

向艾米尔·加莱致敬

Salute to Émile Gallé

张毅是诗人，是哲人，是一个疯狂的充满着想象力的冒险家。

“焰火禅心”系列，是张毅对加莱作品的致敬。

然而，张毅从他的哲学出发，以崭新的技法，呈现出非常成熟的美学效果。

——安东尼·勒彼里耶

Chang Yi is a poet, a philosopher, a manic and imaginative explorer.
Chang pays homage to Émile Gallé with the *A Realm of Zen within Fire* collection.
Chang Yi embarks from the familiar place of philosophy
and with innovative techniques, displays a highly sophisticated aesthetic.
—Antoine Leperlier

加莱对自然的热爱，化作玻璃的莹润色彩；对文学的热爱，成为刻在瓶身上的诗句。然而，他对德雷弗斯事件的抗议，他对父亲知己逝去的悲伤，化为扭曲的、黑色的作品。忧郁而深沉。张毅说：黑色，是所有色彩的集合。如同生命，是各种丰富色彩的总合，热烈与忧伤，构成每个独一无二的人生。

原发性血管性疾病，让张毅过早体会到生命的无常与困境，他的创作，也在不断地反省和检视着深沉的生命命题。琉璃于他，是爱与死亡之寄。其“虚幻”和“真实”、“光”和“影”、“完整绚丽”和“破碎幻灭”，令人迷恋，也令人悲哀。

1998年，张毅突发心肌梗塞，被下发病危通知书。经临死亡召唤后，张毅第一次提出他的琉璃创作《自在》。2013年，张毅心脏三条主动脉阻塞，无法做支架，只能做心脏搭桥手术。在那之后，突然的，几乎是石破天惊的，出现了《焰火禅心》，中国菊，鸢尾，罂粟，大朵大朵的花，开在形状各异的花瓶上。同年，近10件作品，首次亮相中国美术馆，展览第一天，即被悉数收藏一空。

张毅说：“将近40岁开始从事（琉璃）创作，生命的阅历是不一样的，每一次创作都希望跟自己的生命、生活有关系。当这个前提存在，讲生命的科学，对世的不安，对生命的无常，总会觉得跟创作愈来愈息息相关。”当生命的感悟层层累积，创作的突变就如火山喷薄，无可抑制。就像《焰火禅心》里的那一朵昙花，等待多时，只为了绽放在那电光火石瞬间，转瞬即逝，稍纵即逝，留下了刹那的美丽，一瞬即为永恒。

张毅的作品，不是那么循规蹈矩的，从细致的雕塑中磨砺出来，他不打草稿，没有图纸，没有原型，一切都是临场创作。不拘时间，不拘形状，只是顺心而为，十年，甚至二十年发表一次。作品，显得尤其珍贵，如昙花一现，短促，却让人神魂颠倒的等待。

那个在文学里闪耀的小说家，那个在影坛活跃的导演，依然没有停止他的创作，他尽着最大的可能，去延续文化尊严，从而，成为在世界玻璃艺术里，留下东方创作语汇的艺术家。

焰火禅心是在沙模中吹制瓶身，与事先埋入沙模的脱蜡铸造的花朵凝结，同时接合花朵与瓶身，让琉璃浆按照自己的意志，凝结成最自然的状态，展现随性、不受拘束的生命禅意。

Émile Gallé's passion for nature is manifested through his use of rich colors; his passion for literature is manifested through his use of glass inscribed poetry; his response to the Dreyfus Affair and the sorrow of his father's passing is manifested through dark and twisted glass shapes both melancholy and profound. Chang Yi says, "Black is the sum of all colors". Like life, it is the amalgamation of all colorful circumstances. It is fervent and sorrowful, it is the story of each individual existence.

Chang Yi's Primary vascular lesions condition gave him insight into the impermanence of life. His work constantly engages in and probes the meaning of life. LIULI is the medium through which Chang explores love and death. His demonstration of illusion and reality, light and shadow, complete brilliance and devastating disillusionment is both enthralling and sorrowful.

In 1998, Chang Yi suffered a near fatal Myocardial Infarction. His subsequent recovery produced his first LIULI design - *Free Mind*. In 2013, Chang was diagnosed with three blocked arteries. Unable to create a Stent, doctors had no choice but to perform Coronary Artery Bypass graft.

At that time, *A Realm of Zen within Fire* came about. Chinese chrysanthemum, iris and poppy. Great floral blossoms blooming in irregular patterns. All together, 10 pieces from the collection made their debut at the National Art Museum of China. All pieces were acquired by the end of the day. Chang Yi: I started working in LIULI around my fortieth year. It is my wish for each creation to be connected to my life experiences. With this preconception, my feelings of unrest and impermanence have become increasingly intertwined with my creative expression. As my understanding of life grows, my creativity bursts forth like an erupting volcano, unstoppable. And like the epiphyllum in *A Realm of Zen within Fire*, it bursts forth forcefully, knowing very well that its one night of beauty is the extent of its eternity.

Chang Yi's work is unsystematic. From sculpting to unmolding, he has no use for drafts or models, all is impromptu. Neither time nor form is an obstacle as he releases a single piece every decade or as seen fit. Like the epiphyllum bloom, Chang's work is a rare occurrence and leaves the audience in anticipation.

As a short story writer who won over the literary world and a movie director who transformed the film world, Chang has never stopped striving for the greatest possibilities and broadening the scope of cultural pride. He is the one artist in the world of glass art who has impacted the world of Asian glass art.

Chang Yi embedded a cast flower within a sand mold. He then applied glass-blowing to the mold and at the same time, combined the flower with the body of the vase. This gave LIULI the freedom to form in the most natural state. From instability comes an unaffected Zen life philosophy.



1951-
Taipei Taiwan

张毅
Chang Yi

黑暗里，

“鬼之琉璃”
In the Darkness, the Ghost of LIULI

焰火禅心·牡丹



Why Glass?

就没有人；
就没有艺术

张毅

我们相信艺术，是因为艺术跟人有关。
无论是一种思想，或是一种情感，
终究是一个人，对于宇宙；对于生命的表述。

玻璃的创作，是不是艺术？能不能是艺术？
毋庸讨论，因为，就如我们讨论一幅绘画是不是艺术？
不讨论油画是不是艺术。

对我们而言；我们只关心玻璃艺术，是不是人的艺术？
是不是人对于世界的反思？
否则，所有的玻璃创作的呈现，只是技巧的沉溺。

人类的玻璃历史极长，但是，涉及个人生命感触的创作极少。
Émile Gallé，是一个重要的标志，
Gallé的宗教情怀，人文素养，
让他的一生研发的玻璃技法，有了灵魂。
综观Gallé一生所有著名的作品，乃至他身后，
仍然以他的名字发行的所谓Gallé glass，
检视其中Émile Gallé个人生命感怀的成分，
即是作品的艺术可读性。

Why Glass?

我们深信惟用玻璃创作，
能够表述我们对生命的
思想和情感。

Without humans, there can be no art.

—Curator: Chang Yi

We believe in art because art is interlaced with our very beings. Whether it is an idea, an emotion or a person, it serves as a statement on the universe and life.

Is LIULI art? Can it be art? Just as the validity of oil painting is never questioned yet the validity of a simple drawing is, we feel that this type of question misses the point.

Our only concern is whether or not glass art is the art of the people. Does it reflect our thoughts in this world? If not, then all glass creations are mere indulgences of technique.

The history of humans and glass is extensive but glass tied to human emotions are rare.

Émile Gallé is an important icon in the world of glass. His religious sentiment and humanistic qualities have allowed his technical achievements in glass to come soulfully alive. A comprehensive look at Gallé's signed body of work and even the "Gallé glass" created after his death reveal a palpable emotion.

Why Glass?

We have faith
that glass possesses the ability
to declare our thoughts
and emotions on life.



“我们的根，深植于森林间的土地上，存在于水潭边的沼泽中。”

——艾米尔·加莱



NO.1



For the first time
in five thousand years,
Glass Is Art.

艾米尔·加莱 你必须认识的玻璃艺术第一人 The one glass artist to know.

Émile Gallé



19世纪末到20世纪初，是象征主义的诗意时代，是印象派的色彩时代，是Art Nouveau的自然时代，也是脱蜡铸造技法让玻璃的雕塑更有生命力的时代。艾米尔·加莱、弗朗索瓦·德孔西蒙……以诗意与自然的情怀，第一次在玻璃上签下了名字，让玻璃成为一种艺术，开启光耀百年的传奇。“当材质的创作

被局限在形式，它只是一种工艺；当它开始讨论生命的状态，表达情感，它就是上升到艺术。”

这是张毅与安东尼·勒彼里耶对那个时代的共识。

The end of the 19th century to the beginning of the 20th boasted a wealth of movements including Symbolism, French Symbolist Poetry, Impressionism and Art Nouveau. It also introduced glass sculpture to Pâte-de-verre and imbued it with life. With poetic and naturalist leanings, Émile Gallé and

François Décorchmont created unparalleled works of glass and for the first time in history, attached signatures to their work. In doing so, glass entered the realm of art and launched the heyday of French glass that would span a century.

法国战败了，法国玫瑰胜利了 As France Falls, Rose de France Rises

普法战争(1870-1871)后，法国战败，被迫将阿尔萨斯与洛林两省割让给德国，战败的阴影，颠沛的命运，让热爱祖国的加莱备受煎熬，孤傲而正义的灵魂，创造触动人心的作品。他创作的玫瑰瓶，就叫做“法国玫瑰”。1878年的巴黎万国博览会，32岁的加莱首度

展示他的玻璃创作，并以其清新自然，线条流畅的作品，一举成名；1889年，加莱又再次在巴黎万博会上获得金奖，步入个人创作生涯的巅峰时期。他的名字轰动了整个世界，意大利毕列斯王妃、罗杰·马克斯和作家普鲁斯特等，都给予他最大的支持和首肯。

The Franco-Prussian War (1870-1871) resulted in the fall of France and the seizure of Alsace-Lorraine by Germany. The shadows of war deeply affected Émile Gallé, a proud French patriot. His pride and justice translated to *Rose de France*, an extraordinary vase that took the Paris World's Fair by storm.

At thirty-two years of age, Émile Gallé attended the La Foire de Paris of 1878 as an exhibitor. He instantly made a name for himself with his use of organic shapes and fluid lines. He showed again at the La Foire de Paris of 1889 and received the gold medal for his work in glass. As he entered the creative height of his career, he drew many loyal admirers and supporters including Princess Helene Bibesco, Roger Maxwell and Marcel Proust.



浮雕花瓶系列
上海玻璃艺术博物馆馆藏



法国玫瑰



波特莱尔的 头号粉丝 Baudelaire's Number One Fan

1894年的德雷弗斯事件中，为拯救被冤入狱的犹太军官，加莱和左拉等法国知识分子义无反顾的挺身而出，在左拉主笔的公开信中，加莱签下了第一个名字。在作品中刻上诗句，急切的推动德雷弗斯获释：“所有的灵魂都准备好了，为何不立刻行动？那就让我成为先行者！”加莱狂热热爱波特莱尔等诗人，并将美丽的诗句刻在他的作品上，窑炉上，并因此有了“Speaking Glass”的美誉。

The Dreyfus Affair of 1894 was a political scandal in which a French officer was falsely accused of treason. Émile Gallé joined forces with other French intellectuals and notable writer Emile Zola who penned J'accuse, an open letter calling the government out on the false imprisonment of Alfred Dreyfus. An enthusiast of poetry, Gallé inscribed his glass with the words of Maurice Polydore Marie Bernard Maeterlinck. Etched in glass, fired in a kiln, these pieces were labeled "Speaking Glass".

Galle's furniture design was also inspired by poetry. For example *Les Parfums d'Autrefois* and *Aube et Crépuscule* (Dawn and Twilight bed), a bed with a butterfly as the headboard with a night time landscape and a butterfly at the footboard, illustrating the renewal and cycle of a day. This was a philosophy in harmony with Zen.

加莱的家具设计，也会有一个非常诗意的名字。比如，往事芬芳；又如，他在临终前设计过一张床，床头刻着蛹，床尾是飞蛾，名字就叫拂晓与薄暮，一场睡眠，一场轮回，几乎是东方的禅意表达。

CRAZY

苏富比拍卖会 Sotheby's



It has been reported that Felix Marcilhac's Collection Privee auction at Sotheby's brought in 33,125 Euros (280,000 RMB), three times the estimated price. Marcilhac is considered the greatest art deco dealer of the 20th century with clients including Karl Lagerfeld, Yves Saint Laurent, Pierre Berge, Andy Warhol and Alain Delon. His collection contained undisputed masterpieces.

高价拍得
François Décorchemont Original

The Blue

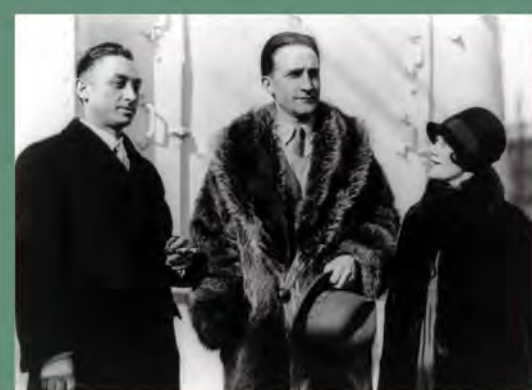
这件德孔西蒙早期代表作，收录于《弗朗索瓦·德孔西蒙：脱蜡铸造艺术大师》，Véronique Ayroles 著。

1913年设计，创作完成于1921年前。由张毅委托勒彼里耶在苏富比2014菲立克斯·马希拉克个人收藏拍卖中拍得。据透露，拍卖现场竞争激烈得超乎想象，最终成交价格33,125欧元，约合28万人民币，比预估的心理价位足足高出近3倍。

作品底部有菲立克斯·马希拉克的收藏标签。马希拉克几乎是20世纪装饰新艺术及装饰主义艺术领域最优秀的艺术商，他的客户包括时尚大师卡尔·拉格斐，圣罗兰，皮耶·贝尔杰，安迪·沃霍尔，及阿伦·狄龙等。经他鉴识收藏的作品，无不是艺术领域的杰作。

20世纪最优秀的艺术商菲立克斯·马希拉克私人珍藏·苏富比拍卖会张毅委托安东尼·勒彼里耶高价拍得德孔西蒙作品

20th Century's Greatest Art Dealer Felix Marcilhac's Collection Privee at Sotheby's. Chang Yi Entrusts Antoine Leperlier in the Bidding of a François Décorchemont Original.



“现代艺术的开拓者”，
马塞尔·杜尚创作《大玻璃》

作品还有个有趣的名字叫《甚至，新娘被单身汉们脱光了衣服》(The Bride Stripped Bare by Her Bachelors, Even)，叛逆者杜尚，借助透明的玻璃，让绘画产生特殊的视觉表现。当有一天我们能现场看到这一件作品时，会不会真的如杜尚期望一样与《大玻璃》互动了起来，还是什么也感受不到？

The Large Glass, also known as The Bride Stripped Bare by her Bachelors, Even. Marcel Duchamp rebelled against conformity by treating glass as a canvas upon which he painted. If we one day came face to face with The Large Glass, would we truly interact with the piece as Duchamp suggests, or will we feel nothing at all?

Guardian of Contemporary Glass - Marcel Duchamp
The Large Glass

罗丹的沉思：玻璃，纪念着被爱毁灭的爱情

Ruminations of Rodin: Glass, Commemorating

A Love Affair Destroyed by Love

1911年，那个以《青铜时代》扬名的法国雕塑大师罗丹，与Henry Cros之子尚·罗斯合作，突然以玻璃脱蜡铸造法，创作一尊卡米尔的头像。这不是罗丹创作的唯一的卡米尔头像，但却是极其特别的一尊。

自从1883年，43岁的罗丹与19岁的卡米尔相识，一场惊天动地的爱情，激发了罗丹创作的黄金时代，也毁灭了卡米尔的旷世才华。因为雕塑，卡米尔爱上罗丹，因为爱，在求之不得的绝望里，卡米尔走向癫狂与毁灭。卡米尔，是罗丹终其一生无法忘怀的名字。这件玻璃头像，一改罗丹用青铜材质塑造的希腊式古典雄浑，面部轮廓如此的柔美，细致，嘴角流露着忧伤与倔强。

暮年的大师，在世俗里舍弃了卡米尔，却在艺术里将她永远铭记。

In 1911, the French artist Auguste Rodin, whose name became known for his controversial sculpture *The Age of Bronze*, collaborated with Jean Cros, the son of Henry Cros and created Camille Claudel. This was not Rodin's first bust of Camille Claudel but it was arguably the most unique.

Rodin met Claudel in 1883 when he was 43 and she 19. Their working relationship promptly turned into a passionate and tumultuous affair which led to Rodin's creative peak and Claudel's creative undoing. Claudel fell in love with Rodin through sculpture and it was that love that led Claudel down the road of hopelessness and madness. Claudel was a constant presence in Rodin's life. This glass bust, recreated in bronze by Rodin in a classic Greek sculptural style, reveals a soft and delicate beauty and a mouth that is both sorrowful and willful.

Although Auguste Rodin and Camille Claudel eventually separated, he kept her memory alive through his art.



上帝说： 要有光！

God said, Let there be light!

19世纪末，对艺术来说，是一个“光”的纪元。在绘画上有印象派的出现，引发艺术家对玻璃这个新材料的探索，让雕塑从青铜、大理石的素材中跃升，有了光，有了色彩。亨利·罗斯，德孔西蒙成为法国脱蜡铸造技法的先驱，让玻璃的光与色彩，走向更广阔的空间。同时，经由艾米尔·加莱的推动，玻璃这种艺术新材料，也令罗丹、毕加索、达利等大师为之兴奋不已。

The end of the 19th century was an illuminated period in the history of art. Impressionist painting appeared and created an interest in glass as material. Traditional sculpting materials such as bronze and marble made way for glass with its possibilities of light and color. Henry Cros and François Décorchemont became the leaders of French Pâte-de-verre and facilitated the proliferation of this colorful glass. At the same time, prompted by Émile Gallé, glass as material became popular with Rodin, Picasso, Dali and other great artists of the time.



向光飞行 上海琉璃艺术博物馆藏

沉淀 上海琉璃艺术博物馆藏



弗朗索瓦·德孔西蒙

德孔西蒙出身艺术世家，父亲是一位雕塑家。接受良好教育的德孔西蒙，精通矿物学、化学，博学多才。

德孔西蒙是莫奈的好友，深受印象派的影响。他希望能够让玻璃保留绘画的色彩与质感。原本研究陶瓷艺术的他，发现熔铸的玻璃呈现出透明与半透明的色彩，能够恰如其分的捕捉光影、色彩与流动的时间。于是，德孔西蒙开始了脱蜡铸造的探索。他以不凡的定色技术，开创了属于自己的语言，让玻璃有了绘画的质感，堪称玻璃艺术的印象派大师。

1880-1971

François Décorchemont

The end of the 19th century to the beginning of the 20th boasted a wealth of movements including Symbolism, French Symbolist Poetry, Impressionism and Art Nouveau. It also introduced glass sculpture to Pâte-de-verre and imbued it with life. With poetic and naturalist. The end of the 19th century to including Symbolism, French Symbolist Poetry, Impressionism and Art Nouveau. It also introduced glass sculpture to Pâte-de-verre and imbued it with life. With poetic and naturalist.

Why Glass?

安东尼·勒彼里耶

Antoine Leperlier

作为百年脱蜡铸造世家传人，小时候，勒彼里耶就在外祖父德孔西蒙的工作室玩耍、做学徒。然而，脱蜡铸造技法，也是艺术家创作的一部分，他只能观察外祖父怎么实验，怎么烧，真正的工序，还是他继承了外祖父的窑炉与志业之后，从他的笔记里，一点一点拼凑出来的。

他跟外祖父学到的，是一种身为艺术家的态度。

勒彼里耶的作品中，浮现或铭刻着诸多历史、人物、时间相关的符号，展现对生命本质的思考、对人类的关怀。作为时间及记忆的载体，作品引流动的时光在厚实而通透的玻璃中凝固，用生命的瞬间，表达永恒存在的哲学。

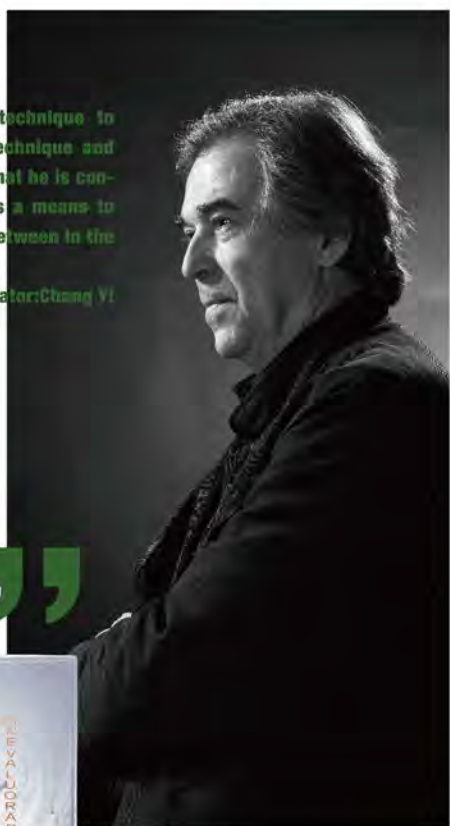
法国文化部于1994年授予勒彼里耶艺术大师称号。他不断受邀在世界各地展览，作品被法国、德国、美国、日本、捷克、英国等30多家世界级博物馆收藏，同时也是大多数现代艺术重要私人收藏的座上客。

I have discovered that Antoine Leperlier utilizes technique to express theory so that his work transcends both technique and material. Looking at Leperlier's career, one can see that he is constantly evolving. This and his use of Pâte-de-verre as a means to explore and reflect upon life is a quality few and far between in the contemporary glass landscape.

- Curator: Zhang Yi

我在勒彼里耶先生身上发现，他的技巧是用来表达他的观念的，而不只是停留在技巧或者对这个材质的强调。所以在检视安东尼·勒彼里耶的创作生涯的时候，你会发现他在不断的改变，不断地用Pâte-de-verre这个技巧在检视、在反映他的生命，而这个特色，是在当代的玻璃艺术极少见到。

策展人——张毅



一念流逝，一念永恒·岁月之心



仍然活着

Maitre d'Art - Living National Treasure 法国国宝级玻璃艺术家

1921-2004 Japan

藤田乔平 Kyohei Fujita

私人收藏

A Breathtaking Japanese Box

A personal gift from Kyohei Fujita to Loretta H. Yang

亲赠

藤田乔平是日本极为重要的玻璃艺术家。他在日本与现代玻璃艺术一起成长。他的作品可以唤起大家对传统生活方式的永久怀念，尤其是茶道。他于1921年生于东京，毕业于东京艺术学院的金属专门系。这里的训练影响了他的一生。他将玻璃纹理与黄金和白金的结合，有一股浓厚的禅意。“那不只是颜色，其中还表达了人类的精神，思维及情感”。

在现代玻璃艺术里，所有的努力之所以动人，常是在浩瀚时空里的独特性，而这样的独特性，又根植在一种历史感情。一个人先承认自己的过去，珍惜自己的过去，他的质感就先丰富起来。像藤田乔平那样，站在自己的民族文化角度，再现一种当代的风貌，是杨惠姗和张毅的创作愿景。

Loretta H. Yang made the acquaintance of Kyohei Fujita during a 1993 exhibition in Japan. She greatly admired and was moved by his inspiring and world-renowned glass boxes. Inspired by traditional Japanese maki-e laquerware, he treats his glass with gold foil, engraving and inlay. Each box is created by mold-blown glass; the result is Japanese tradition at its best.

Fujita grows with the modern development of glass art in Japan, becoming one of its main protagonists. His works are a permanent reminder of the traditional Japanese way of life. The combination of glass texture and the guild of gold and platinum is fully impregnated with the spirit of Zen, and is an evocation of his exceptional feel for colour. "They are not just colours, but they represent human spirit, thought and emotions," is the message conveyed by the Master in his artistic style.



Water Vessel by Kyohei Fujita



日出 by Kyohei Fujita



五色之舞 by Kyohei Fujita

闪耀国际舞台

杨惠姗竟然将玻璃艺术的语言特质，结合了她个人人生的阅历，让玻璃艺术诠释了一种东方的生命的形而上学的哲思，这是艺术创作和真实生命的奇特结合。

—安德鲁·布华顿 英国著名策展人

"Loretta Yang has combined the language of glass art with her personal experiences to create a distinctly oriental perspective. This represents the exceptional combination between artistic creation and true life."

—Andrew Brewerton, noted British curator



1952- Taipei Taiwan
Loretta H. Yang
杨惠姗
1952 - 台湾台北

台湾重要电影表演艺术家，连续多次获台湾与亚洲电影界最高荣誉—金马奖与亚太影展的肯定，演艺巅峰时，延续表演艺术的累积与敏锐观察力，于1987年投身现代琉璃艺术，创立琉璃工房，被誉为现代琉璃第一人。从摸索、实验到令人赞赏的作品，以“脱蜡铸造法”(Pâte-de-verre)的技法突破，丰沛的中国人文哲学思想，让中国琉璃艺术在失落千年后，再次闪耀国际舞台。作品获多国知名博物馆及美术馆收藏，并多次受邀于国际重要博物馆授课，享誉世界玻璃艺术界。

中国现代琉璃艺术奠基人和开拓者
曾任北京清华大学美术学院玻璃艺术学系顾问教授
日本石川县能登半岛玻璃美术馆示范教席
法国马赛CIRVA玻璃艺术中心示范教席
美国康宁玻璃博物馆客座授课
上海琉璃艺术博物馆创办人
台湾电影界著名的表演艺术家
两届台湾金马奖最佳女主角
亚太影展最佳女主角

Noted Taiwanese actor, two-time recipient of the Best Actress Award at the Golden Horse Awards and Best Actress Award recipient at the Asia Pacific Film Festival, Loretta H. Yang left the film industry at the height of her career to channel her performing arts experiences into contemporary LIULI art. She is considered a pioneer of contemporary LIULI. In 1987, Loretta H. Yang and Chang Yi resurrected and developed the Pâte-de-verre technique. Their revitalization of a thousand year old forgotten Chinese craft brings this rich Chinese philosophy and culture back to the international arena. Yang's sculptures have been featured in solo exhibitions worldwide and have been acquired for the permanent collections of numerous internationally renowned museums and institutions.

Founder and pioneer of contemporary Chinese LIULI art
Former Honorary Professor at the Glass Art Studio at Tsinghua University
Honorary Professor at Notojima Glass Art Museum in Ishikawa Prefecture
Honorary Professor at Centre International du Verre et Arts Plastiques (CIRVA) in Marseille, France
Guest Instructor at The Studio at Corning Museum of Glass
Founder of LIULI CHINA MUSEUM Shanghai
Noted performing artist in Taiwanese cinema
Two-time recipient of the Best Actress Award at the Golden Horse Awards
Best Actress Award recipient at the Asia Pacific Film Festival

金佛手药师琉璃光如来



无相无无相·万相唯一心



一朵中国琉璃花·且舞春风共从容

Life After the Golden Horse Awards Glass, not Film



在拍摄电影生涯的最后一部作品时，张毅和杨惠姗借用玻璃折射脆弱易碎的感情。玻璃雕塑的透光穿透性，让两人惊艳于它的绝美，探寻来处，得知这些艺术品来自各国，惟独没有中国。于是，创作中国的玻璃艺术品，就成了一个单纯的期许。

三年半，当时，只是法文名称的Pâte-de-verre，也就是玻璃脱蜡铸造技法研发，杨惠姗和张毅倾家荡产的投入，漫长的摸索里，二人经常绝望到不知琉璃工房是否还能有明日？即使困顿如此，二人一直深信这样的脱蜡铸造法，是欧洲的，是源自埃及的，他们要用这借来的技法，创造自己的民族风格。1990年，偶然的的机会，杨惠姗和张毅发现中国汉代早已娴熟此类技法，河北中山靖王墓里的琉璃耳杯，两千年前业已完成。杨惠姗和张毅对于自己的传统历史文化的无知，成为二人深植心底的愧疚。

在挫折中，逐渐的，读到第二大愿：“愿我来世，得菩提时，身如琉璃，内外明彻，净无瑕秽”，读到白居易的“彩云易散琉璃脆”。他们相信，玻璃，既是艺术，必须一定程度的反应中国人的自省。

坚持中国琉璃。他们坚信，中国的琉璃艺术，应该有自己的文化语言，叙述自己的生命认知。

27年来，张毅和杨惠姗透过国际玻璃艺术大展、在大学成立工作室、建立博物馆，一点一滴的，建立中国琉璃文化、产业和艺术创作的基础。以一己之力的推动，固然无法导致Studio Glass的蓬勃景象，然而，能够用玻璃的艺术，叙述中国传统与生命认知，亦无愧于后人。

金马奖之后 不拍电影做琉璃

1987年，美国Studio Glass已轰轰烈烈地开展20年，安东尼·勒彼里耶用德孔西蒙留下的笔记摸索，成长为法国玻璃艺术的代表人物；藤田乔平已享誉世界。

1987年，张毅和杨惠姗，一个是金马奖最佳导演，一个是最佳女主角，他们从电影事业的巅峰华丽转身，在台湾淡水成立了琉璃工房。那个小小工作室，像是一粒种子，在中国的文化里逐渐萌芽。

By 1987, American Studio Glass was in its 20th boisterous year. Antoine Laperlier, armed with his grandfather François Décorchemont's notebook, had established himself as France's leading figure in contemporary art. Kyohei Fujita had taken over the world with his exquisite Japanese boxes.

In 1987, Chang Yi and Loretta H. Yang, both Golden Horse Award winners, left the film world at the height of their careers to establish LIULI-GONGFANG in Tamsui, Taiwan. It was a modest workshop that would be the seed through which Chinese culture would emerge.

In the last project of their collaborative film career, Chang Yi and Loretta H. Yang brought in a collection of glass as set props. The transparency of glass and the effect of light as it traversed the sculpted shapes mesmerized the two with its utter perfection. They learned that this collection came from all over the world – all except for China. Therefore, creating Chinese glass art became their single humble desire.

During their research and experiments, they came across the following passage from the sutra of the Medicine Buddha: May the moment come when I attain enlightenment, the body, even the soul become as LIULI. Pure, transparent, flawless. Tang Dynasty poet Bai Juyi also referenced LIULI: like scattered clouds, the fragility of LIULI.

The pair believe that Chinese glass art must be introspective; Chinese "LIULI" is an insistence.

For twenty-seven years, through exhibitions spanning the globe, higher education workshops and the founding of a museum, Chang Yi and Loretta H. Yang have built up the culture, industry and art of Chinese glass, Chinese LIULI. Although they have yet to attain the dynamism of the Studio Glass movement, they have successfully used glass art to narrate an aspect of Chinese tradition and life that can be passed on to future generations.

27年来，杨惠姗和张毅回顾，发现自己的生命历程，何尝不是他们探索的琉璃特质？

在偌大的无常的安里，仍然唱着自已的歌，径自地向前走，不也是人间生命通象？

那么，这些琉璃的作品，在摄氏一千四百度的炽热里走出来，一件一件若有其事的作品，不论是用一种极其脆弱的材质，表现花卉的艳美；或者，利用高温重新融解的佛像，以及沸腾的气泡，希望呈现一个梦幻泡影的世界。与其深究有多么深刻的恒久的价值，不如把它们当成是杨惠姗和张毅深信的生命的当下的一些反思和探索。

恒美自在 张毅
Free Mind by Cheng Yi



上海琉璃艺术博物馆

从1960年代至今，美国Studio Glass运动兴起，奠定了玻璃艺术最大的创作空间和收藏市场。不过半个世纪，这个年轻的、充满野望的国度，以强大的经济实力，在汲取了意大利慕拉诺等传统玻璃中心传承数百年的工艺的基础上，发展了极度蓬勃的玻璃艺术。

From 1960 to the present, the American Studio Glass movement instilled the largest creative platform and market for glass art.

The Unbelievable Truth of

Studio Glass



ORIGIN?

The Rarely Known Origin of Chinese Glass and Studio Glass

渊源

中国玻璃与Studio Glass. 鲜为人知的渊源

In 1987, Chang Yi and Loretta H. Yang established LIULI-GONGFANG, Asia's first glass art studio in Taiwan. Chang was the first person to introduce American Studio Glass to Asia via large scale international glass art exhibitions in Taipei, Shanghai and Beijing in 1995 and again in 2001. The exhibitions included key artists of the movement and select works were subsequently acquired for the permanent collection of the LIULI CHINA MUSEUM, Shanghai. Chang believes that a broad international connection is integral to propel the development of Chinese glass art. With a spirit that echoes that of Harvey Littleton, the New York Times has labeled him "The Father of the Asia Studio Glass Movement".

1987年，张毅与杨惠姗在台湾，创办亚洲第一个玻璃艺术工作室——琉璃工房。作为最早关注美国玻璃运动发展的先驱，张毅同年就远赴纽约，联络洽谈在台湾举办国际玻璃大展的意愿，以现代玻璃艺术观察者和参与者的身份，张毅、杨惠姗与诸多国际艺术家，建立了密切的联系。1993年，琉璃工房在北京故宫首次展览，Studio Glass运动的代表人物Dale Chihuly赫然到场。

1995年、2001年，张毅以一己之力，投入一般人不能想象的巨资，在台北、上海、北京先后举办三次国际玻璃艺术大展，几乎囊括了所有Studio Glass运动的知名作家，他们的作品，也成为上海琉璃艺术博物馆重要馆藏的来源。张毅坚信，打开国际的视野，才能一手推动中国玻璃艺术的发展。《纽约时报》赞誉张毅为“亚洲Studio Glass运动之父”，与哈佛·利特顿在美国的精神，遥相呼应。

Ruby Conical Intersection with Amber Sphere
by Harvey Littleton
Eye by Harvey Littleton

特别感谢美国康宁博物馆提供图片授权。
Special thanks to Corning Museum of Glass for the pictures.

热门·Top

不可思议的“真相”

美国人，来看看慕拉诺！

由于自己的父亲就供职于康宁玻璃博物馆，哈佛·利特顿与玻璃的缘分可谓“天注定”。但他的年轻时代，玻璃在美国仅仅是大规模工业制造的材料，尚未发展艺术的可能。1950年代，利特顿来到14世纪就是玻璃制造中心的威尼斯慕拉诺岛，看到一些作坊将小型的玻璃熔炉摆出来，为游客们表演吹制过程——原来，玻璃可以如此轻松的在个人工作室里创作出来！

利特顿被深深的吸引了。回到美国，他开始积极试验、大力倡导个人的小型玻璃工作室，1962年，在Toledo博物馆的支持下，创建了自己的玻璃工作室，并组织了第一次玻璃吹制研讨会。Studio Glass运动轰轰烈烈的开始了，玻璃，从机械的工业生产中被迫剥离开来，发展了艺术的多样可能。利特顿也被尊称为Studio Glass运动之父。

Harvey Littleton

During the 50s, Harvey Littleton paid a visit to glass hub of the 14th century, Murano, Italy. He saw tourists gathered around kilns for a glass-blowing demonstration. It opened his eyes to the idea of the personal glass workshop.

Littleton was intrigued. Upon return to America, he began experimenting and informing others of the possibility of the small scale glass studio. In 1962, with support from the Toledo Museum of Art, he established his first personal studio and organized the first glass-blowing symposium. Thus began the rapid progression of the Studio Glass movement. Glass gradually separated itself from its industrial and functional roots and grew into a medium of limitless possibility. Littleton became known as the

“Father of American Studio Glass”

Glass Big Bang !! Blown Glass for All!

Key figures of the Studio Glass movement include artist Harvey Littleton, self-professed scientist and artist Dominick Labino and others. They successfully launched a simple glass firing kiln system that was significant for the purpose of personal expression. Their work and the movement tackled "the intrigue of the hand-crafted", "esteem of the individual artist", "response to a hyper-industrialized society" and other issues, offering insight and the possibility of a resolution.

每个人都能吹出玻璃泡泡！

Studio Glass运动中，利特顿与身为科学家和艺术家的多米里克·拉庇洛等人，成功开发了综合简易的玻璃窑炉，以玻璃作为个人创作而言，有着相当大的意义，例如“手工制作的魅力”、“个人作家的尊重”、“对于超高度工业化社会带来的疏离感所作的反省”等现代艺术家所持有的问题，有了某种程度解答的可能性。此后，自由的精神、个性的尊重、人性化的手工观念在美国推行，简易型窑炉配合个人工作室的方式，使得作者能够独自进行创作而蔚然成风，这是一个巨大的改变。简单的流程，让人人都有成为艺术家的可能。“最终，我们所有人都吹出了玻璃泡泡——像口香糖一样。”适逢其会的艺术家Norm Schulman回忆。

Studio Glass的反对票！

对于席卷全美乃至世界的Studio Glass，不是所有人都愿意被归纳进去。法国的安东尼·勒彼里耶，日本的藤田乔平，捷克的李宾斯基夫妇……这些艺术家，努力以自己的文化与哲学，将玻璃艺术，在Studio Glass之外，发展新的可能。从喧嚣到沉寂，Studio Glass，在经历50年的发展之后，面临困境。许多Studio Glass艺术家，从创作第一件作品开始，几十年的历程，除了色彩、大小，没有改变创作技法。因为改变一种业已熟悉的技法，意味着高昂的成本，就现有市场的收藏家，是无人买单的。玻璃创作的多样性和丰富性，面临无可避免的困境，个体的艺术生命，变得有限而短促。因为创作的终结，许多玻璃艺术家不得不另谋生路，或回到学院教书，或转向装置艺术，与创作的初衷，渐行渐远。

Why Glass?



在27年中，杨惠姗和张毅的作品，被英国维多利亚与亚伯特博物馆、美国康宁玻璃博物馆、北京故宫博物院、中国美术馆等20家世界级博物馆收藏。把现代琉璃艺术展开在紫禁城，7件作品被收藏。

早期复兴脱蜡铸造技法的研究，张毅和杨惠姗 负债7500万新台币。

心韵三影 杨惠姗
Reflection of The Heart

Why Glass?

Toots Zynsky

图兹·詹斯基

1951-, USA

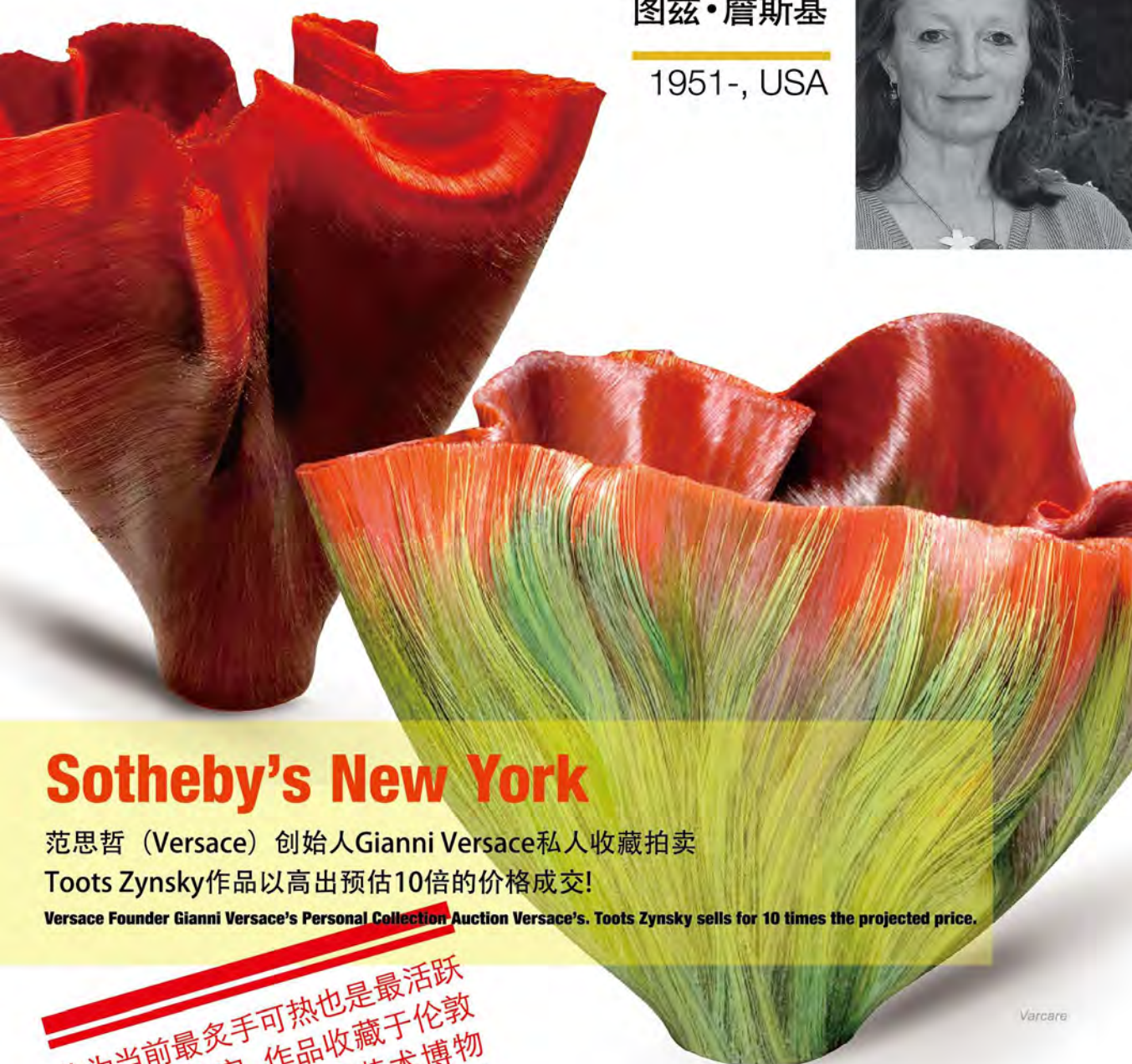


Toots Zynsky是Dale Chihuly (戴尔·奇胡利) 的第一个学生, 她也见证了Pilchuck玻璃学校的诞生。1985年, 出于对音乐的热爱, 她到非洲加纳参与了音乐报导项目, 之后, 非洲大胆的色彩与结构, 就成为她独特而显著的创作风格。那样绚丽、飘逸的容器, 无疑是美的, 像是骤然的迸发的色彩, 明亮的, 闪耀的, 不留丝毫余地。将自己的技巧称之为“filet-de-verre”(热熔玻璃丝), 以拉丝技巧, 彩色玻璃棒创作各类容器。

她受邀到意大利慕拉诺Murano传奇的“VENINI”公司设计系列作品, 也是第一个被MOMA纽约现代艺术博物馆(The Museum of Modern Art)直接授权展览作品的当代玻璃艺术家。

Toots Zynsky was Dale Chihuly's first student and assisted Chihuly in the founding and establishment of the Pilchuk Glass Center. Zynsky calls her distinctive brand of technique filet-de-verre. Using heat-formed glass threads, she creates vessels of extraordinary color. In 1985 she travelled to Ghana, West Africa, to work on a special project recording traditional music. Her experiences there shaped her use of color and composition for many years afterward. Zynsky's vessels are vibrant, graceful, beautiful with ease, bursting forth with color, brilliant, scintillating and perfectly formed.

Her work has been commissioned by Venini, the largest and most successful glass furnaces in Murano and her work was the first piece of contemporary glass commissioned and acquired by the Museum of Modern Art in New York. Zynsky's work was acquired by the White House in 1993 and is now housed in the William J. Clinton Presidential Library. As one of the most formidable and exuberant glass artists of our times, Toots Zynsky is remarkably accomplished. The list of her acquired work includes the Victoria and Albert Museum in London, Museum of Fine Art in Boston and the Koganezaki Glass Museum in Japan.



Sotheby's New York

范思哲 (Versace) 创始人Gianni Versace私人收藏拍卖
Toots Zynsky作品以高出预估10倍的价格成交!

Versace Founder Gianni Versace's Personal Collection Auction Versace's. Toots Zynsky sells for 10 times the projected price.

作为当前最炙手可热也是最活跃的玻璃艺术家, 作品收藏于伦敦V&A博物馆、波士顿艺术博物馆、法国巴黎卢浮宫装饰艺术博物馆等。1993年, 更入选第一届白宫典藏品, 成为总统的收藏。

20多年前, 当杨惠姗第一次看到史蒂文·温伯格的作品, 她突然的知道了, 现代玻璃艺术所谓的“内在空间”, 那种清澈、宁静深深吸引了她。温伯格的作品是杨惠姗的第一件收藏。当上海琉璃艺术博物馆成立, 邀请国际艺术家展览, 张毅和杨惠姗第一个想到的名字, 就是温伯格。

温伯格自己承认, 在50岁之前的生活是完全混乱的: 脾气暴躁, 经常酗酒闹事, 是个不折不扣的坏小子。当他沉浸在玻璃创作中, 情况变得不一样了, “创作艺术的过程, 我在生活中的种种不确定中, 寻找平静, 在这样一个令人晕眩无法掌握的世界, 经营一种和谐。”温伯格说。

很长一段时间内, 温伯格住在罗得岛他深爱的海边, 捕鱼船船身的横截面激发了艺术家的灵感, 他创作出最著名的Boat“船”系列。弧线优美的船身、摇摆晃动的浮标、浪漫的浅湾、柔软的沙砾、流动的水元素, 都在温伯格富于掌控力的手中凝固, 静止的时空里能感觉到海风纯净和谐清凉。这样的感染力把人与自然的距离变为零, 却把生命存在时所需要的关照放到最大, 玻璃已经不是一种材质, 而成为表达情感最妥帖的语言!



史蒂文·温伯格

Steven Weinberg

1954-, USA

Steven Weinberg himself admits that his life before 50 was chaos, dictated by a striking temper and vices. Yet his work relayed logical and elegant lines and exhibited restraint and control. A boat floats, the harbor, the sea, bubbles and color, tranquil and beautiful.



绿色小船 Small Green Boat

热门·Top



安·沃尔芙 Ann Wolff

1937-, Sweden



女性主义是Ann Wolff永远的命题, 她的作品有力而又细腻, 通常以简洁线条和同一色调的交叉和重迭, 表现脸部、胸部、肢体。她常常在一件作品中同时使用正负两种浇筑模具, 表现内心的挣扎。而作品内部大量密集的气泡象征着随时可能从母体孕育出的一个个生命。

Ann Wolff is a feminist whose work is both powerful and delicate. She uses minimalist lines and single colors to express the face, bust and body. Wolff often uses both the positive and negative molds in a single piece as an expression of inner turmoil. The high concentration of air bubbles represent life about to burst forth from a woman's expectant body.



Double Head 乳房 Femme



玫瑰茶花体方体 Tea Rose bouquet Banded Cube Ret



李宾斯基夫妇

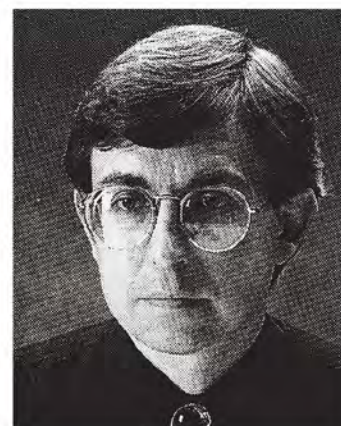
Stanislav Libenský & Jaroslava Brychtová

1921-2002, Czech Republic / 1924-, Czech Republic



作品3V是李宾斯基夫妇特别赠予上海琉璃艺术博物馆的藏品, 全世界独一无二, 它的造型, 展现毕加索的立体主义对李宾斯基夫妇的影响。三角锥的造像、线条的切割, 在光的互动上, 是现代玻璃艺术的典范。

Column 3V was created by Libenský and Brychtová and presented to LIULI CHINA MUSEUM, Shanghai. One of a kind, the piece reveals the influence of Pablo Picasso's cubism. A triangular pyramid with cut surfaces transforms in different lighting situations; it is a paragon of contemporary glass art.



Jay Musler

杰·马勒斯

1949-, USA

Musler戏剧化地把城市的轮廓, 缩影在这只大碗上。像是我们将自己放在一个大的宇宙空间里看这个世界。在玻璃作品上喷砂, 并进行彩绘, 让光在城市底部扩散, 产生了一种既真实又虚幻、既明亮又阴暗、既美丽又沉重的城市印象。

Jay Musler creates a cityscape balanced in silhouette on the rim of a large bowl. It is as if the audience has been placed within a large universe and are looking out at the world. Sandblasted and airbrushed with oil colors, light appears to spread out from the base, evoking a contradictory landscape both real and illusory, illuminated and shaded, beautiful and overbearing.



城市 City

保罗·史坦卡

Paul Stankard

1943-, USA



一根根如头发丝纤细的彩色玻璃管, 被融化并制作成花朵、种子、树叶、蜜蜂, 再镶嵌于透明玻璃中, 宛如真实的生命凝缩在细微的空间中。有人将Stankard的作品, 形容为玻璃中的诗。他的作品被希拉里·克林顿、比尔·盖茨以及英国女王等收藏。

Strands of colored glass tubes as fine as hair are melted and shaped into flowers, seeds, leaves and bees and then inlaid within transparent glass; each object is a miniature suspension of life. Someone once described Stankard's work as "poetry within glass". His work has been collected by Hillary Rodham Clinton, Bill Gates and Queen Elizabeth.