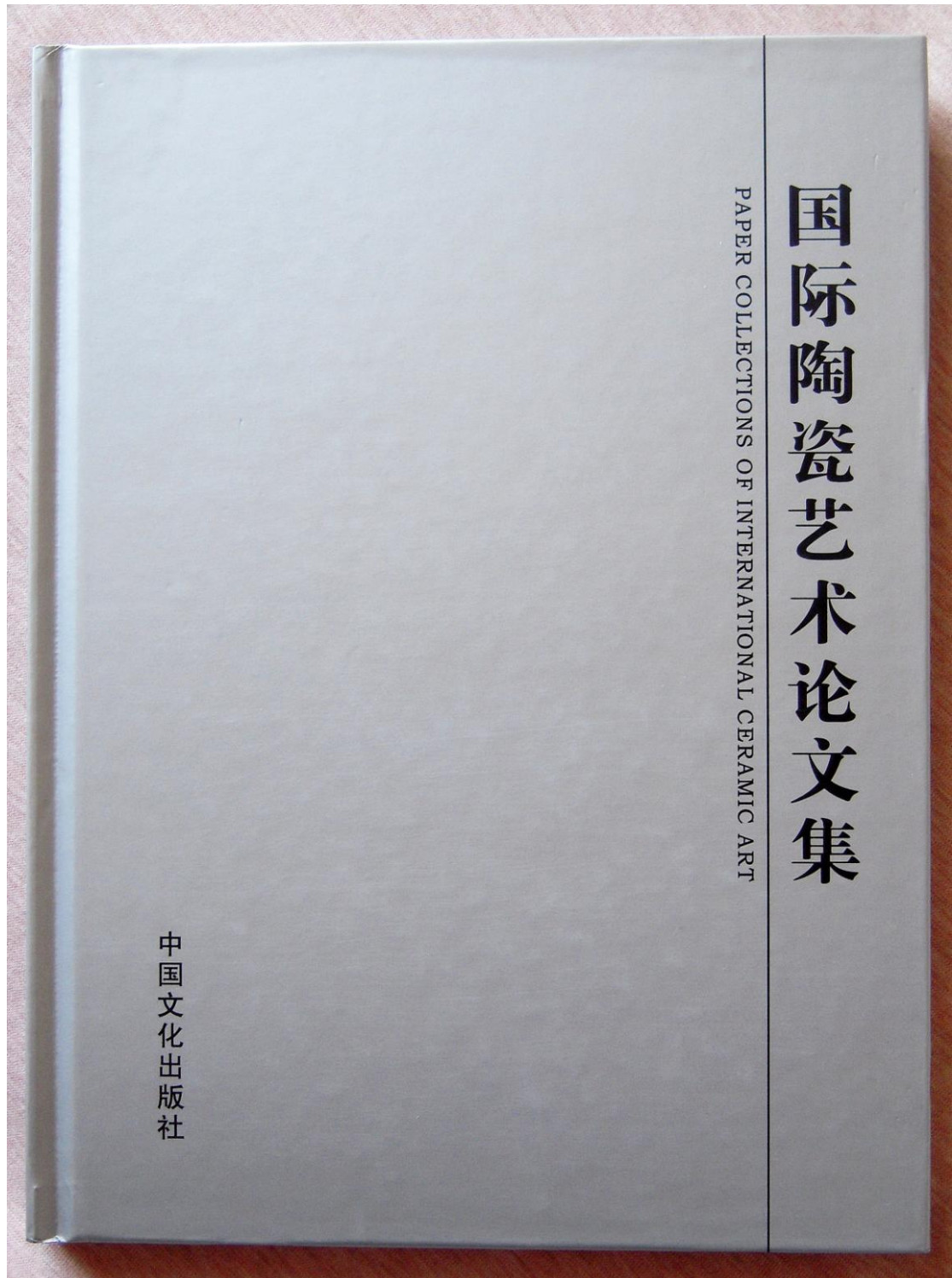


Wang Shengli's works and introduction in <Paper Collections of International Ceramic Art> (Published by CHINA CULTURE PUBLISHING HOUSE)





Cathedral Mosque. XX century

The Cathedral Mosque was patterned after the Gur-e Amir Mosque in Samarkand, the 15<sup>th</sup> century resting place of Timur. The architects who designed the Cathedral Mosque were able to achieve an intensely organic overall artistic impression by using majolica as a structural element of the building. Tiles make up the large central dome and the smaller minarets, as well as the north and south portals. Instead of copying existing designs, St. Petersburg artists developed dozens of original Arab-style ornaments for the Cathedral Mosque's majolica. The shades of deep navy, vivid turquoise, subtle terracotta, rose and gold, all with delicate flecks of black, orange and claret red, draw the viewer into an infinite spiral of stylized Persian ornament.

The design work was led by talented artist and ceramist Petr Vaulin, whose work contributed to such to the character of majolica decoration in St. Petersburg at the turn of the 19<sup>th</sup> century. Majolica work was also responsible for the only monumental work of Neo-Russian ceramic art still in existence in St. Petersburg - the portal of the Library of the Institute of Experimental Medicine.



Library of the Institute of Experimental Medicine. XX century

This is another example where majolica is used as a crucial architectural component to the building, instead of just decoration, and that gives the library a very special, unique look. I've tried to give you a taste of what St. Petersburg has to offer in terms of decorative and sculptural ceramic art, and I hope that, even though I'm only showing you a small sample of what's out there, you'll be inspired to learn more about the artistic traditions of my city.

## Imaging to Dialogue with Sam Brief Induction to the Implantation of Chinese landscape Painting in Ceramic Creation

Wang Sheng H (China)

In July, 2012, the 2nd Changchun International Ceramic Invitation Exhibition was unveiled in CAC Workstation in Jilin College of The Arts. As one of organizers of the activity, I attended the exhibition. 21 ceramic artists from 14 countries came to CAC Workstation one after another. When these artists passed by my workstation and noticed a group of ceramic work of landscape put on my workstation, they couldn't help stopping and watching these works. Because of language barrier, they only nodded approvingly and gave a thumb-up sign. (Photo 1)



(Photo 1)

Sam, a ceramic artist from New Zealand, looked at my work several times and kept taking photos with his iPad. With the help of an interpreter, he told me that my work must be a new ceramics type and admitted that there were some difficulties for him to understand such expression technique. Then, he enthusiastically showed me some photos of his hometown saved in his iPad. Those photos reflected the beautiful natural scenery of New Zealand. He suggested that I should create some type of works which is much closer to nature. After expressing my thanks, I told him that there were no counterparts in the reality for my works, which were the combination of Chinese artistic tradition with observation and reflection of the natural world. He nodded with partly

comprehension. Due to time constraints and language barriers, we could not further our discussion on such topic. After then, this topic continued to occupy my mind for a quite long time. (Photo 2)

Two years quickly passed by without our knowing it. With my probe into the creative practice, I summarized some creative notion and expression techniques. Now I want to meet Sam and discuss the former topic with him, but circumstances change with the passage of time. One day, the idea that literally discussing the topic with Sam occurs to me. So I take my pen and elucidate the idea. Simply, my ceramic landscape works embed notion and techniques of Chinese landscape painting, reflecting the imagery characteristics in depicting mountains, rivers. The title, creative notion, observation methods and expression techniques of Chinese landscape painting and western landscape painting are quite different. Western landscape painting is rational and naturalistic in terms of creative notion. Sketch is basic way to obtain expression techniques. What it expresses in painting is something seen by the eyes or touched by the finger, which means there is a counterpart in reality. We can find such characteristics not only in the western realist landscape painters' works such as Isaac Levitan, Courbet, but also in expressive, semi-abstract impressionist painters' works including Cezanne and Van Gogh. (Photo 3) While Chinese landscape painting is emotional and idealistic. Copying paintings is main method for those who want to learn Chinese landscape painting. Learners acquire a set of stylized techniques from their masters. Then they express the subjective images obtained during their wandering the world, so there is a significant gap between what the Chinese landscape paintings reflect and what the true reality is. The landscape paintings of Wang Meng, Fan Kuan, Song Xian, Zhou Du and other painters of ancient feudal dynasties of China provide such evidence. It is very difficult to find a corresponding landscape in reality for Chinese landscape paintings. (Photo 4) So, from the very beginning, Chinese landscape painting is subjective, imaginary and humanistic. Nearly 2000 years ago, landscape painting appeared as an independent art form in China. From the first replenishing role for figure painting, it is a historical inevitability for Chinese landscape painting to grow into the most important art genre in Chinese history. Ancient Chinese landscape painters, especially those literati



(Photo 2)



(Photo 3)



(Photo 4)

painters, pursued the unification of Confucianism, Buddhism, Taoism.

After entering society to begin an official career or retreating to lead a secluded life was Chinese landscape painters' life philosophy. When in seclusion, they indulged in mountains and water, accompanied the clouds, smoking, and found pleasure in living in green mountains and listening to the gurgle of water. Their later accomplishment rooted in the virtue of mountains and water laid solid though foundation for landscape painting creation. (Photo 5) In the form of expression, due to the participation of intelligentsia from powerful families, the landscape painting gradually detached from local culture. As for perspective, cavalier perspective featured by optical illusion was developed with the usage of moving view point. Moreover, aesthetic thoughts of scenery-making and the idea of men being integrated with the universe were evolved gradually. We can say with a degree of safety that the thought, emotion and wisdom of the Chinese have been infused into traditional landscape painting. The awareness of delights in mountains and the longing for pastoral life deeply root in the inner heart of the Chinese.

As a major in Chinese painting, I studied systematically the basic theory and techniques of Chinese traditional painting. Under the deep influence of Chinese traditional culture, I decided to create my own expression style based on profound traditional culture from the very beginning of my ceramics practice. After long period of experience, I discovered accidentally tree branch is a tool of very special significance for me. It's a broken cross section is uneven and very like the tip of brush. Therefore, the effects produced by this tool are similar to those painted by the brush, which is most fundamental and symbolizing for language in landscape paintings. Thus, this tool makes the implantation of landscape painting in ceramic creation possible. (Photo 6) Measures are taken to render such possibility into realization, which includes the following steps:

Step 1--Transformation. That means transformation of plane landscape paintings into three-dimensional ceramic sculpture. Firstly, I make a landscape painting of rich and clear composition, and then I move the painting to the ceramics boy as the basic facade and reconstruct a three-dimensional reflection of the painting on the surface of ceramics works by the means of moving view point.

Step 2--Shaping. In this step, with the use of sculptural methods and some special expression techniques borrowed from Chinese ancient sculpture, shaping composites



(Photo 5)



(Photo 6)

the following process: round carving, relief carving then line carving. Plane elements can be presented in the cubic shape and the shape with some optical illusion results.

Step 3: Applying the landscape painting's brush techniques to the ceramic sculpture. Such traditional painting techniques as "hook, cracked, point, and rain", are conducted on the ceramic body with the help of tree branch in stead of brush. By the technique of "hook", the body's line can be sketched with expressive edge. The texture of mountains and stones can be scratched by the technique "cracked". This technique can not only carry the properties of mountains and stones, but also can give a feeling of stylized beauty. The technique "point" can produce the effect of spot in variety of shape, size and density. The spots can not only represent some specific object such as sand, snow, tree etc, but also can express an abstract tone by the variety of density. The technique "rain" is appropriate for the imagine requiring plane treatment, such as clouds, water, pavilion etc. But for the application of brush techniques on ceramic body the difficulties comes from such attention must be paid to the expression of frame and rhyme of the plane line, as well as to the three-dimensional shape. Principles and methods for plane conception and three-dimensional composition are also adopted to make the work carry more modern sense. The theme of the work is achieved by the orderly arrangement of basic shaping elements. (Photo 7)

Step 4: Glazing. In order to keep the sharpness of texture of the ceramic body and maintain the brush-like "tool" trails, the glaze should be applied as fewer as possible except that a bit of engobe or oxide is brushed on the high spot. The overall work is pervaded by the charm and artistic conception of Chinese landscape painting.

Step 5: Firing, which is the last procedure. With the purpose of to make the work bearing a sense of fire, the method of reduction firing is adopted. The firing temperature is 1200°C and the burning time lasts more than 30 hours. Firing is a hard and hopeful process. Looking at the finished work, I can not help but exclaim: "Oh, another mountain come to the world! This mountain originates from the great tradition and from the observation and reflection to nature."

Since much detail have been given to explain my creative notion and expression techniques, Sam, do you understand? Your comments and suggestions are welcome. (Photo 8)

CAC Workstation Jilin College of The Arts  
May 27, 2014



(Photo 7)



(Photo 8)

## SPECIAL GUESTS OF THE FORUM

### 假想与山姆对话 ——简述中国山水画在陶瓷创作中的植入

王胜利 (中国)

2012年7月，《第二届长春国际陶瓷作品邀请展》在吉林艺术学院CAC工作室拉开帷幕。我作为活动的组织者之一参与了此次活动。来自14个国家的21位陶瓷艺术家来到工作室。当他们经过我的工作台看到摆放在台上的一组陶瓷山水作品时，不由停下脚步驻足观看。由于语言不通，他们有的点头示意，有的伸出了大拇指。(图1)一位来自新西兰的陶瓷艺术家，几次来到作品前，用他的iPad拍个不停。然后，他热情地请我给他看他的作品。他告诉我，他的作品是一个新的陶瓷形式，但是有些表现手法却令人费解。接着，他热情地打开iPad内存的他家更多的照片给我看，那是一些清爽优美的新西兰风光。他指着照片建议我应该创作一些更接近自然的作品。我建议他后对我说：“我的作品并不来自真实的风景。我的作品一方面来自中国艺术的传统，另一方面来自我内心的观照”。他听后如释重负地点了点头。由于时间关系加之语言上的障碍，我们没能就这个问题进行深入地沟通与探讨。但是，在此后很长一段日子里，这个画面一直萦绕在我的脑海里。(图2)



(图1)



(图2)

不知觉中，已时隔两年，随着我创作实践的不断深入，一些创作理念和表现方法被逐渐地梳理出来。我想找到山姆，与他再次聊起那个话题，可惜已时过境迁。一天，我忽然想到，何不假想山姆就在面前，我以文字的方式与他再次对话呢？于是，我拿起笔来开始叙述：“简单的讲，我的陶瓷山水作品植入了中国传统山水画的理论与技法，所表现的是意象山水。中国山水与西方风景画不仅是在称谓上不同，在理念、观察方法及表现技巧上都有很大差别。西方的风景画在观念上可说是理性的、自然主义的。“写生”是获取表现技法的基本途径，所表现的景色是眼睛可以看到、手可以触摸到的东西。这不仅仅停留在画面，库尔贝等西方现实主义画家的风景画中能感受到。首先在构图、画面这样的独有表现性、半抽象的印象作品里，仍能找到现实中的对应景观。(图3)而中国的山水画则是感性的、唯心主义的。“临摹”是中国山水画的获取表现技法的主要途径。学生在老师那里学得一般程式化的技法。再用这技法去表现他云山水林泉所取的主观意象。这样表现出来的山水与现实风景是有很大差别的。这在王维、郭熙、黄筌和八大山人等历朝历代的山水作品中都可以找到依据。(图4)中国山水画是很难在现实中找到对应景观的，正因为如此，中国山水画从诞生之初就是主观的、意象的、人文的。山水画作为一种独立的艺术形式在中国已经有近2000年的



(图3)



(图4)



(图5)

历史，山水画从人物的补充发展成为中国历史上最重要的艺术门类。可以说是一种历史的必然。中国古代的山水画家，尤其是文人画家，将诗、道思想于一炉，他们的处境，每每进则仕，退则归隐，隐则钟情于山水间。终日与烟云为友，以醉青山，听流泉为乐。这种以山为德，以水为性的内心移为意识，为山水画奠定了深厚的思想基础。(图5)在形式上，由于“士”的阶层介入，使得山水画从原有的多主文化中脱离出来。在技法上，日臻完善，创造了勾、皴、点、染等一整套程式化的表现技法。在理论上，还用阴阳辩证的方法，形成了具有独特性的散点透视法则。此外，道小而大的美学思想对天合一的人文观念，也造成体系。山水画可以说融汇了中国的思想、情感与智慧，如山东水大出深源伏识被深深植根于中华民族的基因中。

“我在大学学的是中国画专业，系统地学习了中国传统绘画的基本理论与技法，深受中国传统文化熏陶。所以，做陶瓷我被肯定，要基于博大精深的传统文化找到属于自己的艺术语言。经过一段长时间的陶瓷实践，一次偶然的机会，使我发现了一种对我来说有特殊意义的工具——“树杈”。它折断后参差不齐的截面仿佛是毛笔的笔锋，能画出类似山水“皴”和“点”的效果。于是山水画的根本特征是象征意义的形式语言，有了这个工具，在陶瓷创作中植入山水画便成了可能。”(图6)

“于是，我开始逐步地尝试这种可能变为现实。第一步，转换，即把二维的山水画转换成三维的山水陶塑。首先，我绘制出一幅造型完整、结构清晰的山水画，把它作为基本正面雕模坯胚上。然后，通过透视观点，雕出其他各面的基本形态。最后，集合成三维中的立体陶塑。第二步，塑形，即用雕塑的方法塑造形体。同时，借鉴中国古代雕塑中一些特有的表现手法，从圆雕输入浮雕，再兼变线刻，使其在立体中有一些特有的表现手法。从圆雕输入浮雕，再兼变线刻，使其在立体中有一些特有的表现手法。第三步，用“笔”，即有平面的元素，造型形成有某种特殊意味的造型。第三步，用“笔”，即

把山水画的技法移植到陶器山水中来,以树挂代替,在坯体表面勾、画、点、染,与一把的体的内外轮廓,以点笔的方式勾勒出来,使之富有表现性地圈定形的轮廓。线——在坯体表面勾勒山石肌理,顿挫不仅可以表现出各种山石的属性,同时还赋予其程式化的美感。点——在坯体表面圈出不同形状,不论大小,有一定疏密关系的点,点既可以表现具象的某类物体,如沙石、树木等,也可以通过密集关系表现出抽象的调子。画——把有些需平面处理的物体直接画出来,如:云水亭榭等。在陶坯上用“笔”的难度在于,既要表现二维平面的结构与节奏,又要兼顾三维中的形,可以说,每一笔都是落在三维中。此外,为了使作品具有“现代性”,我还利用了半圆构成、立体构成的基本原理和构成方法,通过基本造型元素的有序排列使作品更具节奏感和韵律美。第四步,施釉。为了保持坯体肌理的程度,留住“笔”痕,我的作品一般用少施釉,只是在肌理高点上刷一层氧化土,或是在用“笔”处涂上少许氧化物,通过这种色调上的调整,使得作品在整体上,更具中国山水画特有的韵味与意境。第五步,烧成,是作品完成的最后一道工序。为了使作品有“火”的味道,我一般都采用还原烧成的方式,烧到1200°,烧成时间都在十小时以上。烧制过程是一个充满艰辛而又满怀希望的过程。每每打开窑门,看到我的山水陶塑作品时,我都会在内心感叹:哦,这世界又多了一座山!



(图6)

“山颠, 暨延了这么多, 也不知是在说明了山水陶塑的创作理念与表现方法, 期待你的批评指正。”(图8)



(图7)



(图8)

## 特邀陶艺家

### Wang Shengli (pen name: Yi Ma)

Graduated from Department of Chinese Painting of Lu Kun Art College in 1985, and from a training class of Department of Print of the Central Art Institute in 1988. Set up his Yidan Studio of Ceramics in 2001. He is a tutor of postgraduates in Design Department of Jilin Art College, guest professor of Art School of Jilin University, and Art School of Heilongjiang University. He is Deputy Editor in Chief of "China Contemporary Ceramics". His work: "Mountain of Dianshi 2" participated Zibo International Muncabohi and was collected by Taishan Ceramics Industry Company. "Smoking at the Mountain 2" was selected and collected by "All Rivers Run into Sea (Dongjing) Sculpture Exhibition". "Snow and Mountain" participated CCTV Sculpture Competition, and was selected as "Top 50 Excellent Works" by net friends. "Mountain, River and Snow" was collected by Zibo China Ceramic Museum. "Mountain of Dianshi 1" won silver prize at West China Ceramics Biennial exhibition.



### 王胜利 (笔名: 亦马)

1985年毕业于鲁迅美术学院国画系, 1988年毕业于中央美术学院国画系研修班, 2001年成立一丹陶艺工作室。现任吉林艺术学院设计学院硕士生导师, 吉林艺术学院教授, 黑龙江大学艺术学院客座教授, 《中国当代陶艺》副主编。

陶艺作品《点石之山2》参加中国(淄博)国际陶瓷博览会并被淄博陶瓷艺术有限公司收藏。陶塑作品《山静烟沉日》入选海峡两岸中国·东营陶瓷艺术展并被收藏。陶塑作品《孤山一丈雪》入选中央电视台雕塑大赛并被网友评为“我最喜欢的50件优秀作品”。陶塑作品《孤山雪霁》被淄博中国陶瓷馆收藏,《点石之山-1》入选第三届中国西部陶艺双年展并被获奖。

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