

# Crossing Galleries

## 艺术交融





# Introduction 前言

## Sanbao

The Sanbao International Ceramic Art Village Museum was founded by (Jackson) Li Jiansheng, artist, visionary and inspirer. Sanbao is a small community located in the countryside about 8 km. from Jingdezhen, long the world centre of porcelain production and the origin of the best porcelain artifacts in history. The Sanbao Valley had for countless centuries been the source of China stone for the studios of Jingdezhen and was dotted with numerous old water- powered hammer mills for crushing the stone. A group of farm houses and an adobe building were chosen as the site for the centre. Nowadays it consists of a ceramic work centre, guest houses, a restaurant, shop, museum and gallery, surrounded by a beautiful natural environment. The aim of Sanbao is to promote an international art and cultural exchange by providing the opportunity for artists and artisans of the world to travel to China and to create art alongside their Chinese counterparts. Numerous international artists and artisans have visited the Sanbao facilities during the last 15 years. Many arrived to undertake artistic projects and to work in an atmosphere

of quiet and tranquility. Sanbao became the gateway for many to experience the mystical and intellectual lifestyle of the Chinese artists and artisans. The Sanbao International Ceramic Art Village helps international artists to realize their dreams.

## Terra Delft

Since 1986 Terra Delft has presented a wide variety of contemporary ceramics under the leadership of Simone Haak and Joke Doedens. Terra Delft is located in the historic center of the city of Delft, The Netherlands. Since 1650 Delft has been well known for its faience with blue decoration, originally copied from Chinese Ming porcelain. Galerie Terra Delft is specialized in modern ceramics and exhibits a very diverse range of high-quality ceramics to be admired and purchased. Come to Terra not only for a lovely mug or a decorative vase, but also a uniquely decorative piece of ceramic artwork. Contemporary ceramics features a wide variety of products, and the work in this sector of the visual arts is growing more and more interesting. In addition to a regular schedule of exhibits and participation in international art fairs, Terra Delft remains a permanent

sales point for approximately fifty well-known Dutch and foreign artists. The collection includes both applied and autonomous work. The gallery has an active and motivating vision for its affiliated artists and their public.

## Cooperation between Sanbao and Terra

Since the two cities Jingdezhen and Delft twinned in 2011, Terra Delft has cooperated with Sanbao, invited and encouraged by (Jackson) Li Jiansheng. Both organizations encourage artists to apply for the collaborative exchange. Several European artists have been selected for this program, six of whom describe their experience and display their results in this publication. Meanwhile, Chinese artist come to Delft to work and exhibit in The Netherlands as well. In December 2015 the Chinese painter/ceramist Wen Na will have an exhibition in Galerie Terra Delft with sculptures and paintings made in Delft. This exchange program, supervised by Li Wenying and Simone Haak, finds its continuation in exhibitions and presentations in both Europe and China.



Joke Doedens, Wenying Li (李文英), Simone Haak



Jackson Li (李见深)

## 三宝

三宝国际陶艺村由李见深，一位富有远见和灵感的艺术家所创建。三宝是一个小村庄，距景德镇八公里。景德镇有史以来一直是世界瓷器的生产中心，历史上最好瓷器艺术作品的发源地。三宝数百年来一直是景德镇陶瓷工作室石材的来源地，如今它被众多由老式水力锤式粉碎机粉碎的石头点缀着，如同置身在美丽的大自然中。如今，该中心包括一个陶瓷工作中心，客房，餐厅，商店，博物馆和画廊。三宝陶艺中心的目标是：促进国际艺术家之间的文化艺术交流，使他们有机会前往中国并与中国艺术家共同切磋艺术创作。众多的国际艺术家们在过去15年中来到了三宝，当中很多人前来完成自己的艺术项目。他们有幸在这安详宁静的气氛中进行艺术构思、创作。三宝陶艺中心是亲历神秘与智慧文化生活的客栈，三宝陶艺村能帮助国际艺术家们实现自己的梦想。

## 德拉—代尔夫特

德拉艺术廊位于历史悠久的荷兰名城代尔夫特，它是于1986年由西梦.哈克和约克.杜登共同创办的当代陶艺艺术廊，其收藏涵盖从实用陶艺到自主艺术家的多种陶艺艺术品。该廊展示有造型各异，色彩斑斓的陶艺生活用品及独特的装饰作品。

自1650年以来代尔夫特以蓝陶瓷—代尔夫特蓝而著称，其工艺源于中国明代瓷器。

德拉艺术廊藏有多种当代优质陶瓷艺术品，除了定期参加艺术节并举办陶瓷展览外，德拉艺术廊还为国内外约50名著名艺术家销售他们的作品。在这里你不仅可以购买精美的陶瓷杯、装饰花瓶及生活用品，还有幸欣赏世界各地陶瓷艺术家们精湛有趣的艺术作品。德拉艺术廊旨在加强各国陶瓷艺术家之间的文化交流，同时将陶瓷

这一古老与现代融为一体的生动艺术形式传递给公众。

## 三宝与德拉之间的合作

自2011年代尔夫特和景德镇结为友好城市以来，三宝陶艺中心也和德拉艺术廊开始了在艺术家李见深倡议下的艺术合作。这两个机构致力于促进欧洲艺术家与中国艺术家的合作交流，并为交流创造条件。

为此次交流我们选出了六位艺术家，在本出版物中您能领略到他们的经历及成果。与此同时，中国的艺术家们也来到代尔夫特进行了艺术交流及创作工作。在2015年12月中国陶艺艺术家文那将在德拉艺术廊举办陶艺造型及绘画艺术展览。该交流计划由李文英、西梦.哈克和约克.杜登共同完成，他们负责陶瓷艺术作品在欧洲及中国的展览活动。





## Marc Janssens 比利时

Sanbao...once through the busy city, you arrive in a peaceful oasis. For me it was the perfect combination of tranquility and productive labor.

The first glimpses of the traditional wooden structures make a deep impression and immediately give you a 'feel good' feeling. I hadn't thought that Chinese influences would appear in my work, but in these surroundings it was inevitable. I became acquainted with decals and unknown glazes, and I used porcelain slibs.

The ceramics institute in the city also contributed to the atmosphere of an area that breathes ceramics. Here I got to know various nice like-minded people who I now stay in contact with via chat.

A big kiss to Wenying and thank you, ladies, for this super trip... Jingdezhen... I'm richer for this experience!



三宝...一个穿过城市的喧嚣，进入平静绿洲的世外桃源，来到这里对于我来说是休息和工作的完美结合。传统木质的农家小屋不会使你无动于衷，顷刻给你一个“惬意安宁”的感觉。我没想到中国会对我的作品产生影响，在这种环境下这种影响自然是不可避免的。

我不熟悉釉质印花及粘土泥浆工艺，我是在市陶瓷学院了解了这种工艺。学院的每个角落都散发着陶瓷气息，在这里我结识了几位志同道合风趣的陶艺艺术家，一同进行创作、交流，至今我们仍然保持着联系。在这里我想给文英深深的一个吻，感谢你这个顶好的建议……景德镇……一个全新的体验！







去一趟遥远的地方 -- 中国, 对我来说是个庞大的行程。之前我从未去过欧洲以外的地方, 踏上这段旅程去寻找最接近自己的一面。一年之前我作了尽可能充足的准备, 我读了关于中国的书籍, 学会了用筷子吃饭, 并参加了太极课程, 以便到达中国之后能像一个“中国人”一样完全湮没在中国的氛围中。中国辉煌的文化令我印象深刻, 中国人有优秀的专业技能, 每个人都很有勤奋。我结识了来自各地的艺术家, 并尝试着和他们一起工作。每天都是那么的美好。尽管我的薄瓷碗做起来不是那么容易(当地瓷土非常僵硬, 空气湿度很高), 有时交流沟通也有障碍, 可我仍觉得这是梦幻般



## Guy van Leemput 比利时

China was an enormous journey for me. A very faraway journey: I had never been outside of Europe before. And a journey to somewhere very close: searching for what was closest to me. Starting a year in advance I tried to prepare myself as



well as possible: I read books about China, learned to count on my fingers and use chopsticks, and I enrolled in a tai chi course. That helped me immerse myself completely; I tried to be Chinese with the Chinese. I was impressed by the gigantic culture and saw how each Chinese person specialized in just one thing and became highly skilled at that, and how people worked very hard each day. I had contact with other artists and I tried to work together with them. Every day was wonderful, though making my thin porcelain bowls was not an easy task (the local porcelain clay was very stiff and the humidity often quite high), the communication was

sometimes difficult. Still, I found it fantastic to work there in China and I enjoyed the hard work in the studio. I experimented, with varied success, but learned every day. In my own work some innovations emerged: a whiff of color, some holes via the lotus, and now and then a Chinese base appeared under a bowl. After China a productive period opened up for me. I had a lot of energy and made a considerable number of new pieces. From time to time I journey back to China: in my mind and through my memories. And every day I drink that wonderful Chinese green tea.



的一件事情, 我享受着每一刻在工作室工作的时光。我做了不同的尝试, 有许多成功, 每天都有所学。我的作品逐渐有了一些创新: 淡淡的色彩, 融入莲花果实孔型的灵感, 偶尔会给瓷碗加一个中式底座。中国之行以后, 我的作品开始了收获季节, 我投入了更多的精力并创作了很多新的作品。

我的脑海里还时常闪现出在中国的时光, 我每天还喝着来自中国的清香绿茶。







## Martin McWilliam 德国

My time in Sanbao was a very intense, concentrated time - nicely directed by Wenying. I liked the space its surrounding and the very good food. A little unnerving was that the theme I had been working on the previous half year and intended to pursue in Sanbao seemed to be looking at me everywhere. I had the uncanny feeling I had been there before. But when?

Douglas Adams wrote in one of his prefaces : Most civilizations go through 3 stages of development. The how - the why and then the when. For example - first - how do we feed

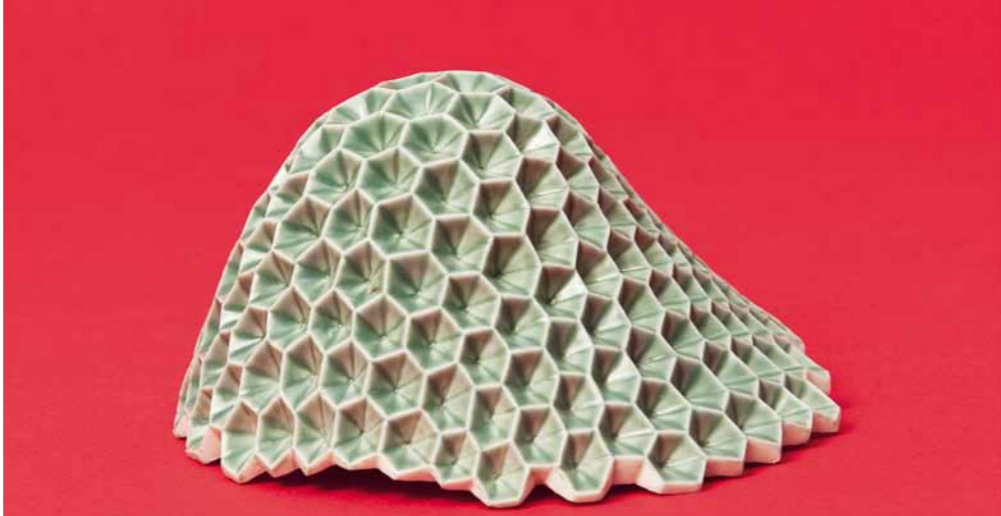
ourselves? Then - if you solve that - fully indulged - you will be confronted with - why do we eat (so much)? If you manage to clarify that then the only question you are left with is - where are we going to eat tonight? So for me- receiving the invitation to Sanbao was a bit like answered the third question - where am I going to make my next piece of art! The ceramic artist Grayson Perry gave an amazing talk for the BBC last year and he moved it on from a how-why-where to a Who - why - where. The boundaries of contemporary art are not formed by what art can be, but where it's made, by whom and why. So **Who Why Where** and I add **when** as an important "who-why" "who-where" and "why-when" sounds almost like Chinese.

我在三宝进行了深入专心致志的工作，期间文英给了我很好的指导。来到三宝，令我感到有些紧张的是，在过去半年我一直为之工作并打算来三宝继续这项工作的主题似乎随处可见。我萌生了一个不可思议的感觉，我仿佛来到过这个地方，但是何时呢？Douglas Adams在他的一部作品序言中这样写道：大多数文明发展要经历三个阶段：如何发展，为什么发展以及何时发展。比如：我们首先解决如何填饱自己；如果你完全解决了这个问题，然后你会面对我们为什么吃（这么多）？如果你搞清了这些，那么接下来的问题就剩下我们今晚在哪里吃？

所以对我来说，接到邀请前往三宝就像回答第三个问题：我要去那里完成我的下一件艺术品！陶瓷艺术家 Grayson Perry去年在BBC做了一个精彩的演讲，他把“如何-为什么-去哪里”改变成为“谁-为什么-去哪里”。现代艺术的界定不是艺术由什么构成，而是这件艺术品在哪儿生成，谁做的和为什么做。所以，谁、为什么、哪里，我再添加“什么时候”作为一个重点，就得到了“谁-为什么”，“谁-哪里”，“为什么-什么时候”的组合，这些听起来像汉语。







# Beatrijs van Rheeden 荷兰



In China I was able to work with fantastically beautiful porcelain which fired extremely white. The strange thing was that the mass I worked with was grayish and looked rather dirty, but it produced gorgeous porcelain that looks surprisingly strong. It was wonderful to be able to be in China, and to experience its culture

and people. We were treated to delicious food and the people around us were warm and open. Jingdezhen lives and breathes porcelain; everyone is involved with it and artistic workmanship is seamlessly integrated in society - it should be like that everywhere.



在中国，我可以用一种绝妙的粘土进行创作，令人惊奇的是，我用的粘土看上去灰白，像被污染了，但它烧成之后呈现给你的是一件神奇洁白的瓷器。我喜欢呆在中国，了解当地的风土人情，我热爱那里善良的人们及他们的美食。

瓷器在景德镇呼吸着、生活着，每个人都在为此工作。瓷器工艺在瓷都扮演着重要的角色，它无处不在，但在世界的其它地方它并不是随处可见。







# Susanne Silvertant 荷兰

In the city of porcelain I wanted to do a project with this splendid material. Chinese vases are admired for their highly-decorated painted surfaces. I called my project *Inside out*: I wanted to show the hidden interior. Inside out: you have been somewhere and you leave again, but something of yourself stays behind. I bought a 70 cm. high leather-hard vase, portioned the vase in 17 rings and prepared them. In the

deformed rings I set bottoms and attached them per pair. The resulting 9 wall objects retain a connection to each other because they were originally one vase. The fantastic Chinese food appealed tremendously to me and I decided to work the forms of it into this project. I had brought molds of garden material with me from the Netherlands. Casts of these and of Chinese food were incorporated into the wall objects. This gave still more connections in the work.

The painter and monk He Tang Kong Yi (和堂空一), who was present at that moment, decorated all of my work. Despite the language barrier we could understand each other well. Art builds bridges between different cultures. Art connects, and through art we can communicate. I enjoyed my time in China immensely, together with Beatrijs van Rheeden. It was wonderful to share this time together. I enjoyed the lovely, warm people, the surroundings, the natural environment and temperature, the everything-is-different feeling, the tastes and smells.



在瓷都我想用一种极好的材料做一个项目。人们为中国花瓶的美艳所惊叹，这缘于它精美的绘画工艺。我的项目叫“呈现内在”：我想将内在的东西呈现出来。“呈现内在”：你去了某处，你又离开了，但你留下了你的内在。我买了自然风干的70厘米高的毛坯花瓶，将花瓶横切成17块切面，用底座把每两个环形切面对接起来，这样组成了由一个花瓶横切面做成的九块相互连接的一组墙壁艺术品。

美味的中国菜很合我的口味，我决定把其中的内在元素融入到我的作品中。我在荷兰把花园里的植物做成模具印刻下来，在中国我把食材也做同样的处理并体现在我的墙壁艺术作品中。

当时在三宝工作的画家，和尚（和堂空一）完成了对我作品的装饰。我们之间尽管语言不通，但相互理解的非常好。艺术是不同文化之间的桥梁，人们可以通过艺术来交流。

我和Beatrijs van Rheeden非常享受在中国的时光，也很高兴能够分享这方面的经验，我很喜欢这里温馨的自然环境，善良的工匠艺人，以及这里的气候。我感觉这里所有的一切都很独特。





As an artist, I see myself as an explorer. My life experiences are often the source of inspiration. The quest for the unknown is fascinating and challenging. With these thoughts, I went to China. One month in Sanbao was the most confronting experience in my creative career, but also a memorable and inspiring experience. The Chinese culture is my roots, my youth and the origin of my creations. In China, these

were the familiar factors that touched me the most. Like an explorer coming home, I felt both comfort and conflicts. I was deeply embedded in my own culture; memories come and go, inconspicuous and yet present. They get under my skin, there is nowhere to go except to confront myself. Who am I, what do I want to express through my work? In these intensive four weeks, I made two series. My passion for

Chinese calligraphy led to a series of work inspired by Silk Road manuscripts. The other series, "Lian-Lotus," base on the Chinese symbol for continuity, connectivity, and purity. In the end, the mountain, the river, the rain, the mist, and the many layers of colors and their shades ignite my inspiration. This is my impression of China, my home, my roots.



## Yuk Kan Yeung 杨玉勤



对我来说，作为一位艺术家，就如一位探险家，在充满挑战的人生旅程上，莫测的际遇与成果，都是生命上难得的点滴。这些点滴，往往成为我的创作之源。

在香港土生土长的我，中国文化是我的根基，是我的根源。中国人相信缘，在荷兰生活了二十七载，就是一份缘，这份缘又把我带到景德镇三宝陶艺研修院。踏足中国，就如游子归家，既亲切又陌生。熟悉的风土人情，陌生的人与物。声音、空气、美食、香茶、诗词、画意，渗进了我的脑海，渗进了我皮下的细胞，无法躲避。面对这渐远的源头，面对自己，

面对在我创作生命中一个最大的冲击和问号：我是谁？我想通过作品表达些什么？在三宝一个月，我创作了两组作品；一组是基于我对中国书法的喜爱和对丝绸之路遗书手稿的好奇；另一组的灵感来自莲，特别是莲藕，取其相连相通之意。

此刻我想起了那烟霞间透露出来的山峦；雨后山峦的层次，灰有灰的层次，绿有绿的层次，是我印象中的中国，是我成长的家园，是我的根。







In 2014, Galerie Terra Delft selected six European artists for an artist in residency position in Jingdezhen Sanbao International Ceramic Art Village Museum.

These artists were:

Marc Janssens, Belgium

Guy van Leemput, Belgium

Martin McWilliam, Germany

Beatrijs van Rheeden, The Netherlands

Susanne Silvertant, The Netherlands

Yuk Kan Yeung, The Netherlands

在2014年，荷兰代尔夫特德拉画廊选送了六名欧洲艺术家参加景德镇三宝国际陶艺村博物馆的艺术家驻村计划。

他们是：

Marc Janssens, 比利时

Guy van Leemput, 比利时

Martin McWilliam, 德国

Beatrijs van Rheeden, 荷兰

Susanne Silvertant, 荷兰

Yuk Kan Yeung, 荷兰

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Terra Delft Gallery

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