

偶成

GLASS SERENDIPITY

偶成——王沁玻璃藝術展
GLASS SERENDIPITY



王沁

Wang Qin

1978 生于景德镇
2000 毕业于景德镇陶瓷学院
2007 毕业于上海大学美术学院
2007 任教于上海大学美术学院

1978 Born in Jing de Zhen, China
2000 Graduated from Jingde Zhen Ceramic Institute
2007 Graduated from Fine Arts of Shanghai University
2007 Faculty at the College of Fine Arts of Shanghai University

序 I

游离于材料和工艺之间平衡关系的玻璃艺术在很大程度上反映了作者的审美观。

不过，今天对视觉艺术家的要求与过去已经大不相同。随着科学技术的进步，新的材料和新的工艺已经越来越多的参与到艺术创作中来，从而为当代艺术贡献出它自己的面貌。

有很多理由可以用来说明工艺的“偶成”有助于满足艺术家的创作需求。简单地说，这个方法重新定义了艺术创作的过程，大大增加了创作结果的丰富性，以“偶成”为推动力的创作有助于追求一种游离于物外的美学观点。在一个主观意念占据首位的领域里，工艺的突然变化引起的意外视觉效果，传递了一种更为动人的信息。王沁的这一系列作品，反映了他在这一方面的探索和实验的结果。

越来越多的事实表明，当代艺术正在向对材料和工艺的重视方向转变，这种态度和方法在视觉交流中凸现出越来越重要的价值。

庄小蔚

上海大学美术学院 教授

上海玻璃博物馆 馆长

二零一零年八月

Preface I

Glass Art largely reflects the artist's appreciation of the balance between material and technique.

The demand on today's visual artists is continually changing. With ever-evolving technique and an increase in the materials available for artistic creation, contemporary art is therefore taking on a new physiognomy.

'Serendipity' is one phenomenon which can help the artist to pursue his artistic vision in a variety of ways. In short, it redefines the production process and increases the diversity of work produced. Artistic creation, relying on 'serendipity' as an impetus in artistic creation, also assists the artist in expanding the abstract aesthetic. Sudden changes in technique lead to unexpected visual effects and may even result in deeply touching results. Wang Qin's series' of work represent the result of his exploration and experimentation in this respect.

Increasing amounts of visual information have proven that the direction of contemporary art is changing the manner in which one regards the relationship between material and technique and provides new values and attitudes toward visual communication.

Zhuang Xiaowei
Professor, Fine Arts College of Shanghai University
Director, Shanghai Museum of Glass
August, 2010

序 II

玻璃，往往以其迷人而绚丽的色彩吸引着人们的视线。它在光线中舞动的痕迹透着让人琢磨不透的美丽与神秘。玻璃于人们并不陌生，而将玻璃当作艺术创作的媒介，却是在西方新艺术运动以及现代手工艺术运动的影响下发展并传到中国的一个新艺术形式。而现代玻璃艺术在中国的发展也不过十年的历史，在这个年轻的学院派艺术领域中活跃着一些年轻的艺术家的。他们可能还在学习、探索阶段，还在寻找着他们自己的语言、风格或表达方式。但毫无疑问的是，他们是这个艺术领域里的先行者。而王沁，正是这些年轻艺术家中的佼佼者。

王沁曾是陶瓷艺术家，他对材料有着艺术家天生的敏感，无论是他原来熟悉的陶土，还是玻璃，似乎在他手下都找到自己的归属。他对材料的理解包含了对其特性的尊重，对工艺的熟练掌握又留有偶然即兴的空间，使得他的作品在尽情抒发他的思想的同时又带有神秘的偶发因素。而这种偶成因素，在窑炉的漫漫黑暗中，在火与玻璃的对话中往往是神来之笔，可遇而不可求。

他的作品有着一丝不经意的禅意。于幽静、浑厚、清透中带着他对中国传统文化的执着，又透着他的人生的一种淡泊心。他的“非书非非书”系列作品以及他的“坐夏”等都体现了他力图用玻璃的语言来阐述他对代表中国文化的书法的热爱，挥洒自如的“墨迹”书写于流动的玻璃之中，黑白交融的颜色体现他在绚丽的玻璃材料中所保持的冷静、沉浸与淡然。

双城现代手工艺术馆此次与王沁合作，推出他在中国的第一个个展，实在是我们的荣幸。当王沁的作品被英国苏格兰皇家博物馆、德国慕尼黑的Tutsek-Stiftung基金会做为中国有代表性的当代玻璃艺术家的作品被收藏时，当国外的艺术收藏家将王沁列入他们需要关注的中国当代艺术家之列的时候，不仅仅是对他个人作品的认可，也是对年轻的中国当代玻璃艺术的一种认可和赞赏。我们期待这次展览能够成为王沁艺术历程中的一个重要里程碑，期待他呈现更辉煌的“奇迹”。

郭新

双城现代手工艺术馆 艺术总监

上海大学美术学院 副教授

Preface II

Glass is attractive and desired for its beautiful colors. Light's ability to dance in glass reveals both its splendor and mystery. Though a familiar material to all of us, glass as an art medium is still a novelty. Glass art developed during the Art Nouveau Movement, born out of the Arts and Crafts Movement in the West. In China, studio glass art is young, just over a decade old. In this nascent field, artists are learning, exploring and seeking their own creative language, style and expression. These artists are without a doubt pioneers in the world of contemporary glass art, and Wang Qin is one of the leaders in this pack.

Wang Qin began as a ceramic artist, and the sensitivity of his clay techniques can be seen in his glass work as well. He understands and respects the material, and his mastery of the material still leaves room for improvisation and chance. When glass is fired in the kiln, the interaction between glass and fire always creates unexpected effects that may not be intended by the artist. Wang Qin accounts for this in his process, and his works are serendipitous and mysterious while clearly articulating his thoughts.

His works are Zen-like, communicating an adherence to Chinese traditional culture and pursuit of the spiritual. His "Calligraphy or Not?" and "Summer Sitting" series depict his passion for Chinese calligraphy and culture. The simplicity of his black and white palette on a canvas of clear glass exudes serenity and purity of heart.

The twocities gallery is very proud to hold Wang Qin's first solo exhibit. His works have been chosen and collected by Scotland Royal Museum in UK and Tutsek-Stiftung Art Fund in Germany as representative of Chinese contemporary glass art. Wang Qin has also been listed among Chinese artists to watch by international collectors. These achievements are not just an honor to him personally; they also speak praise to the development of Chinese contemporary glass art. This solo exhibition marks an important milestone in Wang Qin's art career, and we look forward to more great works from him.

Shannon Guo
Curator, twocities gallery
Associate Professor, Fine Art College of Shanghai University

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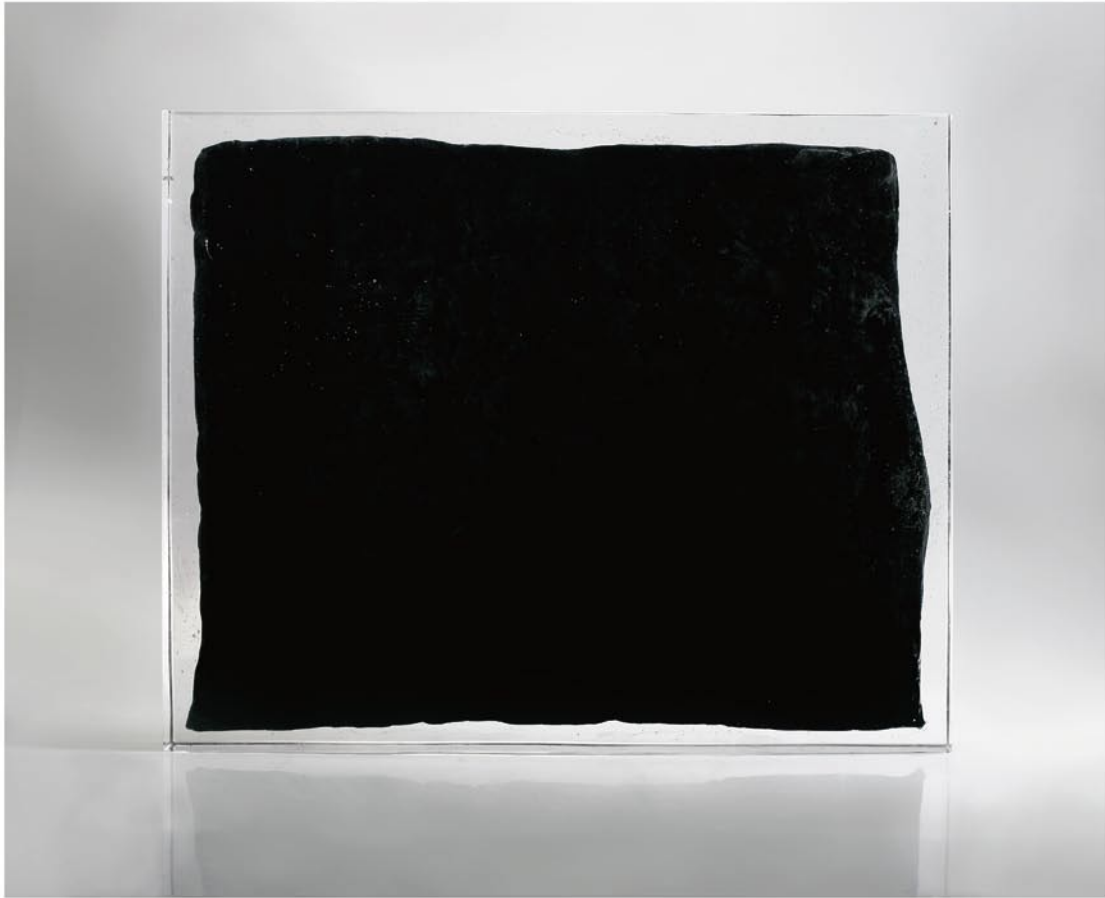














生夏









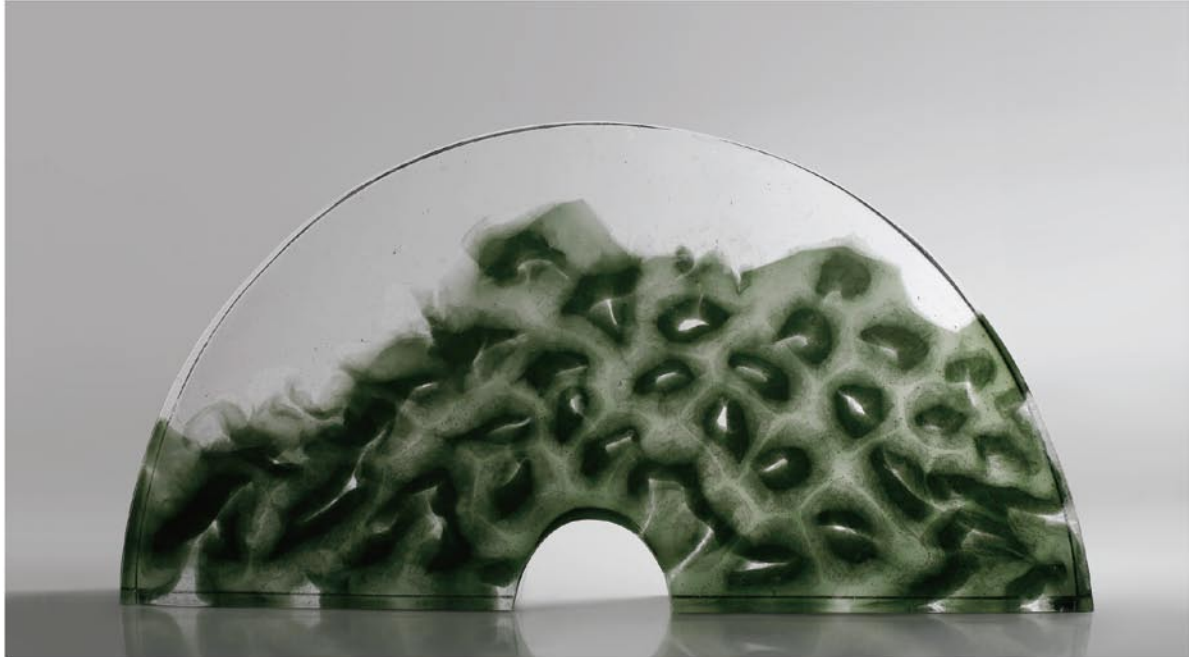
古
白















心
水



















“偶成”—— 我的玻璃艺术实验

我们之所以在世，皆归于偶然。偶然不仅自我显示为进化的动力，同时也是人类一切创造力的引擎。它远比我们想象的强悍，所涉及的问题，大到世界构造和生命起源，小到我们每一个人的生活。

偶然之所以让我着迷，显然在于它摆脱了我们的影响力，偶然标示的是不可预料的并为我们的理性和意图所不知的事情。玻璃在高温熔炉的刹那，充满了禅意，在这阶段不断增强偶然的干涉性，能促成某种预料不到的现象出现，以引起新的观念，指导新的研究方向。

这种创作方式就犹如一次无法预知的探险，提供了无限的可能性，最大程度的去掉人为因素，排除非本质的痕迹，它的重心不在视觉的形式上，而在心灵的和谐上，是一种最接近自由的方式。

偶然完全有别于紊乱，对它的发现和获取需要艺术家具备敏锐的直觉和丰富的经验。只有当准备与创造、技巧性与艺术性、物质与心灵、计划与目标都融合无间时，才能进入正确的艺术家精神状态。

如果我们主动参与偶然，那么，我们从它那儿获得的馈赠将比我们期待的更加频繁，奇迹将亮相。

二零一零年十月十日，王沁

Serendipity: My Glass Art Experiment

We are born into this world by chance: it is the force of evolution and creation. The forces of chance are much stronger than we imagine, influencing even the details of our daily life. Serendipity fascinates me – it is beyond our control and understanding, unpredictable and unexpected. In my artwork creation process, the moment of glass melting in the kiln is a zen moment. This is when serendipity can occur, leading to unexpected results, even unearthing some new concepts and new findings.

This way of creation is like an exploration, providing a world of possibilities. It decreases for the most part the acts and traces of human intentionality. It is not focused on visual effect but on the harmony of the spirit, a natural and free way of creating.

Serendipity is different from chaos. The pursuit requires keen intuition and a rich experience. With the timely integration of preparation and creation, technique and artistry, physics and feeling, forethought and objectives, serendipity can truly enter the spirit of artist.

If we actively engage in and allow for serendipity, what we gain will exceed our expectations. Magic can happen.

Wang Qing
October 10, 2010

作 品 明 细

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非书•非非书之玄秘塔碑, 2006
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梅月, 2009

铅玻璃, 铸造, 研磨, 79×40×10 cm

中国上海,

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上海玻璃博物馆收藏

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Collected by Expo Art Zone---China Pavilion
Conference Room, Shanghai, China

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Collected by Shanghai Museum of Glass

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Imitation of Zhu Da's landscape I, 2010

Mould-Melted Glass, Polished, 40×40×1.5 cm

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Mould-Melted Glass, Polished, 40×40×1.5 cm

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Imitation of Zhu Da's landscape III, 2010

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Imitation of Chen Hongshou's landscape, 2010

Mould-Melted Glass, Polished, 40×40×1.5 cm



Within every city, two cities simultaneously emerge. The first represents all that is good and right and desirable; the second city everything that we long to see changed.

The **twocities** art gallery seeks to help build the first city, through art and events that champion beauty, commitment, thoughtfulness and community. As one of the few galleries in China specializing in contemporary handcrafted art, **twocities** represents Chinese artists pioneering in modern glass, ceramics, lacquer and jewelry. We are dedicated to providing a platform for contemporary craft artists to engage in international dialogue.

Other events include lectures, film showings and concerts showcasing musicians from a variety of musical genres. In keeping with **twocities** gallery's desire to build "the good city" we work to promote events which highlight beauty, thoughtfulness and innovation in artistic expression and in the city we inhabit.

在每个城市里，其实都存在两个城市。第一个城市代表着所有的真善美以及我们所渴望得到的一切；第二个则代表着我们期望改变的一切。

双城现代手工艺术馆致力于帮助建造第一个城市。我们所展示的艺术、所举行的活动无不提倡美好的事物、担负的责任、思想的内涵以及公众的利益。作为中国当代屈指可数的专门从事现代手工艺术作品的画廊，双城现代手工艺术馆代表了在现代玻璃艺术、陶艺、金属艺术、首饰和漆艺中最有成就或最前卫的艺术家们的作品。我们致力于为当代手工艺术家提供一个与国际对话的平台。

我们还举办讲座、电影与音乐会，邀请不同流派的音乐家来到我们的舞台演出。双城现代手工艺术馆通过举办不同的活动来传达美好的事物、思想的内涵、全新的艺术表达形式和我们所居住家园的新貌，共建真善美的城市。

偶成：王沁玻璃艺术展

Glass Serendipity: Wang Qin Works 2005-2010

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非常感谢上海大学美术学院支持与赞助

**Appreciate the kind support and sponsorship by
Fine Art College of Shanghai University**