

# 當代香港陶藝

香港藝術館藏品

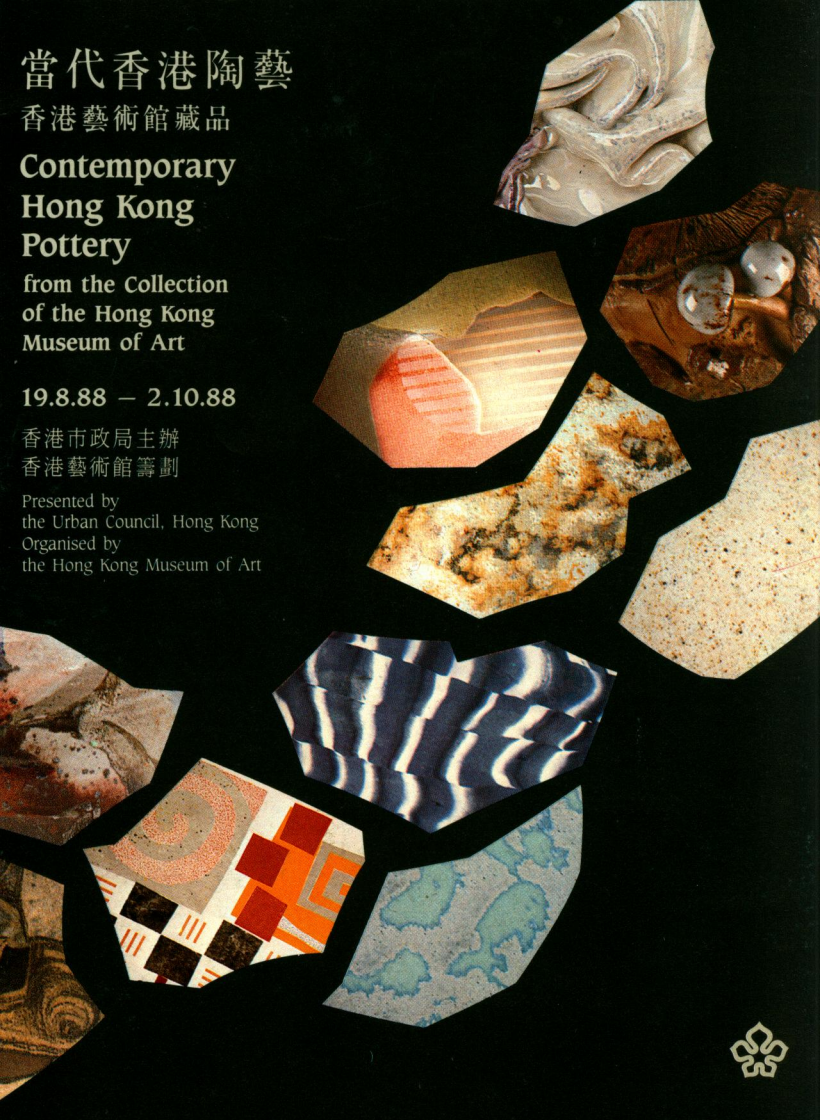
## Contemporary Hong Kong Pottery

from the Collection  
of the Hong Kong  
Museum of Art

19.8.88 — 2.10.88

香港市政局主辦  
香港藝術館籌劃

Presented by  
the Urban Council, Hong Kong  
Organised by  
the Hong Kong Museum of Art



## 陶瓷裝飾十法

Ten Different Techniques in Decorating Pottery



# 序

黏土的可塑性甚高，陶人能藉此創作變化萬千的造型，並可表現豐富的藝術想象與感覺。當一件陶瓷誕生時，它身上不單蓋有陶人指頭所留下的印記，更像是有生命、有氣息和隨着創作者的真率與熱情而生長的。

在過去十年，陶藝創作日益受重視。陶藝不僅被視為一種工藝，更成為表達藝術意念的一種媒介。近年新進的陶人漸多，陶藝教室相繼成立，陶瓷展覽亦紛紛開辦；而市政局也不遺餘力地推動陶藝創作，先後舉辦了本地及海外的陶藝作品展，並安排有關的比賽、工作室及示範與之配合。

今次市政局主辦的「當代香港陶藝——香港藝術館藏品」展覽是要再進一步推廣陶藝及展示過去數十年來本地陶藝家的努力成果。展出的六十一件陶瓷，都是本港當代三十三位陶藝家富代表性的作品，其中包羅了純觀賞性的陶塑、人物及花瓶，以至實用的茶具、碗鉢及容器等。從這一陶瓷作品選萃，可見不同的風格與技巧、傳統與現代的各種表現方式。

概括而言，展品可分作三類。第一類是承襲了石灣、宜興及景德鎮傳統的中國陶瓷，如何秉聰、劉垣、黎潮、陳若海及曹明鑾的作品便是明顯的例子。第二類是採納了西方的概念和技巧而創製的富現代感的作品，從珍·比露、琵達·荷爾、陳炳添、岑德雄及曾鴻儒的創作便可見一斑。第三類，就是結合東西方意念與技巧而成的獨特風格的作品，如蘇姍娜·伯格、蘇琪、楊玉勤、丁念祖及麥綺芬便曾作過這類嘗試。

藉此機會，本人謹向各參展的陶藝家致賀，他們的努力正是本地陶藝發展的動力。此外，我們更要向六位在展覽期間擔任示範的陶藝家致以衷心感謝。他們的示範加強了本展覽的教育性和欣賞趣味。本館在今年夏季舉行的一連串陶藝活動，包括專為學生而設的「陶藝示範創作室」，與今次展覽和有關的推廣活動，相信必能為新一代的陶藝愛好者帶來更多的靈感。

曾柱昭

香港藝術館館長(拓展)

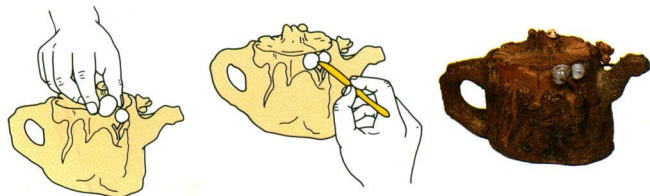
一九八八年八月十八日



## 1 雕捏法 Modelling

當胎身的基本形完成後，用細小的泥塊塑捏成理想的形狀，並貼附於胎身表面，便能造出各類浮凸的肌理。這種方法可在器身表面營造出雕塑的效果。

After the form of the pottery is fabricated, small pieces of clay are modelled and added onto the surface of the piece to form the desired texture and form. This is one way of giving a sculptural effect to the surface of the pottery.



## Foreword

'Clay' by virtue of its pliability offers unlimited possibilities for the potter. The art of pottery-making has totally encompassed the artist's sensitivity and vision. When a piece of pottery takes shape, it does not only carry the potter's fingermarks but also breathes with life and grows with the passion and ingenuity of its creator.

Pottery-making is not merely a craft but is also an important means of artistic expression. In the past decade it has gained the recognition as a medium of art. There is an increasing number of young potters emerging with new ceramic studios being established and contemporary pottery exhibitions being organized. The Urban Council has also given considerable support and encouragement in stimulating and promoting this art form. Special exhibitions on both local and overseas pottery have been organized in conjunction with competitions, workshops and demonstrations.

This exhibition of "Contemporary Hong Kong Pottery – from the Collection of the Hong Kong Museum of Art" is another attempt of the Council to promote ceramic art and to illustrate the achievements of potters in the past decades. The 61 items of contemporary pottery are chosen from representative works of 33 local potters who have contributed to the development of local pottery. The exhibits are a kaleidoscope of pottery forms ranging from decorative items of sculptures, figures and vases to household utensils of tea wares, bowls and containers. This conglomeration of contemporary pottery illustrates the variety of styles and diversity of techniques employed by potters in both modern and traditional ways of expression.

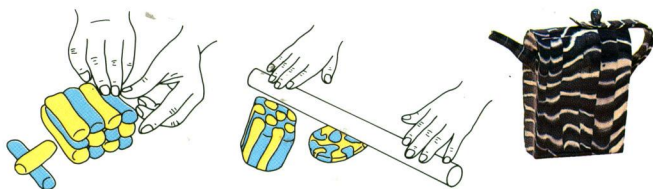
The exhibits can be broadly classified into three main categories. The first group continues the styles adopted from Chinese pottery traditions of Shiwan, Yixing and Jingdezhen. This is evident in the works of Ho Ping-chung, Liu Yuan, Lai Chiu, Chan York-hoy and Tsao Ming-luan. The second is the modern style derived from western concepts and techniques. This is represented in the works of Jane Burrell, Peta Hall, Chan Ping-tim, Shum



### 2 混色法 Agateware

先把氧化礦物或色料摻入泥中，搓捏成各款色泥，然後把色泥拼砌或摺疊成有趣的圖案，再將之輾成泥板，接着製成各式多彩圖案的器物。泥胎經素燒後，便蓋上透明釉，再在窯內燒至適當溫度即成。

Clay is first coloured by mineral oxides or colourants. It is then arranged or folded into interesting patterns and rolled out into slabs of clay. These slabs can be made into the desired form with repeated multi-coloured patterns. The piece is biscuit fired, revealing the coloured clay patterns. Transparent glaze is then applied and fired to mature temperature.



Tak-hung and Lawrence Tsang. The third is a combination of both western and eastern philosophy and techniques in creating a unique style of expression. It can be seen in the works of Suzanne Bergne, Ruth Sulke, Yeung Yukkan, Peter Ting and Mak Yee-fun.

On behalf of the Urban Council may I take this opportunity to congratulate the potters whose fine works have contributed to the success of the exhibition. I would also like to express our sincere thanks to the six potters who have helped with the pottery demonstration in enhancing the educational value of the exhibition. This exhibition follows our summer series of pottery workshops for students and the works on display will no doubt provide further inspiration for our young potters.

Gerard C. C. Tsang  
Curator (Development)  
Hong Kong Museum of Art  
18 August 1988



特麗·雅士頓  
籃  
手塑磨光赤陶器  
直徑:36厘米

Alston, Terry  
Basket  
handbuilt burnished  
earthenware  
dia: 36cm

**Exhibition Management**

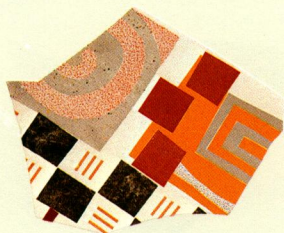
Assistant Curator I : Judy L. Chan  
Assistant Curator II : Yim Wai Wai  
Lee Yuen Wah

**Graphic and Exhibition Design**

Technical Officer I : Teresa Yuen

**Photography**

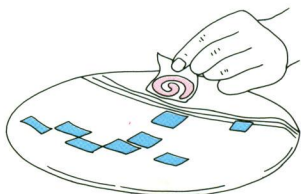
Technical Officer II : Freddie Wan  
Photographer II : Chow Kam Lan

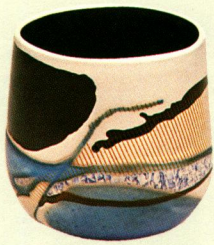


### 3 移印法 Transferring

移印紙是印有釉料的紙樣，可以利用在器物上造出精緻而細膩的紋飾。使用方法是先將泥胎素燒一次，然後在其上貼上移印紙，再以低溫烘燒。紙張會在烘燒過程中燒掉，而紙上的釉料便會永久地貼附在胎身上了。

Transfer paper is a special kind of paper stenciled with uniformed patterns of glaze materials. It is used for decorating pottery to give delicate and intricate designs. After the pottery is fired, transfer paper is adhered to the surface and refired at low temperature. During the firing, the backing paper is burnt off and the patterns of glaze materials are permanently transferred onto the surface of the pottery.





蘇姍娜·伯格  
熱水盂  
拉坯瓷器  
高:16.5厘米

**Bergne, Suzanne**  
Waste Water Jar  
thrown porcelain  
h: 16.5cm

陳松江  
方碟  
手塑混色炻土器  
濶:41厘米

**Chan Chung-kong**  
Square Dish  
handbuilt agateware in  
stoneware clay  
w: 41cm



珍·比露  
多彩濶口大瓶  
手塑炻器  
高:61厘米

**Burrell, Jane**  
Large Multi-coloured Jar  
handbuilt stoneware  
h: 61cm

陳國光  
茶具  
拉坯炻器  
濶:22厘米

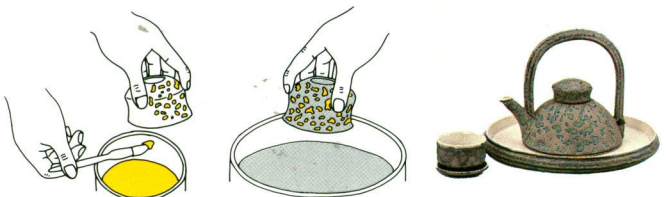
**Chan Kwok-kong**  
Tea Set  
thrown stoneware  
w: 22cm



#### 4 蠟封法 Wax Resist

用蠟漿在素胎繪上圖紋，然後將胎身浸於釉液中。由於圖紋被蠟漿封蓋，所以不會沾上釉液。當烘燒時，蠟漿溶掉，而露出胎身顏色的圖紋。將另一種色釉塗在無釉的圖紋內再烘燒一次，兩種釉色遂相間成不規則的圖紋。

In order to make a piece of pottery with the design left unglazed, the first step is to wax the fired biscuit according to the design of the unglazed patterns. Then glaze is applied. During the firing, wax is burnt off leaving beautiful unglazed patterns on the pottery. The unglazed patterns may then be glazed and refired, producing a different coloured design.



陳炳添  
柱  
拉坯及手塑炻器  
高:66厘米

**Chan Ping-tim**  
Column  
thrown & handbuilt stoneware  
h: 66cm



陳若海  
孤竹茶壺  
手塑土器  
高:10厘米

**Chan York-hoy**  
Bamboo Section Teapot  
handbuilt earthenware  
h: 10cm

張北如  
梅妝壺  
手塑及雕捏炻器  
高:9.5厘米

**Cheung Pak-yue**  
Plum Tree Section Teapot  
handbuilt & modelled  
stoneware  
h: 9.5cm



趙善駒  
貴妃乳  
手塑炻器  
高:6.5厘米

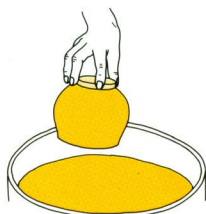
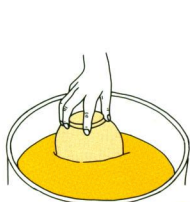
**Chiu Shin-kie, Peter**  
Concubine's Breast  
handbuilt stoneware  
h: 6.5cm



## 5 浸釉法 Dipping

把整個素胎放入盛有釉漿的容器中，器面便均勻地蓋上釉漿。若要營造強烈對比的效果，可以只把胎身的一部份浸入釉漿內，隨即取出亦可。

The fired biscuit is immersed into a bucket of glaze, forming an even coating. In order to achieve a contrasting effect, the piece may also be dipped partially into the bucket of glaze.



琵達·荷爾  
海之夢  
手塑瓷器  
濶:20厘米

Hall, Peta  
Sea Dreams  
handbuilt porcelain  
w: 20cm

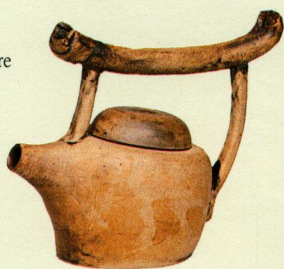


何秉聰  
漢鐘離像  
手塑炆器  
高:16.5厘米

Ho Ping-chung  
Hon Chung Li  
handbuilt stoneware  
h: 16.5cm

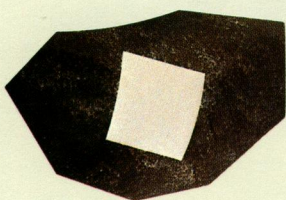
關柏煊  
茶壺  
拉坯及手塑炆器  
高:15厘米

Kwen Park-huen  
Teapot  
thrown & handbuilt stoneware  
h: 15cm



郭凱儀  
金魚茶壺  
手塑炆器  
高:18厘米

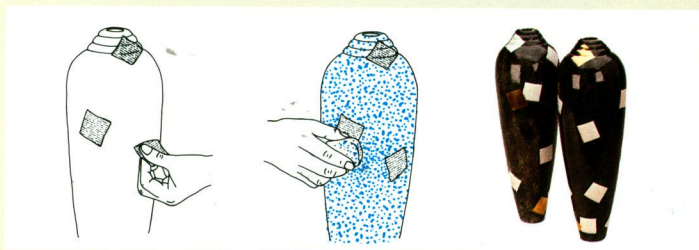
Kwok Hoi-ye  
Fish Teapot  
handbuilt stoneware  
h: 18cm



## 6 遮蓋拍印法 Masking and Sponging

將圖形紙樣蓋在素胎上，以沾有釉液的海棉在胎上拍印出斑點紋。當泥胎放入窯內烘燒時，貼在胎上的紙片被燒掉，本來被遮蓋的無釉部份遂顯露出來，與旁邊的斑點紋樣形成強烈的對比。

Certain areas of the fired biscuit are masked off with paper to form patches of design. Glaze is then applied by using a sponge to give the surface a stippled effect. After firing, the paper is burnt off and the masked area will form sharp contrasting patterns to the stippled surface.





黃炳光  
雙形炻器 一九八七  
拉坯及手塑炻器  
高:37.5厘米

Wong Ping-kwong  
Duo-form 1987  
thrown & handbuilt stoneware  
h: 37.5cm

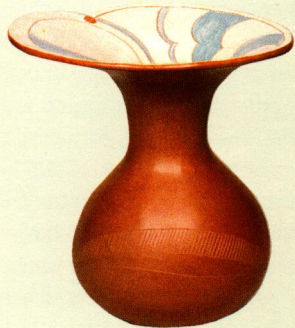


胡家強  
深腹碗  
拉坯土器  
直徑:20.5厘米

Wu, Francis  
Deep Bowl  
thrown earthenware  
dia: 20.5cm

阮瑞萍  
茶具  
拉坯炻器  
壺 闊:14厘米  
杯直徑:6.5厘米

Yuen Sui-ping, Teresa  
Tea Set  
thrown stoneware  
teapot w: 14cm  
cup - dia: 6.5cm



楊玉勤  
磨光陶瓶  
拉坯及手塑赤陶器  
高:30.3厘米

Yeung Yuk-kan  
Burnished Pot  
thrown & handbuilt  
earthenware  
h: 30.3cm



## 10 潑彩法 Pouring

用茶杯或匙羹將釉液澆在已上了另一種釉色的器身或素胎上，任隨釉液向四方流散，便可獲得淋漓的潑彩效果。

Different glazes are poured over the fired biscuit or the glazed body with a cup or a spoon. This method will give a splashy and dripping effect to the surface of the pottery.





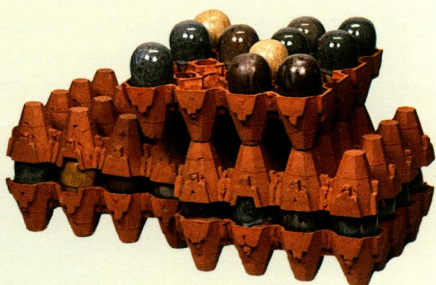


丁念祖  
碟 一九八七  
注漿瓷器  
直徑:43.5厘米

**Ting, Peter**  
Platter 1987  
cast porcelain  
h: 43.5cm

曾鴻儒  
無題  
壓坯炆器及土器  
蛋高:10厘米  
盤濶:32厘米

**Tsang, Lawrence**  
Untitled  
mould-made stoneware &  
earthenware  
egg h: 10cm  
tray w: 32cm

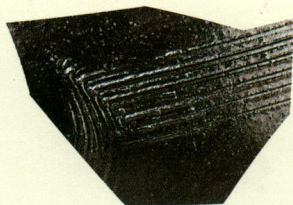


曹明鑾  
護法韋馱像  
手塑雕捏瓷器  
高:125厘米

**Tsao Ming-luan**  
Guardian Warrior  
handbuilt porcelain  
h: 125cm

黃美莉  
茶具  
拉坯炆器  
壺濶:16厘米  
杯高:4.6厘米

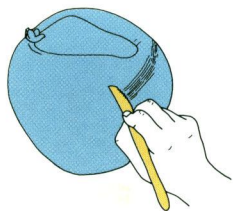
**Wong May-lee**  
Tea Set  
thrown stoneware  
teapot w: 16cm  
cup h: 4.6cm



## 9 刻刮法 Incising and Scratching

用尖銳的工具在皮革硬度的泥胎上刮切或雕刻，可造出各種線紋圖案及豐富的肌理效果。

The leatherhard clay body can be decorated by cutting or engraving with a sharp or pointed instrument. This method will form linear patterns of design and texture on the surface of the pottery.





麥綺芬  
銅綠彩大碗  
拉坯土器  
高:17.2厘米

**Mak Yee-fun**  
Deep Bowl in Copper Green  
thrown earthenware  
h: 17.2 cm

埃斯特娜·拉德克利夫  
鳥石  
拉坯炆器  
直徑:24.4厘米

**Radcliffe, Estrella**  
Bird Rock  
thrown stoneware  
dia: 24.4cm



蘇琪  
大理石瓶  
手塑炆器  
高:19.7厘米

**Sulke, Ruth**  
Marble Pot  
handbuilt stoneware  
h: 19.7cm

岑德雄  
陳太太的服裝(一)星期一  
拉坯及雕捏炆器  
直徑:20.6厘米

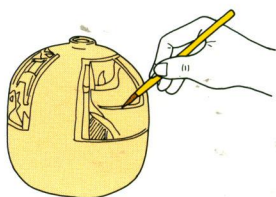
**Shum Tak-hung**  
Mrs. A. Chan (1) Monday  
thrown & modelled stoneware  
dia: 20.6cm



## 8 繪畫法 Painting

利用釉下彩蠟筆、木顏色筆、有色泥漿、氧化礦物或色料在素胎上繪畫，可產生素描、插圖、書法或圖案設計等各類媒介的效果。這種手法一般都帶有濃厚的裝飾性。

The fired biscuit can be painted with underglaze crayons, underglaze pencils, clay slips, mineral oxides and colourants to make drawing, illustration, calligraphy and patterns of design. Very often the result is highly decorative.



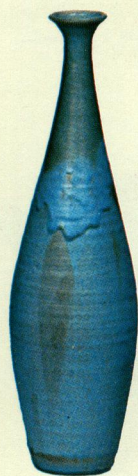
劉秉松  
高身瓶  
拉坯炆器  
高:48.2厘米

**Liu Ping-sung**  
Tall Vase  
thrown stoneware  
h: 48.2cm



劉垣  
清朝帝后  
手塑炆器  
帝高:25.5厘米  
后高:24.9厘米

**Liu Yuan**  
Qing Emperor and Empress  
handbuilt stoneware  
Emperor h: 25.5cm  
Empress h: 24.9cm



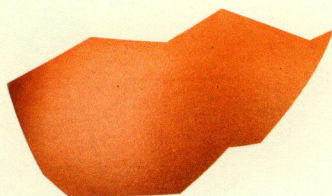
盧瑋莉  
睡貓茶具  
拉坯瓷器  
壺高:14.5厘米  
杯高:4.2-5厘米  
盤闊:21.2厘米

**Lo Wai-li, Winnie**  
Sleeping Cat Tea Set  
thrown porcelain  
teapot h: 14.5cm  
cup h: 4.2-5cm  
tray w: 21.2cm



嘉芙蓮·安·馬可尼  
炆器高身瓶(對)  
拉坯炆器  
高:54厘米/37.2厘米

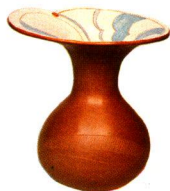
**Mahoney, Katherine Ann**  
Pair of Stoneware Vases  
thrown stoneware  
h: 54cm/37.2cm



## 7 磨光法 Burnishing

當泥胎仍在皮革硬度時，以平滑的工具(如卵石、匙羹等)將之打磨，直至胎身呈現光澤為止。泥胎以低溫土所需之溫度(攝氏九百至一千度)烘燒後，再擦上生油，直至完全光亮潤澤即成。

The leatherhard clay body is rubbed with a smooth instrument (spoon or pebble) until it becomes shiny and then fired to earthenware temperature at 900°C – 1000°C. Oil is then applied, giving a smooth, shiny surface to the pottery.





黎潮  
達摩  
手塑及雕捏炆器  
高:49.5厘米

**Lai Chiu**  
Bodhidharma  
handbuilt & modelled  
stoneware  
h: 49.5cm

劉偉基  
彩瓶  
拉坯炆器  
高:25.7厘米

**Lau Wai-ki, Lawrence**  
Multi-coloured Pot  
thrown stoneware  
h: 25.7cm



李慧嫻  
儀式  
壓坯及手塑炆器  
高:11-17厘米  
(每件)

**Li Wei-han, Rosanna**  
The Ceremony  
mould-made & handbuilt  
stoneware  
h: 11-17cm (each)

李梓良  
混色泥茶壺  
泥板接合瓷器  
高:15厘米

**Lee Tze-leung, Terence**  
Clay Lamination Teapot  
slab-built porcelain  
h: 15cm

