

筑造

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14 / 03 / 23

-

14 / 05 / 22

韩熙

玻璃艺术作品展

GLASS ART

BY HAN XI



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# 索引

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## 展览 简介

## INTRODUCTION OF THE EXHIBITION

本次展览展示的是艺术家韩熙先生近两年全新创作的18件玻璃艺术作品。作者以”观念”表述为核心，以“结构”研究为主线，探索大型窑铸玻璃中“光影”与“

空间”形态的可能性，通过象征语言揭示出情景中所隐含的精神层次，从而塑造出具有节奏感和内在逻辑的思想主体。

The exhibition 'Construction - Glass Art by Han Xi' shows 18 works created by artist Mr. Han Xi over the last two years. Centered around concept expression and his research into structure, Han Xi explores the possibilities of light and shadow and shape in large

kiln-cast glass. He reveals the spiritual elements concealed in the scenarios they depict through symbolic language, and shapes a body of thoughts with a sense of rhythm and internal logic



这里，构筑的是理想的居所；  
这里，创造的是信念的空间；  
这里，有你所需要的，  
静于所见，动于所思。

Constructed here is the ideal home;  
Created here is the space of conviction;  
Here, you can find what you need,  
While motion stops by the scene, rolls in your thoughts.



### 展览时间

2014/03/23—2014/05/22

### 展览地点

上海玻璃博物馆二楼临展厅

### 主办单位

上海玻璃博物馆

### 策展团队

上海玻璃博物馆

### 展览规划及平面设计

协调亚洲

### DURATION

2014/03/23—2014/05/22

### VENUE

Temporary Exhibition Hall, F2,  
Shanghai Museum of Glass

### ORGANIZER

Shanghai Museum of Glass

### CURATION TEAM

Shanghai Museum of Glass

### EXHIBITION PLANNING AND

GRAPHIC DESIGN

COORDINATION ASIA Ltd.

## 个人 陈述

## ARTIST STATEMENT

韩熙  
HAN XI

我想展现的是玻璃的“空间”，利用厚薄，交错，透视，正负造型等方式凸显玻璃的本体特征，并努力拓展玻璃雕塑的空间形态。形体的压缩有效控制了作

品的整体重量，我尝试在结构与体积上实现极限的突破。有序的光影结构及特定的场景营造将某些概念性的视觉表达朝情感与观念的方向发生转移。

What I want to express is the 'space' of glass; to use thickness, interweaving, perspective, and positive and negative space within the glass to accentuate its own properties, and to strive to extend the spatial form of glass sculpture. Compression of form and structure has been used to effectively

control the weight of my pieces, and I have attempted to achieve breakthroughs in structure and volume. Orderly light and shadow structure and the construction of set tableaus move certain conceptual visual expressions in the direction of emotions and ideas.

出生年月  
YEAR OF BIRTH  
1981.03

个人官网  
WEBSITE  
[www.hanxiart.com](http://www.hanxiart.com)



# 博物馆 致辞 OPENING SPEECH

## 韩熙玻璃艺术作品展 GLASS ART BY HANXI

时至今日，玻璃工作室运动已经发展近52年，而这项具有划时代颠覆性意义的运动传至中国也已有14年。在上海玻璃博物馆开馆的第三个年头，我们非常高兴地迎来了“筑造——韩熙玻璃艺术作品展”。说起博物馆与铸造玻璃的渊源，可追溯到开馆后的首个展览——世界级大师 Steven Weinberg 的个人展览“印象•聚焦”，他也是玻璃艺术工作室艺术家的代表，有着30多年的卓越玻璃铸造工艺。为什么铸造玻璃会不断吸引众多国内外的艺术家苦

心创作？铸造玻璃又是何以给观众带来视觉享受？原因无怪乎三点：第一，铸造玻璃这种材质更能体现出光影交错的立体感；第二，铸造玻璃这一介质是对时间与空间的延续；第三，铸造玻璃表现无限可能的色彩组合与搭配。而本次展览的主人公韩熙则娴熟地驾驭了这三者间的关系，且自由游走铸造玻璃制作工序的法则之间，并巧妙地为作品赋予了丰富深刻的思想内涵。

上海玻璃博物馆举办的第一个国内学院派艺术展，便是与中国美院合作展现其师生作品的“随心造化”展，因此我与韩熙结识，并对他的作品逐步加深了解，其具有鲜明主题的艺术特性深深吸引着我和观众，他对玻璃的专注精神以及对玻璃艺术的热爱与追求，让我为之敬佩与赞赏。

作为被美国有线电视新闻网CNN网站评为“中国不容错过的三个博物馆”之一的上海玻璃博物馆，我们始终身负使命与责任

感，不遗余力地支持着中国年轻的玻璃艺术家，在博物馆这片精心打造、设施完善、条件绝佳的展示空间里，展现承载他们自我声音的作品，并向世界响亮地传递来自他们的声音。经过多年来的投身参与，韩熙以其扎实的技艺无可争议地跻身于中国新锐玻璃艺术家中的杰出代表，并为推动玻璃艺术在中国的迅速发展贡献了不容小觑的自身力量。

最后预祝“筑造——韩熙玻璃艺术作品展”圆满成功！



# 博物馆 致辞 OPENING SPEECH

## 韩熙玻璃艺术作品展 GLASS ART BY HANXI

The global glass art movement — a movement which has transcended various eras in art — has been active for almost 52 years, of which 14 years in China. In the year of the third anniversary of the Shanghai Museum of Glass, we are pleased to present “Construction— Glass Art by Han Xi.”

The origins of glass casting can be traced back to the great Steven Weinberg, whose works were featured at the museum’s first exhibition, “Impression – Convergence”. Weinberg is representative of the glass-workshop artist, with over 30 years of remarkable masterpieces in glass casting.

What has made glass casting so attractive to so many aspiring artists around the

world? What makes glass-casting so pleasing to the eye? The answer is three fold. Firstly, the lighting and shading effects of the materials used in glass-casting create a stunning 3-dimensional image. Secondly, the medium of glass-casting achieves an effect of continuity between space and time;. Last but not least, glass-casting allows for infinite possibilities for combining and blending vibrant and beautiful colors.

In his exhibition, artist Han Xi achieves each of these qualities skillfully and masterfully, nimbly navigating the principles and constraints of the art form and ultimately endowing his compositions with deep, thoughtful profundity. The museum’s first academic art exhibition

was “Transmission of Imagination,” held jointly with the China Academy of Art and featuring the Academy’s teachers and students. It was through this that I learned about Han Xi, whose artistic passion and ambition, and clear and potent themes as expressed in his works deeply impressed me and audiences alike.

Considered by CNN one of the three not to be missed museums in China, the Shanghai Museum of Glass maintains a strong commitment to supporting young Chinese glass artists, and providing a platform for them to express their creative voice to the world through its leading exhibition space. After years of deep and committed

involvement, Han Xi’s raw talent and solid technique has made him representative among Chinese glass artists, and injects energy to the development of glass-blowing as an art-form in China. I wish great success to “Construction—Glass Art by Han Xi”!

CEO of the Shanghai Museum of Glass  
ZHANG LIN

# 序言 PRE FACE

能够有机会为韩熙个展作序，本人深感荣幸。我曾有幸于去年在中国亲眼目睹了本次部分展品的制作过程。当时，我还参观了宏伟的上海玻璃博物馆。这是一座令人一见难忘的博物馆。而此次由韩熙先生带来的新一批作品同样震撼心灵。

韩熙任教于风景如画的杭州中国美术学院。我在那里看到了他正在酝酿的玻璃艺术品，并被这种材质非同一般的特性和极其复杂的烧制技艺所倾倒。必须要说，这种与玻璃共舞的艺术创作需要克服重重挑战。

首先，要用黏土或石蜡筑成作品的模具或初始形态。对韩熙而言，他必须兼顾作品的内外形式，以便传达出其中的互动。再来是用石膏模包裹住模具，再脱去最初的那一层，使之呈现中空的状态。接下来，是将熔融状态的玻璃浇注进模具填满空间。加热的过程极为精细。创作者必须考虑材料的烧结周期，因为玻璃随时都有可能碎成幻影。

作品一旦烧成，石膏模具被敲碎移走，露出玻璃作品的雏形。但这“新生”的物件却全然不似展览中的作品那般光鲜亮丽。接下来必不可少的工序是用机器进行打磨和抛光，以便让作品的“内在”尽情表露。同样的，这种“冷加工”同样惊险重重。一旦玻璃上出现缺口或裂纹，多日的辛勤创作就将付诸东流。

如此看来，本次展出的18件作品全都历经了千锤百炼，件件都脱胎于繁杂的制作工序和悉心的揣摩，甚至要接受一次又一次对材质的极限考验（在高温下加热玻璃）和稍显粗暴的对待（打磨抛光）。每推进一步都有可能前功尽弃。

我不禁想到英国的一位作家，教育者和工艺大师派伊（David Pye）。他提出了“风险的艺术性”这一概念。他认为，对于特定类型的工艺作品，成品的质量在制作过程中有着挥之不去的风险。如果一件作品成功地避开了“步步惊心”的制作过程，最终呈现出来并有幸在博物馆内展出，就

像韩熙的作品这样，那么这种“风险”就会转化为参观者从作品本身感受到的一部分内容，甚至是一种享受。我们尽可以为作品感到庆幸，为之所倾倒；同时感叹其制作过程是多么得不易。

派伊还写到：“好素材能够化腐朽为神奇”，意思是艺术创作所用的素材本身“什么也不是”，只有在人类的双手塑造下才能够成为“了不起的东西”。我经常对我的学生说，我对玻璃这种素材并无太大兴趣，令我更感兴趣的是创作它的人，以及他们想要通过作品表达些什么。人类竭力想要创作出一些东西，以此来完成部分，甚至是全部的沟通，通过艺术大师的技艺展示，呈现在底座上的最终作品中。

从韩熙的作品中，我们无疑能够体味到这种愉悦：了无生气的玻璃材质历经艰难，惊险的过程，幻化成令人赞叹的艺术品，登上博物馆的大雅之堂。不过同样令我们印象深刻的是，艺术家克服了种种风险和制作工序的挑战，透过铸造玻璃成功传达出这

种材质静默的感性与诗一般的气质。对我而言，他的作品从中国传统建筑和大好河山中攫取灵感，再糅合对个人自省，成长与理解的关注。中国是一个充满活力的国家，正飞速地发展着，为创作提供了激情的沃土。但或许有的时候，人们很难有时间，有空间静下来思考，进行自我反省。韩熙的作品似乎就是对这种个人空间的渴求与实现。

这些以具象形态存在的作品令我想到莎士比亚《皆大欢喜》中的一句台词：“全世界是一个舞台”。因为这些作品几乎就是为了展示而生的，就好像在舞台上卖力出演自己的角色。虽然这些作品看似在“玻璃的世界中”寻得了一处静思的空间，但或许又不尽然；虽然它们看似从自己的世界中迈了出去，但或许它们宁愿被原本的世界所牵绊？

所以说，这是一次值得细细品味与享受的展览。参观者有机会感受韩熙在创作每一件作品时采用的巧夺天工的技艺，克服的挑战与面临的风险。韩熙个展还为我们提供了一个鲜有的空间，思考我们自身在世界中的位置。而这正是伟大的艺术所给予人类的礼物。

英国桑德兰大学 国家玻璃研究中心  
玻璃与陶瓷艺术专业负责人  
“英国国家教师奖”获得者  
凯文·皮特里 (Kevin Petrie) 教授，英国  
皇家艺术学院 硕士，博士



# 序言 PRE FACE

It is an honour to write this preface, as I had the privilege to see some of the work in this exhibition being made when in China last year. On the same trip, I also visited the wonderful Shanghai Glass Museum, the impressive host venue for this equally impressive new body of artworks by Han Xi.

When I saw the developing works at the beautiful China Academy of Art, Hang Zhou, where Han Xi is a lecturer, I was struck by the monumental nature of the pieces and the complexity of the kiln casting skills needed to make them. It is important to note that the artist working with cast glass faces a number of challenges.

First, a model or original of the piece must be made in clay or wax. In Han Xi's case he has to consider both the outer and inner forms and how they interact. A mould of plaster is

then made around this model and the original removed to leave a void. Glass is then melted into this open space in a kiln. This heating process is also complicated because the artist has to consider the appropriate firing cycle for the piece, as there is a constant danger of the glass cracking. Once fired, the mould is broken away revealing the glass form. However, this 'new born' glass object does not have the polished and refined surface on the pieces that you see in this exhibition. A further process of grinding and polishing using machinery must be undertaken to reveal the 'inner world' of the works. Again, this 'cold working' is fraught with danger as the glass can be easily chipped or cracked and many days of work lost.

So the making of each of the eighteen works we see in this exhibition involves major undertakings in terms

of their physical production. Each piece emerges out of the careful consideration of various phases of making and at times elemental extremes (through heating the glass at high temperature) and violent working of the glass (during the grinding process). The danger of failure is present at every stage.

This makes me think of the English writer, educator and maker David Pye who developed the idea of the 'workmanship of risk'. Pye's point was that for certain types of making the quality of the end result is constantly at risk during the making process. If a piece successfully emerges from its risky making process and sits in a museum, as we see with Han Xi's works here, then this 'risk' becomes part of content and enjoyment that we as viewers can gain from it. We can celebrate and be impressed that the work has

been made at all and is here for us to admire. We can also enjoy trying to work out how such things could be made.

Pye also wrote that "good material is a myth" meaning that materials used to make art are 'nothing much' unless they are worked by the human hand to make them 'something'. I often say to my students that I am not very interested in glass as a material but more interested in people and what they might communicate through it. The human struggle to make something might well be part or even all of this communication and be revealed through a virtuoso making performance displayed in the final object on a plinth.

In Han Xi's work we certainly get this pleasure from seeing the inanimate material of glass transformed through difficult

and risky processes into an impressive object worthy of a museum. But what is equally impressive is the quiet sensitivity and poetic qualities that he is able to convey through cast glass despite all the risks and difficulties of making. To me the work seems to take inspiration from Chinese architecture and landscape and blend this with concerns around personal introspection, growth and understanding. China is an exciting and dynamic county, which is rapidly developing and I suspect that this offers a stimulating place to work. But perhaps sometimes it is hard for individuals to find the time and space for quiet thought and self-reflection. Han Xi's work seems to call for and offer this kind of personal space.

The existential figures in the pieces remind me of the line

from William Shakespeare's play 'As you like it', "All the world's a stage" as the figures almost exist on display as if on stage playing out their roles. Although the figures seem to be finding a contemplative space in their 'glass world' there is perhaps also some ambiguity here. Although they seem to be progressing through their world perhaps they are also rather trapped by it? So there is much to consider and enjoy in this exhibition. It offers the visitor a chance to reflect upon the great skill, challenge and risk that Han Xi has taken to create each of these objects. Han Xi's exhibition also offers us a rare space to consider our own position in the world, which after all is what one would hope for from good art.

Professor Kevin Petrie MA(RCA) PhD  
National Teaching Fellow  
Head of Glass and Ceramics at the  
University of Sunderland, National  
Glass Centre, UK

# 评论

## ART

### REVIEW

#### 形体①、 实体、 建筑 and 空间

##### FIGURE, SOLID, ARCHITECTURE & VOID

透过错综复杂，层叠堆砌的玻璃雕塑，韩熙努力探寻着人类社会的复杂性。建筑与形体是韩熙作品的基本要素。他对实体与空间的把握，再配合玻璃材质的通透清澈，营造出复杂的对话场景，有待观者细细品味和思索。

建筑与形体之间的互动，是韩熙作品对话内容的主体。古代建筑的圆柱，拱顶以及西方古老建筑物的各式图案，营造出单个形体所存在的静默空间。形体本身庄重肃穆，如雕塑般展现着自我。作品中多层次手法的运用以透视的方式延续了韩熙的对话，进一步借鉴了建筑的内容。这种对建筑的借鉴其本身就是一种解构和重组：营造出多层次的空间，使人陷入沉思，忘记了时间。

光线和玻璃，是韩熙作品中的重要元素。玻璃中虚实元素的运用形成了层次分明的形态和正负空间。极具穿透力的光线激发了表现效果，凹陷处着色更深，隐藏起来，更突显出整个物体的形态。与此同时，形体和轮廓立即大放异彩，实体与虚空的阴影形成对比。建筑元素，结构，空间与间隙，在对话中进退，交融。在他的一件作品中，光柱从水面升起。这些光柱来自玻璃中的空隙，营造出强有力的组合效应，为整件作品的结构奠定了基调。正是这种微妙的二元性的相互作用，赋予了韩熙作品的力量。

色彩，也是构成韩熙作品对话内容的一个要素。色彩在玻璃艺术中的表现力之强众所周知。

韩熙在他的雕塑中加入大面积的色块，以凸显出作品的空间感。色彩能感染人的情绪。韩熙正是通过色彩的运用，为雕刻的对话内容增添分量和感觉。

韩熙的作品反映出扎实的雕塑功底，这显然得益于他常年从事大型公共艺术品的创作。在公共雕塑方面的背景和正规培训令他得以厚积薄发，将玻璃材料独一无二的气质表现得淋漓尽致。韩熙之所以选择玻璃，是源于这种材质的特性。他利用玻璃的透明性营造和构建作品。

韩熙，首先是一名雕塑家。同时，他将崭新的视角融入玻璃这种材质。他的热情与执着，令人充满期待。

韩熙也是中国新兴的玻璃艺术家群体中的佼佼者。玻璃对中国艺术界而言还是一种相对较新的材料。不过，随着近期部分国际玻璃艺术家进入中国，推动了玻璃作为一种艺术表现媒介在中国的发展，玻璃作品的制作，运用和理解在相对较短的时间里得到快速提升。

韩熙目前任教于中国美术学院。该学院在视觉艺术教育方面

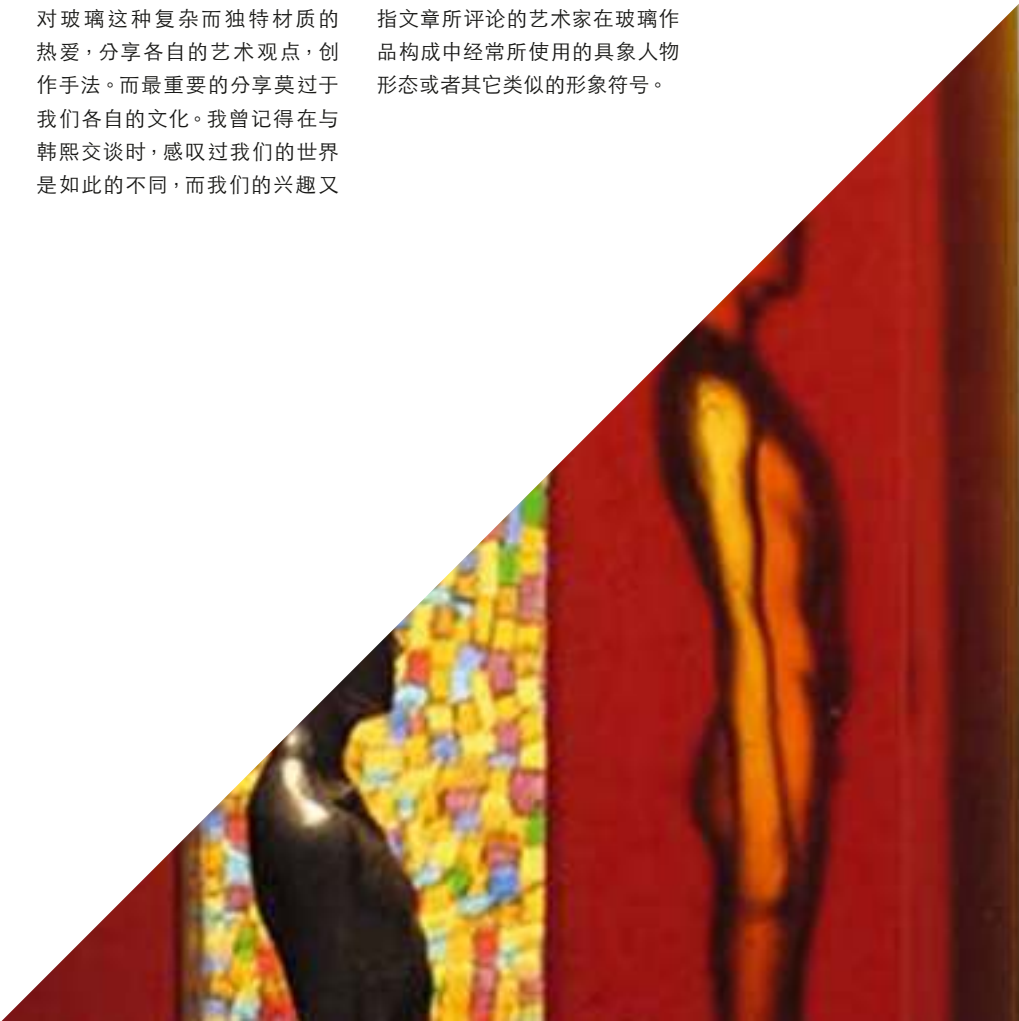
的成就广受赞誉，在材料实践和知识创新的教学中实现了积极的平衡。

我有幸与韩熙以及中国美院进行过多次合作。我们彼此分享对玻璃这种复杂而独特材质的热爱，分享各自的艺术观点，创作手法。而最重要的分享莫过于我们各自的文化。我曾记得在与韩熙交谈时，感叹过我们的世界是如此的不同，而我们的兴趣又

是如此的相似。我期待着与他就玻璃，雕塑以及我们这个纷繁多样而富于变化的世界继续展开对话。

标注①：这里的“形体”是指文章所评论的艺术家在玻璃作品构成中经常所使用的具象人物形态或者其它类似的形象符号。

理查德·怀特利 (Richard Whiteley)  
澳大利亚国立大学 美术学院  
玻璃工作室主任，教授  
于澳大利亚堪培拉



# 评论 ART REVIEW

## 形体①、 实体、 建筑 and 空间 FIGURE, SOLID, ARCHITECTURE & VOID

Han Xi explores the complexities of the human condition through his intricate and layered glass sculptures. Architecture and the figure are primary elements within Xi's work and his use of solids and voids, combined with the transparency of the material, create complex dialogues for the viewer to explore and contemplate.

The interplay between architecture and the body form the main conversations for Xi. Ancient columns, arches and other western motifs from architecture's past form the spaces in which solitary figures quietly exist. The figures themselves have a formality and statuesque

presence. The use of several layers of scale continues Xi's dialogue with perspective and further develops his use of architectural references. These architectural references are themselves deconstructed and recombined: they create layers of space and evoke contemplation of moments out of time.

Light and glass are key element in Xi's work. The use of voids and concrete elements in glass creates a layering and negative and solid forms. Transmitted light activates this effect and renders negative forms, buried within the glass, as a positive objects. Likewise, the figures and forms are

both at once illuminated solids and hollow shadows. The architectural elements, structures, spaces and rooms, push and pull throughout this conversation. For example, in one composition, columns of light appear in an aqua field. These columns are voids buried within the glass and they create a powerful compositional effect that forms the structure of this work. It is the subtle interplay of this duality that creates much of the power of Xi's work.

Color, too, is part of Xi's compositional dialogue. The power of colors in glass is well known and the atmosphere of the spaces within Xi's

sculptures is heightened with the addition of expansive blocks of color. Mood is affected with color and Xi uses color within these sculptural conversations to add a weight and feeling to these compositions. Xi's works have a formal sculptural foundation evident from the many years he spent working on large scale public artworks. His background in public sculpture paired with his formal training provides Xi with a strong base from which to approach the unique qualities of glass. Xi employs glass because of its characteristics and he utilizes the key quality of transparency to build and shape his constructions.

As a sculptor first, Xi brings new and fresh perspectives to

the material and his passion and commitment are exciting to see.

Xi is also is an important part of an emergent group of artists working in glass in China. Glass is a relatively new material for Chinese artists and yet the recent advent of a small number of artists from the international community of glass coming into China is helping to create an even greater momentum of glass as a material for artistic expression. Glass making, use and understanding have grown exponentially in a relatively short period of time.

Xi is a Professor at the China Academy of Art, an institution that is highly respected for its approach to visual art education, and one that one

has built a healthy balance for teaching the complexities of material practice and intellectual innovation.

It has been my great privilege to work in several capacities with Xi and the team at the China Academy of Art. We have shared our love of working with this complex and unique material, as we have shared our artistic ideas, our personal methodologies and most importantly our cultures. I am reminded through the conversations I have had with Xi, how very different our worlds are and yet how similar are our interests. I look forward to our continued conversations on glass, sculpture and our diverse and changing worlds.

Richard Whiteley  
Associate Professor & Head of Glass  
Workshop School of Art  
Australian National University  
Canberra ACT



秩序  
与创造  
ORDER  
AND  
CREATION

写在韩熙  
玻璃艺术个展前  
WRITTEN PRIOR TO  
HAN XI'S  
SOLO EXHIBITION

2007年，正在从事城市雕塑教学的韩熙先生赴德国斯图加特造型艺术学院访学，他选择进行玻璃艺术研究，这段经历改变了他未来的艺术创作生涯。回国后韩熙先生不断拓展玻璃艺术实践，于2010年在西子湖畔举办了他的第一次玻璃艺术个人展览，当时的作品呈现出清新的浪漫主义气息，灵感多以大自然的意象为主，以描述作者自身的心境为基调，给我留下了深刻的印象。2013年春，我又接到了韩熙先生的邀请，出席他在上海双城手工艺馆的个展，这个个展让我感受到新的创作气象，韩熙先生艺术探索风格的转型已初见端倪。

当我得知2014年一场全新的，主题鲜明的玻璃艺术个展正在筹备时，我展现出浓厚的兴趣，我很好奇这个年轻艺术家的工作状态，他是如何始终保持玻璃创作的活力，他如何找到激情并加以持续，当然，我更关注的，是在这个年轻人身上，未来还可能发生什么。

一个学科的成熟，总是需要经历时间的积累，当代玻璃艺术学科的成长，在国内已经经历了15年左右时光，比较美国玻璃工作室运动，它从20世纪60年代起步，到90年代发展的较为成熟，这个过程也是充满曲折，偏见

并不断完善的。中国的工作室玻璃艺术运动呈现出独特的风貌，在国际顶尖学术交流中，不断的借鉴与吸收，这些年的进步是非常显著的，玻璃艺术正从冷门的，陌生的领域逐步走入到艺术与生活的主流视界，当代玻璃艺术学科美学评判的框架也开始逐步形成。

回望韩熙先生这些年创作的积累，循迹他创作的轨迹，我尝试还原一个艺术家思考的本真，这是理解艺术作品价值的重要途径。我暂且可以把韩熙先生的创作归结成四个阶段。

In 2007, Han Xi, who had been teaching urban sculpture, traveled to the Stuttgart State Academy of Art in Germany as a visiting scholar, where he elected to research glass art. It was an experience that would change his artistic career. After returning to China, Mr. Han ceaselessly broadened glass art practices, and in 2010 held his first solo glass art exhibition on the shore of the West Lake. The works in the exhibition had a fresh, romantic aura about them, and were principally inspired by natural imagery. The essence of the exhibition lay in describing the artist's state of mind, and it left a deep impression on me. In the spring of 2013, I

received another invitation from Mr. Han to attend his solo exhibition at Shanghai's Two Cities Craft Gallery. At this exhibition I sensed a new creative climate; it was the first indication of a shift towards a new style of artistic exploration by the artist.

I was very interested to hear that a brand new exhibition with an original theme was being planned for 2014, and was curious to find out how this young artist now worked how had he kept the vitality of his glass creations, and how had he found new subjects that excited him, whilst also maintaining continuity? Of course, I was also interested in what the

future held for him.

It takes time for a discipline to become mature. The growth of contemporary glass art in China has been going on for around 15 years. Compared to America's Studio Glass Movement, which began in the 1960s and reached maturity in the 1990s, the development of glass art in China has been full of twists and turns, prejudice, and continuous improvement. The Country's Studio Glass Movement has demonstrated its own unique style and features, and prestigious academic exchanges have led to continual referencing and absorption. Exceptional progress has been made over

the past several years, and glass art has come in from the cold to gradually become a part of mainstream art. A framework for the aesthetic appreciation of contemporary glass art has also begun to gradually take shape.

Looking back on Mr. Han's work over the last few years, following his creative trajectory, I have tried to capture the true nature of the artist's thinking. This is an important path to appreciating the value of artworks. For the moment, I have been able to divide Mr. Han's work into four distinct periods.



## 秩序 与创造 ORDER AND CREATION

### 塑形与意境 SCULPTING AND ARTISTIC CONCEPTION

Works from this period are the early artistic creations of Mr. Han. In them, you can see him extending his sculpting abilities to the study of glass art. He subjectively compresses the thickness and volume of the glass as he

这一阶段的作品是韩熙先生早期的艺术创作，可以看出韩熙先生将雕塑塑形能力延伸到玻璃艺术研究中，他主观的压缩玻璃的厚度体积，让玻璃的展示朝横向拓展，这将直接影响光线的穿

expands it horizontally. This directly affects penetration by rays of light, and the inclusion of interwoven three-dimensional forms gives the works rich lighting effects. The artist has incorporated traditional sculpting methods



图3: 迷失  
Lost  
49cm × 8cm × 34cm, 2009

透，交错的立体形态在光线的介入下使作品呈现出丰富的光影效果。作者吸纳了传统雕塑的塑形方式，并将自身的情感与人文理念倾注其中，呈现出诗般的美感与意境。（如图1，2，3）

into his work, and also infused them with his own emotions and concepts of culture and humanity. The result is an aesthetic sensibility and artistic conception akin to a poem (See figures 1, 2 and 3)



图1: 追月  
Chasing the Moon  
68cm × 7cm × 31cm, 2008

图2: 卧林  
Lying in the Forest  
62cm × 11cm × 15cm, 2008

秩序  
与创造  
ORDER  
AND  
CREATION

色彩与空间  
COLOR AND SPACE



图4: 晚风  
Evening Breeze  
94cm × 23cm × 6.5cm, 2008

这一时期的创作中，作者主观地削弱了雕塑外部造型的表现，而将研究的重心放在玻璃被包裹的内体空间上，色彩成为这一阶段创作的主要旋律。如何准确定位色彩，韩熙先生作了大量的实验研究，他拓展了“叠层烧铸”的技法模块，通过分解画面的方式，将原始构图解构成多个

画面层次，分类烧制，最后统一叠加熔合，使玻璃内部呈现纵深有序的空间。“绘画性”是这一时期的主要特征，透视原理在这一阶段的作品中得到了有效运用，肌理的细腻及变幻让作品的内体空间呈现出“空气般的流动”。（如图4，5，6）



图5: 漫雪 (局部)  
Free Snow (section)  
72cm × 23cm × 4.5cm, 2008

In his creations from this period, the artist has subjectively weakened the expression of the sculpture's external molding; rather, the focus of his studies are on the internal space encapsulated by the glass. Color becomes the principal cadence of works from this time, and Mr. Han

extensively researched how to accurately position color. He expanded use of 'laminated kiln casting', multiply casting technique and by dissecting the tableau split its original composition into many layers that were each separately fired. They were then ultimately unified into one

superimposed fusion, which creates a deep, orderly space within the glass.. 'Painting-like' is the major characteristic of this period, and there is the effective application of perspective. Textured minutiae and fluctuations create 'a movement like air' in his works.



图6: 林吻  
A Forest Kiss  
40cm × 25cm × 5cm, 2009

### 秩序 与创造 ORDER AND CREATION

### 纯粹与观念 PURITY AND CONCEPT



图9: 镜中男人 (局部)  
The Man in the Mirror (section)  
37cm × 24cm × 78cm, 2011

在进行大量烧铸的实践之后，韩熙先生开始反思自我的创作历程，可以看出他努力地将前两阶段的创作优点有效地集合起来，并在挖掘思想深度与观念表达上作出不懈努力。在这一时期的作品中，韩熙先生开始追寻较为纯粹的色彩及造型，削弱装饰的表现，先前的创作成果似乎已经不能满足韩熙先生对个性化与

After extensive kiln casting, Mr. Han began reflecting on his own creative process. In these works, we can see him striving to successfully incorporate the highlights of the last two periods' works. He has also taken considerable effort in excavating ideological depth and conceptual expression. In works from this period, Mr. Han begins seeking purer color and molding. He weakens the expression of external decoration, and the achievements of his previous creations seem unable to satisfy his

思想性的要求。我可以看出韩熙先生在重塑风格时期的徘徊与矛盾，但又能感知他力求风格转型的决心与坚定。利用透视关系进行空间营造的方式在这一阶段的创作中得到深入拓展，符号化与象征性的情绪逐步明显，对玻璃艺术的研究开始进入到观念的范畴上来。（如图7，8，9，10）

demands of individuation and ideology. We can see continuation and contradiction as Mr. Han redrafts his style, but we also get a sense of his commitment and determination towards the transformation of his style. In works from this period, we see a deep expansion in the use of perspective relationships to create space. Symbolic and image-like emotions are gradually highlighted, and his study of glass art begins to enter the conceptual stage. (Figures 7, 8, 9 and 10)



图7: 海的距离  
The Distance of the Sea  
54cm × 4.5cm × 16cm, 2010



图8: 路灯下的旅程 (局部)  
Journey Beneath the Streetlights  
(section)  
95cm × 8cm × 21cm, 2011



图10: 我从林中来 (局部)  
I Come From the Forest  
40cm × 15cm × 60cm, 2012



秩序  
与创造  
ORDER  
AND  
CREATION

结构与陈述  
STRUCTURE AND  
REPRESENTATION



韩熙先生现期的作品，始终把握着一个主要的创作方向，这就是“筑造”，他不断的利用玻璃经营，叠砌，累加，组构，营造着与众不同的光影空间，他创造的是一个全新的结构世界，我想，这也是他所向往的思想的居所。



Mr. Han's works from this period all possess a major creative direction: 'architectural construction'. Mr. Han continually manipulates, folds, accumulates and composes, creating a distinctive space of light and shadow. What he has produced is a brand-new structural world, and, for me, this is the ideological home that he has always yearned for.



孙尹文（美术批评家）  
于上海  
Sun Yinwen (art critic)  
Shanghai  
01.03.2014

在经历一系列风格转型的矛盾与冲突之后，韩熙先生这一时期的作品逐步趋向稳定。建筑结构给予了韩熙先生的玻璃艺术创作无数的灵感与启发，他反复地研究建筑空间，研究建筑结构与光线的关系，研究玻璃如何吸收与释放光线。他的作品受到了西方当代玻璃创作观念的影响，但又努力地朝着另外的方向背离，从而呈现出一种具有独一个性的，稳定的，风格化的形态语境，这都是他对大师作品认真研究，借鉴吸收并寻找全新的突破途径的最好证明。很明显，他是成功的。“结构”成为这一时期风格的主要特征，“结构”支撑光影的交织与互动，玻璃的结构在光线中呈现它的可现，这种“可现”经过严谨经营与塑造，让人很难直观地穿透结构本身。韩熙先生不断利用玻璃的正负空间制造着视觉的错觉，而作品却又始终呈现出

一种无比的，庄严静穆的稳定感，这是一种成熟的韵味，要理解它就需要一层层剥离它，无论是形态的结构还是思想的表述。（如图11,12）

“故事性”是韩熙先生这一风格中另外一个重要的特点，也许就韩熙先生看来，玻璃仅仅通过严谨的结构来表述思想还是显得不够那么有说服力，他需要植入更加个性化的情感观念，让静态的玻璃与观众展开真实的思想互动，因此，在视觉上，作者主观地营造了一种视觉的“可读感”，这是一种陈述的语言，通过结构形态，光影错觉，象征符号，场景营造……所有这些隐藏的信息都需要花时间去解读。他的玻璃艺术，在此刻似乎已经发展成在静穆的语态中散发自我声音的载体，它是生动且独特的。（如图13,14）

After experiencing the contradictions and conflicts of a series of stylistic transformations, Mr. Han's works from this period gradually become stable. Architectural structure is a source of endless inspiration and enlightenment in Mr. Han's glass art. He has repeatedly studied architectural space, the relationship between architectural structure and light, and how glass absorbs and releases light. His works have been influenced by modern Western glass art concepts, but he has also strived for a departure in a new direction. The result is a uniquely personalized, stable and stylized language of form. It is perfect proof of how he has diligently studied, referenced and incorporated the works of glass art masters, and how he has been searching for a way to achieve completely

new breakthroughs. Clearly, he has been highly successful in this. 'Structure' has become one of the main characteristics of this period, and 'structure' supports the interweaving and interaction of light and shadow. In the structure of glass, light presents its 'tangibility', and through careful manipulation and sculpting, this kind of 'tangibility' makes it very difficult for the viewer to intuitively penetrate the structure of the work. Mr. Han's continuous use of the positive and negative space of glass creates a visual illusion, whilst his works always present an incomparable, careful and serene sense of stability. This is a kind of mature tone, and to understand it we must peel away its layers one by one, regardless of whether it is the structure of the form or the expression of an ideology. (Figures 11 and 12)

'Narrative' is another important feature of Mr. Han's style from this period. Perhaps, for Mr. Han, it is not enough to merely express his ideas through the careful structure of his work; they must be infused with a more personal emotional concept, creating a true interaction of ideas between the glass and its viewer. As a result, visually the artist has subjectively created a 'sense of visual readability'. This is a kind of representative language, and the structural form, illusions of light and shadow, symbols, and the creation of scenes... all of this hidden information takes time to interpret. At this moment, his glass art seems to have developed to the point where, in a tranquil linguistic state, it is the carrier of its own voice. It is vivid and unique. (Figures 13 and 14)



秩序  
与创造  
ORDER  
AND  
CREATION

结构与陈述  
STRUCTURE AND  
REPRESENTATION

图14: 夜语 (局部)  
Night Talk section  
41 cm × 17 cm × 110 cm, 2012



图13: 回响的掌声 (局部)  
Resounding Applaus (section)  
39 cm × 25 cm × 104 cm, 2012



图11: 静穆的炬光 (局部)  
Deconstruction of image  
53 cm × 32 cm × 79 cm, 2013

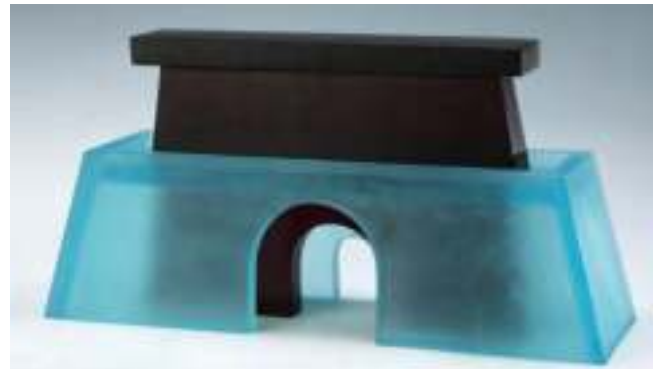


图12: 城池  
City Wall  
58.5 cm × 15.5 cm × 29 cm, 2013

# 筑造

## CON STRUC TION

### 创作 综述 INTRODUCTION TO EXHIBITS

作者不断深入玻璃立体造型结构研究，以“正负空间”展示出合理与紧凑的雕塑内外形体结构，追求光影结构的稳定性。在进行大块面的几何塑形的同时，植入某些概念性的象征符号，借

以“影态”的方式贯穿并呈现。“场景经营”是艺术家善用的创作手段，叙事情节被主观地安置在系列作品中，通过细节的暗示，从而使视觉的关注点有效延伸至心理的潜性层面。

Based on his in-depth study of the three-dimensional modeling structure of glass, the artist reveals the rational and compact internal and external form and structure of the glass sculptures through creating 'positive and negative space', pursuing the stability of the light and shadow structure. When carrying out large geometric

shaping, Han implants several conceptual symbols, which are presented thoroughly through 'formation'. 'Tableau construction' is a commonly-used creation method for artists, in which the narrative plots are subjectively placed in the art work series, extending the visual focus to the latent psychological level via hints of details.

## 展览 作品

## PARTICIPATING EXHIBITS

### 筑造 CONSTRUCTION

The works cleverly apply architectural forms to the modeling and language of the glass, re-composing them into the structural world of light and shadow. The works contain both architectural and sculptural sturdiness, and possess an unmistakable air of spiritual symbology. They

作品将建筑形态在玻璃造型语言中加以巧妙应用，重新组构成光影的结构世界。它既有建筑与雕塑般的伟岸，又具有强烈的精神象征的意味，它用通性的社会语言诉说着作者的情感，从而

use general social language to report the emotions of the artist, thus transforming the resultant artistic language into a readable, storied narrative. This kind of linear feeling of serenity brings movement to the static works. This movement is visual, but also mental.

将形而上的艺术语境转化成具备可读性的故事情节展现开来，这种线性的静穆感让静态的作品具备“流动的”价值，这种“流动”是视觉的，更是思维的。



聚焦  
Focus  
58 × 28 × 79 cm, 2012

基于意念的形态与象征  
Based On The Form and Metaphor  
50 × 17 × 98 cm, 2011



抚慰与平衡  
Solace and Balance  
20 × 42 × 110 cm, 2012

作者通过“场景营造”的方式创造出作品陈述性的故事语境，来自建筑的灵感架构起玻璃内部的结构关系，空间形态以及透视变化。“纪念碑”式的造型语言

让作品呈现出独特的魅力，如同一个故事，一部诗篇，它在描绘，它在诵读，“凝固的场景”揭示的不是一个片段，而是一个丰富且庞大的内心世界。

Through 'tableau creation', the artist produces a descriptive story context in his works. Inspiration from architecture builds the structural relationship, spatial form and changes in perspective within the glass. A 'monumental'

style of formation and language endows the works with a unique charm akin to a story or poem. The work is depicting and reading, and what the 'solidified scene' depicts is not a fragment, but a rich and vast inner world.



夜语  
Night Talk  
41 × 17 × 110 cm, 2012

静穆的炬光  
Solemn Quiet Torch Light  
60 × 33 × 102 cm, 2012





## 展览 作品

## PARTICIPATING EXHIBITS

### 筑造 CONSTRUCTION

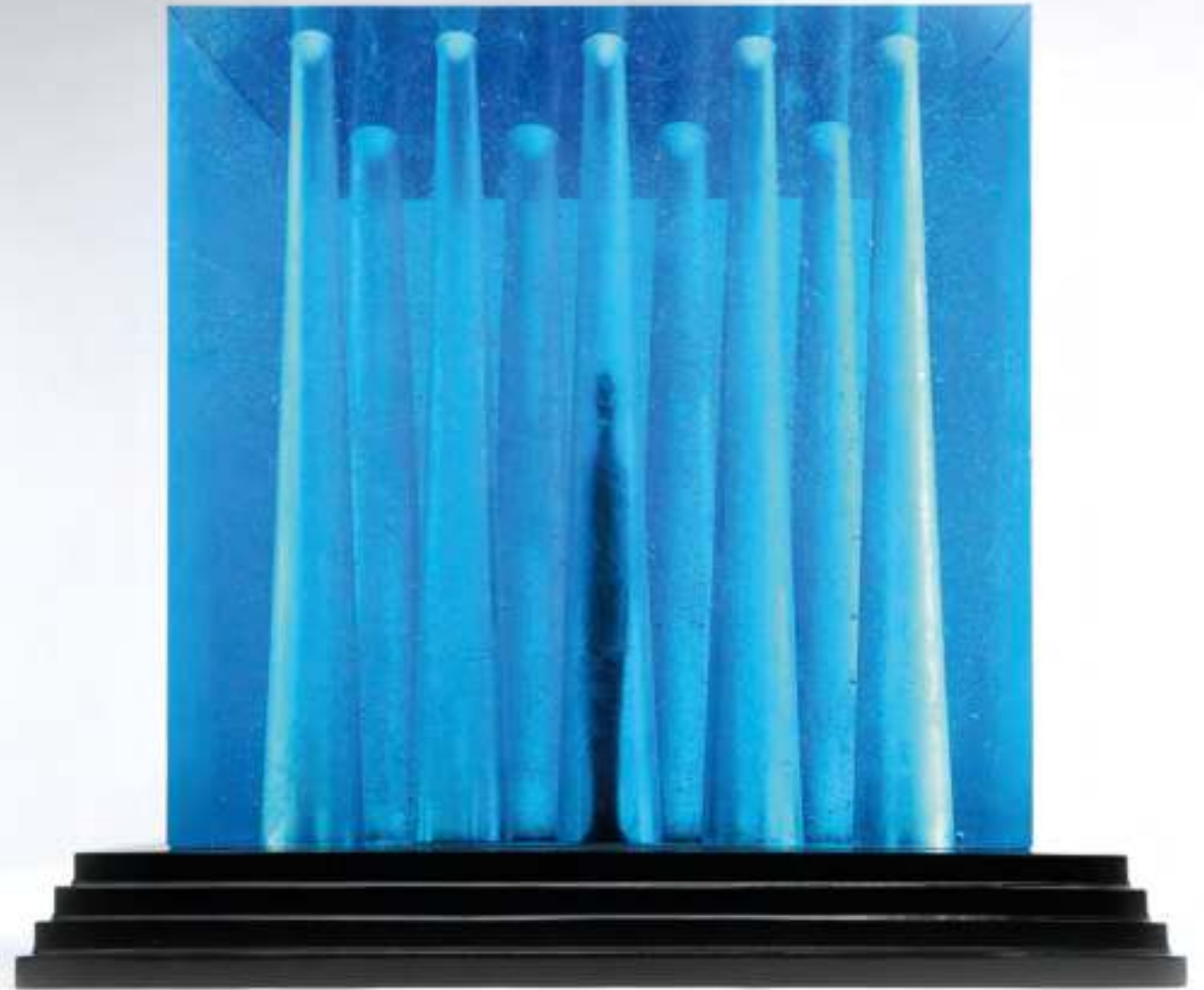
The author transforms 'air' and 'light' into an actual tableau, and the glass solidifies the 'visible' into the 'existent'. This 'value in existence' is based on humankind's real emotional needs; each person has their own stage, and he or she is always the focus of their inner

作者让“空气”与“光线”成为一个实体的场景，玻璃让“可视”凝固成“存在”，这种存在价值是基于人类情感的真实需要。每个人都有自己的舞台，他（她）

self. Personal consciousness can be endlessly magnified, and perhaps what is suppressed by our soul is what we are unable to find in this fickle society 'perhaps, or too', it is the only tranquil space that we inhabit.

永远是自我内心的焦点，个人的意识会被无限地放大，压抑于心灵的也许正是在浮躁社会中所寻找不来的，也可能是唯一的宁静空间。

一个人的舞台  
Alone Stage  
55cm × 27.5cm × 47 cm, 2012



## 展览 作品

## PARTICIPATING EXHIBITS

### 筑造 CONSTRUCTION

作者在这一阶段的创作中混搭了某些中西方元素，“场景营造”的创作方式在作品构图与观念传达方面仍发挥着重要的作

In creations from this period, the artist mixes together certain Chinese and Western elements. Tableau creation still plays an important part in the composition and conceptual transmission of the works,

用。“自我意识形态”的体现展示出强烈的忧郁主义气息，我们可以找到某些情感的线索：孤独与怀疑。

and the realization of the self-consciousness forms a strong sense of melancholy. From this, we can identify traces of certain emotions: loneliness and doubt.



月影  
Moonlight Shadow  
28 × 20 × 100 cm, 2012



眺望与对白  
Far Seeking and Dialogue  
26.5 × 13.5 × 98 cm, 2012

# 展览 作品

## PARTICIPATING EXHIBITS

### 筑造 CONSTRUCTION

这一组作品的创作灵感来源于中国的“庭院”，作者尝试将传统的“造园”理念用玻璃艺术加以阐释，用玻璃的语言展示出空

间造型的诸多可能性，我们可以捕捉框景，障景，借景，对景，漏景，夹景的某些造景规律，并以“影态”结构的方式呈现出来。

Works in this series are inspired by the Chinese 'courtyard'. The author has attempted to use glass to elaborate on traditional landscaping principles, and to use the language of glass to exhibit the many possibilities of space formation. We

can identify certain tableau creation rules such as the enframed scenery, obstructive scenery, borrowing scenery, opposite scenery, leaking through scenery and vista line, and present them using the 'shadow state' structure.



院景 II  
Courtyard Scene II  
53 × 16 × 40 cm, 2012



月影  
Opened-up Space  
60 × 20 × 40 cm, 2012



院景 I  
Courtyard Scene I  
49 × 13 × 4 cm, 2012

## 展览 作品

## PARTICIPATING EXHIBITS

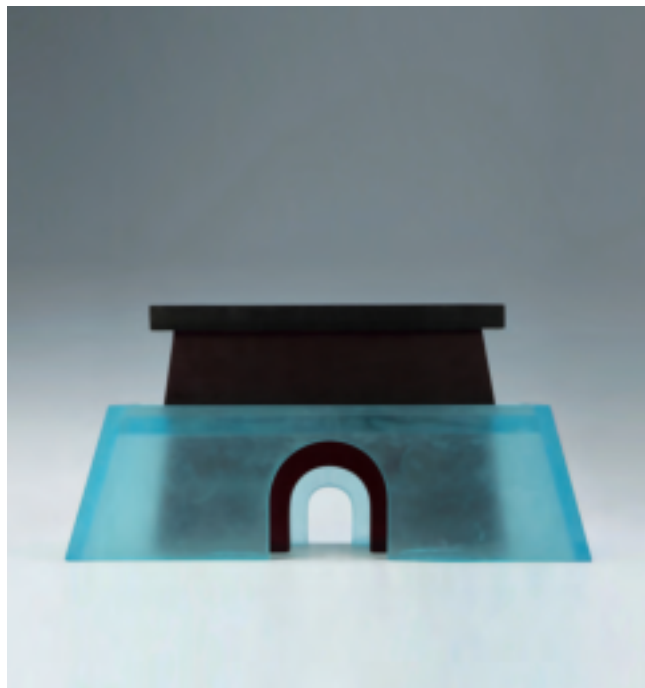
### 筑造 CONSTRUCTION

The artist has strengthened his study of perspective, and thanks to the inspiration given to glass form and shape by building structure, symmetry

has become the optimal creative model for a visual sense of sturdiness in the works.

在这一系列作品中，作者强化了对“透视”的研究。在对玻璃造型形态的思考中，“建筑建构”

给予了作者充分的灵感，“对称”成为提升为作品视觉稳固感的优先创作模式。



城池  
City Wall  
58.5 × 15.5 × 29 cm, 2013



透视  
Perspective  
2013  
90 × 13 × 60 cm



## 展览 作品

## PARTICIPATING EXHIBITS

These works are also inspired by Chinese gardens and traditional architecture, and under the artist's hand he interaction between the glass and light becomes harmonious and stable. The 'light and

### 筑造 CONSTRUCTION

shadow sculpting ' becomes one of the main characteristics of his creations, and the 'structure of light and shadow' becomes an important form of constructing glass space and visual effects.



影像的解构  
Deconstruction of Image  
53 × 32 × 79 cm, 2013



凝固的夜色  
Frozen Night Scene  
53.5 × 16.5 × 70 cm, 2013

形”成为创作的一个重要特点，“光影结构”成为构筑玻璃空间与视觉效应的重要形态。



境态  
State of Reality  
44.5 × 12 × 38.5 cm, 2013

展览  
作品PARTICIPATING  
EXHIBITS筑造  
CONSTRUCTION

为记忆的存在  
For the Existence of Memory  
34.5 × 20 × 80 cm, 2013

“冢”与“为记忆而存在”来源于作者对“包裹”与“围合”两种创作理念的尝试，结构与空间仍是研究的重点，作者充分利用玻璃的材质特征，在结构中经营

光影的走向，以影态的方式展示玻璃的内部结构，由外而内的视觉延伸暗示出作者思维的思想经营。

shadow in the structure. The use of shadow state show the internal structure of the glass. The visuals from interior to exterior are extended and hint at the ideology behind the artist's way of thinking.



冢  
Tomb  
20 × 10 × 83 cm, 2013

个人简历

RESUME

韩熙

HAN XI

学习经历

**2008 - 2010**年，就读于中国美术学院雕塑系，获硕士学位  
**2007**年，赴德国斯图加特国立造型与设计学院研修玻璃艺术；  
**1998—2003**年，就读湖北美术学院雕塑系，获学士学位

工作经历

**2008**至今，中国美术学院 陶瓷与工艺美术系 玻璃艺术工作室 讲师  
**2003—2007**年，中国美术学院 公共艺术学院 城市雕塑专业 助教

学术个展

**2014.03.28 - 2014.06.27**，“筑造”- 韩熙玻璃艺术展，上海玻璃博物馆，上海  
**2013.05.11 - 2013.07.10**，“观·影”- 韩熙玻璃艺术展，双城现代手工艺馆，上海  
**2010.05.19 - 2010.05.25**，“澄思吃语”- 韩熙玻璃艺术展，恒庐美术馆，杭州

群展项目

**2014**年，中国当代玻璃艺术展，南通—八九五文化创意产业园，南通  
**2014**年，中国首届国际当代玻璃艺术展，中国美术学院美术馆，杭州  
**2013**年，“五元素”- 现代手工艺作品展，上海  
**2013**年，上海城市艺术博览会，上海；  
**2013**年，首届杭州亚太传统手工艺博览会，白马湖创意园，杭州  
**2013**年，“丹青· 新峰”浙江省视觉艺

术美术提名展，宁波美术馆，宁波  
**2013**年，湖北首届青年雕塑展，湖北省图书馆，武汉  
**2012**年，浙江省第五届青年美术作品展，宁波美术馆，宁波  
**2012**年，国际新玻璃艺术展，上海春季艺术沙龙，上海  
**2011**年，中国南太湖国际公共艺术邀请展，湖州  
**2011**年，“随心造化”- 中国美术学院玻璃艺术作品展，上海玻璃博物馆，上海  
**2010**年，“琉呿空间”- 韩熙玻璃艺术展，上海春季艺术沙龙，上海  
**2010**年，第三届杭州艺术博览会，杭州  
**2010**年，中国传统工艺与造型研究展，唐云美术馆，杭州  
**2009**年，“中国动力- 国际雕塑年鉴展”，北京，杭州  
**2009**年，浙江省第十二届美术作品展（作品“晚风”获“优秀奖”），浙江省美术馆，杭州  
**2009**年，“新生的· 现代的· 学院的”- 2009现代玻璃艺术联展，双城手工艺馆，上海  
**2008**年，“透彻态度”- 三校玻璃艺术展，中国美术学院美术馆，杭州

课题研究

**2012**年，主持2012年度国家社会科学基金艺术学项目（国家级）：现代玻璃艺术的学科构建及发展研究，排名1/4  
**2012**年，主持2012年度浙江省哲学社会科学规划课题（省级）：现代玻璃艺术与玻璃文化产业发展研究，排名1/5

**2012**年，完成2012年度浙江省教育科学规划课题：“关于公共艺术专业定位与课程设置的研究”，排名2/3  
**2012**年，完成2012年度浙江省社课联研究课题：现代建筑中的镶嵌玻璃艺术设计及应用研究，排名2/5  
**2011**年，主持并完成2011年度浙江省教育科学规划课题：“建筑玻璃艺术创作的教学实践与应用”，排名1/2  
**2011**年，完成2010年度浙江工业大学基金项目：“传统镶嵌玻璃艺术在当代建筑空间中的转型与应用”，排名2/2  
**2010**年，主持并完成2008年度中国美术学院重点课题“现代玻璃艺术在公共空间的应用与发展” 排名1/3  
**2010**年，完成2009年度浙江省高校重点建设教材（省级）：“现代玻璃艺术教学”，并出版教材《现代玻璃艺术教学》，排名2/2

教材撰写

教材《现代玻璃艺术教学》，2010年12月安徽美术出版社出版，ISBN 978-7-5398-2635-6, 2/2  
教材《玻璃造型艺术教程》，2009年1月浙江人民美术出版社出版，ISBN 978-7-5340-2577-8，排名1/1  
教材《环艺速写表现》，2008年11月浙江人民美术出版社出版，ISBN 978-7-5340-22473-3, 2/2

论文发表

论文《新玻璃艺术世界》，发表于《艺术教育》（2013年第4期），2013.04，排名1/1

论文《现代玻璃艺术教学研究- 拟谈中国美术学院玻璃艺术专业的教学实践》，发表于《艺术教育》（2012年第12期），2012.12，排名1/1  
论文《传统镶嵌玻璃在现代建筑空间中的转型与应用》，发表于《浙江工业大学学报》（2012年第9期），2012.09，排名2/2  
论文《建筑玻璃艺术创作的教学实践与应用》（上，下），分别发表于《玻璃艺术》（2011年第5期，2011年第6期），2011.10，2011.12，排名1/2

论文《近观-细品- 读青年玻璃艺术家作品有感》，发表于《玻璃艺术》（2011年第6期），2011.12，排名1/1  
论文《澄思吃语- 玻璃艺术创作记》，发表于《雕塑》（2010年第5期），2010.09，排名1/1  
论文《穿透的力量- 论窑制玻璃艺术创作中的空间性》，发表于《传承与拓展—中国传统工艺与造型研讨会论文集》（2010年12月中国美术学院出版社出版，ISBN 978-7-81083-992-1，排名1/1

论文《现代玻璃艺术在公共空间的应用与发展》，发表于《玻璃艺术》（2010年第5期），2010.10，排名1/1  
论文《玻璃艺术在西方》，发表于《当代人》2008年第9期），2008.09，排名1/1

人才项目

2010年，入选年度浙江省高校优秀青年教师资助计划名单，获浙江省教育厅资

个人简历  
RESUME

韩熙

HAN XI

EDUCATION

**2008 - 2010** Master's degree from the Sculpture Department of the China Academy of Art  
**2007** Studied Glass Art at the Stuttgart State Academy of Art and Design, Germany  
**1998 - 2003** Bachelor's Degree at the Sculpture Department of the Hubei Institute of Fine Arts

WORK EXPERIENCE

**2008 to date** Tutor at the Glass Art studio, Department of Ceramics and Applied Art, China Academy of Art  
**2003 - 2007** Teaching assistant, Urban Sculpture, Public Art Institute, China Academy of Art

SOLO EXHIBITIONS

**2014.03.28 - 2014.06.28** Han Xi's Glass Art Exhibition, Shanghai Museum of Glass  
**2013.05.11 - 2013.07.10** Guan Ying - Han Xi Solo Glass Exhibition, Twociteis Gallery, Shanghai  
3. 2010.05.19 - 2010.05.25 Transparent Thoughts & Dreamy Whispers, Han Xi Glass Art Exhibition, Heng Lu Gallery, Hangzhou

GROUP EXHIBITIONS:

**2014** Exhibition of Contemporary Glass Art, Nantong 1895 Cultural And Creative Industrial Park, Nantong  
**2014** 1st China International Exhibition

of Modern Glass Art, China Academy of Art Fine Art Gallery, Hangzhou  
**2013** Five Elements -- Exhibition of Modern Craft Artworks, Shanghai  
**2013** Shanghai Urban Art Fair, Shanghai  
**2013** 1st Hangzhou Asia Pacific Traditional Craft Fair, Baimahu Creative Park, Shanghai  
**2013** Painting - New Peaks, Ningbo Museum of Art, Ningbo  
**2013** 1st Hubei Youth Sculpture Exhibition, Hubei Library, Wuhan  
**2012** 5th Zhejiang Youth Art Exhibition, Ningbo Museum of Art, Ningbo  
**2012** International Exhibition of New Glass Art, Shanghai Spring Art Salon, Shanghai  
**2011** China South Taihu Lake International Public Art Exhibition, Huzhou  
**2011** Random Creation - China Academy of Art Exhibition of Glass Art, Shanghai Museum of Glass, Shanghai  
**2010** Glass Talking Space-Exhibition of Glass Art by Han Xi, Shanghai Spring Art Salon, Shanghai  
**2010** 3rd Hangzhou Art Exhibition, Hangzhou  
**2010** China Traditional Craft and Modeling Show, The Art Museum of Tangyun, Hangzhou  
**2009** China Power - International Annual Sculpture Exhibition, Beijing, Hangzhou  
**2009** 12th Zhejiang Fine Artwork

exhibition (Evening Wind received the Award for Excellence), Zhejiang Art Museum, Hangzhou  
**2009** Newly Born - Contemporary - Of the Academy - 2009 Joint Glass Art Exhibition, Two Cities Craft Gallery, Shanghai  
**2008** A Thorough Attitude - Glass art exhibition by three art schools, China Academy of Art Fine Art Gallery, Hangzhou

RESEARCH

**2012** Study of the Subject Construction and Development of Modern Glass Art", National Science Foundation Art Project, ranking 1/4  
**Oversaw 2012** Zhejiang philosophy and social science planning issues; modern glass art and glass cultural products developmental research; ranking 1/5  
**2012** Completed 2012 Zhejiang Province education science planning issues: 'Concerning Positioning of the Public Art Major and Curriculum Introduction'; ranking 2/3  
**2012** Completed 2012 Zhejiang Province social classes joint research project: Mosaic Glass Art Design in Modern Architecture and Applications for Research; ranking 2/5  
**2011** Oversaw 2011 Zhejiang Province education science planning issues: 'Educational Practices and Applications

of Architectural Glass Art Creation' ranking 1 /2  
**2011:** Completion of the 2010 Zhejiang Industrial School Fund: 'Transformations and Applications of Traditional Mosaic Glass Art in Contemporary Architectural Spaces', ranking 2/2  
**2010** Oversaw completion of the 2008 key topics of the China Academy of Art: 'The Applications and Development of Modern Glass Art iin Public Spaces'; ranking 1/3  
**2010** Completion of the 2009 Zhejiang higher education key teaching materials: 'The Teaching of Modern Glass Art', and publication of The Teaching of Modern Glass Art; ranking 2/2

AUTHORSHIP OF

TEACHING MATERIALS

**Han Xi (2010)** Education

of Contemporary Glass Art, Anhui: Anhui Fine Arts Publishing House, ISBN 978-7-5398-2635-6; ranking 2/2  
**Han Xi (2009)** Glass Art Teaching Course, Zhejiang: Zhejiang People's Fine Arts Publishing House, ISBN 978-7-5340-2577-8; ranking 1/1  
**Han Xi (2008)** Environment Art Sketch Presentation, Zhejiang: Zhejiang People's Fine Arts Publishing House, ISBN 978-7-5340-22473-3; ranking 2/2

PUBLISHED ESSAYS

**Han Xi (2013)** 'The New World of Glass Art' in Glass Education (issue 4, 2013); ranking 1/1  
**Han Xi (2012)** 'Research into the Teaching of Modern Glass Art - proposed Practices for the China Academy of Art Glass Art Major' in Glass Education (issue 12, 1012); ranking 1/1

**Han Xi (2012)**

'Transformations and Applications of Traditional Mosaic Glass Art in Contemporary Architectural Spaces' in Zhejiang University of Technology Journal (issue 9, 2012); ranking 2/2  
**Han Xi (2011)** 'Practices and Applications of Architectural Glass Art Teaching' (parts 1 & 2) in Glass Art (issue 5, 2011 and issue 6, 2011); ranking 1 /2  
**Han Xi (2011)** ' A Closer Look, Fine Articles - an Emotional Reading of Works by Young Glass Artists' in Glass Art (issue 6, 2011); ranking 1/1  
**Han Xi (2010)** 'Clear Thoughts and Mutterings - A Record of Creating a Glass Artwork' in Sculpture (issue 5, 2010); ranking 1/1  
**Han Xi (2010)** 'The Power of Penetration - the Spatial Nature of Kiln-Fired Glass Artworks' in Inheritance

and Development - China Symposium on Traditional Craft and Modeling (published in December 2012 by the China Academy of Art Press); ranking 1/1  
**Han Xi (2010)** 'Applications and Development of Modern Glass Art in Public Spaces' in Glass Art (issue 5, 2010); ranking 1/1  
**Han Xi (2008)** 'Glass Art in the East' in Contemporary People (issue 9, 2008); ranking 1/1

RECOGNITION

Included in the Annual Zhejiang Higher Education Outstanding Young Teachers Financial Aid and Planning List, and received support from the Education Department of Zhejiang Province.



# 后 记 POST SCRIPT

很高兴这些作品如期得以完成。

之前的两年半的时间里，我努力将全部的精力投入到个人创作中。玻璃艺术为我搭建起了一个全新的世界，在这个世界中，我孜孜不倦，且倍感温馨。

感谢张琳先生以及整个上海玻璃博物馆团队，正是他们提供这样一个机会才使我的研究成果完整呈现；感谢Kevin Petrie教授，他在我开始进入玻璃艺术领域的时候就一直鼓励与肯定我；感谢Richard Whiteley教授，他

既是一位伟大的玻璃艺术家，又是一位伟大的导师；感谢孙尹文先生，他的哲学与人文的观点让我受益匪浅；感谢一直以来关怀与帮助我的亲人，领导，同事，朋友，没有他们的支持，我将无法在玻璃世界中继续前进。

失败不计其数，艰辛不尽言表，唯有理想催促与鞭策，无论入睡或是梦醒，我一直仍在行走。

最好的祝愿带给大家，期待大家来“读”我的作品。

I'm delighted that these works have been finished on time.

During the last two years I have thrown myself into my work. Glass art has opened up a whole new world for me, one in which I have worked tirelessly and which has been a source of great warmth.

I would like to thank Mr. Zhang Lin and the team at the Shanghai Museum of Glass for giving me the chance to present the fruits of my research. I am also grateful to Professor Kevin Petrie for all the encouragement and confirmation he gave to me when I first started out in this discipline. Thanks must also go to Professor Whiteley, who is both a distinguished

glass artist in his own right and a great teacher, and to Mr. Sun Yinwen, whose ideas on philosophy and culture have given me so much. Finally, I must thank members of my family, leaders, colleagues and friends for their care and assistance: without their support I wouldn't have been able to continue making progress in the world of glass art.

Despite all the setbacks and hardship, thanks the right encouragement, whether I am asleep or awake, I have always kept going forward.

I would like to extend my best wishes to everyone, and am looking forward to how you interpret my works.



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HANXI GLASSART STUDIO

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(20:30 停止售票)  
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Shanghai Museum of Glass  
685 West Changjiang Road,  
Baoshan District, Shanghai, China

Opening Hours  
Tuesday to Sunday 9:30 - 17:00  
(Ticket Sales end at 16:30)  
Saturday Evenings 17:00 - 21:00  
(Between May 1. and October 31.  
Ticket Sales end at 20:30)  
Closed on Mondays  
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