

# WORLD-FAMOUS CERAMIC ARTISTS' STUDIOS



美洲卷1 VOLUME OF AMERICA (1)

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# 世界著名 陶艺家 工作室

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## 朱迪思·S·施瓦茨 (美国)

你是否在欣赏过某件当代艺术作品之后，就去幻想它是怎么创作的，又在哪里创作的呢？是什么样的环境造就了这件作品？影响其存在的技术因素是什么？以及这些因素又是如何影响艺术家的眼光呢？在我看来，这些问题都会勾起人们的好奇心，因此，无论在什么时候，只要我有能力，总会尽力安排去工作室看一看。

虽然居住是人类生存最基本的需求，但艺术家们的工作室却是十分特殊的场所。它们往往会反映出一种隐私感，表明家庭成员之间的相互影响（特别是当工作室就是家的一部分时更是如此），同时也常常令人产生某种静谧感或嘈杂感，而艺术家则选择在这样的环境中进行创作。

到显贵名人的豪宅去参观是人们特别喜欢的一种消遣方式，同时其豪宅也常常用来作为慈善机构募集善款之所。的确，无论我们是否通过书刊杂志和电视节目，抑或亲自去窥视一下私家的起居室，我们都会禁不住地去幻想主人的生活方式，或许甚至会幻想我们自己就生活在那里。

然而，艺术家们的工作室却常常要躲避这种好奇心，因为从来就没有想到过把这样的空间与艺术史或艺术批评联系在一起，或者艺术家本人也希望使自己的特殊环境摆脱公众的目光。

时至今日，我仍然记得在纽约市现代艺术博物馆参观杰克逊·波洛克作品回顾展的情景，也为他不遗余力地重建他的长岛工作室而感动。每一块饱经风雨的木头都被拆卸下来，又重新组装在一起，从而向我们展示了他在20世纪50年代工作时的环境。每一寸颜料结成硬壳的地板在那里原封不动地展示了一层层聚积起来的颜料。

对我来说，联想到波洛克的真实环境，心中就产生了对他的作品的一种更深刻的理解和欣赏。你能够感觉到他的力量，幻想着他一边把颜料滴在画布上，一边来回踱步。当我能够把环境的那种简朴与绘画作品的丰富内涵相对比时，新的认识油然而生。

格里·威廉姆斯是《工作室陶艺家》杂志的主编，数年来，他为自己的读者提供了能够窥视艺术家隐私世界的文章。在这本杂志的每一期中几乎都能够找到参观全国各地艺术家工作室的内容，因此，在很大程度上促成了这本出版物不断取得成功。举例来讲，当我在读格里的杂志时，就会尽力去弄清楚书架上的书、收藏的物品、绘画作品、素描或墙上的公告。有什么工具摆放在工作台上？陶轮安置在哪个地方？使用的是什么类型的窑？当然，还有这座窑有多大？我们在寻求一种新的技巧，它或许可以用图片展示出来，来阐释某种特殊的表面效果，努力去发现窗后是否还有一道壮丽的风景。光线、范围、地点——周围环境，或者说对空间的“感觉”或许恰恰提供了新的视角来观察创作，而且更为经常的是，在帮助我们更全面地认识艺术家的独特贡献中发挥着极其重要的作用。

当我在撰写一篇有关艺术家比恩·芬纳兰 (Bean Finneran) 的评论文章时，我曾请她解开构成其装置作品的数千根弧形泥条的灵感源泉之谜。她解释说，她和她的丈夫住在一条船屋里，这个船屋就停泊在环绕着旧金山湾的、水草茂盛的沼泽中间，因此，她的那些弧形泥条就是绿草叶片的写照。

我们常常看到彼得·沃尔克斯设在美国奥克兰被称作“穹顶”的工作室的照片，以及金子润设在内布拉斯加州奥马哈市巨大的工厂化的空间照片——就作品尺寸而言，这两个工作室都充分表明，并且使人想到创作纪念碑式作品的可能性。

经常出现的情况是，工作室有助于成就艺术家。

当工作室的环境涉及到某种折衷的情况时，这一点尤为真实，在受到制约的情况下不得不在某个空间内进行创作，而且这个空间必须发挥多重作用时，我们希望看到艺术家如何能够处理这些制约的因素，进而创造一个能够反映出某种个性，并且有助于创造性工作的空间来。

工作室就是这样一个地方，在这里，年复一年，无数个小时的艰苦创作，全身心地投入；在这里，各种创作思想应运而生，又因无法达到理想境地而随之夭折。工作室不仅是一个活动舞台、游戏场所、实验室和厨房……工作室还是一个特殊的庇护所，在这里，艺术家们将自己展示给自己……在这里，总会提出作品的真和内涵，以及最根本性的问题……在这里，那些富有爱心的艺术家在不停地进行着创作。

虽然为一本将聚光灯投在工作室、艺术和用泥进行创作的艺术家们身上的书撰写前言是一件十分愉快的事，但更具意义的是，本书作者白明带着我们在进行环球旅行，去看看国际间丰富多彩的表达方式。他对亚洲、澳大利亚、欧洲和北美洲地区的艺术家们的访谈都用英文和中文印刷出来，以期尽可能地使它到达最广泛的读者手中。

他的采访促使我们以全球性的眼光去思考这种极其重要的雕塑材料，同时使人们洞悉世界各地的国际陶瓷艺术群体。今天，艺术家们分享着共同的平台——因为专门服务于陶瓷艺术的博物馆、美术馆、双年展和专业杂志的数量在世界各地持续增加和扩大。与此同时，国际互联网进一步加强了全球性的关注。

同样重要的是，这本书把艺术家的各种情感融合为一体，而这些情感则充分表明了人们不同的感情、激情和艺术表现的目的，从政治学的角度讲，假如能够认识到，尽管陶瓷生产在中国已经繁荣发展了数个世纪，但过去常常把技术知识作为秘密封锁起来，那么，这种认知就具有十分重要的意义。白明向我们表明了，工作室已经摆脱了统治阶层和宫廷的控制与监督，工作室是一个开放的环境，在这里，可以共享技巧，可以自由地交流思想和知识。

我深知，这本书不仅会激励我们去思考，同时也会为陶瓷艺术创作的质量和艺术激情提供一个新的视角。

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# Behind the Studio Window



Judith S. Schwartz (THE UNITED STATES OF AMERICA)

Have you ever seen a work of contemporary art and imagined how or where it was produced? What sort of environment shaped it? What were the technical considerations that influenced its being and how did these considerations influence the artist's vision? These, to me, have always been intriguing questions and whenever I can, I try to arrange a studio visit.

While shelter is basic to human existence, artists' studios are special places. They often reflect a sense of privacy, demonstrate family interactions (especially when the studio is part of the home) and frequently suggest the sense of serenity or turmoil within which the artist chooses to create.

House tours of the rich and famous are a favorite pastime and are often used as fund-raisers for charitable organizations. Indeed, whether we peer into private living rooms through magazines, books, television shows - or first hand, we can't help but imagine the life style of the occupants and may even fantasize ourselves living there.

Artists' studios, however, have often eluded the curious perhaps because such spaces were never thought to be relevant to art history or criticism, or the artist himself wanted to keep his special environment removed from public scrutiny.

I remember viewing the Jackson Pollack retrospective at the Museum of Modern Art in New York City and being struck by the painstaking reconstruction of his Long Island studio. Every piece of weathered wood had been taken apart and reassembled, to show us the environment in which he had worked in the early 50's. Every inch of the paint-encrusted floor was there to show, first hand, the layer upon layer of paint build up.

Connecting to Pollack's actual setting created, for me, a deeper understanding and appreciation of his work. You could feel his energy and imagine him pacing as he dripped paint onto canvas. New perceptions were exposed when I was able to contrast the sparseness of the surrounding to the complexity of the paintings.

Gerry Williams, Editor of Studio Potter magazine, has rewarded his readers for years with articles that peer into the artist's private world. Tours of artist studios from around the country can be found in virtually every issue of the magazine and, in no small measure, contribute to the continued success of this publication. I, for one, when reading Gerry's magazine, try to discern the books on the shelves, the objects collected, the paintings, drawings or announcements on the walls. What tools were placed on the worktable, and how was the wheel positioned? What sort of kiln was in place and, of course, how large was it? We look for a new technique, which might be revealed in the photograph to explain a special surface try to discover if there is a spectacular view out a back window. The light, scale, location — the ambience or "feel" of the space might just provide new insight into the work and, more often than not, plays a significant role in helping us understand the artist's contribution more fully.

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While writing an article on the artist Bean Finneran, I asked her to clarify the source for the thousands of arc-shaped coils of clay that constitute her installations. She explained that she and her husband live aboard a houseboat in the midst of the grassy marshes surrounding San Francisco Bay and that her arc coils are reflections of blades of grass.

We often have seen photographs of Peter Voukos studio space known as the "Dome" in Oakland or of Jun Kaneko's colossal industrial space in Omaha, Nebraska — both of which inform and suggest the possibility of monumentality in scale of work.

Often, the studio helps form the artist.

This is particularly true when studio spaces are about compromise. Within the constraint of having to work within a space that must fulfill multiple functions, we want to see how the artist has been able to handle that constraint to make a space reflective of a personality and supportive of its creativity.

The studio is a place where countless obsessive hours of hard work and devotion take place, day after day, where ideas are born and ideas fall flat and fail. The studio is not only the arena, the playing field, the laboratory, and the kitchen ... the studio is a special sanctuary where the artist reveals himself to himself... where truth, meaning, and ultimate questions are raised, and labors of love are ongoing.

While it is a pleasure to offer an introduction to a book which attempts to shine a spotlight on the studios, art and artists who work in clay, it is even more significant that the author, Bai Ming, takes us on a global journey to view international diversities of expression. His interviews of artists from Asia, Australia, Europe and North America are printed in English and Chinese to reach the broadest possible audience.

His interviews force us to think internationally about this important sculptural material and provide insights into the worldwide international ceramic art community. Today, artists share a common ground — as the number of museums, galleries, biennales, and journals devoted to the ceramic arts continue to increase and expand throughout the world. At the same time, the Internet reinforces a global perspective.

Equally important is that this book connects artist's sensibilities that illuminate the diverse feelings, passions, and intents of artistic expression. Politically, it is also significant to consider that although ceramic production flourished in China for centuries, technical knowledge was often cloaked in secrecy. Bai Ming shows us that the studio has moved from the control and supervision of the ruling class and the court to the studio which is an open environment — where skill is shared and ideas and knowledge are freely exchanged.

I know this book will stimulate our thinking and put a new perspective on the quality and intensity of ceramic art making.

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