perceptual boundaries and our connection with nature and time. Adopting the traditional clay coiling technique, the work imitates the natural formation and flowing changes of clouds through layered stacking and organic shaping. Preserving handmade textures and clay traces, it abandons figurative reproduction and highlights the materiality of ceramics and the concept of perpetual becoming. Integrating inherited ceramic craftsmanship with contemporary perspectives, the work breaks fixed cognition of daily scenery, reflecting the eternal transformation of nature and echoing the theme of inheritance and innovative evolution of ceramic art.



尺寸：200×200cm
创作年份：2025 年
材质：陶瓷、泥条成型法

Dimension: 200×200cm
Year of Creation: 2025
Material: Ceramics, Clay strip forming

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Yinan Chen

Foshan in Life: Gazing Pearl

这个系列的陶瓷作品灵感源自佛山市的地方文化。艺术家在佛山驻留期间，从传统点心、钱币纹样、屋脊装饰、线香卷、竹编工艺及宴饮文化中汲取创作灵感。作品采用当地粗陶土，并结合釉下彩绘、金属元素与红色丝线技法，将岭南文化的手工艺精髓与现代视觉语言完美融合，呈现出对本土记忆的当代诠释。

Foshan in Life is a ceramic series inspired by the regional culture of Foshan. During the artist's residency in Foshan, inspiration was drawn from traditional dim sum, coin imagery, roof ridge ornaments, coil incense, bamboo weaving, and banquet culture. Using locally sourced coarse clay alongside underglaze painting, metal, and red cord, the works merge the handcrafted spirit of Lingnan culture with a contemporary visual language, offering a modern expression of local memory.



尺寸：60×60×43cm

创作年份：2025 年

材质：陶瓷、釉下彩绘、弹性绳、金属、木材、滚轮

Dimension: 60×60×43cm

Year of Creation: 2025

Material: Ceramic, Underglaze painting, Elastic cord, Metal, Wood, Caster wheels

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Ying Zheng

Purity of True Feelings (Before It Withers)

英的创作实践将陶瓷视为一种“情感容器”，用以承载人类情感中脆弱而珍贵的纯粹性。受古代三足器皿启发，她运用卷曲塑形技法创作出象征人体的多孔雕塑作品，重新诠释了这些器皿的结构平衡特性，并将陶瓷传统转化为当代雕塑语言。

Ying's practice explores ceramics as an "emotional container" that preserves the fragile and precious purity of human emotion. Inspired by ancient tripod vessels, she reinterprets their structural balance through porous sculptures symbolising the human body, created using coil-building techniques and translating ceramic heritage into a contemporary sculptural language.



尺寸：37 x 23 x 42cm

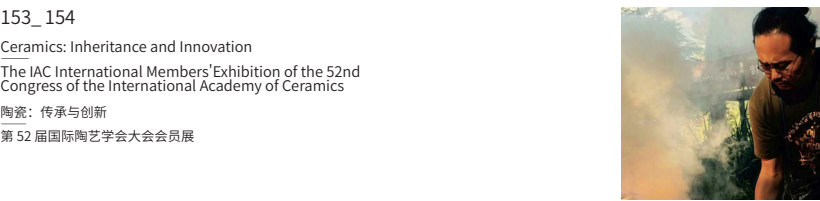
创作年份：2026 年

材质：陶器、石器、釉料

Dimension: 37 x 23 x 42cm

Year of Creation: 2026

Material: Earthenware, Stoneware, Glazes



Youngsoo Kim

Dreams and Phantasm

为本次展览，我在 2025 年 8 月 26 日至 10 月 30 日于景德镇陶溪川国际工作室驻留期间，创作了一件与“全球对话，地方实践”主题相关的作品。在我之前的作品中，女性与年轻女孩代表了在社会、环境和文化上处于不利地位的群体。多样的发型讲述着来自不同背景的人们 的故事，每个人都在自己的价值观中追寻各自的梦想。在每一个环境中，我都强调在实现梦想的同时，保护和维护可持续环境的重要性，同时保持他们自身的传统与现代性、社会与文化价值。由于本次展览在中国举行，我自然想要讲述一个中国故事。因此，作为一个生活在社会、环境和文化边缘化环境中的少数民族，我希望传达一个积极的信息：保持传统、拥抱现代、铸就未来的梦想。

For this exhibition, I prepared a work related to the theme of "Global Dialogue, Local Practices" during my residency at the Jingdezhen, Taoxichuan International Studio from August 26 to October 30, 2025. In my previous work, women and young girls represent the socially, environmentally, and culturally disadvantaged. The diverse hairstyles tell the stories of people from different backgrounds, each pursuing their own dreams within their own values. Within each environment, I emphasize the importance of preserving and maintaining a sustainable environment to achieve their dreams while maintaining their own traditions and modernity, social and cultural values. Since this exhibition takes place in China, I naturally wanted to tell a Chinese story. Therefore, as an ethnic minority living in a socially, environmentally, and culturally marginalized environment, I wanted to convey a positive message of maintaining their traditions, embracing modernity, and forging future dreams.



尺寸：100×100×9cm

创作年份：2025 年

材质：混合黏土、乐烧釉、裸乐烧

Dimension: 100×100×9cm

Year of Creation: 2025

Material: Mix clay, Raku glaze, Naked raku

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Yue Zhang

Zero • Series

我的创作植根中华传统器物文脉，立足传承与创新的双向思辨，以建盏、宋元梅瓶等经典器型为基底，通过抽象重构完成传统再生。作品依托纤维与综合材料创作，以点线编织成面体结构，中空镂空独特形制随光影变幻延展视觉张力。我以现代实验性创作思维结合东方哲学，融入《庄子·齐物论》归零合一的美学内核，在迭代创作中探索时间、身份与文化议题，以克制且持续的实验方式，诠释传统活化、当代创新的手工艺生长路径。

Rooted in traditional Chinese vessel culture, my creations focus on the dialogue between inheritance and innovation. Based on classic wares such as Jianzhan and Song-Yuan plum vases, I reshape traditional forms through abstract reconstruction. Adopting fiber and comprehensive materials, I weave dots and lines into complete spatial structures. With hollow and light-sensitive layouts, the works present dynamic visual tension. Integrated with the philosophical aesthetics of Zhuangzi, my experimental creations explore time, identity and cultural topics, interpreting the continuous growth and innovative vitality of traditional handicrafts in a contemporary context.



尺寸：60×60×49cm

创作年份：2024 年

材质：纤维纸张和超白黏土

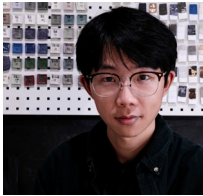
Dimension: 60×60×49cm

Year of Creation: 2024

Material: Fibre paper and Super white clay

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Zhehan Du

Relic

作品通过材料与形态的创造性转化，深刻诠释了“陶瓷、传承与创新”这一核心主题。该作品融合东西方经典雕塑形式，借助陶瓷与金属的异质性结合，打破了人们对文化符号固有的认知定式。这种对传统形态的“重塑”，既是向历史致敬，也是对传统的解构与重构。当陶瓷器皿在高温下与金属碰撞时产生的裂纹与剥落，并非失败的痕迹，而是对工艺边界探索的生动印记，象征着传统技艺在当代语境中迸发的能量与张力。

The work "Relic" profoundly interprets the core theme of "ceramics, inheritance and innovation" through the creative transformation of materials and forms. Based on the classic sculptural forms of both the East and the West, it breaks the inherent perception of cultural symbols through the heterogeneous integration of ceramics and metal. This "re-casting" of traditional forms is both a tribute to history and a deconstruction and reconstruction of tradition. The cracking and peeling of ceramic pieces when they collide with metal at high temperatures are not marks of failure, but active imprints of the exploration of the boundaries of craftsmanship, symbolizing the energy and tension that traditional techniques burst forth in the contemporary context.



尺寸：200×60×190cm
创作年份：2022 年
材质：黏土、金箔

Dimension: 200×60×190cm
Year of Creation: 2022
Material: Clay, Gold leaf

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Zhenyu Qi

Order XIII

秩序系列以泥土为材料，以雕塑为形式，探讨泥土的刚与柔、韵律与秩序、感性与理性，表现某种对立又统一的秩序感。作品将矩阵排列的造型解构又重组，融入波浪纹曲面，既表现材料的刚硬，也表现人情的柔软。作品的特点是力求展示容易被人忽视的美感，故在雕塑底部使用金属反光板，以展示作品下半部分不容易被人看到的结构，作品在负空间中延伸，观众也能在反光板中看见自己的倒影，作品与观众在公共空间产生了美学关联。

The "Order" series employs clay as its medium and sculpture as its form, exploring the duality of clay — its rigidity and softness, rhythm and order, sensibility and rationality expressing a sense of order that is both opposing and unified. The works deconstruct and reassemble matrixlike forms, incorporating wavy curved surfaces to convey both the hardness of the material and the softness of human sentiment. A distinctive feature of the series is its endeavor to reveal often overlooked beauty. To achieve this, reflective metal panels are installed at the base of the sculptures, exposing structures that are typically hidden from view. The pieces extend into negative space, while viewers can also see their own reflections in the panels, creating an aesthetic connection between the artwork and the audience within a public space.

尺寸：35×35×40cm

创作年份：2022 年

材质：黏土、金箔

Dimension: 35×35×40cm

Year of Creation: 2022

Material: Clay, Gold leaf



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Zhijun Liu

Dao Xuan

当天人合一的哲学遇上泥土与火焰的创造力，《道玄》便应运而生。这件作品以其完美的圆融形态，蕴含着宇宙的浩瀚。玄色与青色釉的交织，体现着阴阳的平衡。器表施以天玄釉，唤起混沌初开与创世之力；器内露出天青釉，澄澈宁静，是宋代美学的极致表达。在同一器物中，粗砺与细腻、奔放与内敛并存，彰显着“道法自然”的理想。《道玄》凝聚了“陶瓷：传承与创新”的精髓。其大胆独创的釉色与哲学深度，成为陶瓷活态传承与创造性演进的永恒证明。诚如所言：“形显器，体蕴道。”《道玄》的灿烂在于形与釉的融合——将器物的可触精神与“道”的自然哲学合二为一。它既是对天地之美的映照，也是对天地之美的追寻。

When the philosophy of harmony between heaven and humanity encounters the creative power of clay and fire, Dao Xuan is born. This work, with its perfectly rounded form, embodies the vastness of the universe. The interplay of dark xuan and blue qing glazes represents the balance of yin and yang. On the exterior, the Tianxuan glaze evokes the primordial chaos and power of creation; within, the Tianqing glaze reveals clarity and serenity — an ultimate expression of Song dynasty aesthetics. Within a single vessel, the coexistence of roughness and delicacy, boldness and restraint, manifests the Daoist ideal of "the way follows nature." Dao Xuan embodies the essence of "Ceramics: Tradition and Innovation." Its daringly original glaze and philosophical depth stand as an enduring testament to the living heritage and creative evolution of ceramics. As the saying goes, "Form reveals the vessel, essence embodies the Way." The brilliance of Dao Xuan lies in its integration of form and glaze — fusing the tangible spirit of the vessel with the natural philosophy of the Dao. It is both a reflection and a pursuit of the beauty of heaven and earth.



尺寸：15×23.2cm
创作年份：2010 年
材质：瓷器

Dimension: 15×23.2cm
Year of Creation: 2010
Material: Porcelain

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Zhuo Chen

Heart·Rite·Inscription

作品以陶瓷工艺结合当代诗意表达，探索传统与创新的对话。作品灵感源自宝石地质成型与陶瓷的炼金属性，以矿物结晶喻情感凝练，将创作过程定义为持续蜕变的仪式。通过创新“新三彩”色彩体系与精准釉料把控，复刻各类宝石的晶体质感与光学层次，结合肌理、微裂纹还原地质变迁意境。陶瓷融合金属与金箔，平衡脆弱与永恒，让地质时序、文化仪式与人类情感记忆在此交融共生。

"Heart·Rite·Inscription" explores the dialogue between tradition and innovation through the poetic integration of ceramic craftsmanship and contemporary material interpretation. Inspired by geological mineral formation and the alchemical nature of ceramics, it equates mineral crystallization with emotional condensation. With an innovative new tri-color glaze system and precise glaze control, the works reproduce the optical depth and crystal texture of gemstones. Combined with metals and gold leaf, the ceramics balance fragility and eternity, building a bridge connecting geological time, cultural rituals and human emotional memories.

尺寸：30×30×10cm

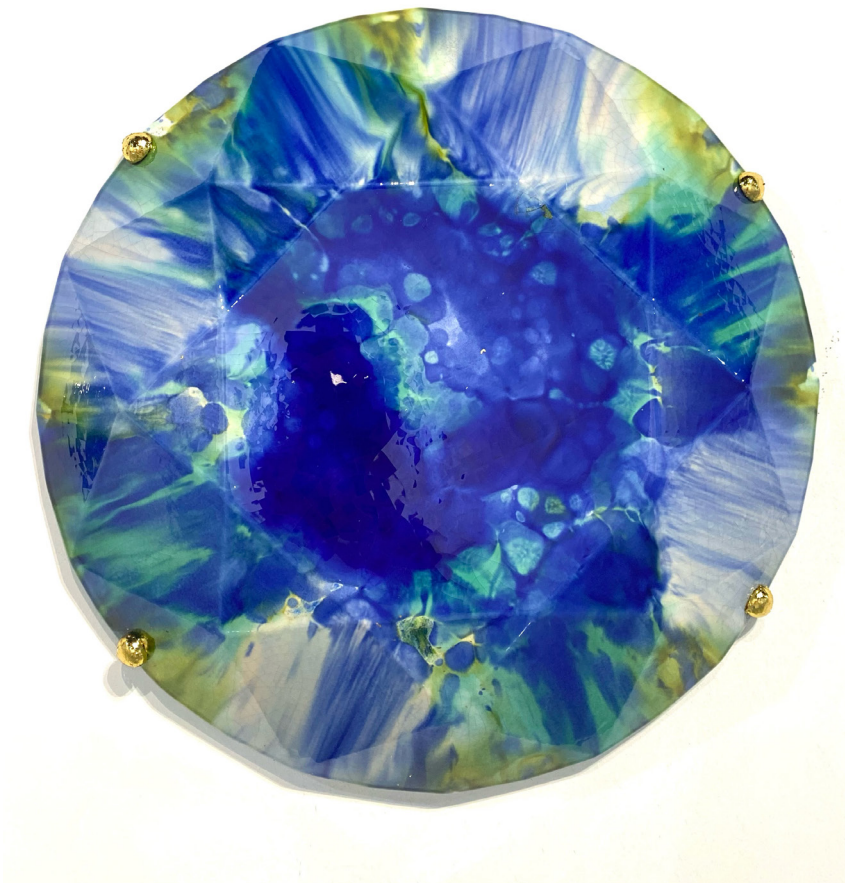
创作年份：2025 年

材质：瓷、三色釉

Dimension: 30×30×10cm

Year of Creation: 2025

Material: Porcelian, Three-colored glaze



融合的美学——特别驻场项目发起人国际陶艺学会雅克·考夫曼

“陶瓷艺术家驻留项目”：超越传统与新技术，超越个人、本土与国际事务。

交谈是一门艺术：如果你为对话预设了框架，它就不再开放，亦不再即兴，而是变成了一场带有议程的商务会议。旅行是一门艺术：如果你提前知道会看到什么、行程如何安排等等……那就失去了“迷路”的机会。同样，驻留创作也是一门艺术。

在陶瓷领域，无论在推动发展还是提升影响力方面，驻留项目与培训机构、博物馆、画廊、协会等公私机构一样，都扮演着重要角色。一份履历上，驻留经历是个人艺术生涯中的重要节点，几乎是当今青年艺术家职业生涯中的必经之路——当然，驻留项目远非年轻人专属。

除了作为个人艺术探索的经历之外，驻留项目首先要有一个创作空间。因此，其必须配备专业的技术指导、高效团队的工艺技能、完善的设备以及优质的材料。同时，驻留项目也应营造一种文化与制度环境——对许多人来说，这正是驻留的魅力所在。在国际陶艺驻留的版图中，驻留环境各有千秋。但不变的核心是：驻地应作为一个交汇点，让接待方与驻留艺术家在此相遇——既有现实的交汇，也是想象的碰撞。一切达到最佳状态时，便有了我所说的“融合的美学”。

这随即引发了几个问题。首先，驻留的目的是什么？是为了创作、试验，还是走马观花式的参观？如果只是以更差的条件去创作——空间不顺手，工具也不如自己工作室熟悉——去创作那些早已驾轻就熟、在家就能完成的作品，那还不如留在家里。驻留需要有点“特别”的东西。

其次，如何确保这场相遇的质量？如何保证这场相遇有可能带来有益的转变——对艺术家、对驻地、对驻留期间并肩工作的同行、对工作人员、对驻地的社会文化环境，都产生积极的影响？最后，驻留结束之后，在当地或国际层面，有哪些可以预见或可能实现的延伸与后续？

我们看到，随着国际驻留项目的日益丰富，无论是接待方还是艺术家，都需要明确：是什么让某个地方与众不同、别具一格？这不仅仅仅关乎设施条件，更关乎“场所的精神”。

一个驻留之地，应当让传统、技艺与当代美学——在最广泛的意义上——找到适宜的条件，得以充分表达和发展。

配合 2026 年景德镇国际陶艺学会大会举办的国际陶艺学会特别驻留项目

促进跨文化理解与欣赏的最佳方式，是让国际陶艺学会会员并肩工作一段时间。

中国在世界陶瓷领域享有特殊地位，其陶瓷历史与产业孕育了丰富的地方陶瓷文化特色。过去三十年间，中国的驻留项目发展迅猛，令人瞩目，亟需深入记录整理。这些项目在全球陶瓷领域的交流互动中已发挥并将继续发挥重要作用。

鉴于景德镇——乃至整个中国——在世界陶瓷领域的独特地位，尤其得益于大量为接待艺术家驻留而设立的机构设施，国际陶艺学会希望帮助其会员艺术家，特别是那些来自偏远地区或处境困难的艺术家，使其能够来到中国创作，并在 2026 年国际陶艺大会召开前夕前往景德镇参展。

全中国共有七家驻留机构表示愿意参与这一具有里程碑意义的特别项目，分别是：河北省曲阳陈氏定窑瓷业有限公司、景德镇三宝陶艺研修院、上虞青现代国际陶艺中心、景德镇市陶溪川艺术中心、龙泉望瓯陶溪川艺术中心、宜兴陶二厂国际驻留中心以及淄博现代陶瓷琉璃艺术中心。这些机构将共同接待约 60 位国际陶艺学会会员，驻留创作期为 2026 年 3/4 月至 6 月，时长约两个半月至三个月。

每位参与该项目的驻留艺术家至少有一件作品，将在 2026 年国际陶艺大会期间于陶溪川美术馆举办的“国际陶艺学会中国驻地项目会员展”中展出，开幕式定于 6 月 28 日举行。

通过积极的跨文化合作促进和平，是国际陶艺学会的一项使命。在“国际陶艺学会中国驻地项目会员展”框架下，将特别设立“陶土与和平”专区，用于展示驻留期间的合作作品。这些作品由国际陶艺学会会员与同期同地创作的国际陶艺学会其他驻留会员、国际陶艺学会中国会员或中国本土艺术家合作完成。

我谨代表国际陶艺学会，衷心感谢：所有参与项目的驻留接待机构，感谢国际陶艺学会秘书处为协调艺术家与接待方的各项事宜所付出的深度支持而努力，感谢各位艺术家、景德镇的组织者和策展人、作为展览场地的陶溪川美术馆、以及北京国中陶瓷艺术馆，感谢其慷慨资助和对项目的整体贡献。



雅克·考夫曼
特别驻场项目发起人

An Aesthetic of Hybridisation — Jacques Kaufmann, Special Residencies Project Initiator

"Ceramic residencies", beyond heritage and new technologies, personal, local and international issues.

There is an Art of Conversation: if one makes a conversation's project, it ceases to be open and improvised and begins to be a business meeting with agenda. There is the Art of Journey: since we know in advance what we will see, what timing, etc...it loses the opportunity to be lost... And to the same extent, there is the Art of working in a Residence.

In the environment of ceramics, for its development and for its recognition, Residencies play an important role alongside the public and private institutions, such as training venues, museums, galleries, associations, etc. A residency is in a CV, one of the milestones of an individual course, a passage almost obliged today in the career of a young artist, though, far from it, residencies are dedicated of course not only to the younger generation.

Beyond the individual adventure that is a residency, a Programme is a place where one makes, and thus must of course provide expertise, technical skills supported by an efficient staff, technical means and the quality of the materials. It is also a cultural and institutional environment, part of, for many, the interest of a residency. This environment is highly variable in the network of possible residencies at the international level for ceramics. But what remains is the need for a meeting point, between a Host and a Guest, both in the reality and the imaginary. This is what I call an "Aesthetic of Hybridisation", when it works at its best.

This immediately raises several questions. First, a residency, but to do what? To produce, test, sightsee? Indeed, if it is only to produce under worse conditions - mastering the space and the familiar tools to a lesser degree than in the personal studio - what one already knows or can produce at home: then it is better to stay there. There should be a need for something "special".

So how to ensure that the meeting will be of quality? How to ensure that this meeting will be the possibility of a transformation for the benefit of all the protagonists - by this I mean, for the artist, for the residency, for the colleagues working alongside during the residency, for the staff, for the social and cultural environment of the residency? And finally, what extensions, at the local and international level are foreseeable or possible after the residency?

We see that through the international offer of residencies a need emerges to define, for the Host, as for the Guest, what will characterise this or that place and make it special, and which is not only about facilities, but related as well to the "spirit of the site".

A residency is a place where heritage, technical aspects and contemporary aesthetics –in the broadest sense of the term – find the conditions conducive to their full expression and development.

IAC Special Residencies Project in conjunction with the 2026 IAC Congress in Jingdezhen, China

The best way to foster cross-cultural understanding and appreciation in the arts is to enable artists from all over the world to work side by side for a set period of time.

China is a special place in the ceramics world, and Chinese ceramic history and industry includes many local ceramic cultural specificities. Over the last 30 years, the development of residency programmes in China is nothing short of astonishing. The role they have played and will continue to play in the interactions within the global ceramic territory merits in-depth study.

Due to Jingdezhen's – and moreover China's – unique status in the world of ceramics (enhanced notably by virtue of the numerous facilities designed to host artists in residency), the IAC wished to enable its artist members, especially those from regions or situations of hardship, to come and work in China, as well as exhibit in Jingdezhen in the lead up to the 2026 IAC Congress.

Seven residencies across China expressed the desire to participate in this special landmark initiative, including Hebei Quyang the Chen's Ding Kiln Porcelain Co., Sanbao Ceramic Art Institute at Jingdezhen, Shangyu Celadon Modern International Ceramic Art, Jingdezhen Taoxichuan Art, Longquan Wangou Taoxichuan Art, Yixing CCCA International Residency, and Zibo modern ceramic and glass art centre. Together they welcomed about 60 IAC members for a working period of 2.5–3 months from March/April to June 2026.

At least one artwork from each IAC residency artist participating in this project will be exhibited in the IAC International Residencies' Exhibition to be held at Taoxichuan Art Museum during the 2026 IAC Congress, with an opening ceremony taking place on June 28th.

The promotion of peace through intercultural active collaborations is part of the IAC's mission. A special section entitled 'Clay for Peace' will be reserved for collaborative artworks produced in the residences by IAC members working with fellow IAC member residents, or IAC Chinese members or local Chinese artists working at the same period of time in the same location, in the frame of the IAC Special Residencies Project.

On behalf of the IAC, we would like to warmly thank: all residency host institutions, the IAC Office for its in-depth supportive efforts to coordinate all details with the artists and the Hosts to make it possible, the artists, the organisers and curators in Jingdezhen, Taoxichuan Art Museum as the venue to host this exhibition, as well as the Guozhong Ceramic Museum in Beijing for its financial support and global contribution to the project.

Jacques Kaufmann

IAC Special Residencies Project Initiator

合作驻地机构：**河北省曲阳陈氏定窑瓷业有限公司**

地址：河北省保定市曲阳县恒州镇



定窑是中国宋代五大名窑之一，窑址位于河北省保定市曲阳县，因曲阳历史上隶属定州而得名。定窑瓷器烧制始于隋代，盛于北宋，衰于元代。定窑以白瓷闻名，胎质细腻，釉面光滑，素有“白如玉、薄如纸、声如磬”之美誉，黑釉、红釉、紫釉瓷器亦为精品。

国际陶艺学会驻场艺术家：丽卡·赫尔布斯特、尼古拉斯·伊图拉尔德、马尔加·克纳文

景德镇三宝陶艺研修院

地址：中国景德镇市珠山区三宝村



景德镇三宝陶艺研修院成立于 1995 年，是中国最早的驻留项目之一，由国际知名陶瓷艺术家 Jackson Li 创办。1998 年向国际陶瓷界开放以来，已接待了来自世界各地的数千名陶瓷艺术家。陶艺村坐落于青翠的三宝山谷中，该地区的制瓷历史可追溯至宋代。“三宝”意为三种宝藏：白瓷石、竹林和绿茶。三宝国际陶艺村自 2001 年起成为国际陶艺学会附属会员，在中国国际陶瓷艺术交流中发挥了重要作用。

国际陶艺学会驻场艺术家：维萨姆·阿尔-萨马德、玛丽·埃莫里

上虞青现代国际陶艺中心

地址：中国浙江省绍兴市



上虞青现代国际陶艺中心坐落于上虞，这里是世界瓷器的发源地。中心于 2015 年 11 月正式开放，至今已接待来自 24 个国家和地区的 130 位陶瓷艺术家，收藏作品 1800 余件，形成了涵盖丰富馆藏、创作记录及学术出版物的综合研究资源库。2017 年 10 月，中心正式成为国际陶艺学会会员机构。

中心扎根于“瓷源文化”，让中外陶瓷艺术交流在这片瓷器发源之地蓬勃发展，现已成为国际文化交流的重要窗口。

国际陶艺学会驻场艺术家：莫赖格·麦肯纳、亨妮·迈耶、赫罗尼莫·塞恩斯·德阿古罗

景德镇市陶溪川艺术中心

地址：中国江西省景德镇市



景德镇市陶溪川艺术中心是一家以多元材料为研究重心的当代艺术机构，坐落于陶溪川文创街区，占地面积约五万平方米，主营艺术家驻留与艺术教育项目。依托丰富多样的资源和独特的地理优势，景德镇市陶溪川艺术中心致力于将传统手工艺融入当代艺术新时代的设计与材料研究，为国内外艺术家、设计师及手工艺爱好者提供创作、展示与交流的平台。

国际陶艺学会驻场艺术家：弗拉德·巴萨拉布、佩普·博阿达斯与普拉茨、戴安娜·博伊特曼-利皮纳、托马斯·卡皮奥、弗洛伦斯·科尔比、沙莉妮·达姆、夏尔巴尼·达斯·古普塔、朱莉娅·费尔德、盖迪翁·卡塞奥·费尔南德斯·诺拉斯科、安东尼奥·福伊斯、索菲·吉耶、芭布斯·哈恩、穆罕默德·哈桑、阿格尼斯·胡什、努尔迪安·伊尚、苏珊娜·卡伦巴赫、伊万·坎切夫、彼得·诺瓦克、内哈·普拉尔瓦尔、米哈尔·普什钦斯基、玛丽娜·罗德里格斯、伊洛娜·罗穆莱、克里斯蒂娜·曾特、罗萨娜·塔利亚里·博托林、奥塔尔·韦普赫瓦泽

龙泉望瓯陶溪川艺术中心

地址：中国浙江省龙泉市



龙泉望瓯陶溪川艺术中心位于浙江省龙泉市，地处“世界青瓷之都”的核心区域。中心扎根于龙泉深厚的剑瓷文化底蕴，依托望瓯·陶溪川文创街区的综合商业生态，以“为你 & 跨界（For You & Cross）”为核心使命。中心设有国际工作室、共享烧成空间、泥料与釉料实验室等专业设施，配备先进的柴窑、电窑和气窑。中心通过艺术家驻留、展览和培训项目，促进国际交流，助力青年艺术家成长为专业的陶瓷创作者。

国际陶艺学会驻场艺术家：凯·阿普林、维维安·迪尔、贝尔纳·克尔、海蒂·麦肯齐、拉娜·拉卡诺维奇、维尔玛·比利亚韦德

宜兴陶二厂国际驻留中心

地址：中国江苏省宜兴市



宜兴陶二厂文化创意街区（CCCCA）项目致力于通过国际交流、研究与合作，推动当代陶瓷艺术实践。艺术家可使用专业的工作室设施，并享受鼓励实验与对话、充满活力的文化环境。该驻留项目位于历史悠久的宜兴茶壶产区，得天独厚的传统工艺积淀，与当代艺术理念在此交汇融合。作为国际陶艺学会特别驻留项目的参与方之一，宜兴陶二厂文化创意街区（CCCCA）国际驻留中心深感荣幸。该项目加强了国际网络的联结，促进了陶瓷领域的跨文化交流。我们希望通过这一特别项目，建立有意义的连接，为全球当代陶瓷艺术对话贡献一份力量。

国际陶艺学会驻场艺术家：丁至沓、伊丽莎白·迪克特、拉希·贾因、安雅·塞勒、玛丽埃尔·安德烈亚·塔雷拉

淄博现代陶瓷琉璃艺术中心

地址：中国山东省淄博市



淄博现代陶瓷琉璃艺术中心是经中共淄博市委机构编制委员会办公室正式批准设立的专业机构，与淄博陶瓷琉璃博物馆实行“一个机构、两块牌子”的管理模式。中心以清华大学美术学院学术力量为支撑，统筹高水平对外资源协调、合作交流、陶瓷琉璃产业服务功能拓展，同时开展国内外艺术家驻留及合作研发。中心致力于提升淄博陶瓷琉璃的文化品牌影响力，推动陶瓷琉璃产业高质量发展。

国际陶艺学会驻场艺术家：博吉达尔·邦切夫、梅特玛雅·格雷格森、沙约蒂·萨尔维、安妮卡·泰德

Partner Residency Centres:**Hebei Quyang the Chen's Ding Kiln Porcelain Co., LTD**

Hengzhou Town, Quyang County, Baoding City, Hebei Province

Ding Kiln, one of China's Five Great Kilns of the Song Dynasty, originated in Quyang County, Baoding City, Hebei Province, and was named for Quyang's historical affiliation to Dingzhou. Its porcelain-making began in the Sui Dynasty, flourished in the Northern Song Dynasty and declined in the Yuan Dynasty. Famous for white porcelain with fine texture and smooth glaze, it is praised as «white as jade, thin as paper, clear as chime», with black, red and purple porcelains as fine varieties.

Founded in 1992, Hebei Quyang the Chen's Ding Kiln Porcelain Co., Ltd is a protection unit of the national intangible cultural heritage Ding Porcelain Firing Technique and a designated manufacturer of the National Museum. Under the efforts of two generations represented by Chen Wenzeng and Pang Yonghui, it has formed three series of products and cooperated with top art colleges. Integrating traditional craftsmanship with modern technology, it shapes corporate culture with the pioneering spirit of Ding porcelain masters and promotes the high-quality development of contemporary Ding porcelain with premium products.

IAC resident artists: Rika Herbst, Nikolas Iturralde, Marga Knaven

Sanbao Ceramic Art Institute at Jingdezhen

Sanbao, Zhushan District Jingdezhen City, China

Established in 1995, the Sanbao Ceramic Art Village at Jingdezhen is one of the first residency programs in China. It was founded by Jackson Li, an internationally renowned ceramic artist. Since opening to the international ceramic community in 1998, it has hosted thousands of ceramic artists from around the world. Located in the lush green Sanbao Valley, an area with a porcelain history dating back to the Song Dynasty, "Sanbao" means "three treasures": white porcelain stone, bamboo forests, and green tea. Sanbao Ceramic Art Village has been an affiliated member of the IAC since 2001 and has played a very important role in international ceramic art exchange in China.

member of the IAC since 2001 and has played a very important role in international ceramic art exchange in China.

IAC resident artists: Wisam Al-Samad, Mari Emori

Shangyu Celadon Modern International Ceramic Art Center

Shaoxing City, Zhejiang Province, China

Located in Shangyu, Shangyu Celadon Modern International Ceramic Art Center is the birthplace of the world's ceramics. Since its opening in November 2015, it has hosted 130 ceramic artists from 24 countries and regions, collected over 1,800 works, and formed a comprehensive research resource base encompassing extensive collections, creation records, and academic publications. In October 2017, the Centre became a member of the International Academy of Ceramics (IAC).

Rooted in "Ceramic Origin Culture," the centre enables cultural exchanges between Chinese and foreign ceramic art to flourish in this land of ceramic origins, establishing itself as an important window for international cultural exchange.

IAC resident artists: Moraig McKenna, Hennie Meyer, Jerónimo Sainz de Agüero

Jingdezhen Taoxichuan Art Centre

Jingdezhen, Jiangxi Province, China

Jingdezhen Taoxichuan Art Center is a contemporary art institution focusing on multi-material research, is located in Taoxichuan Ceramic Art Avenue, covering an area of about 50, 000 square meters, mainly focusing on artist residency and art education programmes. Due to its rich and diverse resources and unique geographical advantages, Jingdezhen Taoxichuan Art Centre is committed to integrating traditional handicraft into the design and material research of the new era of contemporary art, and provides a platform for artists, designers and handicraft lovers at home and abroad to create, display and exchange.

IAC resident artists: Vlad Basarab, Pep Boadas i Prats, Diana Boitmane, Tomás Carpio, Florence Corbi, Shalini Dam, Sharbani Das Gupta, Julia Feld, Gedion Caseo Fernandez Nolasco, Antonio Fois, Sophie Giet, Babs Haenen, Muhammad Hassan, Agnes Husz, Nurdian Ichsan, Susanne Kallenbach, Ivan Kanchev, Piotr Nowak, Neha Pullarwar, Michal Puszczynski, Marina Rodriguez, Ilona Romule, Krisztina Szenté, Rosana Tagliari Bortolin, Otar Vepkhvadze

Longquan Wangou Taoxichuan Art Centre

Longquan, Zhejiang, China

The Longquan Wangou Taoxichuan Art Centre, located in Longquan, Zhejiang Province, is at the heart of the “World Capital of Celadon.” Rooted in the city's renowned sword and celadon cultural heritage, it benefits from the integrated commercial ecosystem of Wangou Taoxichuan Ceramic Avenue. Its core mission is “For You & Cross.” The center includes specialized facilities such as an international studio, shared firing space, and clay and glaze laboratories, equipped with advanced wood, electric, and gas kilns. It hosts artist residencies, exhibitions, and training programs, fostering global exchange and supporting young talents in becoming professional ceramic artists.

IAC resident artists: Kay Aplin, Viviane Diehl, Bernard Kerr, Heidi McKenzie, Lana Rakanovic, Vilma Villaverde

Yixing CCCA International Residency Centre

Yixing, Jiangsu Province, China

Yixing CCCA programme is dedicated to fostering contemporary ceramic practices through international exchange, research, and collaboration. Artists have access to professional studio facilities, and a dynamic cultural environment that encourages experimentation and dialogue. Located in Yixing, a historic centre of teapot production, the residency connects traditional craftsmanship with contemporary artistic approaches. Yixing CCCA International Residency Centre is also proud to be part of the IAC Special Residency Project, which strengthens international networks and promotes cross-cultural exchange in the field of ceramics. Through this special project, we aim to create meaningful connections and contribute to the global discourse on contemporary ceramic art.

IAC resident artists: Ji Hyun Chung, Elizabeth Dychter, Rashi Jain, Anja Seiler, Mariel Andrea Tarela

Zibo modern ceramic and glass art centre

Zibo, Shandong Province, China

Zibo modern ceramic and glass art centre is a professional institution officially approved by the Office of the Institutional Organization Commission of the Zibo Municipal Committee of the Communist Party of China (Zibo Municipal Committee Institutional Organization Office). It operates as an additional designation to the Zibo Ceramic and Liuli Museum. With academic support from the Academy of Arts & Design, Tsinghua University, the Centre integrates high-level external resource coordination, cooperative exchanges, functional expansion of ceramic and Liuli industry services, as well as artist residencies and collaborative R&D for both domestic and international artists. It is dedicated to enhancing the cultural branding of Zibo's ceramic and Liuli heritage and promoting the high-quality development of the ceramic and Liuli industry.

IAC resident artists: Bojidar Bonchev, MetteMaya Gregersen, Shayonti Salvi, Annika Teder

**奥里奥尔·卡尔沃·韦尔赫斯**

IAC 主席

Oriol Calvo Vergés

IAC President

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The IAC International Residencies' Exhibition of the 52nd
Congress of the International Academy of Ceramics

第 52 届国际陶艺学会大会中国驻地会员项目展



Agnes Husz

Tomeishi/ StopStone/ 止め石

阿格尼丝·胡斯的艺术创作始终遵循“传承与创新”的核心理念：既致敬物质历史，又突破其当代局限。她独创的陶瓷技法以手工拉伸黏土条为基础，体现了传统工艺的精神——这种触感鲜明、具实体性的古老卷塑技艺演变，最终呈现出庞大而独特的三维造型。这项技术完美服务于她的“StopStone/Tomeishi”项目——该项目将传统拳头大小的日本禅宗符号放大至巨型尺寸，将一种微妙的文化停顿转化为当代都市中“驻足思考”的普遍需求。此次驻留经历对该项目的创新阶段至关重要。她计划利用增强现实（AR）应用程序将原创陶瓷作品移植至数字领域，从而将实体的、沉重如化石般的材料与虚幻的、无重量的数字世界相结合。该 AR应用将成为将 Tomeishi象征意义传播至全球建筑空间或自然环境的载体，不仅用于视觉呈现，更作为实现概念化表达与公众互动的关键工具。

Agnes Husz's work is driven by the mandate of "Heritage and Innovation": honouring material history while challenging its contemporary limits. Her signature ceramic technique, based on hand-stretched clay strips, represents Heritage — a tactile, physical evolution of ancient coil-building that results in massive, unique three-dimensional forms. This technique serves her StopStone/Tomeishi project, where a traditional, fist-sized Japanese Zen symbol is scaled to a monumental size, transforming a subtle cultural pause into a contemporary urban demand to "stop and think. "The residency is crucial for the Innovation phase of this project. She proposes transferring her original ceramic creations into the digital realm using an Augmented Reality (AR) application. This allows her to combine the real, heavy, fossil-like material with the imagined, weightless digital world. The AR application will serve as a mechanism to transfer the symbolic message of the Tomeishi into architectural or natural spaces globally, using technology not just for visualisation, but as a critical tool for conceptual placement and public engagement.



尺寸：300×260×200cm

创作年份：2026

材质：陶瓷，绳，塑料布，底座，数字显示器

Dimension: 300×260×200cm (installation)

Year of Creation: 2026

Material: Ceramic, Paine Rope, Plastic Sheets, Pedestal, Digital Monitor

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The IAC International Residencies' Exhibition of the 52nd
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Anja Seiler

Lost Mountain

宜兴因本地资源而繁荣——它所建基的丰饶大地。开采痕迹随处可见，提醒我们黏土并非可再生。一旦烧成，它回归地球循环，却失去可塑性。“炆器”的词源由此明晰：黏土以石头的形态被开采。多年来，黏土石山消失，变成注满水的坑洞与沟壑——这些湖泊标志着人类世。作为一种被榨取至无法回头的商品，艺术家表达了对失去之山的怀旧。她承认使用这种材料并以污染能源烧制的责任。她的工作方式是一场混乱的展示：以非常规方式制作器物，挑战自我与材料，解决自己引发的混乱。她感受着崩塌与重力的压力，也感受着当形态违背所有规则而成型时的喜悦。从内部，她用针灸般的层次修补裂缝；从外部，她涂抹黏土药膏与泥敷剂。双耳瓶的形式——既是拟人的，也是祖先的农业符号——储存着可再生能源的果实。

Yixing flourished due to its local resources — the rich ground on which it is built. Extraction traces are visible everywhere, reminding that clay is not necessarily renewable. Once fired, it returns to the earth's economy but loses its plastic power. The etymology of "stoneware" becomes clear: clay is extracted as stone. Over years, clay stone mountains have disappeared, replaced by holes and trenches filled with water — lakes marking the Anthropocene. Extracted as a commodity beyond return, the artist expresses nostalgia for the lost mountain. She acknowledges responsibility using this material and firing with polluting energy. Her working process is a demonstration of mess: building vessels in unsuitable ways, challenging herself and the material, solving the mess she provokes. She feels the stress of collapse and gravitation, yet joy when form takes shape against all rules. Inside, she heals cracks with acupuncture-like layers; outside, she applies clay balms and cataplasms. The amphora form — anthropomorphic and an ancestral agricultural symbol — stores the fruit of renewable energy.

尺寸：35×71cm
创作年份：2026
材质：炆器，当地黏土的宜兴化妆土

Dimension: 35×71cm
Year of Creation: 2026
Material: Stoneware, Yixing terra sigillata of local clays, Ashes of local woodfiring, 1220°C



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Annika Teder

Molecula Argillae

纸瓷，艺术家独创技法，烧制温度 1240℃。这件陶瓷作品灵感源自黏土矿物分子的基本构成单元，其结构主要基于二氧化硅四面体的排列方式。二氧化硅四面体由一个硅原子与四个氧原子结合而成，呈金字塔形。

Paper porcelain, artist own technique 1240℃ . This ceramic work is inspired by the fundamental components of clay mineral molecules, which are primarily based on the arrangement of silica tetrahedra. Silica tetrahedra consists of a silicon atom bonded to four oxygen atoms, forming a pyramid shape.

尺寸：26×26×36cm

创作年份：2026 年

材质：纸瓷泥

Dimension: 26×20×36cm

Year of Creation: 2026

Material: Paper porcelain



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The IAC International Residencies' Exhibition of the 52nd
Congress of the International Academy of Ceramics

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Antonio Foiss

Seeds of Hope

该作品是一组相互连接的向日葵种子，旨在引发关于未来的对话，强调当下行动的重要性。每颗种子都是可能性的隐喻——微小却有力的变革之源，提醒我们即使谦逊的行动也能产生持久影响。受向日葵植物修复能力（吸收毒素、净化污染土壤）的启发，作品将向日葵转化为韧性、更新、希望与治愈的象征。通过种子之间的连接，装置反映了人类行动的相互依存及其集体影响。个体姿态与他人相连，共同塑造社区、环境与未来。作品突出每个人为建设更有意识、更具同情心和可持续的世界贡献力量，邀请观者反思责任与当下行动的紧迫性。每件元素采用瓷泥与炆泥的泥板成型，以化妆土装饰，并用渔夫绳连接——强化了团结、韧性与相互依存的主题。

Seeds of Hope is a collection of interconnected sunflower seeds designed to spark conversations about the future, emphasizing present actions. Each seed is a metaphor for possibility — a small yet powerful origin of change, reminding us that modest actions can generate lasting effects. Inspired by sunflowers' phytoremediation — their ability to absorb toxins and cleanse contaminated soil — the work transforms The sunflower into a symbol of resilience, renewal, hope, and healing. By connecting the seeds, the installation reflects the interdependence of human actions and collective impact. Individual gestures, joined together, shape communities, environments, and futures. The work highlights each person's power to contribute to a more conscious, compassionate, and sustainable world, inviting reflection on responsibility and the urgency of acting now. Each element is slab-built from porcelain and stoneware, decorated with slips, and connected by fisherman's rope — reinforcing unity, resilience, and interdependence.



Work in progress images

尺寸：60×20×20cm(10 件)

创作年份：2026

材质：瓷器

Dimension: 60×20×20 cm (10 pieces)

Year of Creation: 2026

Material: Porcelain

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The IAC International Residencies' Exhibition of the 52nd Congress of the International Academy of Ceramics

第 52 届国际陶艺学会大会中国驻地会员项目展



Babs Haenen

Stone in Cloud Robes

文人石（供石）自宋代（960–1270）以来就受到中国文人的欣赏。它们从较大的园林石演变而来，较小的尺寸使文人能够将其带入室内，在简朴的书斋中沉思。这些石头常形似神话或著名山川，或因其戏剧性的形态、奇妙的色彩和引发的感受而被珍视。一些文人和道士在写作或绘画时将其作为冥想辅助。具有相同特质的小石头最初作为礼物被接受，在文人和宫廷中受到青睐，流行了千余年。自然以其祥瑞之色，供奉着文人之心——石如骨，云如衣。

Scholars' rocks (Gongshi) have been appreciated by Chinese literati since the Song dynasty (960–1270). Evolving from larger garden rocks, their smaller size allowed scholars to bring them indoors for contemplation in sparse studios. These stones often resemble mythological or famous mountains, or are valued for dramatic form, wondrous colors, and evoked feelings. Some literati and Taoist monks used them as meditative aids while writing or painting. Smaller stones with similar qualities were initially received as gifts, gaining favor among scholars and the imperial court, remaining popular for over a thousand years. Nature, in its auspicious colors, enshrines the heart of a literati — stone like bone, clouds like garments.

尺寸：24×31×46cm

创作年份：2026

材质：瓷器

Dimension: 24×31×46cm

Year of Creation: 2026

Material: Porcelain



Work in progress images

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Bernard Kerr

Five Coloured Auspicious Clouds (Wucai Xiangyun): A Kingdom at Peace

这项工作主要围绕如何综合文化对意识和意义的影响而展开。我利用在中国的时间，思考了中西艺术某些方面的文化意义和象征性，并结合对不确定形式的探索。我对程式化的祥云（xiāngyún）或“吉祥云”或五彩祥云（wǔcǎi xiāngyún; Five-coloured auspicious clouds; 五彩祥云; wǔcǎi xiángyún）产生了浓厚的兴趣，据我所知，它们被视为一个王国和平的象征。五彩祥云是指红色、蓝色或紫色、黑色、黄色和白色的云朵。在以往的农业社会，云朵与雨水带来的好运息息相关，同时也象征着天堂、幸福和好运。的确，中文中“云”（yun）与“运”（yùn）或“好运”同音创作此作品的灵感源于我的好奇，我想知道这些颜色是否与西方炼金术思想以及炼金术和心理过程的各个阶段有关：nigredo（黑化或黑变病）、albedo（白化或白变病）、citrinitas（黄化或黄变病）和 rubedo（红化、发紫或变色）。我发现这些想法形成了一种有趣的跨文化联系。

This work evolved around attempts to synthesise how culture determines awareness and meaning. I have used my time in China to contemplate the cultural significance and symbolism of certain aspects of Chinese and Western art combined with an exploration of indeterminate forms. I became most interested in the stylised xiangyun or "auspicious clouds" or wucai xiangyun (五彩祥云 ; 五彩祥雲 ; wǔ cǎi xiáng yún ; Five-coloured auspicious clouds), which, I understand, were perceived as an indicator of a kingdom at peace. Five-coloured auspicious clouds are red, blue or purple, black, yellow and white. Linked to the good luck brought by rain to a formerly agrarian society, clouds are also symbolic of Heaven, happiness and good luck. Indeed, the Chinese word for clouds (yun) is a homonym for the character yun or 'good fortune' Inspiration for making this work was based on my wondering if these colours may be linked to Western alchemical ideas and the stages of the alchemical and psychological process: nigredo, a blackening or melanosis, albedo, a whitening or leucosis, citrinitas, a yellowing or xanthosis and rubedo, a reddening, purpling, or iosis.I found these ideas formed an interesting cross-cultural link.

尺寸：28×28×39cm

创作年份：2026 年

材质：带有分层彩色釉片及割模板装饰的陶器

Dimension: 28×28×39cm

Year of Creation: 2026

Material: Stoneware with layered coloured slips and hand cut stencil decoration



Work in progress images

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Bojidar Bonchev

Fase Zibo

本作品是“Faces”系列的延续。通过融入中国文化与传统的元素，我旨在进一步探索陶瓷作为当代艺术媒介的表现力以及展出作品的材质特征。

This work is a continuation of the "Faces" series. Through elements of Chinese culture and tradition, I aim to further explore ceramics as a contemporary art medium and the materiality of the works on display.



尺寸：50×29cm
创作年份：2026 年
材质：瓷器

Dimension: 50×29cm
Year of Creation: 2026
Material: Porcelain

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Diana Boitmane

Malleus

本作品延续了《Malleus》系列的理念。受捷尔吉·利盖蒂音乐的启发，探索声音、沉默与形式。锤骨和内耳解剖结构启发了黑色绘画，通过贴花转印到瓷器上。在此项目中，艺术家扩大了作品尺度并挑战注浆成型的工艺极限。原创模型由艺术家设计，模具由当地工匠协助制作。更大的尺度需要新的技术方案。在景德镇驻留期间，艺术家探索了中国传统水墨与大尺寸毛笔。聆听利盖蒂音乐的同时，在宣纸上创作水墨画，尝试线条、节奏、纹理和笔压的变化。这些画作是该项目持续发展的重要组成部分。作品为注浆瓷器，结合釉下与釉上绘画。通过雕塑形式与图形图像的结合，项目研究受声音启发的视觉结构如何在不同材料和尺度间转化。

This work continues ideas from the series Malleus. Inspired by György Ligeti's music, it explores sound, silence, and form. The Malleus and inner ear anatomy inspired black drawings, transferred onto porcelain via decals. In this project, the artist expanded scale and challenged slip-casting limits. Original models were designed by the artist; moulds were made with local craftsmen. Larger scale required new technical solutions. During residency in Jingdezhen, the artist explored traditional Chinese ink and calligraphy brushes. While listening to Ligeti, ink drawings on Xuan paper were created, experimenting with line, rhythm, texture, and brush pressure. These drawings are part of the project's ongoing development. Works are cast porcelain with underglaze and overglaze painting. Combining sculptural form and graphic imagery, the project investigates how sound-inspired visual structures transform across different materials and scales.



Work in progress images

尺寸：50cm 高

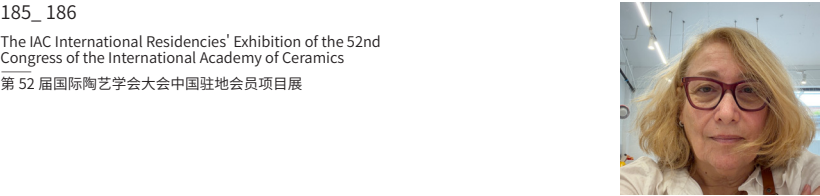
创作年份：2026

材质：瓷器

Dimension: 50cm high

Year of creation: 2026

Material: Porcelain



Elizabeth Dychter

Defying Gravity

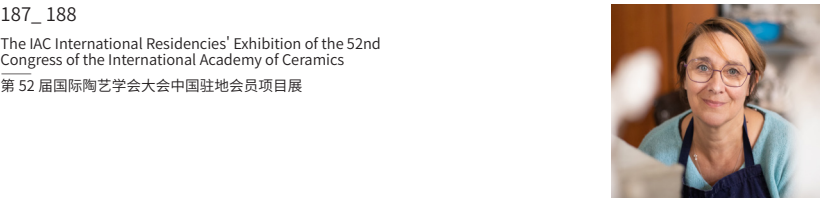
作为大屠杀幸存者的女儿，艺术家从小就知道生命转瞬即逝。她早期的陶瓷创作聚焦于父亲的历史，但后来意识到真正触动她的是创造一种意识：生命不应被视为理所当然。她最近的作品探讨精神疾病——这常被避而不谈却又普遍存在。瓷器的精致、窑内塌陷的薄壁，揭示了材料的脆弱，如同人的心智。虚空、明亮的迷幻色彩、虫子。绞胎的复杂技法既可解读为冥想，也可解读为全然疯狂。这些都是对“理智永远处于边缘”的提醒。

As a daughter of a Holocaust survivor, the artist grew up knowing life can vanish in a blink. Her early ceramic work focused on her father's history, but she realized what moved her was creating consciousness that life should not be taken for granted. Her recent work addresses mental illness — often unspoken yet common. Porcelain's delicacy, thin waves collapsing in the kiln, reveals material fragility, like the human mind. The void, bright psychedelic colors, bugs. Nerikomi's intricate technique can be read as meditation or its opposite: total madness. All reminders that sanity is always on the edge.

尺寸：36×22×16cm
创作年份：2026
材质：瓷，色料 / 着色剂，贴花纸

Dimension: 36×22×16cm
Year of Creation: 2026
Material: Porcelain, Stains, Decals





Florence Corbi

Le jeu du Dragon (The Dragon game)

海洋如同生命本身一样迷人，激发了这件作品。神话生物在我们的恐惧中嬉戏，却不知它们制造的 turmoil。我们被强大的存在所吸引，正如被那些在我们周围释放风暴的权贵所吸引。驻留让艺术家回归三联画形式，表达神话游戏的天真、瓷器的海上冒险，以及席卷我们进入风暴的人类激情。中国文化与艺术家对自然的反思产生共鸣——珊瑚、花朵、意想不到的植被——每件作品都蕴含着 timeless 的创造力和内在诗意。作品表达时间穿过物体，它们从过去到未来的传递、演变、毁灭与重生。艺术家延续白瓷传统，同时以当代雕塑表达和帆布、纸板等创新材料与之对话。她不断丰富细节，赋予白瓷生命，创造想象中的风景，吸引目光，邀请心灵在自由无限的漫游中迷失。

The ocean, as fascinating as life itself, inspires this work. Mythical creatures play amid our fears, unaware of the turmoil they create. We are drawn to powerful beings as we are to those who unleash storms around us. The residency allowed the artist to return to the triptych form, expressing the naivety of mythological games, the maritime adventure of porcelain, and human passions sweeping us into storms we must weather. Chinese culture echoes the artist's reflections on nature — corals, flowers, unexpected vegetation — each piece imbued with timeless creativity and inner poetry. The work expresses time passing through objects, their transmission from past to future, evolution, destruction, and rebirth. The artist perpetuates white porcelain tradition while confronting it with contemporary sculpture and innovative materials like canvas and cardboard. Constantly enriching details, she brings porcelain to life, creating imaginary landscapes that captivate the eye and invite the mind to wander freely and infinitely.



Work in progress images

尺寸：40×30×3cm

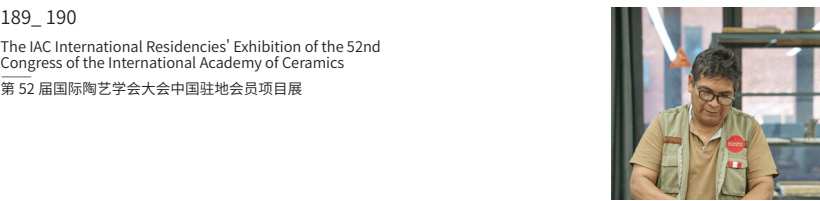
创作年份：2026

材质：瓷器

Dimension: 40 ×30×3cm

Year of Creation: 2026

Material: Porcelain



Gedion Fernandez Nolasco

Musico Tuba

赫迪翁·费尔南德斯·诺拉斯科是来自秘鲁安第斯地区的第三代陶瓷艺术家，专精于传统秘鲁陶瓷艺术。他现任利马地方政府文化中心的陶瓷艺术教师，并通过在世界各地参加陶瓷创作驻留项目积累了丰富的实践经验。他曾荣获秘鲁工艺美术领域的阿毛塔斯奖以及华金·洛佩斯·安泰国家奖。他的作品既保留了传统技法，又采用了现代创作手法，尤其专注于大型陶瓷作品。通过雕塑作品，他深入探讨了音乐家这一形象——这一形象在其国家的民间庆典中屡见不鲜，并重新诠释了童年记忆中的相关意象。

Gedion Fernández Nolasco is a third-generation ceramist from the Andean region of Peru, specialising in traditional Peruvian ceramics. He works as a ceramics teacher at the Cultural Centre of the Local Government of Lima and has extensive experience through ceramic residencies in various countries around the world. He has been awarded the Amautas Prize for Peruvian Arts and Crafts and the Joaquín López Antay National Prize. His work maintains traditional techniques while adopting a contemporary approach, with a particular focus on large-scale ceramic works. Through his sculptures, he explores the figure of the musician, a familiar presence in the popular festivities of his country, reshaping the imagery of his childhood memories.



Work in progress images

尺寸：70×70×200cm

创作年份：2026

材质：陶器与颜料、 1240℃ 还原烧制

Dimension: 70×70×200cm

Year of Creation: 2026

Material: Stoneware and pigments, 1240°C reduction firing

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Heidi McKenzie

Ocean Fields

我是一位具有加勒比与爱尔兰血统的混血加拿大艺术家。我的父亲祖先于 19 世纪横渡印度洋（亦称卡利帕尼海峡或黑海），旨在取代西印度群岛英属殖民地中的非洲奴隶。废除奴隶制后，他们取代了甘蔗种植园中被奴役的民众。《Ocean Fields》系列作品致敬了这些移民长达两至三个月的航程——他们与雇主签订契约劳役协议时往往无法阅读合同内容，更不知抵达后将面临数年的艰辛劳作与恶劣生活条件。作为抽象艺术家，我常运用这种简单的波浪形图案，手工将含杂质的黏土压入石膏模具中创作。在龙泉陶溪川艺术家驻留期间，我尝试探索当地不同种类的黏土与青瓷釉料，并逐步理解青瓷釉彩技法的独特表达体系。这件作品标志着一项为期两到三年的新项目的开端：我将深入挖掘加勒比地区长者的口述历史，借助档案照片、石版画及陶瓷蓝晒法技术，将历史传承的回响转化为融合声景元素的大型壁画系列。

I am a mixed-race Canadian artist of Caribbean and Irish descent. My father's ancestors crossed the Indian Ocean, or Kali Pani (Black Sea) in the 19th century to replace the African Slaves in the West Indian British colonies. They displaced the enslaved peoples on the sugar plantations after abolition. Ocean Fields honours the two to three-month voyage of these migrants who signed a contract of indentureship with an X, often unable to read their indentured contract, and unaware of the years of hard labour and harsh living conditions they would face upon arrival. As an abstractionist, I have worked with this simple wave form, hand-pressing clays with inclusions into plaster moulds. I used my time at Longquan Taoxichuan artist residency to experiment with the different local clay bodies and celadon glazes, and to begin to understand the specific lexicon of celadon glazing techniques. This work is the beginning of a two-to-three-year new project where I will delve deeply into the recorded voices of my Caribbean elders, and transmute the ancestral echoes of the past into a large-scale set of murals with soundscape, using archival photography, lithography and cyanotype on ceramics.

尺寸：35×3.5×14cm（27 件）

创作年份：2026 年

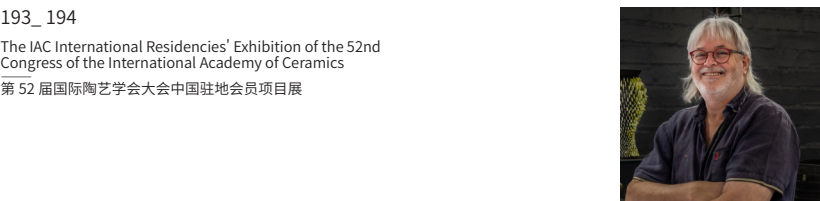
材质：青瓷釉陶器

Dimension: 35×3.5×14cm（27 pieces）

Year of Creation: 2026

Material: Stoneware, Celadon glaze



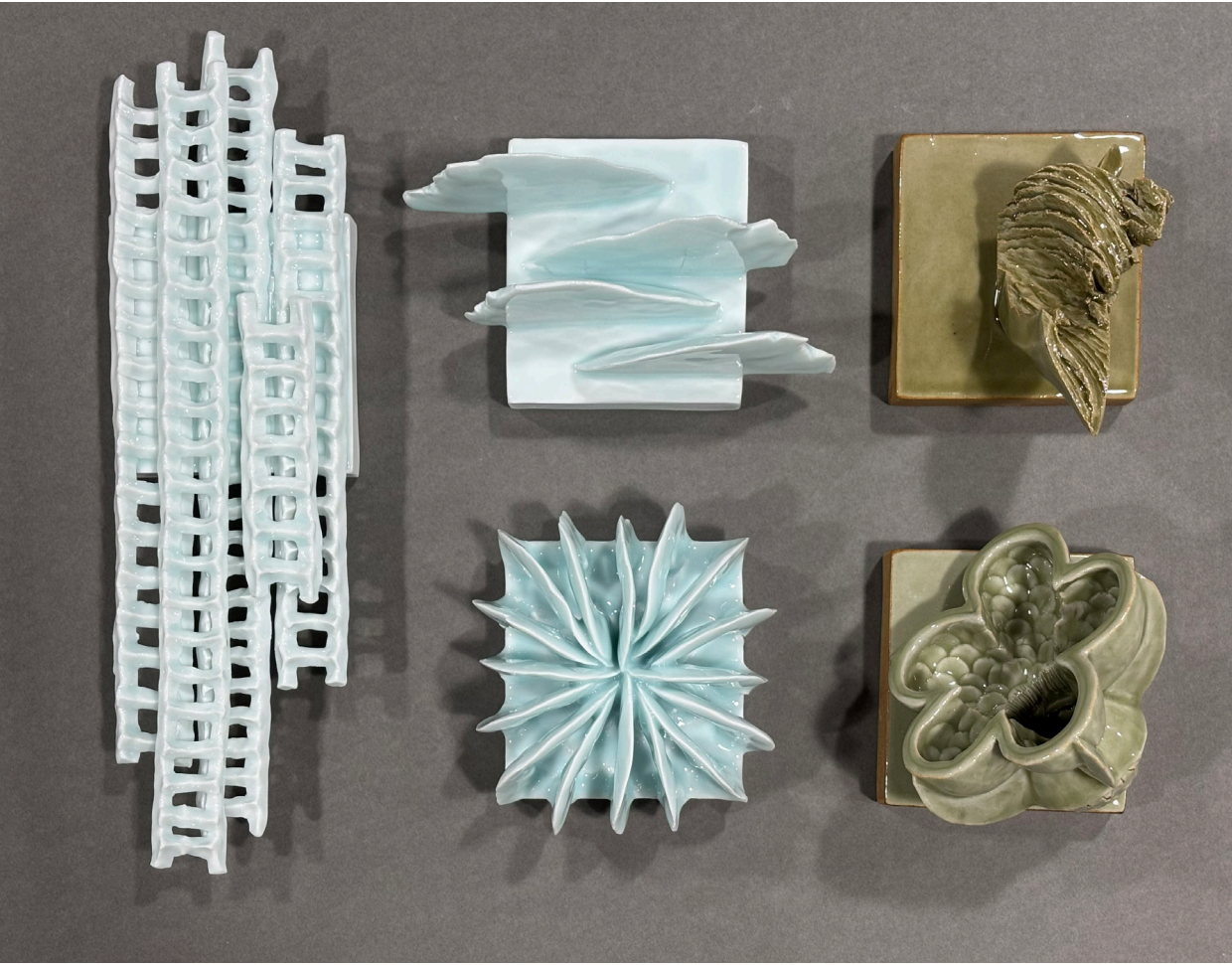


Hennie Meyer

400g [Shangyu]

作品概念通过一个固定的材料命题探索可能性与多样性：400克黏土。每一件作品都是相同份量下的不同结果。该系列核心理念是：人类大脑出生时的平均重量约为 400 克——暗示着通过创新得以成形的 latent 潜能，在这里被转化为黏土。该系列始于 2020 年，以手捏陶器在电窑氧化气氛中烧成。《400克【上虞】》版本使用瓷器、本地炆器、青瓷釉料与还原烧制，延续了这一概念——改变了材料气质与视觉语言，同时保留了系列的内在精神。该系列于 2025年在开普敦艺术画廊首次展出，且具有无限扩展的可能性。在上虞青瓷国际陶瓷艺术中心驻留期间，该项目通过新的创意与技术发展得以丰富，实现了对 400克框架的更深入探索。

The 400g concept explores possibility and diversity through a fixed material proposition: 400 grams of clay. Each piece becomes a different outcome of the same measure. The series is anchored by the idea that the human brain at birth weighs, on average, around 400 grams — suggesting latent potential that finds shape through innovation, here translated into clay. Work began in 2020, with hand-built earthenware pieces fired in an electric kiln in oxidation. The 400g [Shangyu] edition carries the concept forward using porcelain, local stoneware, celadon glazes, and reduction firing — shifting the material temperament and visual language while maintaining the underlying ethos. First exhibited at Art Formes Gallery in Cape Town (2025), the series is endlessly expandable. During the residency at Shangyu Celadon International Ceramic Art Centre, the project has been enriched through new creative and technical developments, enabling a deeper exploration of the 400g framework.



尺寸：10×10×2.5cm（16 件）

创作年份：2026 年

材质：（系列）瓷器、陶器及青瓷釉

Dimension: 10×10×2.5cm（16 pieces）

Year of Creation: 2026

Material: Porcelain, Stoneware and Celadon glaze

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Ilona Romule

Identity Code

作品通过根的形象探索身份、本源与记忆。受自然根系及其象征意义的启发，作品反思了塑造个体与集体存在的连接。被切断的根，其断口上标记着识别符号：指纹、虹膜图案以及人体解剖片段——成为指向独特性、生物记忆与归属感的个人代码。这些标记将根转化为人类经验的隐喻，暗示身份由继承的历史与亲历的历史共同塑造。作品采用注浆成型与手绘釉上装饰，将有机形态与身体的视觉参照相结合。装置可依不同配置排列，使根既能作为独立元素呈现，也能形成集体结构。作品反思当连接被切断时留下了什么，并追问：即使与本源的有形联系已被割断，身份又如何能持续存在？

IDENTITY CODE explores identity, origin, and memory through roots. Inspired by natural root systems and their symbolism, the work reflects on connections shaping individual and collective existence. The severed roots have cut ends marked with identification signs: fingerprints, iris patterns, and fragments of human anatomy become personal codes referring to uniqueness, biological memory, and belonging. These markings turn roots into metaphors for human experience, suggesting identity is shaped by inherited and lived histories. Made of porcelain using slip-casting and hand-painted overglaze decoration, the sculptures combine organic forms with visual references to the body. The installation can be arranged in different configurations, allowing roots to appear as individual elements or a collective structure. ID Code reflects on what remains when connections are interrupted, asking how identity persists even when visible links to one's origins are cut.



尺寸：30cm 高

创作年份：2026

材质：瓷器

Dimension: 30cm high

Year of Creation: 2026

Material: Porcelain

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**Jerónimo
Sainz de Agüero**

bienvenidx a la Nación Crustácea [welcome to the Prawn Nation]

我们来自泥浆与污秽，为获取食物而存在，亦为威慑之用。浑身浸润着水与废弃物，我们是被遗忘、不为人见的存在。我们在浑浊中爬行，必要时便游向远方。欢迎来到我们的“虾族国度”；欢迎来到那条永无止境、蜿蜒曲折、充满异变的排水系统之中。在这里，底层主宰一切，静待人类腐朽而去。

From mud, from dirt, for food and to scare. Full of water and full of waste, we are the forgotten and the unseen. We crawl through the turbidity and we swim when needed. Welcome to our Nation of Prawns. Welcome to the never-ending drainage that bends, twists, and queers. Here the bottoms rule and wait for humanity to rot.

尺寸：50×15×150cm（多件）
创作年份：2026 年
材质：采用马毛、皮革带、图案及釉面陶瓷。

Dimension: 50×15×150cm（several pieces）
Year of Creation: 2026
Material: Glazed ceramic with horse hair, Leather straps, Drawings and plastic prawns



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Jihyun Chung

Heart in Yixing

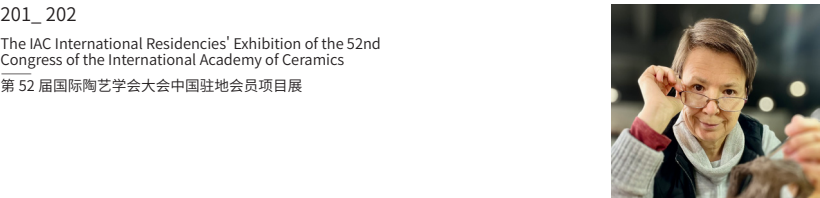
这件在宜兴创作的作品标志着我全新《心》系列的开始。通过在世界各地的驻留，我追求以“将我所停留之地的泥土和色彩烙印在我心中”为主题的实践。在这个项目中，我尝试利用绞泥（Yeonrimun/nerikomi/大理石纹）技艺，将宜兴紫砂泥自然且多样的色彩相融合，创造出复杂的图案。在整个驻留期间，我旨在将自己的经历、所见所闻以及不同人们的相遇转化为这种彩色的泥土——继续一段将这些瞬间深深珍藏在心底的旅程。

"This work, created in Yixing, marks the beginning of my new "Heart" series. Through residencies around the world, I pursue a practice centered on the theme: "Imprinting the clay and colors of where I stay onto my heart." In this project, I have experimented with creating intricate patterns by blending the natural, diverse colors of Yixing's Zisha clay using the Yeonrimun (nerikomi/marbling) technique. Throughout this residency, I aim to translate my experiences, sights, and encounters with diverse individuals into this colored clay - continuing a journey of preserving these moments deeply within my heart.



尺寸：10.5×10×2cm（6 件）
创作年份：2026
材质：宜兴紫砂（泥）

Dimension: 10.5×10×2cm (6 pieces)
Year of Creation: 2026
Material: Yixing Zisha ware



Julia Feld

Against the Wind

这件作品探索材料、记忆、传统与转化。艺术家在中国工作，将瓷器——坚实且历史编码的——转化为抽象、模糊的形式。垂直的具象形式唤起韧性、张力与复杂性，参照了花瓶、烟囱、山峦与传统中国服饰。夸张与缩减在在场与缺席之间创造出动态张力。粗犷的炆器——传统上作为精致瓷器的保护介质——成为主角，隐喻身份与故事如何被保护免受侵蚀。形式既熟悉又模糊，邀请反思文化和个人遗产如何被维持与转化。作品位于历史工艺与当代探索的交汇处，探讨身份、韧性与记忆的脆弱。它既是对传统的致敬，也是对创新的探索——一场关于何为继承、何为转化以及如何穿行于其间缝隙的沉思。

This work explores material, memory, tradition, and transformation. Working in China, the artist translates porcelain — solid and historically codified — into abstract, ambiguous forms. The vertical, figurative form evokes resilience, tension, and complexity, referencing vases, chimneys, mountains, and traditional Chinese clothing. Exaggeration and diminishment create a dynamic tension between presence and absence. Coarse stoneware, traditionally a protective medium for delicate porcelain, takes the lead — a metaphor for how identities and stories are safeguarded against erosion. The form is both familiar and ambiguous, inviting reflection on how cultural and personal legacies are maintained and transformed. Situated at the intersection of historical craft and contemporary inquiry, the work addresses identity, resilience, and memory's fragility. It is both homage to tradition and exploration of innovation — a meditation on what is inherited, what is transformed, and how we navigate the spaces between.



尺寸：21×18×48cm
创作年份：2026
材质：黏土，化妆土 / 釉下彩，瓷泥浆

Dimension: 21×18×48cm
Year of Creation: 2026
Material: Clay, Underglazes, Porcelain slip

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Kay Aplin

Slipper Orchid Seed Roundel (Celadon)

Slipper Orchid Seed Roundel (Celadon)延续了 Kay Aplin 自 2013 年以来对植物形态放大观察的探索。作品通过 rigorous 研究回应所处之地。这是她聚焦中国神圣花卉系列的第二件作品——第一件《牡丹》（2019 年，丹麦）入选了 2023 年阿威罗陶瓷双年展及 2026 年莺歌陶瓷博物馆台湾陶瓷双年展。灵感源于 2026 年春季在龙泉的两个月驻留，Slipper Orchid Seed Roundel (Celadon)反映了中国最受尊崇的花卉之一及其作为陶瓷经典符号的意义。在这件作品中，Kay radically 转变了她的实践，在 30 年的职业艺术生涯中首次采用手塑成型，取代了注浆与压模。通过每日散步，她将龙泉建筑与自然表面的纹理直接转印下来。她被龙泉的青瓷 heritage 所吸引，选用了一系列 local 青瓷釉料，使纹理的多样性得以显现，诠释了她在这一历史悠久的青瓷之都生活和工作的体验。

Chrysanthemums continues Kay Aplin's investigation into magnifying botanical forms, a focus since 2013. The work responds to place through rigorous research. This is the second piece in a series on China's sacred flowers—the first being Peonies (2019, Denmark), selected for Aveiro Ceramics Biennial (2023) and Taiwan Ceramics Biennial (2026). Inspired by her two-month residency in Longquan (spring 2026), Chrysanthemums reflects on one of China's most revered flora and classic ceramic symbols. For this piece, Kay radically shifted her practice, adopting hand-building for the first time in her 30-year career — replacing slip casting and press molding. Taking daily walks, she captured traces of Longquan through direct transfers from architectural and natural textures. Drawn to Longquan for its celadon heritage, she selected a palette of local celadon glazes that bring out the variety of textures, interpreting her experience of living and working in this historic celadon center.



Work in progress images

尺寸：50-70×20-40cm	Dimension: 50-70cm x 20-40cm
创作年份：2026 年	Year of Creation: 2026
材质：炆器黏土，釉料	Material: Stoneware clay, Glaze

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Kristina Szente

Bowls

这个碗系列是我在景德镇陶溪川驻留期间创作的。我来到这里时，初衷是探索当地的瓷器传统。在此期间，我与玉瓷建立了深厚的联系，玉瓷成为这组作品的主要材料。每件作品都从陶轮上完美拉坯成型开始。然后我有意地操控和扭曲器物，摒弃对称与传统意义上的完美，挑战材料的边界。这些碗不上釉、不装饰，让材料本身成为焦点。在当地师傅的指导下，作品采用传统技法以 1310° C 进行柴烧。火焰与灰烬的相互作用产生了自然、不可预测的表面效果，使每件作品都独一无二。通过这个系列，我希望呈现对瓷碗的全新诠释——突出材料固有的品质，如纯净、美感、轻薄与半透明，同时舍弃完美，转而追求自由、有机的形态，这些形态由火焰塑造并“绘制”。

This bowl collection was created during my residency in Taoxichuan, China, where I arrived with the intention of exploring local porcelain traditions. During this time, I developed a deep connection with jade porcelain, which became the primary material for this body of work. Each piece begins as a perfectly thrown form on the potter's wheel. I then intentionally manipulate and distort the vessel, moving away from symmetry and conventional perfection, pushing the boundaries of the material. The bowls are left unglazed and undecorated, allowing the material itself to remain the focus. With the guidance of a local master, the works are wood-fired using a traditional technique at 1310°C . The interaction of flame and ash creates natural, unpredictable surface effects, making each piece unique. Through this collection, I aim to present a new interpretation of porcelain bowls – one that highlights the material's inherent qualities such as purity, beauty, thinness, and translucency, while abandoning perfection in favor of free, organic forms shaped and "painted" by fire.



尺寸：14×14×6cm

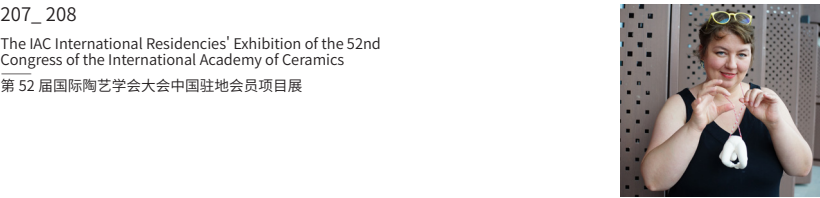
创作年份：2026

材质：玉瓷

Dimension: 14×14×6cm

Year of Creation: 2026

Material: Jade porcelain



Lana Rakanovic

Collective Light

在龙泉艺术中心驻留期间，艺术家正在创作《 Collective Light》——一件受 1980年莫斯科奥运会人体火炬表演启发的瓷器装置。作品形似巴洛克吊灯，由数百个小型瓷质人形悬挂排列而成，探索集体身份及个体与群体之间的张力。通过与当地工匠合作及传统青瓷技法，她旨在创造一座关于记忆与权力的脆弱纪念碑。七至十种不同姿态的人形将通过3D打印、制模与翻制。烧成后，相同人形被悬挂成垂直列，强调团结。偶尔一个姿态独特的人形打破重复——代表个体的 integrity。人形被穿入金属吊灯框架。作品的光芒并非来自电力，而是来自瓷器与集体能量的象征性光辉。

During her residency at Longquan Art Center, the artist is developing Collective Light, a porcelain installation inspired by the 1980 Moscow Olympics human torch performance. Shaped like a baroque chandelier, it will comprise hundreds of small porcelain figures arranged and suspended to create a luminous social installation exploring collective identity and the tension between individual and group. Through collaboration with local artisans and traditional celadon techniques, she aims to create a fragile monument of memory and power. Seven to ten distinct human figures will be 3D printed, molded, and reproduced. After firing, identical figures will be suspended in vertical rows, emphasizing unity. Occasionally, one figure in a distinct pose interrupts the repetition — representing individual integrity. The figures will be strung onto a metal chandelier frame. The work gives light not through electricity, but through porcelain and the symbolic luminosity of collective human energy.



尺寸：100x100x200cm

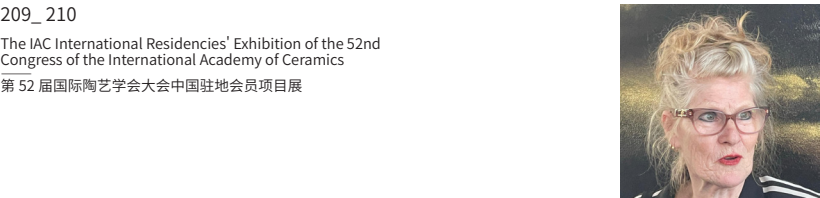
创作年份：2026 年

材质：半瓷

Dimension: 100×100×200cm

Year of Creation: 2026

Material: Semi porcelan



Marga Knaven

Quy-25/27/28426

所展示的作品基于对定窑瓷器的实验，定窑瓷器是一种与中国悠久的陶瓷传统紧密相连的材料。艺术家使用工厂制造的板模制作出薄薄的压制瓷板。她没有制作功能性物品，而是将这些瓷板的边缘和表面改造成悬挂作品的支撑。这些作品将一种直接、直观的手法——折叠瓷片——与精致的定窑传统相结合。瓷片边缘施以传统的定窑釉料，而瓷片本身则保持白色，并巧妙地用颜料着色。在形状相接处，会有一层薄薄的釉料，凸显出不同元素之间的接触点。通过这些作品，艺术家将历史材料和技法转化为当代雕塑语言，在传统与实验之间建立起对话。

The works presented are based on an experimentation with Ding porcelain, a material connected to a long Chinese ceramic tradition. The artist works with thin pressed sheets of porcelain, developed through the use of factory-made plate moulds. Rather than producing functional objects, she transforms the edges and surfaces of these plates into supports for hanging works. The pieces bring together a direct, intuitive gesture — folding porcelain sheets — with the refined tradition of Ding ware. The rims are glazed with a traditional Ding glaze, while the porcelain itself remains white and is subtly coloured with pigment. A thin layer of glaze appears where the forms meet, emphasizing the points of contact between the different elements. Through these works, the artist shifts a historical material and technique into a contemporary sculptural language, creating a dialogue between tradition and experimentation.



尺寸：120×80×10cm

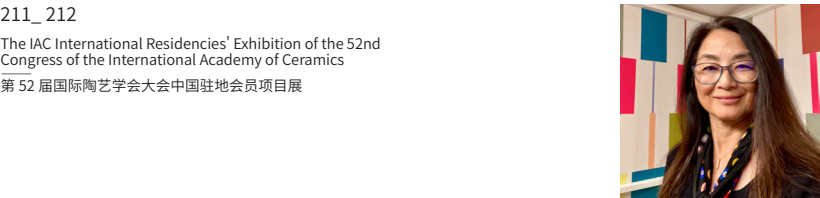
创作年份：2026 年

材质：定窑瓷器

Dimension: 120×80×10cm

Year of Creation: 2026

Material: Ding porcelain



Mari Emori

Sanbao Drop

在景德镇三宝国际陶艺村驻留期间，艺术家被非凡的宁静与自然之美所包围。雨水 regularly 降临，滋养着青翠的茶园、流淌的河流与自由漫步的动物——创造出一种安静的生活节奏，深深影响了她的创作。这件陶瓷雕塑的灵感来自一滴水——生命、更新与自然温柔力量的象征。形态 reflects 运动与静止，捕捉了雨水与流水的 essence。作品使用当地三宝炆器黏土以盘筑法成型，施加白色化妆土后雕刻出流动的线条图案，reminiscent 沉积物、水流与自然生长。通过重复的手工劳作与直觉塑形，她将触摸、重力与时间的痕迹 preserved 在黏土之中。作为一位现居加州的日裔艺术家，她的实践 deeply connected 自然与记忆。这次驻留提供了一个难得的机会，让她与环境和谐共处，embodying 与地点、材料以及自然静谧转化力量的对话

During the residency at Sanbao International Ceramic Art Village in Jingdezhen, the artist was surrounded by extraordinary peace and natural beauty. Rain fell regularly, nourishing lush green tea plantations, flowing rivers, and roaming animals — creating a quiet rhythm that deeply influenced her work. This ceramic sculpture was inspired by a single drop of water, a symbol of life, renewal, and nature's gentle presence. The form reflects both movement and stillness, capturing the essence of rain and flowing water. Coil-built using local Sanbao stoneware clay, white slip was applied and carved to create linear patterns reminiscent of sediment, water currents, and natural growth. Through repetitive handwork and intuitive shaping, she preserves traces of touch, gravity, and time within the clay. As a Japanese-born artist based in California, her practice is deeply connected to nature and memory. This residency offered a rare opportunity to create in harmony with the environment, embodying a dialogue with place, material, and nature's quiet transformative power.



Work in progress images

尺寸：26×20×42cm

创作年份：2026 年

材质：缸（瓷）土，粗陶土

Dimension: 26×20×42cm

Year of Creation: 2026

Material: Stoneware clay

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Mariel Andrea Tarela

Teapot Riders

这件作品探索传统与创新的对话，作为连接历史遗产与当代实践的雕塑桥梁。装置由三个风格化形象组成，融合了中国陶瓷史的两个标志性元素：骏马与宜兴茶壶。三者的组合象征过去、现在与未来，代表遗产向现代表达的旅程。马的抽象身体成为茶壶的壶身，马首与颈部化为壶嘴，骑手则巧妙充当壶盖。作品致敬宜兴茶具遗产与马在中国艺术中的重要性，并通过跨文化视角重新演绎。黑色熟料黏土提供质朴的基底，黑色陶泥与纯净的瓷质骑手形成对比，这种双重性凸显了粗犷大地与精致优雅之间的和谐。通过将熟悉的器物转化为雕塑叙事中的主动角色，这件作品反思了古老传统如何将当代表达带入未竟之地。

Teapot Riders explores the dialogue between tradition and innovation, bridging historical legacy and contemporary practice. The installation features three stylized figures merging two iconic elements: the majestic horse and the Yixing teapot. The grouping symbolizes past, present, and future, representing the journey of heritage into modern expression. The horse's abstract body becomes the teapot vessel, its neck and head the spout, and the rider functions as the lid. The piece honors Yixing heritage and the horse's significance in Chinese art, reinvented through a cross-cultural lens. Black chamotte clay provides a textured foundation, black pottery clay contrasts with pristine porcelain riders. This duality highlights harmony between rough ancient earth and refined elegance. By transforming familiar objects into active protagonists, Teapot Riders reflects how ancient traditions carry contemporary expression into unexplored territories.



尺寸：130×50×90cm

创作年份：2026

材质：熟料黑泥，陶艺黑泥和瓷器

Dimension: 130×50×90cm

Year of Creation: 2026

Material: Chamotte black clay, Pottery black clay and porcelain

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Marina Beatriz Rodriguez

Architecture of Memory

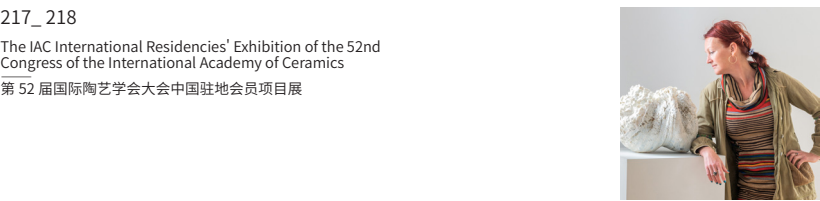
这项研究将仪式瓮从封闭的缺席容器重新配置为“记忆的建筑”。它不与传统决裂，而是通过隐喻解构原型以扩展其象征与空间能力。打开形式使物体变为一个阈限，植根于道家的“无”概念——不是缺失，而是本质所在的原始空间。景德镇瓷器作为连接有形与无形的物质支撑。核心是“拆解地图学”：作品呈现为一个最小单元系统。每个陶瓷碎片作为一个像素或网络的组成细胞，表明记忆是一个动态、可居住的网状结构。内部虚空与周围空间融合，通过光得以释放。解构成为分析工具而非破坏。装置展开为一个情感考古现场，碎裂使我们能够栖居于形式的坚实与记忆的非物质性之间的过渡。每个瓷器细胞都为一个关于持久与转化的叙事做出贡献。

This research reconfigures the ceremonial urn from a sealed container of absence into an "architecture of memory." Rather than breaking with tradition, it metaphorically deconstructs the archetype to expand symbolic and spatial capacities. Opening the form transforms the object into a threshold, rooted in the Taoist concept of Emptiness (Wu) — not as lack but as the primordial space where essence resides. Jingdezhen porcelain provides the physical support for transitioning between tangible and immaterial. The core is a "cartography of disassembly": the work reveals itself as a system of minimal units. Each ceramic fragment functions as a pixel or cell of a larger network, showing that memory is a dynamic, habitable reticular structure. The inner void integrates with surrounding space, liberated through light. Deconstruction becomes an analytical tool, not destruction. The installation unfolds as an emotional archaeological site where fragmentation enables us to inhabit the transition between form's solidity and memory's immateriality. Each porcelain cell contributes to a narrative of what persists and transforms.



Work in progress images

尺寸：300×300×300cm	Dimension: 300×300×300cm
创作年份：2026	Year of Creation: 2026
材质：瓷器（5 种），珐琅，铁质结构，光	Material: Different porcelains (5 varieties), Enamel, Iron structure and light



Mette Maya Gregersen

Looking for mermaids

寻找美人鱼与捕鱼长期以来具有双重含义：既是生存的需要，也是对意义的精神追寻。在中国艺术与文学中，渔夫常被视为与自然和谐、谦逊、solitude 与反思的象征。艺术家深深着迷于这些河流景观及其宁静的氛围，但她的注意力也被吸引到水面之下——那些 embody 矛盾与转化的美人鱼与水灵：半鱼半人，半梦半真。它们存在于世界之间，悬停于 familiar 与未知之间。作品还探索了波浪与水的悖论——它同时连接与分离我们的能力。通过形态、质感与节奏，作品 reflect 水如何承载记忆、运动与情感。历史的视觉传统通过黏土、水、山、河与艺术家的陶瓷语言展开对话。作品 grounded 于自然的 physical 存在，同时 reflect 现实、记忆与想象之间的流动空间。釉面陶瓷，手捏与压模成型。

Looking for mermaids and fishing has long carried a dual meaning: survival and a spiritual search for meaning. In Chinese art and literature, the fisherman symbolizes harmony with nature, humility, solitude, and reflection. The artist is deeply fascinated by these river landscapes and their quiet atmosphere, yet her attention is also drawn beneath the water's surface — to mermaids and water spirits that embody contradiction and transformation: half fish, half human; half dream, half reality. They exist between worlds, suspended between the familiar and the unknown. The work also explores waves and the paradox of water — its ability to connect and divide us simultaneously. Through form, texture, and rhythm, it reflects on how water carries memory, movement, and emotion. Historical visual traditions enter into dialogue with the artist's ceramic language through clay, water, mountain, and river. The work becomes grounded in nature's physical presence while reflecting on the shifting space between reality, memory, and imagination.



尺寸：55×50×90cm

创作年份：2026

材质：涂釉陶瓷

Dimension: 55×50×90cm

Year of Creation: 2026

Material: Glazed ceramics

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Michal Puszczynski

Into the void

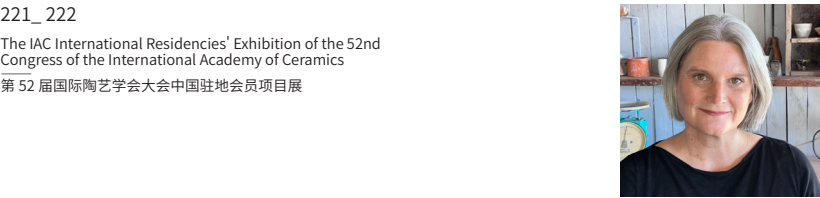
作品探索了跨入未知的瞬间——一个介于在场与消失、物质与空虚之间的空间。这件雕塑反思了脆弱、转化，以及重力与释放之间无声的张力。通过其形式，作品邀请观者将不确定性视作一个充满潜能与内在反思的场域，而非缺失。

Into the Void explores the moment of crossing into the unknown — a space between presence and disappearance, matter and emptiness. The sculpture reflects on vulnerability, transformation, and the silent tension between gravity and release. Through its form, the work invites to confront uncertainty not as absence, but as a field of potential and inner reflection.

尺寸：45×55×150cm
创作年份：2026
材质：黑泥，气窑烧制 1260° C

Dimension: 45×55×150cm
Year of Creation: 2026
Material: Black clay, Gas fired 1260°C





Moraig McKenna

Under My Skin

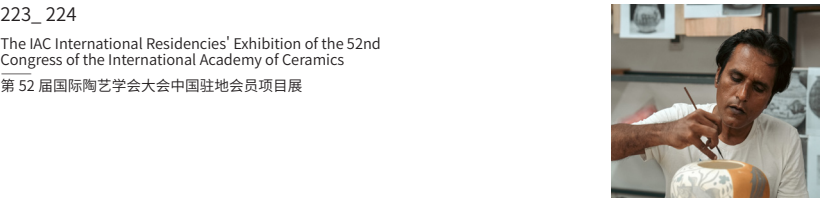
我的陶瓷作品均采用当地山玉陶土制成的板材与卷片手工塑形。表面经瓷泥与山玉青釉进行纹理处理并分层叠加；烧制过程中，这些层次会时隐时现，形成存在与缺失之间的动态互动。如同人类肌肤或自然景观一般，黏土与釉料能够记录体验与时光的流转，勾勒出独特的叙事轨迹。每一处痕迹与印记都诉说着物体的历程。我的创作理念深受陶瓷艺术悠久而多元的历史影响，同时从中国、韩国和日本的陶瓷传统中汲取灵感。在山余期间，我尤其被绍兴陶制葡萄酒发酵罐所吸引——其简洁实用的造型与丰富的纹理表面，对我的艺术创作产生了深远影响。

My ceramic work is handbuilt using slabs and coils from local Shangyu stoneware clay. The surfaces are textured and layered with porcelain slip and Shangyu celadon glaze. The making and firing process alternately reveals and obscures these layers, creating a dynamic interplay of presence and absence. Like human skin or a landscape, clay and glaze capture experience and the passage of time, mapping a unique narrative. Each mark and scar tells the story of an object's journey. My practice is informed by the long and varied history of ceramics, and I draw inspiration from ceramic traditions in China, Korea, and Japan. During my time in Shanyu, I have been particularly captivated by the earthenware Shaoxing wine fermentation jars. Their simple utilitarian forms and richly textured surfaces have strongly influenced this body of work.

尺寸：25×20×45cm
创作年份：2026 年
材质：尚玉带瓷釉石器与尚玉青瓷釉

Dimension: 25×20×45cm
Year of Creation: 2026
Material: Shangyu stoneware with porcelain slip and Shangyu celadon glazeprawns





Muhammad Hassan

Threads of the Indus & Jingdezhen: A Ceramic Dialogue

作品是一件陶瓷装置艺术作品，架起了巴基斯坦印度河流域文明与中国景德镇文明之间的桥梁。这件作品将两种文明独特的陶器符号汇聚于同一艺术平台，颂扬文化交融。每件作品的一半采用巴基斯坦信德地区的本土材料制作：当地黏土、黑色达赫釉料以及仿制的印度河流域陶器符号；另一半则使用中国瓷土及景德镇标志性的蓝色钴釉，并融入中国传统陶瓷纹样。这种视觉双重性凸显了古代共有的象征语言，表明跨文化联系早在现代国界形成之前便已存在。该装置由圆形与方形瓷砖以及多种陶瓷造型组成，整体呈现为统一的艺术组合。通过将两种文化遗产融合于单一作品中，这件作品促进了中巴文化交流，将陶艺转化为关于团结、记忆与相互尊重的叙事载体。

Threads of the Indus & Jingdezhen is a ceramic installation bridging two ancient civilizations — the Indus Valley (Pakistan) and Jingdezhen (China). The work unites their distinct pottery symbols on a single artistic platform, celebrating cultural collaboration. One half of each piece is crafted using local materials from Sindh, Pakistan: indigenous clay, black dah color, and replicated Indus Valley pottery symbols. The other half employs Chinese porcelain clay and Jingdezhen's signature blue cobalt, incorporating traditional Chinese ceramic motifs. This visual duality highlights shared symbolic languages from antiquity, suggesting cross-cultural connections long before modern borders. The installation comprises round and square tiles, along with varied ceramic forms, displayed as a unified set. By fusing two heritages on one unit, the work promotes Pakistan-China cultural exchange, transforming pottery into a narrative of unity, memory, and mutual respect.



尺寸：35cm 高

创作年份：2026

材质：瓷、氧化钴釉下彩、透明釉

Dimension: 35cm high

Year of Creation: 2026

Material: Porcelain, Underglaze cobalt oxide enamel, Clear glaze

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Neha Gawand Pullarwar

Tracing Threads through the Silk Route

作品是一项研究型艺术作品，探索丝绸之路上有形与无形的交流——历史上最复杂的贸易与文化转型网络之一。它审视了材料、思想与信仰体系如何跨区域流动并塑造文明。作品探讨古老的交流如何影响现代身份认同与全球关系。艺术家使用陶瓷、现成物与纸张，创作出反映迁徙、适应与延续性的视觉叙事。每种媒介承载一个独特的故事：丝绸象征流动的延续与转化；纸张象征思想的传播；陶瓷作为见证时间的根基，保存记忆。作品也承认暗面的交流——被奴役者曾行经同样的路径，揭示了丝绸之路的双重性：文化繁荣与人的剥削并存。艺术家认为丝绸之路不仅是商业通道，更是想象与智慧的走廊，承载哲学、宗教、美学与人类的渴望。

Tracing Threads through the Silk Route is a research-based work exploring tangible and intangible exchanges across one of history's most intricate networks of trade and cultural transformation. It examines how materials, ideas, and belief systems moved across regions, shaping civilizations. The work explores how ancient exchanges influence modern identities and global relations. Using ceramics, found objects, and paper, the artist creates visual narratives reflecting migration, adaptation, and continuity. Each medium embodies a distinct story: silk as fluid continuity and transformation; paper as transmission of thought; clay as grounded witness preserving memory. The work also acknowledges darker exchanges — enslaved people travelled the same pathways, revealing the Silk Route's duality: cultural flourishing alongside human exploitation. The project sees the Silk Route not merely as a commercial passage but as a corridor of imagination and intellect, carrying philosophies, religions, aesthetics, and human aspirations.



Work in progress images

尺寸：488×122×60cm

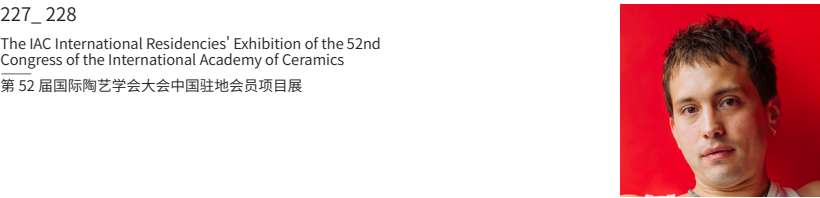
创作年份：2026

材质：炆器，瓷器，金属，纸和现成物 / 拾得物

Dimension: 488×122×60cm

Year of Creation: 2026

Material: Stoneware, Porcelain, Metal, Paper and found object



Nikolas Iturralde

Spike Columns

所展示的作品是在曲阳实习期间，在传统定窑瓷器生产的背景下创作的。这套作品以瓷板为材料，延续了我对模块化系统和图形形式的兴趣。作品由一组简单的重复元素构成，探索了尖刺与矩形结构之间的关系。这些形式受到堆叠的工业材料、建筑工地以及曲阳密集视觉环境的启发，几乎就像一种排版语言。通过重复和重组，它们产生了节奏、张力和动感。黑色作品采用了一种更为严谨、建筑化的手法，其中尖刺元素紧密地附着在中心体上，形成了一种由对称和重复定义的精确垂直构图。白色作品则将这种风格拓展为一种更为开放的结构。该作品采用滑模制作，其元素在表面上的移动更为自由，向外延伸并创造出新的空间关系。虽然这两件作品共享同一体系，但它们通过不同的空间动态来平衡控制与开放。沉浸在工厂的生产节奏和技术精确性中，为这种形式语言开辟了新的可能性。一种默契引导着整个过程，使作品得以自然呈现。这两件雕塑均在电窑中以 1300℃ 的高温烧制，并使用了传统的定窑透明釉和黑釉。

The presented work was developed during a residency in Quyang, within the context of traditional Ding porcelain production. Working with porcelain slabs, this set continues my interest in modular systems and graphic forms. Built from a simple vocabulary of recurring elements, the works explore the relationship between spikes and rectangular structures. Inspired by stacked industrial materials, construction sites, and the dense visual environment of Quyang, these forms function almost like a typographic language. Through repetition and recombination, they generate rhythm, tension, and movement. The black piece adopts a more controlled, architectural approach, where spike elements remain closely attached to a central body, forming a precise vertical composition defined by symmetry and repetition. The white piece expands this language into a more open structure. Produced using slip-cast molds, its elements shift more freely across the surface, extending outward and creating new spatial relationships. While both works share the same system, they balance control and openness through different spatial dynamics. Immersion in the factory's production rhythm and technical precision opened new possibilities within this formal language. An unspoken understanding guided the process, allowing the works to unfold naturally. Both sculptures were fired at 1300°C in an electric kiln using traditional Ding ware clear and black glaze.



尺寸：44×20×20cm 36×15×15cm

创作年份：2026 年

材质：定窑、定瓷

Dimension: 44×20×20cm 36×15×15cm

Year of Creation: 2026

Material: Ding porcelain, Ding glaze

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Nurdian Ichsan

Source (Well for JDZ)

我作品中的建筑砖块碎片代表了身份、地点与时间之间的联系。“源（景德镇之井）”是我为解读地点而创作的一系列井的一部分。井储存并汲取水源，作为一个容器和一个定义方向与空间的中心点。《景德镇之井》反映了这座城市作为瓷器文明起源地的历史身份，这一身份始终吸引着人们来到这座城市。

The fragments of building brick in my work represent the connection between identity, place, and time. "Source (Well for JDZ)" is part of a series of wells I created to interpret place. A well stores and draws water, serving as a vessel and a central point that defines direction and space. Well for Jingdezhen reflects the city's historical identity as the origin of porcelain civilization, which which always attracts peoples to the city.

尺寸：35×35×21cm、40×12×8cm

创作年份：2026

材质：陶瓷，水泥

Dimension: 35×35×21cm 40×12×8cm

Year of Creation: 2026

Material: Ceramic, Cement



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Otar Vepkhvadze

Unbreakable

这件装置由四件通过注浆成型创作的瓷器雕塑组成。作品的灵感源于在景德镇街头发现的一片青花瓷碎片。虽然只是更大整体的一个小小残片，但这块碎瓷承载着时间、文化与人类存在的记忆。构图反映了连续性、持久性与生命的循环。三个雕塑形态唤起了人物形象——男人、女人与孩子——暗示着生命、记忆与文化身份在代际间的传递。它们共同构成了一则关于变化中永恒性的视觉叙事。中央的垂直元素融入了一个取自所发现瓷器碎片的钴蓝绘画母题。这一姿态致敬了青花瓷数百年来传统，也致敬了景德镇——这个陶瓷知识代代保存与更新的地方。如同那块碎瓷本身，这些雕塑诉说着碎裂之后的存续。曾经属于更大整体的东西，以新的形式继续存在。装置由四件元素组成，尺寸可根据展览空间而变化。

This installation consists of four porcelain sculptures created through slip-casting. The work was inspired by a fragment of blue-and-white porcelain found on a street in Jingdezhen. Although only a small remnant of a larger whole, the shard carries the memory of time, culture, and human presence. The composition reflects on continuity, endurance, and the cycles of life. Three sculptural forms evoke human figures - man, woman, and child - suggesting the transmission of life, memory, and cultural identity across generations. Together they form a visual narrative about permanence within change. The central vertical element incorporates a cobalt-painted motif derived from the found porcelain fragment. This gesture pays tribute to the centuries-old tradition of blue-and-white porcelain and to Jingdezhen as a place where ceramic knowledge has been preserved and renewed through generations. Like the porcelain shard itself, the sculptures speak of survival beyond fragmentation. What once belonged to a larger whole continues to exist in a new form. The installation consists of four elements with variable dimensions depending on the exhibition space.



Work in progress images

尺寸：25cm 高

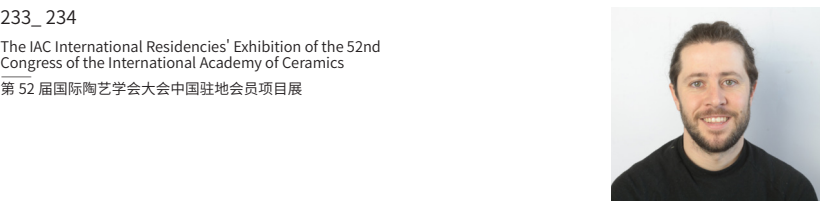
创作年份：2026

材质：瓷器，钴蓝绘画

Dimension: 25cm high

Year of Creation: 2026

Material: Porcelain, Cobalt blue painting



Pep Boadas I Prats

Fang

Fang是一件探讨陶瓷材料时间性的装置艺术作品，旨在呈现物体回归至原始石质状态的演变过程。通过回收废弃陶瓷并凸显其本质特性，我试图将这种材料重新定义为近乎神圣的存在。作品灵感源自景德镇深厚的陶瓷历史——无数匠人在此塑造陶器；它赋予大地以声音，通过利用废弃陶器和废弃物材料，彰显了可持续艺术实践的重要性。

"FANG" is an installation that explores the temporality of ceramic materials, envisioning a regression where objects revert to their original state as rocks. By recycling discarded ceramics and emphasizing their primal essence, I aim to reclaim the material as a nearly sacred element. Drawing inspiration from the rich ceramic history of Jingdezhen, where countless artisans have shaped clay, this work gives voice to the earth, highlighting the importance of sustainable artistic practices through the use of abandoned pieces and waste materials.

尺寸：60×60×37cm

创作年份：2026 年

材质：半瓷

Dimension: 60×60×37cm

Year of Creation: 2026

Material: Semi porcelain



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Piotr Marek Nowak

7 Chakras

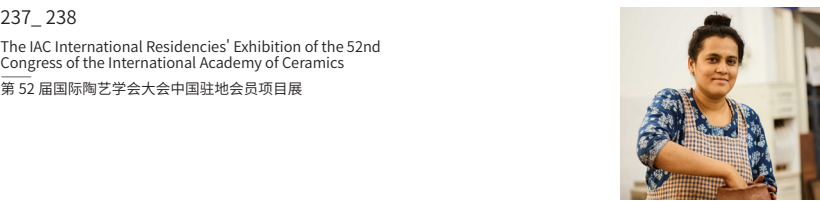
作品在虚拟现实完成，无需使用键盘或鼠标，直接传输到 3D 打印机并用瓷泥打印。
在电窑中以 1240℃ 施釉烧制。共 7 件物体，7 种不同釉料，并考虑了使用植绒以赋予触觉
质感。该项目是对身份、创作过程、身体、感官与创伤等概念的沉浸式、多感官探索。邀
请公众通过所有感官来欣赏和体验该物体。带着开放的思想与心灵，拥抱物体所传达的普
遍信息。探索那些与自身生命故事或创伤经历产生深刻共鸣的内容。

Work has been made in virtual reality without use of keyboard or a mouse, transferred
directly to 3d printer and printed in porcelain. Fired in electric kiln, with glaze at
1240°C . 7 objects, 7 different glazes, use of flocking has been considered to give a
tactile quality. This project is an immersive and multi sensory exploration of concepts
such as identity, the creative process, the body, the senses, and trauma. The public is
invited to appreciate and experience the object through all the senses. Bring an open
mind and heart, and embrace the universal message the object conveys. Explore what
resonates intimately with their own life story or trauma biography.



Work in progress images

尺寸：30×21×21cm (7 件)	Dimension: 30× 21× 21cm (7 pieces)
创作年份：2026	Year of Creation: 2026
材质：粗瓷、高岭土泥浆、色剂 / 着色氧化物	Material: Coarse porcelain, Kaolin clay slurry, Colorant/coloring oxide



Rashi Jain

Uncarved

在老子《道德经》所阐述的哲学中，“朴”（未雕琢的木头）象征着一一种纯粹的存在与宁静状态。这种状态代表了无限的潜能与自然，与宇宙的流动契合——类似于印度哲学中“空”（Śūnyatā）的体验：一种与生命原本面貌和谐共处的状态。这些古老的纽带将我们人类与宜兴独特的泥土和传统联系在一起。这些探索或许只是时间长河中的一粒微尘，但它们已然铭刻在永恒之中。

"In Lao Tzu's philosophy, as expressed in the Tao Te Ching, the Uncarved Block symbolizes a state of pure being and stillness. This state represents limitless potential and naturalness, aligned with the universal flow — similar to the experience of the Void, or Sūnyatā, in Indian philosophy: a state of being in harmony with life, just as it is." "These ancient threads connect us, as humanity, to the unique clays and traditions of Yixing. These explorations may be but a speck in time, yet they are etched into eternity."

尺寸：20×14cm 10×9cm

创作年份：2026

材质：宜兴原矿泥料、手工成型、柴烧、电窑复合烧制

Dimension: 20×14cm 10×9cm

Year of Creation: 2026

Material: Yixing clays, Hand Built, Wood and electric fired



Work in progress images

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Rika Herbst

Layered Histories

《Layered Histories》通过 textured 与印痕的瓷器形态，汇聚了表面、记忆与材料谱系的碎片。每一层都承载着触觉记录，而源自定窑传统的 carved 云龙与石榴纹饰将作品锚定于中国陶瓷 heritage 之中。作品在定窑传统的驻留期间创作，直接借鉴了历史工厂模具与 carved 装饰，将器皿定位为既是当代物件又是文化档案。层叠结构暗示着陶瓷 stratigraphy——历史被压缩、保存并不断重新组装。石榴纹（丰饶与延续）与云龙纹（转化与天界运动）并存。通过重复与层叠表面，这些传统符号从装饰转变为考古痕迹。内部釉料含有钕——一种与当代技术密切相关的稀土元素——在变化的光线下产生微妙的色彩变化。这种矿物干预与瓷器历史 permanence 形成对比，让古老的陶瓷知识与当代材料科学共存于单一形态之中。

Layered Histories brings together fragments of surface, memory, and material lineage through textured and imprinted porcelain forms. Each layer carries a tactile record, while carved cloud-dragon and pomegranate motifs from traditional Ding ware anchor the work within Chinese ceramic heritage. Created during a residency within the Ding porcelain tradition, the piece draws from historical factory molds and carved ornamentation, positioning the vessel as both contemporary object and cultural archive. The layered construction suggests ceramic stratigraphy, where histories are compressed and continually reassembled. The pomegranate motif (abundance, continuity) exists alongside cloud-dragon imagery (transformation, celestial movement). Through repetition and layered surfaces, these symbols shift from decoration into archaeological traces. The interior glaze incorporates neodymium — a rare earth element linked to contemporary technology — creating subtle chromatic shifts under changing light. This mineral intervention contrasts with porcelain's historical permanence, allowing ancient ceramic knowledge and contemporary material science to coexist within a single form.



尺寸：35×38cm

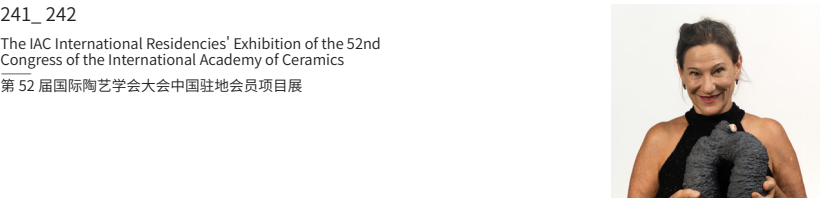
创作年份：2026 年

材质：含稀土矿物釉料的瓷器

Dimension: 35×38cm

Year of Creation: 2026

Material: Porcelain with rare earth mineral glaze



Rosana Bortolin

The hug

我发展的这种构建方法源于观察动物用黏土筑巢结茧。我只用指尖叠加小块黏土，使作品内外呈现相同的纹理。我将动物建造的巢穴和茧与房屋、地球、微观与宏观宇宙，以及我怀孕期间进行黏土浴时作为原始巢穴的身体进行类比。我在作品中加入身体的色情部位，反思女性在面对父权社会对身体退化与操控时所面临的问题。我还将人体内部与地球内部进行类比，观察它们的孔洞、火山、洞穴之间的相似性。“拥抱”是一个有机体，代表着身体与物质之间的结合与相似性。

The construction method I developed was from the observation of animals building their nests and cocoons, with clay. I use only the fingertips to superimpose small portions of clay, so that the same texture results, inside and outside the piece. I make an analogous relationship between nests and cocoons, made by animals, with the house, the planet, with the micro and macrocosmos and my body as a primordial nest, when I took a clay bath during pregnancy. I add erogenous parts of the body in the works, as a reflection on the problems faced by women with the degeneration and control of their bodies by patriarchal society. I also make an analogy of the interior of the human body with the interior of the earth, observing the similarity between its holes, volcanoes, caves. The Hug is an organism.



尺寸：24×40×32cm

创作年份：2026

材质：黑泥与白泥，气窑 1280° C

Dimension: 24×40×32cm

Year of Creation: 2026

Material: Black and White clay, Gas kiln 1280°C

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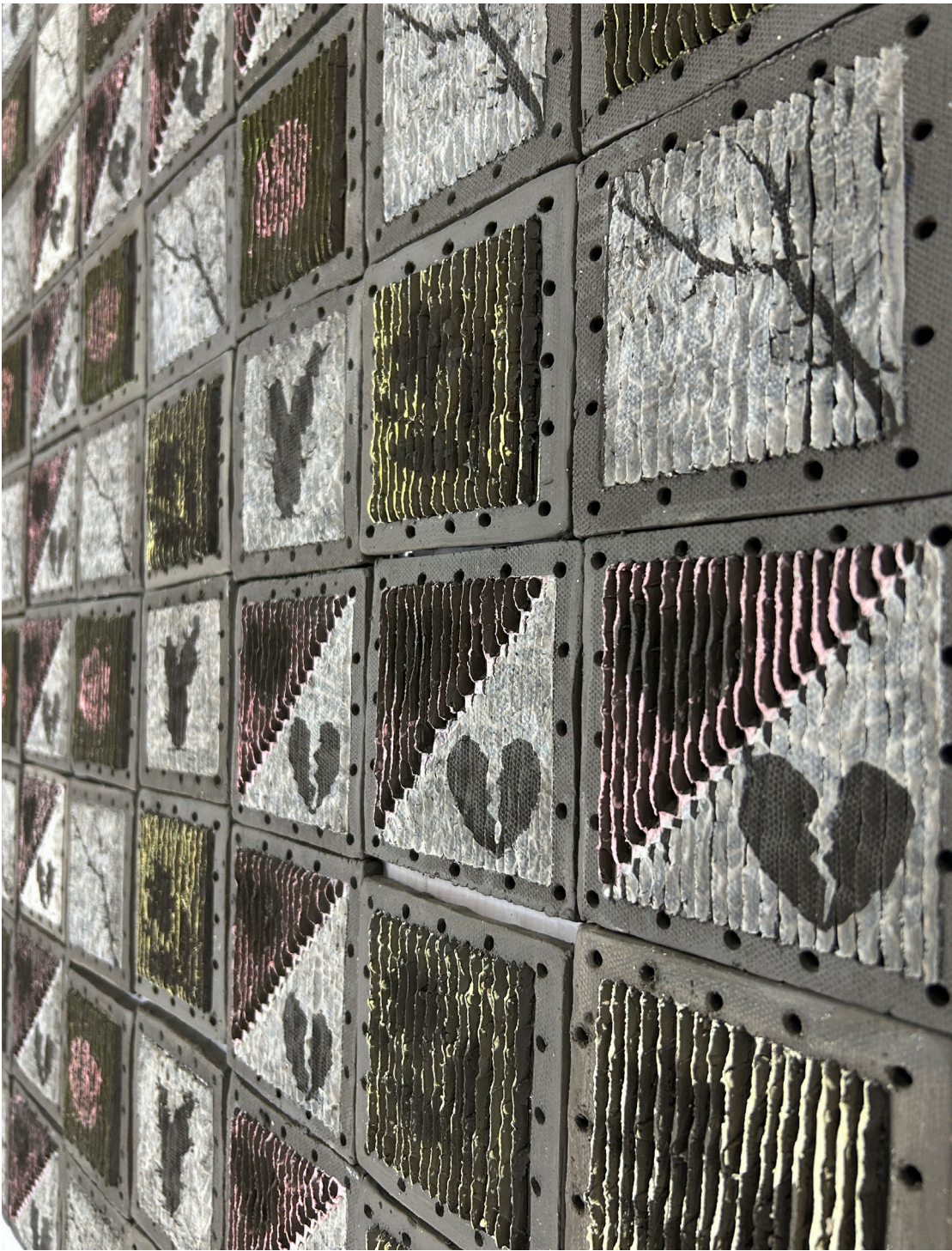


Shalini Dam

Sixty Seven Nights

Sixty Seven Nights是一件装置艺术作品，它从双重维度探讨了“床”这一空间：一方面它是休憩、舒适、安全、宁静与恢复活力的场所；另一方面则是疾病、恐惧、焦虑、孤独与痛苦的聚集地。床占据了我们生命三分之一的时间，既是梦想、欲望与亲密关系的所在，也是我们必须直面内心恶魔、疑虑、孤独、恐惧乃至暴力的地方——一个承载着最崇高理想与最深重恐惧的空间。这件作品由约 300块编织在一起的瓷砖构成，呼应了大号床的设计理念。作品标题源自我在驻留期间停留的天数。这些瓷砖表面经过特殊处理，赋予其动态效果并产生柱状透镜效应：从不同角度观看时，会呈现不同的色彩与图案。观众需穿越整个装置空间，方能充分领略作品内涵并获得深刻感悟。

"Sixty Seven Nights" is an installation that explores the "bed" as a site for rest, comfort, safety, peace, and rejuvenation on the one hand, and as a site for illness, fear, anxiety, isolation, and pain on the other. The bed is where we spend one third of our life, and it is the place of our dreams, desires, and intimacy. Yet it is also where we grapple with our inner demons, doubts, loneliness, fear, and sometimes violence — a place where we encounter our loftiest dreams and deepest fears. The installation is made of about 300 tiles woven together, referencing a queen-size bed. The title of the work is based on the number of days that I spent at the residency. The surface of these tiles has been manipulated in a way that animates them and gives a lenticular effect. As a result, you see different colours and images on one side, and other images and colours when viewed from another angle. The viewer needs to walk across the installation to fully engage with and bring meaning to the work.



尺寸：180×120×1cm

创作年份：2026 年

材质：黑色石器与线材

Dimension: 180×120×1cm

Year of Creation: 2026

Material: Black Stoneware and thread

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Sharbani Das Gupta

Thorn Stack

我们每个人心中都承载着一份重量，其中蕴藏着各自的荆棘。生活即是学会与这些荆棘共处，与伤痛达成和解，并接纳那些伤痛所揭示的深刻洞见。这件作品采用手工制作，以黏土混合物浇筑并雕刻而成，再经还原烧制而成。

We each hold a weight, within which lie our thorns. Living is learning to live with the thorn, to make peace with injury and to embrace the insight those injuries reveal. The work is hand built, cast and carved using a mixture of clays and high-fired in reduction.



尺寸：70×30×40cm

创作年份：2026

材质：混合黏土

Dimension: 70×30×40cm

Year of Creation: 2026

Material: Mixed Clays

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Shayonti Salvi

It's only words

语言是联结的纽带，亦是隔阂与排斥的根源。文字本是跨文化交流的桥梁，如今却承载着隐性的权力与等级体系。本组作品以碎裂、叠压与材质转化解构传统文字，融合阿拉伯文、中文、印地语、英文与自创抽象混合字体，形成介于文字与抽象之间的书法质感。作品结合景德镇瓷、宜兴紫砂与水墨手工纸本，依托创作者多元的语言成长经历与古商道文明交融背景，以陶土、纸张和书法诠释语言的流转、消解与重构。

Language serves as a bond of connection yet also a source of division and exclusion. Though originally a bridge for cross-cultural communication, modern writing systems carry implied power and hierarchical systems. This body of work deconstructs conventional scripts through fragmentation, layering and material transformation. It integrates Arabic, Chinese, Hindi, English and a self-created abstract hybrid script, forming calligraphic effects between language and abstraction. Combining Jingdezhen porcelain, Yixing clay and handmade paper with ink art, the creations draw on the artist's multilingual life experience and ancient trade route cultural exchanges. With clay, paper and calligraphy, the works interpret the circulation, breakdown and reconstruction of language.



尺寸：77×2.5×97cm

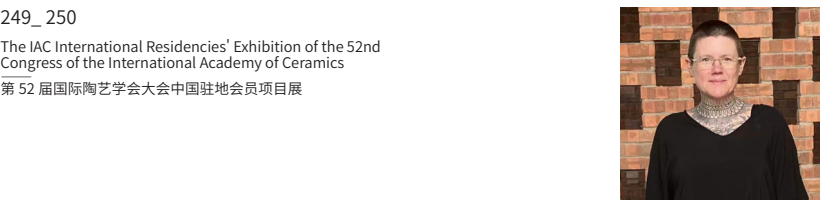
创作年份：2026 年

材质：宣纸、报纸和墨水。电窑烧制白瓷与宜兴紫砂泥

Dimension: 77×2.5×97cm

Year of Creation: 2026

Material: Ricepaper, Newspaper and ink, Firing of white porcelain and Yixing Zisha ware in electric kilns



Sophie Giet

Under the skin Series

这件作品重新解读了童话《驴皮》，将其作为探索身份、转变与感知的当代叙事框架。最初尝试通过质感釉料和穿孔瓷来表现公主的三件礼服，但技术限制使创作转向更直觉的雕塑语言。作品聚焦于在脆弱与力量、可见与隐藏之间摇摆的混合女性形象，通过塑形、注浆及融入当地拾得物构建而成。动物、神话形象与家庭图案成为身体的象征延伸，形成层叠叙事。部分双面形象一面呈现人脸，反面则揭示模糊可变的在场，唤起内在张力。项目反思从童年到青春期的过渡——身体、身份与社会凝视的感知发生转变之时。作品不直译童话，而是拥抱模糊性，让脆弱与赋权共存。《驴皮》成为探讨故事如何塑造身体被看待与被评判方式的起点，同时为通过转变与自我定义重新构想主体性开辟空间。

This work reinterprets the fairy tale Donkeyskin as a contemporary narrative exploring identity, transformation, and perception. Initially using textured glazes and perforated porcelain to evoke the princess's three dresses, technical constraints shifted the approach toward an intuitive sculptural language. The pieces focus on hybrid female figures balancing fragility and strength, built through modeling, casting, and locally found objects. Animals, mythical figures, and domestic motifs act as symbolic body extensions, creating layered narratives. Some dual-sided figures show a human face on one side and an ambiguous, transformative presence on the reverse, evoking inner tensions. The project reflects on the passage from childhood to adolescence, when perception of body, identity, and social gaze shifts. Rather than literal illustration, the work embraces ambiguity where vulnerability and empowerment coexist. Donkeyskin becomes a starting point for questioning how stories shape the way bodies are seen and judged, while opening space for reimagining agency through transformation and self-definition.

尺寸：55cm 高
创作年份：2026 年
材质：瓷

Dimension: 55cm high
Year of Creation: 2026
Material: Porcelain



Work in progress images

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Studio DeSimoneWayland

Art builds bond

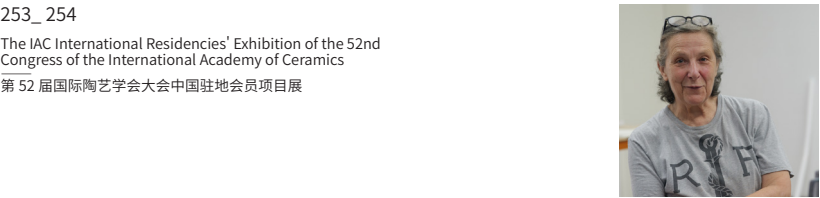
这套双面瓷盘三联画灵感源自 18 世纪荷兰与中国陶瓷造型，通过强力磁铁固定在一起，旨在探讨将两种传统文化融合为单一对话的内在力量。每件作品均采用德西蒙·韦兰工作室在无釉瓷面上创作的纺织浮雕工艺。艺术家们运用了历史上中国与欧洲陶瓷中常用的跨文化装饰技法来融入文字：浮雕绣花文字与汉字共同传达出“艺术（艺）构建（筑）纽带（结）”的理念。该项目聚焦于加德罗恩（gadrooned）或凹槽陶瓷器皿——这种器型跨越数个世纪的文化遗产。工作室通过在荷兰的陶瓷收藏以及 2013 年海牙艺术博物馆举办的《白色代尔夫特，不止蓝色》展览发现了这一形式，并对其从繁复装饰到极简主义“代尔夫特白”的丰富表现力深感着迷。研究追溯了该造型从萨珊王朝波斯金属制品沿丝绸之路传入中国，再经西班牙摩尔风格陶器传入欧洲的历史脉络。至 17 世纪，荷兰的这类“贝壳盘”（schulpschotel）已成为异域贸易商品的典型代表；到了 17 世纪，进口的中国瓷器进一步塑造了荷兰陶瓷制作工艺。这种跨越文明重塑的艺术形式实现了普世性表达。德西蒙·韦兰工作室借助这一共同文化遗产，阐释艺术与设计超越国界的特性，帮助我们在当代陶瓷实践中认识到自身作为互联世界公民的身份。

This triptych of two-sided porcelain platters is inspired by 18th-century Dutch and Chinese forms, held together by powerful magnets to explore forces pulling two traditions into a single dialogue. Each piece features Studio DeSimoneWayland's textile relief on unglazed porcelain. The duo uses cross-cultural sprigging — historically used in Chinese and European ceramics — to incorporate text. Relief-cast embroidered words and Chinese ideograms convey: ART (艺) BUILDS (筑) BONDS (结). The project centers on the gadrooned, or fluted, ceramic dish, a form crossing cultures for centuries. The studio discovered it through ceramic collecting in the Netherlands and the 2013 exhibition White Delft, Not Just Blue at the Kunstmuseum Den Haag. They were intrigued by its range from elaborate decoration to minimalist "Delfts Wit." "Research traces this shape from Sassanian Persian metalwork along the Silk Road to China, and through Hispano-Moresque wares into Europe. By the 17th century, these "shell-dishes" (schulpschotel) in the Netherlands showcased exotic trade objects. By the 1600s, imported Chinese porcelain further shaped Dutch production. This style, reimagined across civilisations, achieves universality. Studio DeSimoneWayland uses this shared heritage to show art and design transcend borders, helping us recognise ourselves as citizens of a connected world in contemporary ceramic art practice.



Work in progress images

尺寸：80×30×80cm	Dimension: 80×30×80cm
创作年份：2026	Year of Creation: 2026
材质：滑模铸造瓷，金属支架，磁铁	Material: Slip cast porcelain, Meta stand, Magnets



Susanne Kallenbach

Smokestack memories VII

陶溪川艺术区曾是一个大型工业综合体，其重建大量借鉴了旧工厂建筑。艺术家试图寻找那些原初精神仍可感知的地方——喧嚣、能量、热力、窑炉与机械的噪音。四处散落的高大烟囱和一些老树是仅存的见证者。该作品是用这些巨大烟囱表面制作的黏土压印。在烟囱指定区域涂抹软瓷，再覆以特殊炻泥。干燥后小心取下黏土“外壳”，素烧，用陶瓷 stain 进行艺术处理，再高温还原烧成。最终呈现出如过去银盐照片般的黑（蓝 / 褐）白图形纹理。

The Taoxichuan Arts District, once a large industrial complex, was rebuilt using old factory architecture. The artist sought places where the original spirit — hustle, heat, noise of kilns — remains. Huge chimneys and old trees still bear witness. "Smokestack Memories" consists of clay impressions taken from the surfaces of these chimneys. Soft porcelain was applied to marked areas, then covered with a special stoneware. After drying, the clay shell was carefully removed, bisque fired, artistically enhanced with ceramic stains, and reduction-fired at high temperature. The result is a black (blue/ brown)-and-white graphic texture, like a silverprint of the past.



尺寸：36×36×9cm （3 件）

创作年份：2026

材质：粗瓷、高岭土泥浆、色剂 / 着色氧化物

Dimension: 36×36×9cm (3 pieces)

Year of Creation: 2026

Material: Rough porcelain, Kaolinslip, Stains

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Teo Huey Ling

Longquan Bouquet

Huey Ling's creation method is more extensive, she uses repetition, overlapping and juxtaposition to explore blurry, biological forms of curves. Her series works 《In-Between Curves》delve into the subtle spaces between forms — whether between opaque and translucent materials, or the harmony and contrast found among interdependent curves. Beauty arises from the clarity and ambiguity of concave and convex surfaces. The fluidity of these forms speaks to life's grey areas, where meaning is often found not in absolutes but in between. Her visual language is developed through hand-building, press-moulding, and slip-casting, while the organic forms — reminiscent of floral petals — invite imagination and interpretation. In her residency in Longquan, Huey Ling is deeply fascinated by the tones of celadon and the strong attachment from the local artists toward their land and nature. She encountered significant challenge with the unpredictable minerals and clay harvested from the surrounding mountains. A key outcome of her residency was overcoming the challenges posed by the clays and learning about glazing in the shades of celadon achieved through different temperatures of reduction firing. These varied tones of celadons come together to form The Circle and Little Bouquet series.

Huey Ling's broader practice explores ambiguous, biomorphic curves through repetition, overlapping, and juxtaposition. Her series In-Between Curves delves into the subtle spaces between forms — whether between opaque and translucent materials, or the harmony and contrast found among interdependent curves. Beauty arises from the clarity and ambiguity of concave and convex surfaces. The fluidity of these forms speaks to life's grey areas, where meaning is often found not in absolutes but in between. Her visual language is developed through hand-building, press-moulding, and slip-casting, while the organic forms — reminiscent of floral petals — invite imagination and interpretation. In her residency in Longquan, Huey Ling is deeply fascinated by the tones of celadon and the strong attachment from the local artists toward their land and nature. She encountered significant challenge with the unpredictable minerals and clay harvested from the surrounding mountains. A key outcome of her residency was overcoming the challenges posed by the clays and learning about glazing in the shades of celadon achieved through different temperatures of reduction firing. These varied tones of celadons come together to form The Circle and Little Bouquet series.



尺寸：66×25×17cm （4 件）

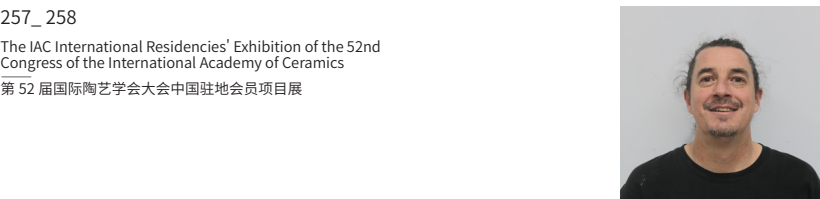
创作年份：2026 年

材质：采用青瓷色调的瓷器与陶土制品

Dimension: 90×90×19cm （4 pieces）

Year of Creation: 2026

Material: Porcelain and Di clay in celadon tones



Tomás Carpio

Solar animal

Solar animal是一件雕塑作品，属于一个融合有机形态与象征意象的混合形式体系。这件作品源于对黏土的趣味性实验过程，在此过程中物质成为自然与想象之间相互转化的空间。雕塑呈现了一个不属于特定物种、而属于某种能量状态与感知境界的存在形象。“太阳动物”作为生命力、光与运动的象征，唤起了不同文化及表现体系中普遍存在的原始力量。通过使用陶器、颜料和玻璃等材料，艺术家构建出一种在质朴与光辉之间摇摆的表面质感，营造出重量与光芒、内部与外部之间的张力关系。该作品是针对个人“动物图鉴”进行的更广泛探索的一部分——每件作品都构成不断扩展的想象生态系统中的一个片段。因此，Solar animal并非指代具体的动物，而是一种存在可能性：一种开放的形式，邀请观者根据自身经历投射出相应的意义、情感与解读。

Solar Animal is a sculptural piece that is part of a universe of hybrid forms where the organic and the symbolic are intertwined. The work emerges from a playful process of experimentation with clay, in which matter becomes a space of transformation between the natural and the imagined. The sculpture proposes the figure of a being that does not belong to a defined species, but rather to a state of energy and perception. The "solar animal" functions as a symbol of vitality, light, and movement, evoking primal forces present in different cultures and systems of representation. The use of materials such as stoneware, pigments, and glass allows the construction of a surface that oscillates between the earthy and the luminous, generating tensions between weight and radiance, interior and exterior. The work is part of a broader investigation into a personal bestiary, where each piece acts as a fragment of an expanding imaginary ecosystem. In this sense, Solar Animal does not represent a specific animal, but rather a possibility of existence: an open form that invites the viewer to project meanings, emotions, and interpretations from their own experience.



尺寸：42×40×62cm
创作年份：2026 年
材质：陶土颜料与玻璃

Dimension: 42×40×62cm
Year of Creation: 2026
Material: Stoneware, Pigments and glass

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Vilma Villaverde

Soledad

我创作以人体为造型的陶瓷雕塑；这一创作实践是我生活中不可或缺的一部分，我始终满怀热情地投入其中。《Soledad》这一名称源自卡洛斯·加德尔与阿尔弗雷多·勒佩拉创作的著名探戈曲，将忧郁之情转化为一种鲜活的人性存在。这位女性形象体现了一种亲密而克制的静默：它不仅象征着缺席，更代表着记忆、爱与生命历程的持久延续。其朴素而细腻的物质性，与拉普拉塔河探戈传统中深沉的怀旧情感产生了共鸣。

I create ceramic sculptures that represent the human figure; this practice is an essential part of my life, and I always approach it with great enthusiasm."Soledad" takes its name from the celebrated tango by Carlos Gardel and Alfredo Le Pera, transforming melancholy into a human presence.The female figure embodies an intimate and restrained silence: it represents not only absence, but also the persistence of memory, love, and lived time. Its austere yet sensitive materiality resonates with the profound nostalgia of the Río de la Plata tango tradition.



尺寸：31×25×22cm

创作年份：2026 年

材质：炻器、颜料、釉料

Dimension: 31×25×22cm

Year of Creation: 2026

Material: Gres, Pigments, Glaze

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Viviane Diehl

Afforest

作品系列始于景德镇陶溪川（2024年），描绘了全球 daily 发生的火灾与洪水摧毁的森林。灾难之后，我们面对“幽灵森林”。正如自然被消耗，我们的灵魂也在 exhaustion（burnout 综合症）中被消耗。灾难之后，陶瓷艺术宣告了自然自我再造的能力。从碳化到新生，植物萌发，以蜿蜒的运动为森林带来新生命。使用龙泉本地黏土的研究是一种 expressive 挑战。在 construction、青瓷釉料表面设计与 gas 烧制技术中的实验是一个持续的过程。代表重新造林的装置，以其青瓷绿色与黏土色调反映了从大地中萌发、带来新生命的迹象。我们生活在一个 exhaustion 的社会中。陶瓷艺术与自然引导人类走向内在 contemplation，赋予 cycles 与共存以意义，提供停顿与深度关注，将自由与幸福和 unity 重新连接。

The series After the Fire, After the Flood, begun in Taoxichuan, Jingdezhen (2024), depicts forests devastated by fires and floods occurring daily worldwide. We face "ghost forests" after destruction. As nature is consumed, our soul is also consumed by exhaustion (burnout syndrome). After devastation, ceramic art announces nature's capacity to recreate itself. From carbonization to renewal, plants sprout, bringing new life to forests in a sinuous movement toward renewal. Research with Longquan's local clay is an expressive challenge. Experimentation in construction, surface design with celadon glazes, and gas firing techniques is a continuous process. The installation, representing the reforested landscape, reflects in its celadon-green color and clay tones the signs of sprouting from earth to bring new life. We live in a society of exhaustion. Ceramic art and nature guide human beings toward inner contemplation, giving meaning to cycles and coexistence, providing a pause, and reconnecting freedom to well-being and unity.



尺寸：65×30×17cm（12 件）

创作年份：2026 年

材质：陶土、铁质陶土釉料、青瓷釉

Dimension: 65×30×17cm（12 pieces）

Year of Creation: 2026

Material: Little brother clay, Iron clay slip, Celadon glaze

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Vlad Basarab

Vessels of Antiquity

我最近创作的系列作品诞生于景德镇，其灵感源自当地传统的瓶罐造型。我将这些瓷制器物封装在石质立方体中，以此呈现景德镇陶瓷文化的历史背景与考古层次。这既是对我家乡的致敬，也是对其为世界文化遗产作出千年贡献的认可。我希望这件作品能体现知识传承过程中存在的深层挑战，以及陶瓷碎片跨越时空传递信息的作用。记忆始终是我研究与创作的核心载体。“通过缺席来呈现存在”这一理念构成了我的创作根基——艺术被视为探索并填补记忆空白、重构记忆深渊的桥梁。从诗意的角度而言，记忆可以从缺失中浮现：从建筑的裂痕与衰败中，从重新组合成新形态的碎片之中。

My most recent body of work, Vessels of Antiquity, created in Jingdezhen is inspired by traditional bottle and vase forms from Jingdezhen. I encased the porcelain forms into stoneware cubes, which represents the historic background and archaeological layers of Jingdezhen ceramic culture. It is my tribute to Jingdezhen and its millennial contribution to world cultural heritage. I wanted the work to encompass the underlying struggle of preservation of knowledge and the role of ceramic shards to carry messages across time. Memory has been the apparatus of my research and practice. The concept of presence through absence is the foundation of my work, where art is seen as a passage to investigate and to reconstruct the gaps and abysses of memory. From a poetical sense of view, memory can emerge from absence, from the cracks and decay of buildings, from shards put together in a new form.

尺寸：42×42× 60cm

创作年份：2026 年

材质：瓷器与石器、还原烧成 1290°C

Dimension: 42×42×60cm

Year of Creation: 2026

Material: Porcelain and stoneware, Reduction fired 1290°C



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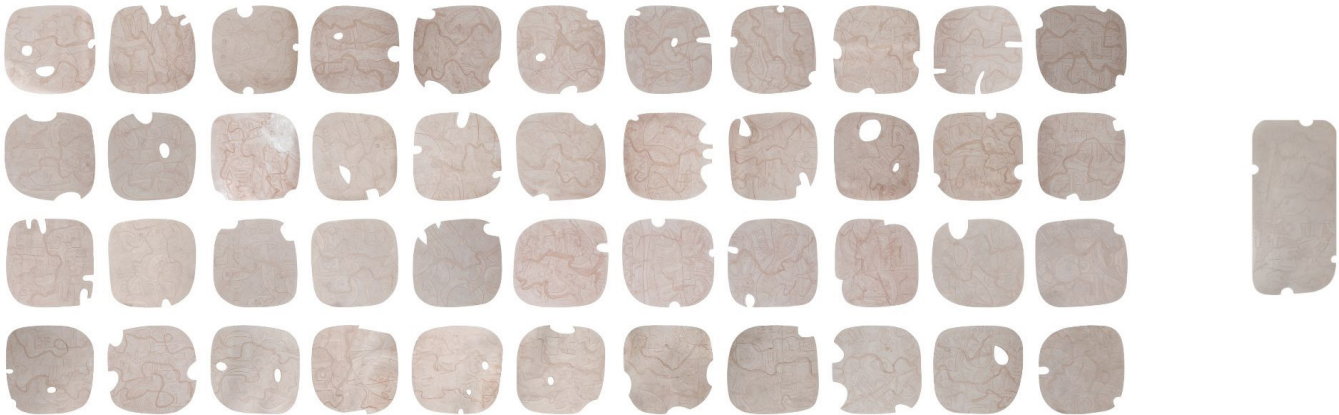


Wisam Al-Samad

Love… The World's Final Destination

该作品是维萨姆·阿尔萨马德在景德镇三宝创作的大型陶瓷墙面装置。作品将爱呈现为能够对抗战争、种族主义与仇恨的普世力量。装置由 45 件陶瓷组成：44 块炆器板（50×50×1 厘米）使用三宝黏土以 1280° C 烧成，以及一件中心瓷板（120×60×1 厘米）以 1300° C 烧成。数字 44 指向古典阿拉伯文学中关于爱的 44 个同义词与层级，每一块板代表一种不同的情感与精神维度。中心瓷板刻有“爱”这个词——所有其他意义由此辐射而出。阿尔萨马德将美索不达米亚、挪威与中国三种文明融合在一起，使用三宝黏土与传统的柴烧技法。灵感来自北极光的釉彩营造出 luminous 的氛围， affirming 爱、艺术与美仍是疗愈与人类连接的强大力量。

Love… The World's Final Destination is a large-scale ceramic wall installation by Wisam Al-Samad, created in Sanbao, Jingdezhen. The work presents love as a universal force capable of confronting war, racism, and hatred. The installation comprises 45 ceramic pieces: 44 stoneware panels (50×50×1 cm) made from Sanbao clay fired to 1280°C , and one central porcelain piece (120×60×1 cm) fired to 1300°C . The number 44 refers to the 44 synonyms for love in classical Arabic literature, each panel representing a distinct emotional dimension. The central piece bears the word "Love" — the primary term from which all meanings radiate. Al-Samad unites Mesopotamian, Norwegian, and Chinese civilizations through motifs inspired by Sumer, Babylon, Assyria, and Norwegian rock carvings, using Sanbao clay and traditional wood-firing techniques. Glazes inspired by the Northern Lights create a luminous atmosphere, affirming that love, art, and beauty remain powerful forces for healing and human connection.



Work in progress images

尺寸：800×230×1cm

创作年份：2026 年

材质：高温烧制的陶器、瓷器及釉料

Dimension: 800 x 230 x 1cm

Year of Creation: 2026

Material: High fired stoneware, Porcelain and glaze

陶土筑和平项目

“陶土筑和平”（Clay for Peace）项目是 IAC 中国驻地会员项目（IAC International Residencies' Exhibition）的特别单元，聚焦艺术家双人合作创作的驻场成果。该项目秉承国际陶艺学会（IAC）促进国际交流与文化互鉴的宗旨，将跨文化合作视为一种重要的创作力量。在共同工作与共同创作的过程中，艺术家通过对话、交流与相互影响，不断拓展创作边界，实现观念与实践的融合。通过这些融合性（Hybrid）创作实践，驻场项目不仅成为艺术实验与创新的平台，也成为促进相互理解、文化交流与和平发展的重要空间。

- “陶土筑和平”展出以下艺术家合作创作作品：
- Antonio Fois, United Kingdom — Babs Haenen, The Netherlands
 - Marina Rodriguez, Argentina — Rosana Tagliari Bortolin, Brazil
 - Antonio Fois, United Kingdom — Lin Tianyu, China
 - Bernard Kerr, Australia — Lana Rakanovic, Serbia
 - Piotr Nowak, Norway — Diana Boitmane, Latvia
 - Rashi Jain, India — Anja Seiler, Switzerland
 - Heidi McKenzie, Canada — Alexander Perlin, Belarus
 - Pep Boadas I Prats, Spain — FUYU Jingdezhen porcelain factory, China
 - Sharbani das Gupta, United States — Jiang Haochen, China
 - Shayonti Salvi, India — Yang Hongge, China
 - Agnes Husz, Japan — Zhian Wang, China
 - Elizabeth Dychter, Uruguay — Ji Hyun Chung, South Korea
 - Mariel Andrea Tarela, Argentina — Ji Hyun Chung, South Korea
 - Vilma Villaverde, Argentina — Kiti Kurarova, Russia
 - Vlad Basarab, Romania — Neha Gavand Pullarwar, India
 - Studio DeSimoneWayland, The Netherlands — 芷安 Baya, China
 - Shalini Dam, India — Maria Lammana, Italy

由于作品制作周期的原因，本画册暂未收录“陶土筑和平”项目的完整作品图片及详细创作资料。相关内容将在近期陆续发布于 2026 国际陶艺学会景德镇大会官方网站，以确保所有合作项目获得完整的线上展示与传播。

官网：
www.jingdezhen2026.aic-iac.org

Clay for Peace

"Clay for Peace" is a special section of the IAC International Residencies' Exhibition dedicated to collaborative works created by artist duos during the residencies. In line with the mission of the International Academy of Ceramics, it highlights intercultural exchange as a creative force, where working side by side becomes an active process of dialogue, transformation, and shared making. Through these hybrid practices, the residencies become spaces where art contributes to understanding and the promotion of peace.

- Clay for Peace includes collaborative works by:
- Antonio Fois, United Kingdom — Babs Haenen, The Netherlands
 - Marina Rodriguez, Argentina — Rosana Tagliari Bortolin, Brazil
 - Antonio Fois, United Kingdom — Lin Tianyu, China
 - Bernard Kerr, Australia — Lana Rakanovic, Serbia
 - Piotr Nowak, Norway — Diana Boitmane, Latvia
 - Rashi Jain, India — Anja Seiler, Switzerland
 - Heidi McKenzie, Canada — Alexander Perlin, Belarus
 - Pep Boadas I Prats, Spain — FUYU Jingdezhen porcelain factory, China
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Due to production timelines, this catalogue does not include detailed documentation and images of the Clay for Peace projects. These will be made available shortly on the IAC Congress website, ensuring their full visibility online.
Official Website:
www.jingdezhen2026.aic-iac.org