

从泥土到语言，一场有关陶瓷的无限想象

FROM CLAY TO WORDS, INFINITE IMAGINATION ABOUT CERAMICS

文 | 文蕴 图 | 上海明珠美术馆 Author | Wen Yun Photos | Pearl Art Museum



徐鑫桦作品《身体纪念碑——器》
Body Monument-Device by Xun Xinhua



在人类文明的发展进程中，用火烧湿泥土制成陶器，成为新石器时代的一个开端。人类对“泥土”这种物质特性的发现与探索，从万年前延续至今，在中国更开辟了从瓷土到瓷器的新天地。近日，14位当下活跃在艺术领域具有代表性的中外艺术家，塞莱斯特·布谢-穆日诺、陈小丹、耿雪、梁绍基、梁婉莹、刘丹华、刘建华、柳溪、苏献忠、隋建国、孙月、徐鑫桦、徐震*、赵赵会聚上海明珠美术馆，展出他们以陶瓷材料作为媒介或与之相关的艺术创作。三十余组多元作品包括雕塑、装置、影像、绘画等形式，分7个篇章：生于土、格物、怀古与挪用、日常与非常、身体与身份等，探索与呈现了以历史悠久的陶瓷材料为媒介的艺术新观念、新表达、新语言。

此次展览题为“从泥土到语言——以陶瓷为媒介”。提及策展缘由，上海明珠美术馆馆长、策展人李丹丹介绍说，陶瓷是艺术家们观察与研究的对象，并由此激发出无限创造力。从某种意义上讲，这些陶瓷艺术作品是“天成”与“偶得”之物，是实物更是有关艺术、创造与生命的隐喻和象征。

《庄子·在宥》云：“今夫百昌皆生于土而反于土。”意为而今万物都生长于泥土而又复归于泥土。展览以此开篇，从“吐生万物”的泥土为起点，探讨艺术和生命的本源。正如隋建国所说：“人跟泥巴打交道上万年……那一捏一握，就是人在创造世界。”他的影像作品《肉身成道》记录拳击泥塑的创作过程，与2008年开始的“盲人肖像”系列一脉相承，关闭了自己视觉的感官，试图摆脱传统雕塑的语言和思维，把身体的动作放到了作品的核心，让泥塑回到最原始的状态，将触觉或者说人的心灵感觉推向极致。与影像同时展出的《拳击泥稿》即是留存实物。

展览中，观众看到了艺术家们对材料的探讨和了解，这也展现了艺术家对传统陶瓷语言的提炼与创新表达。时常有观众惊叹：“陶瓷竟然可以这样做！”比如美术馆入口处，刘建华的作品《线条》用青瓷塑造简洁线条，颠覆以往人们对材料认识上的视觉经验，不仅是对陶瓷的新认识，也是对线条表达的新认识。令人不敢相信竟然是陶瓷材质的作品不止一件。来自德化百年陶瓷世家的苏献忠将纸的柔软赋予瓷的坚硬之上，从层层叠叠、薄如蝉翼的白瓷“纸”中可见德化薄胎瓷塑的技法，又能感受到东方禅思的当代表达，让白瓷这种古

■ 本栏目由灿辉国际（集团）有限公司支持



苏献忠作品《纸》
Paper by Su Xianzhong



老的材料焕然一新，散发出诗意。陶砖底座源自烧制白瓷“纸”的砖窑，陶与瓷、粗糙与细腻之间既是对比更是相生相依的关系。《纸》系列作品之一被英国维多利亚与阿尔伯特博物馆收藏。

观展过程中，观众耳边不时传来叮叮当当仿佛晨钟的声音。循声望去，原来这回响声是来自法国艺术家塞莱斯特·布谢-穆日诺的创作《无题之明珠》，穆日诺根据此次展览空间作了全新设计。这位学音乐出身的艺术家，将视觉、触觉与听觉互相交织，利用一些日常用具，在视觉艺术里创作音乐，让观众沉浸在多方位的感官体验中。《无题之明珠》装置里，大大小小的白瓷碗在一池蔚蓝的水波中移动、相遇、碰撞、分离，迸发出陶瓷特有的清脆声音，呈现着循环、永恒。因此，观众不由自主地被流转的白瓷碗和宛若晨钟的乐音吸引，静坐凝视，进入一种玄妙的宁静状态。艺术家想借此表达，日常物品也可以成为乐器，弹奏出美妙的声音。穆日诺说：“我坚持做那些能用物理力量来发出声音的作品，以《无题之明珠》为例，这件作品的声音不仅来自瓷碗的摩擦和碰撞，事实上，水泵、水流和瓷碗之间有一个明确的‘部署’，它们之间的运作成就了整个‘作曲’过程。材质上我选用了骨瓷碗，这是很多人每天都会用的日常用品。”

在穆日诺的作品旁边，是徐鑫桦的作品《身体纪念碑——器》，这是他与妻子张春共同创作的。他们用黑陶泥相互拓印对方的身体，入窑烧制成形，再敲击成散落一地的碎片，如同花瓣，又似容器，以此重新思考身体与空间的关系。正如徐鑫桦所说：“肉体 and 泥土、世界，有一种同构关系。泥土变成我们各自身体的延伸。”土生万物，泥塑陶瓷



上图：刘建华作品《线条》
Above: *Lines* by Liu Jianhua

下图：苏献忠作品《等花开》
Below: *Waiting for the Blooming* by Su Xianzhong

也孕育了人本身，不少艺术家都借由陶瓷作品来关联人的身体与对自身身份的觉知。梁婉莹的作品《女人·容器》，复杂精巧的花形状容器是对“妈妈”这个身份的思索。梁婉莹刚刚成为母亲，人生角色的变化让她有了更多体验与思考：“妈妈日复一日的付出，在多年以后，会在孩子的记忆里慢慢地一朵一朵开成鲜花。让他们突然领悟到，自己平凡无奇的过去也是踩着一朵朵饱含着母亲祝福的花而来。生活也不过是要继续把泥土变成花伴随着自己走过。”

14位艺术家引领观众从不同维度去理解作品，打开想象的空间，抵达创作思考的内核。因为作品的多异性和丰富性，一位艺术家的作品可能出现在不同篇章，一件作品也可能跨越多个维度。三十余组作品在7个篇章里的陈列是诗意而松散的，是边界模糊的，期待观众徜徉其中，触发不同以往的思维火花。展览期间，馆方还邀请了参展艺术家以及多位陶瓷研究专家，通过学术研讨会、线上线下讲座、成人与儿童工作坊等多元形式，展开公共美育活动，让观众进一步深入探寻陶瓷艺术的世界。



The exhibition themed by “From Clay to Words: Ceramics as Media” is held at the Pearl Art Museum, Shanghai. When mentioning the curation reason, Li Dandan, Director and curator of the Pearl Art Museum, introduced that, as an object of observation and study of artists, ceramics could inspire unlimited creativity with artists. Those works of ceramic art are not only natural or contingent items, but also metaphors and symbols related to arts, creation and life.

At the exhibition, audiences could see the artists’ discussion on and comprehension of materials, which presents that they have refined and innovated the traditional ceramics language. A lot of audiences exclaimed that, “Wow, ceramics could be like this!” For example, *Lines* displayed at the entrance of the Pearl Art Museum, one piece of works of Liu Jianhua, adopts celadon to form simple lines, which overturns our visual experience in knowledge of materials and brings new knowledge of both ceramics and expression of lines. There are also other unbelievable works fabricated by ceramics. In the *Paper* by Su Xianzhong, who is from a century-old ceramics family of Dehua County, Fujian Province, the artist places soft papers on hard ceramics, from which we could see Dehua eggshell porcelain technique from the thin white porcelain layers of paper; in this work, we could comprehend the modern expression of eastern meditation, which makes the ancient white porcelain new, full of poetic flavor; the portray foundation is made in the brickkiln for firing the white porcelain “paper”, so rough portray and delicate ceramics compare with each other and depend on each other; and one piece of works in the *Paper* series is collected by the Victoria and Albert Museum (the UK).

When audiences go around the exhibition hall, they often hear clinks as morning bell from *Untitled Pearl* by French artist Céleste Boursier-Mougenot, who has specially designed his works according to the exhibition space.





上图：梁婉莹作品《女人·容器》
Above: *Woman as Vessel* by Liang Wanying

右图：隋建国作品《拳击泥稿》
Right: *Clay Draft of Boxing* by Sui Jianguo

左页图：塞莱斯特·布谢 - 穆日诺作品
《无题之明珠》
Left page: *Untitled Pearl* by Céleste
Boursier-Mougenot



Mougenot is an artist of music background, who combines vision, touch and hearing, and creates music in visual arts by adopting some daily utensils, thus offering audiences multidirectional sensual experience. In the *Untitled Pearl* installation, the large or small white porcelain bowls in blue water move, meet, crash and separate, sending out the unique clear and melodious sound of ceramics. Therefore, audiences are easily attracted by the moving white porcelain bowls and the musical sound as morning bell, who sit quietly and gaze the works fixedly and then enter the mysterious peace. The artist intends to tell us that daily utensils can also be used as musical instruments to play wonderful sound. "I have been engaged in creating works that could make sounds with physical strength. Taking the *Untitled Pearl* as example, sounds of this piece of work not only come from friction and crash of the porcelain bowls, but also the 'deployment' among the water pump, the flow and the porcelain bowls. Their operation achieves the whole 'composition' process. With regard to the material, I adopt bone china bowls, daily supplies that a lot of people may use every day." Mougenot said.

The fourteen artists lead the audiences to comprehend the works from different dimensions, and help them imagine and get the creation cores. Since the works are so different and rich, you may find that an artist's works may be exhibited in different chapters, and one piece of work may cross more than one dimension. 