

Connect the World with Glass Art

理查德·怀特利：光域

在本次“光域”中，理查德·怀特利展出的十六件展品和许多二十一世纪的雕塑相比，尺度并不算大。然而，在其简单的几何外观和柔和弯曲的内部结构中，蕴藏着深刻的涵义和广阔的洞见。作为一名工艺大师，怀特利充分利用了玻璃和光线的固有属性来表达我们与空间之间的物理和精神联系。就像建筑学一样，他的作品也有入口和内部空间，当二者相结合时，可以解读为一种对人体的隐喻。每一件充满光线的作品都似乎在吐息着捕捉到的光线，创造出一种奇妙的感觉，同时引发个人的反思。

Richard Whiteley's sixteen works in the exhibition *Illuminated Space* are small in scale when considered alongside much twenty-first century sculpture. Yet contained within their simple geometric exteriors and softly curved interiors is a depth of meaning and a universe of insights. A master craftsman, Whiteley takes full advantage of the inherent properties of glass and light to express ideas about our physical and spiritual relationship to space. Like architecture, his works have points of entry and internal spaces that, when taken together, can be read as a metaphor for the human body. Each light-filled work seems to inhale and exhale the light captured within, creating a sense of wonder and moments of personal introspection.

怀特利于 1963 年出生于英国，同年随家人移居澳大利亚。他的艺术家之路得益于专业的学术训练，和他同世界各地的当代玻璃艺术家的广泛交游，玻璃艺术家们是一个关系紧密的团体，因善于协作而闻名。年轻时怀特利曾在一家彩窗玻璃工作室当学徒，在那段时间内他培养了对玻璃及其与光线和色彩的关系的深刻认知。他毕业于堪培拉澳大利亚国立大学玻璃艺术专业学士学位，师从于克劳斯·莫杰（Klaus Moje, 1936-2016），后者创办了堪培拉艺术学院玻璃工作室。怀特利随后获得了伊利诺伊大学厄巴纳-香槟分校雕塑学艺术硕士学位，师从于著名艺术教育家威廉·卡尔森（William Carlson, 1950-）。莫杰和卡尔森都影响了国际玻璃工作室运动。在美国完成学业后，怀特利回到澳大利亚开设了自己的工作室，集中在窑制玻璃的创作上，该工艺需要大量使用阳模和阴模，并需要长时间在退火炉中冷却。自 2002 年以来，他一直担任澳大利亚国立大学的玻璃工作室负责人，教授并影响着新一代的玻璃艺术家。

Whiteley, who was born 1963 in the United Kingdom, migrated to Australia with his family that same year. His growth as an artist is the result of both academic training and his engagement with contemporary glassmakers from around the world, a tightly-knit community that is known for its collaborative nature. In his youth, Whiteley apprenticed to a stained-glass studio where he developed a keen awareness of glass

and its relationship to light and color. He holds an undergraduate degree in glass from Australian National University (ANU) in Canberra, where he studied with Klaus Moje (1936–2016), who founded the Glass Workshop of the Canberra School of Art. Whiteley also holds a Master of Fine Arts degree in sculpture from the University of Illinois Urbana-Champaign, where he studied with the distinguished arts educator William Carlson (born 1950). Both Moje and Carlson were influential in the development of the international Studio Glass Movement. After Whiteley completed his studies in the United States, he returned to Australia to develop a studio practice, working primarily in a glass-casting process that requires extensive use of positive and negative molds and lengthy kiln time for annealing (cooling) the glass. Since 2002 he has served as Head of Glass at ANU, where he teaches and influences a new generation of artists working in glass.

1971 年成立于美国华盛顿州斯坦伍德的皮尔查克玻璃艺术学校 (Pilchuck Glass School) 同样在怀特利的艺术教育生涯中扮演了重要角色。这里一直聚集了技术精湛的国际玻璃艺术家和充满求知欲的学生。1987 年, 即将完成本科课程的怀特利前往皮尔查克开启朝圣之旅, 参加了捷克斯洛伐克玻璃艺术大师斯坦尼斯拉夫·李宾斯基 (Stanislav Libenský, 1921-2002) 和雅鲁斯拉娃·布利赫多娃 (Jaroslava Brychtová, 1924-) 开设的暑期课程, 事实证明这次交流对他的创作方向产生了深远影响。李宾斯基和布利赫多娃教给怀特利一种新技术, 使得浇铸玻璃能实现的尺度不断扩大。他们自己的作品提倡将玻璃作为一种纯粹的雕塑媒介, 而当时大多数工作室艺术家都将注意力放在了传统的容器形式上。他们擅长利用玻璃的光学特性, 用光线和色彩创造容器作品。(图一) 李宾斯基和布利赫多娃浇铸出实体, 而怀特利的作品则是用内部中空带给作品新意。尽管他们采用了不同的铸造方法, 但两者的共同点是, 光线被激活的方式对感知玻璃的质感起着至关重要的作用。例如在作品《缺如》(*Absent*) (图二) 中, 光线穿透稠密的材料, 照亮了内部, 将我们的注意力带到作品没有玻璃的空间内。虽然怀特利受到李宾斯基和布利赫多娃的启发, 但他以自己独有的视觉表达方式, 创作出简劲的作品, 将重点放在线条和渐变色的质感, 使作品看上去可以被诉诸画笔纸端。

The Pilchuck Glass School, established in Stanwood, Washington, in 1971, also played a key role in Whiteley's artistic education. This school maintains its critical role as a gathering place for skilled international glass artists and eager students. In 1987, as he was completing his undergraduate studies, Whiteley made the pilgrimage to Pilchuck to take a summer course with the Czechoslovakian master glassmakers Stanislav Libenský (1921–2002) and Jaroslava Brychtová (born 1924), an exchange that proved profoundly influential on the direction of his work. Libenský and Brychtová taught him their innovative techniques, which allowed for an ever-increasing scale of glass casting. Through their own work they promoted the use of glass as a purely sculptural medium at a time when most other studio artists were

largely focused on the traditional vessel form. They excelled at exploiting the optical qualities of glass and utilizing light and color to create volumetric works. (see fig. 1) Where Libenský and Brychtová employ solid cast forms, Whiteley fashions his works with hollow interiors. Though they take different approaches to casting, in both cases the way in which light is activated plays a critical role to understanding the mass of glass. Filtered through the density of the material in *Absent*, for example, light illuminates the interior and brings our attention to a space devoid of glass. (see fig. 2) Inspired by Libenský and Brychtová, but using a visual vocabulary uniquely his own, Whiteley builds elegant works that emphasize the important qualities of line and gradient color that make it seem as if it might be painted onto the surface.

在技术上受到捷克玻璃传统驱策的同时，怀特利也承认日本建筑大师安藤忠雄（1941）对他的启发。以极简主义建筑而闻名的安藤忠雄，其作品主要采用混凝土和平板玻璃建成。安藤忠雄说过：“我在设计建筑物的时候，考虑的是整体的组成，就像身体的各个部分和谐地组合在一起一样。”⁽¹⁾怀特利的雕塑和安藤忠雄的建筑享有类似的美学形式，同样是表达精神、身体和人类特征之间的关系。在包括禅宗或冥想的日本哲学传统中，安藤忠雄和怀特利设计的内部空间为观众提供了一个人沉思和反省的机会。怀特利对物体和身体之间关系的探索一方面来自于他经历的一项挑战——他目睹了对核磁共振成像和X射线的解读。在《导管》(*Duct*)、《虚空胴体》(*Body Void*)和《劈裂》(*Cleave*)这几件作品中，我们可以看到类似于内脏形态的腔体：带瓣膜的心脏、胃或膀胱以及一对肺。(图三、四、五)怀特利将通道置入玻璃，连接起内与外，就像门之于建筑或者七窍之于人体一样。

While technically driven by Czech glass traditions, Whiteley also acknowledges inspiration from the Japanese architect Tadao Ando (born 1941) who is known for his minimalist buildings constructed largely with concrete and plate glass. Ando states, “When I design buildings, I think of the overall composition, much as the parts of a body would fit together.”⁽¹⁾ Whiteley’s sculpture and Ando’s architecture share a similar formal aesthetic and a relationship to spiritual, physical, and human characteristics. In the tradition of Japanese philosophies that include Zen or mediation, these internal spaces – by both Ando and Whiteley – offer viewers an opportunity for personal contemplation and introspection. One aspect of Whiteley’s intellectual investigation between the object and the body is informed by the challenge he has witnessed of deciphering MRI screenings and X-rays. In *Duct*, *Body Void*, and *Cleave* (see figs 3, 4, 5), we see cavities that resonate with the shape of internal organs: a heart with valves, a stomach or bladder, and a pair of lungs. Like doors on a building, or openings in the human body, Whiteley incorporates passageways that have been cut into the glass connecting the inside and the outside.

安藤忠雄和怀特利通过铸造过程实现了相似的物理属性，尽管使用的材料不同。安藤忠雄将水泥倒入上过

漆的木质模具，从而形成一种光滑的表面。有时候水泥墙面上有圆形孔状肌理。怀特利对玻璃的转化则是通过将熔化的玻璃块铸造成一个新的、均衡的实体。与安藤忠雄不同的是，怀特利的作品创作是从内部开始的——首先雕刻一个石膏硅胶模具，对应作品内部的虚空间。随后在虚空的核心周围再做一圈模具，用玻璃料浇铸填充。怀特利的作品体量厚重，需要长时间退火，在窑中缓慢冷却三到七周时间。一旦玻璃冷却就将其从模具中取出，任何附着在玻璃上的模具残余都可以通过打磨和抛光的物理方式去除。他所追求的表面，无论光滑抑或粗粝，都是通过全面冷加工方式实现。在和光产生互动时，材料（无论是玻璃还是混凝土）本身都是最重要的角色，对于建筑师安藤和艺术家怀特利二者皆是如此。当外部光源进入水泥建筑或玻璃内部时，光线同时强化了作品的视觉感受和理性认知，引发观者身体与精神上的回应。

Ando and Whiteley achieve similar physical attributions through the casting process, albeit with different materials. Ando's concrete is poured into varnished wooden molds, which results in a smooth finish. Sometimes these walls are punctuated with a pattern of circular holes. Whiteley transforms glass by casting chunks of molten glass into a new, uniform entity. In contrast to the architect, the inception of his work begins on the inside. He first carves a plaster silica mold that will eventually become the interior void. He constructs a set of walls surrounding the core and fills the mold cavity with glass ingots. Thick forms, as Whiteley's work, have lengthy annealing times, a slow cooling process in the kiln that can last from three to seven weeks. Once the glass is cooled it is removed from the mold. Any undesired material transferred from the mold onto the glass is physically removed by grinding and polishing. The desired surface, whether a high polish or a matte finish, is achieved through this extensive cold-working process. For both architect and artist, the role of material (glass and concrete) is critical to the engagement with light. Once the external light source is inside the structure or the glass object, it enhances both sight and insight and allows for both a physical and a spiritual response.

怀特利创造出了极具美感的，统摄了内涵、材料和工艺的作品。他对玻璃完备的知识，使得每一次他从熟悉的工艺流程开始，都会拓展他对这一材料的回应。伊利诺伊大学斯普林菲尔德分校（University of Illinois at Springfield）哲学、历史和视觉艺术名誉教授拉里·席纳尔（Larry Shiner, 1934-）探讨了精通材料的重要性。谈到艺术家作品中各种元素的融合，席纳尔将这一过程描述为“精神和身体用同一种媒介共同工作……（这）成为了自然发现和表达的基础。”⁽²⁾怀特利便是这一创造性方法的典范，他在作品中注入了一种吸引了我们的注意力的能量，并让我们认识到，我们可以不断超越传统，在玻璃作品中实现新的可能性。

Whiteley creates objects of great beauty that synthesize meaning, material, and craftsmanship. His implicit knowledge of glass allows him to expand on his response to the material each time he embarks on the familiar process. Larry Shiner, Emeritus Professor of Philosophy, History and Visual Arts, University of Illinois at Springfield, has discussed the importance of mastering material. Referring to the integration of elements in an artist's work, Shiner describes this process as “mind and body working together in a medium . . . [that]

become the basis of spontaneous discovery and expression.”(2) Whiteley exemplifies this creative approach, infusing his work with an energy that commands our attention and the knowledge that we can continually move beyond the traditional to achieve new possibilities in glass.

Diane C. Wright
Curator of Glass
The Toledo Museum of Art (TMA)

戴安·C·赖特
托莱多艺术博物馆玻璃策展人

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