

Contemporary Art Glass in Asia - Cultural Exchange Program

亞洲玻璃藝術文化交流計劃



Glass Artists 玻璃藝術家：

ZHUANG Xiao Wei
莊小蔚

Professor, Fine Arts College of Shanghai University
上海大學美術學院教授

Ramon ORLINA
雷蒙·奧利拉

Foremost Glass Sculptor from the Philippines
菲律賓玻璃雕塑大師

GUAN Donghai
關東海

Head of Glass Art Studio, Academy of Arts & Design, Tsinghua University
北京清華大學美術學院玻璃藝術工作室主任

Joy HUANG
黃瓊儀

Foremost Glass-Blowing Artist from Taiwan
台灣資深玻璃吹製藝術家

WONG Kwok Chung
黃國忠

Chairman, Hong Kong International Hot Glass Association
香港國際藝術玻璃協會主席

Presented by 主辦：

琉璃坊
Kaleidoscope Studio

Co-presented by 協辦：

 **THE HONG KONG
POLYTECHNIC UNIVERSITY**
香港理工大學

Supported by 資助：

 **香港藝術發展局**
Hong Kong Arts Development Council

Cooperation Partner 合作伙伴：

 **HKIHGA**
香港國際藝術玻璃協會
Hong Kong International Hot Glass Association

Exhibition 展覽

Date 日期	7/10/2011 Friday 星期五 — 30/10/2011 Sunday 星期日
Time 時間	8:30 am — 11:00 pm (Monday 星期一 — Saturday 星期六) 12:00 pm — 10:00 pm (Sunday 星期日)
Venue 地點	Exhibition Hall, Pao Yue-kong Library, The Hong Kong Polytechnic University 香港理工大學包玉剛圖書館展覽廳

Opening Ceremony 開幕典禮

Date 日期	11/10/2011 Tuesday 星期二
Time 時間	5:30 pm
Venue 地點	Exhibition Hall, Pao Yue-kong Library, The Hong Kong Polytechnic University 香港理工大學包玉剛圖書館展覽廳

Art Forum 研討會

Topic 講題：Asian Contemporary Art Glass — In the Eyes of the Artists 亞洲當代玻璃藝術的發展略述

Art Forum Chair 研討會主持：Mr. Eddie LUI 呂豐雅先生

Visual Arts Consultant 視覺藝術顧問

Artists / Speakers：ZHUANG Xiao Wei, Ramon ORLINA, Guan Donghai, Joy HUANG, WONG Kwok Chung

參與藝術家：莊小蔚、雷蒙。奧利拉、關東海、黃瓊儀、黃國忠

Date 日期	11/10/2011 Tuesday 星期二
Time 時間	7:00 pm - 9:30 pm
Venue 地點	Chiang Chen Studio Theatre, The Hong Kong Polytechnic University 香港理工大學蔣震劇院

Free Admission with Prior Reservation 費用全免，敬請留座

Enquiries and Reservation 查詢及留座：92591093 Miss Ho 何小姐 / 27284224 Kaleidoscope Studio 琉璃坊

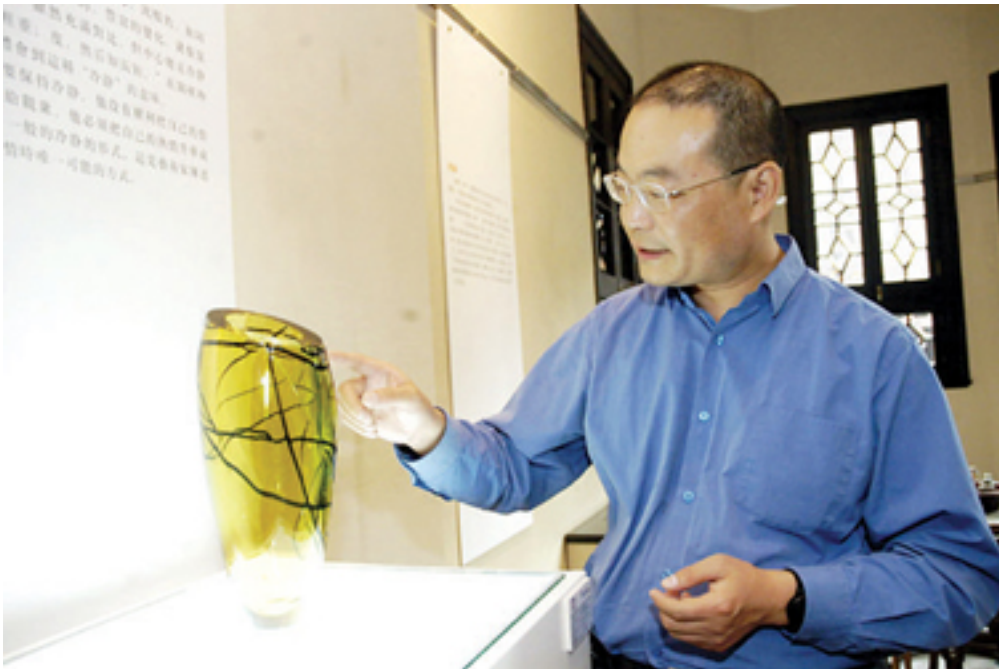
Email 電郵：info@glasstudio.hk

Website 網址：<http://www.glasstudio.hk/CEPCGAA.html>

Address 地址：The Hong Kong Polytechnic University, Hung Hom, Kowloon, Hong Kong
香港九龍紅磡香港理工大學

亞洲當代玻璃藝術文化交流計劃 – 邀請藝術家

Artist list of cultural exchange program of contemporary glass art in Asia



莊小蔚 Zhuang Xiao Wei

上海大学美术学院教授，玻璃工作室主任，硕士研究生导师 上海玻璃博物馆馆长 英国 Wolverhampton大学艺术设计学院，硕士研究生。玻璃艺术是自20世纪70年代开始并在欧洲和美国得到迅猛发展的学科。1998年庄小蔚受上海大学派遣去英国 Wolverhampton大学艺术设计学院玻璃艺术系攻读硕士学位。2000年11月回国，在 Wolverhampton大学的技术支持下，在上海大学美术学院建立了能完整进行独立教学的玻璃工作室。作为一个重要的艺术家，庄小蔚教授为中国的玻璃艺术引进了新的概念，从而改变了玻璃作为艺术在历史上的地位。工作室采用了英国大学的教育模式，这种模式倡导科学和辩证思维的自由，有价值的争论是被鼓励的并且被认为是非常重要的。在专业工作室的环境中，研究生之间互相合作、共同学习，有科学研究、艺术评论、研讨会和访问艺术家讲座以及调查研究项目，课程充满活力。如果你来到工作室，你就会发现它是一个工作的场所和展开想象的地方。尽管玻璃工作室规模有限，但已经颇具国际影响力：在香港、大阪、慕尼黑、伦敦、纽约的玻璃艺术展览，得到当地主要媒体的关注和评论，美国《时代周刊》整版报道了工作室的玻璃艺术成就。

9年来庄小蔚教授培养了硕士研究生18名（已毕业11名），接待了来自加拿大、芬兰和美国的国际学生和国内大学的访问学者18名。这些毕业的研究生和部分访问学者在中国10所大学作为玻璃艺术学科的骨干发挥着重要作用。庄小蔚教授的学术著作《铸造诗意：玻璃艺术创作方法论研究》被认为是中国玻璃艺术领域最重要的著作之一：“这部书有一种不可思议的魅力和高贵的理想主义，它严谨、雅致、华丽缤纷，思想富于吸引力，把丰富的诗

意想象与深刻的时间意识融为一体，直接进入精神意识的深处。”其作品被英国苏格兰皇家博物馆（National Museums Scotland）收藏（2007）；德国Alexander Tutsek-Stiftung 艺术基金会也收藏了他的作品（2008）。《风，生与水》，作为中国人民政治协商会议礼品赠送香港特首董建华先生（2003），《东海大桥，桥基基岩岩芯与玻璃组合》，作为上海市人民政府礼品赠送前国家主席江泽民同志（2004）。《玻璃琮》，作为上海合作组织峰会礼品赠送五国首脑（2006）。同时，他的作品连续数年入选美国SOFA国际雕塑和装饰艺术博览会。2008年，庄小蔚教授被任命为上海玻璃博物馆（Glass Museum of Shanghai）馆长，同时也是国际博物馆协会（The International Council of Museums）玻璃专业委员会的重要成员。一个学科从发展、壮大至衍生出一个市级公共博物馆，意义非凡，它意味着玻璃艺术进入了城市文化建设的主平台，将迎接着未来更多的高水平的交流。

获奖和收藏

第一届中国现代手工艺学院展“学院奖”（最高奖）

上海市科学技术进步三等奖

英国苏格兰皇家博物馆National Museums Scotland（2007）

德国Alexander Tutsek-Stiftung艺术基金会（2008）

中国人民政治协商会议全国委员会

中国驻英使馆

上海合作组织

上海市人民政府

香港特别行政区



關東海 Guan Dong Hai

美国玻璃艺术协会会员，北京水彩画协会会员。1966年6月出生于中国黑龙江省牡丹江市。1989年毕业于中央工艺美术学院，获学士学位；1997年毕业于中央工艺美术学院，获硕士学位；2002年赴英国胡弗汉顿大学学习玻璃艺术，获硕士学位。现为清华大学美术学院工艺美术系副教授，清华美院玻璃艺术工作室负责人。

关东海老师谈作品《城门系列》：我做《城门系列》留学经历最大的好处是能亲身感受国家间文化的差异，也看到作为职业艺术家把自己置身于国际舞台的重要性，并为自己生长在一个充满深厚传统文化的国家而感到幸运。我游览了许多英国的城镇，印象最深的是它的建筑，尤其是老工业区的旧建筑。比较中国的建筑，使我看到就在我们身边的古代建筑在世界上是如此的个别，它拥有的特殊语言不同于任何其它的文化。我发现各种形态的城门给我的感觉最为强烈。它形态所传递的信息告诉我们它的建造不是为了欢迎人们的到来，而是显示它的防御力量，显示它不可侵犯的尊严。不知什么时候“门”成为领域的象征，我们用“入门”来形容开始一个新领域的研究；用“攻关”来形容解决重大的困难；我们也用“国门”来形容一个国家“闭关锁国”或“门户开放”。门的后面总是隐藏着未知和秘密，是财宝还是魔鬼？这吸引人们去猜测和探索。我希望《城门系列》传达给人的是力量、端庄和简朴。



global pinoy



RAMON ORLINA

STARTING POINT

BY GERRY KING

Top: 1. Kotoon, curved Azuchi glass, 39 x 28 x 17 cm, 1978, from the collection of the Sultan of Brunei. 2. Ramon Orlina, curved Azuchi glass, 87 x 28 x 20 cm, 1978, from a private collection in Seattle, US. **Opposite page:** Orlina with his studio assistant.

There is an old joke about a traveler lost on a small island. He asks a farmer for directions to the capital city. The farmer looks one way along the road, then the other, scratches his head and again looks the original way. This all takes quite some time. Finally he answers, "Well, if I was going to the capital city, I wouldn't want to start from here!"

I know this isn't especially funny, but it does parallel the professional challenges Ramon Orlina faces. If one wanted a more than three-decade

international career in glass sculpture, it wouldn't seem sensible to start in the Philippines. But he has.

The origin of glass made by humans is lost, though monumental additions and precious objects were at an advanced level during the time of the Egyptian pharaohs. Indeed, one had to be of or near the pharaoh class to own it. Glass gradually slipped down the hierarchy of importance, the low point being the mass-produced one-use container. Then it ascended again, becoming a

prominent medium for art and design in the 20th Century.

Today, in many countries, artists and designers working to work in glass can study the field at universities level working under lectures with international careers.

But Orlina had none of this. Nor was he situated in a country where contemporary glass was developing as the subject matter of an academic, breeding new commercial galleries and being supported by government initiatives. He struck out alone, forging his own aesthetic, developing skills and

Ramon Orlina was born in Manila, Philippines. After completing his architectural degree at the University of Santo Tomas in Manila, he practiced architecture until 1974. He then began his career in art painting, eventually turning to sculpture. Drawing from his experience as an architect, Orlina chose to create sculptures from glass which he felt at that time had most potential in expressing his visual imagery. Exploring forms through glass cullets or crystal blocks, the artist continues to exploit their translucent quality and smooth finish produced from months of reshaping and grinding.

His abstract sculptures are composed of a series of angles through creating sharp edges or sleek bends that denote movement and fluid lines. By playfully manipulating varying qualities of light entering and trapped at different angles, his sculptures are never static masses. They are not only 3-dimensional, sculpture-in-the-round objects, but multi-dimensional constructions with no front or back orientation. One can view his pieces from any point of view and interpret them beyond the artist's intended form. In this sense, Orlina's achievement is in freeing the viewers to see his sculptures in anyway they choose. He also frosts sections of the surfaces with figurative motifs by etching directly onto the glass while leaving most parts of it polished and smooth. The illusions created through the various prisms intensify the viewer's imagination.

A multi-awarded glass sculptor, Orlina's reputation extends to art circles and patrons in Singapore, Malaysia, Hong Kong, Japan, U.S.A. and the former Czechoslovakia. He has represented the Philippines in the XVII Grand Prix Internationale D'Arte Contemporaine de Monte Carlo in 1977; the Bienale Internationale de Arte, Valparaiso, Chile in 1987; the Suntory Prize Exhibition, Japan in 1994; the Toyamura International Sculpture Biennale, Japan in 1995, the 9th Asian International Art Exhibition, Taipei, 1994; the Osaka Sculpture Triennale, Japan in 1992 and 1995. The artist has been commissioned for public art sculptures and has exhibited extensively.

He was conferred the ASEAN Awards for Visual Arts in 1993 by the ASEAN Committee on Culture and Information (COCI) in Brunei and in 1994, he received the 3rd ASEAN Achievement Awards for Visual Arts in Kuala Lumpur from the ASEAN Business Forum. From 1992 to the present time he has led the Art Association of the Philippines as its president.

The year 1999 marked a high point in Orlina's career with his winning the "Mr. F Prize" of the prestigious Toyamura International Sculpture Bienale, '99 in Hokkaido, Japan. This biennial attracted 956 entries from 65 participating countries competing in all mediums. The winning piece of Orlina was a dazzling white optical glass sculpture called "Silvery Moon".

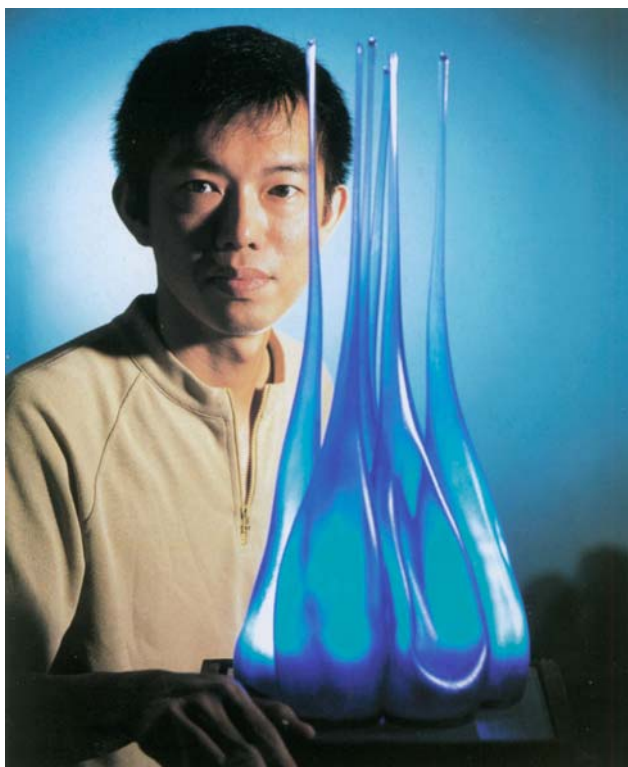
In the turn of the Millennium, Ramon Orlina has pondered on the multi-faceted nature of his work, and decided to augment it with the introduction of tubular stainless steel, a phase first suggested in "Basketball Mi Mundo" which won the coveted First Prize in the sculpture category of the II International Biennale of Basketball in the Fine Arts held in Madrid in January, 2000. In his more than 25 years as a sculptor, Ramon Orlina has consistently shown excellence, originality and daring as a sculptor.



黃瓊儀 Huang Chiung Yi

1996 年我結束在台灣運作了 7 年的陶藝工作室，前往到英國的 Brierley Hill International Glass Center，開始學習有關各種玻璃的專業製作技巧及玻璃工作室設備運作與玻璃藝術創作。經過一年專業訓練後，利用了幾年實際的工作與參觀旅行的方式，遊走諸多歐洲國家玻璃工作室，直接學習與體驗玻璃工作室運作，在這期間也利用了兩年的時間回到大學裡，做理論與思維的學習。2005 回國之後，開始著手計劃在台灣設置一處創作玻璃藝術的空間，希望能藉由這個創作平台與台灣的玻璃藝術愛好一起分享這幾年國外取經的體驗及成果，也更希望能創造機會，將其所學的各種玻璃專業知識與製作技巧秉持著傳承的心薪火相傳地傳遞給新一代的創作者。2006 年 8 月，實驗性的於台北琉園水晶博物館施行『吹製工坊駐館藝術家計畫』，期望結合國內擁有硬體設備的吹製場域，建立完善的創作空間與玻璃藝術家進駐辦法，並積極推廣玻璃藝術使玻璃藝術走入大眾生活，也希望藉此增加玻璃藝術界缺乏許久的民眾接納度，以及增加更多的愛好者與創作者，使得來不易的資源能得到補充與新生。

Joy Huang Born in Kaohsiung, Taiwan. 10-year glass working experience in foreign countries made Joy have excellent glass blowing techniques. She was influenced by the artworks of international glass artist ~ Chihuly, and quitted her personal pottery studio, then went to U.K. to learn glass art teaching. She got the best technique award ~ Colin Gill Memorial Award. She had been to different glass studios in Norway, U.K., H.K., Japan, Thailand, Germany, New Zealand, and also tittot in Taiwan. In these countries, she kept on creating and teaching. Multi-cultures and different arts had brought different impacts. And these kept on stimulating Joy to find out which culture can become the representative of Taiwan. Then, she studied the aborigine culture and challenged the Taiwanese style glass artworks. She had integrated the honor and pride of the aborigine into the Taiwanese style glass artworks. Her articles had been presented and collected by museums of Europe for several times.



黃國忠 Wong Kwok-chung

The ubiquitous silica is transformed into a unique glass piece on the whim of its creator.

Since the year 2000, Glasstudio.HK has organized nine trips to Taiwan studying techniques in glass blowing & lost wax casting. inspired by the impressive growth & development of glass art in Taiwan, we have decided to do our utmost for the development & promotions of glass art in Hong Kong.

Glass Artist, mimes & puppeteer. Born on 1963, Hong Kong.

He has learnt clay art and enamelling from Mr. Chan Chung-kong since 1985. He started to learn hot glass work by himself and use glass as a medium for his creative art work.

Mr. Wong has been very active in promoting glass art in Hong Kong. He has been teaching glass art classes at the Hong Kong Museum of Art, the Hong Kong Art Centre and the Hong Kong Visual Arts Centre.

In 1993, he established the Glasstudio.HK. Then in 2004, origination the Hong Kong Glass Arts Development Society.

Mr. Wong is committed to promoting glass art and nurturing new glass artists in Hong Kong.