

on form  
陶 姿

rick rudd ceramics  
李勒陶藝展

## About Koru-hk.com Contemporary Art Gallery

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"Koru", a Maori word from New Zealand, captures the essence of design and nature. The Koru shape is characterised by the young uncurling fern reaching towards light, striving for perfection, encouraging new positive beginnings and beauty.

"Koru" not only is distinctly New Zealand, but also represents the vitality and unfolding of new life, showing renewal, hope and pleasure.

It is our pleasure to share with you a touch of contemporary New Zealand.

## 關於 Koru-hk.com 現代藝廊

Koru-hk.com 現代藝廊是一間以香港為基地的現代藝廊。它收藏的主要是來自紐西蘭的獨特藝術品。

“Koru”〈音“古儒”〉一字源自紐西蘭毛里族語，這個字形容了形態與自然美的本質。“Koru”之形狀就是一棵正在成長中的羊齒植物，它由開始萌芽時的“漩渦”形捲曲狀，至它成長時漸漸向天空伸展枝葉，象徵著好的開始與自強不息的美態。

“Koru”不僅是代表著紐西蘭，並且也象徵朝氣朝勃勃的生命力，展現出新希望。

我們十分榮幸與大家共享紐西蘭之現代藝術。



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Summer 2006  
二零零六年夏

Taipei  
臺北

• Hong Kong  
◦ 香港

## ON FORM

In 1999 when Rick Rudd celebrated his 50th birthday he started to think about where he wanted to live for the rest of his life. This motivated him to move from the suburbs of Wanganui to the coastal settlement of Castlecliff, situated on the wild, west coast of the North Island of New Zealand, 12 km north from downtown Wanganui.

It is tempting to conjecture that this change of environment influenced his pottery. One might assume that the vast quantities of driftwood, stones, shells and other organic matter he has amassed in his unique cliff-top garden overlooking the Tasman Sea provides ‘raw material’ from which his vessel forms derive. Certainly many of the teapots, and recent bottle forms, have the appearance of dark grey stone, burnished smooth by the wind of a thousand centuries, and yet Rick points out that several forms were already present in his work in the early 1990s. While there’s always evolution in his work, there’s also a regular return to previous forms.

For Rick there are usually more pragmatic reasons why his work changes. For instance, he decided that 2000 would be “The Year of the Jug”, but when the jugs jumped the ‘species’ barrier and became teapots the trickle of sales turned into a stream. Six years and over 400 teapots later they are “hotter than ever”.

### The Teapot

The teapot is a universally recognised and cherished object whose presence is often central at social gatherings. It symbolically unites us through joyous or sad times and during that ever popular human pastime of catching up with the gossip ‘over the teacups’. Little wonder that some people avidly collect teapots.

What an endlessly fascinating form the teapot is! More interesting, complex and challenging to

make than any other vessel in the potter’s repertoire, and in Rick’s case the teapot is a sensuous object of beauty whose fluid lines make you just want to run your eyes, or hands, all over it.

The current series of teapot forms are Rick’s most accomplished yet. Over and above the years of experience he brings to bear in mastering their physical construction it is the scale of these new teapots which separates them from their predecessors and puts them into a league of their own. It is hard enough to model spout, body, handle, lid and feet, but here, Rick achieves all that in miniature without foregoing the same exacting level of detail and precision he would demand of larger scaled pieces. These little beauties would be ideal for those who only require “half a cup” as that’s all some hold! Theoretically they should do their job if ever pressed into service.

They are glazed in his now familiar metallic black, with lids highlighted in bronze or shiny black. For Rick, colour is an unnecessary distraction to the core business of building a pleasing form with clean lines, so he glazes in order to emphasise form and line rather than to ‘decorate’.

Marvelling at their construction it is hard to imagine these teapots being hand-built. Even though Rick has smoothed away all the irregularities which we come to expect in the hand-made piece there’s always some flexing or movement of the surface during firing which implies the hand-made. These undulations and curves bring life, character and individuality to the form and ensure that no two pieces, no matter how alike they may first appear, are ever simply ‘clones’.

What an extreme makeover Rick has achieved in design while still remaining true to the teapot form! While they possess all the required ‘body parts’ we expect in a teapot, how extraordinarily avant garde and futuristic they are. Some have aero-dynamic ‘wings’ evoking supersonic aircraft, while others look like flying machines yet to be invented. There are teapots with holes in places where logically a hole shouldn’t be, and others which are spiky, bulbous, wavy, angular, or a combination of these - any shape he’s able to persuade the clay to maintain.

Rick now works at the outer limits of form-making, always trying to push the clay, and himself, just a little bit further with each new form.

The Bottle & Bowl

Of late Rick has returned to the bottle form with very exciting results. While the teapots have been miniaturised, quite the reverse is happening with the bottles. Their size ranges from domestic dimensions to the very large, verging on monumental. Their long, tapering necks and fin-like ‘feet’ again recall spacecraft (this time, however, rockets).

This shift upwards in scale effectively showcases their sculptural qualities, as they almost (but not quite) kiss goodbye to all traces of functionalism. Gone is the hand-held scale that makes a bottle easy to lift and pour; gone too the stopper to preserve its contents, and the simple, cylindrical shape for efficient storage. These bottles are about their outsides and not what is supposedly stored within.

In the case of the bottle, the last vestige of functionalism that Rick retains is virtually nothing at all! Well, it’s the hole, or aperture, in the top to be precise. Sometimes it’s less than 1 cm in diameter, but it’s a hole nevertheless and therefore, by Rick’s definition, a bottle.

Our notions of what constitutes a bowl are also challenged by works with multiple ‘arms’ and a cactus-like appearance. These perch on balls that sit on an amorphous-shaped base. They’re a marvellous feat of engineering and may cause some tension in the viewer due to the clever balancing act being performed.

Signature & Style

In the past, Rick has ventured into abstract and figurative sculpture, but prefers to be defined as a potter (with its tradition of functional objects for the home) rather than an ‘artist’ who makes ‘sculpture’ for the gallery or art collector. Paradoxically, his work has been purchased by several top New Zealand public art galleries, so he’s one of the few who have succeeded in having a ‘foot in both camps’. To understand this more fully one needs to know that his heroes include the 20th

century potters Hans Coper and Lucie Rie. Their work too pushed the boundaries of what it was possible to build in clay and, like Rick, also bridged the gap between art and craft with ease.

The 20th century saw some seismic shifts in thinking around ceramics. Bernard Leach’s seminal 1940 publication, *A Potter’s Book* gave rise to a whole new East/West ceramic cultural interchange which continues to this day. However, this branch of pottery practice is perhaps a little ‘Old School’, (emphasising traditional aesthetics and techniques) whereas Coper and Rie epitomised a new school of thinking informed by sculptural concepts from European Modernism. Their works have yet to achieve the same giddy heights in the elite art world as British sculptor Henry Moore, but among their peers and subsequent generations their influence has been just as far-reaching and profound.

Future art historians may well assess Rick’s ceramics along similar lines, as a ‘Rudd’ vessel needs no flower arrangement to bring it to life. Its ‘object-ness’ is emphatic and complete. He has long dispensed with ‘signing’ pieces. Why would he? His work is not only inimitable, but long been at the stage where style is signature.

Paul Rayner  
March 2006

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*ABOUT THE AUTHOR:*  
*Paul Rayner trained as a painter at Elam School of Fine Arts, University of Auckland 1985-88, and began working with clay in 2004. From 1998-2006 he was Senior Curator at the Sarjeant Gallery, Wanganui, New Zealand and 1994-98 an art educator at Te Papa, the National Museum & Art Gallery of New Zealand. In 1996 he wrote the essay for Rick Rudd’s True to Form catalogue.*

## 陶 姿

一九九九年當李勒五十歲生日的時候，開始思考要在何處度過後半生。這促使他從Wanganui的郊區，搬到紐西蘭北島西岸的懸崖堡?。這是一個遠離塵囂的世外桃源，位在原居處的城市北方十二公里。

李勒作品風格的轉變引人臆測是否受到居住環境改變的影響，在他位於懸崖頂可以俯視塔斯曼海的花園裡，李勒可以採集到大量的浮木、石頭、貝殼和其它的有機物體，做為它容器外型的靈感來源。他創作的許多茶壺以及近作的瓶子外觀，都有著和暗灰色石塊一樣，經過千百年風化後的光滑外表，而李勒也指出他作品中的某些形式其實早在九十年代初期就已經出現過了。雖然它常有創新之作，但作品中也會出現對早期創作形式的回顧。

對李勒而言，他的風格轉變通常有實際的理由。例如他將二千年訂為?壺甕之年?，當他的壺跳脱了容器類型的限制，也能變成茶壺時，人氣大為上升，銷售量也成長許多。六年的時間售出超過四百只的茶壺，至今仍然人氣不墜廣受喜愛。

### 茶壺

茶壺是社交聚會中的要角，也是人們所珍愛的物件。在歡樂或悲傷的時光以及消遣閒聊的時候，茶壺象徵性地聯結了我們的感情。由此不難理解為什麼有些人熱衷於收集各式各樣的茶壺了。

茶壺的外型是相當具有吸引力的，比起其它類型的陶藝作品，在製作上更為有趣、複雜並且有挑戰性；李勒的茶壺作品充滿美感，流線外型令人不禁目不轉睛，愛不釋手地不斷把玩欣賞著。

近作的茶壺系列是李勒最為熟悉的作品。他將茶壺按結構拆解分類後以等比例縮小，多年的經驗讓他對這項程序得心應手。較為困難的是要塑造出壺嘴、壺身、握把、蓋子與壺底足部，李勒省略了創作原尺寸作品時對細節和精確度的嚴苛要求，完成了迷你版的茶壺組。這些精緻的藝術品對於只需要半杯茶的人來說是很理想的，且這些迷你版茶壺組也真的可以拿起來用。

這些茶壺的釉色以黝黑的金屬光澤呈現，壺蓋也被上了青銅色或是漆黑的釉色來強調，對李勒而言，他希望不要用各色顏料搶走了壺本身的風采，讓人們可以不要受到干擾，好好欣賞茶壺本身的外型還有線條。

驚豔於這些作品的外型，很難想像都是出於手工製作，因為燒製過程中受到溫度變化，作品會自然的收縮，或是表面有些改變；這些情況都使每件作品更為獨特，縱使兩件作品十分相似，但是作品都是手工捏塑，加上燒陶時作品的自然變化，因此不會有一模一樣的成品出現。

李勒在設計上有如此大的超越，但他仍然忠於茶壺的形式。雖然這些作品俱備了茶壺該有的所有部份，但它們卻相當地新潮具有未來感。有些茶壺具有像超音速噴射機般的雙翼，有些看起來像是新發明的飛行器，有些茶壺在不該有洞的地方打了洞，有些卻帶有釘刺，長成鱗莖狀，波浪型，有稜有角，或是混合以上任何用陶土能雕塑的各種形狀。

李勒總是試圖把陶藝還有把自己推向更新的境界。

### 瓶和碗

近來李勒重新以令人驚奇的方式表現瓶的形式。與迷你版茶壺相反，瓶的尺寸從一般大小到龐大的體積都有。細長的瓶頸和鰭一般的瓶底令人再度產生飛行器的聯想（不同的是這次是火箭）。

瓶子的尺寸放大充分展現出雕塑品般的特質，也幾乎（但不全然）脫離了實用性。脫離的是易於拿起和傾倒的適中尺寸，防止瓶中液體流出的瓶塞，還有提供充分容量的簡潔圓柱外型。這些瓶子注重的是它們的外表而不是內在容量的大小。

李勒　幾乎拿掉所有實用主義的痕跡。在作品頂部會有個明顯的洞或者是隙縫，有時洞的直徑甚至不到一公分，不過那至少是洞；所以依照李勒的定義，這件作品是個瓶子。

李勒作品上伸出的臂狀物和仙人掌般的外型也挑戰了我們對於碗的概念。這些枝幹形成了沒有固定形狀的底座，構成了工程學上不平凡的成就，做品維持平衡的巧妙方式也讓觀賞者不禁為之捏一把冷汗。

### 識別標誌和風格

在過去李勒大膽嘗試創作抽象和象徵性的雕塑作品，但他偏好自稱為製作實用物件的陶藝工匠，而不是創作藝術品的藝術家。矛盾的是他的作品被紐西蘭幾間頂尖的美術館所購藏，因此他是少數能成功兼具實用性及藝術性的陶藝家之一。李勒景仰二十世紀的陶藝大師Hans Coper 和Licie Rie，他們的作品將陶藝創作的可能性推向新的境界，也和李勒一樣，輕易地將藝術品和日用工藝品合而為一。

對陶藝的看法在二十世紀時出現了震撼性的變動。一九四零年Bernard Leach的A Potter’ s Book一書引起了東西方陶藝文化的交替，其影響至今仍然持續著。然而當受到歐洲現代主義影響，以Coper和Rie為典型的新派看法出現後，原先注重傳統美感與技巧的陶藝觀念就變的有點過時。Coper和Rie的作品雖然還沒有像英國雕刻家Henry Moore一樣擁有崇高的地位，但對於與他們同時期以後繼的其他人，以經留下廣大而深刻的影響。

將來的藝術史學者或許會循著相似的軌跡來評價李勒的陶藝，畢竟他的作品並不需要靠插花為其賦予生命，本身的日用物件特質已鮮明且完整。李勒一直有在作品上署名標記的習慣，但他怎麼會需要呢?他的創作不僅無法模仿，並且也會長久立足於這個"風格即是標記"的藝術舞台上。

保羅．雷納爾
二零零六年三月

.....關於作者：

保羅雷納爾於1985年到1988年在奧克蘭大學的埃勒美術學院接受美術教育，並於2004年開始接觸陶藝。1994年到1998年間於紐西蘭國立美術館從事美術教育推廣工作，1998年到2006年則擔任Wanganui地區沙吉恩美術館館長一職。1996年他為李勒的 "Ture to Form" 展覽目錄寫序。



"I take the vessel and teapot for my inspiration and interpret them through line and form."

- Rick Rudd

「陶鉢與茶壺是我創意的靈感來源，我以它們的線條與形體來重新詮釋我的創作。」

- 李勒





Rick Rudd's cliff-top garden  
李勒位於懸崖頂之花園

# the bottle & bowl 瓶和碗



26H x 26L x 20W (cm)







56H x 45L x 44W (cm)









112H x 37L x 35W (cm)





105H x 42L x 39W (cm)





47H x 26L x 23W (cm)





41H x 24L x 23W (cm)





47H x 33L x 26W (cm)







39H x 25L x 21W (cm)





45H x 24L x 21W (cm)





40H x 35L x 24W (cm)





Rick Rudd's cliff-top garden  
李勒位於懸崖頂之花園

# the teapot 茶壺





12H x 15L x 6W (cm)





18H x 15L x 5W (cm)





19H x 14L x 6W (cm)







19H x 18L x 5W (cm)





16H x 16L x 10W (cm)





17H x 24L x 6W (cm)





9H x 24L x 7W (cm)







14H x 23L x 10W (cm)





11H x 15L x 9W (cm)





12H x 23L x 6W (cm)







10H x 21L x 12W (cm)





12H x 19L x 9W (cm)





17H x 15L x 6W (cm)







17H x 19L x 9W (cm)







20H x 12L x 9W (cm)



# Rick Rudd - Biography

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Rick Rudd was born in Great Yarmouth, England and trained at Great Yarmouth and Wolverhampton Colleges of Art, attaining a Diploma of Art and Design, Ceramics, in 1972.

In 1973 he arrived in New Zealand and since then has won several awards including the Fletcher Brownbuilt Pottery Award (1978 winner; 1980, 1982 and 1983 merit awards), the Winstones Bowl Award (1981), the New Zealand Academy of Fine Arts, Caltex Oil Award (1983), Norsewear Art Award for Pottery (1995), the Royal Easter Show Pottery Award (2001) and Ballantynes Contemporary Tableware Premier Award (2001).

He has exhibited widely throughout New Zealand, regularly in solo exhibitions, numerous times as guest exhibitor, and his work has been included in international exhibitions in Faenza, Italy (1981 and 1983); Sydney, Australia (1982 and 1988); Edmonton, Canada (1993); Flagstaff, USA (1984); Vancouver, Canada (1986); La Jolla, USA (1986); Santa Anna, USA (1993); Singapore (1995 and 2003); Takayama, Japan (1995); Porvoo, Finland (1996); Tokyo, Japan (1998); Fremantle, Sydney and Shepparton, Australia (2002); Hong Kong (2003 / 2006); Taipei (2004 / 2006) and Guernsey (2005).

He has curated and selected national exhibitions and conducted workshops for many potters' groups and polytechnics around New Zealand. He was president of the New Zealand Society of Potters (1988 to 1991), a participant in the first New Zealand Ceramics Symposium (1988), has received two Queen Elizabeth II Arts Council grants (1984 and 1992) and was a member of the Trust Board of the Sarjeant Gallery, Wanganui (1991 to 1997).

His work is held in the New Zealand High Commission, Singapore and in most of the museum and art gallery collections in New Zealand, including the Auckland War Memorial Museum; Waikato Museum of Art and History, Hamilton; The Dowse,

Lower Hutt; Manawatu Art Gallery, Palmerston North; Sarjeant Gallery, Wanganui; Hawkes Bay Art Gallery and Museum, Napier; McDougall Art Gallery, Christchurch; Otago Museum, Dunedin and the Suter Gallery, Nelson.

His work has often been illustrated in the New Zealand Potter magazine and is represented in several books including Craft New Zealand, Doreen Blumhardt and Brian Brake, 1981; Studio Ceramics, Peter Lane, 1983; Ceramic Form, Peter Lane, 1988; Profiles - 24 New Zealand Potters, Cecilia Parkinson and John Parker, 1988; Contemporary Ceramic Art in Australia and New Zealand, Janet Mansfield, 1995; 100 New Zealand Craft Artists, Helen Schamroth, 1998; 500 Teapots, Lark Books, 2002; 500 Bowls, Lark Books, 2003, and Crafted by Design, Jeanette Cook, 2005.

All Rudd's work is hand built, the majority pinched and coiled, a technique of adding thick coils of clay to the piece then pinching, squeezing and shaping the clay as it is extended. Once the forming process is completed the work is scraped and the form refined. The making process being relatively slow necessitates several days work being spent on some pieces. His shapes evolve rather than begin as separate ideas and new works often hark back to previous pieces but take on a new dimension. He deliberately restricts himself to a limited palette of black, grey and metallic glazes.

## 李勒 - 個人履歷

李勒出生在英格蘭的Great Yarmouth，並且在Great Yarmouth和 Wolverhampton的藝術學院進修，於1972年獲得陶藝和設計證書。

1973年他到了紐西蘭，從此開始獲得許多的獎項，包括1978年Fletcher Brownbuilt 陶藝獎優勝者；1980年、1982年和1983年嘉獎，1981年Winstones陶藝獎，1983年紐西蘭藝術學院Caltex Oil獎，1998年Norsewear陶藝獎，2001年皇家紀念展陶藝獎及2001年Ballantynes當代生活陶藝獎。

李勒的展覽遍及紐西蘭，且多以個展方式舉辦，並多次獲邀客座參展；他的作品曾遠赴義大利佛羅倫薩（1981年和1983年）；澳洲雪梨(1982年和1988年)；加拿大愛民頓(1993年)；美國Flagstaff(1984年)；加拿大溫哥華(1986年)；美國La Jolla (1986年)；美國Santa Anna(1993年)；新加坡(1995年和2003年)；日本 Takayama (1995年)；芬蘭堡爾沃(1996年)；日本東京(1998年)；澳洲費里圖曼、雪梨、與希爾帕頓(2002年)；香港(2003 / 2006年)；臺北(2004 / 2006 年)及根西島(2005年)等多個國家。

在紐西蘭，李勒負責全國性展覽選拔，同時也在紐西蘭各地為許多的工藝社團主導相關的研習會。1988年到1991年他是紐西蘭陶藝協會主席，1988年參與第一屆紐西蘭陶藝研討會，1984年和1992年獲得二次英國女王伊麗莎白二世藝術委員會的補助金，1991年到1997年也是紐西蘭旺格努伊薩金特美術館委員會的成員。

李勒的作品在紐西蘭駐新加坡大使館及紐西蘭當地各大博物館及美術館中展示珍藏著，包括奧克蘭戰爭紀念博物館；Hamilton Waikato美史館；Dowse, Lower Hut；Palmerston 北部Manawatu藝廊；Wanganui Sarjeant藝廊；Napier Hawkes海灣博物館；基督城McDougall藝廊；納爾遜Otago博物館、Dunedin和Suter藝廊。

李勒這個名字不但在許多書籍當中曝光，紐西蘭陶藝雜誌也常拿他得作品當做示範實例，包括1981年的工藝紐西蘭，Doreen Blumhardt和 Brian Brake；1983年的陶藝工作室，Peter Lane；1988年的陶瓷形式，Peter Lane；1988年的紐西蘭陶藝家，Cecilia Parkinson 和 John Parker；1995年的當代陶瓷藝術在澳洲和紐西蘭，珍妮特・曼斯菲爾德；1998年的100位紐西蘭工藝藝術家，Helen Schamroth；2002年的500個茶壺，百靈書；2003年的500件陶藝品，百靈書；和2005年的陶器製作，Jeanette Cook。

李勒以手創製作，主要是捏塑和盤繞技法，在物件上添加厚實的黏土圈，當它開始延展時接著捏塑、擠壓與成型，在進行刮平精煉及潤色，對於某些作品而言，整個製作程序需費時數日。創作上，李勒會將各自獨立的數個想法，演變發展成一件件嶄新的作品，通常與先前的作品相互連結卻又呈現出新的層次。

Catalogue designed and published by:

Koru-hk.com Contemporary Art Gallery

Exhibition supported by:

New Zealand Consulate-General in Hong Kong  
New Zealand Trade and Enterprise  
Tourism New Zealand, Taiwan  
Page One Taipei  
National Taiwan University of Arts  
Taipei County Yingge Ceramic Museum  
The Pottery Workshop, Hong Kong

Photography:

Howard Williams

Translation:

Angela Chen, Page One Taipei

目錄設計和印刷

Koru.hk.com現代 藝廊

展覽支持：

紐西蘭總領事館，香港  
紐西蘭貿易發展局  
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臺北縣立鶯歌陶瓷博物館  
香港樂天陶社

攝影：

霍華德・威廉斯

翻譯：

陳微微，台北Pageone國際書店







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