



现代壶艺

Modern Pot Art

THE 2010 SECOND
CHINA(SHANGHAI) INTERNATIONAL
MODERN POT ART BIENNIAL EXHIBITION

2010中国上海第二届国际现代壶艺双年展

上海工艺美术博物馆



洛丽娜 德 阿克 门尼兹斯 德 奥利弗拉
(巴西)

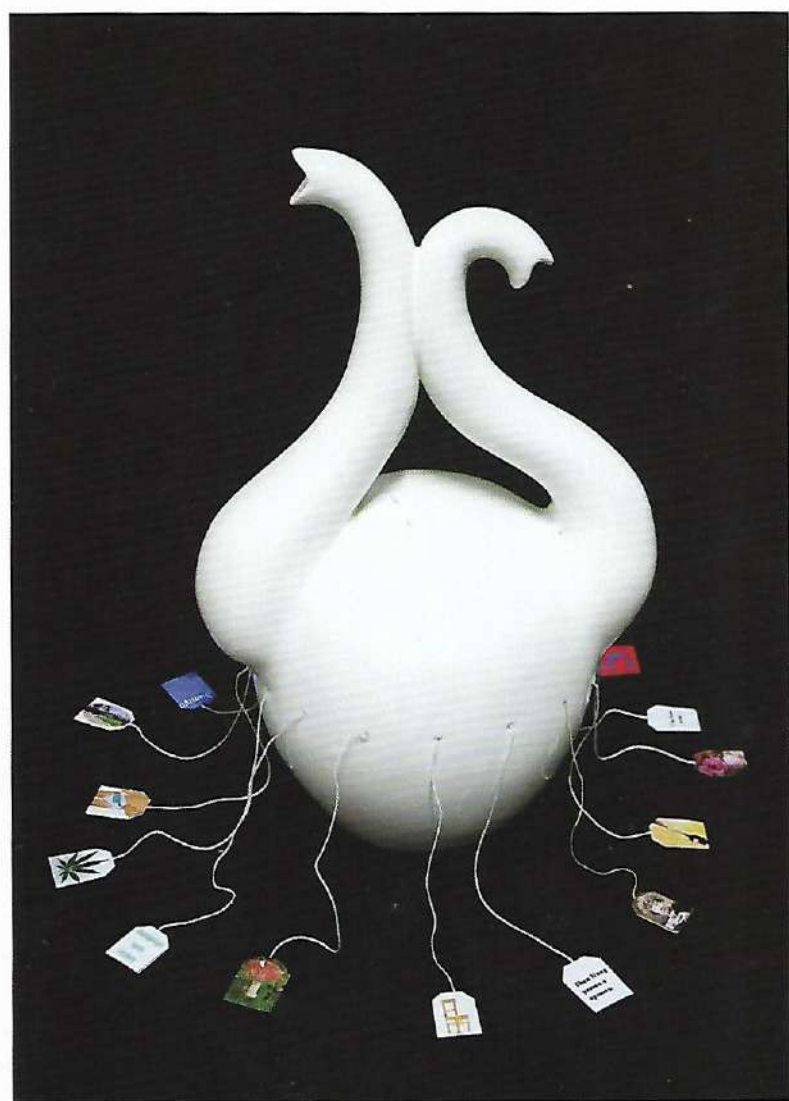
洛丽娜 德 阿克 门尼兹斯 德 奥利弗拉于1964年出生于巴西，1988-2002年期间在米纳斯吉拉斯大学先后修读艺术、艺术教育课程，取得学士学位。2009年她还取得了视觉与交流艺术的硕士学位。她现在是UEMG大学雕塑与陶艺制作系的讲师。她先后在多米尼加共和国、阿根廷等世界各地举办过集体和个人展览。

入选作品的瓷壶是我手工制作，经1240度烧制而成，手柄是用有机光纤的编织物制作的。这些壶因为壶口的造型的缘故无法使用。手柄部分的灵感是源于当代的一个保持着最原始的愿望的人。我的创作过程经常是先制作出简单的造型和这陶器的传统功能，然后在运用其他的材料改造其形状。这些日常的陶器已经由最初的功能性的装置转变成其他具有意义的东西了。

Lorena D'Arc Menezes de Oliveira
(Brazil)

Born in 1964, São Domingos do Prata, MG, Brazil, Lorena D'Arc Menezes de Oliveira got the Bachelor of Arts (1988), Bachelor of Art Education (1993) and graduate research and teaching in the field of Fine Arts (2002) all made by the School Guignard / UEMG, University of the State of Minas Gerais. And she also got the Master in the School of Visual Arts and Communication Arts, University of São Paulo ECA / USP (2009 /). She is currently professor in the Department of the Discipline of sculpture and ceramics. She had hold solo or collective exhibitions in Dominican Republic, Argentina or other countries around the world.

My selected teapot is made by porcelain modeled handmade, burned 1.240 degrees C electric oven. Handle made of knitting of organic fiber (pork loin). Chaleirise is a utensil that loses its functional operability by excessive spouts. The pork loin refers to contemporary man who still keeps his more primitive desire. In my creative process usually start of classical forms and traditional ceramic utility, where I do interferences in it from using others materials. These porcelains are tools of everyday that are diverted from their original context, such as devices that refer to, to other memories and meaning.



The 2010 Second International Modern Pot Art Biennial Exhibition

The Exhibition Designer's Remarks:

Ge Jun

About Pot Art

Pot's history lasted for more than 2400 years, nearly half of China's documented history. So pot is much valued for its long history and rich cultural content.

Look at the pot! It must have mouth to accept, a belly to blend, and also the spout to pour out. Pot itself represents a manner of fusion and convergence, means the possibility of creation and derivation.

So Poet Wang Changling(Tang Dynasty) said," My heart is purely as a crystal ice in a jade pot"

In ancient times, people made friends with pots. In the spring, having a pot of tea, and reciting poetry in turn with best friends can made a happy day. Even for present days, having an elegant pot still can relax you and show your good taste of life.

About Shanghai

Since the beginning of its modern history, Shanghai has been an international city of merging Chinese and Foreign, European and Asian, Eastern and Western, Southern and Northern. Shanghai culture come first, followed by Shanghai spirit, which take the manner of fusion of China-West and the spirit of independent pursuit, to become an indispensable natural component of live style.

In 2010, EXPO is also held in Shanghai. The "human spirit" of EXPO, which means, "using present technique, thinking about contemporary issues, and looking forward in future" perfectly coincides with that of Shanghai, and subtly responds with the content of "pot".

About Biennial Exhibition

It has been 115 years since the first Biennial Exhibition was hold in Venice, Italy in 1895. From 1980s, it became a trend to held national art biennial exhibition. The first biennial exhibition of Asia was hold in 1996, which was 100 years after the Venice Biennial Exhibition.

Any exhibition designer with his pursuits, ideas, standings will never do without advance exploration of the trend of art development, typical summary of inherent law of art and re-explanation of classics when he hold biennial exhibition.

For the same reason, every exhibition designer holds art biennial exhibition in China must answer the following questions: Where does my art locate? What is the historical meaning of this exhibition? How to provide higher aesthetic enjoying to viewer with the exhibited art works?

All the above three parts to be worked on and three questions to be answered have been explained and answered by those classical art works in this Biennial Exhibition. I hope they can link every viewer's primitive life veins with their real art language.

That's enough.

Finally I will thank my wife, Ms. Zhang Dawei, for her support to my work, especially her detail work for preparation of this Exhibition. I will also thank for Shanghai Arts & Crafts Association and Zhu Jianzhong, the Chief Secretary of the Association for useful instruction and help.

Hope the works collection of "thinking along with the time "can please and comfort all the people who care about them.



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