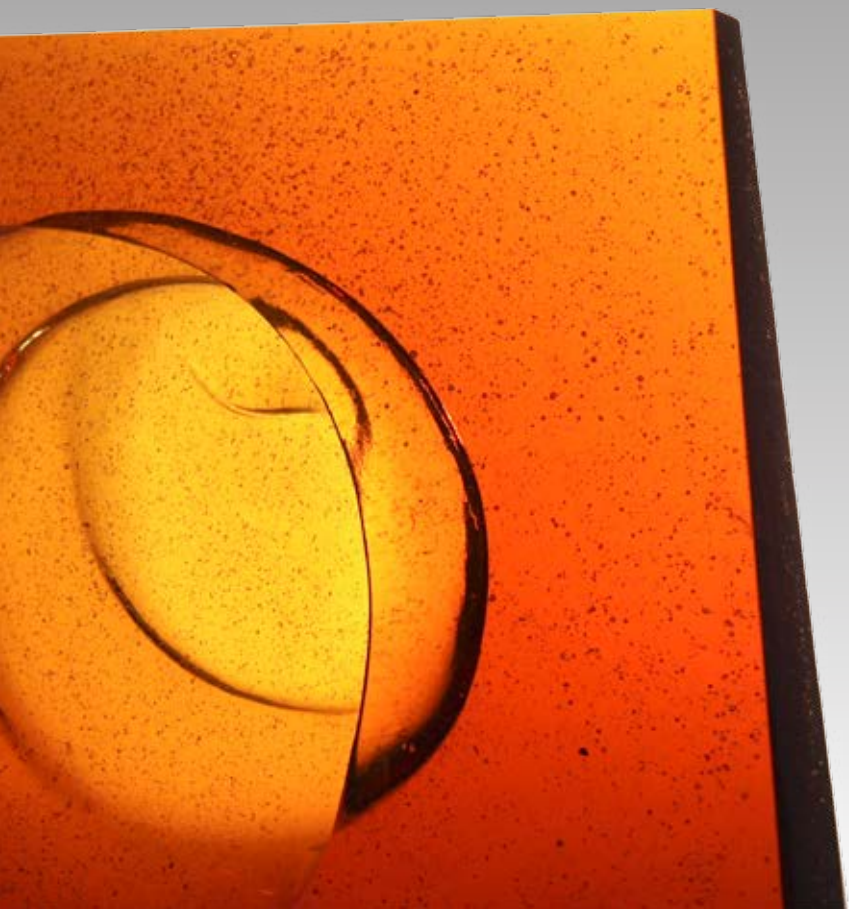


YUAN CHU

元·简

王建中玻璃艺术展

Wang Jianzhong's Glass Art



简·尚

YUAN CHU

Combined with art, glass casts unique glitter and charm with its transparency, refraction and reflection of light. Glass is aesthetically elegant in its nature: we are drawn to its beauty and inspired to create gorgeous art works. Wang Jianzhong looks for means to combine traditional cultures and modern plastic art, to embrace new ideas with new materials, and to demonstrate a broad and naturalistic state of mind.

This is the art of glass: clear and transparent in its form, fiery and cold in its creation, glittering and rhythmic in its spirit.

玻璃与艺术的融合，产生其独特的美感，透明、折光、反射出无尽的魅力，它天然的艺术气息，与人们的审美契合，引起人们的好奇与喜爱，并启发人们巧妙享用它的美，创造无数亦美亦幻的艺术品。王建中的玻璃艺术，探索将积淀的传统文化与现代造型艺术语言结合的途径与方法，将新理念和新材料有机融合，抒发一种博大、宽广、自然的情怀。

大澈、透明、火热、冷峻、光韵、律动，这就是玻璃艺术。

采宇宙光华

纳天地神韵

循自然之道

守造物之法

“光影律动 澄澈透明”

— 记王建中教授与上海玻璃博物馆之缘

Text: 张琳(上海玻璃博物馆执行总裁)

五年前，在上海玻璃博物馆的筹建阶段，我曾专程前往清华大学美术学院拜会王建中教授。会见期间，我向王建中教授展示了这座中国首个玻璃博物馆的蓝图与构想。王教授对在中国本土可以有向广大观众展示玻璃漫长历史、美丽艺术的平台感到十分兴奋，也表达了未来待条件成熟之时在博物馆举办个人展览的美好愿望。

在过去的四年间，上海玻璃博物馆从未懈怠，始终踏实认真地逐步前进，陆续为城市居民奉献了18个精彩的玻璃艺术展览与35场生动有趣的公众活动，不仅体现了博物馆的展览、收藏、教育三大功能，同时向公众传递“博物馆生活方式”这一重要理念。开馆四年间，约有38万观众来到这里，与我们共同分享玻璃的无限可能。上海玻璃博物馆与国家博物馆、秦始皇兵马俑博物馆一起被美国有线电视新闻网CNN旗下网站评选为“中国三大不容错过的博物馆”，这对于我们来说，是莫大的肯定和荣耀。

拥有了成熟完善的展览条件和引人瞩目的社会美誉度，我于去年前往北京，

到访清华大学美术学院再次拜会王建中教授，恳请他考虑在博物馆举办个人展览。王建中教授欣然答应，通过一年多来的积极准备，为我们带来了他倾情创作的最新艺术作品，形成了这台名为“元·初”的玻璃艺术展。

上海玻璃博物馆不仅是艺术展示的殿堂，文化宴飨的乐园，同样也全力支持国内玻璃工作室运动。追寻着发轫于半个多世纪前的美国玻璃工作室运动步伐，中国玻璃艺术家们于2000年前后在国内著名高校美术学院创办玻璃艺术工作室，将玻璃材料及工艺引入艺术家工作室以及大学的艺术教育体系中，使其彻底摆脱功能的限制，转变为一种自我表达的艺术材料。作为国内唯一拥有玻璃专业博士生导师资格的王建中教授，身负此项运动的先行者与实践者的双重身份，坚持进行着培养后继力量、丰富自身创作的重要工作，为在中国传播发扬玻璃艺术这一门新兴学科做出了杰出的贡献。

回溯王建中教授至今的艺术生涯，经历了从陶瓷材料到玻璃材质的完美转变。如同世界上其他著名的玻璃艺术家一样，不拘泥于陶瓷，不守旧于玻璃，自由出入这两种材质的艺术世界之间，“从心所欲而不逾矩”，反而更能了解掌握不同材质间的特性，注重“光”对于玻璃的重要因素。纵览王建中教授的作品，可以发现他对于材料特性的完美驾驭，将玻璃璀璨透明、晶莹剔透的特质体现得淋漓尽致，融入一段心声意志、采撷一片自然气息，“元·初”展览带来的正是光与玻璃的完美结合与体现。透过亮丽或柔和的不同色彩或表现大自然的旖旎景象，或诉说故纸堆中的历史印记，充分调动和利用玻璃透光、透明的特质，营造出神秘而奇幻的意境，诉说艺术家内心世界的丰盈。

学校与博物馆，虽有不同之名，但在孵化人才与开启智识上的作用无可取代。

上海玻璃博物馆在爽朗秋日奉献了“元 初”王建中教授玻璃艺术展，是两个重要教化培育机构的重要携手合作，希望为公众带来一次文化盛宴与视觉享受，感受玻璃中蕴含的无限灵韵与剔透玲珑。

The Transparent Clarity of Dancing Light

- Recalling Wang Jianzhong's Connection to the Shanghai Museum of Glass

During the planning stage of the Shanghai Museum of Glass five years ago, I once made a special trip to the Academy of Art & Design, Tsinghua University to meet Professor Wang Jianzhong. During our meeting, I showed the Professor the blueprints and vision for China's first glass museum. He was delighted that China was to have a platform through which to exhibit the long history and beautiful art of glass, and said he hoped to hold his own personal exhibition there when the time was right.

Over the last four years, our tireless efforts - coupled with a steadfast and conscientious attitude - have led to the contribution of 18 spectacular glass art exhibitions and 35 vibrant public events for residents of the city. They have not only embodied the museum's three major functions of exhibition,

collection and education, but have also communicated the important concept of the "museum lifestyle". During the four years that it has been open, approximately 380,000 visitors have come to see the museum, partaking in the infinite possibilities of glass with us. Together with the National Museum and Terracotta Warriors Museum, the Shanghai Museum of Glass has been ranked as 'one of China's three must-see museums' on the CNN website - a tremendous accolade.

In addition to being a venue for exhibiting glass art and a park offering a feast of cultural attractions, the Shanghai Museum of Glass is also fully committed to supporting China's Studio Glass Movement. Following in the footsteps of the American Studio Glass Movement, which first began over half a century ago, around the year 2,000, Chinese glass artists began setting up glass art studios in renowned art colleges within the country. Their actions introduced the material and techniques of glass to artists' workshops and university art courses, transforming glass into an artistic medium of self-expression. Professor Wang is the only tutor in China who is qualified to supervise the glass majored doctoral students, and has taken on the dual identity of both pioneer and practitioner in China's Studio Glass movement. He has remained committed to the important work of nurturing new art talents and enriching his own personal creation, making an outstanding contribution to the promotion of the emerging discipline of glass art in China.

Looking over the artistic career of Professor Wang up until today, we see a perfect transition from ceramic to glass. Like other renowned glass artists around the world, he does not restrict himself to just ceramics or an old-fashioned approach to glass; he is free to come and go between the

artistic worlds of these two materials, acquiring a better grasp of their characteristics and focusing on the importance of light to glass. Looking over Professor Wang's work, it is possible to identify his perfect command over the properties of glass: vividly embodying glass's characteristics of luminous transparency and crystal clarity, combining the heart's desires and picking out a natural feel. What the Early Yuan exhibition creates is the perfect combination and embodiment of light and glass. Through bright or pastel colors, depicting charming scenes from nature or giving a voice to the traces of history amid piles of ancient documents, he fully manipulates and makes use of the translucent and transparent qualities of glass, creating a mood of mystery and fantasy, and articulating the richness of the artist's inner world.

Though they differ in name, schools and museums both play an irreplaceable role in incubating talent and unlocking knowledge. This autumn, the Shanghai Museum of Glass will present Professor Wang Jianzhong's Early Yuan glass art exhibition, an important partnership between two major educational institutions, and one that we hope will provide the public with a cultural feast and visual enjoyment, allowing them to savor the limitless inspiration and crafted exquisiteness of glass.

Zhang Lin
Chairman of the Board, CEO,
Shanghai Museum of Glass



主要经历：

1978年考入中央工艺美术学院，1982年毕业留校任教。

曾任陶瓷艺术设计系副主任、副教授。

清华大学美术学院工艺美术系书记、教授、教学主任。

现任清华大学美术学院教授、博士生导师。

中国工艺美术学会副理事长、常务理事。

中国陶瓷协会艺术委员会执行会长、中国陶瓷设计中心主任。

中国科学技术协会委员。

中国玻璃艺术大师。

Education & Work Experience:

Studied at Central Academy of Craft Art (the later Academy of Arts & Design, Tsinghua University), 1978-1982

Worked as deputy director and associate professor at Ceramic Art Department, Central Academy of Craft Art

Serves as Party Committee Secretary, professor and director of academic affairs at Department of Art and Crafts, Academy of Arts & Design of Tsinghua University

Currently working as a professor and PhD supervisor at Academy of Arts & Design of Tsinghua University

Serves as vice president and standing member of China National Arts and Crafts Society

Serves as Executive President at Arts Committee, and director of Ceramics Design Center, China Ceramics Industrial Association

Currently a member of China Association for Science and Technology

A master of glass art

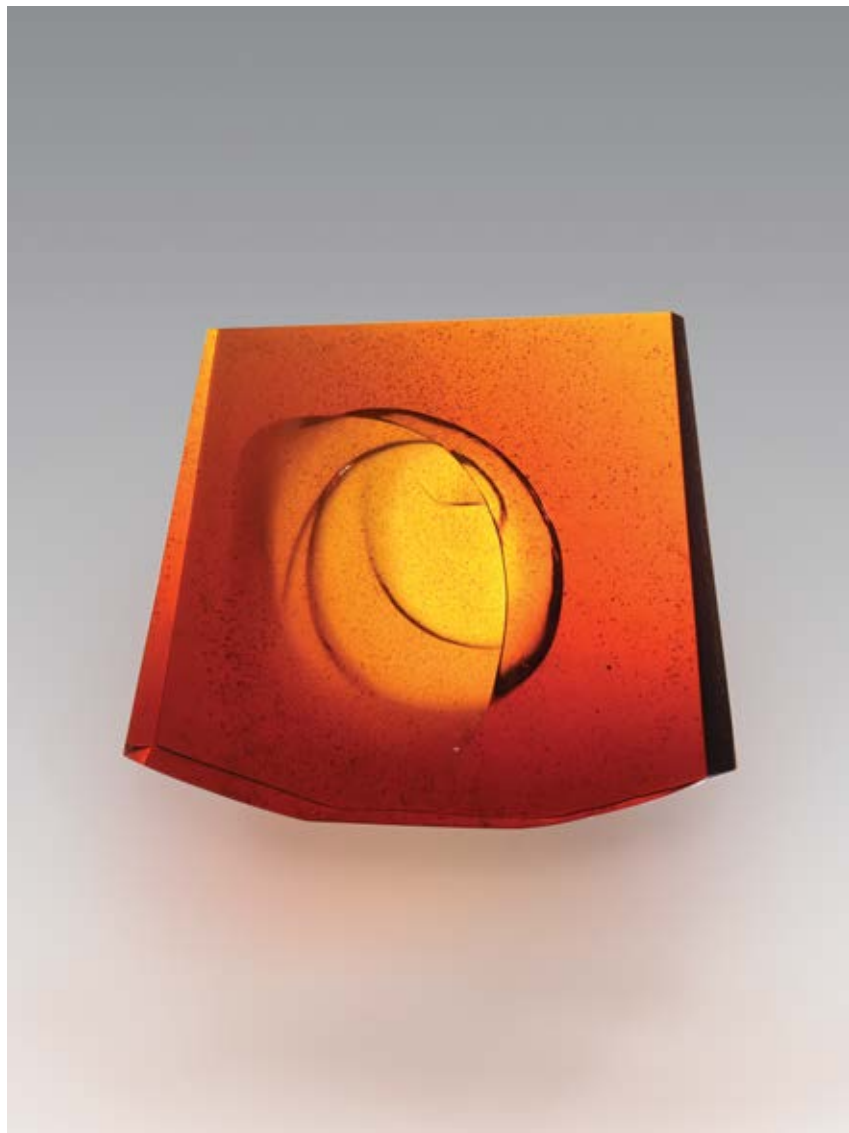
当玻璃被加热熔化时，迅速而准确地作出决定，创作出自然、飘逸、大气的形态，我感到了一种艺术精神的释放，激活了沉积于心中的经验。高山流水、深壑大川、森林草场、林海雪原成为创作的范本，造化之师，为我无穷的创作源泉。玻璃材料是神奇的，它可以任你运用多种方法创造“风吹大漠的流动”、“热带雨林的神秘”、“潺潺溪水的宁静”，尽情展现你内心的壮美，将冰冷的材料赋予鲜活的生命感，是创作中最激动的时刻。

玻璃是透明和坚硬的，玻璃艺术的创造过程，使我深刻地感悟了人生和艺术的真谛，真实是艺术创作的根本，玻璃的透明和晶莹，使人感到不能容忍半点虚假，“真、善、美”，在玻璃艺术的创作中是具体和透明的。

艺术需要你的奉献，熔化玻璃时的炙热，将净化你的灵魂

When I reshape the melting glass, prompt and accurate, into natural, flowing or grand forms, I liberate my spirit of art, and reflect my inner experience. I take a variety of elements as my source of art—mountains, rivers, valleys, forests, grasslands, or snowfields, and glass, so magical that you can reveal the magnificence of your heart and endow life to the cold and lifeless, is the perfect material from which you can depict how the wind blows through the deserts, how the rain forests are mysterious, or how tranquilly the streams flow. That's the most exciting moment in my creation.

Transparent and solid, glass enlightens me on the essence of life and art during my creation. Art shall first be truthful. The clear and sparkling glass is anything but deceptive, thus the creation of glass art is well-grounded and crystal-clear. Art also needs devotion. The heat that melts glass also purifies your soul.



《元 初》
The Beginning

43 x 52 x 11cm
2015



《山 水 天》
Mountains, Water
and Sky

71 x 30 x 20 cm
2015



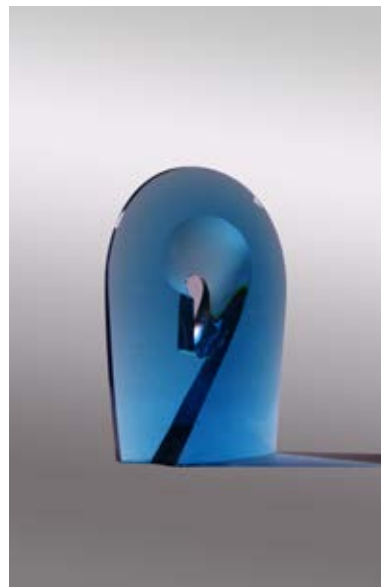
《清泉》
Clear Spring

60 x 42 x 14 cm
2012



《战国印迹》
Imprint of the Warring States

60 x 42 x 14 cm
2005



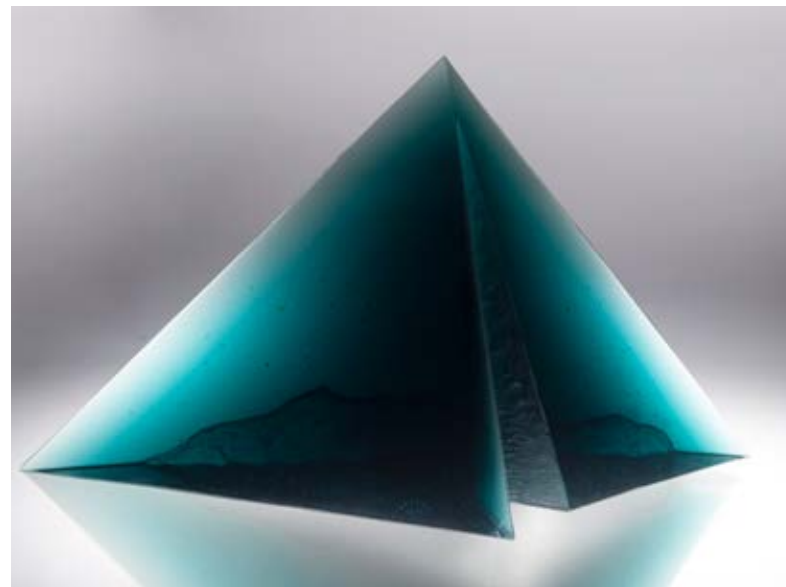
《涌泉》
Bubbling Spring

31 x 61 x 10 cm
2015



《叠泉》
Enfolded Spring

114 x 42 x 14 cm
2011



《抵达》
Arrival

39 x 68 x 28 cm
2015



《望风云舒卷》
Gazing Upon the Rolling Clouds

60 x 42 x 14 cm
2012



《擎》系列
Lift Series

81 x 15 x 17 cm
2015



《回声》
Echoes

77 x 41 x 12 cm
2015



《清风明月》
Fresh Wind, Clear Moon

51 x 50 cm
2015



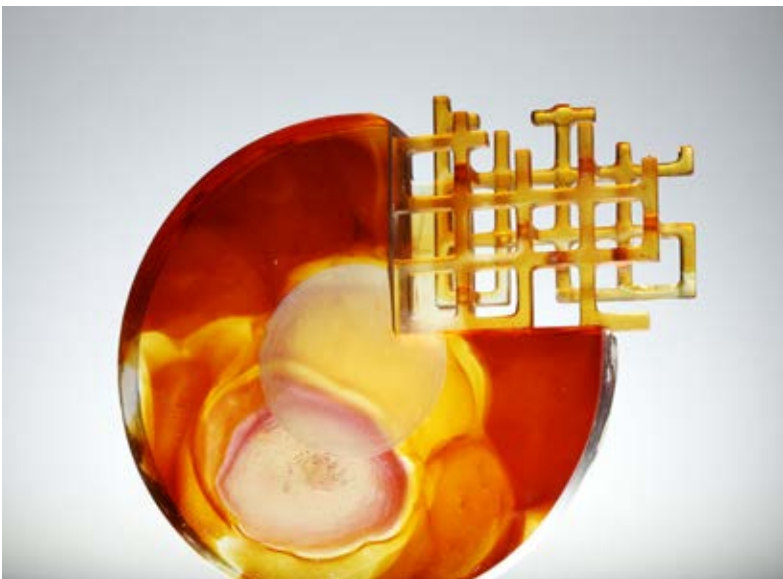
《宇宙洪荒》
The Flow of the Universe

11 x 13 x 21 cm
2006



《秋天的记忆》
Autumn Memories

38 x 26 x 7 cm
2006



《窗系列之一朝阳》
Towards the Sun - Part of the Window Series

35 x 42 x 8 cm
2003

感悟玻璃 Experiencing Glass

Text: 王建中

真可能是一种缘分, 1995年我去挪威访问, 日程安排的是参观皇家瓷厂, 但接待方临时变更去参观具有100多年历史的玻璃厂, 因此我认识了该厂的设计师。记得大家聊天时说, 王教授来这里做玻璃吧, 当时不过哈哈一笑。这是好些年前的事了。今天当我站在窑炉前, 感受着炙热, 看着坩埚中橘红色泛着白光的玻璃液, 当时的情景历历在目, 不禁觉得可能是天意吧。

做玻璃是很紧张的, 短促的制作过程以后, 便是成功或失败, 与做陶瓷截然不同, 玻璃制作很快就能看到结果, 那种感受是别样的, 成功的喜悦和失败的沮丧快速地交替, 要求你有好的承受力。而我喜欢这种挑战, 当玻璃被加热融化时, 迅速而准确地做出决定, 创造出自然、飘逸、大气的形态, 我感到了一种艺术精神的释放, 激活了沉积于心中的经验。高山流水、深壑大川、森林草场、林海雪原成为创作的范本, 造化之师, 成为我无穷的创作源泉。将冰冷的材料赋予鲜活的生命感, 是创作中最激动的时刻。玻璃材料是神奇的, 它可以任你运用多种方法创作“风吹大漠的流动”、“热带雨林的神秘”、“溪水潺潺的宁静”, 尽情展现你内心的壮美。

玻璃是透明和坚硬的, 玻璃艺术的创作过程, 使我深刻地感悟了人生和艺术的真谛, 玻璃的透明和晶莹, 使人感到不能容忍半点虚假, 真实是艺术创作的根本。艺术需要你奉献, 融化玻璃时的炙热, 净化你的灵魂。

作中容不得一丝一毫的瑕疵, 它是纯净而冷静的, 这冷静产生于烈火的熔炼之中; 玻璃是坚硬的, 任何随心所欲的强势改变, 得到的只有破碎的结局。

在我的玻璃创作中曾经有过这样的经历, 一天制作的作品全部损坏, 记得当时的那种沮丧、疲劳、困惑一起涌来, 逼迫你放弃。我记得那天在工厂附近

的青纱帐走了很长时间，思考了很多，审视自己所走过的艺术人生之路，使我领悟人生：正直的艺术家要坚强、真诚、刚直不阿，能够宁静地面对一切，荣辱不惊，容不得半点伪善、虚假和懦弱，宁碎不弯是玻璃的特性，也是正直人的品格。艺术家如果趋炎附势，结局将是良知泯灭，艺术个性丧失。

艺术创作需要自由的空间，当我具有这种自由后，我将努力超越自我。

When I traveled Norway in 1995, as if by a touch of fate, my host changed my visit to the royal porcelain factory to a tour of a 100 year old glass factory where I had the chance to meet the chief designer. At the time I remember my colleagues joking with me, saying “why don’t you just go study glass-blowing, Professor Wang?” But today, when I stand before a kiln and feel its smoldering heat, and see the liquid glass in the furnace emit its bright orange hue, I am reminded of my past, and cannot help but wonder whether it was the work of God that put me in that glass factory those many years ago.

Glass art processing can be stressful. Unlike pottery, you can see the results of your work very quickly; it’s either a masterpiece or a disaster! It’s a unique feeling—your euphoria at your success can, almost in an instant, give way to the hopeless melancholy at your failure. It’s a real test of your resilience. But I like the challenge. I find deep satisfaction in my heart in churning out my creation as the glass melts rapidly at contact with heat, morphing it into a grand, natural, even oceanic work of art. I find inspiration from nature; from the mountains and flowing rivers, forests and grasslands, and the snow-capped mountains. I find excitement in the transforming the cold raw materials into life. Glass, as an artistic medium, is enigmatic. Through it you can transform the beauty in your heart into the sinuousness

of a windswept desert, the mystery of a tropical rainforest, or the tranquility of a flowing brook.

Glass is both rigid and transparent. I find the true essence in life and art through the creative process of glass-blowing. The translucence of glass means it imposes an unusual demand for precision and sincerity; reality is indeed the basis of true art. But at the same time (oddly enough), you can find peace in your soul as you feel the smoldering heat of the melting glass.

Truth, good and beauty are the essence of art. This is embodied in the precision and translucence of glass blowing. The flame—the means by which glass-art is created—can change everything. It changes the quality and color of the material, and gives it new form and content. Glass-art tolerates no blemish; it is pure and calm, a calmness generated almost incongruously through the fiery hot process of smelting. But glass is rigid, any change to it will simply cause it to shatter and disintegrate!

I remember one time when entire day’s-worth of art broke and shattered. The great despair, exhaustion and confusion were so much that I almost gave up altogether. Later that day, I remember walking by some vegetation near the factory, reflecting on my past work. I realized that to be an artist is to be strong, genuine, fair and able to face all the ups and downs of life with a calm fortitude. Conversely, an artist cannot be half-hearted, insincere or cowardly. In a similar vein, glass is characterized by its fragility—the same fragility that makes an honest man. The artist that fawns to the rich and powerful is no artist at all!

Artistic creation requires space for freedom. Only within this freedom are we able to exceed our own expectations.

展览时间
DURATION

2015年10月25日上午10点
October 25, 2015, 10 AM

展览地点
VENUE

上海玻璃博物馆二楼临展厅
Temporary Exhibition Hall,
F2, Shanghai Museum of Glass

策展团队
Curation

陈瑛/上海玻璃博物馆
Chen Ying/ Shanghai Museum of Glass

展览规划及平面设计
Exhibition Planning and Graphic Design

协调亚洲
COORDINATION ASIA Ltd.



GLASSMUSEUM



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