

WORLD-FAMOUS CERAMIC ARTISTS' STUDIOS



美洲卷2 VOLUME OF AMERICA (2)

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世界著名 陶艺家 工作室

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Nan Smith

简介 INTRODUCTION

南·史密斯在美国东北部出生长大，并在宾夕法尼亚州的文化之都费城开始了她的艺术生涯。她从1970年到1974年在坦普尔大学的泰勒艺术学院学习，毕业时以优异的成绩获陶瓷学艺术学士学位。1974年秋，南·史密斯在俄亥俄州立大学继续接受正规教育并在1977年取得了艺术硕士学位。目前为佛罗里达大学的一位全职艺术教授。

Nan Smith was born and raised in the northeastern United States, and formed her aesthetic beginnings in the cultural city of Philadelphia, Pennsylvania. She attended the Tyler School of Art of Temple University, from 1970 to 1974, where she graduated Summa Cum Laude with a Bachelor of Fine Arts in Ceramics. Nan Smith continued her formal training at the Ohio State University in the fall of 1974 and was awarded her Master of Fine Arts in 1977. Currently, a Full Professor of Art at the University of Florida.



南·史密斯的工作室的外景 (2003年)。此工作室与史密斯的家相连，由大厅、作为储藏室的阁楼和包装间构成。此外，还有一个独立的仓库用来放置装货箱，以及一个小画廊。
Nan Smith's studio exterior shot, 2003, the studio is attached to the Smith grant home and is comprised of a main room, a loft space for storage, and a packing room. The property also houses a separate storage unit for crates and the home holds a small gallery



南·史密斯正在工作室 (2002 年)
Nan Smith working in studio 2002

史密斯教授的雕塑作品在全美展示过一百次。她的雕塑还在 2003 年 10 月在哥伦布艺术设计学院坎扎尼中心美术馆举行的“21 世纪美国与加拿大陶艺展”中占有一席之地。最近她的雕塑被陈列在韩国蔚州举行的世界陶艺博览会上, 以及 2001 年 8 月到 10 月举行的“尺度: 美国新千年陶艺展”、2002 年北衣阿华大学举办的一次陶瓷雕像全国邀请展——“华丽的陶瓷”和 2001 年在夏洛特举办的美国陶瓷教育年会全国装置作品展——“本体之外: 物质, 空间和光线”中。史密斯的雕塑还曾先后参加美国陶瓷教育年会 2000 年的邀请展——“对无形的一瞥”, 以及在阿伯顿艺术馆举行的数次个展和在弗吉尼亚工艺中心举办的手工艺研讨会。

由于她辉煌的事业成就, 佛罗里达大学美术学院向南·史密斯颁发了“2000 年佛罗里达大学研究基金会优秀教授奖”。其他的重大奖项有: 由南部艺术联合会主办的国家艺术捐赠基金地区雕塑奖; 三次佛罗里达艺术家个人奖 (1981 年、1992 年、1998 年) 以及 1992 年、1999 年、2000 年、2001 年和 2002 年的人文与美术教师学术促进基金奖。她还受到了“佛罗里达大学学术科技发展计划: 回归札记 2002”的表彰。

她曾经在全美举行过用于陶瓷的乳胶与喷漆的讲座。南·史密斯还曾在 1999 年美国陶瓷教育年会进行表演。她是 1999 年 8 月沃特谢德陶艺中心的特邀艺术家, 并且还将于 2004 年再次前往该中心。

收藏其作品的机构包括: 韩国利川陶瓷中心的韩国世界陶瓷博览会国际陶瓷收藏部、明尼苏达州明尼阿波利斯市的美洲快递/IDS 公司、佐治亚州拉格兰奇学院拉马尔·杜德艺术中心等。

Professor Smith has exhibited her sculpture one hundred exhibitions throughout the United States. Her sculpture is included in the upcoming exhibition, “21st Century Ceramics in the United States and Canada”, Canzani Center Gallery, Columbus College of Art and Design, October 2003. Most recently her sculpture was exhibited in the World Ceramics Exposition, Yeosu, Korea, “Taking Measure: American Ceramic Art at the New Millennium”, August—October 2001, “Figured Ceramics”, a national invitational of figurative ceramics presented by the Northern Iowa University, 2002, and the national installation exhibition “Beyond the Physical: Substance, Space and Light” during NCECA Charlotte in 2001. Smith’s sculpture also appeared in the NCECA invitational 2000, “A Glimpse of the Invisible”, and in solo exhibitions at the Appleton Museum of Art and Hand Workshop, Virginia Center for Crafts.

Nan Smith was honored for her outstanding professional accomplishments by being awarded the “2000 University of Florida Research Foundation Professorship” from the UF College of Fine Arts. Other significant awards include: a National Endowment for the Arts regional award for sculpture sponsored by the Southern Arts Federation, three Florida Individual Artists’ Fellowships (1981, 1992, 1998), and Humanities and Fine Arts Faculty Scholarship Enhancement Fund Awards in 1998, 1999, 2000, 2001 and 2002. She received an award from the UF Academic Technology Faculty Development Program- Notebook Track 2002.

She has presented workshops on latex and airbrush for ceramics throughout the United States. Nan Smith was a conference Demonstrator at the 1999 NCECA Conference. She was a resident artist at the Watershed Center for Ceramic Arts, August 1999 and will be in residence again in 2004.

Selected collections include: The WOCEK International Ceramics Collection housed at the Ichon Ceramics Center, Korea, American Express/IDS Corporation, Minneapolis, MN; Lamar Dodd Art Center, La Grange College, La Grange, GA.



南·史密斯在工作室工作 1993 年
Nan Smith working in studio, 1993

自述 ARTIST'S STATEMENT

我的雕塑、装置作品和瓷板绘画作品都是基于神秘主义、比较宗教和心理学的自省作品。作为一名艺术家，我的目标是帮助人们认识到，精神上的进化是人性发展的一种可能。为了这个目的，我把生命表现为一次旅行，而人类意识则是不断发展的。我希望使生活的非物质方面具有价值，人物雕塑、瓷板绘画作品，以及以人物为主的装置作品能够描绘正处于青春年华的年轻女性，表明过程和持续的生长。我认为纯粹的意识没有性别之分，我选择把“直觉”表现成一种强大的、阴性的品质，存在于我们所有人内心的潜在力。人物的造型、姿态、背景以及人物群都展示出沉思的瞬间。超现实的图案加深了一种肉体的存在感，在可见的和尚不可见的事物之间构成一种对比。

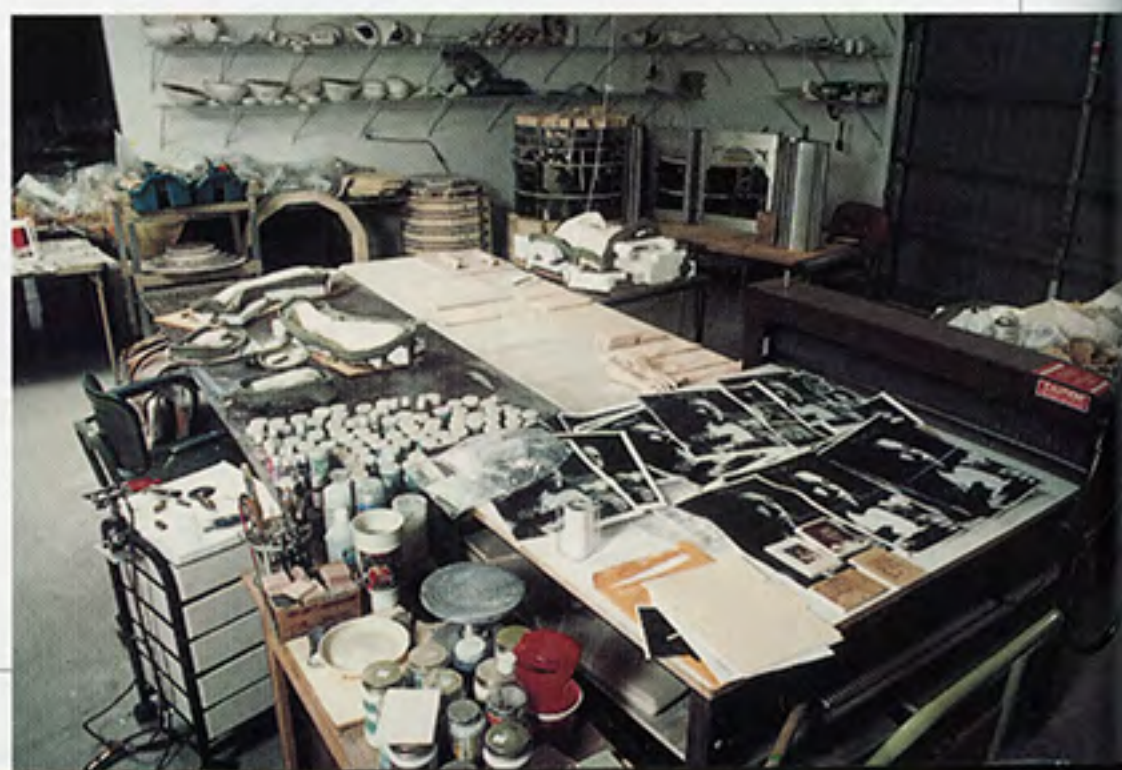
My sculpture, installations and tile paintings are self referential works that are based on mysticism, comparative religion, and psychology. As an artist my goal is to contribute to the recognition that spiritual evolution is a human possibility. To this end, I project life as a journey and human consciousness as evolutionary. I wish to place value on the non-material aspects of life. The figure sculpture, tile paintings and figure-oriented installations depict young women in youth to indicate process and continuing growth. I view pure consciousness as androgynous. I choose to represent "the intuitive" as a powerful, feminine attribute, a capability present within us all. Posture, gesture and the context of the figure and figure groups reveal moments of quiet contemplation. The hyper-real figuration heightens a sense of bodily presence and sets a contrast between that which is made visible and that which remains unseen.

I use fired earthenware clay to create an uncanny, life scale representation of the female body best described as hyper-real. An underlying theme implicit in the choice of clay, a fragile, elemental material, is the temporal quality of human existence. The polychrome figures are enhanced through color, painted imagery, and textural glaze surfaces.

我用烧过的陶土来创造一个神秘的真实比例女性形象，如果要对其加以描述的话，最好是用“高度写实”这个词。在对陶土这种材料的选择中，隐藏着一个潜在的主题：它是一种脆弱的、自然的材料，代表了人类存在的世俗品质。而彩饰艺术品上的形象则通过色彩、上色雕刻和带纹理的釉面得到了丰满。



南·史密斯在工作室工作 (2002 年)
Nan Smith working in studio, 2002



工作室的内景 (2002 年)
An overview of the interior of the main studio, 2002



工作室有四个电窑和两个电控制器 (1999 年)
The studio is equipped with four electric kilns and two electronic controllers, 1999

双头喷枪 (1999 年)
The dual airbrush station and taboret, 1999



背景是由精工制作的金属和木制结构组成。线条与平面——常常是建筑学设计风格的——创造出了让这些形象活动于其中的环境。我个人思想的中心是：我们这个世界的一切方面都有连通性。以装置作品为中心的人物雕塑作品反映了我对这些关系的看法。雕塑出人类的身体并把它放入一个创造出来的环境，这让我可以把意识反映在背景中，以对意识加以诠释。水是我雕塑中循环的象征，也是对净化这个理念的一种暗喻。起烘托作用的肖像常常是重复而有象征意义的，它们被用来说明精神认知的某些瞬间。照片般真实的喷涂瓷砖反映了经常在装置作品中出现的回忆与潜意识。

我最近创作的装置作品《幻影之外》，主要表现了意识的变化过程。那个魁梧的按照真实比例塑造的人形是一个综合物，反映了自然变化过程的内化。抛光的钢门象征着生命过程的边缘。敞开的甬道暗示着感知的可能性，尽管是直觉的，如同双眼紧闭一般，但它还是超越了这个生命循环。这个裹着寿衣的人物被驱离了附体，在大门外显露出来。她看起来像站在一张空长椅旁的一个鬼魂。在我的近期作品中，记忆是精神与物质之间的桥梁。一个由灯光照射的照相幻灯片嵌在长椅的座位中，象征着纪念。投射出的照片出现在一张黑色的相册纸上，照片下的文字进一步强化了这种变化的概念，一份手写的个人注释写道：“直到我们不再被时空相隔。”两只脚，裹着寿衣，空空荡荡，如同站在矮墙上或踮着脚尖站在凳子上，它们象征着迈向无限的空间。

我的目的就是用空间构成生命的比例来促成雕塑家与观众之间的一种直接联系。较大比例能制造出一种神秘的实体感，这样就能吸引住观众。更仔细地观察的话，这些雕塑会通过微小的细节和细腻的小造型以一种平和的语言娓娓道来。我的作品中有一种从工艺传统中传承下来的“美的精髓”，当然，也有当代雕塑中发展起来的装置作品形式。

The tableaux are formed by beautifully crafted metal and wooden constructions. Linear and planar structures; often architectural, create the setting in which the figures move. Central to my personal ideology is the connectedness of all aspects of our world. Installation-oriented figurative sculptures reflect my perspectives on these relationships. Sculpting the human body and placing it within a created context permits me to interpret the consciousness by reflecting it in the tableaux. Water is a recurring symbol in my sculpture and used as a metaphor for the idea of purity. Supporting imagery often repeated and emblematic is used to elucidate moments of spiritual recognition. Photo real, airbrush painted ceramic tiles reflect memory and subconscious are often present within an installation.

“Beyond Illusions”, my new installation, focuses on the transition of consciousness. The full-bodied, life size figure is a unifier, which reflects the internalization of nature’s process. The polished steel gates signify the edge of the life process. The opening gateway alludes to the possibility of knowing; although intuitively, as with closed eyes, that which is beyond this life cycle. The shrouded figure is disembodied and appears beyond the gateway. She appears as an apparition standing before an empty bench. Memory in my recent work is the bridge between the physical and the spiritual. A lighted photographic transparency inset within the seat of the bench symbolizes memorial. The lighted photo appears on a black album page. The text below the photo reinforces the idea of transition. A personal, handwritten notation says “Until we are no longer separated by time and space”. Two feet, shrouded and empty, stand as on a parapet, on the edge of the bench on tip toes. They symbolize the act of reaching into infinity.

My intent is to use the life scale within spatial compositions to facilitate a direct link between the sculpture and viewer. The large scale creates an uncanny physicality one which confronts yet beckons the viewer. Upon closer viewing, the sculptures speak in a quiet voice through fine detail and intimate small forms. My work embraces an “essence of beauty” on-going within the craft tradition as well as the installation format evolved within contemporary sculpture.



15. 在喷施的图案色彩上再喷施两种不同的釉。喷施一层釉，然后再用一把大画笔再施一层有纹理的釉，在一个备用的烧成支座上烧制雕塑躯干部分。

Two different glazes have been applied over the airbrush colored pattern. One glaze has been sprayed and the other a textural glaze is applied with a large paint brush, the torso is fired on a spare of firing chuck.



16. 人像雕塑的上半部分釉烧至温锥3，然后从窑中取出，给裙子或雕塑的下半部分施釉，后分别烧成。

The top of the figure has been glaze fired to cone 03 and removed from the kiln, the skirt or bottom of the figure is glazed and fired separately.



17. 在喷施釉下彩之后，南·史密斯从素烧裙子上取下纸板图案。

Nan Smith removes the vinyl stencil from the bisque skirt following the application of airbrushed underglaze color.



18. 南·史密斯在线条图案中施以第二层釉下彩，在作品表面施以三层釉。

Nan Smith paints the second underglaze color within the linear pattern, three coats are applied to the surface.



19. 用一枝大画笔在釉下彩图案上施第一层釉，为了能够达到釉理想的、带有纹理的效果，要施以多达七层釉。

The first layer of glaze is brushed over the underglaze pattern using a large paint brush, seven layers of liquid glaze are built up to achieve the desired textural glaze effect

20. 人像的下半部分或裙子放在电窑的基座上，窑的基座要大一些，以便能够完全容纳用常规软砖制作的裙子的基座。

The figure's bottom or skirt on the base of the extended electric kiln, the kilns base is made bigger to accommodate the base of the skirt using custom cut soft brick.





超越幻想 Beyond Illusions

陶瓷人像雕塑 喷施釉下彩 釉陶 不锈钢 213.5cm × 122cm × 167.8cm 2001 年
Ceramic Figure Airbrushed Underglazed and Glazed Earthenware Stainless Steel 213.5cm × 122cm × 167.8cm 2001



超越幻想 Beyond Illusions

装置作品全景 陶 石膏胶结材料 钢 木 背景灯光照片 233.8cm × 183cm × 488cm 2001 年
Full View Of Installation Earthenware Gypsum Cement Steel Wood Backlit Photo 233.8cm × 183cm × 488cm 2001



超越幻想 Beyond Illusions

陶瓷人像雕塑和不锈钢大门 喷施釉下彩 釉陶 不锈钢 木 233.8cm × 183cm × 167.8cm 2001 年
Ceramic Figure And Stainless Steel Gates Airbrushed Underglazed and Glazed Earthenware Stainless Steel Wood 233.8cm × 183cm × 167.8cm 2001



超越幻想 Beyond Illusions

陶瓷人像雕塑近景 喷施釉下彩 釉陶 不锈钢 101.7cm × 71.2cm × 91.5cm 2001 年
Close Up of Ceramic Figure Airbrushed Underglazed and Glazed Earthenware Steel 101.7cm × 71.2cm × 91.5cm 2001



卫士(局部) Guardian (Detail)

喷施釉下彩 釉陶 91.5cm × 89cm × 81.3cm 1997 年
Airbrushed Underglazed and Lazed Earthenware 91.5cm × 89cm × 81.3cm 1997



幻觉 Visionary

陶瓷人物雕像局部 陶 不锈钢 多层胶合板 213.5cm × 81.3cm × 122cm 1995 年
Detail of Ceramic Figure Earthenware Stainless Steel Laminated Wood 213.5cm × 81.3cm × 122cm 1995



幻觉 Visionary

陶瓷人物雕像局部 陶 不锈钢 多层胶合板 96.6cm × 81.3cm × 30.5cm 1995 年
Detail of Ceramic Figure Airbrushed Underglazed and Glazed Earthenware 96.6cm × 81.3cm × 30.5cm 1995



卫士 Guardian

装置作品全景 喷施釉陶 钢 铝 木 233.8cm × 350.8cm × 233.8cm 1997 年
Full View of Installation Airbrushed Glazed Earthenware Steel Aluminum Wood 233.8cm × 350.8cm × 233.8cm 1997



愿望 Wishes

雕塑全景 喷施釉下彩 釉陶 多层胶合板(基座) 198.3cm × 132.2cm × 106.8cm 1988 年
Full View of Sculpture Airbrushed Underglazed and Glazed Earthenware Laminated Wood (Pedestal) 198.3cm × 132.2cm × 106.8cm 1988



幻觉 Visionary

装置作品全景 陶 石膏胶结材料 不锈钢 多层胶合板 274.5cm × 762.5cm × 1067.5cm 1995 年
Full View of Installation Earthenware Gypsum Cement Stainless Steel Laminated Wood 274.5cm × 762.5cm × 1067.5cm 1995



愿望(局部) Wishes (Detail)

喷施釉下彩 釉陶 55.9cm × 36.5cm × 25.4cm 1988 年
Airbrushed Underglazed and Glazed Earthenware 55.9cm × 36.5cm × 25.4cm 1988



幻觉 Visionary

装置作品全景 陶 石膏胶结材料 不锈钢 多层胶合板 274.5cm × 762.5cm × 1067.5cm 1995 年
Full View of Installation Earthenware Gypsum Cement Stainless Steel Laminated Wood 274.5cm × 762.5cm × 1067.5cm 1995



同一性(局部) Oneness (Detail)

喷施釉下彩 釉陶 40cm × 28cm × 102.3cm 1999 年
Airbrushed Underglazed and Glazed Earthenware 40cm × 28cm × 102.3cm 1999



同一性 Oneness

雕塑 喷施釉下彩 釉陶 多层胶合板(基座) 139.2cm × 87.7cm × 102.3cm 1999 年
Full View of Sculpture Airbrushed Underglazed and Glazed Earthenware Laminated Wood (pedestal) 139.2cm × 87.7cm × 102.3cm 1999



清澈 Clarity

雕塑局部 喷施釉下彩 釉陶 45.8cm × 35.6cm × 30.5cm 2003 年
Detail of Sculpture Airbrushed Underglazed and Glazed Earthenware 45.8cm × 35.6cm × 30.5cm 2003



向导(局部) Guide (Detail)

喷施釉下彩 釉陶 71.2cm × 55.9cm × 152.5cm 1991 年
Airbrushed Underglazed and Lazed Earthenware 71.2cm × 55.9cm × 152.5cm 1991



清澈 Clarity

全景 喷施釉下彩 釉陶 多层胶合板(基座) 69.9cm × 59.7cm × 50.8cm 2003 年
Full View Airbrushed Underglazed and Glazed Earthenware Laminated Wood (pedestal) 69.9cm × 59.7cm × 50.8cm 2003



除此之外 Other than here

喷施釉下彩 釉陶 81.3cm × 81.3cm × 12.7cm 1990 年
Airbrushed Underglazed and Glazed Earthenware 81.3cm × 81.3cm × 12.7cm 1990



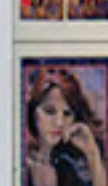
到达 Reaching

浮雕全景 喷施釉下彩 釉陶 安装在普列克斯玻璃上 54.6cm × 38.1cm × 7.6cm 1999 年
Full View of Relief Airbrushed Underglazed and Glazed Earthenware Mounted On Plexiglass 54.6cm × 38.1cm × 7.6cm 1999



洞察力(局部) Insight (Detail)

喷施釉下彩 釉陶 30.5cm × 40.7cm × 3.8cm 1994 年
Airbrushed Underglazed and Glazed Earthenware 30.5cm × 40.7cm × 3.8cm 1994



瞬间 A Moment

喷施釉下彩 釉陶 安装在普列克斯玻璃上 61cm × 45.8cm × 3.8cm 1996 年
Airbrushed Underglazed and Glazed Earthenware Mounted on Plexiglass 61cm × 45.8cm × 3.8cm 1996



洞察力 Insight

对折瓷板 喷施釉下彩 釉陶 安装在普列克斯玻璃上 60.4cm × 85.1cm × 3.8cm 1994 年
Full View of Tile Diptych Airbrushed Underglazed and Glazed Earthenware Mounted On Plexiglass 60.4cm × 85.1cm × 3.8cm 1994



未来 Future

喷施釉下彩 釉陶 安装在普列克斯玻璃上 72.8cm × 45.8cm × 3.8cm 1997 年
Airbrushed Underglazed and Glazed Earthenware Mounted on Plexiglass 72.8cm × 45.8cm × 3.8cm 1997



观察者:寻找真正的自我

Observer: Searching for the True Self
装置作品全景 喷施釉陶 喷施石膏胶结材料 木 274.5cm × 305cm × 183cm 1993 年
Full View of Installation Airbrushed Glazed Earthenware Airbrushed Gypsum Cement Wood 274.5cm × 305cm × 183cm 1993



释放 Release

陶砖 喷施釉下彩 釉陶 安装在普列克斯玻璃上 61cm × 45.8cm × 3.8cm 1994 年
Full View of Earthenware Tile Airbrushed Underglazed and Glazed Earthenware Mounted on Plexiglass 61cm × 45.8cm × 3.8cm 1994





