

中国 景德镇

界域之外
陶艺的实验新境

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

中国 景德镇

新会员展

第52届
国际陶艺学会大会

第52届国际陶艺学会大会





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国际陶艺学会大会

A I C

JINGDEZHEN 2026

界域之外——陶艺的实验新境

BEYOND BOUNDARIES
NEW FRONTIERS IN
CERAMIC
EXPERIMENTATION



展览主办单位

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第 52 届国际陶艺学会大会会员展、中国驻地会员项目展、新会员展及主宾国展总序

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

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

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

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

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



张婧婧
景德镇陶瓷大学 副校长

2026年 6月 9日

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

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

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

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

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

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

Zhang Jingjing
Jingdezhen Ceramic University Vice President

June 9, 2026

国际陶艺学会主席奥里奥尔·卡尔沃·韦尔赫斯寄语——新会员展

2025 年，国际陶艺学会迎来了来自 59 个国家的 253 位新会员。其中，219 位为艺术家，他们将有机会在中国景德镇 IAC 大会框架下举办的展览中展示作品。这是他们分享创作、向更广泛的会员群体介绍自己，并建立有助于其职业道路发展的联系的重要时刻。对许多人，尤其是年轻会员而言，这是其艺术职业生涯迈向广阔未来的重要一步。

推动会员艺术事业的国际化发展，是国际陶艺学会的核心宗旨之一，而学会大会及相关活动正是推进这一目标的最佳平台之一。这一宗旨适用于新会员和长期会员，但对新近加入者而言尤为重要。对他们中的许多人来说，参与国际交流正是加入学会的重要动因；而他们所处的人生阶段，也蕴含着巨大的成长与发展潜力。

我很高兴向全体新会员致以热烈欢迎，并鼓励大家积极、深入地参与国际陶艺学会的各项事务。学会为会员的个人成长与职业发展提供了诸多机会，我衷心希望他们的艺术生涯能因加入这一共同体而更加丰盈。



奥里奥尔·卡尔沃·韦尔赫斯
IAC 主席

Foreword by IAC President Oriol Calvo Vergés: IAC New Members' Exhibition

In 2025, the International Academy of Ceramics welcomed 253 new members from 59 countries. Of these, 219 are artists who now have the opportunity to present their work in this exhibition held within the framework of the IAC Congress in Jingdezhen, China. This is a key moment for them to share their creations, introduce themselves to the wider membership, and build connections that will help shape their professional paths. For many – particularly younger members – this is an important step toward a promising future in their careers.

One of the primary aims of the IAC is to foster the internationalisation of its members, and there are few better settings to advance this goal than the Academy's Congresses and activities. This applies to both new and longstanding members, but it is especially significant for those who have recently joined. For many of them, the opportunity to engage internationally is a central motivation for becoming part of the Academy, and their stage in life offers great potential for growth and development.

It is my pleasure to warmly welcome all new members and to encourage them to take an active and engaged role within the IAC. The Academy offers many opportunities for both personal and professional development, and I sincerely hope that their careers will be enriched by being part of this community.

Oriol Calvo Vergés
IAC President

005_ 006

Beyond Boundaries — New Frontiers in Ceramic Experimentation

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

《界域之外——陶艺的实验新境》

第 52 届国际陶艺学会大会新会员展

《界域之外——陶艺的实验新境》

——第 52 届国际陶艺学会大会新会员展策展人语

泥土与窑火相融，孕育出绵延万年的陶瓷艺术，这份古老艺术始终在传承与创新中持续焕发生机。适逢第 52 届国际陶艺学会大会举办，国际陶艺学会新会员展《界域之外——陶艺的实验新境》于景德镇陶溪川美术馆启幕。展览汇聚全球五十余个国家的陶艺创作者，共计展出作品一百余件，集中呈现国际新锐陶艺的探索成果与创作实践。

泥、釉、火与手工技艺，构筑起陶瓷艺术的本源，长期以来，陶艺也在造型、材料、工艺与烧成方式上形成了固有边界。艺术的生命力，从不囿于传统定式。本次展览立足陶瓷艺术本体，主动打破既有界域，为陶艺开拓全新表达路径。

展览分为材料、技术、空间、关系四大板块层层递进：回归泥土与火痕本真，深挖陶艺原生语言；融合数字技术与手工创作，拓展技法表达维度；突破传统器物形态，以装置、光影、声响打造沉浸式艺术空间；联动地域文化与国际交流，让陶艺融入多元公共语境。

百余件作品，皆是创作者真诚的艺术尝试。各国新晋陶艺家携本土文化底蕴与创作理念相聚瓷都，以跨界思维、多元媒介开展先锋实践。传统是陶艺立足的根基，创新是行业前行的动力，二者相辅相成，推动当代陶艺不断蜕变。

愿观者在作品之中，品读陶瓷深厚的文化底蕴，感受实验创作的无限可能。当泥土挣脱固有边界，当手工艺艺术拥抱时代潮流，陶瓷艺术必将在持续探索中生生不息，迈向更为广阔的全新境界。



赵兰涛
执行策展人

2026年 6月 9日

Beyond Boundaries — New Frontiers in Ceramic Experimentation

Executive Curator's Preface of the IAC New Members' Exhibition of the 52nd Congress of the International Academy of Ceramics

Clay fused with kiln fire has given birth to a ceramic art tradition spanning thousands of years, an ancient art perpetually renewed through inheritance and reinvention. Held alongside the 52nd IAC Congress, the IAC New Members' Exhibition, “Beyond Boundaries — New Frontiers in Ceramic Experimentation” , debuts at Taoxichuan Art Museum, Jingdezhen. The exhibition assembles ceramic artists from more than fifty countries, featuring over 120 artworks that capture exploratory achievements and creative practices within global avant-garde ceramic art.

Clay, glaze, fire, and handcrafts constitute the essence of ceramic art. Over time, ceramics have long been bound by established norms for form, material, craftsmanship, and firing processes. Yet artistic vitality has never been confined to traditional stereotypes. Rooted in the intrinsic nature of ceramics, this exhibition consciously breaks down existing boundaries to unlock brand-new expressive dimensions for this art.

Structured into four thematic chapters, Material, Technique, Space, and Relation, the exhibition traces a progressive creative logic: it returns to the raw authenticity of clay and fire marks to uncover ceramics' artistic vocabulary; it integrates digital technologies with handcrafted creation to expand technical boundaries; it transcends conventional vessel morphology to build immersive artistic spaces via installation, lighting, and sound design; it bridges regional cultures with global exchange, embedding ceramics into multifaceted public cultural contexts.

Every one of these works embodies the earnest artistic endeavours of their creators. Emerging ceramic artists worldwide gather in Jingdezhen, China's porcelain capital, bringing with them local cultural identities and creative concepts. They advance avant-garde ceramic practice via interdisciplinary perspectives and cross-media creation. Tradition anchors the identity of ceramics, while innovation fuels its steady advancement. The two forces interplay and reinforce one another, steering contemporary ceramics toward ongoing evolution.

It is hoped that visitors will appreciate the profound cultural heritage of ceramic works and discover the boundless potential of experimental ceramic creation. When clay breaks free from predefined constraints, when handcraft aligns with contemporary trends, ceramic art will flourish through relentless exploration, advancing toward broader artistic horizons.

Zhao Lantao
Executive Curator

June 9, 2026

007_ 008

Beyond Boundaries — New Frontiers in Ceramic Experimentation

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第 52 届国际陶艺学会大会新会员展



Akande Femi Olajire

Vessel of Becoming

《Vessel of Becoming》将陶瓷器皿重新构想为转化而非禁锢的场域。从破碎的白色陶瓷外壳中，浮现出一尊宁静的半身像，闭合的双眼昭示着内观与意识扩展。表面铺展为马赛克嵌片、珠饰元素与生物形态的分层场域，连通着古典美学与思辨未来。那些刻意为之的裂痕兼具结构性与哲学深意——通过与日本金继工艺和中国“破而后立”理念的对话，断裂被赋予新生力量，成为光、叙事与重构重塑形态的催化剂。根植于约鲁巴宇宙观，变色蜥蜴象征着神圣蜕变。它受奥洛杜马雷（上帝）赐予适配性智慧，承载着韧性与生态智慧，印证了本土知识对于构想可持续未来的必要性。

Vessel of Becoming reimagines the ceramic vessel as a site of transformation rather than containment. From a fractured white ceramic shell, a serene bust emerges, her closed eyes suggesting inward vision and expanded consciousness. The surface unfolds as a layered field of mosaic tesserae, beadwork references, and biomorphic forms, bridging ancestral aesthetics with speculative futures. The deliberate fissures carry both structural and philosophical weight. In dialogue with Japanese kintsugi and the Chinese principle 破而后立 (pò ér hòu lì, "break, then rebuild"), rupture becomes generative, a catalyst for renewal, allowing light, narrative, and reconstruction to reshape the form. Rooted in Yoruba cosmology, the chameleon (agémọ/ọ̀gà) signifies sacred transformation. Blessed by Olódùmarè (God) with adaptive intelligence, it embodies resilience and ecological wisdom, affirming indigenous knowledge as essential to imagining sustainable futures.



尺寸：25.4×25.4×40.64cm	Dimension: 25.4×25.4×40.64cm
创作年份：2026 年	Year of Creation: 2026
材质：炆器、珠子串线、透明装饰性填充物、釉下彩绘以及釉料	Material: Stoneware, Bead string wire, Clear decorative filler, Underglaze, and Glaze

009_ 010

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Anca Ion

Grey-Xia

材料测试聚焦于我的艺术实践与实验，确定了在热态下将陶瓷与玻璃相结合的艺术创作参数。陶艺中黏土与玻璃等材料结合的趋势，使我能够创作出突破传统陶瓷边界的作品。陶艺正在回归其本源——大地色系、有机形态以及唤起自然之美的肌理。通过这件作品，我试图在静态材料中捕捉运动、变化与流动。在技法上，我使用了重复的纹样和暗示自然生长的构造形态。概念上的运动是通过构建受自然启发的复杂形态，给人以生命展开之感。我的作品为手工制作，由于每个元素皆由手作，形态独一无二且并非完美。美学运动体现在白瓷的色泽与玻璃的透明质感上。纹样与线条自然形成，而这些自然纹样源于化学反应。为此，我使用了一种具有特殊效果的釉料。

Material testing was focused on my artistic practice and experimentation which identified the creative parameters of combining ceramic and glass in a hot state. Pottery trend combining clay with material like glass, allow me to create pieces that push the boundaries of traditional ceramics. Pottery is returning to its roots literally. Earthy tones, organic shapes and textures that evoke the beauty of nature. With this work I try to capture motion, change and flow within a static material. As technique, I used the repetitive patterns and building forms that suggest natural growth. The conceptual movement is to build intricate forms inspired by nature, giving a sense of unfolding life. My work is made by hand, and because of each element, the form is unique and not so perfect. The aesthetic movement are the characteristics of white porcelain colour and the transparent colour of the glass. There are patterns and lines that form naturally, and these natural patterns arise from chemical reactions. To obtain this, I used a special glaze with effects.



尺寸：29×26×10cm

创作年份：2026 年

材质：耐火黏土、瓷釉、玻璃、
电窑烧制、1250°

Dimension: 29×26×10cm

Year of Creation: 2026

Material: Refractory clay, Porcelain glaze, Glass,
Electric kiln, 1250°C

011_ 012

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Ángel Igual Poveda

UNI-DOS (Unit-two)

亚里士多德将人类定义为理性动物和社会性动物，认为社会并非与自然对立，而是其延伸。基于这一理念诞生的《UNI-DOS (Unit-two)》，通过象征元素呈现人类及其构建社会的关系网络。这件作品是对未来的视觉寓言，强调团队 VVVV协作与相互配合：追求万物和谐共生的平衡状态，实现二元融合的统一。作品以螺旋结构为核心——这一意象既象征精进与持续成长，也必然体现着动态与变化。其融合的多元肌理质感，既唤起走过的历程，也铭刻着这段旅程在每个人身上留下的印记。

Uni-dos Aristotle defines the human being as a rational animal (zoónlogikón) and a social animal (zoón politikón), understanding that societies do not oppose nature, but rather constitute an extensionof it. From this principle arises "UNI-DOS (Unit-two)" a work that represents human beings and their relationships as the elements that shapesociety. Uni-dos is a visual allegory of the future that emphasizes teamwork, collaboration, and cooperation: the pursuit of a balanced relationship in which everything fits together and where twobecome one. In this way, the work proposes a vision of the futurerooted in collaboration. The piece is structured around the spiral, a symbol of refinement and continuous growth, and, inevitably, of dynamism and movement. It incorporates a variety of textures that evoke the path taken and the traces this journey leaves on each individual.

尺寸：21×9×21cm

创作年份：2021 年

材质：这组泥坯由我本人研发，将陶泥与天然元素（如橙木屑）及工业元素（如钢屑）相结合，并以可溶性盐装饰，在半还原气氛中烧成

Dimension: 21×9×21cm

Year of Creation: 2021

Material: The clay body, Developed by the artist, is composed of clay combined with natural elements such as orange wood shavings, and industrial elements such as steel filings. Decorated with soluble salts, Firing in a semi-reducing environment.



013_ 014

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第52届国际陶艺学会大会新会员展



Ani Qananyan

Oogenesis

这件陶瓷作品“卵子发生”一词意指卵子的形成，即生命的开端。其造型圆润而封闭，犹如躯体或外壳。表面柔软、分层且布满裂痕。开口内部镶嵌着细小的金箔。我选用瓷土因其兼具脆弱、敏感与坚韧的特质。这些裂纹并非瑕疵，而是创作过程的一部分，展现着生长、压力与蜕变。内部的金箔象征着价值、生命与潜能——某种重要之物正被隐藏、保护并缓慢成形。这件作品探讨起源、呵护与转化，述说生命显现前的那个时刻：静谧、脆弱而充满力量。我着迷于美如何存在于破损之中，新生又如何从张力与脆弱里萌发。

This ceramic work is called "Oogenesis." The word "Oogenesis" means the creation of an egg, the beginning of life. The form is round and closed, like a body or a shell. The surface is soft, layered, and cracked. Inside the opening, there are small parts of gold. I use porcelain because it is fragile, sensitive, and strong at the same time. The cracks are not mistakes. They are part of the process. They show growth, pressure, and change. The gold inside represents value, life, and potential. Something important is hidden, protected, and slowly forming. This work is about origin, care, and transformation. It speaks about the moment before life appears — quiet, vulnerable, and powerful. I am interested in how beauty can exist inside damage, and how something new can grow from tension and fragility.



尺寸：24×24×16cm

创作年份：2025 年

材质：瓷器、釉料、金釉

Dimension: 24×24×16cm

Year of Creation: 2025

Material: Porcelain, Glaze, Gold overglaze

015_ 016

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Antonio Fois

A Plinth for Water

“水”这一物象维系着书写符号与实体对象之间、物质表征与容器之间的表象关联。作为转喻修辞，它质疑既有的等级认知，叩问何为应被推崇之物，旨在唤起当代社会对水资源重要性的重新关注。该作品强调了让所有人获得安全饮用水至关重要，这是一项基本人权，也是联合国可持续发展目标的核心指标。作品的灵感源自公元前 2500 年左右山东地区制作的陶盂（藏品鸣谢维多利亚与阿尔伯特博物馆）。该器物所处的齐鲁大地，既是当时中国技术创新的前沿地域，又是迄今发现最古老象形文字“水”的起源之地。陶盂的造型恰与描绘“水”的最古老象形文字形成呼应。

Water is an object that would preserve the ostensible relation between the written sign and the object, the representation of the substance and the container. It is a metonymy that questions the perceived hierarchies interrogating what should be elevated. It wants to recall the significance of water in contemporary societies. It highlights the vital importance of access to safe and potable water for all, a fundamental human right and a key objective of the UN Sustainable Development Goals. This project is informed by a Chinese ewer made in the Shandong province around 2500 BC (Credits to the V&A Museum). The context around the object was one of the most technologically innovative regions of China at that time and yet the place where the oldest Chinese pictograms have been found. The shape of the ewer seems to correlate with one of the oldest pictograms that depicted "water".

尺寸：22×22×25cm

创作年份：2021 年

材质：拉克黏土和帕里安釉料

Dimension: 22×22×25cm

Year of Creation: 2021

Material: Raku clay and parian slip



017_ 018

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Bin Zhou

《繁花 - 山茶》Blooming Flowers - Camellia

作品以当代抽象语言转译传统花卉意象，以山茶花为原型，舍弃写实形态，转而捕捉其盛放时的蓬勃张力。浓烈的红釉还原山茶最本真的色彩，粗糙起伏的陶瓷肌理模拟花瓣层叠的鲜活质感，也暗合山茶在冷冬里坚韧绽放的生命特质。

The work translates traditional floral imagery into contemporary abstract language, using the camellia as its prototype. It abandons realistic forms and instead captures the vigorous tension of the flower in full bloom. The intense red glaze restores the camellia's most authentic color, while the rough and undulating ceramic texture simulates the vivid layering of petals, also echoing the camellia's resilient life characteristic of blooming in the cold winter.



尺寸：44×35×48cm

创作年份：2024 年

材质：陶瓷、纤维

Dimension: 44×35×48cm

Year of Creation: 2024

Material: Ceramic, Fiber

019_ 020

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Bojidar Bonchev

"Face" 2026

在陶瓷千年的存在历程中，它已获得无数定义。但于我而言，始终存在着一个未被言明的定义——那种能赋予生命活力与选择自由的研究探索。我认为这件作品恰好诠释了：当代陶瓷艺术始终渴求被定义为一种提供表达自由的媒介。如同我的许多其他作品一样，我立足于深厚的陶艺传统，构建出接近画作的视觉表达。

In its millennial existence, ceramics has received so many definitions. However, for me there will always be one more - this still undefined. Some kind of research that gives you vital energy and freedom of choice. I consider this work to illustrate the continuous aspiration of contemporary ceramic art to be defined as a medium that provides freedom of expression. As in many of my other works, based on the rich tradition of ceramic art, I construct an image close to easel forms.

尺寸：52×23cm

创作年份：2026 年

材质：卫浴设备

Dimension: 52×23cm

Year of Creation: 2026

Material: Sanitary ware



021_ 022

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Bozena Sacharczuk

Blue Plant

“愿景”主题体现了一种将我们的感知引向未来的理念。我的愿景将想象引向不同意义之间的边界。一方面，这仅仅是我以个人标志性的拉坯方式塑造的陶瓷形态，可解读为两种材料的相遇——通过结合多种视觉效果、穿透性光流与迷人的色彩棱镜，最终创造出全新事物。另一方面，它构成了行星形态的幻象，也暗喻着我们地球的当下处境。这个蓝色调球体——“蓝色星球”——犹如遭受轰击、挤压而变形的天体。这些水晶球由地壳中最常见的二氧化硅制成（这种材料可谓亲切熟悉），却 ...

The title "Vision" reflects an idea that directs our perception toward the future. My vision leads the imagination to the borderline between meanings.On the one hand, it is simply a ceramic shape that I formed on a potter's wheel in a manner characteristic of my work. It can be interpreted as the meeting of two materials, resulting in the creation of something new, combining various visual effects, penetrating streams of light, revealing fascinating color prisms.On the other hand, it has become an illusion of the shape of a planet and an allusion to the condition of our globe. It is like a sphere, in shades of blue - the Blue Planet - bombarded, crushed, and deformed. Using crystal balls—made of the most common material in the Earth's crust, silica (which could be considered friendly and familiar)

尺寸：40×42×35cm

创作年份：2026 年

材质：在陶轮上成型的陶器，采用氧化铜色条纹釉与长石釉相结合，在1230摄氏度的电窑中烧制，材质为玻璃球

Dimension: 40×42×35cm

Year of Creation: 2026

Material: Stoneware formed on a potter's wheelcopper oxide-colored bar glaze combined with feldspar glaze, Fired in an electric kiln at 1230°C , glass balls



023_ 024

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Brit Dyrnes

What Now, little man?

作品其名称源自赖纳·维尔纳·法斯宾德的电影。这部名为《小人物，怎么办？》的影片探讨了当内外灾难威胁人类时的可能境遇。挪威许多地区建立在黏土地基上，山体滑坡正日益成为严峻问题，部分原因是气候变得更加潮湿且极端。在这件雕塑中，我运用这种黏土（赤陶土）来探索泥土与人类的关系，并讲述一个故事。我相信陶瓷艺术的未来在于创作具有叙事性的艺术品，而不仅是传统的实用器皿。

My sculpture, "What now, little man" has its name from the movie by Rainer Werner Fassbinder. The movie ("Was nun, kleiner man?") discusses what can happen when internal and external disasters threaten us. Many places in Norway is founded on clay, and landslides are becoming more and more of a problem, partly because of climate becoming wetter and wilder. In my sculpture I use this clay (terracotta) to explore the relationship between the clay and human, and to tell a story. I believe the future of ceramic lies in creating works of art that tells a story and not only traditional utility items.

尺寸：21×17×14cm

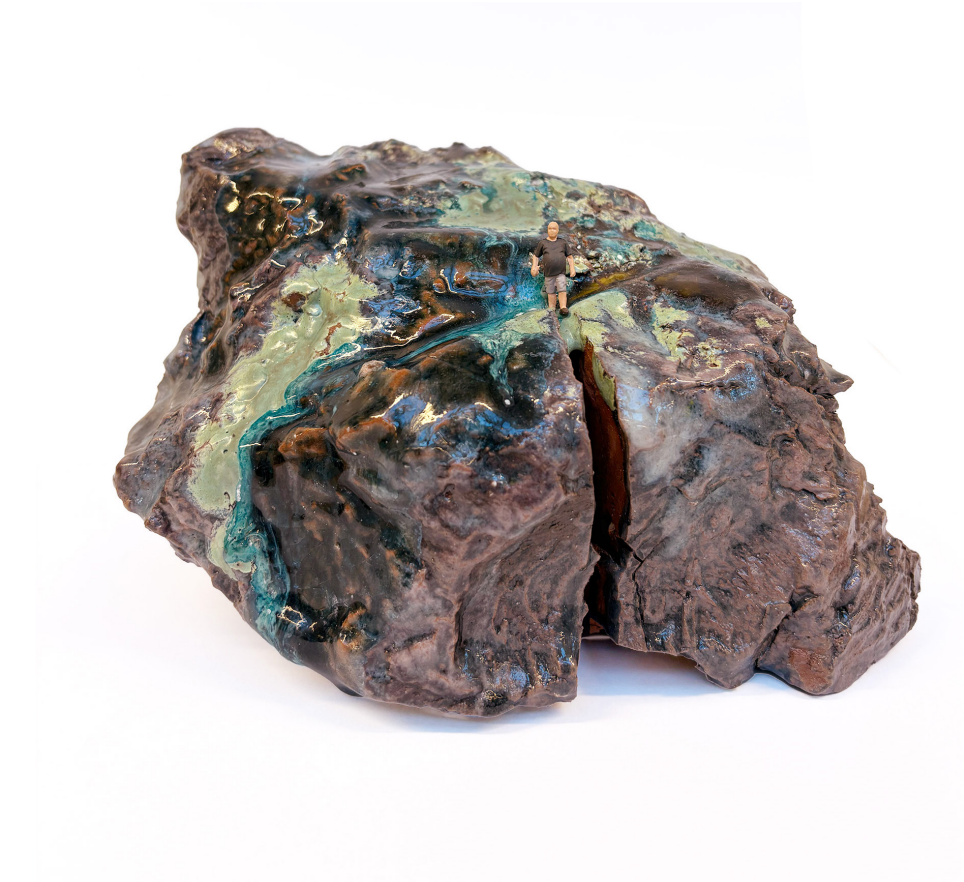
创作年份：2025 年

材质：釉面赤陶，经电窑烧制

Dimension: 21×17×14cm

Year of Creation: 2025

Material: Glazed terracotta, in electrical kiln



025_ 026

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Boumediene Bouriche

Hope of Clay

作品展现出本土文化遗产的丰厚底蕴，以及跨文化对话的力量。这件作品以陶瓷为艺术语言，汲取传统造型与符号灵感，诠释联结、理解与希望这些普世价值。作品借由艺术交流礼赞文化相遇，诉说陶土既能承载本土身份，亦能为不同背景的人们搭建沟通的桥梁。

Hope of Clay reflects the richness of local cultural heritage and the power of intercultural dialogue. Created through the language of ceramics, the work draws inspiration from traditional forms and symbols while expressing the universal values of connection, understanding, and hope. It celebrates the meeting of cultures through artistic exchange, showing how clay can preserve identity while building bridges between people from different backgrounds.



尺寸：40×30cm

创作年份：2019 年

材质：红陶土

Dimension: 40×30cm

Year of Creation: 2019

Material: Red clay

027_ 028

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Cathy Franzi

Anemone Buttercup

这件作品描绘了澳大利亚珍稀濒危植物毛茛银莲花，这种植物是这片小而珍贵的高山地区生态保护的象征。我通过陶瓷与植物科学相结合的跨学科艺术实践，表达了对环境的思考以及对未来生态系统和生物多样性完好无损传承给后代的愿景。植物学研究是我作品完整性的基础，这源于我的理学本科学位背景以及我在国家种子库做志愿者、驻留创作期间持续和植物学家保持的交流合作。这件作品的研究是在与科学家一同前往科修斯科国家公园的长途实地考察中完成的，壮观的大片毛茛银莲花就生长在这里……

The artwork, Anemone Buttercup depicts the rare and threatened plant, Ranunculus anemoneus, a symbol of conservation in the small but precious alpine region of Australia. My interdisciplinary art practice in ceramics and botanical sciences expresses ideas about the environment and a vision of the future where ecosystems and biodiversity are intact for future generations. Botanical research is fundamental to the integrity of my work, informed by my first degree in science and ongoing engagement with botanists through volunteer work with the National Seed Bank and during artist residencies. The research for this artwork occurred during an extensive field trip with scientists into Kosciuszko National Park, where the spectacular large Anemone Buttercup grows in the highest alpine herb fields.

尺寸：17×16.2×33.5cm

创作年份：2026 年

材质：瓷器

Dimension: 17×16.2×33.5cm

Year of Creation: 2026

Material: Porcelain



029_ 030

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ChengZhen Liang

虚伪的真实 False Reality

我们生活在这个时代，常被各种外在角色、期待和标签所定义，仿佛戴上一层又一层面具。这些面具可能是社会赋予的“身份“，是自我保护的“盔甲“，亦或是内心欲望与虚荣的投射。它们由“虚伪“、“贪婪“、“恐惧“或“顺从“构筑而成，在这些层层包裹中逐渐模糊了真实的自我，以至于我们甚至忘却了原本的模样。我们注定要无止境地在一个地方旋转，在一个圆圈里，周而复始地重复循环。生命的中心与焦点在于，造物主为我们提供了欲望的支点，指引我们按照规则围绕生命画出一个充满美好的圆。

We live in this era, often defined by various external roles, expectations, and labels, as if putting on layer upon layer of masks. These masks may be the "identities" given by society, the "armor" for self-protection, or possibly a reflection of inner desires and vanity. They are built from "hypocrisy," "greed," "fear," or "compliance," gradually blurring our true selves within these layers, to the point where we even forget our original appearance. We are destined to endlessly revolve in a place, within a circle, repeating the cycle over and over. The center and focus of life is that the Creator has provided us with a fulcrum of desire, guiding us to draw a circle filled with beauty around our life according to the rules.

尺寸：78×28×83cm

创作年份：2025 年

材质：陶瓷

Dimension: 78×28×83cm

Year of Creation: 2025

Material: Ceramic



031_ 032

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Christopher Onaivi Ekuafeh

"Eye can see you"

《"Eye can see you"》作为载体，将视觉探索为一种文化力量而非生物行为。作品植根于非洲视觉语言，折射出文化如何作为跨越时空的永恒指南——既可被看见感知，又能被传承延续。这件雕塑表面布满受非洲风格启发的纹样，暗含丰富历史与文化内涵。这些纹样是视觉语言，而非仅作装饰。眼睛在参照与意义层面发挥作用，成为引导行为、价值观与身份认同的文化意识。双目参照生命的四大方位，视线向四面八方延伸，强调“无论身处何地，文化永伴左右”的核心要义——地理疆域无法撼动文化的中心地位。在“融合·愿景”主题下，这件作品实现了过去与当下、实用与象征、传统与……的多重融合。

"Eye can see you" as a vessel explores vision as a cultural force rather than a biological act. Rooted in African visual language, the work reflects how culture functions as an ever-present guide: seen, felt and carried across space and time. The sculptural form is densely patterned with African inspired motifs suggesting a rich history and culture. These patterns operate as visual language and not just ornamental. The eyes stand multiplied in reference and meaning to function as a cultural consciousness that guides behaviour, values and identity. The eyes, referencing life's four cardinal points, with the gaze extending outwards in all directions, emphasizing that culture remains central regardless of geography to mean "Wherever one stands, culture always stands with them" In the context of "Fusion - Vision", the work embodies a fusion of past and present, utility and symbolism, tradition...



尺寸： 38.1×35.56cm

创作年份： 2025 年

材质： 炆器、瓷质釉料

Dimension: 38.1×35.56cm

Year of Creation: 2025

Material: Stoneware, Porcelain slip

033_ 034

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Dilan Atasayar

Three Jewels

这件作品展现了艺术家在中国开启的新生命旅程，象征着宇宙的圆满与重生。创作融合了 11至 13世纪安纳托利亚塞尔柱王朝的经典纹样——包括人兽混合的灵性森林图案（鹰身女妖、斯芬克斯和狮鹫）、对土耳其与中国地理艺术影响深远的龙纹以及中国牡丹纹样。作品突破了陶瓷艺术对传统形态的依赖，将隐喻与抽象、象征与图腾文化凝练为“精神器皿”。通过运用景德镇本土陶瓷材料，作品以当代逻辑重新诠释“对称性”“守护图腾”等古典元素，赋予其全新的文化阐释。

This work reflects the artist's new life journey in China, symbolizing the completeness and rebirth of the universe. The piece integrates motifs from the 11th to 13th-century Anatolian Seljuk dynasty, including hybrid human-animal spiritual forest patterns (harpies, sphinxes, and griffins), dragon motifs that have profoundly influenced Turkish and Chinese geographical art, and Chinese peony patterns. The work breaks away from the traditional reliance on form in ceramics, condensing metaphor and abstraction, symbolism and totem culture into a "spiritual vessel." Using local Jingdezhen ceramic materials, the work reinterprets classical elements such as "symmetry" and "guardian totems" with a contemporary logic, giving them a new cultural interpretation.



尺寸：30×30cm

创作年份：2024 年

材质：陶瓷

Dimension: 30×30cm

Year of Creation: 2024

Material: Ceramic

035_ 036

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Edna Oliver

Anchored Drif

《Anchored Drif》描绘出富有生命活力的未来陶瓷样貌，跳出定型化雕塑思路，在扎根与流动、约束与舒展的拉扯中形成独特张力。创作者巧用陶土烧制自然收缩的特质，把材料形变转化为创作优势。作品以扁球状主体为稳固锚点，二十组灵动小构件可活动悬垂，主体纹路留存材料流动、时间与重力印记。作品将动态融入雕塑结构，打破陶瓷静态固有印象，融合传统制瓷工艺与实验设计，依托材料本真属性，塑造出持续可变、具备鲜活生命力的新型陶瓷雕塑。

"Anchored Drift" depicts the vibrant future of ceramics, transcending the stereotypical approach to sculpture and creating a unique tension through the interplay between rootedness and fluidity, constraint and expansion. The creator cleverly utilizes the natural shrinkage characteristic of clay firing, transforming material deformation into a creative advantage. The work features a flat spherical body as a stable anchor point, with twenty sets of flexible small components that can be suspended and moved. The main body retains the marks of material flow, time, and gravity through its texture. The work integrates dynamics into the sculptural structure, breaking the inherent impression of ceramics as static objects. It combines traditional ceramic craftsmanship with experimental design, relying on the authentic properties of the material to shape a continuously variable and vibrant new type of ceramic sculpture.

尺寸：17×17×13 cm

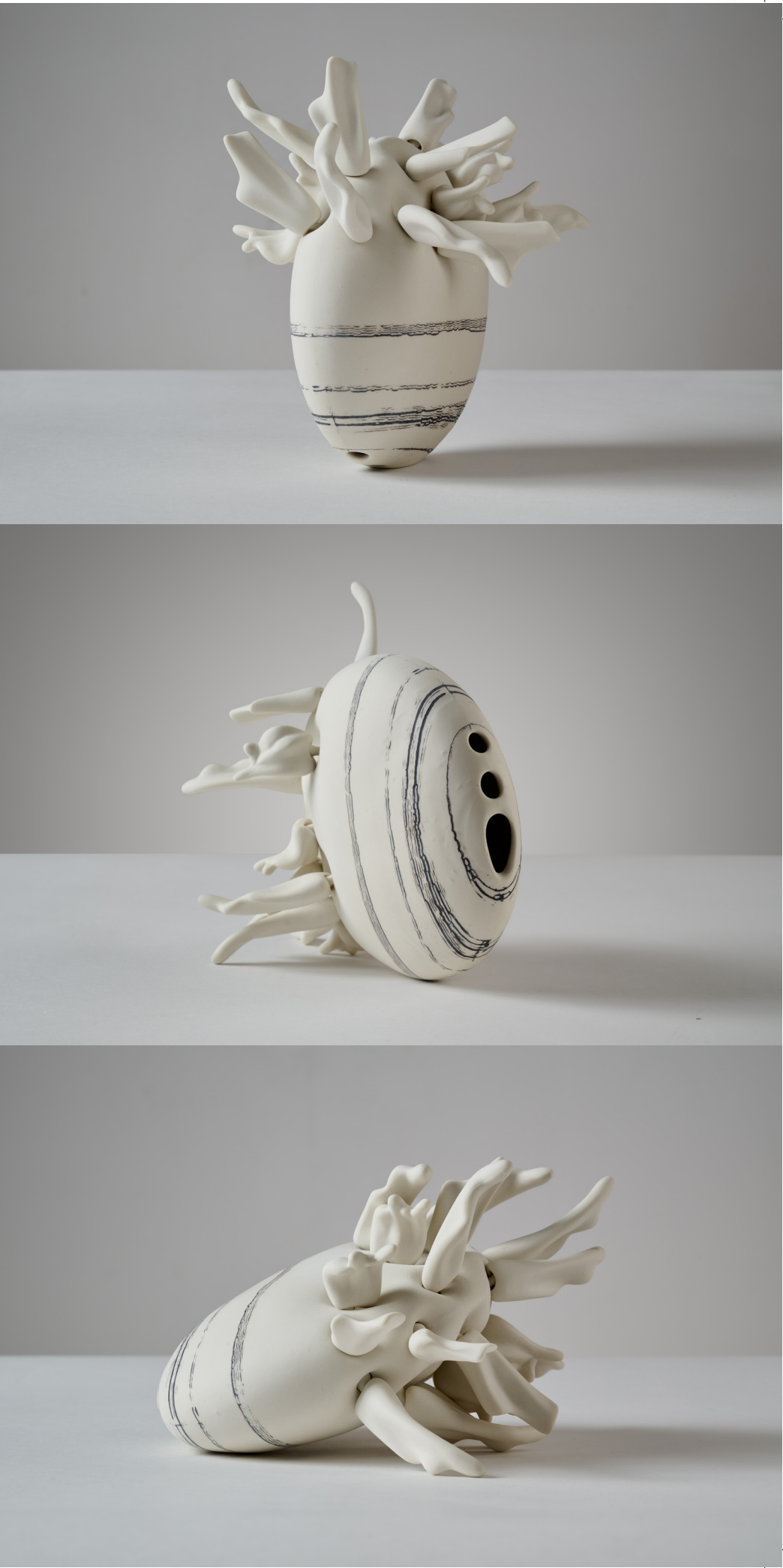
创作年份：2025 年

材质：瓷器

Dimension: 17×17×13cm

Year of Creation: 2025

Material: Porcelain



037_ 038

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Efstratios (Stratos) Zargklis

Duality

我以黏土为媒介，它能够体现控制与自发、稳定与脆弱、理性结构与情感冲动之间的矛盾。我的作品不追求解决，而是强调共存与冲突作为富有成效的状态。通过雕塑形式和对比鲜明的表面，我探究了材料选择如何反映心理、社会和存在的二元性。光滑与粗糙的质感、密实与多孔的体积，以及平衡却又不稳定的构图，这些元素都隐喻了当代生活所塑造的内心与集体状态。在我的创作中，陶瓷成为了一个保留模糊性、意义保持开放的空间。我特别感兴趣的是，如何在当代背景下重新激活传统陶瓷语言，同时又不失其材料的完整性。烧制过程、泥土的物理阻力以及制作痕迹并未被隐藏，而是被强调出来，作为通过压力和时间实现转变的证据。我的作品邀请观众进行内省，让他们认识到自己内心的对立面，以及在日益碎片化的世界中身份的复杂性。我认为陶瓷艺术的未来是一个在物质上保持根基，同时在概念上不断拓展的领域，它能够保持张力，促进反思，并抵制简化。

I work with clay as a medium that can embody contradiction, between control and spontaneity, stability and fragility, rational structure and emotional impulse. Rather than aiming for resolution, my work emphasizes coexistence and conflict as productive states. Through sculptural forms and contrasting surfaces, I investigate how material choices reflect psychological, social, and existential dualities. Smooth and rough textures, dense and porous volumes, and balanced yet unstable compositions operate as metaphors for inner and collective states shaped by contemporary life. Ceramics, in my practice, becomes a space where ambiguity is preserved and meaning remains open. I am particularly interested in how traditional ceramic language can be reactivated within a contemporary context without losing its material integrity. The firing process, the physical resistance of clay, and the traces of making are not hidden but emphasized as evidence of transformation through pressure and time. My work invites viewers to engage introspectively, recognizing their own inner oppositions and the complexity of identity in an increasingly fragmented world. I see the future of ceramics as a field that remains materially grounded while expanding conceptually, capable of holding tension, fostering reflection, and resisting simplification.



尺寸：44×30×30cm

创作年份：2026 年

Dimension: 44×30×30cm

Year of Creation: 2026

039_ 040

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Eugene Hon

Ashes to Ashes I

系列器皿作品从视觉与隐喻层面诠释生死轮回，寓意乱世之中万物尘归尘土归土、生生不息。艺术家以圆珠笔绘制菌丝（真菌）脉络手稿，经扫描、数码处理生成分形纹样，再制成陶瓷贴花装饰器身。真菌纹路象征重生、生长与修复，在全球动荡的时代背景下传递希望。创作参考安娜·青的观点：在经济与生态岌岌可危的当下，人类只能从满目疮痍的废墟里寻觅生命生机。作品借此呼吁人类自省，重新审视人与自然的相处模式，探寻全新共生之道。作品采用通体全包覆纹样设计，纹饰与器身浑然一体；器表局部粘贴颗粒状瓷碎与瓷粉，形成粗粳斑驳的肌理，和印有菌丝数码印花的光洁器面形成强烈反差，打通传统陶艺与数字媒介的边界。艺术家把瓷胎表面当作画布，围绕人与自然的关联展开深度思考。作品兼具生态批判属性，聚焦人类世环境议题，反思人类活动对气候与自然造成的破坏性影响。

He cites Anna Tsing who notes that in a world facing economic and ecological precarity, our only option is to seek signs of life within the ruins. Metaphorically this signals a call for self-reflection and a re-examination of human interactions with the natural world, a call for new forms of co-existence. This concept finds representation in his use of a particularly striking "pattern wrap" concept, integrating the surface embellishments with the vessel form in the round The highly evocative and tactile "debris" surface treatment — composed of applied granular porcelain fragments and dust, contrasts sharply with the smooth surface areas with applied digitally printed ceramic transfers of his drawings of mycelium. Narrowing the gap between traditional ceramics and digital materialities. Hon uses the porcelain vessel's surface as a canvass for an urgent discourse and reflection on the interrelationship between humanity and the natural world. His work functions partly as an ecological critique engaging with pressing environmental concerns related to the current Anthropocene geological age - the period during which human activity has been the dominant/most destructive influence on the climate and environment.

尺寸：13.5 × 13.5 × 14cm

创作年份：2025 年

Dimension: 13.5 × 13.5 × 14cm

Year of Creation: 2025



041_ 042

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Eva Kwong

"Opposites Attract series"

我着迷于人类与周遭世界内在的二元性。在“对立相吸”系列中，我将截然不同的形态并置——它们必须像婚姻或友谊般紧密契合。开放与封闭这两种对立形式共存互补，彼此支撑。这种充满远见的形态融合可同时作为雕塑与花瓶被感知。所有部件分别制作后组合。白色陶土上涂抹钴蓝泥釉，盐釉烧制赋予其柔软有机的肌肤质感，并使钴色在球体表面形成流光溢彩的效果。

I am fascinated by the inherent duality between humans and their surrounding world. In my "Opposites Attract" series, I juxtapose vastly different forms that must harmonize as closely as marriage or friendship. The opposing states of openness and closure coexist and complement each other, providing mutual support. This visionary fusion can be perceived both as sculpture and as a vase. Each component is individually crafted before being assembled. The white clay is coated with cobalt-blue glaze; firing with salt glaze imparts a soft, organic texture to its surface and creates a luminous effect of cobalt color across the sphere.



尺寸：10.8×10.2×14cm

创作年份：2025 年

材质：瓷器、釉料、盐釉

Dimension: 10.8×10.2×14cm

Year of Creation: 2025

Material: Porcelain, Slip, Salt-glaze

043_ 044

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Eyvind Solli Andreassen

PP4

我的创作聚焦于泥条盘筑技法，意在凸显这种古老的制器方式，让泥条不仅作为一种成型技法，更作为艺术表达展现其独特魅力。我不断精进技艺，直至观者常将我的作品误认为 3D 打印制品——这种手工与技术之间的模糊界限，正是我的作品与观众展开对话的场域。每一根手工盘绕的陶土泥条都经过精心排布，层层堆叠形成流畅的线条，既引导视线走向，又塑造器皿的内部空间。技术深刻改变了我们的日常生活与创作方式，机械打印取代手工成型正日益普遍。

My creations focus on the technique of coil-building with clay strips, aiming to highlight this ancient method of craftsmanship, allowing the clay strips to showcase their unique charm not only as a forming technique but also as an artistic expression. I continuously refine my skills until viewers often mistake my works for 3D printed products - this blurred boundary between craftsmanship and technology is precisely the field where my works engage in a dialogue with the audience. Each manually coiled clay strip is carefully arranged, layered upon layer to form smooth lines, guiding the eye and shaping the internal space of the vessel. Technology has profoundly changed our daily lives and creative methods, with mechanical printing replacing manual forming becoming increasingly common.

尺寸：35×16×38cm

创作年份：2022 年

材质：陶瓷

Dimension: 35×16×38cm

Year of Creation: 2022

Material: Porcelain



045_ 046

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Fan Ji

帕拉索玛 Parasoma

《帕拉索玛》将黏土作为一种活性介质进行探索，这种材料能够具象化人类世的工业污染，并将其转化为新兴的地质与生物形态。作品摒弃了将黏土视为中性媒介的传统认知，而是将其定位为能够吸收、响应并记录工业残留物的协同介质。在此过程中，污染不仅被具象呈现，还被物理重构为新的物质组合，这些组合呈现出带有思辨性的生命形态与被改变的生态。作品历经多次烧制，每次烧制都引发不可逆的质变——既强化了黏土与工业物质的交互作用，又加速了原本需要漫长地质时期或地球化学事件才能完成的演变进程。这些热反应并非旨在模拟地质过程，而是标志着烧制过程超越人为控制的临界点，使得材料能够以无法完全预测的方式作出响应。

Parasoma explores clay as an active agent capable of materialising the industrial pollution of the Anthropocene and transforming it into emergent geological and biological formations. Rather than treating clay as a neutral medium, the work positions it as a co agent that absorbs, reacts to, and records encounters with industrial residues. Through this process, contamination is not merely represented but physically reconfigured into new material constellations that suggest speculative forms of life and altered ecologies. The work went through multiple firings. Each firing introduces irreversible transformations, intensifying the interaction between clay and industrial matter and accelerating processes that would otherwise unfold across deep geological durations or geochemistry events. These thermal events are not intended to mimic geological processes. Instead, they mark points where the firing exceeds my control, allowing the material to respond in ways that cannot be fully predicted.



尺寸：60×28×150cm	Dimension: 60×28cm×150cm
创作年份：2025 年	Year of Creation: 2025
材质：陶瓷、金属网（在黏土体内编织）、金属链、D 型锁扣	Material: Ceramics, Metal mesh (weaving inside the clay body), Metal chains, D-shackles

047_ 048

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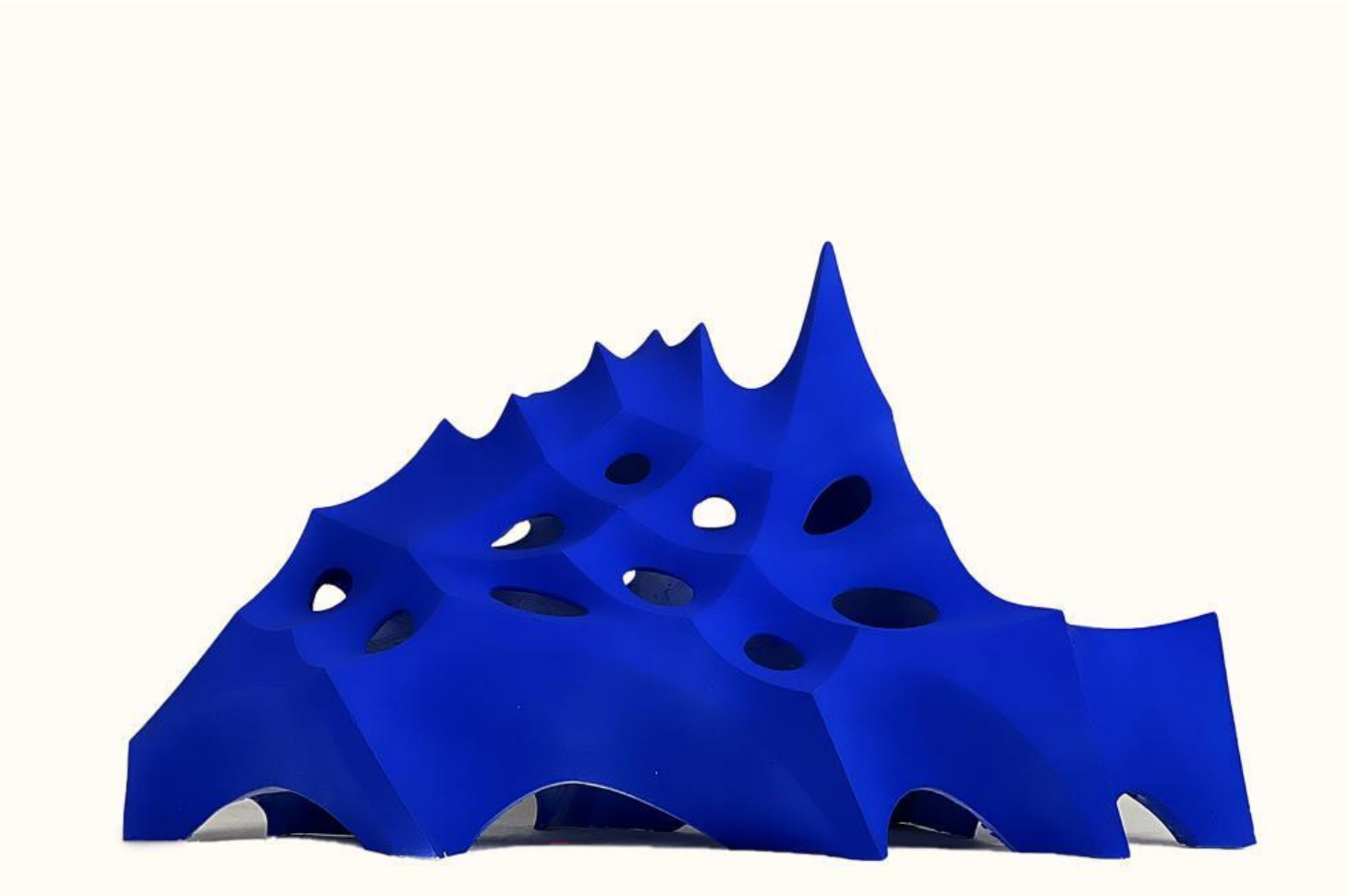


Fei Zhang

蓝色的山 Blue Mountain

古语云：“天有天灵，地有地灵，山有山灵，河有河灵。”作品《蓝色的山》源自我长年居于广西，身心浸润于连绵山峦之间的体悟。多次进山、游山、赏山的过程，是一个逐渐懂山，却始终怀有神秘与敬畏的旅程。我以极具当代感的抽象语言，将山形提炼为充满生命律动的未来感形态，并赋予其深邃的蓝色调。这蓝，是静谧，是幽远，亦是我与自然对话的灵性色彩。作品不仅是对山的外在描绘，更是内心对自然万物的哲学凝视与情感投射，传递出一份融入生命体验的静观与虔敬。

An old saying goes:"Heaven has its spirit, Earth has its spirit, mountains have their spirit, rivers have their spirit." The work "Blue Mountain" originates from my years of living in Guangxi, where my body and mind were immersed among the continuous mountain ranges. The repeated journeys into the mountains, wandering through them, and appreciating them are a gradual process of understanding the mountains, yet always with a sense of mystery and reverence.Using a highly contemporary abstract language, I distill the shape of the mountains into futuristic forms full of life rhythm, and imbue them with a deep blue tone. This blue represents tranquility, remoteness, and also the spiritual color of my dialogue with nature. The work is not only an external depiction of the mountains but also an inward philosophical reflection and emotional projection on all things in nature, conveying a sense of contemplation and reverence deeply integrated with the experience of life.



尺寸：73×31×43cm

创作年份：2025 年

材质：瓷、釉、色剂

Dimension: 73×31×43cm

Year of Creation: 2025

Material: Porcelain, Glaze, Colorant

049_ 050

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Fernando Garces Perez

Golden Silence. Still Life

这件作品呈现为一组陶瓷静物，由三件轮制成型的白瓷器具构成，其中白色与金色作为主角，重新诠释了传统与当代的对话。尽管形式上具有实用功能，这些器皿超越了实用属性，升华为雕塑性物件与冥想空间——在崇尚速度、过度活跃且无暇顾及本质的社会中，它们成为暂停片刻的邀约。从这个意义上说，整个装置近乎一剂药方，是以象征性疗法来平衡定义我们当下的压力与紧迫感。其与“未来愿景”主题的关联，在于对古老陶瓷语言的延续性更新，同时融入了面向未来的伦理与美学凝视。

The work presented consists of a ceramic Still Life composed of three wheel-thrown porcelain pieces in which white and gold emerge as the protagonists of a renewed dialogue between tradition and contemporaneity. Although formally utilitarian, these pieces transcend their function to become sculptural objects and spaces of contemplation: an invitation to pause in a society marked by speed, hyperactivity, and the absence of time for what is essential. In this sense, the ensemble operates almost as a medicinal formulation, a symbolic remedy to counterbalance the stress and urgency that define our present. Its relationship with the theme "Future Vision" lies in the updating of an ancestral ceramic language without rupture, incorporating an ethical and aesthetic gaze towards what lies ahead.

尺寸：35×30×30cm

创作年份：2025 年

材质：景德镇瓷器与金色釉料

Dimension: 35×30 ×30cm

Year of Creation: 2025

Material: Jingdezhen's porcelain and gold lustre



051_ 052

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Fleur Schell

The Weight of the World

该作品配有一段数字动画短片，将陶瓷作品延伸为一个动态叙事。这两个元素共同重构了陶瓷语言——既扎根于物质性，又具有想象力的延展性，以黏土作为稳定介质，从中孕育出新型叙事方式。我的黏土创作旨在解构那些将人类彼此隔离、与生物圈割裂的结构，从而建立更深层的联结与共情。作品是一件装置与数字动画作品，邀请观众放慢脚步、俯身贴近，与灵感源自澳大利亚极度濒危物种的陶瓷角色展开亲密对话。每一次与其他物种的相遇，哪怕只是知晓它的名字，都会在我们的想象中为它开辟一方天地。

A porcelain sculpture accompanied by a short digital animation that extends the ceramic work into a moving narrative. Together, these elements reimagine ceramic language as both materially grounded and imaginatively expansive, using clay as a stabilising force from which new forms of storytelling can emerge. My clay practice seeks to unpick the structures that separate us — from each other and from the biosphere — so that deeper connection and empathy can form. The Weight of the World is an installation and digital animation that invites the audience to slow down and lean in, engaging closely with ceramic characters inspired by Australia's critically endangered species. Each encounter with another species, even simply learning its name, creates space for it in our imagination.

尺寸：60×27×73cm

创作年份：2025 年

材质：瓷器与水泥混合媒介

Dimension: 60×27×73cm

Year of Creation: 2025

Material: Porcelain, Cement mixed media



053_ 054

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Florence Corbi

The Garden of Master Wu (Le Jardin de Maitre Wu)

我试图表达时间在物体表面及内部流动的轨迹，它们从过去向未来的传递、演变、消亡与重生。我的创作核心在于传承：延续白瓷传统的同时，通过帆布、纸板等创新材料与当代雕塑语言进行对话，以此构建雕塑的整体形态。高岭土对我而言是跨文化的桥梁，这种材质经过高温窑烧的淬炼更显纯粹。驻留期间接触到的中华文明与自然哲学不断呼应着我的思考——珊瑚、花卉、异态植被，每件作品都蕴藏着超越时空的创造力，浸润着内心之旅的诗意。在我的愿景中，雕塑是动态的载体，既承袭历史血脉，又向着未来蜕变。

I intend to express the mouvement of time passing over and through the objects, their transmission from the past to the future, their evolution, destruction and reborn. My aproach is one of transmission: perpetuating the tradition of white porcelain while confronting it with contemporary sculptural expression and innovative methods and materials such as canvas and cardboard to set the global form of the sculpture. Gaolin is, for me, a bridge between cultures, a material whose purity I enhance through the rigor of high-fire firings. The Chinese culture and civilization that I discovered during my residencies find many echoes in my reflections on nature. Corals, flowers, unexpected vegetation: each piece harbors a timeless creativity, imbued with the poetry of an inner journey. In my vision, the sculpture is a moving element which comes from the past and evolve towards the future.



尺寸：31×29×45cm

创作年份：2025 年

Dimension: 31×29×45cm

Year of Creation: 2025

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Gabriele Künne

Tectonic Proliferation

这件作品整体探讨构造学，尤其聚焦于自然与建筑之间的张力。在建筑领域，构造学指建筑物可见的秩序与结构，描述结构元素如何构成整体建筑意象。它不仅从技术层面，更从创作层面使建造方式变得可感知。作品既暗喻自然生长过程，又涉及动态运动（板块构造），并融入折叠与变形的演化进程。其创作过程清晰可辨：通过处理普遍存在的混沌、混乱与表面无序的多个步骤，最终实现层层递进的效果。艺术家选用了一定程度的抽象表达，既能够引发具体明确的联想，也容纳多元解读，最终将观者引向其自身的感知机制。根据文化背景与个人经验的不同，这件雕塑作品会呈现差异化的解读。

This work deals with tectonics in general, but in particular with the tension between nature and architecture. In architecture, tectonics refers to the visible order and structure of a building. It describes how structural elements form an overall architectural image. Tectonics makes the construction method tangible not only technically, but also creatively. This work not only alludes to a natural growth process, but also addresses dynamic movement (plate tectonics) and incorporates a process of folding and metamorphosis. The working process is recognizable: several steps that address general chaos, confusion, and apparent lack of planning, but nevertheless build on each other. The artist has chosen a degree of abstraction that allows for very specific but also diverse associations — and throws the viewer back on their own mechanisms of perception. Depending on cultural influences and individual experience, the sculpture can be perceived differently.

尺寸：34 × 27 × 26 cm

创作年份：2025

材质：陶瓷

Dimension: 34 × 27 × 26cm

Year of Creation: 2025

Material: Ceramic



057_ 058

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Guy Van Leemput

Semazen

对我来说，突破界限至关重要，我热爱改变创作流程——这正是我尝试创新的方式：将所学的一切知识进行融合。在创作这件作品时，我先吹起一个气球，然后采用亚麻强化的瓷土，将其处理得尽可能纤薄。我直接在气球表面进行创作，从未来碗坯的底部开始起形。先放上一块印着我印章的小瓷片，再用小型木质工具塑形，一点点添加上小单元结构，尽量减少手直接接触瓷泥。每天只能完成一小部分。经过相当长时间的创作后，成品必须均匀干燥。

For me it is important to push the boundaries, I love changing processes, this is how I try to innovate: I make a fusion of everything I learned. For this work "Semazen" I start by blowing up a balloon, then I take porcelain reinforced with flax and I use it as thin as possible. I work direct on the balloon, starting at the bottom of the future bowl. First a small piece of porcelain with my stamp on it, then adding little cells one by one by manipulating the porcelain with small wooden tools, trying to not touch it too much with my hands. I can add only a small part each day. After quite a while when the piece is finished, it has to dry evenly.

尺寸：16×12.5×10cm	Dimension: 16×12.5×10cm
创作年份：2025 年	Year of Creation: 2025
材质：由亚麻纤维增强的瓷器，手工制作于气球状基座上；木材倒置燃烧于支撑架之上，锥形结构，编号 8	Material: Porcelain reinforced with fibers from flax, Handbuilt on a balloon, Woodfired upside down on a support, Cone 8



059_ 060

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Haiying Hu

抽象植物 Abstract Plant

这件作品以植物为原型，经过抽象化改造。它既是植物，又非现实存在的植物。我期望通过自己的再创作，既能表达创作意图，又能凸显作品的“自然性”：其一，欣赏“自然”之美；其二，通过“笨拙”的造型与舒适的色调，不事张扬地体现作品自身的“自然性”；其三，寄托一种向往——作品中频繁出现的鸟、蝶等动物形象，旨在实现创作主体人、植物与动物的和谐共处，传递“自然”与静谧，营造安宁祥和的氛围。我认为这正是未来社会与个体所需所盼，也是我想向观者传递与交流的。

This work is based on plants as a prototype, and has been abstractly altered. It is a plant, yet not a real existing plant. I hope that through my re-creation, I can express my intention and highlight the "naturalness" of the work: first, to appreciate the beauty of "nature"; second, to reflect the work's own "naturalness" through its "clumsy" forms and comfortable tones, without being ostentatious; third, to embody a kind of longing — animals such as birds and butterflies frequently appear in the work, aiming to achieve harmony among the main subjects of creation — the human, plants, and animals, conveying "nature" and tranquility, and creating a quiet and peaceful atmosphere. I believe this is what future society and individuals need and long for, and it is also what I want to convey to and communicate with the viewers.

尺寸：34×33×78cm

创作年份：2025 年

材质：陶瓷

Dimension: 34×33×78cm

Year of Creation: 2025

Material: Ceramic



061_ 062

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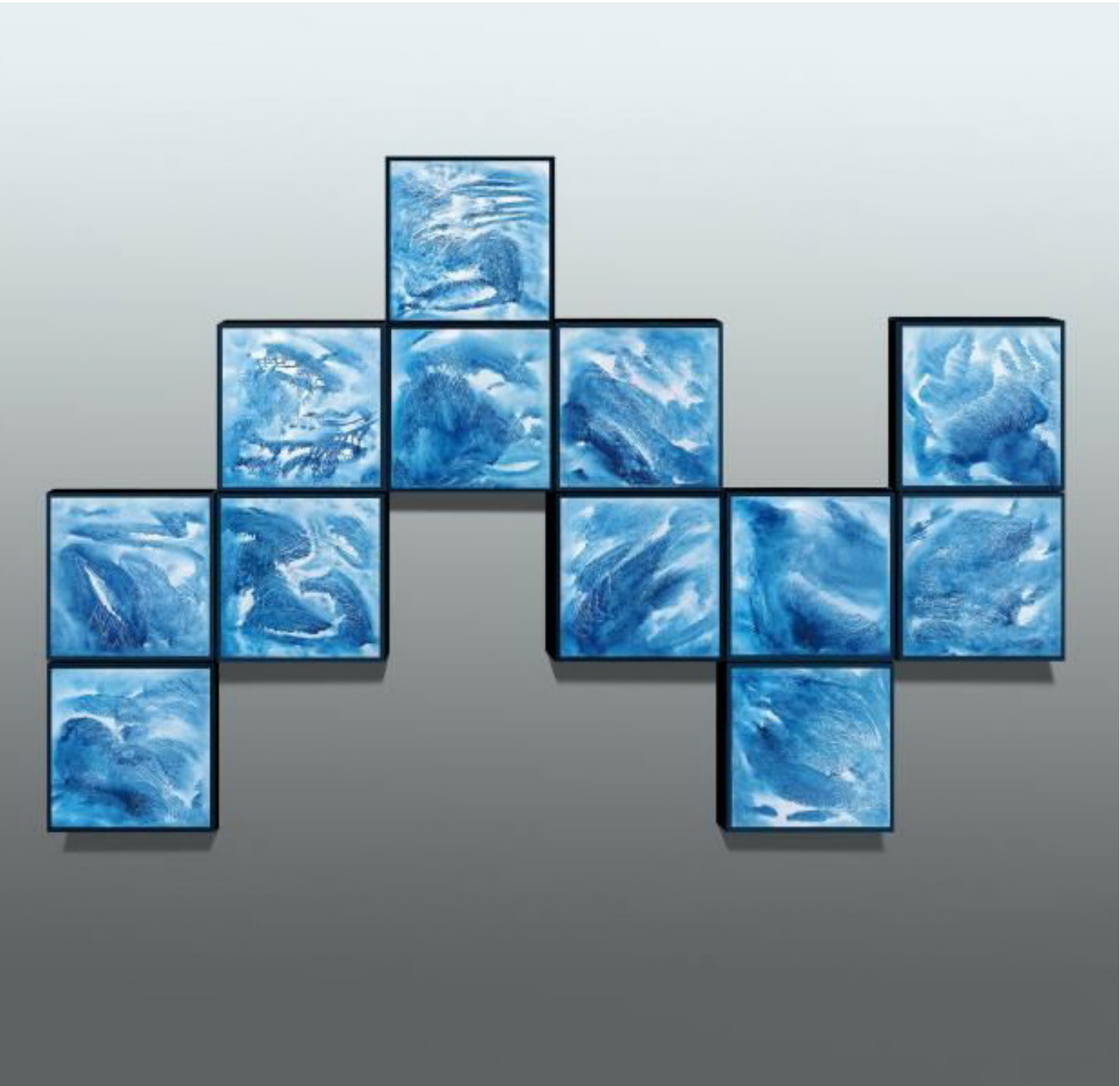


Hongyan Xu

蓝色变奏曲 Variations in Blue

《蓝色变奏曲》以陶瓷为媒介，对传统陶艺语言进行重新诠释与边界拓展。该作品由十二块独立瓷板组成，拼合成不对称十字形构图。这种构成方式打破了传统陶瓷装置固有的对称性与稳定性，象征着未来世界的多样性与动态感。创作者通过蓝色色料的反复泼洒与层次化流动，在每块瓷板上形成了深浅不一、浓淡相异、质地丰富的蓝色变奏图谱。这些流动的蓝色纹路既是对海洋与天空的抽象表达，也象征着无限能量与未来时空的无穷可能。在此作品中，陶瓷不再是静止的物件，而是转化为承载未来愿景的动态场域。

Utilizing ceramics as its medium, "Variations in Blue" reinterprets and expands the boundaries of traditional ceramic language. The work consists of twelve independent ceramic plaques, assembled into an asymmetrical cross-shaped composition. This configuration breaks away from the symmetry and stability typical of traditional ceramic installations, symbolizing the diversity and dynamism of a future world. Through the repeated and layered splashing and flowing of blue colorants, the creator has formed a rich tapestry of blue variations on each plaque — differing in depth, shade, and texture. These flowing blue patterns serve as abstractions of both the ocean and the sky, while also symbolizing infinite energy and the boundless possibilities of future timespaces. In this piece, ceramics are no longer static objects but have transformed into a dynamic field imbued with a future-oriented vision.



尺寸：120×180cm

创作年份：2021 年

Dimension: 120×180cm

Year of Creation: 2021

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Horlik Veronika

Black Spruce: Season Change

《Black Spruce: Season Change》是由五件匣钵烧陶作品构成的雕塑装置，2025年冬季创作于景德镇陶瓷大学龙泉研究院驻留项目。作品融合加拿大黑云杉森林生态与中国物质文化，参照野火后林地样貌及新石器时代玉琮形制，借雕塑探讨森林损耗、重生与生态责任。作品正反形成视觉二元对照，匣钵烧制的随机性呼应自然力量；延伸黏土棒借鉴古代投壶，以游戏性想象打破生态悲观论调，在仪式感与趣味性之间，重构人与自然改造森林的相处关系，契合“融合·愿景”主题。

"Black Spruce: Season Change" is a sculptural installation of five saggar-fired ceramic pieces, created during a residency at the Longquan Research Institute of Jingdezhen Ceramic University in winter 2025. Bridging Canada's black spruce ecosystem and Chinese material culture, it draws on post-wildfire forests and Neolithic jade cong to reflect on forest degradation, regeneration and ecological accountability. Its contrasting two-sided design mirrors natural fragility, while unpredictable saggar firing echoes natural forces. Stretching clay sticks reference ancient pitch-pot games, using playful imagination to counter ecological fatalism. Balancing ritual and play, the work redefines humanity's bond with industrially altered forests under the theme "Integration · Vision".

尺寸：170×20×45cm

创作年份：2025 年

材质：砂加尓黏土、砂加尓制品、红色毛毡

Dimension: 170×20×45cm

Year of Creation: 2025

Material: Saggar clay, Saggars, Red felt



065_ 066

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Huang Weihong

釉里红 Underglaze Red

《釉里红》的创作是对陶瓷烧制中“红”这一珍贵色泽的追寻与赞颂，它的红色诞生源于窑火中一场精准的化学反应。含铜的孔雀石被作为着色剂引入釉料中，关键在于独特的还原烧制工艺。当窑温升至约 1100 摄氏度时，窑内会形成精心调控的缺氧“还原气氛”。在此环境中，釉料中的氧化铜失去部分氧原子，转化为金属铜或低价态氧化亚铜等物质，这一反应使釉层中晕染出深浅不一的红色调。

The creation of "Underglaze Red" is a pursuit and celebration of that precious hue of "red" in ceramic firing. The birth of its red color originates from a precise chemical dance within the kiln fire. Malachite, containing copper, is introduced into the glaze as a coloring agent, with the key lying in the unique reducing firing process. When the kiln temperature rises to approximately 1100 °C , a carefully controlled, oxygen-deficient "reducing atmosphere" is created inside the kiln. In this environment, the copper oxide in the glaze loses some of its oxygen atoms, transforming into substances such as metallic copper or cuprous oxide in lower valence states. This reaction produces varying shades of red that suffuse the glaze layer.

尺寸：33×81cm

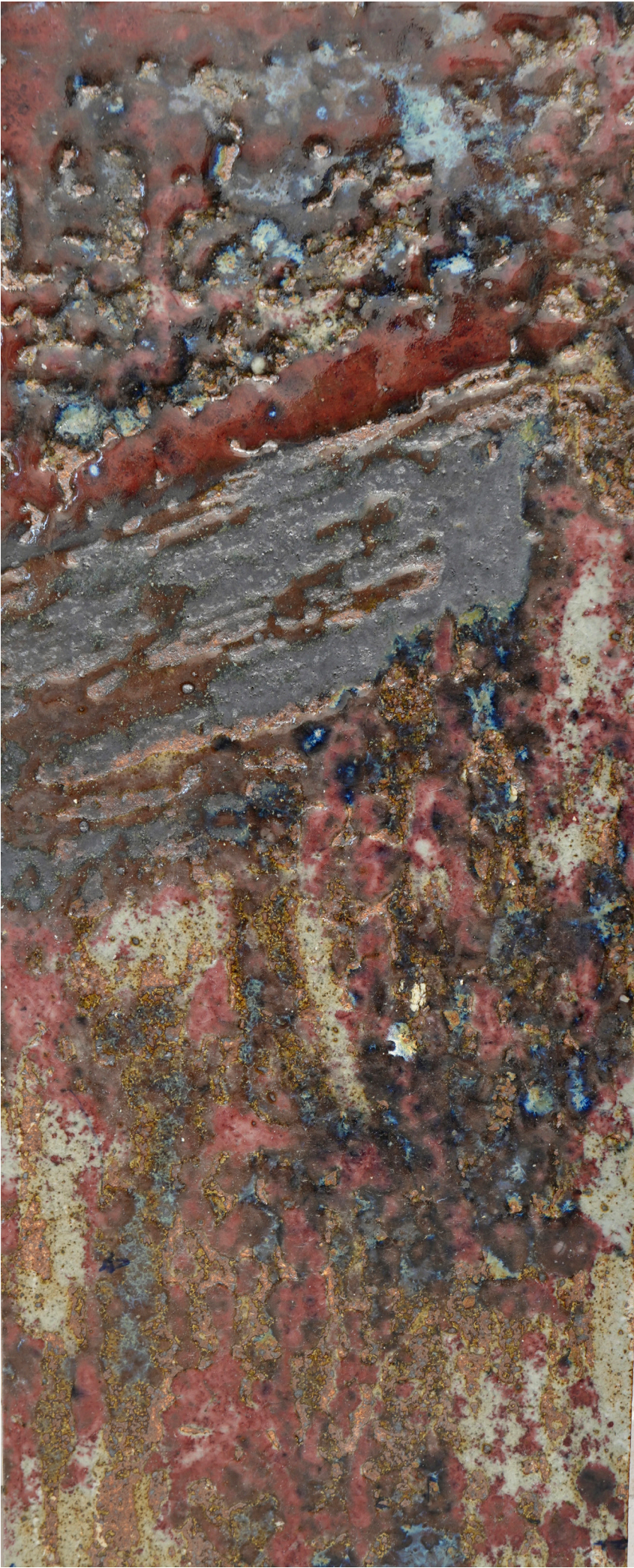
创作年份：2025 年

材质：陶瓷

Dimension: 33×81cm

Year of Creation: 2025

Material: Ceramic



067_ 068

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Ingrid Lilligren

Five Epic Fails

《Five Epic Fails》是一组经过精心设计的 3D 打印作品，它们在制作过程中的特定时刻被刻意制造“失败”。这些作品融合数字与模拟手法塑造最终形态，通过探索艺术创作成功的关键要素，在意外中发现潜在价值。我们将失败定义为负面事件，但它恰恰为思考新可能性提供了绝佳契机。借助 3D 打印这项相对新兴的技术，我大胆尝试并主动接纳意外结果，在最终作品的构图中实现创新。面对某次令人难忘的坍塌事故时，我选择探索这些失败品可能转化的形态。标题使用“史诗级”一词，既是对付出努力的认可，也是对坚持继续的致敬。我确实做出了成功的 3D 造型，但选择奇趣幽默的创作方向更吸引我。从本质而言，陶艺是最抽象的艺术形式。

"Five Epic Fails" is a series of meticulously designed 3D printed works, deliberately "failed" at specific moments during their production process. These works integrate digital and analog techniques to shape their final forms, exploring the key elements of successful artistic creation and discovering potential value in unexpected outcomes. We define failure as a negative event, but it precisely provides an excellent opportunity to contemplate new possibilities. Leveraging the relatively emerging technology of 3D printing, I boldly experiment and actively embrace unexpected results, achieving innovation in the composition of the final works. Faced with an unforgettable collapse accident, I chose to explore the potential transformations of these failed works. The use of the term "epic" in the title is both a recognition of the effort put in and a tribute to perseverance. I did create successful 3D models, but the whimsical and humorous direction of my creations is what attracts me more. Essentially, pottery is the most abstract art form.



尺寸：81×53×23cm、15×15×23cm、18×18×23cm

创作年份：2024-2025 年

材质：瓷质，3D 打印，手工抛光制作；六层釉面；镍铬合金线

Dimension: 81×53×23cm 15×15×23cm 18×18×23cm

Year of Creation: 2024-2025

Material: Porcelain, 3D printed, Thrown, Hand built, Cone 6 glazes, Nichrome wire

069_ 070

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Iva Brkic Walter

My Favorite Tyranny

这件作品呈现了一系列瓷质化妆工具与配饰，它们游走于奢靡与私密、传统与投射的边界。设计灵感源自凡尔赛宫的装饰语汇——其华丽繁复的对称美学与毫不掩饰的戏剧性。这些器物在媚俗边缘试探的同时，仍保持着精工细作的品质。光润釉面、纤巧造型与夸张细节复刻着贵族式的奢靡，其功能却植根于日常美容仪式。作为“未来愿景”主题创作，作品勾勒出一个并非摒弃过去、而是重新诠释传统的未来图景。历史上与家居生活、女性气质及装饰功能紧密相连的陶瓷工艺，通过当代视角被重新激活。这些古老技艺与现代美妆工具——用于塑形、遮瑕与修饰面部的刷具、美妆棒及配饰——形成了巧妙呼应。

This body of work presents a collection of porcelain makeup tools and accessories that exist at the intersection of excess and intimacy, tradition and projection. Drawing from the ornamental language of Versailles — its opulence, symmetry, and unapologetic theatricality — the objects flirt with kitsch while remaining meticulously crafted. Glossy surfaces, delicate forms, and exaggerated details echo aristocratic luxury, yet their purpose is rooted in the everyday ritual of beautification. Created for the theme Future Vison, the work proposes a future that does not reject the past, but reclaims it. Porcelain and ceramic techniques, historically bound to domesticity, femininity, and decorative function, are reactivated through a contemporary lens. These ancient crafts are paired with modern beauty tools — brushes, applicators, and accessories — objects designed to sculpt, conceal, and perfect the face.



尺寸：45×30×3cm	Dimension: 45×30×3cm
创作年份：2026 年	Year of Creation: 2026
材质：瓷器、1250c 环氧树脂、纤维、金属丝	Material: Porcelain, 1250c, Fiber, Wire

071_ 072

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Jeannine (Regina) Vrins

This is not just a small pink pitcher dipping its feet into a bright blue Celadon

陶瓷艺术拥有两万年的历史传承，要在此领域实现真正的创新颇具挑战。作为艺术家兼研究者，我认为陶瓷是一门持续涌现新组合与可持续应用的学科。历史既为当代创作提供灵感，也带来挑战。我对艺术陶瓷未来的愿景是通过系统性研究生态智能来拓展概念深度，这意味着在减少环境足迹的同时，扩大实践所产生的生态“手印”。这一未来愿景将体现在小尺度作品之中——它们既是材料知识的载体，也是共享的媒介。我积极寻找再生黏土，研发环境友好型低共熔釉料配方。我的艺术表达追求高度凝练的形式，将东西方文化的历史智慧与当代视觉语言相融合，并持续探索陶瓷材料的生态智能属性。

With a 20,000-year history, true novelty in ceramics is challenging to conceive. However as an artist-researcher, I see ceramics as a discipline where new combinations and sustainable applications continue to emerge. For me, history both inspires and challenges contemporary making. My vision for the future of artistic ceramics is to expand conceptual depth through systematic research into ecological intelligence. This means reducing my environmental footprint while increasing the ecological "handprint" of my practice. My future vision is reflected in small-scale objects through which material knowledge is generated, embodied, and shared. I actively seek recuperated clay and pursue the most eutectic glaze compositions with the least environmental impact. My artistic expression strives for a distilled, concentrated form, merging historical knowledge from Eastern and Western cultures with a contemporary visual language and an ongoing investigation into the ecological intelligence of ceramic materials.

尺寸：30×30×30cm

创作年份：2025 年

材质：采用再生黏土制成的德国陶土基底，英国高岭土、比利时惠廷黏土、比利时石英、景德镇瓷器黏土、中国原生釉料、荷兰泡沫橡胶及钢针

Dimension: 30×30×30cm

Year of Creation: 2025

Material: German Stoneware claybody out of reclaimed clay, Kaolin from UK, Whiting from Belgium, Quartz from Belgium, Porcelain clay from Jingdezhen, Raw glaze materials from China, Foam rubber from the Netherlands, Steel needles



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Jin Hee Kwon

Conceptual Core_Coral Coliseum

我的作品理念深受建筑学影响。细长的黏土条带、条带间自然形成的缝隙、鲜活的色块平面以及充满张力的结构形态，共同构成了我的雕塑语汇核心。这些元素唤起对建筑中重复、层叠、空间分隔与连接的联想，使陶瓷从实用器物转化为具有空间叙事性的结构形态。创作过程同样包含对传统技法的重构与拓展：将黏土板坯精细切割后同心堆叠，把传统盘筑法转化为新型雕塑语言；在石膏板上注浆成型的板片被切割成均质条带，经反复层叠形成锥体结构。自然形成的色块平面与缝隙间隙，营造出犹如建筑结构般的视觉韵律与空间纵深感。

The conceptual foundation of my work is deeply influenced by architecture. Elongated bands of clay, the gaps that form between them, vivid planes of color, and tense structural forms constitute the core elements of my sculptural vocabulary. These elements evoke architectural repetition, layering, and the division and connection of space, transforming ceramics from functional objects into spatial and structural forms. My process also reinterprets and expands traditional techniques. I construct forms by thinly slicing slabs of clay and stacking them concentrically, transforming the conventional coiling method into a new sculptural approach. Slip-cast slabs poured on plasterboards are cut into uniform bands and layered repeatedly to form conical structures. The naturally occurring planes of color and gaps create a visual rhythm and spatial depth reminiscent of architectural structures.

尺寸：33×33×15cm

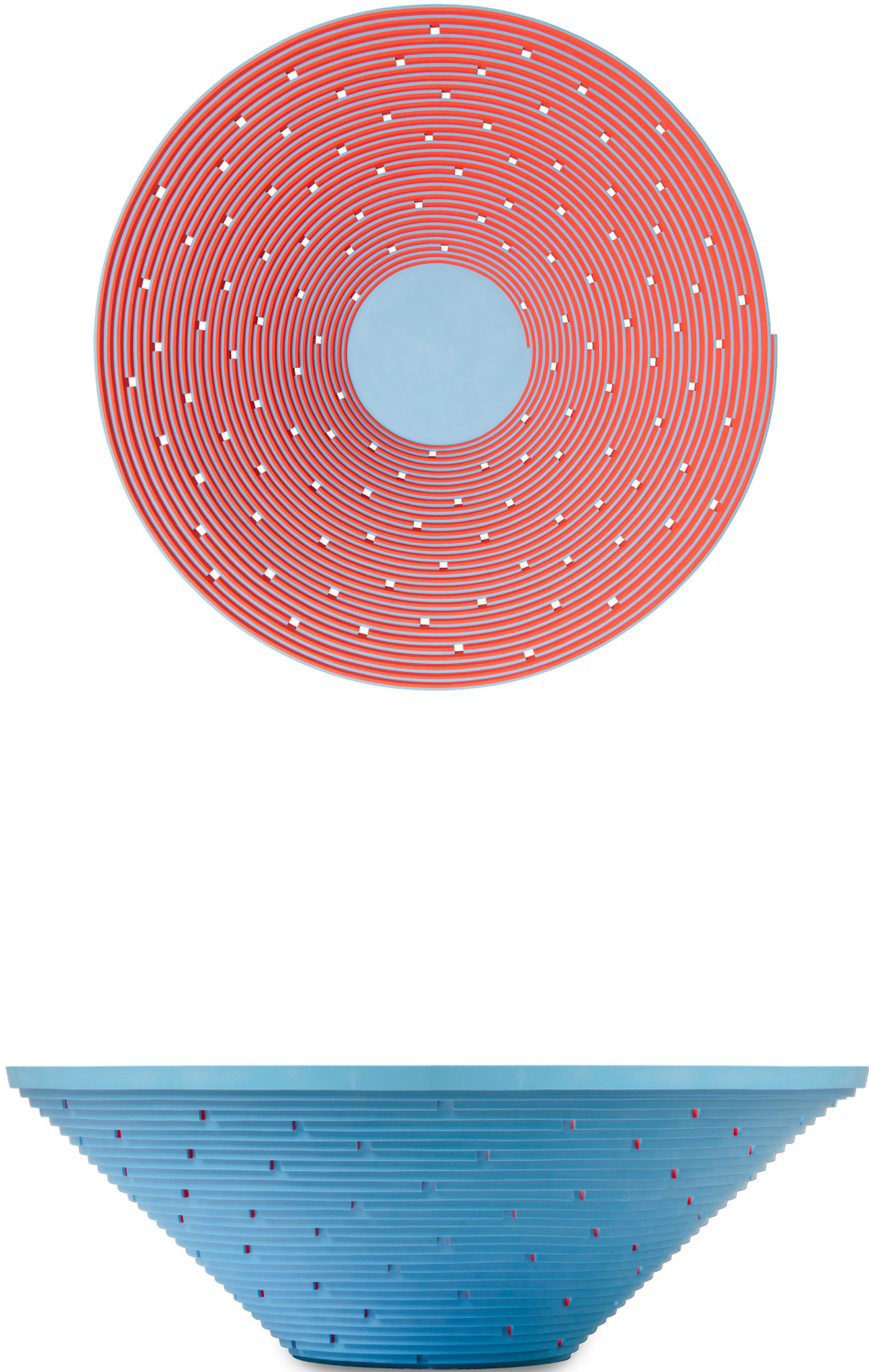
创作年份：2018 年

材质：炆器、瓷质釉料

Dimension: 33×33×15cm

Year of Creation: 2018

Material: Porcelain, Stain



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Jingye Wang

《川境·山界》 River area · Mountain Boundary

作品《川边·山境》以岩石与山峦为创作元素，塑造出山地境域，人类生活所需之光以金银釉料诠释。以当代手法解构，成就一座现代金银城；以古意重构，得一方古蓬莱境。愿入此间，茶香山色，细味人生。无论未来如何，新材料融入的新诠释，所思终究殊途同归。该创作是艺术家对自身思绪与情感的诠释，旨在表达对世界之美的愿景。

The work "River area · Mountain Boundary" is created using elements of rocks and mountains, shaping the mountain realm. The inspiration comes from a mountain city under the night sky, with the light needed for human life interpreted through gold and silver glazes. Using contemporary methods to deconstruct, it achieves a modern gold and silver city; reorganized with ancient sentiment, it attains an ancient Penglai. May one enter this space, where the fragrance of tea and the scenery of mountains allow one to savor life in detail. Regardless of what the future holds, the new interpretations integrated with new materials ultimately converge in different ways. The creation serves as the artist's interpretation of thoughts and feelings, aiming to express a vision of the world's beauty.



尺寸：90×30×40cm	Dimension: 90×30×40cm
创作年份：2025 年	Year of Creation: 2025
材质：陶瓷 - 紫砂	Material: Ceramic - Zisha ware

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John Oles

Sticks and Stones

《Sticks and Stones》源自我 2025 年 6 月在景德镇陶瓷大学国际陶艺工作室艺术家驻留期间开启的一系列小型雕塑作品。在制作并展出陶轮成型的瓷器器皿二十余年后，我开始探索以雕塑语言构建作品——每件作品都通过雕刻及注浆成型构件构建专属叙事，唤起与特定地点相关的回忆或故事。这些雕塑中有许多融入了热熔玻璃及窑铸玻璃元素，这一直是我专业研究、兴趣与探索的方向，旨在构建属于自己的视觉语言，在当代语境下重新构想并拓展陶瓷传统。

Sticks and Stones, from a new body of small- scale sculptural compositions which I began during my June 2025 artist residency in Jingdezhen at JCUIS. After more than 20 years of making and exhibiting porcelain vessels that originated on the potter's wheel, I became interested in exploring a sculptural body of work in which each piece was created with its own individual narrative using sculpted and slip cast components to invoke a memory or story related to a specific place. Many of these sculptures incorporate elements of fused and kiln cast glass, which has been a part of my professional research, interest, and inquiry in the attempt to create my own visual language to reimagine and expand ceramic traditions within a contemporary context.

尺寸：20×10×10cm

创作年份：2025 年

材质：含铸造玻璃的瓷器

Dimension: 20×10×10cm

Year of Creation: 2025

Material: Porcelain with cast glass inclusion



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José Cobos

Bell Drum Head

数个世纪以来，人类始终对身体关联性、象征意义及疗愈机制抱有浓厚兴趣。从印度最早的解剖实践到欧洲解剖剧场更为科学的研究方法，人体始终被视为可供观察与理解的探索空间。我的研究植根于这种对人体内在结构的普遍好奇，并结合厄瓜多尔古代文化对此主题的独特视角——当地的雕塑在身体重要部位上常常安置有气鸣乐器，这说明声音及其象征意义并非装饰，而是仪式中的核心组成部分。在新作品中，我将人体视为声学建筑结构，一种能以形态产生声音的有机构造。头部作为汇聚思想的场域，每个念头都携带着独特的生命本质，正如我雕塑上的每道刻痕都会产生专属的音调……

For centuries humanity has put much interest on understanding the body relationships, symbolism and healing. From India and its first dissection to the more scientific methods of European Anatomical theaters, the body was seen as a space of exploration, to observe and understand. My research is based on this universal curiosity of our insides and Ecuador's ancient cultures perspective on this topic, often within their sculptures there was found aerophones positioned on important parts of the body, suggesting sound and symbolism wasn't decorative but a core part in rituals. I approach my new works looking at the human body as an acoustic architecture, a structure capable of producing sounds in shape. The head is the space where we collect our ideas each idea brings its own essence in life, as each cut on my sculpture produces its own tune and sound, this head can emit the sound of our ideas, that like some percussion instruments like a marimba this emits an ethereal bell-like sound.



尺寸：60×40×60cm

创作年份：2025 年

材质：紫砂

Dimension: 60×40×60cm

Year of Creation: 2025

Material: Zisha ware

081_ 082

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Jui Hwa Lin

宝岛台湾 Formosa Taiwan

“三” 同时是最稳定也是最不稳定的结构。运用三个「棱」和三个「面」组成最不稳定的关系，让器型与火焰对话，从静态到动态，进而达到一种动态的稳定。火的流动呈现在「面」的转折，处处都有火的细微变化；「棱」的阻挡似乎不留火的踪迹，实则展现了土火艺术的极致。由「三棱罐」系列作品进一步演变出更加成熟的「宝岛台湾」系列，从每天脚踩的土地出发，以中国台湾为创作题材，每一件作品都是中国台湾土生土长的陶器。用木柴烧陶看似简单，其实却是充满无限智慧与技艺的结晶，以土矿内焕发出来的「釉母」，开创陶瓷艺术全新的视觉领域。

"Three" is the most stable and unstable structure at the same time. Using three "edges" and three "faces" make a most unstable relationship in the composition; it makes a -flame-like dialogue between object and type, from static to dynamic, thus achieving a kind of dynamic stability. The fire-flow appears in the "ace" – a turning point; everywhere shows the fire, subtle changes. Thev "edges" as barrier s appear to leave no traces of fire, demonstrating the art of extreme heat on clay. The "Triple-ridged Pot" series matured and evolved into the "Formosa Taiwan" series. It developed from daily footsteps on the soil, Taiwan China as the inspiration and theme, each piece of pottery is native to Taiwan China: clay and make. Wood-fired ceramics appears to be simple, but it is in fact full of boundless wisdom and crystallizes fine artistic techniques. From within the glowing clay emerges "Mother Glaze", creating a new visual in ceramic arts.

尺寸：13×12× 33cm

创作年份：2008 年

材质：柴烧陶瓷

Dimension: 13×12×33cm

Year of Creation: 2008

Material: Wood-fired ceramics



083_ 084

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Jun Hu

凝固的瞬间系列之一 One of the Frozen Moments Series

本作品利用一次性纸杯的堆叠成型，外表覆以泥浆和不同的辅助材料涂抹而成。作品烧成后纪录下了这些纸杯从熔融到凝固的瞬间形态和外表的肌理效果，呈现了软质材料向硬质材料转化的自然纯粹之美，充分体现了材质美学与造型结合的综合审美情趣。

This work uses the stacking and forming of disposable paper cups, with the exterior coated with mud and various auxiliary materials. After firing, the work captures the momentary forms and surface textures of these paper cups as they go from molten to solid, presenting the natural and pure beauty of the transformation from soft to hard materials, fully reflecting the comprehensive aesthetic interest of combining material aesthetics with form.



尺寸：44×43×46cm

创作年份：2023 年

材质：瓷

Dimension: 44×43×46cm

Year of Creation: 2023

Material: Porcelain

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Karina Garrett

The Owl Inside Me (I)

在当今世界，变化无处不在，新的范式层出不穷。技术、全球化与社会转型不断迫使我们调整自己。我们的视野变得模糊，而保持内心的平衡至关重要，以免在混乱中迷失。在我的内在世界里，猫头鹰作为一种强有力的象征，承载着我的本真天性。这种动物代表了一种通过直觉与他人产生的深层联结——一种以敏感之心观察、并对抗浮浅的内在凝视。猫头鹰提醒我坚守自己的根基，直面那些试图稀释我身份认同的种种外力。

In today's world, change is constant and new paradigms emerge rapidly. Technology, globalisation and social transformations challenge us to continually adapt. Our vision becomes blurred and it is crucial to maintain our inner balance so as not to get lost in the chaos. In my inner world, the owl emerges as a powerful symbol of my primal nature. This animal represents a deep connection with others through intuition, an inner gaze that observes with sensitivity and offers resistance to the superficial. The owl reminds me of the importance of staying true to my roots and confronting the impositions that threaten to dilute my identity.



尺寸：30×30×20cm	Dimension: 30×30×20cm
创作年份：2026 年	Year of Creation: 2026
材质：陶土制品，传统的南美工艺，坑式火烤法，900 摄氏度	Material: Terracota, Traditional South American techniques, Pit fire 900 °C

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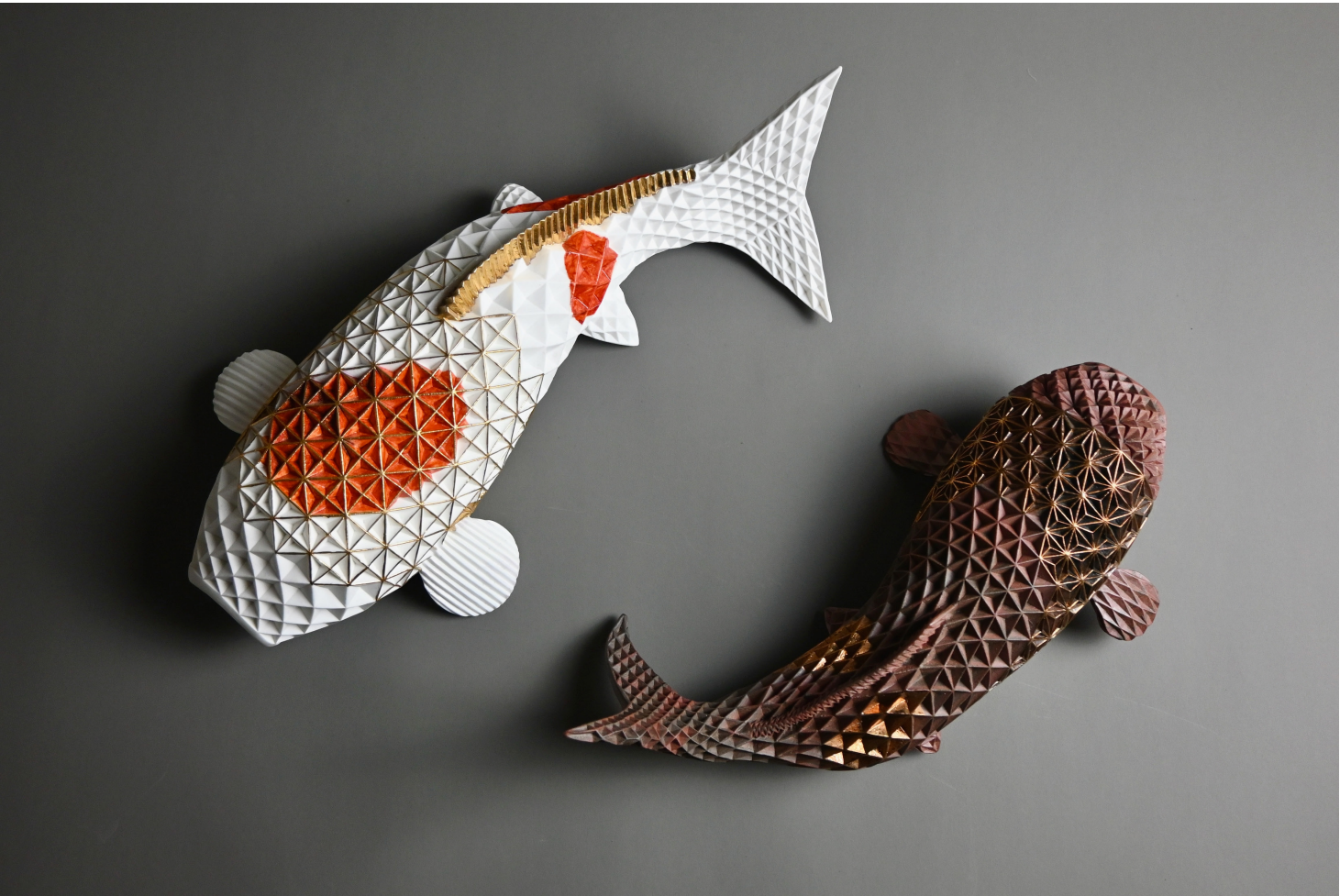


Kimie Ino

Carp Carp

瓷器具有跨越世代永恒的魅力。创作成长初期，我在巴西开启了研发可拉坯骨瓷泥的创新之旅，该项目构成了我硕士论文的基础。该研究需要对骨瓷进行大量实验，最终在实验室环境下成功烧制出小批量样品。然而完成学业后，我的人生轨迹突生变故，致使这批泥料被搁置逾九年之久。坊间常言陶瓷泥料经陈腐可提升可塑性，这个观点令我深有共鸣。足够的可塑性对在皮革硬度阶段雕刻精细纹样至关重要，这段沉淀期也让我得以重新审视这门工艺。为展现不同陶瓷材质的独特品质，我决定创作两件作品。

Porcelain has a timeless allure that continues to captivate across generations. In my formative years, I set out on an innovative journey to develop throwable Bone China dough in Brazil, a project that formed the foundation of my Master's thesis. This endeavor required extensive research into Bone China and led to the creation of a limited batch in a lab environment. However, after completing my studies, life took an unexpected turn, leaving the dough untouched for over nine years. It's often suggested that the plasticity of ceramic dough can improve during this resting phase, a notion I find particularly insightful. Adequate plasticity is essential for carving intricate patterns in the leather-hard stage, and this time has allowed me to reflect on the craft. To illustrate the distinct qualities of various ceramic materials, I have chosen to create two pieces.



尺寸：41×19×10cm

创作年份：2025 年

材质：骨瓷，红粗陶（红炆器）、黑粗陶（黑炆器）、金色光泽剂、青铜光泽剂、红色釉上彩

Dimension: 41×19×10cm

Year of Creation: 2025

Material: Bone China Porcelain, Red Stoneware, Black Stoneware, Gold luster, Bronze luster, Red overglaze

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Kostas Karakitsos

“Swirl with bird”

“永动是人类存在的本质特征。伴随我们旅程的愿景是创造力的核心要素，而情感与思维的流动——与个体独特人格交织——催生了融合的条件。这是一个让思想与愿景蓬勃发展的领域，赋予我们在生命之路上如凤凰般重生的机遇。这些精神资产的融合，是这份创作愿景得以诞生的根源；而作为一种追求，这份愿景本就以上文所述的一切为前提。当我尝试用黏土塑造片状与条状形态时，旨在唤起哪怕最微妙的运动幻象。所选造型源于对水中漩涡的观察。黏土与釉料在 1260℃下的融合，促成了作品的蜕变与最终完成。”

"Perpetual motion is a defining trait of human existence. The vision that accompanies our journey is an essential element of creativity, while the flux of emotions and thoughts - intertwined with one's unique personality - creates conditions of fusion. This is a field where ideas and visions flourish, granting us the opportunity to be reborn like phoenixes upon the paths of our existence. The fusion of these spiritual assets is the generative cause behind the quality of the vision, which, as a pursuit, presupposes all the aforementioned. In my attempt to compose pieces and strips of clay, I seek to evoke even a subtle illusion of movement. The form I chose emerged from the observation of water eddies. The fusion of clay and glaze at 1260°C contributes to the transformation and ultimate completion of the work."



尺寸：28×28×29cm

创作年份：2026 年

材质：粗糙土

Dimension: 28×28×29cm

Year of Creation: 2026

Material: Stoneware clay

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Krisztina Szente

“Dianthus” Porcelain Tableware

我探讨了近年来瓷器如何塑造我的应用艺术实践，追溯了从传统思维模式转向当代设计语言的历程。在这里，瓷器不仅是一种材料，更是持续改变形态、工艺与意义的能动力量。那些组装成花状构件的碗器源于功能性设计；然而通过跳脱对瓷质餐具的经典诠释，它们进入了全新的表达领域。功能性仍是重要维度，却消融于雕塑性的关系中——实用价值在此让位于重复与平衡的韵律。摒弃陶轮工艺后，我通过手工修薄并塑出碗型，为这件作品赋予独一的辨识度与本真性。这种手法让材料得以彰显其本质特性，突出瓷器与生俱来的脆弱性、半透明质感以及内在张力。

I explore how porcelain has shaped my practice in applied arts over recent years, tracing a journey from traditional modes of thinking toward a contemporary design language. Porcelain is not only a material here, but an active force that continuously transforms form, process, and meaning. The bowls assembled into flower-like compositions that originate in functional design; however, by stepping beyond the classical interpretation of porcelain tableware, they enter a new realm of expression. Function remains a point of significance, yet it dissolves into sculptural relationships in which utility gives way to repetition and balance. Abandoning the potter's wheel, I thin and form the bowls to create a unique identity and authenticity for the artwork. This allows the material to assert its own character, emphasizing porcelain's inherent fragility, translucency, and tension.

尺寸：40×40×40cm

创作年份：2026 年

材质：釉面瓷器 1280℃

Dimension: 40×40×40cm

Year of Creation: 2026

Material: Glazed Porcelain 1280 °C



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Lana Tikveša

Talk to me

我的陶瓷雕塑由两个造型组成，它们形似一块被劈为两半的石头或有机体。每个半体都延伸出一个 HDMI接口的入口——或者说出口。这个微小但可辨识的技术细节打破了原本自然的表面，在古老质感与鲜明现代性之间制造出微妙的张力。通过这件作品，我思考现代存在的本质。人类的生理构造、核心心理与智力能力，与数千年前的人们并无本质差异。我们的身体、本能和情感需求仍深植于生物性之中。然而我们的生命正日益延伸至一个平行的数字维度。屏幕、网络与数据流已成为我们在场于世界不可分割的延续——几乎像一套外置的神经系统。

My ceramic sculpture consists of two forms that resemble a stone or an organic body split in half. Emerging from each half is the entrance — or exit — of an HDMI port. This small but recognizable technological detail interrupts the otherwise natural surface, creating a quiet tension between what feels ancient and what is unmistakably contemporary. Through this work, I reflect on the nature of modern existence. Humanbeings, in our physical structure and core psychological and intellectual capacities, are not so different from people who lived thousands of years ago. Our bodies, instincts, and emotional needs remain deeply rooted in biology. Yet our lives are increasingly extended into a parallel, digital dimension. Screens, networks, and data flows have become an inseparable continuation of our presence in the world — almost like an external nervous system.



尺寸：100×16×52cm	Dimension: 100×16×52cm
创作年份：2023 年	Year of Creation: 2023
材质：带有污渍和釉料痕迹的粗糙黏土，透明釉料，烧制温度为 1250 摄氏度	Material: Grogged clay with stains and engobes, Transparent glaze, Fired to 1250°C

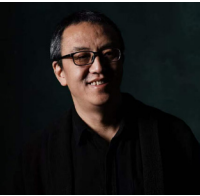
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Legeng Wang

行走者 Walker

作者运用陶瓷艺术的本体语言 - 拉坯成型和泥板技法对事物进行抽象表现。

The author uses the intrinsic language of ceramic art — wheel-throwing and slab techniques — to abstractly express objects.

尺寸：56 × 38 × 13cm

创作年份：2024 年

材质：白瓷

Dimension: 56×38×13cm

Year of Creation: 2024

Material: White porcelain



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Liyu Tang

时光沙堡 Sandcastle in Time

这件作品捕捉了沙堡在潮汐中逐渐消融的过程，以布满孔洞和裂隙的肌理，映射出沙砾被风与水侵蚀的痕迹，以及时间的短暂易逝。从内部透出的柔和光芒，赋予这“消逝”中的形态以温柔的生命力。脆弱的陶瓷将瞬时性凝固，把飞逝的时间封存于静态的雕塑之中，邀请观者通过极简的视觉表达，沉思存在与消散的哲学。

Capturing a sandcastle's gradual dissolution in the tides, this work features pitted, fissured textures that mirror sand eroded by wind and water, and the transience of time. A soft glow from within endows the "fading" form with gentle vitality. Fragile ceramic freezes transience, holding fleeting time in static sculpture, inviting viewers to contemplate the philosophy of existence and dissipation through minimalist visual expression.



尺寸：115×55×36cm

创作年份：2021 年

材质：瓷土

Dimension: 115×55×36cm

Year of Creation: 2021

Material: Porcelain clay

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Lorena D'Arc

Hollow and Milky

在我对未来的愿景中，我看到陶瓷艺术正日益与祖先根源紧密相连。正如巴西原住民思想家艾尔顿·克雷纳克所说：“未来源自祖先”，这一思想指引着我的创作理念与实践。我将手工塑形视作一个连接古老记忆的过程，这记忆关乎人类双手最初对泥土的掌控。在创作中，我寻觅我认为源自祖先母体的形式与符号参照。中空开放的造型暗喻生命，也指向女性原型——陶壶便是子宫。多乳房、卵巢或睾丸的形体，连同壶口一同指向孕育与滋养的力量。

In my vision for the future, I see ceramics becoming increasingly linked to ancestral roots. As the Brazilian indigenous thinker Ailton Krenak says, "the future is ancestral", and this thought guides my poetics and production. I feel the handmade modeling as a process of connecting with the archaic memory of the first masteries of clay made by human hands. In my work, I seek formal and symbolic references that I believe being from an ancestral matrix. The hollow and open form alludes to life, to the feminine archetype in which the pot is the womb. The body with multiple breasts, ovaries or testicles, in addition to the spouts, refers to the powers of generating and nurturing.



尺寸：30×20×8cm	Dimension: 30×20×8cm
创作年份：2018 年	Year of Creation: 2018
材质：电热炉，由陶釉制成的螺旋体结构，陶瓷制品	Material: Elettric fire, Coil-built with engobe , Ceramic

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Lynda Abdellatif

Intimate Book

融合 -愿景是系列的核心，这些陶瓷作品被构想为雕塑书籍，物质、记忆与内在视像在此交融。作品采用混合了泥土与纤维的纸黏土塑造，既脆弱又坚韧的存在状态折射出人类经验的复杂性与情感的深邃层次。作品表面采用玻化化妆土处理，通过分层施涂、着色、擦除与自然流釉工艺完成，宛如时隐时现的残篇文字、模糊影像与思维印记，暗喻记忆与感知的不稳定性。这些书籍时而展开呈现片段叙事，时而闭合封存那些无法或不应完全袒露的隐秘。

Fusion-Vision is at the core of my series Intimate Books, ceramic works conceived as sculptural books where matter, memory, and inner vision merge. Formed in paper clay, a hybrid material that fuses earth and fiber, these works embody a fragile yet resilient presence, reflecting the complexity of human experience and emotional depth. The surfaces are treated with vitrified engobes, applied in layers, stains, erasures, and spontaneous flows. These marks resemble fragmented writings, blurred images, and mental traces that appear and disappear, suggesting the instability of memory and perception. At times, the books open to reveal partial narratives; at others, they remain closed, preserving what cannot or should not be fully disclosed.



尺寸：19.5×11.5×24cm	Dimension: 19.5×11.5×24cm
创作年份：2024 年	Year of Creation: 2024
材质：耐火黏土、纸黏土及泥片、1100° C	Material: Refractory clay, Paper clay and slips , 1100 °C

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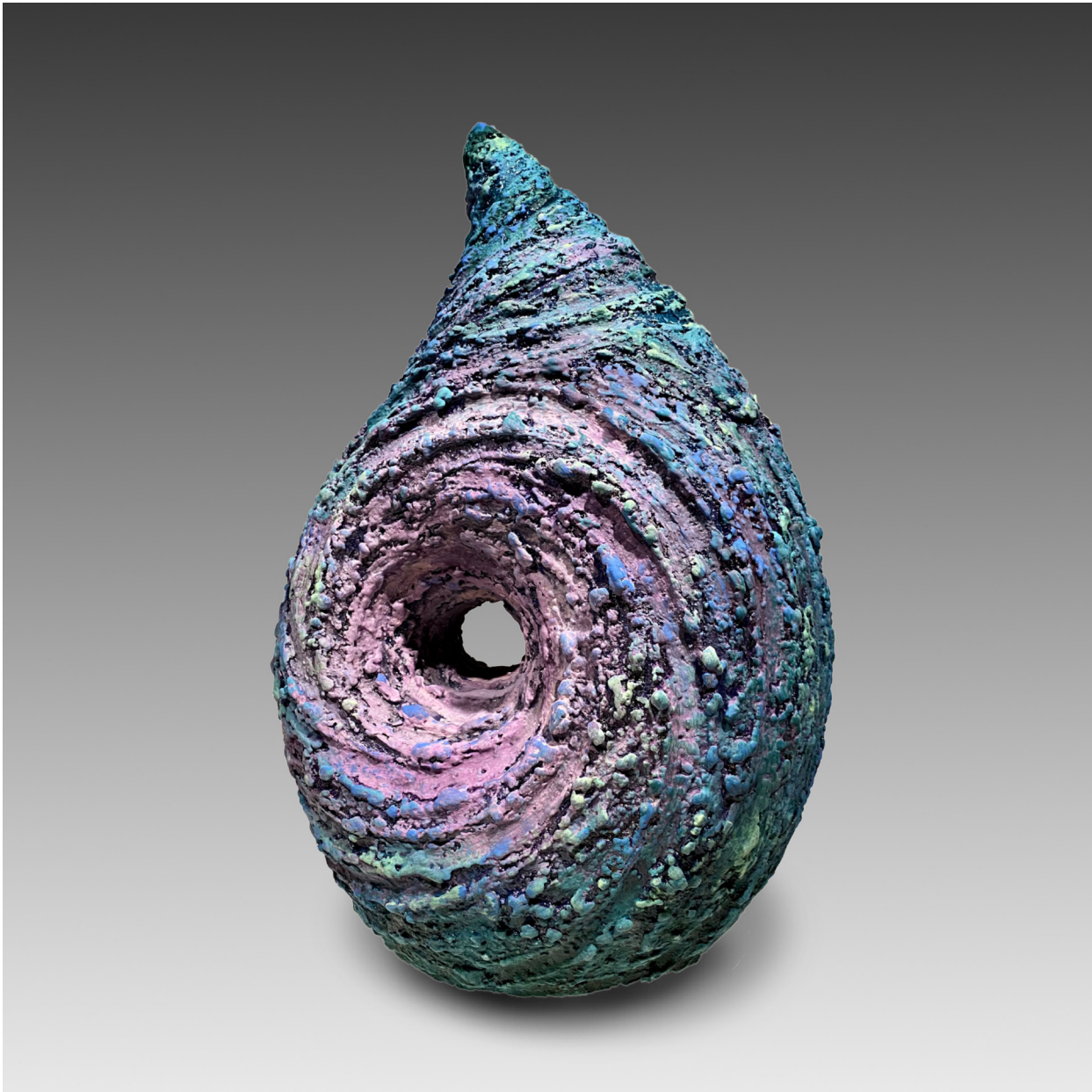


Mari Emori

Celestia

《Celestia》是我持续创作的“坠落系列”雕塑作品的延伸，通过这一系列我探索着转变、无常以及人类与超越自身力量的联系。最近，随着全球对太空探索重燃兴趣及其暗示的未知未来，我的注意力转向了夜空。这件作品正是这种视角转变的体现——向外眺望以想象我们现有认知之外的景象。作品形似一个被中央开口穿透的泪滴状容器，《Celestia》唤起了悬浮于太空中的天体意象。它层次丰富、肌理饱满的表面，好似缥缈旋臂在浩瀚虚空中飘移，而致密的材质簇团围绕核心聚集。这个中心可被解读为黑洞、传送门或临界点——既邀请观者思考科学可能性，也引发对形而上学奥秘的沉思。开口处成为已知世界与未解领域之间的通道。

"Celestial" is a sculptural expansion of my ongoing Drop Series, through which I explore transformation, impermanence, and humanity's connection to forces larger than ourselves. Most recently, my attention has turned toward the night sky, inspired by a renewed global interest in space exploration and the unknown futures it suggests. This work reflects that shift — looking outward to imagine what lies beyond our present understanding. Formed as a teardrop-like vessel punctured by a central opening, "Celestial" evokes a cosmic body suspended in space. Its layered, textured surface suggests wispy arms of stars drifting through vast emptiness, while dense clusters of material gather around the core. This center may be read as a black hole, a portal, or a threshold — an invitation to contemplate both scientific possibility and metaphysical mystery. The opening becomes a passage between what is known and what remains unseen.



尺寸：33×23×51cm

创作年份：2025 年

材质：炆器黏土、罩釉、釉料

Dimension: 33×23×51cm

Year of Creation: 2025

Material: Stoneware clay, Underglaze, Glaze

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Mariana Wieland

Contained Landscape

这件作品以似乎蕴含着氛围的形式来呈现自然。它们通过柔软的平面与坚实的体块、交叠的体量来暗示平衡与对比——光影被捕捉于那更新生命的敏感表皮之中，以及在寂静中发挥作用的水之镜面里。

This work is a representation of nature in forms that seem to contain atmospheres. They suggest balances and contrasts through so: planes and solid, overlapping volumes, where light and shadow are trapped — in the sensitive skin that renews life and in mirrors of water that act in silence.

尺寸：53×25×38cm

创作年份：2025 年

材质：采用陶土手工制作，烧制至 7 号锥度，并涂覆由本人配制的釉料

Dimension: 53×25×38cm

Year of Creation: 2025

Material: Hand-built piece in stoneware clay, Fired to cone 7 and glazed with glazes formulated by me



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Marina Beatriz Rodríguez

Domestic Biome

作品是一件生物艺术装置，作为在资源开采与土壤崩塌背景下实现食物主权的原型方案发挥作用。通过一张“摆好的餐桌”，这件作品展示了生态邦尼*系统：这是一种精准灌溉技术，利用工业陶瓷胶囊在贫瘠环境中孕育生命。该装置证明家庭空间能够从被动消费场所转变为自主生态系统，成为在全球水危机中重获生命周期主权的韧性工具。

DOMESTIC BIOME is a bio-art installation that functions as a prototype for food sovereignty in the face of extractivism and soil collapse. Through a "set table," the work showcases the ECOPONIA* system: a precision irrigation technology that utilizes technical ceramic capsules to generate life in sterile environments. The piece demonstrates that the home can cease to be a space of passive consumption and become an autonomous ecosystem. It is a resilience tool that reclaims sovereignty over the life cycle amidst the global water crisis.



尺寸：100×100×100cm

创作年份：2026 年

Dimension: 100×100×100cm

Year of Creation: 2026

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Mariya Alipieva

Between desire and frustration

《Between desire and frustration》引发人们对于欲望和挫折这两种情绪的思考。看似矛盾的情绪往往相互依存、彼此成就——最初未达成的欲望所引发的挫折感，反而能强化最终实现时的满足感。这种情绪的交织促使我们重新审视快节奏的日常生活，拓展对生命本质的认知维度。要真正理解这些感受，必须驻足观察那些由欲望驱动的成就是如何经年累月构建而成的。尽管追寻途中难免遭遇挫折，但最终获得的成果不仅促进个人成长，更教会我们珍视经历的价值。该作品通过组合化妆品容器，创造出非常规的意外形态。当剥离原始图形信息并将容器融合后，这些形体便成为脱离语境的密封存在，逐渐游离于……

Between desire and frustration invites reflection on emotions such as desire and frustration. Though they may seem contradictory, they often coexist and complement each other. The frustration of not fulfilling a desire at first can heighten the satisfaction of achieving it later. This interplay of emotions encourages us to reconsider the accelerated pace of everyday life and to broaden our perspective on living itself. To truly understand these feelings, we must pause and observe how achievements, driven by desire, have been built over time. Despite the frustrations that may arise along the way, the outcomes we attain help us grow as individuals and teach us to value experience. The work combines cosmetic containers to create unusual and unexpected shapes. By stripping away the original graphic information and merging the containers, the shapes become sealed, decontextualised objects that drift away from...



尺寸：70×50×4.5cm

创作年份：2026 年

Dimension: 70×50×4.5cm

Year of Creation: 2026

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Marta Armada Rodriguez

Cartography Series

构成这张制图的元素早已超越其实用本源，成为幻梦景观的碎片，功能性在此消融于游戏与探索之中。作品邀请观者迷失于形式的迷宫，解读意外浮现的叙事，沉思人与自然之间永恒的对话。这段旅程促使人们重新审视共生关系的愿景与未来，通过模糊实用与艺术的界限，为感知与意义开辟新的可能。

The elements that compose this cartography have transcended their utilitarian origin to become fragments of a dreamlike landscape, where functionality dissolves into play and exploration. This work invites the viewer to lose themselves in its labyrinth of forms, to decipher unexpected narratives, and to contemplate the permanent dialogue between the human and the natural. Through this journey, it proposes a reflection on the vision and future of this symbiotic relationship, blurring the boundaries between the utilitarian and the artistic to suggest new forms of perception and meaning.



尺寸：50×40×12cm

创作年份：2023 年

材质：瓷器、釉料、颜料、青瓷、黄金

Dimension: 50×40×12cm

Year of Creation: 2023

Material: Porcelain, Glazes, Pigments, Celadon, Gold

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Márta Radics

The Crack

我的作品《The Crack》是一个白色瓷块，以其规整形态象征着永恒。这个熟悉的形体开始衰变，形成一道可见的裂痕。这种变化并非以创伤形式呈现，而是暗示着激动人心的有机生命存在。传统而熟悉的形态构造，与这个崭新、多彩、令人兴奋却又未知的世界形成了平衡。我认为这种平衡是当代陶瓷艺术最重要的讯息与未来。

My work "The Crack", is a white porcelain block that can symbolize permanence with its regularity. This familiar form begins to decay, a visible rupture is created. The change is not present as a wound, but suggests the presence of exciting organic life. The traditional, familiar form formation creates a balance with the new, colorful, exciting, yet unknown world. I consider this balance to be the most important message and future of contemporary ceramic art.

尺寸：20×10×26cm

创作年份：2025 年

材质：陶瓷

Dimension: 20×10×26cm

Year of Creation: 2025

Material: Ceramic



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Masayuki Sato

Nest of Shells23-02 (grow)

我一直致力于在艺术作品中表现对称与不对称。细节处的力量与精致，坚实与脆弱。正面与背面，光与影。强烈的存在感。我试图描绘这些对立元素的对比。“壳”是包裹并保护内容物的外罩。若无内容物，它便仅是个空壳。在烧制过程中，这些内容物都被高温消耗殆尽。然而，它们仍作为艺术作品的元素留存着。

I have always strived to express symmetry and asymmetry in my artworks. Strength and delicacy in the details, solidity and fragility. Front and back, light and shadow. A strong sense of presence. I wanted to portray the contrast of these opposing elements. "Shell" is the outer covering that envelops and protects the contents. Without contents, it is merely a shell. During the firing process, these contents are all consumed by the heat. However, they remain as elements of the artwork.



尺寸：27×28×45cm

材质：瓷釉彩绘

Dimension: 27×28×45cm

Material: Porcelain, cray

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Matt Watterson

Head Table

《Head Table》将未来构想为思想与触觉的共享场域。这个无特征头部造型摒弃了固定身份认同，让愿景保持开放与演进。青瓷蓝色釉面与晕染开的深绿色花卉纹样，暗示着流动中的记忆与传统，三色云纹在器型上缓缓晕散，如同渐次浮现的种种可能。作品表面密布数千枚指纹，将人类存在记录为集体行为，提出未来并非由单一愿景塑造，而是由累积的肢体语言、关怀与想象力共同形塑。

Head Table imagines the future as a shared site of thought and touch. Shaped as a featureless head, the form rejects fixed identity, allowing vision to remain open and evolving. Celadon blue surfaces and melting dark green floral motifs suggest memory and tradition in flux, while three colored clouds drift across the form like emerging possibilities. Covered in thousands of fingerprints, the work records human presence as a collective act, proposing a future shaped not by singular vision, but by accumulated gestures, care, and imagination.

尺寸：40×35×65cm

创作年份：2025 年

材质：陶瓷、釉料、釉上彩、玻璃

Dimension: 40×35cm×65cm

Year of Creation: 2025

Material: Ceramics, Glaze, Overglaze, Glass



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Mayu Ueda

A Lump of Feelings #21-27

《A Lump of Feelings #21-27》通过提出一种源于多重关系——黏土与岩石、控制与偶然、断裂与修复——的未来陶瓷语言，对国际陶艺学会新会员展“未来愿景”的主题作出回应。该系列创作始于我在 1995年阪神大地震中的体验，当时我感受到大地本身——尤其是故乡御影花岗岩——庇护并守护着我们的生命。这种感知始终是我艺术实践中的身份源泉。但本次作品中仅使用信乐町的长石作为石质元素，通过运用这种同样构成花岗岩主要成分的矿物，我承载了地质记忆却未直接呈现花岗岩实体。雕塑由信乐炆器黏土塑形，与长石碎片共同烧制。窑火中，黏土收缩位移而长石岿然不动。压力不断累积，最终形成裂纹、崩缺与裂隙。

A Lump of Feelings #21-27 responds to the "Vision" of the IAC New Members' exhibition Future Vision by proposing a future ceramic language that arises from relationships — clay and stone, control and contingency, rupture and repair. The A Lump of Feelings series began from my experience of the 1995 Great Hanshin-Awaji Earthquake, when I felt the ground itself — especially the Mikage granite of my hometown — had sheltered and protected our lives. That sensation remains a source of identity in my practice. In this work, however, the stone element is Shigaraki hata feldspar only; by working with feldspar — also a major mineral in granite — I carry that geological memory without claiming granite is physically present. The sculpture is formed from Shigaraki stoneware clay and co-fired with feldspar fragments. In the kiln, clay shrinks and shifts while feldspar resists. Pressure accumulates, and cracks, chips, and separations emerge.

尺寸：26.5×18.5×43.5cm

创作年份：2022

材质：炆器、长石、釉料

Dimension: 26.5×18.5×43.5cm

Year of Creation: 2022

Material: Stoneware, Feldspar, Glaze.



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Ming Gui

飞扬的毛线 Flying yarn

“毛线”是汉语环境中特有的双关语。在这种看似无意义的消极表达背后，实则暗含对后现代语境下主流叙事的不信任，并以其流行语的传播性与诙谐自嘲式的腔调形成对传统经典严肃观念的消解力量。作品以飞扬的毛线形态和朴素的泥色表现这种社会原生力量的复杂多重性与理想主义气质。

"Mao Xian" (yarn) is a pun unique to the Chinese language context. Behind this seemingly meaningless negative expression lies a reference to the distrust of mainstream narratives in the postmodern context. Its popularity as slang, combined with a humorous and self-mocking tone, forms a deconstructive power against the serious notions of traditional classics. The work expresses this complex multiplicity and idealistic temperament of society's original forces through the flying shapes of yarn and the plain clay color.



尺寸：43×38×108cm

创作年份：2026 年

材质：瓷、塑钢泥

Dimension: 43×38×108cm

Year of Creation: 2026

Material: Porcelain, Plastic steel clay

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Mohamed El Abd

Together walk

我始终记得与同伴默默漫步田野的时光……寻得一位能共享此般时刻的知己是莫大的欢愉……我尝试以个人方式和当代风格捕捉这些场景。

I always remember the times of walking in the fields with a companion in silence...a great pleasure in finding a companion with whom to enjoy moments like these... I try to capture these scenes in my own way and contemporary style.

尺寸：40×40×15cm	Dimension: 40×40×15cm
创作年份：2025 年	Year of creation: 2025
材质：陶器施以釉料，采用乐烧技法烧成，烧制温度为 1060° C	Material: Earthen ware glazed and fired by Raku teq, 1060°C



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Moraig McKenna

Through Trees

如同人类肌肤或大地景观，黏土能够承载经历与时光流逝，勾勒出独特的叙事脉络。每道痕迹与裂纹都在诉说器物的生命轨迹，展现其历史记忆：从塑形、烧制到手工触摸的痕迹，皆铭刻在层层叠叠的肌理之中。这件作品采用炆器黏土经板筑与盘筑成型，历经五天柴窑烧制。其表面通过泥浆、釉料与窑灰的叠加形成丰富的质感层次。制作与烧造过程交替揭示又遮蔽这些层次，在显隐之间创造出充满张力的动态对话。

Like human skin or a landscape, clay can capture experience and the passage of time, mapping a unique narrative. Each mark and scar tell the story of an object's journey and display the memory of its history: the making, the firing, and the touch of the hand, evident in the multi-layered surfaces. This work is slab and coil built from stoneware clay and wood fired for 5 days. Its surfaces is textured and layered with slip, glaze and ash. The making and firing process alternately reveals and obscures these layers, creating a dynamic interplay of presence and absence.



尺寸：35×20×21cm

创作年份：2025 年

材质：木烧盐釉石器陶瓷

Dimension: 35×20×21cm

Year of Creation: 2025

Material: Wood fired salt glazed stoneware ceramics

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Münevver Berrin Kayman Karagül

Shadow and Memory

作为一名在特洛伊古文化中心——恰纳卡莱的土地上生活创作的艺术家，我透过当今生态现实的棱镜，审视着神话与荷马史诗世界之间惊人的对话。这件作品的核心是我所居地域文脉的传承者：象征智慧的涅斯托尔、执掌过渡的女神赫卡忒，还有《伊利亚特》中浓墨重彩描绘的金色“涅斯托尔之杯”。在我的创作过程中，我以数千年的烈火与特洛伊焦灼的历史，击碎了象征着这片土地不可撼动富饶记忆的涅斯托尔金杯。在我手中，黄金与辉煌不再完整；留存下来的只有古老的焦土质感，以及烧结黏土所体现的“记忆残骸”。

As an artist living and creating in the heart of the ancient culture of Troy, in the lands of Çanakkale, I examine the striking dialogues between mythology and Homer's epic world through the lens of today's ecological realities. At the center of this work are the heirs of the geography I inhabit: Nestor, the symbol of wisdom; Hecate, the goddess of transitions; and the golden "Cup of Nestor," magnificently described in the Iliad. In my creative process, I have shattered the golden cup of Nestor, a symbol of the unshakeable richness etched into the memory of these lands, with the fires of thousands of years and the scorched history of Troy. In my hands, gold and splendor are no longer a whole; what remains is an ancient, burnt clay texture and a "memory remnant" embodied in sintered clay.

尺寸：30×25×40cm	Dimension: 30×25×40cm
创作年份：2025 年	Year of Creation: 2025
材质：防火黏土，闪亮釉料，1204 °C -2025°C	Material: Fireclay, Glimmer engobe, 1204 °C -2025°C



Muhammad Hassan

Traditional Kashi Kari floral mirdasanghi pots

这件作品植根于信德传统 Kashi Kari 工艺，这是一种承载着信德丰厚文化的陶瓷技艺。哈桑以陶土为胎，在坯体上手绘化妆土花卉纹样，再施加以当地闻名的 mirdasanghi 釉。这种釉料为信德独有，赋予器物别具一格的表面效果，色调温润质朴。艺术家借由这套工艺传承并弘扬卡希·卡里制陶传统，延续这项以华丽纹饰著称、与信德族群身份紧密相连的手艺。每一件器皿，都承载着历史、纹样与一方水土的记忆。

The work is rooted in traditional Sindhi Kashi Kari, a ceramic technique that reflects the rich culture of Sindh. Using a clay base, Hassan treats the surface with hand-applied floral motifs in slip, followed by the region's famed mirdasanghi glaze. This glaze, unique to Sindh, gives each piece a distinctive finish—often with earthy, soft tones. Through this process, the artist preserves and celebrates the heritage of Kashi Kari pottery, keeping alive a craft known for its vibrant ornamentation and deep connection to Sindhi identity. Each vessel carries history, pattern, and place.

尺寸：20、22cm 高

创作年份：2026 年

材质：红陶土、白色化妆土、铅蓝釉

Dimension: 20 and 22cm high

Year of Creation: 2026

Material: Red clay, white slip and lead blue glaze



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Nadine Bell

Confluence

《Confluence》探索了融合这一概念——既是物理过程，也是感知体验。这件由数千层纤薄瓷片构筑的雕塑，聚合了多重对立状态：坚固与脆弱、封闭与裸露、静止与内在涌动。其造型看似压缩且具地质感，表面却呈现出细腻褶皱与裂隙，暗示着经压力与时间塑形的缓慢堆积过程。在白色瓷体裂隙间，隐约透出幽蓝内层，令人联想到水体、记忆或被封存的气息。这种内在存在并非一目了然，需经细致观察方能察觉。在此意义上，视觉行为成为专注力的实践而非即时获取。被隐匿之物渐次显现，邀请观者转换视角、放缓凝视。融合在此体现于多个层面：介于外部与内部、结构与虚空、控制与变数之间。

Confluence explores the idea of fusion as both a physical process and a perceptual experience. Built from thousands of thin porcelain layers, the sculpture brings together opposing states: solidity and fragility, containment and exposure, stillness and internal movement. The form appears compressed and geological, yet its surface reveals delicate folds and ruptures, suggesting slow accumulation shaped by pressure and time. A subtle blue interior emerges through fissures in the white porcelain mass, evoking water, memory, or breath held within the form. This internal presence is not immediately visible, it is discovered through close looking. Vision, in this sense, becomes an act of attention rather than immediacy. What is concealed gradually reveals itself, inviting the viewer to shift perspective and slow their gaze. Fusion operates here on multiple levels: between exterior and interior, structure and void, control and risk.



尺寸：33×10×42cm

创作年份：2024 年

材质：瓷泥、玻璃纤维纸、蓝底釉

Dimension: 33×10×42cm

Year of Creation: 2024

Material: Porcelain slip , Ibre glass tissue, Blue underglaze

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Nanxi Jin

《悬置的倾倒》Suspended Pour

这件作品源自一次“未被允许完成的动作”：倾倒。瓷片被拉伸、扭转、固定在即将坠落的姿态中，却被悬挂系统中断了原本的结果。釉色延续青瓷的温润质感，却在形态上偏离传统器型，成为一种关于控制、延迟与失败的记录。作品关注的是过程而非结果——当材料试图服从重力，而我选择让它停留在尚未发生的状态中，失败本身成为了形式的来源。

This piece originates from an "action that was not allowed to be completed": pouring. The ceramic shards are stretched, twisted, and fixed in a posture about to fall, yet the suspension system interrupts the original result. The glaze continues the warm texture of celadon, but in terms of form, it departs from traditional shapes, becoming a record of control, delay, and failure. The work focuses on the process rather than the outcome — when the material attempts to obey gravity, and I choose to let it remain in an unfinished state, failure itself becomes the source of form.



尺寸：36×28×19cm

创作年份：2024 年

材质：陶泥

Dimension: 36×28×19cm

Year of Creation: 2024

Material: Ceramic clay

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Nopkamon Akarapongpaisan & Nol Netprom

The Demeter Archive

《The Demeter Archive》：一场铺展在餐桌上的自然母亲盛宴。“这套可持续陶瓷系列以循环经济理念设计，通过静物雕塑般的器皿呈现日常生活。”《The Demeter Archive》是一组具有独特特征与姿态的雕塑器皿，每件作品都彰显着共生生态系统的品质——这正是循环经济理想丰饶性的体现。每件器皿的造型都蕴含着生物或自然母亲的精髓，其表面与陶土坯体中融入了鸡蛋壳、贝壳等多样食物废料，赋予器皿独一无二的完美触感。该系列既引发观者对其功能的思考，也鼓励使用者发掘自身需求。

The Demeter Archive a feast for Mother Nature set out on a table. "A collection of sustainable ceramics designed in a circular economy portraying a series of still-life sculptural vessels for everyday life." The Demeter Archive is a set of sculptural vessels that convey its own identity with individual features and gestures. The series highlights how the quality of a symbiotic ecosystem that reflects the ideal fruitfulness of the circular economy. Each shape and form offers an essence of living things or that of Mother Nature. The surface and clay bodies of each piece contain different sources of food waste such as eggshell and seashell, this result in an uniquely perfect touch to the vessel. The collection causes its audiences to ask questions about their function and allows users to discover and explore their own needs.

尺寸：30×30×30cm

创作年份：2024 年

材质：带有蛋壳和贝壳图案的陶瓷制品

Dimension: 30×30×30cm

Year of Creation: 2024

Material: Ceramics with eggshell and seashel



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Nuria Pozas

Bon Appetit 2056

《Bon Appetit 2056》是由多件作品组成的装置，全部由掺入细磨熟料V的陶土制作而成。六组机械支架托举着杯、盘、碗等经典器皿，将这些承载历史记忆的陶瓷遗存如同圣物与奢侈品般精心护佑、传递流转。

"Bon Appetit 2056" it is an installation of severalpieces, all constructed from clay with impalpable grog. Six robotic supports hold various classic elements suchas cups, plates, and bowls, protecting and transportingthese ceramic vestiges of the past as objects of worshipand luxury.



尺寸：15×20cm、20×20cm、25 ×20cm	Dimension:15×20cm 20×20cm 25×20cm
创作年份：	Year of Creation:
材质：全部采用掺有极细熟料粉的白色陶泥，经1020℃第一次烧成和 1080℃第二次烧成，其中机器人底座施金属釉，实用器皿施白色裂纹釉并绘有钴蓝色纹样，细节处以金色颜料点缀	Material: White clay with impalpable Grog material, First firing, 1020 °C Second firing, 1080°C , Robotic bases, Metallic glazeUtilitarian pieces, White crackle glaze with designs and cobaltblue pigment coating and details in gold pigment

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Pep Boadas i Prats

Tea cup set IV

在这件作品中，我尝试接纳工业流程产生的陶瓷材料，旨在促成不同文化间的对话，通过再利用其他创作者废弃的材料，试图重新赋予材料价值、手工艺以及更具可持续性的艺术实践以意义。

In this work I try to embrace the ceramic materials that result from industrial processes, aiming to geneate dialoges between different coltures, useing other's creators discarted materials trying to value the materia, the craft and more sustainable artistic practices.

尺寸：30× 20×15cm

创作年份：2025 年

材质：瓷器、红陶制品、回收釉料

Dimension: 30×20×15cm

Year of Creation: 2025

Material: Porcelain, Red stone ware, Recycled glazes



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Perihan Şan Aslan

Veil of Memory

本作品通过与“未来愿景”展览提出的当代方法对话，以感知、记忆与转化为核心概念探讨陶瓷艺术的未来。传统陶瓷表面的装饰性花卉图案在当代语境中被重新诠释为面纱意象，部分遮蔽了下方的形体。尽管这些图像看似被压制或抹除，它们仍以痕迹的形式持续存在，暗示着记忆的碎片化与脆弱本质。人物形象的倒置与正立布局创造了时空感知的错位，使过去与现在并置于同一表面。昆虫 / 蝴蝶形态进一步强化了转化与无常的主题。通过将陶瓷的传统表面语言转化为当代记忆场域，本作品为陶瓷实践的未来提出了一种内在且多层次的愿景。

This work engages with the contemporary approach proposed by the "Future Vision" exhibition by addressing the future of ceramics through the concepts of perception, memory, and transformation. The decorative floral pattern on the traditional ceramic surface is reinterpreted as a veil within a contemporary context, partially concealing the figures beneath. Although these images appear suppressed or erased, they continue to exist as traces, pointing to the fragmented and fragile nature of remembering. The inverted and upright positioning of the figures creates a shift in the perception of time and space, bringing past and present together on the same surface. The insect/butterfly form further reinforces ideas of transformation and transience. By transforming the traditional surface language of ceramics into a contemporary field of memory, the work proposes an inner and multilayered vision for the future of ceramic practice.



尺寸：40×40cm

创作年份：2025 年

材质：陶瓷

Dimension: 40×40cm

Year of Creation: 2025

Material: Ceramic

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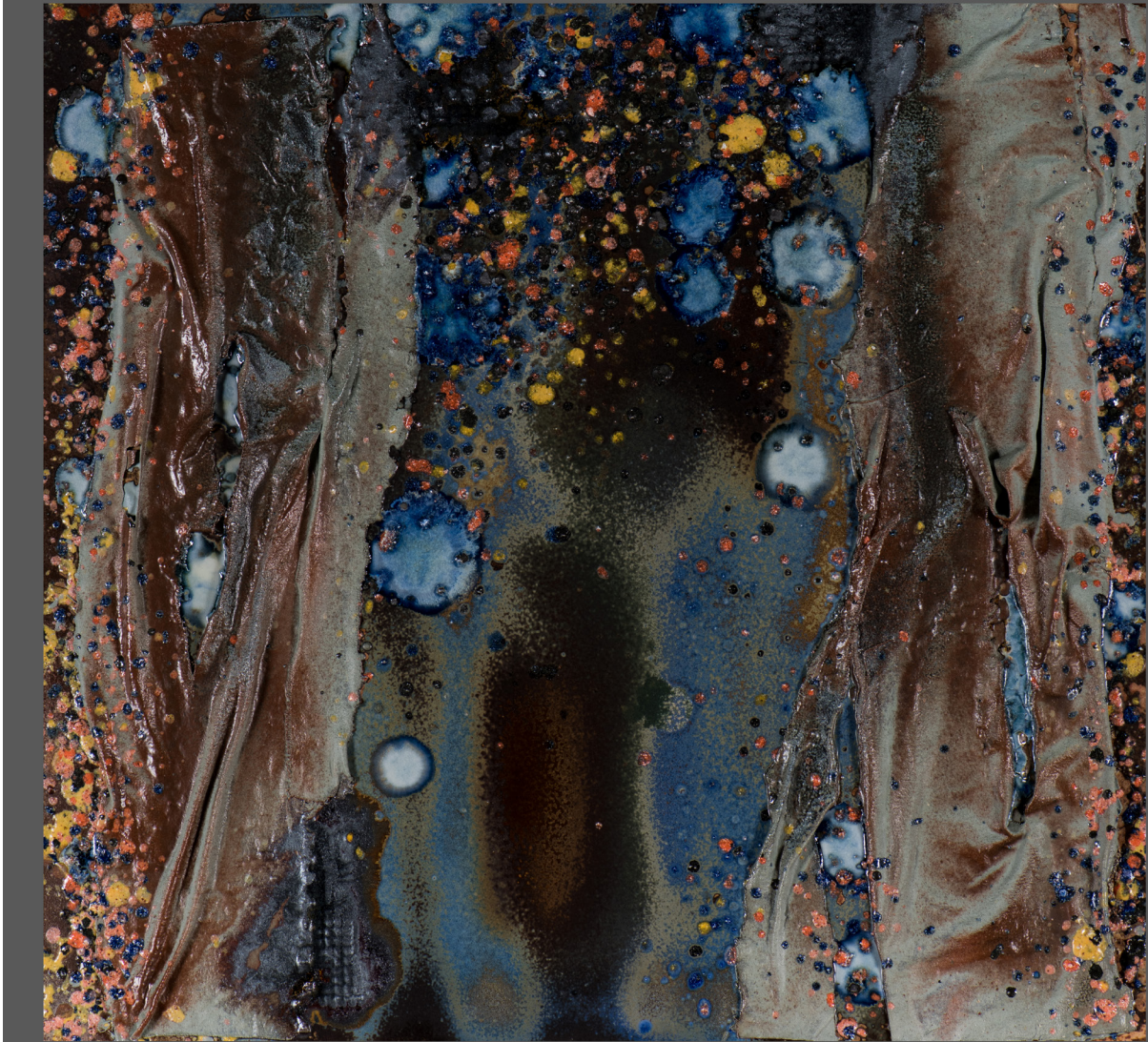


Qiang Zhao

茧 Cocoon

作品《茧》以高温颜色釉的不可控性，将“生成—包裹—裂变”的过程可视化。画面中纵向的深色带状结构如同正在形成的茧体，既是保护性的外壳，也是限制与压缩的象征。釉层在高温中流动、起泡、凝结，形成斑驳的颗粒、渗透的色域与撕裂般的肌理，指向生命在封闭状态下的内部张力与能量积蓄。“茧”是一种临界状态，在遮蔽与混沌中孕育变化。作品试图呈现一种尚未破壳的时刻——脆弱、压抑，却同时指向潜在的生成与转化。

The work "Cocoon" visualizes the process of "formation — encapsulation — fission" through the uncontrollability of high-temperature colored glazes. In the painting, the vertical dark banded structures resemble cocoons in formation, serving both as protective shells and symbols of restriction and compression. The glaze flows, bubbles, and solidifies under high heat, creating mottled granules, permeated color areas, and torn-like textures, pointing to the internal tension and energy accumulation of life in a closed state. The "cocoon" represents a critical state, nurturing change amid concealment and chaos. The work attempts to present a moment before the shell breaks — fragile and oppressed, yet simultaneously indicating potential formation and transformation.



尺寸：100×100cm

创作年份：2019 年

材质：紫砂

Dimension: 100×100cm

Year of Creation: 2019

Material: Purple clay

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Qu Xu

竹序·向新 Bamboo Preface · Facing the New

这把高筒竹节紫砂壶是传统工艺与未来美学的碰撞。它以利落的圆柱造型打破传统紫砂的圆润范式，呼应 “未来视界” 的极简秩序感。壶嘴与壶把的竹节纹理，既是对自然的致敬，也是连接古今的基因密码。哑光质感与几何形制，让它既保留了紫砂的温润底蕴，又具备未来器物的冷峻美感。作品探讨传统工艺在未来生活中的存在方式：当技术重构日常，我们依然需要带着温度的文化载体，让紫砂在未来视界中，成为实用与精神共鸣兼具的当代器物。

This tall bamboo-joint Zisha teapot is a collision between traditional craftsmanship and futuristic aesthetics. Its sleek cylindrical shape breaks the conventional rounded style of Zisha, reflecting the minimalist order of the "future vision." The bamboo-joint texture on the spout and handle pays tribute to nature while serving as a genetic code connecting the past and present. The matte texture and geometric form preserve the warm essence of Zisha while also imparting the stark beauty of futuristic objects. The work explores the existence of traditional craftsmanship in future life: as technology reshapes the everyday, we still need cultural carriers imbued with warmth, allowing Zisha, in the future vision, to become a contemporary object that combines practicality with spiritual resonance.



尺寸：19×8.5×20.5cm

创作年份：2025 年

材质：紫砂

Dimension: 19×8.5×20.5cm

Year of Creation: 2025

Material: Purple clay

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Rong Sheng

等待火焰喷发 Wait for a Fire to Break Out

将逐层施釉作为作品的造型方式与主体，把施釉与烧制视作一场事件，这件作品还以此模拟了佛教关于因果业力与轮回的观点。

Taking the act of applying glaze layer by layer as the shaping method and main body of the work, and regarding the glazing and firing as an event. This event also simulates the Buddhist view of karma and reincarnation.



尺寸：48×50×38cm

创作年份：2026 年

材质：釉料、玻璃

Dimension: 48×50×38cm

Year of Creation: 2026

Material: Glaze, Glass

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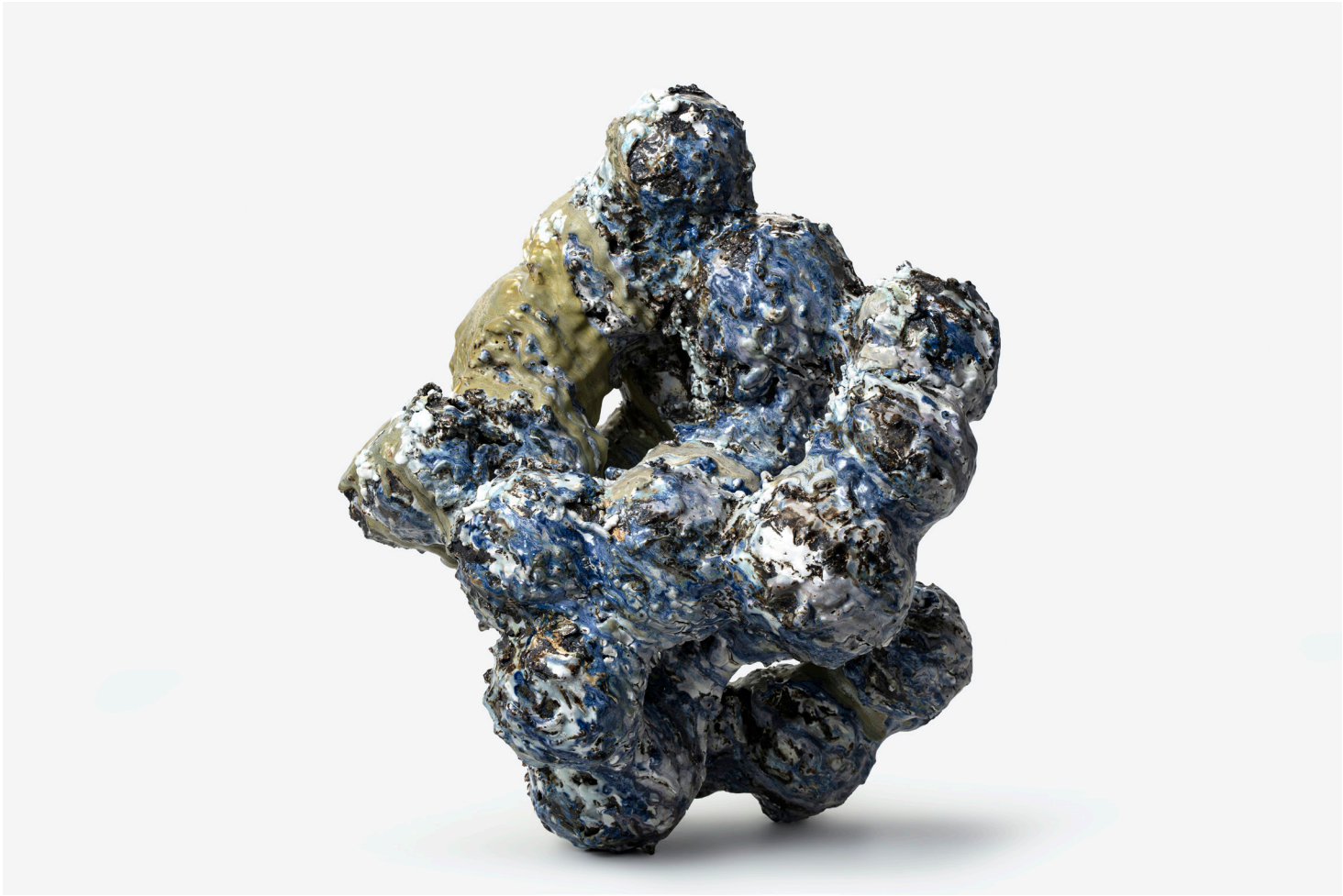


Ronghui Wang

狂想曲 Rhapsody

狂想曲，作为一种自由、富有即兴创作精神的音乐形式，往往突破常规结构，表现出强烈的情感和变幻的节奏。而在泥土的艺术创作中，也有其独特的“狂想”部分，通过材料的独特处理和外力作用下的形态变化，传达了一种自由、即兴且充满情感的艺术精神。在熟悉与陌生、有序与无序、力量与脆弱之间寻找艺术创作的无尽可能性。

Rhapsody, as a form of music that is free and rich in improvisational spirit, often breaks conventional structures, displaying intense emotions and changing rhythms. Similarly, in the artistic creation of clay, there is also a unique "rhapsodic" aspect, which, through the distinctive handling of materials and the shape changes under external forces, conveys a free, improvisational, and emotionally rich artistic spirit. It seeks endless possibilities in artistic creation between familiarity and strangeness, order and disorder, strength and fragility.



尺寸：65×42×70cm

创作年份：2025 年

材质：陶瓷

Dimension: 65×42×70cm

Year of Creation: 2025

Material: Ceramic

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Ruth Ju-shih Li

White Fruit VIII

《White Fruit VIII》是对时间作为物质与体验条件的探索。这件作品通过精微细节的累积，捕捉到一个悬浮的运动瞬间——花瓣状翼舒展、收拢，在永恒流变中微微颤动。它既未完全绽放也未完全闭合，这件雕塑处于时间临界，既暗示着萌生也暗示着消解。运动性是作品的核心，并非具象描绘而是具身化的感知。层叠放射的形态唤起缓慢绽放的意象，如同颤动的羽翼或离心式的扩张。细腻的棱纹、条纹与重复的手势诉说着一种亲密而耗时的创作过程，在此过程中，手工艺成为时间流转与形态转变的记录。瓷土在烧制过程中软化、扭曲并产生微妙位移，让重力与热量以无法完全预测或控制的方式介入创作。

White Fruit VIII is an exploration of time as a material and experiential condition. Formed through the accumulation of meticulous details, the work captures a suspended moment of movement; petal-like wings unfurling, folding, and fluttering in a state of perpetual becoming. Neither fully open nor closed, the sculpture exists in a temporal threshold, suggesting both emergence and dissolution. Movement is central to the work, not as a literal depiction but as an embodied sensation. The layered, radiating forms evoke a slow bloom, a fluttering or centrifugal expansion. Fine ridges, striations, and repeated gestures speak to an intimate and time-intensive making process, where craftsmanship becomes a record of duration and transformation. During firing, the porcelain softens, warps, and subtly shifts, allowing gravity and heat to intervene in ways that cannot be fully predicted or controlled.



尺寸：18×19×22cm	Dimension: 18×19×22cm
创作年份：2025 年	Year of Creation: 2025
材质：景德镇瓷器	Material: Jingdezhen Porcelain

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Saad Al-Ani

Seagulls of the Tigris

《Seagulls of the Tigris》以极具象征意味的视角，深刻诠释了迁徙与回归、被迫流离与希望重生的主题。海鸥在此化身为底格里斯河记忆的视觉见证者——这段记忆曾因干旱而支离破碎，迫使生命远徙，又随着降雨和水坝开闸得以重现。美学层面，有机流体般的体量平衡营造出静中有动的意境：海蓝色唤起河流与生命的意象，土色区域则暗喻干涸大地。思想层面，海鸥象征着生态迁徙，触及伊拉克干旱悲剧的深层议题。回归不仅是自然现象，更是与水系及跨境决策相关的政治生态行为。回归是永恒还是暂时？作品呈现了伊拉克在焦渴与希望间的悬置状态，将其置于同受干旱困扰国家的共同焦虑语境中——水资源的脆弱性及其所维系生命的岌岌可危。归来的海鸥代表着有条件的希望：自然能够愈合，但前提是人类必须觉醒并对河流秉持公正。

"Seagulls of the Tigris" A bird that predicts the future This sculpture offers a powerful, symbolic, futuristic reading of migration and return, of forced absence followed by the restoration of hope. The seagull here is not so much a bird as it is a visual witness to the memory of the Tigris; a memory ravaged by drought, forcing life to depart, only to be reclaimed by the waters with the rain and the opening of the dams. Aesthetic Analysis: The mass is balanced with an organic fluidity that suggests movement despite its stillness, as if the body is in a moment of rest after a long journey. The aquamarine blue dominates the work, laden with the connotations of the river and life, while the earthy areas evoke the color of the land and thirst. The free lines and gentle curves reinforce the sense of a quiet return, not a triumphant one, but a contemplative and conditional one. Intellectual Analysis: The seagull is a symbol of ecological migration, and the work clearly touches upon the tragedy of the drought that has afflicted Iraq and the countries of the region. The return here is not merely a natural event, but a political-ecological act linked to water and its transboundary decisions. The opening of the dams and the rainfall bring the bird back, but they raise a bigger question: Is the return permanent or temporary? The connection to Iraq and drought-stricken countries: The work represents Iraq as a land suspended between thirst and hope, placing it within the context of drought-stricken countries that share the same anxiety: the fragility of water and the fragility of life dependent on it. The returning seagull is a conditional hope, a message that nature is capable of healing, but only on the condition of human awareness and justice towards the river.

尺寸：34×15×10cm

创作年份：2025 年

材质：陶瓷釉料、燃气窑烧制、陶土材质、1050℃烧制

Dimension: 34×15×10cm

Year of Creation: 2025

Material: Ceramic and glaze, Gas Kiln, Earthenware, 1050°C



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Sarban Chowdhury

The Geography of Belonging

这件作品以视觉形式呈现了我们如何构建对领土的认知。作品模糊勾勒了多个想象中地理地图的边界轮廓，既探讨了领土限定的概念，又暗含对土地分割成更小区域的思考。我们生活在一个身份认同与自由不断受到领土完整性质疑和限制的世界。与此同时，各种争端与世俗冲突正威胁着可能导致无休止的领土分裂。选用陶瓷材质意在表现脆弱性、团结与和谐这些概念。

This work is a visual representation of how we construct an understanding of territory. The work vaguely delineates the perimeter of multiple imagined geographical maps playing with the idea of territorial confinement and at the same time flirting with the notion of separation and division into smaller areas of land. We live in a world where identity and freedom are being continuously questioned and restricted by territorial integrity. And at the same time, disputes and worldly conflicts poses a threat to further division of the territory ending up nowhere. The use of porcelain is to depict the notions of fragility, solidarity and harmony.



尺寸：122×92×46cm

创作年份：2024 年

材质：瓷

Dimension: 122×92×46cm

Year of Creation: 2024

Material: Porcelain

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Sevinç Köseoğlu Ulubatlı

Mutation of The Seed

这个作品对“人类摧毁自然”的世界观提出质疑，通过“种子”这一意象探讨自然重生的可能。种子——我们赠予大地一粒，却收获千倍回报——象征着生命的丰饶与多样性。孕育万般财富的大地母亲向我们展露全部慷慨，而永不知足的人类剥削终将耗尽种子的馈赠。当代艺术正以其表现力，为潜在的未来危机敲响警钟。作品《Mutation of The Seed》通过演化变异的种子形态，取代祖先传承的原始种子，构建起关于未来的对话。在这片滋长勇气、谦卑、仁爱、宽容与团结的土地上，自然律动作为重生与希望的象征，种子带着……

This work questions a worldview where Humanity destroys nature, exploring the concept of "seeds" for the rebirth of nature. Seeds, from which we give to the earth and receive a thousandfold in return, symbolize abundance and the diversity of life. While Mother Earth, who harbors all kinds of riches, shows us all her generosity, the exploitation of humanity, which always wants more, will end with the bounty of seeds. A warning about a potential future problem is being issued today through the expressive power of contemporary art. With the work "Mutation of The Seed" a modern interpretation of evolved, mutated seed forms, replacing those inherited from our ancestors, emerges as a discourse on the future. In the land where courage, humility, love, tolerance, and solidarity flourish, the rhythm of nature, the symbol of rebirth and hope, and the seed, with...



尺寸：20× 30×35cm

创作年份：2024 年

材质：陶瓷与吹制玻璃

Dimension: 20×30×35cm

Year of Creation: 2024

Material: Ceramic and Blown Glass

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Shan Huang

文明 Civilization

《文明》系列作品采用泥板塑形技法，在人类文明长卷中碾出一个又一个文明“符号”。它们以“群雕”形式展开，代表着人类文明最璀璨的瞬间。在烧制方式上，作者运用熏烧技法，让灰烬自然飘落于作品表面，形成质朴沧桑的历史感。这宛如一首礼赞人类文明的诗歌，犹如一曲象征人类命运的交响乐，坚定矗立在镌刻人类历史的纪念碑谷中。作者试图通过该系列凸显“人类命运共同体”这一时代命题。我一直尝试通过泥板塑形创作大型作品，并在烧制方式上作出变革与突破，追求自然发色与自发……

The "Civilization" series of works employs the technique of clay sheet shaping to roll out one civilization "symbol" after another in human civilization. They unfold in the form of "group sculptures", representing the most brilliant moments of human civilization. In terms of the firing method, the author adopts the smoking technique, allowing the ashes to naturally fall onto the work, creating a sense of simplicity and history. It is like a poem eulogizing human civilization, like a symphony representing human destiny, standing firm in the Monument Valley engraved with human history. The author intends to highlight the contemporary proposition of "a community with a shared future for mankind" through this series. I have always attempted to create large-scale works by shaping clay sheets and have made changes and breakthroughs in the firing method, pursuing the natural color development and spontaneous...



尺寸：100×90×20cm

创作年份：2024 年

材质：瓷器及多种陶瓷釉料

Dimension: 100×90 ×20 cm

Year of Creation: 2024

Material: Porcelain and different ceramic glazes

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Shayonti Salvi

It's Only Words, and Words Are All I Have...

作品探讨了在这个日益碎片化的全球图景中，语言如何塑造又瓦解人际关系。作品以陶瓷为主要载体，同时融合纺织品、图像与文字，将沟通呈现为文化建构中兼具连结性与破坏性的双重力量。盘子位于这件作品的中心……这是一件被双手与仪式塑造的私人物件，承载着滋养与相聚的记忆。它的圆形造型呼应着地球：我们共同的子宫，因触摸而磨损，因压力而破碎。一旦破碎，盘子便成为崩溃的象征……映射着地缘政治纽带的瓦解。文字在此既作为图像又作为语言占据关键地位。语言——人类最古老的关系架构，既是桥梁也是断层线。

"It's only words. " investigates the role of language in shaping and destabilising human relationships in our increasingly fragmented global scenario. Predominantly ceramic in practice yet including textile, image and script, the work establishes communication as both a connective and destructive force in the construction of culture. At its centre lies the plate... an intimate object shaped by hands and rituals, bearing the memory of nourishment and gathering. In its circular form, it echoes the Earth: a shared womb, worn by touch, broken by pressure. Once broken, the plate becomes a symbol of breakdown... evoking the crumbling of geopolitical relationships. Script occupies a pivotal role as both image and language. Language, the oldest architecture of human relation, is at once a bridge and a fault line.

尺寸：57×57×2.3cm	Dimension: 57×57×2.3cm
创作年份：2026 年	Year of Creation: 2026
材质：带有釉料与氧化层的瓷质纸泥；塔莎丝绸上的蓝晒印相；钢制底板	Material: Stoneware Clay, Porcelain Paper Clay with glaze and oxide, Cyanotype print on Tussar Silk, Steel.



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Shicai Liu

《紫砂新篇 • 之四》 New Chapter on Purple Clay • Part Four

该组紫砂陶艺作品以未来性重构为核心，打破传统紫砂器的实用束缚，以机械感的管道、异化的肢体形态重构壶身，以点、线、面为构成法则，使作品呈现出较强的现代形式感。作品以戏谑的姿态消解传统陶艺的审美惯性，将日常器具转化为对后人类时代的隐喻。每个“个体”的肢体扭曲、器官异化，暗示着技术对身体的渗透与改造，也探讨着人机共生的未来图景。

This set of Purple Clay ceramic works centers on futuristic reconstruction, breaking the practical constraints of traditional Purple Clay wares. Classic ceramic components such as teapots and cups are dismantled, then reorganized with mechanical-style pipelines and alienated limb forms, using points, lines, and planes as compositional rules, giving the works a strong sense of modern form. The reddish-brown Purple Clay retains its handcrafted texture, creating a striking visual contrast between the rough texture and the precise mechanical structures, while also highlighting the clay's inherent beauty. The works, with a playful attitude, subvert the aesthetic conventions of traditional ceramics, transforming everyday utensils into metaphors for the post-human era. Each "individual" has twisted limbs and alienated organs, suggesting technology's penetration and modification of the body, and exploring a future vision of human-machine symbiosis.



尺寸：95×11×36cm

创作年份：2024 年

材质：紫砂陶

Dimension: 95×11×36cm

Year of Creation: 2024

Material: Zisha ware

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Sin-Ying Ho

Meteorites–past, present and future no.2

《Meteorites–past, present and future no.2 》深度契合“融合与愿景”主题，构想了物质、文化与时间维度下的不同世界如何融合，催生全新的理解路径。作品核心观点在于：融合不仅是元素的简单混合，更是对立力量碰撞激发新创造能量的变革性相遇。在此语境下，愿景意味着突破既定边界的洞察力，以及识别不同影响交汇时涌现的未来潜力。这项艺术探索以龙泉青瓷为物质载体——这种凝聚数百年工艺精髓与精神共鸣的材质，其历史厚重感构建了与文化记忆的触觉联结，而釉色之微妙与器型之精雅则彰显着传统的绵延不息。

Meteorites – past, present and future no.2 engages deeply with the theme "Fusion & Vision" by imagining how different worlds — material, cultural, and temporal — can merge to generate new pathways of understanding. At its core, the work proposes that fusion is not simply the blending of elements, but a transformative encounter where contrasting forces spark new creative energy. Vision, in this sense, becomes the ability to perceive beyond inherited boundaries and to recognize the future potential that emerges when diverse influences meet. Longquan Celadon, a material rooted in centuries of craftsmanship and spiritual resonance, forms the foundation of this exploration. Its historical depth provides a tactile link to cultural memory, while its subtle glaze and refined form embody the continuity of tradition.

尺寸：30×30×110cm

创作年份：2024 年

材质：龙泉泥料与釉料、激光贴花转印、金色颜料、不锈钢

Dimension: 30×30×110cm

Year of Creation: 2024

Material: Longquan Clay & glaze, Laser decal transfer, Gold paint, Stainless steel



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Song Danyang

链 Zipper

作品《链》将无形情绪可视化，探索这些无形情绪如何逐步影响人的身体与日常生活。作品结合了 3D打印与手工捏塑技术，探索未来陶瓷艺术技法的更多可能性与边界。作品中捏塑的小球灵感来源于女性身体里的结节，由于当代社会越来越大的压力和人们负面情绪的日积月累，我们的身体正在我们没有意识到这些无形形态力量之时就对其做出了反应。

The work "Zipper" also visualizes intangible emotions and explores how these intangible emotions gradually affect people's bodies and daily lives. The work combines 3D printing with hand-sculpting techniques to explore more possibilities and boundaries of future ceramic art techniques. The small sculpted spheres in the work are inspired by nodules in the female body. Due to increasing pressures in contemporary society and the accumulation of people's negative emotions over time, our bodies respond to these invisible forces even when we are not aware of them. The use of 3D printing is a metaphor for the era and social environment in which the artist lives. The shape of the object resembles a beautifully dressed woman, and the chain-like spherical decorations are a visual language of emotions, serving as witnesses to personal experiences, and as metaphors for indelible memories and growth.



尺寸：13.3×20.32×27.94cm

Dimension: 13.3×20.32×27.94cm

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Srinia Chowdhury

Story of Resilience 2

《Story of Resilience 2》创作于 2025年我在景德镇陶溪川驻留期间，是《Series Not Made for Worship》系列的一部分。该系列探讨女性如何在神话中被颂扬却在现实中被忽视——雕塑中的女性拒绝被理想化，她们姿态自然、充满瑕疵却暗含反叛。她们不祈求赞美，只渴求被真正看见。作品通过富有表现力的造型与肌理质感，赋予个体存在感与韧性，在不完美中彰显力量，引导观者思考身份认同、主体意识以及期望与现实间的矛盾。以该作品参加国际陶艺学会新会员展“未来愿景”，因其重新定义了陶瓷艺术的边界：用传统媒介讲述当代叙事，将工艺与观念完美融合。

"Story of Resilience 2" was made during my residency in Taoxichuan, Jingdezhen in 2025. It is a part of my Series Not Made for Worship, which explores how women are often admired in mythology but dismissed in reality. The sculpture shows women don't ask to be idealized—they are unposed, imperfect, and quietly defiant. They don't ask for praise; they demand to be seen. Through expressive forms and textured surfaces, the work gives presence to individuality and resilience, highlighting strength found in imperfection. It invites viewers to reflect on identity, agency, and the contradictions between expectation and reality. For the IAC New Members' Exhibition - "Future Vision", this work connects because it reimagines what ceramics can do. It uses a traditional medium to tell a contemporary story, combining craft with ideas.

尺寸：41×20×61cm

材质：带有茶泥和釉下彩的炆器，手工制作，采用电窑烧制，温度为 1260 摄氏度

Dimension: 41×20×61cm

Material: Stoneware with chamote and underglazes, Handbuilt, Electric firing 1260°C



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Studio DeSimoneWayland

Peace

在“未来愿景”展览的语境下，我们的作品《Peace》探索了传统陶瓷遗产与当代工艺的交叉点。作品聚焦于一项独特的技术合成：通过特殊模具制作工艺，将刺绣的繁复纹理转译到瓷器表面。通过融合陶瓷的结构强度与纺织品的触感柔软度，我们创造出一种新的材料语言。这种对立特质之间的对话传递出融洽与和谐的讯息，为未来提供了一种愿景——陶瓷实践将成为历史工艺传统与当代创新之间的桥梁。成为历史工艺传统与当代创新之间的桥梁。

In the context of the "Future Vision" exhibition, our work "Peace" explores the intersection of traditional ceramic heritage and contemporary craftsmanship. Our research focuses on a unique technical synthesis: translating the intricate textures of embroidery into porcelain through specialized mold-making. By merging the structural strength of ceramic with the tactile softness of textile, we create a new material language. This dialogue between opposing qualities allows conveys a message of P E A C E and harmony, offering a vision for the future where ceramic practice becomes a bridge between historical craft traditions and contemporary innovation.



尺寸：80×28×46cm

创作年份：2025 年

材质：蒙布朗瓷器釉料、磁铁、金属底座、金属杆、金属螺丝

Dimension: 80×28×46cm

Year of Creation: 2025

Material: Mont Blanc porcelain slip, Magnets, Metal base, Metal rods, Metal screws

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Susanne Kallenbach

Clouds of Probability

“云”这个隐喻实际上代表了持续的变化。在物质 / 水与空气的交界处，云是一种暴露于自然力之下的非形态。一朵轻盈的云可能带来美好的事物，而一朵乌云则预示着威胁：恶劣的天气、烟雾、有毒物质。通过用烧制的黏土 / 泥土来表现它们，我剥离了云朵那种朦胧、缥缈的特质。通过切割和打开它们，我只给它们留下一个确定的空壳，这个空壳再也无法容纳任何东西。它们是未来的容器，能够存储、保存和传播虚拟的非物质：知识、思想、图像、音乐、文化遗产。它们是过去之精华的理想宝库，可以根据需要被清空，也可以重新填入黑暗的内容。

The metaphor "cloud" actually represents constant change. At the interface of matter/ water and air, the cloud is a non-form exposed to the elements. A light cloud might bring something good, a dark one threatens: through bad weather, smoke, toxins. By representing them in fired clay/earth, I remove the shadowy, ethereal quality of the clouds. By cutting and opening them, I leave them with only the defined shell, which can no longer contain anything. They are the vessels of the future, capable of storing, preserving, and distributing virtual non-matter: knowledge, thoughts, images, music, cultural heritage. They are the ideal repository of the quintessence of the past, which can be emptied as needed or refilled with dark content.



尺寸：50×28×13cm、21×18×9cm

创作年份：2023 年

材质：陶土，浅灰色

Dimension: 50×28×13cm 21×18×9cm

Year of Creation: 2023

Material: Stoneware, Light and grey

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Sophie Giet

Under the skin

这件瓷塑是系列作品的首件，灵感源自童话《驴皮公主》。作品探讨外在样貌如何塑造我们对他人的认知，以及如何影响一个人在社会中的处境。故事里，公主披上驴皮，以此逃离被强加的命运。她褪去美貌与身份的外在标识，在旁人眼中几乎隐去身形。这场蜕变揭示：人们赋予躯体的价值，本就脆弱且依附外在条件。雕塑形象游走于隐匿与自我彰显之间。动物外皮之上，流淌的釉痕、肌理变化与磨损痕迹清晰可见，而底下，花卉纹样、鲜亮色彩与一道锐利的目光依旧显露。公主并未就此消失，她保有强大的存在感，带着近乎王族的庄重。这件作品以当代视角重新诠释童话，对支配着人们目光、欲望与社会认同的审美规范提出叩问。

This porcelain sculpture is the first work in a series inspired by the fairy tale Donkeyskin (Peau d' Âne). It explores the ways in which appearance shapes our perception of individuals and influences their place within society. In the story, the princess hides beneath a donkey's skin in order to escape an imposed fate. By relinquishing the visible signs of her beauty and status, she becomes almost invisible to those around her. This transformation exposes the fragile and conditional nature of the value attributed to bodies. The figure portrayed here exists between concealment and self-assertion. Beneath an animal covering marked by drips, alterations, and signs of wear, floral patterns, vivid colors, and an intense gaze remain visible. Rather than disappearing, the princess retains a strong presence, almost regal in its dignity. Through this contemporary reinterpretation of the tale, the work questions the aesthetic norms that govern visibility, desire, and social recognition.

尺寸：35 x 21 x 19cm

创作年份：2026 年

材质：瓷泥、化妆土、贴花纸、釉料；氧化焰 1220°C 烧制，手工成型

Dimension: 35 x 21 x 19cm

Year of Creation: 2026

Material: Porcelain, slip, decals, glazes, 1220 °C in oxidation firing, Hand building



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Theodora Tsirakoglou

Imprints

将多元理念融入陶艺创作，我致力于重塑并拓展传统陶艺语言，契合本次展览打破边界、为艺术媒介注入新生的主题。作品依托表面肌理处理与雕塑造型，打破完整、完美的固有审美定式。光影、肌理与形体的交融，立足材质本质，构建兼具创新性的陶艺表达。通过叠层、形变与半透质感，引导观者体悟脆弱与坚韧、传统与实验之间的内在张力。我坚信：每一处裂痕都孕育重生，自愈的痕迹和破损本身拥有同等价值。作品紧跟陶艺发展趋势，搭建古今对话的桥梁。

My practice investigates the dialogue between form and surface, employing patchwork and collage techniques directly on porcelain to create layered textures and drawings that generate shifting depths responsive to light and shadow. The material's natural translucency reveals hidden details, while deliberate deformations introduce movement — areas that evoke folded paper, softened fabric, or knitted structures. These gestures blur the boundaries between rigidity and fragility, structure and softness. Within the context of the "Future Vision", my work becomes part of a collective exploration of what the future of ceramics might be. By integrating contemporary social issues and technological concepts into ceramic practice, I seek to reimagine and expand the traditional language of ceramics. My approach aligns with the exhibition's aim to break inherent boundaries and infuse new vitality into the medium, using surface interventions and sculptural forms to challenge conventional notions of wholeness and perfection. The interplay of light, texture, and form in my pieces reflects a vision for ceramics that is both innovative and deeply rooted in materiality. Through layering, deformation, and translucency, I invite viewers to contemplate the tension between vulnerability and resilience, tradition and experimentation. My artistic declaration is grounded in the belief that every fracture holds the potential for renewal, and that the marks of our healing are as significant as the moments of our breaking. My work seeks to reflect the ongoing transformation of ceramics, contributing to the evolving dialogue between artistic ideas and opening possibilities for connection between past and future.

尺寸：18×18×37cm

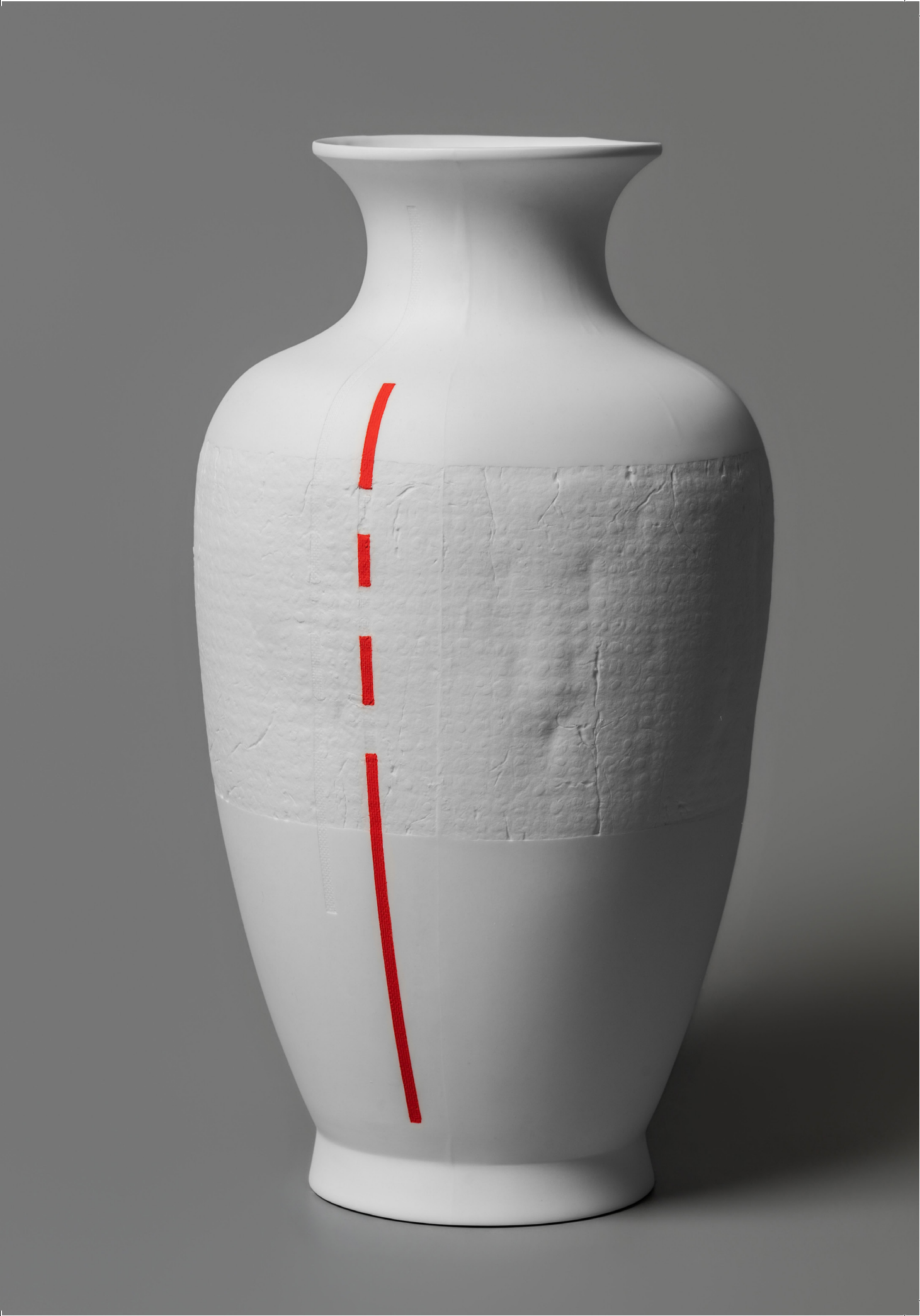
创作年份：2025 年

材质：瓷器、釉下彩、透明釉

Dimension: 18×18×37cm

Year of Creation: 2025

Material: Porcelain, Underglaze, Clear glaze



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Thomas Schmidt

Ripple Vase

《Ripple Vase》探索数字工具如何在扎根材料传统的同时拓展陶瓷艺术语言。这件作品通过算法生成的波纹图案进行 3D陶土打印成型——这种工艺创造的几何形态虽无法手工实现，却仍呼应着贯穿陶瓷史的盘筑韵律、雕刻技法和织物般的表面纹理。该作品体现我对“后数字工艺”的持续研究，其中数字设计与手工制作被视为互补而非对立力量。打印完成后经手工精修与润饰，使数字模型的精确性邂逅触感与窑变的微妙不规则性。

Ripple Vase explores how digital tools can expand the language of ceramics while remaining grounded in material tradition. The form is created through 3D-printed clay using an algorithmically generated ripple pattern — an approach that produces geometries impossible to make by hand, yet still echoes the rhythms of coiling, carving, and textile-like surface patterning found throughout ceramic history. This work reflects my ongoing research into Post-Digital Craft, where digital design and handmade processes are treated as complementary rather than opposing forces. After printing, the piece is refined and finished by hand, allowing the precision of the digital model to meet the subtle irregularities of touch and firing.

尺寸：27×27×44cm

创作年份：2025 年

材质：3D 打印的瓷器、釉料

Dimension: 27×27×44cm

Year of Creation: 2025

Material: 3D printed porcelain, Glaze



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Tomás Carpio

Smoking Dragon

Smoking Dragon是艺术家在韩国 Goengun Buncheon文化馆驻留期间创作的作品，基于传统粉青技法进行研究和创新的成果。这种历史上以实用器皿生产为导向的技法，在此被转化为从当代雕塑视角重构陶瓷语言的媒介，以视觉为切入点突破其形式与概念的边界。作品通过动态变幻的形态塑造了一条腾跃中的龙，象征着力量、蜕变与未来投射。其意象植根于不同文化想象相遇所形成的精神共鸣场域，通过融合世界各地传统中与权力神兽相关的图像符号，建立起跨文化的艺术对话。

"Smoking Dragon" is a work created during an artistic residency at the Goengun Buncheon Culture Museum in Korea and is part of a process of research and innovation based on the traditional Buncheong technique. Historically oriented toward utilitarian production, this technique becomes here a means to reconstruct the ceramic language from a contemporary sculptural perspective, taking vision as a starting point to break its formal and conceptual limits. The work represents an emerging dragon in a gesture of movement and transformation, a symbol of power, change, and projection toward the future. Its image is situated within a space of spiritual resonance that arises from the encounter of different cultural imaginaries, establishing an intercultural dialogue through the syncretism of iconographies linked to the animal of power, present in diverse world traditions.

尺寸：28×15×46cm

创作年份：2025 年

材质：本青陶器，白色泥浆，哑光釉。在还原气氛中于 1220 摄氏度下烧制

Dimension: 28×15×46cm

Year of Creation: 2025

Material: Celadon pottery, White slip, Matte glaze, fired at 1220 °C in a reducing atmosphere



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Trude Westby Nordmark

Ecdysis

蜕变指雕塑作品所象征的转变过程——通过材质与形态实现的外壳脱落与自我更新。我的创作基于独特三维非具象与具象物体的节奏性重复与组合。这些作品既美丽又怪诞，以身体语言与观者对话。极端性令我着迷，我有意运用这种特质来营造既吸引又排斥的视觉表达。受超现实主义者的自我表达及其创造联想的能力影响，我从自然界的系统与结构——从动物王国到建筑形态——中汲取灵感。不同体系都由精心排列的独特元素构成，以此避免彻底混乱。这些艺术项目耗时漫长，包含无数次的重复与变奏。我构建、解构再重构，在意识与无意识之间游走。空间对作品的影响及其相互作用至关重要。单个物体既保持独立性，又是更大整体的一部分。

Ecdysis refers to the transformative process embodied in the sculptures — a shedding and renewal through material and form. My artwork is based on rhythmic repetitions and combinations of unique, three-dimensional nonfigurative and figurative objects. They are beautiful, grotesque, and speak bodily to the viewer. The extreme fascinates me and is deliberately used to create expressions that both attract and repel. Influenced by surrealists' self-expression and their ability to create associations, I find inspiration in nature's systems and structures — from the animal kingdom to architecture. Different systems are composed of unique components carefully arranged to avoid total chaos. The art projects are time-consuming, with countless repetitions and variations. I construct, reconstruct, and construct again, working as much with the unconscious as the conscious. The impact of space on projects and their interaction plays an important role. Individual objects are autonomous yet part of a greater whole.

尺寸：27×35cm、32×33cm、30×38cm

创作年份：2024 年

材质：瓷器及多种陶瓷釉料

Dimension: 27×35cm 32×33cm 30×38cm

Year of Creation: 2024

Material: Porcelain and different ceramic glazes



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Tümay Erman

Ionic Bond

融合与愿景 :运动、转化与深度的材料研究构成了我的创作实践，它们在持续流动的状态中展开——材料在此状态下对压力、时间与累积记忆作出回应。我的陶瓷雕塑探索地质领域形成过程与人类社会构建的社会动力学之间的关联与平行关系，尤其聚焦影响女性生活的压力。我将釉面结晶构造（由高温下原子键合形成）与人类社会冲突压力引发的社会动荡进行类比。对强加于女性的社会约束的敏锐感知与亲身体验，是我艺术表达的核心。我们为安全与独立进行的抗争、对过度表现与保持谦卑之压力的抵抗以及为缓解政治紧张影响而设计的应对策略，共同塑造了我作品的视觉语言。

FUSION AND VISION: Movement, transformation, and deep material research define my practice unfolding within a constant state of flux where material responds to pressure, time, and accumulated memory. My ceramic sculptures explore correlations and parallels, between the formative processes of the geological realm and the social dynamics that have formed human society, focusing especially on pressures impacting women's lives. I draw analogies, between crystalline formations on the surfaces of glazes, caused by atomic bonding under the effect of heat, and social upheavals caused by the pressure of conflicts in human societies. My sensitivity to, and experience of, societal restrictions imposed on women, is central to my artistic expression. Our struggle for security and independence, resistance to pressures to overperform and maintain humility, and devising coping strategies to mitigate the effects of political tensions, informs the visual language of my works.



尺寸：40×45×20cm	Dimension: 40×45×20cm
创作年份：2021 年	Year of Creation: 2021
材质：炆器黏土、带有结晶釉的瓷器釉料。在氧化焰中烧制至 6 筒度	Material: Stoneware clay, Porcelain slip with crystalline glaze. Fired cone 6 in ox

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Vacide Erda Zimic

Subcutanea

作品将身体视为一个层叠的空间，记忆、脆弱性与蜕变始终潜藏于表层之下。这件雕塑作品抽象提取了皮肤片段，利用陶瓷肌理唤起表皮的肌理、有机的生长状态以及防护与暴露之间的感官张力。作品采用手工成型，以化妆土和釉料在高温炻胎上烧制而成，保留了触摸痕迹、不规则形态与时间痕迹，这些都是其表意的核心元素。

Subcutanea explores the body as a layered place where memory, vulnerability, and transformation remain embedded beneath the surface. The sculptural form abstracts a fragment of skin, using ceramic texture to evoke epidermis, organic growth, and sensory tension between protection and exposure. Hand built in high temperature stoneware with engobes and glaze, the work preserves traces of touch, irregularity and time as integral elements of its meaning.



尺寸：20×8×12cm	Dimension: 20×8×12cm
创作年份：2024 年	Year of Creation: 2024
材质：高温陶瓷材质，表面带有釉料和釉衣	Material: High temperature ceramic, Engobes, Glaze

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Veronika Horlik

Linear Sea

《Linear Sea》多元统一的呈现源于持续探索的结晶：在雕塑与实用陶瓷之间寻找平衡点。我的创作聚焦于在两种看似对立的陶土语言之间建立对话，将这种张力转化为对包容性与差异共存的礼赞。在此过程中，我重新定义了陶轮的使用方式——通过对轮制部件的调制与组合，旋转结构不再是一种限制，而成为随性创作的绘画工具，在黏土载体中追寻形态的自由。这种技法被刻意与有机笔触及直接压印（令人联想到古典造型手法）并置，使作品成为我“全手痕迹”的映照。为强化这种共生对话，我采用高温烧制黏土与着色瓷泥并用的手法。

Linear Sea, the unity of the diverse, arises from a constant exploration: the search for the middle ground between sculpture and utilitarian ceramics. My work focuses on creating a dialogue between two seemingly opposing clay languages, transforming that tension into a tribute to tolerance and the unity of the different. In this process, I have redefined the use of the pottery wheel. Through the modulation and assembly of wheel-thrown pieces, I use the rotational structure not as a constraint, but as a freehand drawing tool, seeking formal freedom within the clay body. This technique is intentionally juxtaposed with organic strokes and direct imprinting — reminiscent of classical modeling — where the work becomes a reflection of my "full hand." To enhance this dialogue of coexistence, I employ high-fire clays alongside a pigmented porcelain slip.

尺寸：44×33×24cm

创作年份：2025 年

材质：白色炆器，表面施有瓷质釉料和颜料

Dimension: 44×33×24cm

Year of Creation: 2025

Material: White stoneware with porcelain engobe and pigments



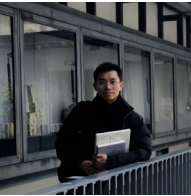
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Wang Jun

破碎与修持 - 遥远的风景 Brokenness and Practice - Distant Scenery

作品是关于自然物性、历史痕迹与个体觉察间的融合与感知。陶瓷经高温烧制，辅以矿物颜料、漆和锈铁介入泥土与火留下的痕迹；剧烈温差导致胎体开裂，隐喻物质的脆弱与时间的积淀。通过凿刻、粘合、修复，隐喻文化传统在当下社会的破碎与重组。作品中散落着些许符号：修行者、倾斜的楼阁、山的意象、红色叉号、隐逸的小鹿、斑驳的烧痕、凿刻伤口，以及飘荡的线条……仿若时空的交错与震颤，这些意象共同构建了一座灰烬与生机共存的剧场，有疏离也有连接。

The work is about the fusion and perception between the inherent qualities of nature, traces of history, and individual awareness. The ceramics are fired at high temperatures, supplemented with mineral pigments, lacquer, and rusted iron that intervene in the traces of clay and fire; the drastic temperature differences cause the bodies to crack, metaphorically indicating the fragility of matter and the accumulation of time. Through chiseling, bonding, and repairing, it also metaphorically reflects the fragmentation and reorganization of cultural traditions in contemporary society. Scattered throughout the work are various symbols: practitioners, leaning pavilions, mountain imagery, red crosses, reclusive deer, mottled burn marks, chiseled wounds, and drifting lines... as if the interweaving and trembling of time and space. These images together construct a theater where ashes and vitality coexist, containing both alienation and connection.



尺寸：101×54×3.5cm	Dimension: 101×54×3.5cm
创作年份：2025 年	Year of Creation: 2025
材质：陶瓷高温熏烧+大漆+矿物颜料 综合材料	Material: High-temperature fired ceramic + lacquer + mineral pigments, Mixed materials

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Wanyao Zhong

回声之环 Ring of Echoes

《回声之环》是一件陶瓷雕塑作品，其核心主题完美诠释了“未来愿景”展览的精髓——传统与创新的对话。创作说明：这件作品以环形陶瓷结构为主体，由层层叠叠经岁月老化的白、红、绿三色釉带构成，向古老的陶瓷盘筑工艺致敬。粗粝的环体表面布满窑火与时光的痕迹，将作品深深扎根于陶瓷的物质传承之中。环体上方静卧着用素坯黏土塑造的抽象人形，其光滑质感与环体粗犷的陶土肌理及后方盘根错节的根状陶瓷形成强烈反差。这种对比象征着永恒人文精神与不断演变的陶瓷语言之间的张力。

Ring of Echoes is a ceramic sculpture that embodies the core theme of the "Future Vision" exhibition: the dialogue between tradition and innovation. Creation Description This work uses a circular ceramic structure as its core, constructed from layered, aged bands of white, red, and green glaze. This pays homage to the historical craft of ceramic coil-building. The raw, textured surface of the ring carries the traces of firing and time, grounding the piece in the material legacy of ceramics. Atop the ring lies an abstract, reclining figure in smooth, unglazed clay. It contrasts sharply with the rough, earthy texture of the ring and the gnarled, root-like ceramic formations behind it. This contrast symbolizes the tension between the timeless human spirit and the evolving language of ceramics.



尺寸：38×38×20cm

创作年份：2026 年

材质：陶土

Dimension: 38×38×20cm

Year of Creation: 2026

Material: Pottery

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Wei Pang

竹影·轻风三 Bamboo Shadows, Gentle Breeze, Ripples III

《竹影·轻风三》采用传统手工拉坯及熏烧技法制作完成，以新视角解读具有中国气韵的“竹”元素。通过以不同比例与方式对初始形态进行解构与重构，这件作品在造型设计与空间延展上被赋予了多元且具有未来感的现代表达。此外，熏烧技法营造出类似水墨的氤氲效果，并且熏烧过程中借助不同阻隔物实现了同一件作品上黑白的对比与交织。通过色彩的运用，这件作品由此形成了全新的空间感知与视觉体验。

"Bamboo Shadows, Gentle Breeze III" is completed using traditional handmade wheel-throwing and smoking techniques. It interprets the Chinese aesthetic element of "bamboo" from a new perspective. By deconstructing and reconstructing its initial form in different proportions and ways, it gives the work a diverse and futuristic contemporary expression in terms of shape design and spatial extension. Additionally, the smoking technique creates a Chinese ink-like misty effect, and different barriers are used during the smoking process to achieve contrasts and interweaving of black and white in the same piece. Through the use of color, the work thus forms a new spatial perception and visual experience.



尺寸：60×40×60cm	Dimension: 60×40×60cm
创作年份：2025 年	Year of Creation: 2025
材质：萨加尔黏土、锰釉料及中温釉（烧制温度 1250°C）	Material: Saggar clay, Manganese engobe and mid fire glazes (fired at 1250° C)

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Weier Qiu

悯农 - 粒非粒 Pity the Farmer - Grain or Not Grain

《悯农》系列为古诗《悯农二首》的叙事创作转化，《粒非粒》取“粒粒”二字，对其进行“劳动量”的解读，也可称是“无意义劳动”。将农民耕种一季稻谷的时间转译为对等时间量的“陶瓷试片”共计 19017片 (图中为 4212片)，用陶艺创作的基本产出对应农民的基本产出，在高强度、长跨度的劳作中，配以影像，完成《粒非粒》的“无意义劳动”叙事。《粒非粒》运用非造型自律的创作方式，结合整个创作过程的叙事影像，以一种理性而不惯性的方式完成作品呈现。

The "Pity the Farmer" series is a narrative transformation of the ancient poem "Pity the Farmer Two Poems. " "Grain or Not Grain " takes the two characters ("grain by grain") and interprets them in terms of 'amount of labor,' which can also be considered "meaningless labor. " The time a farmer spends cultivating a season of rice is translated into an equivalent time spent producing 19,017 ceramic test pieces (4,212 pieces shown in the image). The basic output of ceramic creation corresponds to the basic output of farmers. Through high-intensity, long-duration labor, accompanied by video, the "meaningless labor" narrative of "Grain or Not Grain" is completed. "Grain or Not Grain" employs a non-figurative and self-disciplined approach to creation, combined with narrative video of the entire creative process, presenting the work in a rational yet non-habitual manner.

尺寸：600×5×200cm

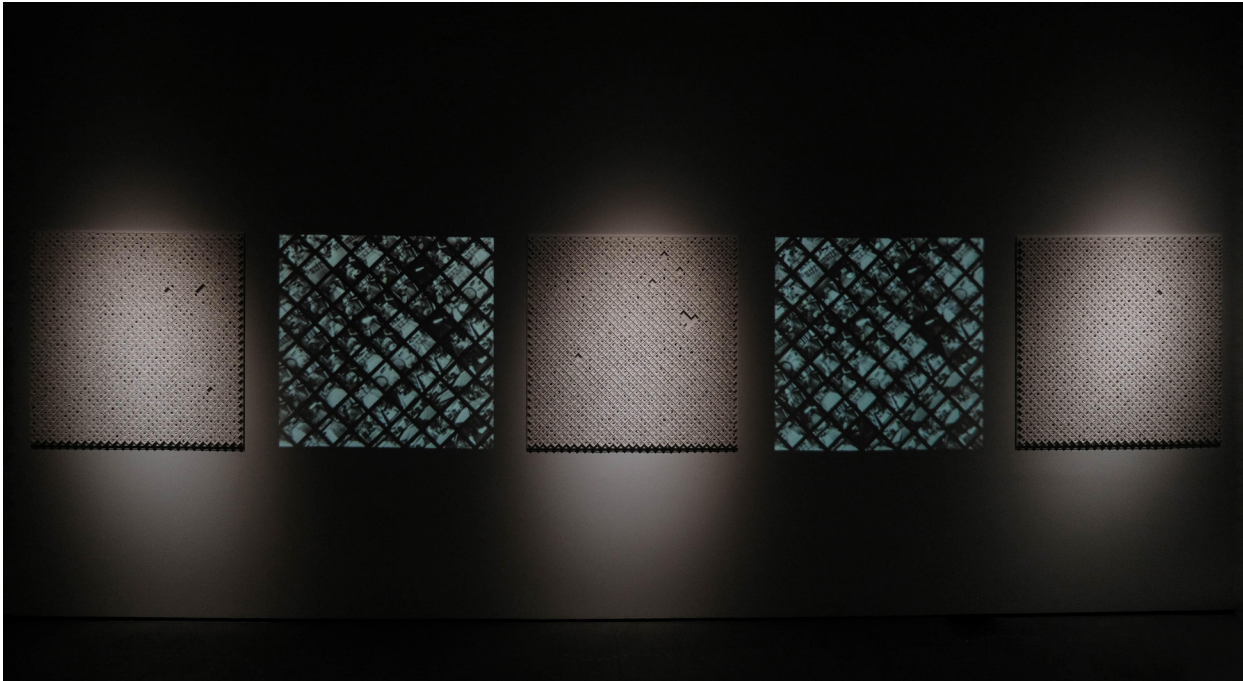
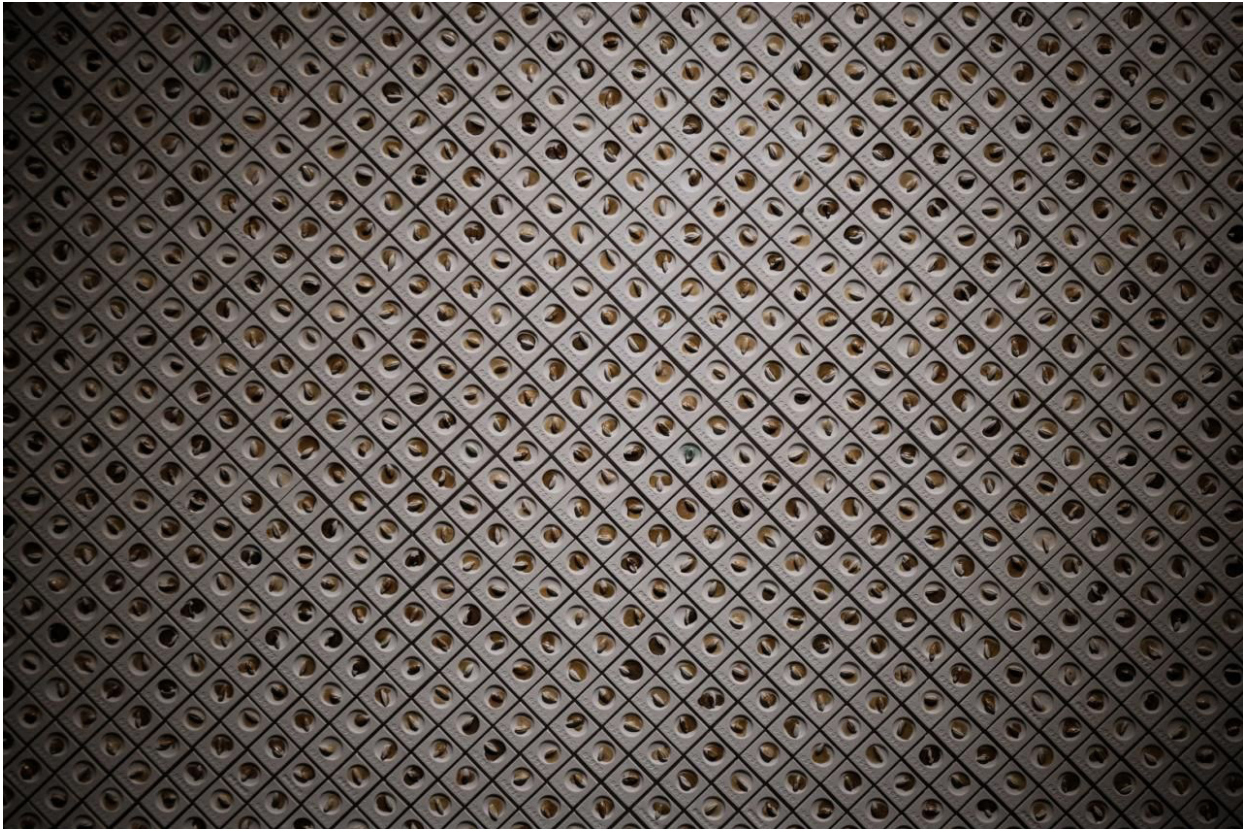
创作年份：2025 年

材质：陶、瓷、木材、亚克力、延时影像

Dimension: 600×5×200cm

Year of Creation: 2025

Material: Ceramic, Porcelain, Wood, Acrylic, Time-Lapse Video



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Wisam Al-Samad

Sanbao Dialogues I

《Sanbao Dialogues》是艺术家在景德镇三宝驻留期间创作的陶瓷雕塑系列。作品植根于这片拥有千年制瓷历史的土地，在美索不达米亚、挪威与中国三大文明之间搭建起跨文化的对话。雕塑采用当地三宝粘土塑造，这种材料承载着区域的地质记忆与深厚的陶瓷传统，不仅是技术媒介，更是历史与集体记忆的载体。形态灵感源自三宝的自然景观——山峦、河谷与层叠大地，可被解读为建筑结构、考古遗迹或象征性风景。水平的纹理层暗示时间的沉积，开口与柔和的手工痕迹则隐喻庇护与关怀。苏美尔、巴比伦和亚述的文化遗产，与挪威的地质形态、中国陶瓷的物质智慧在此交汇，形成一场关于过去与当下、不同地理之间、人类与大地之间诗意而沉静的对话。

"Sanbao Dialogues" is a ceramic sculpture series created during the artist's residency in Sanbao, Jingdezhen—a region with over a thousand years of porcelain history. The work builds cross-cultural bridges between three civilizations: Mesopotamia, Norway, and China. Sculpted from local Sanbao clay, the material carries the region's geological memory and ceramic heritage, functioning as a vessel of history and collective memory. The forms are inspired by the surrounding landscape—mountains, valleys, rivers, and layered earth—and may be read as architectural structures, archaeological fragments, or symbolic landscapes. Horizontal strata evoke sedimentation and the passage of time, while openings and hand-shaped surfaces suggest human presence, protection, and care. References to Sumerian, Babylonian, and Assyrian heritage converge with Norwegian geological forms and the material wisdom of Chinese ceramic tradition. The result is a quiet, poetic dialogue between past and present, between different geographies, and between humanity and the earth.



尺寸：33×36×12cm

创作年份：2026 年

材质：黏土与釉料

Dimension: 33×36×12cm

Year of Creation: 2026

Material: Clay, glaze

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Wu Dan

秋语 Autumn Words

这件作品采用传统拉坯技法制作并以釉下彩工艺装饰，以秋日的野生花草为主题，借物抒情表达对大自然的喜爱和尊重。作品结合西方水彩画技法与中国传统写意绘画，凸显水墨魅力，对陶瓷釉下彩装饰技法进行了创新性拓展。秋天是一个充满故事的季节，“收获”是未知的，更是对未来的期望，用秋天盛开的花语来表达对“未来”的祝愿，“未来”是希望、是回忆、还是值得珍惜的东西？

This piece is crafted using the traditional wheel-throwing method and decorated with underglaze painting techniques, themed around wild flowers and grasses of autumn. It expresses a sentimental affection and respect for nature through the objects depicted. By combining Western watercolor painting techniques with traditional expressive Chinese painting, it highlights the charm of ink and wash, and innovatively develops ceramic underglaze painting decoration techniques. Autumn is a season full of stories, "harvest" is unknown, and it is also a hope for the future. Using the language of flowers that bloom in autumn, it conveys wishes for the "future." What is the "future"? Is it hope, memory, or something worth cherishing?

尺寸：25×25×52cm
创作年份：2024 年
材质：陶瓷

Dimension: 25×25×52cm
Year of Creation: 2024
Material: Ceramic



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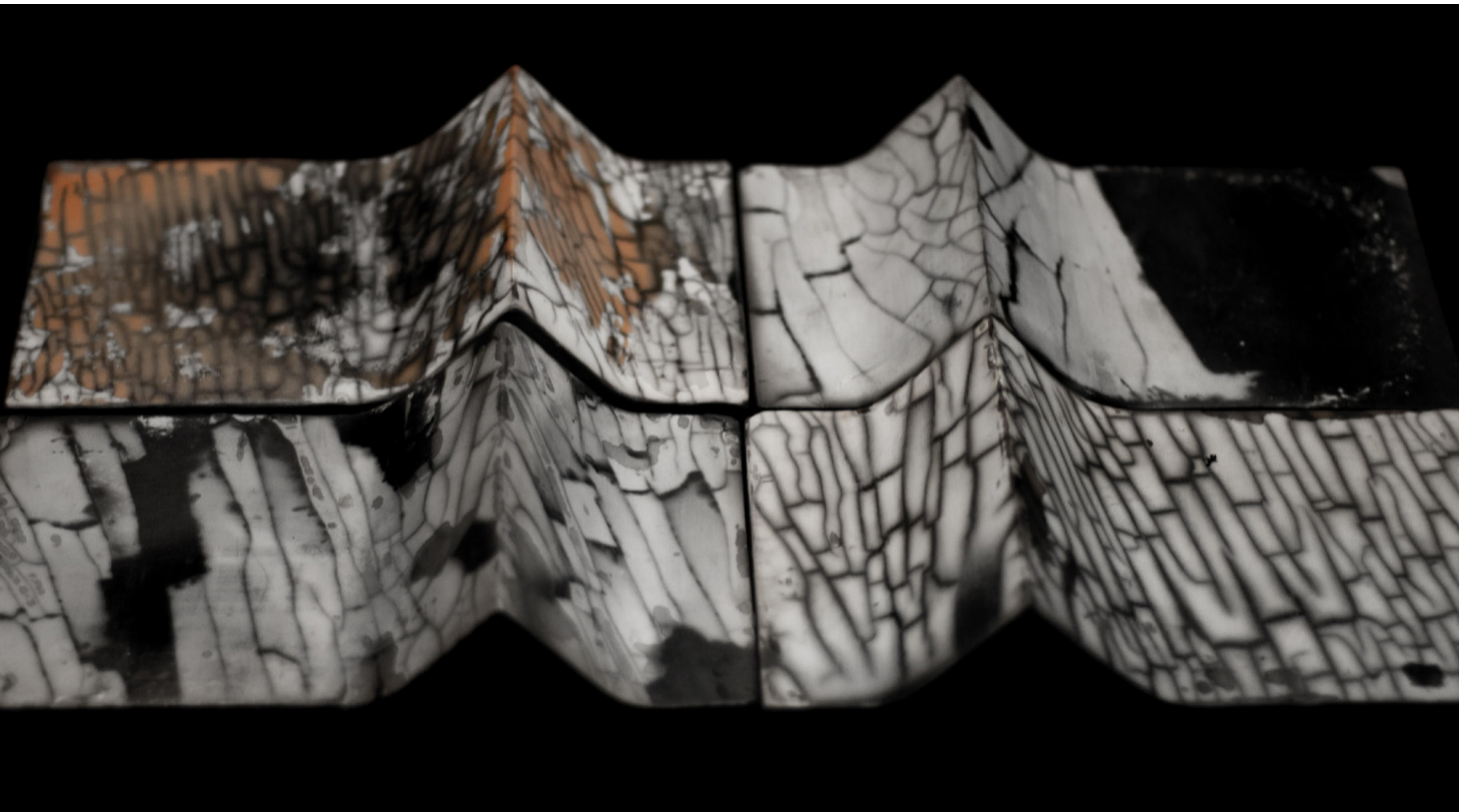


Xi Chen

侵蚀挽歌 Eroded Elegy

火焰的侵蚀与洗礼是成就陶瓷材料的最后一步。烧制成为一种具有技术理性的物质媒介，它隔绝了人与材料之间的直接联系。这拉大了人类与陶瓷材料之间的距离，人们再也无法直接掌控陶瓷的最终呈现。千百年来，人们试图完全控制火焰与人类之间的距离，却往往难以捕捉这种关系。在我的创作中，我试图重现这种冲突感和瞬时性——火焰既侵蚀着形体，又塑造着形体。人们无法完全驾驭火焰，却借助火焰之手谱写出侵蚀的颂歌与火语的诗篇。

The erosion and baptism of flames are the last step in achieving ceramic materials. Burning becomes a material medium with technical rationality that isolates the direct relationship between humans and materials. This widens the distance between humans and ceramic materials, and humans can no longer directly control the final presentation of ceramics. For thousands of years, people have attempted to completely control the distance between flames and humans, but often fail to catch them. I try to recreate this sense of conflict and temporality in my creations, where flames erode the body but also create it. People cannot fully control the flames, yet they use the hands of flames to compose hymns of erosion and poems of fire language.



尺寸：60×40×8cm

创作年份：2022 年

材质：陶土

Dimension: 60×40×8cm

Year of Creation: 2022

Material: Clay

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Yinan Chen

穹顶回响 Echoes of the Dome

作品灵感源自新疆传统圆拱顶建筑，装饰以琴码与彩色弦丝，象征民族弦乐器的律动，顶部造型取自馕馕子，寓意文化与日常的交织。建筑、音乐与美食的三重意象交织，呈现新疆多元而独特的地域文化记忆与生活美学。

The work is inspired by traditional domed architecture of Xinjiang, decorated with bridges and colorful strings, symbolizing the rhythm of ethnic string instruments. The top is shaped like a naan stamp, implying the intertwining of culture and daily life. The triple imagery of architecture, music, and food intertwines, presenting Xinjiang's diverse and unique regional cultural memory and aesthetic of life.



尺寸：38×38×45cm

创作年份：2025 年

材质：陶、釉下彩、金属、纤维

Dimension: 38×38×45cm

Year of Creation: 2025

Material: Ceramic, Underglaze, Metal, Fiber

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Yongjin Li

川迹系列 2·玄素 Chuanji Series 2·Xuansu

漫长时间里，水在世界的每一个角落流动着，虽然很很多地方的水早已不再，但是她留下的足迹依旧清晰可寻。比如溶洞，河道。四大奇石种的英石形成也有水的作用。我以英石层叠为最初的灵感，试图以紫砂器物为载体，结合现代工业化的方式，如机器切割，打磨，抛光等方式与传统紫砂的纯手作去相区别，将紫砂的另一种面貌展现出来。

For a long time, water has flowed in every corner of the world. Although in many places the water is no longer there, the traces it left behind are still clearly visible. For example, in karst caves and river channels. The formation of Ying stones among the four great types of rare stones also involves water. I took the layering of Ying stones as my initial inspiration and tried to use Yixing clay vessels as a medium, combining modern industrial methods such as machine cutting, grinding, and polishing with the traditional handmade techniques of Yixing clay, to differentiate my work and present another aspect of Yixing clay.



尺寸：140×35×30cm

创作年份：2025 年

材质：紫砂

Dimension: 140×35×30cm

Year of Creation: 2025

Material: Zisha ware

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Beyond Boundaries — New Frontiers in Ceramic Experimentation

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《界域之外——陶艺的实验新境》

第52届国际陶艺学会大会新会员展



Yongmei Wu

龙山新器 Longshan New Artifact

作品《龙山新器》取自龙山文化黑陶蛋壳杯，将蛋壳杯的造型打散后重组，通过设计展现全新器物的多重组合，让中华生活美学装点现代人的生活。这组设计打破了陶瓷高足易变形的局限，通过器型的错落组合衍生出无限可能，充分展现了中国传统形制的现代表达，拓展了设计空间。器物上大小不一的孔洞在内置灯的映射下若隐若现，呈现出轻灵飘渺的韵律。

The work "Longshan New Vessel" is inspired by the black pottery eggshell cups of the Longshan culture. By disassembling and reorganizing the shape of the eggshell cups, the design showcases multiple combinations of a completely new vessel, allowing Chinese aesthetic life to adorn modern life. This set of designs breaks the limitations of tall ceramic stems being easily deformable. Through interspersed combinations of the vessels, it generates infinite possibilities, most fully demonstrating the modern transformation of traditional Chinese forms and expanding the space of design. The holes of various sizes on the vessels appear faint and elusive under the projection of built-in lights, presenting a light and ethereal rhythm.



尺寸：180×70×120cm

创作年份：2024 年

材质：陶瓷

Dimension: 180×70×120 cm

Year of Creation: 2024

Material: Ceramic

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Young Mi Park

The Layers of Memory

《The Layers of Memory》探讨了如何通过将文化传承转化为当代愿景，开创陶瓷艺术的未来。该作品植根于朴英美对韩国陶 V 瓷工艺的深入研究，通过抽象的现代构图重新诠释了历史感知。流动的黑、白与哑灰层次创造出变幻的边界，而精致的彩色线性点缀则暗示着不可见的路径——呼应着能量流动、联结与未来可能性。作品并未将陶瓷呈现为凝固的遗产，而是将陶土作为重建的活态媒介：在这里，过去并非被原封不动地保存，而是通过大胆的视觉实验被重新构想。

The Layers of Memory explores how the future of ceramics can emerge through the transformation of cultural inheritance into contemporary vision. Rooted in Young Mi Park's deep engagement with Korean ceramic craftsmanship, the work re-articulates historical sensibility through an abstract, modern composition. Flowing layers of black, white, and muted gray create shifting boundaries, while delicate linear accents of color suggest unseen pathways — echoing the movement of energy, connection, and future possibility. Rather than presenting ceramics as a fixed heritage, The Layers of Memory proposes clay as a living medium of reconstruction: a space where the past is not preserved unchanged, but reimagined through bold visual experimentation.

尺寸：35×35×5cm

创作年份：2025 年

材质：白色陶瓷、饰以 piment 与 24K 金 1250° C 烧成

Dimension: 35×35×5cm

Year of Creation: 2025

Material: White ceramics on piment 24k gold 1250°C



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Yue Zhang

The "Zero·Unity" Series

我的创作始终根植于优秀的民族文化，时间也是我创作的另一个主题。随着“零·合”系列的发展，作品形态从单层演进到多层，由缥缈空间发展为厚重屏障，这种层次分明的创作手法正是时间的见证。作品以简练的“线元素”编织而成，从点线发展为面体。其创作灵感源自中国传统器物建盏。建盏整体造型简约而不简单，处处彰显东方美学意蕴。经过抽象化处理后，现已形成完整作品及系列衍生作品。

My creation has always been based on the excellent national culture, and time is also another topic of my creation. With the development of the "The 'Zero·Unity' Series" series, the form of the work has developed from single-layer to multi-layer, from ethereal space to thick barriers, and the layered creative techniques are the proof of time. The work is woven from simple "line elements", and develops from points and lines into surfaces and bodies. The work is developed from the traditional Chinese object Jianzhan. The overall shape of Jianzhan is simple but not simple, showing the beauty of oriental aesthetics everywhere. After abstraction, there is now a complete work and a series of derivative works.



尺寸：60×60×45cm

创作年份：2025 年

材质：纤维瓷

Dimension: 60×60×45cm

Year of Creation: 2025

Material: Fiber porcelain

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Yuhang Xie

经纬陶彩系列 Weft-Warp Ceramic Glory Series

本作品以“一带一路”倡议所促进的文化交流为核心理念，以坭兴陶为载体，通过繁复的镂空雕刻纹样与窑变效果，诠释水陆交织、古今贯通的东方智慧。《陶器绽放的几何图景》既是运河奔涌浪潮的凝固回响，也是丝绸之路星火的绵延辉光。在穿透孔隙的光影交错间，见证着人类命运共同体生生不息的脉动。

This work takes the cultural exchange fostered by the Belt and Road Initiative as its conceptual core, employing Nixing pottery as its medium. Through intricate hollow-carved patterns and transformative kiln effects, it interprets the Eastern wisdom of intertwining waterways and land routes, linking ancient and modern times. Geometric Visions of Pottery's Blossom is both a solidified echo of the canal's surging tides and an extended glow of the Silk Road's spark. Within the light and shadow cast through its apertures, it bears witness to the enduring pulse of a shared human destiny.

尺寸：80×60×180cm

创作年份：2025 年

材质：陶瓷

Dimension: 80×60×180cm

Year of Creation: 2025

Material: Ceramic



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Zhaojing Wang

木 Wood

作品《木》旨在通过两个层面阐释作者对陶瓷艺术创作中“物”的理解：爆胎的微观几何形态与树干的宏观形态。运用练上手技法能呈现丰富多变的复杂纹样，作品中几何方块的选取源于作者对几何元素的关注与认同——由于作者在少数民族地区生活成长，当地民族将几何元素融入衣食住行，这种对几何元素的敏感性促使作者形成了以几何元素为主导的陶瓷创作风格。

The work "wood" is intended to illustrate the author's understanding of "objects" in ceramic art creation from two levels: the microscopic geometric shape of the stranded tire and the macroscopic shape of the tree trunk. The use of Nerikomi technique can present a variety of complex styles, and the choice of geometric squares in the work comes from the author's attention to and recognition of geometric elements, as the author lives and grows up in an ethnic minority area, where the local ethnic groups use geometric elements to integrate into their clothing, food, housing, and transportation, this sensitivity to geometric elements has led to the formation of a style of ceramic creation dominated by geometric elements.

尺寸：150×80×60cm

创作年份：2024 年

材质：紫色的砂质黏土

Dimension: 150×80×60cm

Year of Creation: 2024

Material: Purple sand clay



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Zhijun Liu

宇宙之眼 The Eye of the Universe

作品从对宇宙的感知与想象出发，回应展览主题「愿景」，通过器物形态探索人类认知边界的延伸。创作以“仰望星空，俯身造物”为理念指引，将宏观宇宙的意象转化为可感知的陶瓷语言。作品由粗颗粒瓷土塑型，经 1300℃还原焰高温烧成。深邃蓝釉仿若无垠夜空，釉面自然形成的放射状与旋状纹理模拟天体运行与黑洞结构，斑斓星点在其中闪烁，逐渐汇聚成“宇宙之眼”的意象。

The work starts from a perception and imagination of the universe, responding to the exhibition theme 'Vision,' and explores the extension of human cognitive boundaries through the form of objects. The creation is guided by the concept of "gazing at the stars, bending down to craft" transforming the imagery of the macrocosmic universe into a perceivable language of ceramics. The piece is shaped from coarse-grained porcelain clay and fired at a high temperature of 1300°C in a reduction flame. The deep blue glaze resembles the boundless night sky. Radial and swirling textures naturally formed in the glaze mimic the movement of celestial bodies and the structure of black holes, with colorful points of starlight flickering within, gradually converging into the imagery of the "Eye of the Universe."



尺寸：58×19×39cm

创作年份：2023 年

材质：陶瓷

Dimension: 58×19×39cm

Year of Creation: 2023

Material: Ceramic