

源自宋代瓷片的瑞典现代艺术

—— 邬拉·克雷茨及古斯塔夫·克雷茨雕塑作品展

From Song Dynasty Shards into Modern Swedish Art

—— the Sculptures of Ulla and Gustav Kraitz

首都博物馆 书库

丁种 第拾陆部

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致 辞

瑞典与中国拥有十分友好的关系。众所周知，瑞典早在1950年的春天就成为第一个与新中国建立外交关系的西方国家。1978年12月，我们又是第一个与中国签订政府级协议、在技术及工业领域支持中国推行改革开放政策的西方国家。今天，瑞中两国间的合作充满活力、涉足广泛。

在文化领域，瑞中两国的关系可以追溯到很久以前。与中国一样，瑞典向来就是注重文化的国度。几百年来，各种门类的艺术更是瑞典社会生活中不可或缺部分。在诸如音乐、建筑、艺术、手工艺、文学及电影等众多领域里，瑞典都有值得示于世人的突出成就。在历史上，中国对于瑞典曾经具有很特殊的意义。18世纪存在于两国间活跃的贸易使中国人对造型与颜色的追究影响了瑞典人的审美。从中国购买的瓷器和丝绸给瑞典国内的艺术发展带来了新的灵感。2006年，当仿古帆船“哥德堡”号高调驶向中国的时候，它又使人们回忆起了存在于瑞中两国间的那段历史。

邬拉和古斯塔夫·克雷茨此次在中国的展览与这些古老的传统有关。与250年前的那段历史一样，这段新的故事也与用粘土创造的美有关。此外，源自中国宋代古老的瓷器烧制技术也对克雷茨夫妇的艺术具有不可替代的意义。

然而，如果仅从历史渊源的角度欣赏克雷茨夫妇的作品那将是一个错误。相反，克雷茨夫妇作品的那种简洁的线条和令人心动的造型却是瑞典艺术被国际公认的特征。邬拉和古斯塔夫·克雷茨是瑞典著名的艺术家，能够在北京的首都博物馆为他们举办大型展览，令我们感到愉快且十分荣幸。环境优美的首都博物馆无疑是展示这次总重超过20吨的参展作品最理想的地方！

瑞典王国驻华大使 林川

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Sweden and China enjoy excellent relations and it is well known that Sweden was the first Western country - already in May of 1950 - to establish diplomatic relations with the Peoples' Republic of China. In December of 1978 we were the first Western country to support China's Reform and Opening Up Policy through a government agreement on scientific, technological and industrial cooperation. Today the cooperation is very lively and spans many different areas.

In the realm of culture our relations go far back. Sweden has, just as China, a long cultural history, having for many centuries seen cultural expression as an indispensable parts of our society. In a variety of sectors – such as music, architecture, art and crafts, literature, film – we have produced outstanding works. China at one point played an important role in our cultural evolution. Through much of the 18th century a lively sea borne trade with China meant that Chinese visions of beauty – in form and color – influenced our own sense of aesthetics. The porcelain and silk fabrics that we bought from China became a reference and inspiration to our domestic art scene. When a full-scale replica model of the old sailing ship “Götheborg” visited China in 2006 it reminded us of this important phase in our bilateral relations.

The exhibition of works by Ulla and Gustav Kraitz relates to these old traditions. Just as 250 years ago, their art is all about making something beautiful out of clay. In addition, an ancient Chinese blasting technique from the Song Dynasty has played a key and very beneficial role in their work.

However, it would be a mistake to see the works of Ulla and Gustav Kraitz as being mainly of historical interest. The clean lines and exciting forms seen in their work represent, to the contrary, Swedish art as has gained international acclaim. Ulla and Gustav Kraitz are well known names on the Swedish art scene and it is with great pride and pleasure that so much of their work – actually more than 20 tons! – can be shown in China in cooperation with Capital Museum of Beijing. This beautiful museum is the perfect place to exhibit these works.

Ambassador of Sweden to China Mikael Lindstrom

致 辞

邬拉和古斯塔夫·克雷茨 (Gustav & Ulla Kraitz) 夫妇是中国和瑞典之间的纽带。陶瓷艺术是从中国传到欧洲的。十八世纪, 瑞典的绅士们从中国艺匠那里订购陶瓷, 而现在克雷茨夫妇又把自己的陶艺从瑞典带回中国。

在邬拉和古斯塔夫的艺术中, 存在着一种神韵, 就好像各种造型从创造它们所要求的物理力中获得了意义。邬拉和古斯塔夫受到宋代瓷片的启发, 潜心研究并运用了来自十世纪中国的技术。在1974年的一次展览展示中, 他们在斯德哥尔摩东亚博物馆建造了一座临时性瓷窑, 因此崭露头角。

克雷茨夫妇创作的基本理念, 正是在他们看到宋代瓷片以及它特殊的光泽时产生的。这一理念后来日臻成熟、逐渐形成了其作品的特点: 形状较大、釉面厚重。这些作品是原创性的, 并非复制品, 时刻都在刻意创新。

世界上没有其他艺术家像他们那样, 敢于执著地追求他们使用的这种技术, 也许是因为这需要担风险、付出巨大的体力和坚韧不拔的意志。

他们的技术既富有实验性又很新颖。从那大窑炉中出来的, 不仅仅是艺术品, 也包括失败和破碎瓷片。

现在, 克雷茨夫妇第一次要在中国展示他们的作品。在瑞典, 他们早就在各地广泛地举办过展览。之前, 这些作品也在纽约植物园被展出。某个冬季, 它们也曾静静地呆在芝加哥植物园的皑皑白雪中, 作为一种希望, 期待着春天的到来。曾经, 它们也见识过加利福尼亚灼人的阳光。

从母亲腹中的幼小胎儿到巨大的果实包裹体, 希望以及对生命的追求是克雷茨夫妇作品的一个永恒主题。在他们的作品中, 总有什么在等待着破土而出、等待着存活。

但是在这种对生命的期盼中, 存在着一个与死亡和悲伤抗争的紧张地带。在二次世界大战末期, 入侵的俄国人放逐了数以千计的匈牙利人。他们对许多致力于民主的人士, 哪怕是青少年, 都不加区别一样对待。刚进入布达佩斯美术学院的古斯塔夫被送到了煤矿。古斯塔夫在苦役营中挖了五年煤。每十名被放逐者中, 只有一人存活了下来。当古斯塔夫回到布达佩斯之后, 他完成了自己的学业, 并且于1956年成功地经由奥地利逃

亡到瑞典。人们应该从这个黑暗的背景中, 来理解他的作品。

五十年前, 他在瑞典遇见了邬拉。当时邬拉刚从斯德哥尔摩的工艺美术学院毕业, 并且举办了首次个人画展。虽然可以根据外观区分克雷茨夫妇的作品——古斯塔夫偏好球体、立方体这样的几何及建筑造型, 邬拉的雕塑则具有有机膨胀的外形, 然而, 他们的艺术创造却有一种不可分割的同一性。

他们两人都在瑞典南部的大自然中扎下了根, 那里的风景会在展览中通过影像展示出来。在首都博物馆举办这个展览, 可以说是宁静的瑞典乡村与北京喧嚣的城市生活的相遇。今年秋天, 我们会在瑞典南部的马尔默市再次相逢, 届时“中国瓷器艺术展”的作品将首次在中国之外展出。

瑞典对外交流委员会 主席 **乌勒·威斯特伯里**

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Gustav & Ulla Kraitz are one of the bonds of friendship between China and Sweden. Europe learned their first knowledge of pottery and porcelain art from China. Back in the 18th century, Swedish gentlemen ordered their pottery and porcelain wares from Chinese craftsmen. Now, the Kraitzs have brought pottery and porcelain works of their own style from Sweden back to China.

There is romatic charm in the art of Ulla and Gustav; that is, works of different shapes acquire their significance from the physical force needed in their production. Ulla and Gustav have learned valuable techniques from the works of 10th century China and are particularly inspired by porcelain pieces of the Song Dynastic. In 1974, they built a kiln at the Stockholm Far East Museum and from there they became known to people.

It is right when the Kraitzs saw the porcelain pieces of the Song Dynastic that their keen senses helped them develop basic ideas, which grew mature later: large porcelain works with thick enamel. Their works are original instead of repetitions and constantly innovated.

Very few artists in the world are as devoted to skills as they do. Maybe, it is because doing so requires the willingness to take risks, physical strength and perseverance. Their techniques are based on experiments and full of innovations. Out of the fire of kilns come not only art but also failures and fragmented products.

This is the first exhibition of Mr. and Mrs. Kraitzs’ works in China. They are widely and welcomely received in Sweden. The Botanical Garden of New York once put up an exhibition of their works. During another exhibition in the Botanical Garden of Chicago, their works stood silently in snow, representing a kind of hope, a hope for the coming of spring. On another occasion, these works had a sunbath in California. From a embryo in the mother to a giant wrapped fruit, hope and respect for live are the eternal themes of the Kraitzs’ works. Their works always give people the feeling that something is breaking through to live.

However, in this expectation of life, there is also a fight against death and sorrow. At the end of the Second World War, Russians exiled thousands of Hungarians who strived for democracy no matter how young they were. Gustav, who had just entered the Budapest’s Academy of Fine Arts, was forced to work in a coal mine. After 5 years of hard work in the coal mine, Gustav, the only survivor among 10 exiles

went back to the Academy of Find Arts and finished his study. In 1956, Gustav fled to Sweden from Hungary. We need to understand his works against this dark background.

Gustav first met Ulla in Sweden 50 years ago, when Ulla had recently graduated from the Konstfack, University College of Arts, Crafts and Design and put together her first solo art show. There is a kind of integrity in their art in spite of the differences in form between their respective works: Gustav more inclined to use geometric and architectural shapes while Ulla more in the school of sculpture in organically swelling shapes.

Both artists have their root of creation in the natural scene in South Sweden as presented on the walls of the exhibition hall. Here in the Capital Museum of China, the quite countryside in Sweden meets the clamorous city of Beijing. We will meet again in Malmo in South Sweden this autumn, where the works of “The Art of Chinese Porcelain”, a group of Chinese artists in the 19th century will be exhibited for the first time outside China.

Chairman of Swedish Institute **Olle Wästberg**

致 辞

本着增强相互了解并加强瑞中两国文化交流的意愿，马尔默艺术博物馆和首都博物馆将合作举办两个展览。首都博物馆将于2009年春季，举办瑞典艺术家邬拉和古斯塔夫·克雷茨 (Ulla & Gustav Kraitz) 夫妇的陶艺雕塑展；马尔默艺术博物馆将于2009年秋季，举办主题为“中国瓷器艺术展”的中国陶瓷展览。

马尔默艺术博物馆借助以前同马来西亚、意大利和法国等国的国际合作，积累了经验，这些经验将有助于筹划和操作邬拉和古斯塔夫·克雷茨夫妇的雕塑展览。对马尔默艺术博物馆的工作人员来说，能够与无论在面积还是藏品上都在中国名列前茅的首都博物馆合作，将是一次独一无二的机会。我们也希望首都博物馆的工作人员们，在与马尔默艺术博物馆的合作中，能够获得对瑞典文化和瑞典艺术博物馆运作的有益知识。

中国陶瓷在二十世纪初，曾成为瑞典陶瓷界提升品质努力方面的一盏指路明灯。瑞典的众多博物馆都纷纷收藏了大批中国陶瓷，目的是激励手工艺艺术家，并且使它们 在造型上成为瑞典陶瓷的楷模。马尔默艺术博物馆也从这个时期开始收藏中国陶瓷，并且到目前已经拥有数量可观的藏品。在整个二十世纪，它们被多次用于一系列展览。例如在1995年，我们就曾经举办了名为“何止是明瓷——中国陶瓷” 的展览，展示了馆藏的代表性作品。

因此今天能够与艺术家克雷茨夫妇一道，制作一个瑞典陶艺雕塑展，并且在北京的一所博物馆展出，是一件令人难以置信的兴奋事。此次展览的一个特殊之处，在于烧制作品的技术，它受到中国一千多年前、也就是宋代的窑火技术的影响。以这种方式回归一度曾提升瑞典艺术陶瓷地位的那种知识和艺术表述，让人感到备受鼓舞。

邬拉和古斯塔夫·克雷茨夫妇，在整整四十年里比肩合作。两个勇于创新和有个性化的艺术家，组成了一个统一体，他们用一种独特的力量，将娴熟技巧与文化造型结合起来。在烧木柴和煤的瓷窑中，如前所述，有千年历史的中国古老窑火技术得到复兴。如同宋瓷一样美丽的釉彩，使作品图壁生辉。他们的作品带有浑厚光彩烙印。三种经典釉即天目釉、青瓷釉和牛血釉，与清澈通透的蓝釉一道，构成了克雷茨夫妇颜色的主旋律。

对于邬拉和古斯塔夫·克雷茨夫妇而言，颜色和造型是两个等值的组成部分。造型

必须相称，并且能够承载颜色和浑厚釉彩的力量。动物和植物造型、人体以及几何形状，这些构成了克雷茨夫妇作品库的本质。造型被施以理念和激情，以便表现人生历程和四季交替。由于色彩和造型方面的普适性以及作品强有力的永恒生命力，他们的陶艺博得了全世界的认同。无论在何处，斯德哥尔摩、纽约、洛杉矶还是北京，他们的艺术对所有人和每一个人，都具有感召力。

马尔默艺术博物馆特此感谢安瑞华 (Agneta Engqvist) 女士，她为举办展览付出了努力，并且感谢林川 (Mikael Lindström) 大使和瑞典驻华使馆工作人员的支持。马尔默艺术博物馆对首都博物馆馆长郭小凌、策划部主任孙五一及首都博物馆其他工作人员，表达深深的谢意。正是因为他们的努力，才使得这次展览成为可能。

马尔默艺术博物馆 馆长 **耀然·克里斯坦松**

Address

Malmö Art Museum and The Capital Museum in Peking are collaborating on two exhibitions aimed at strengthening knowledge about Sweden and China and increasing cultural exchange between the two countries. The Capital Museum in Peking will host an exhibition featuring Swedish artists Ulla and Gustav Kraitz in spring 2009, while Malmö Art Museum will present an exhibition of Chinese porcelain entitled “The Art of Chinese Porcelain” in autumn 2009.

The Art Museum’s experience from previous international collaboration with museums in countries which include Malaysia, Italy and France will be invaluable in the planning and staging of the exhibition of sculptures by Ulla and Gustav Kraitz. The Art Museum’s staff have a unique opportunity to work on site with their counterparts at one of China’s largest museums in terms of size and collections. The collaboration with the Malmö Art Museum will hopefully give Capital Museum staff a valuable insight into Sweden’s culture and the modus operandi of an art museum in Sweden.

At the beginning of the twentieth century, Chinese porcelain played a leading role in efforts to raise the quality of Swedish ceramics. Large collections of Chinese porcelain were obtained for a large number of Swedish museums for the purpose of stimulating artists and acting as inspiration for Swedish porcelain design. At that time, Malmö Art Museum also began to collect Chinese porcelain, amassing a considerable collection, which was used in a number of exhibitions during the twentieth century. One of these exhibitions, “Much more than Ming – Porcelain from China”, was presented in 1995 and displayed a representative selection of the collection.

It is therefore unbelievably exciting to join artists Ulla and Gustav Kraitz in compiling an exhibition of Swedish ceramic art and presenting it at a museum in Peking. One special feature of the exhibition is the fact that objects have been produced using a firing technology inspired by a firing technique used in China a thousand years ago during the Song period. Giving back some of the knowledge and artistic expression which once upon a time raised the status of Swedish ceramic art feels extremely exhilarating.

Ulla and Gustav Kraitz have been working together for over four decades. Two strong and individualistic artistic talents have merged into one, and with a unique

strength achieved a marriage of technical and aesthetic design. As we have already said, a thousand-year-old Chinese firing technique has been revived in the wood and coal-fired kiln. The same beauty of glazing as achieved during the Song period gives the objects a special lustre. The objects are characterised by their deep lustre, while the three classical glazes (temmoku, celadon and ox blood) and the pure, clear blue glazing together represent the main colours for the Kraitz couple.

For Ulla and Gustav Kraitz, colour and shape are two equal components. The shape must set off and carry the power of the colour and thick glaze. The Kraitz couple are able to draw an endless supply of inspiration from nature with its animal and plant forms, the human body and geometrical shapes. The shapes reflect the couple’s insight into, and passion for, the stages of life and the course of nature. Universality of colour and shape, and the objects’ strong sense of timelessness give their ceramics universal validity. Stockholm, New York, Los Angeles and Peking etc. – their art is available to each and every human being, wherever they happen to be. The Malmö Art Museum would like to thank Agneta Engqvist for her involvement in staging the exhibition and Ambassador Mikael Lindström and the staff of the Swedish Embassy in Peking. Finally, Malmö Art Museum would like to extend very special thanks to Museum Director Guo Xiaoling, Planning Department Curator Sun WuYi and other staff at The Capital Museum in Peking for making the exhibition possible.

Director, Malmö Art Museum **Göran Christenson**

致 辞

人类是制造文化的动物。一般而言，一种有价值的文化最初由某个地点的某个人发明，然后逐渐传布于世界各地凡有人居住的地方，变成本地文化的组成部分，被各地的发明家、艺术家所进一步创造发展，形成纷纭复杂、林林总总的同类文化的各种分支，只有细心的学者才能缕出各种文化之间的遗传与变异的关系。陶瓷烧造艺术就是这种文化传播与发展的复杂性的生动写照。

起源于史前时代的陶器烧造艺术，目前来龙去脉不清。但在陶器烧造艺术基础上发明的瓷器烧造艺术则无疑发源于古代中国，随后传播到世界各地，逐渐进化出具有各地自身特征的陶瓷器文化，构成丰富多彩的世界瓷器文化的各个组成部分。这次匈牙利裔瑞典艺术家古斯塔夫·克雷茨与邬拉·克雷茨夫妇的陶瓷艺术作品展在首都博物馆的开幕，将向中国的观众展示古老中国文化的一个品种如何经过现代艺术理念和技术手段的改造，在遥远的国度变异成瑞典艺术的一种类型。它证明了文化发展的多样性。

但是，任何艺术家都不是孤立的个人。这里展出的每一件陶瓷作品表面上看起来似乎完全是艺术家个人的思想创作的结晶，实际上并非完全如此。虽然每一位艺术家在自己作品题材的选择、材料的取舍、形式的设计、艺术陈述所使用的话语以及最终呈现的形态等方面处处浸淫着自己的个性，但实际上也显示着他们所处的历史时代的各种需求、期待和局限，处处打着具体的历史时代的烙印。比如，乌勒·威斯特伯里先生介绍克雷茨夫妇的作品多与生命和希望的题材有关，这同古斯塔夫先生的个人经历密切联系在一起。他们的作品充满现代艺术的气息，也就是时代的气息，给我们中国观众打开了一扇认识瑞典现代艺术进而认识我们自己的窗户。我向邬拉女士与古斯塔夫先生的出色艺术成就表示敬意，并感谢瑞典驻华使馆与马尔默博物馆对这个展览的支持与帮助。

首都博物馆 馆长 郭小凌

Address

Humans are culture creating creatures. Generally speaking, a specific kind of valuable culture is originally created by some individual somewhere, gradually spreads across all regions of human residence all around the world, and finally becomes part of local culture. Inventors and artists will further develop this culture and in turn various branches of this culture come into being. It takes insightful and attentive scholars to discover the inheritance and variance relations between different cultures. Pottery and porcelain craft is a vivid portrayal of the complexity in the popularization and development of culture. The origin of pottery craft could be dated back to pre-historic period, the details of which remain unclear. However, porcelain craft, invented based on pottery craft, was undoubtedly a creation of ancient China and spread across the world later from China. Different regions have developed their distinct pottery and porcelain culture, with each being part of the mosaic of world porcelain culture. The Capital Museum of China now formally announces the opening of the exhibition of Ulla Kraitz and Gustav Kraitz’s pottery and porcelain works. This exhibition will show our audience how part of the ancient Chinese culture is remolded with modern artistic concepts and techniques and becomes a distinctive type of Swedish art. The diversity of cultural developments is prominent. However, artists are never isolated from the rest of the world. Although every piece of art in this exhibition may seem to be exclusively the fruit of individual artist’s creation and efforts, this is just what it seems to be. While it is true that the personality of the artist is embedded in the choices of themes, materials, design and artistic language and the final work, every piece of art also reflects the needs, expectations and limits of their own times and thus marked with their respective historic stigma. For example, according to Mr. Olle Wästberg’s introduction, most of Mr. and Mrs. Kraitz’s works are about life and hope and this is closely related to Mr. Gustav Kraitz’s personal life experience. Their works are charged with the winds of modern art and thus become a symbol of times. Their works open a window for Chinese audience through which we can acquaint ourselves with modern Swedish art. I’d like to take this chance to show my respect to the outstanding artistic achievements of Mr. and Mrs, Karitz and thank the Swedish Embassy in China and the Malmo Museum for their support and assistance to this exhibition.

Director of the Capital Museum of China Guo Xiaoling



成熟即是一切

苏珊娜·兰杰克 Suzanne Ramljak

“希望您不要从技术层面关注我们的作品, 请把它们看作是引人沉思的自然构成。”¹

丰满又富于生命力是古斯塔夫和邬拉·克雷茨 (Gastav Kraitz and Ulla Kraitz) 作品最与众不同的特点。肥厚的釉与结实膨胀的造型令他们的雕塑作品显得丰盈滋润, 充满感官魅力。这些成熟的造型彰显了克雷茨夫妇炉火纯青的创造力和饱经沧桑的人生。他们作品中充满了身体的智慧和自然与艺术的原动力, 而其中所蕴含的感染力则源自夫妇二人珠联璧合的创作, 即两个强大个体的洞察力与激情的结合。克雷茨夫妇的作品是他们生命历程的果实, 而他们数十年的探索试验和辛勤劳作则为这果实提供了肥沃的养料。

虽不是一目了然, 但古斯塔夫和邬拉的生活经历, 的确对他们的艺术创作方向产生了直接且深远的影响。古斯塔夫于1926年出生于匈牙利米兹库克 (Miskolc), 是一位钢铁工的儿子。² 1944年, 18岁的古斯塔夫带着要成为画家的心愿, 进入了布达佩斯美术学院学习。不久, 随着第二次世界大战战火的急速蔓延和苏联军队的逼近, 学院被迫关闭了, 很多学生结成了抵抗组织反抗入侵部队。苏联人进驻后, 古斯塔夫和他的几位同胞被押上一辆火车, 送去了位于莫斯科和黑海之间某荒原中的一处工地。被征募来的劳工是要按照斯大林五年计划的指示, 重新开垦一个废弃的煤矿, 为苏联提供能源。在五年的苦役生活中, 古斯塔夫饱受了常人无法承受的虐待。曾有一位传记作家这样写道, 由于遭受非人的毒打, 古斯塔夫“多次临近死亡的边缘。”³ 尽管遭受了巨大的磨难, 古斯塔夫还是幸运地活了下来, 而像他这样得以保命的人, 在苦役营中仅占总人数的百分之十。那曾经构成他苦役生活的辛苦劳作, 那日铲煤量曾高达7吨的非人生活, 在他后来为了烧制陶艺作品向窑里送煤的时候得到了补偿。他说: “我现在为自己铲煤, 这让我快乐。”⁴

古斯塔夫23岁被释放后, 重新回到布达佩斯美术学院, 改修雕塑专业。为了日后谋生的需要, 他还同时学习了艺术品修复技术。1952年毕业后, 古斯塔夫在匈牙利国内做

过修复老教堂的工作。虽然匈牙利的情况在战后有所改善，古斯塔夫却仍想设法逃亡，并且在1956年匈牙利大罢工的时候，抓住了一个逃往奥地利的机会。随后，通过他前任教授写给一位瑞典画家的介绍信，古斯塔夫来到了斯德哥尔摩。在瑞典，他第一次接触到了西方和现代艺术，这对一个只接受过社会现实主义美学影响的艺术家来说，是意味深长的发现。面对抽象艺术和其它当代艺术风格，古斯塔夫对自己的艺术实践产生了质疑。在寻求一种具有创造力的表现方式时，古斯塔夫把注意力转移到了陶艺，这一追求在他1960年遇见邬拉后，为他带来了新的冲击力。

虽然在遇到古斯塔夫之前，邬拉并没有经历过类似古斯塔夫经历的那种艰辛和苦难，但她早期的生活也对其后来的审美产生了至关重要的影响。邬拉出生于1936年，在斯德哥尔摩长大。1954年到1958年间，她先在斯德哥尔摩就读于国立工艺美术学院（Konstfack），随后又到西班牙马拉加继续深造绘画，在那里她创作了很多风格化的风景和肖像作品。1960年，邬拉从西班牙回国，在斯德哥尔摩一家画廊里展出了自己的画作，并结识了同时参展的古斯塔夫。此后的四十余年里，他们将两人作为画家和雕塑家不可限量的才华合二为一，创造了前所未有的、具有宝石般丰腴美感的陶瓷作品。

古斯塔夫和邬拉于同年结婚，并且开始共同创作一些小型实用陶瓷。釉面无限的表现潜能触动了邬拉作为画家的敏锐感受，而古斯塔夫也在不断地完善他使用转轮塑造陶艺造型的技术。与此同时，通过为生产工业瓷器配件的工厂工作，古斯塔夫还为烧制大型陶瓷作品积累了知识和必要的专业技能。拥有这些宝贵的经验，古斯塔夫克服了传统手法和材质对陶瓷作品规模的限制，创造出了更大且更具耐久力的陶瓷制品。他运用这些技术，为许多公共场所承制大型作品，其中包括儿童游乐场的雕塑、喷泉以及步行街道。1986年，克雷茨夫妇从斯德哥尔摩移居到瑞典南部郁郁葱葱的乡村，那里的环境又为他们创作大型室外陶艺装置作品提供了实验空间。

克雷茨夫妇一致认为，有一本书曾在上世纪60年代初深刻地影响了他们的艺术道路，那就是尼尔斯·帕尔姆格林（Nils Palmgren）所著的《宋代瓷片》（Sung Sherds）。这本书以名录的形式记载了瑞典人在一次探险中发掘的中国文物，而书中一片带有鱼形图案的碎片尤其吸引了两位艺术家的注意。这块青瓷碎片上淡绿色的釉面，燃起了克雷茨夫妇想要追求那种厚重且明澈的效果的愿望。自此，夫妇二人倾注了一生的精力，对这种中国古代瓷器烧制技术进行试验和创新。为了实现中国宋瓷的釉面效果，克雷茨夫妇必须还原使用木材和煤炭在大型窑炉中烧制瓷器的工艺。然而，除了在中国画中找到



的对烧窑场景的描绘外，他们没有工艺手册或图纸之类的资料作为参考，只能摸索着对大型焰烧瓷窑的规模 and 特性进行推测。虽然采用燃气、汽油或电为燃料的窑炉在操作上会更容易，但那样却无法烧制出大尺寸作品，同时也很难实现类似宋瓷那样丰富的釉面效果。古斯塔夫说：“我们或许选择了最难的方法，但这种方法能达到的效果却是最好的。”⁵

尽管克雷茨夫妇希望人们忽视技术在其作品中的重要性，但实际上，技术不仅在他们作品的创造力方面发挥了关键的作用，并且也为这些作品的艺术成就增添了另一层意义。经过多年不懈地反复尝试，克雷茨夫妇逐步掌握了容积超过250立方英尺、温度超过华氏2000度以上的窑炉的使用技艺。他们也渐渐地了解到，通过多次烧制可以实现多种光泽效果，而不同木材所具有的燃烧特点对釉面颜色也有所影响，例如，苹果木和梨木可以烧制出粉绿色釉面，而乳黄色则是通过燃烧桉木而达到的效果。在这个过程中，克雷茨夫妇还成了精通煤炭特性的行家，为烧瓷他们要专门从波兰购进具有高热量的煤炭。曾经给古斯塔夫造成巨大痛苦的罪魁祸首——煤炭，如今却为他的作品带来了叹



为观止的艺术效果。为了表达对煤炭作为创造力之源的敬意，古斯塔夫于1996年创作了一件雕塑装置作品。在这一作品中，一座瓷窑形的构造内被堆满了摆放整齐的煤炭和木材，使原材料保持其原有的形态，意在颂扬窑炉所具有的无限潜力。

克雷茨夫妇被誉为是唯一复原了古老中国瓷器烧制技术的当代艺术家，但他们并没有把自己的方法当作秘密隐藏起来。相反，他们曾于1974年在斯德哥尔摩东亚博物馆（Stockholm's Museum Of Far Eastern Antiquities）搭建过一座窑炉，公开展示了他们的烧制工艺。尽管他们把自己的方法公之于众，但其他艺术家却未能建造出具有合适比例和物理条件并具有同等功效的窑炉来。这也许是因为那些人不具备克雷茨夫妇不畏艰难的决心，而正是这种决心使他们最终掌握了高难度、高强度的烧制方法——一种需要不间断地向窑中添加木材和煤炭的方法。邬拉解释说：“要使用这种方法，就得先痴迷于它。因为要想反复地努力和克服困难并不容易，大多数人不愿意吃这样的苦头。”⁶克雷茨夫妇合作的部分原因，也与他们所运用的烧制方法对工艺的严密苛求有关。在古代中国，这种工艺通常需要多达40人的共同努力才能完成。人生起起伏伏的命运总是充满讽刺，古斯塔夫早年经历的苦难却让他 在艰难的艺术创作中受益匪浅。对别人来说，烧窑这项工作或许异常艰巨辛苦，对古斯塔夫来说，这与他年轻时经历的苦难相比，根本算不了什么。

夫妇二人的倾心努力没有白费，他们摸索出来的烧制技术使其作品颜色和外形 的结合达到了一种无与伦比的质感。这些雕塑作品具有超常的完整感，犹如取自色泽丰富的天然石头。丰满的胎体和釉恰到好处地吸沁在一起，使釉面与造型的结合浑然天成。对每一个造型，他们都会不断地以不同的釉面处理进行试验，直至找到与之最为匹配的色泽。尽管可供选择的基本釉色仅为4种，即牛血红、钴蓝色、粉绿粉灰色以及深棕色的天目釉，但它们能在作品中实现的效果却是无限的。克雷茨夫妇坚持认为自己的作品是雕塑，而非单纯的陶艺作品，这一点无可厚非。尽管受到可实现釉色数量的局限，但他们还是创作了大量的作品。此外，除了陶土他们还采用石头和青铜等其它材料来实现他们三维艺术创作的构想。

克雷茨夫妇的合作最初可能是基于烧窑对劳动强度的需要，但实际上他们在艺术审美方面也是互补的关系。通过并肩合作和独立创作，克雷茨夫妇实现了一种在共生状态中的相互交流。虽然他们的作品拥有相同的釉色和同样丰富的釉面效果，但夫妇二人在造型语汇方面却各有偏好。古斯塔夫喜欢大的几何体和明快的造型，创作了各式各样

的立方体、球体、圆柱和楔形作品。人们或许可以把这种对秩序和经典造型的探求，看作是古斯塔夫对曾经在苏联劳改管理营（Gulag）的恐怖经历所做出的驳斥。怀着一种对美的追求，古斯塔夫试图重建自己周遭的世界。他说：“生命中的那些黑暗记忆一直困扰着我。在与那折磨人的经历进行斗争时，我创造艺术。”⁷

古斯塔夫·克雷茨作品中最具艺术生命震撼力的一件，是创作于1998年名为《希望》（Hope）的雕塑。这座旨在缅怀瑞典外交官劳尔·瓦伦堡（Raoul Wallenberg）的雕塑，被矗立在纽约的联合国总部外，以宣泄情感的形式成为古斯塔夫的一部重要代表作。瓦伦堡于1944年到1945年驻布达佩斯任外交官，并以大无畏的精神营救了匈牙利犹太人。而古斯塔夫当时也居住在布达佩斯。尽管二人从未谋面，但瓦伦堡所做的一切对古斯塔夫的影响是不容忽视的。在作品《希望》中，古斯塔夫通过被大火焚毁的烟囱和犹太区破败的街道景象，极力想要表现出布达佩斯当时破落萧瑟的城市景观。这部作品简洁明快地将抽象与具象合二为一：纹理丰富的黑色瑞典辉绿岩柱代表了烟囱，钴蓝色的球体象征了希望，青铜的公文包上瓦伦堡名字的首字母缩写“RW”代表了他不可磨灭的贡献和无畏的精神；同时，取自布达佩斯犹太街区的鹅卵石，为纪念碑注入了穿越历史时空的真实感。这一作品在多个艺术表现层面上取得了成功：它是颂扬瓦伦堡不屈的勇气与人性光辉的纪念碑；它象征了人类在面临苦难时不屈不挠的精神；它是作者本人通过艺术的力量克服巨大困难并拯救自己的纪念。为创作这件作品，古斯塔夫花费了四年多的时间，十八次前往纽约，在与政府官僚打交道的过程中，克服了数不胜数的困难和障碍。而这件作品的整个创作过程，也体现了作者一往无前的精神和取之不尽的艺术创造力。

与古斯塔夫的情况相似，邬拉对作品造型的偏好也根植于她往昔的生活经历，并有一种安抚精神、宣泄情感的作用。不同的是，她更喜欢生物和接近自然的造型，而这些造型通常让人联想到人体。邬拉一共生过三个孩子，其中一个在九岁时突然身亡，令她饱受丧子之痛。她的作品同样是一种对人性和人的存在的肯定。她说：“在我的作品中，我个人对生死以及女性的经验是一个非常重要的主题。因此，在我那些接近自然的造型中总带有生命的痕迹。”⁸

两位艺术家各自的喜好令二人的作品相得益彰。古斯塔夫认识到，邬拉的柔和正好完美地补充着他本人的刚毅以及对技术的偏好。而邬拉则高度评价了古斯塔夫的超凡技术，以及从他那里学到的一种更强大的对作品的掌控力。⁹ 夫妇二人创作敏感的对撞





产生了艺术火花，令他们的作品更加丰满、更加细腻。邬拉的动物和蔬菜造型逐渐变得笼统并更具几何感，而古斯塔夫的立方体和圆形则变得更加柔和。通过合作，二人的作品成就了一种带有感性的力度和果肉般柔和的肌肉力量。他们互补的特点在2000年创作的《桌上的红苹果》（A Red Apple on Table）等作品中得到了清晰的体现。在这件作品中，一只饱满欲滴的红色炆质苹果被摆放在一张暗色的辉绿岩平台上，刚毅与柔美、克制与华丽被完美地融合在一起。

克雷茨夫妇为他们共同创作的第一件非实用瓷雕塑作品取名《核》（Kernel，1971），这名字取得恰到好处。“核”后来成了他们在创作中不断探索的基本造型，在这个造型中，生命似乎是从浑圆身体的一个裂缝中喷薄而出。这件作品正是克雷茨夫妇雕塑艺术生涯的起点。就像一颗种子，它蕴含了那些将要彰显克雷茨夫妇作品与众不同的元素：大型的体积、丰富的表面处理以及刚毅和简洁的外形。这颗核或种子所体现出的主题，也正是邬拉在后来的个人作品中深度发掘的艺术主题。

邬拉在雕塑作品中所选择的豆子、胚胎、种子、躯干和婴儿等主题都蕴含着潜在的生命力。与核一样，它们包含着生的力量。邬拉以豆子柔和的造型为对象，制作了不计其数变化丰富的作品。这些豆的大小从半英寸到两英尺以上不等，每件作品无论从胚型和釉面都倾注了作者无限的爱意。在表现胚胎的作品中，邬拉运用了多种组合的方式。例如，独立个体造型、双胞胎式的成对组合，以及像装置作品《生命》（Life，2000年）那样由一排小身体构成的组合。这些胚胎就像人类的豆子，是一种具有生长潜能的生命的凝聚形态。邬拉作品中的这种紧凑圆润的形态正体现了视觉理论学家所说的“主观轮廓完整性”，即人类追求连续轮廓和封闭外形的本性。詹姆斯·艾尔金斯（James Elkins）在《客体回视》（The Object Stares Back）一书中推测，人类对完整外形的追求可能是源自“人类抗拒不完美人体构造，从而产生推崇对尚未成人形的卵子或受精卵的渴望。”¹⁰的确，邬拉接近自然的雕塑把我们带回了生命的本源及其基本形态。

邬拉对人体造型的处理贯穿了所有的风格变化：从写实到抽象，从她对自己八个月大的女儿的精准艺术描绘到笼统如块状的身体造型。她将女性身体构造浓缩，关注四肢生发的起点——躯干。通过与丰富釉面效果的结合，邬拉创作出了许多大小不等的躯干。它们有时被组合在一起，犹如一座森林，有时却被独自安放，好似存在于孤寂之中。

克雷茨夫妇还合作创作了许多具有动物和自然形态的雕塑，如独具风格感的牛群、马、猫、蜗牛和甲壳虫。这些生物的轮廓平滑并富于流动感，犹如浇铸而成一般。在他们

的作品中，就连岩石或贝壳这类静物的形态也充满了生气和动感。这一点在二人创作的《秘密》（Secret）、《魔石》（Magic Stones）以及《海石》（Sea Stone, 1978年）等系列作品中表现得尤为突出，作品被放置于水中，与水面的涟漪融为一体。通过这种似乎是为物体赋予生命灵气的创作，克雷茨夫妇为他们的作品授予了一种超越外形的内在精神。

古斯塔夫创作的几何体及建筑结构同样极富生命活力。它们并非毫无生气、死气沉沉，能量都被蕴藏在起伏变化的轮廓之中。古斯塔夫追求不完美的几何造型，稍有缺陷的球形、没有棱角的立方体就像是经历了岁月的磨砺。古斯塔夫把这种感性的处理方法也应用在为公共场所创作的项目中。比如，他的石板凳设计就运用了柔和的曲线，以顺应人体臀部线条的需要。自然界中不存在纯粹的直角。带着对自然的这种理解，古斯塔夫创作的作品都是朴素的凹凸形态。

的确，大自然是克雷茨夫妇创作灵感的重要源泉。他们通过造型简洁的雕塑表现的自然，是其外表之下的深层结构，是自然的实质而非外表。从哲学角度来说，他们的作品融合了柏拉图和亚里士多德的两种思想传统。在柏拉图眼中，所有自然现象背后都有一个不变的绝对原型，即理想形态，这一形态是依据直接观察的经验主义来修正的。克雷茨夫妇创造了一种“理想唯物主义”，或“感官理想主义”。就好像他们将柏拉图式的形态带到了现实里，在作品中使其得到还原。这种将理想与现实的合并，令他们的作品具有一种处变不惊、历久弥新的经典力量。而与此同时，他们的作品仍然充满期待、镇静，并且毫不松懈。就像所有高品质的艺术品一样，他们的雕塑看似自然、轻松、不费吹灰之力，但实际上却是高强度劳动和缜密思考的产物。

克雷茨夫妇与自然的关系不仅体现在那些接近自然的生态造型上。居住在乡村并且制作了大量室外设计作品，是他们与自然更为直接的一种接触。在瑞典南部的乡村生活并工作三十余年后，克雷茨夫妇认为，这片土地对他们的艺术创作有着决定性的影响。

克雷茨夫妇居住的这片沃土位于断崖之上，优美的景色从近处一直延伸至远处的大海。俯瞰连绵不绝的平原，这里有果园、山毛榉林和各色的花园。正是这片充满生气的景色成就了克雷茨夫妇的艺术，而他们也将自己的作品放置在这景色中，使之回归于这片土地。这种关系是一种相互作用，环境塑造了夫妇二人的作品，而他们的作品也改变这片土地。自然和文化以不知不觉的方式默默地进行着对话：牛血红色的球体融于梳理整齐的灌木；巨大的壳状陶艺雕塑为蜗牛提供了爬行的场地；果树下，粘土器皿和枕头悠闲地躺着；躯干和婴孩造型的雕塑在草丛里伸展着腰肢；石桌上，一只青铜的猫优



雅地静静潜行。在这里，自然与艺术和谐相处，相映成趣。围绕克雷茨夫妇家的地势高低不一、富于变化，这为二人那些配合环境设计的作品提供了绝好的试验空间。他们的雕塑与环境总是显得那么协调，绝无突兀之感，似乎那些作品一直都是那环境的一部分。他们对风景的轮廓、结构的感悟使他们创作出了众多成功的室外雕塑作品，包括为芝加哥和纽约的植物园以及为美国首都华盛顿史密森尼博物院等地创作的作品。

除了将自然之美融入自己的作品，克雷茨夫妇还把自然当作其创作的得力助手，这一点在创作室外作品的时候体现的尤为清晰。从整体视觉结构来看，天气和季节的变化可以为他们的作品赋予更为丰富的色彩和纹理，大自然使他们的作品显得更加完整。在作品《雨石》（Rain Stone, 1978年）和《眼石》（Eye Stone, 1987年）中，通过运用凹形空洞汲取雨水，大自然以最直接的方式被包含在了作品中，成了它的“眼眸”。当水被微风轻拂、当落叶浮于水面、当天空倒映于水中，水就为作品带来了活力。正如自然被克雷茨夫妇的作品所拥有，夫妇二人也被自然神工造物的慷慨和天然之美所折服。

古斯塔夫说，在春意盎然的破晓十分烧制作品是最令他喜悦的时刻。对他来说，那是一个近似宗教礼拜的时刻，是一种自然、艺术和生命和谐共生的时刻。他说：“不是很多人能有机会感受到我所体会的喜悦，以这样的方式创作，可以全方位地体会创造的喜悦。”¹¹ 克雷茨夫妇源于自然的作品也将一种相似的幸福与喜悦传达给了欣赏作品的人。美学家赫伯特·里德（Herbert Read）把这种接近自然的雕塑称为“生命喜悦的艺术、对世界充满信心的艺术”。¹² 在里德看来，这种艺术是对机械化升级时代的一种反思，是让人们满足渴望自然的一种尝试。艺术史学家杰克·伯恩汉姆（Jack Burnham）对基于自然的艺术也有类似的看法。他认为：“自然形态中隐含着一种道德，通过自然形态，人类在地球自然现象中寻求自己积极的道德立场……这是人类奠定自身认知力和创造力的一个稳定因素。”¹³

无论从艺术还是从世界观上，克雷茨夫妇都证明了他们重视自然作为个人生存之源的价值观念。邬拉说：“经历过苦痛之后，人就会更加珍惜美好的事物。想感受幸福，我们也需要大自然。”¹⁴ 出于一种对包容的完整性的追求，克雷茨夫妇的作品闪耀着更加宽广的人性光辉。人文主义指出“人即是衡量标准”，人类的安乐康宁成为评判的终极标尺。克雷茨夫妇的作品实现了与人类身体需求和愉悦的共鸣，与我们对秩序与幸福感的理解相一致。

和许多充满愤懑和批判的当代艺术不同，克雷茨夫妇的作品沉着平和，绝无讽刺和

愤恨。尽管二人十分熟悉当代艺术中所涉及的各种问题，也赢得了同行的尊敬，但他们的作品已经超越了当前的历史语境。虽然作品源自他们的个人生活，但其内涵却不受个人化的局限。相反，虽然没有用作品针砭时弊，但他们的艺术同样与时代密不可分。克雷茨夫妇的视野拥有超越时空的广度，他们的作品是对人类精神的肯定，能够令欣赏它们的人感受到生命的无限张力。

苏珊娜·兰杰克：作家、艺术史学家和博物馆馆长，现任《金属匠》（Metalsmith）杂志编辑。曾担任美国艺术联盟展馆馆长、《雕塑》（Sculpture）和《玻璃》（Glass）杂志编辑、《美国陶艺》（American Ceramics）杂志副编辑。

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4. 自约翰·比斯利《出自火焰的雕塑》，《出自火焰的雕塑》。
5. 自《出自火焰的雕塑》。
6. 本文作者于2001年5月22日对克雷茨夫妇的采访。
7. 艺术家未发表的评论，2001年。
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RIPENESS IS ALL

Suzanne Ramljak

“We wish you not to consider the technical aspects—instead look upon our sculptures as forms coming from nature, intended for contemplation by human beings”¹

THE WORKS OF GUSTAV AND ULLA KRAITZ are distinguished foremost by a sense of fullness and vitality. With rich, thick glazes and taut, swelling forms, they are succulent sculptures with great sensual appeal. These ripe forms speak the Kraitzes’ creative maturity and a life fully lived. Their sculptures are imbued with wisdom of the body, and the generative forces of nature and art. The potency of their work results from their combined creative forces; it is doubly invested with the insight and passion of two strong individuals. The Kraitzes’ past experience comes to fruition in their works, which are fertilized by decades of experimentation and labor.

Although not readily apparent, the personal biographies of Gustav and Ulla Kraitz have significantly shaped their artistic direction. Born in 1926, in Miskolc, Hungary, Gustav Kraitz was the son of a metal worker.² He entered Budapest’s Academy of Fine Arts in 1944, at the age of eighteen, intent on becoming a painter. With World War II raging and the Russian army advancing, the school was soon closed and many students formed resistance brigades to counter the invading troops. Upon the arrival of the Russians, Gustav was forced on a train with several of his countrymen and transported to a work camp in a wasteland between Moscow and the Black Sea. The laborers were recruited to help fulfill Stalin’s Five-Year Plan by reviving the abandoned coalfields to produce energy for the country. During his five years as a slave laborer, Gustav endured unbearable abuse and such severe beatings that, according to one biographer, he “could have been killed several times over.”³ In spite of his misery, Gustav was fortunate to be among the mere ten percent of detainees who survived. And the relentless shoveling of coal—up to seven tons a day—that defined Gustav’s existence at the camp would later find redemption in the act of feeding the kiln to fire his ceramic art. “Now when I shovel coal, it is for my own pleasure,” he declares.⁴

Released from the camps at the age of twenty-three, Gustav reentered the Academy, this time with a concentration in sculpture. He also studied conservation as a means of gaining employment, and upon his graduation in 1952 he worked as a restorer of the country's old churches. Although conditions in Hungary had eased after the war, Gustav still sought to escape, and seized the chance during the Hungarian Rebellion of 1956, when he fled to Austria. He headed next to Stockholm with a letter of introduction to a Swedish painter from his former professor. It was in Sweden that he first encountered Western and modern art—a profound revelation for an artist who had been entrenched in social realism. This confrontation with abstraction and other contemporary styles threw Gustav's own artistic practice into question. Seeking a viable means of creative expression, he turned his attention to ceramics, a pursuit that would gain momentum after he met Ulla in 1960.

While Ulla's life prior to meeting Gustav did not entail the same hardship and suffering, it was nonetheless essential in shaping her later aesthetic. Born in 1936, Ulla was raised in Stockholm. She attended that city's Konstfack, University College of Arts, Crafts and Design, from 1954 to 1958, and continued her painting studies in Malaga, Spain, where she created stylized landscapes and portraiture. It was upon her return from Spain in 1960 that Ulla and Gustav met, while both were exhibiting in a Stockholm gallery. Over the next four decades they would merge their considerable talents as a painter and sculptor to produce unprecedented ceramic works with the compact richness of gemstones.

Gustav and Ulla married that same year and began collaborating on small, functional ceramic ware. The endless potential of the glazes appealed to Ulla's painterly sensibility, and Gustav continued to refine his skills on the wheel. He also gained valuable expertise with large-scale ceramics by working for porcelain factories that produced industrial components. This latter experience provided Gustav the means of realizing large, durable ceramic forms that transcend the medium's traditional limits of size and endurance. Gustav has enlisted this facility to create numerous commissioned works for public spaces, including children's playground sculpture, fountains, and walkways. When the couple moved from Stockholm to the verdant countryside of southern Sweden in 1968, this setting would provide a laboratory for their large-scale outdoor ceramic installations.

THE KRAITZES CREDIT ONE BOOK WITH HAVING CEMENTED THEIR ARTISTIC PATH in the early 1960s. It was Nils Palmgren's *Sung Sherds*, a catalogue of ancient ceramics that had been unearthed by a Swedish expedition.





One fragment in particular—a small medallion of a fish—enthralled the two artists. The shard's pale green celadon glaze ignited their quest for the same limpid and deep effects, and set them on a lifelong course of experimentation and innovation with ancient Chinese firing techniques. In order to achieve the glazes they emulated in Sung ceramics, the Kraitzes needed to replicate their methods of firing with wood and coal in large kilns. With no available manual or blueprint other than depictions in Chinese paintings, they had to surmise the scale and properties of these large flame-fired kilns. While it would have been easier to employ kilns fueled with gas, oil, or electricity, they would not be able to produce the same scale or richly glazed surfaces. "We have chosen perhaps the most difficult [method]—but the one which gives the best results," Gustav asserts.⁵

Although the Kraitzes wish to downplay the technical aspect of their work, it performs a crucial creative role and adds to an appreciation of their artistic achievement. Through years of trial and error, they have gradually mastered the dynamics of a kiln measuring over 250 cubic feet and with temperatures exceeding 2000° Fahrenheit. They have come to understand the inherent qualities of burning different woods—apple and pear for celadon shades, alder for creamy yellow—and the luster effects resulting from multiple firings. They have also become connoisseurs of coal, choosing to acquire this fuel from Poland for its high caloric content. Once the cause of great suffering in Gustav's life, coal is now the means for achieving sublime surfaces in art. He paid sculptural homage to this source of creative energy in a 1996 installation consisting of kiln-shaped armatures filled with neatly arranged coal and wood. Here the raw materials are allowed to remain in their latent state, a hymn to the unspent potential of the kiln.

It is telling that the Kraitzes are the only contemporary artists who have successfully revived this ancient Chinese firing practice, even though they have not kept their methods a secret. The couple openly exhibited their procedures in 1974 at Stockholm's Museum of Far Eastern Antiquities, where they constructed a flame-fired kiln to demonstrate their technique. This exposure notwithstanding, other artists have not been able to build an effective kiln with the proper proportions and physical conditions. It may also be that they lack the sheer determination required to master this arduous form of firing, which necessitates the almost constant feeding of wood and coal. "You must be a fanatic if you want to work this way," Ulla explains. "It is so hard that you have to struggle and fight, and most people aren't willing to do this."⁶ The Kraitzes' collaborative approach is in part dictated by the rigorous

demands of their firing technique, which was originally practiced in China by as many as forty people. In an ironic twist of fate, Gustav's background of suffering successfully prepared him for such a grueling form of art. While others might consider the kiln work excruciatingly hard, he finds it manageable after the torturous labors of his youth.

The boon of the Kraitzes' devotion to flame firing, the reward that makes the extreme effort worthwhile, is the unrivaled union of color and form they achieve in their work. Their sculptures have such integrity that they appear to be carved from richly hued stone. Surface and form become one, as the fullness of the mass rises up to meet the depth of the glaze. The artists continually experiment with different glaze treatments on the same sculptural form to find a color that resonates best with the shape. Although their palette is limited to four basic glazes—oxblood red, cobalt blue, celadon greens and grays, and a dark brown tenmoku—the range of effects is unlimited. Rightfully determined to have their works viewed as sculpture, rather than just ceramics, they produce admirable sculptural volumes, albeit with the added luster and color only glazes can allow. Not exclusively wed to the medium of clay, the couple also enlists other materials, including stone and bronze, to realize their vision in three dimensions.

While the Kraitzes' collaboration is born, in part, from the physical demands of flame firing, they also complement each other aesthetically. Working together, side by side and individually, they have achieved a symbiotic exchange. They share the same glazes and rich surface effects, but each has a vocabulary of forms in keeping with their own personal predilections. Gustav leans towards greater geometry and clarity of form—producing variations on cubes, spheres, cylinders, and wedges. One could interpret Gustav's quest for order and classical form as an attempt to counter the horrors of the Gulag. Driven by a will to beauty, he seeks to restore the world around him. "The dark memories of my life haunt me," he states. "Through my counteracting of these destructive experiences I create my art."⁷

GUSTAV KRAITZ'S MOST POWERFUL ESSAY ON ART'S GENERATIVE POWER is found in his 1998 monument *Hope*, set across from the United Nations Headquarters in New York City. Dedicated to the Swedish diplomat Raoul Wallenberg, this work served a vital role in Gustav's own biography, providing a form of artistic catharsis. Wallenberg was stationed in Budapest in 1944-45, pursuing his heroic mission to save Hungarian Jews, while Gustav was also residing in the city. Although their paths did not cross, Wallenberg's impact was inescapable.





In *Hope*, Gustav sought to evoke the devastated cityscape of Budapest during this period, conjuring burnt-out chimneys and the worn streets of the Jewish ghetto. His composition concisely unites abstract and representational elements—textured columns of black Swedish diabase suggest chimneys; a cobalt blue sphere signals hope; a bronze briefcase with the initials RW conveys the indelible presence and bravery of Wallenberg himself; while the cobblestones, actual transplants from the Budapest ghetto, inject a tangible reality from that historical time and place. This work functions successfully on many expressive levels: as an eloquent monument to Wallenberg’s unflinching courage and humanity, as a symbol of hope in the face of human struggle, and as a tribute to Gustav’s own ability to overcome great hardship through art’s redemptive force. It is also a testament to the artist’s inexhaustible commitment and creative strength, as this project took more than four years to be realized, requiring eighteen trips to New York, and the navigation of countless bureaucratic obstacles.

In a similar way, Ulla Kraitz’s preferred forms—biomorphic, organic, and often redolent of the human body—are rooted in her past experience and perform a restorative role. Having given birth to three children, one of whom died suddenly at the age of nine, she carries her own scars and sense of loss. Her work is also an affirmation of human nature and existence. “My experience of life-and-death and women is a crucial theme in my artistic work,” she explains. “My organic shapes carry therefore traces of life.”⁸

The two artists’ proclivities balance each other beautifully. Gustav acknowledges that he is harder and more technical, and benefits from Ulla’s softer approach. Ulla, in turn, values Gustav’s technical prowess and derives from him a greater sense of control.⁹ The interchange between their creative sensibilities results in sculptures that are fuller and finer. Ulla’s animal and vegetable forms come to assume the generalized contours of geometry, while Gustav’s cubes and circles settle into more gentle shapes. Together they exhibit strength tempered by sensuality, muscle tempered by soft flesh. Their complementary natures are aptly embodied in works like *Red Apple on Table* (2000); composed of a juicy red stoneware fruit on a dark diabase platform, it is a fusion of hard and soft, restraint and luxury.

It is fitting that the first sculpture, as opposed to functional pottery, that the Kraitzes collaborated on was titled *Kernel* (1971). In this basic form, which the couple would explore in later sculptures, life literally erupts from a crack in the round body. It is the birth of their career as sculptors. Like a seed, this piece contains within it the

elements that would distinguish their later work—strong sculptural volumes, rich surface treatment, potency and compactness of form. This kernel or pit also points to the thematic direction that Ulla would explore in depth within her individual work.

The sculptural subjects that Ulla has chosen—beans, embryos, seeds, torsos, and infants—all swell with latent life. Like the kernel, they harbor vital energy within. She has created endless variations on the gently contoured bean, ranging in size from 1/2 inch to over two feet, each lovingly modeled and glazed. Likewise, she has rendered the embryo form in numerous compositions: singly, doubled as twins, and as a long row of small bodies in her aptly titled installation *Life* (2000). These embryos are like human beans, concentrated life forms with the potential for growth. Ulla's cultivation of such compact rounded forms speaks to what visual theorists call "subjective contour completion," our instinctual tendency to seek continuous contours and closed shapes. James Elkins, in *The Object Stares Back*, speculates that our quest for whole forms is rooted in a "desire to reject the imperfect machinery of the body in favor of the pre-human egg, or zoocyte."¹⁰ Indeed, the artist's organic sculptures return us to essentials and the most basic forms of life.

Ulla's treatment of the human figure spans the entire stylistic continuum, ranging from realism to abstraction; from a strikingly accurate portrayal of her eight-month-old daughter to slab-like bodies. She has condensed the female form to its structural essence as the trunk of the body from which the limbs extend, and, with a profusion of glazes, has generated torsos on multiple scales, sometimes grouped together like a forest, or set in quiet solitude.

Together, the Kraitzes have sculpted numerous other natural structures and animal forms, including a stylized menagerie of bulls, horses, cats, snails, and beetles. The contours of these creatures are so smooth and flowing they almost seem as if they were poured into shape. Even inanimate forms, such as rocks or shells, are imbued with a sense of life and movement. This is most evident in a series of *Secret or Magic Stones*, or in their *Sea Stones* (1978), which assume the rippling dynamism of the water they inhabit. Practicing a form of secular animism, the Kraitzes confer a spirit on their sculptures that resonates beyond the form.

THE GEOMETRIC AND ARCHITECTURAL STRUCTURES that Gustav creates are also marked by an animate presence. They are not lifeless and sterile, but instilled with implied energy conveyed through carefully modulated contours. Gustav has refined a type of imperfect geometry; his spheres are slightly irregular and his cubes are often rounded, as if worn by age. He applies this same sensitive handling to his





public projects, like a stone slab bench that is gently curved to nestle the buttocks. Drawing on the example of nature, where there are no right angles, he specializes in a form of understated convexity.

Indeed, nature provides the couple's main source of creative inspiration. Their concentrated sculptural treatment of nature captures its underlying structure rather than its outer surface effects, its essence not appearance. On a philosophical plane, their works seem to unite the Platonic and Aristotelian traditions of thought: Plato's ideal forms—the absolute, unchanging archetypes behind all natural phenomena—are modified by the empiricism of direct observation. The Kraitzes produce a type of ideal materialism, or sensual idealism; it is as if they brought Platonic forms down to earth and materialized them in their work. This merger of the ideal and real lends their art its composure and timeless classical strength. The Kraitzes' sculptures are still yet expectant, calm but not lax. Like the finest art, their works look easy, effortless, “natural,” yet they are the product of intense labor and conceptual rigor.

The Kraitzes' involvement with nature entails more than just distilling organic forms, as they are directly engaged with the land at their rural home and with their works designed for outdoor spaces. They acknowledge that the countryside of southern Sweden, where they have lived and worked for over three decades, has had a decisive impact on their art.

Set on a bluff overlooking rolling planes and with views extending out to the sea, this fertile landscape includes orchards, beech forests, and diverse gardens. It is from this vital setting that their work emerges, and to which it returns when it is sited back in the land. The relationship is reciprocal, as the environment has shaped the Kraitzes' work, so they in turn have shaped the land. Nature and culture carry on a knowing dialogue: oxblood red spheres intermingle with coiffed circular shrubs; large ceramic shells provide a surface for creeping snails; clay vessels and pillows lounge under fruit trees; sculpted torsos and infants stretch in the grass; a bronze cat prowls lithely across a stone table. It is a comfortable cohabitation of nature and art, with each complementing the other. The varied grounds surrounding the Kraitzes' home provide an ideal stage for experimenting with site-specific sculpture. Their placements are never forced; the sculptures seem to have settled there over time. This sensitivity to the land's contours and textures has translated into many successful outdoor installations, including at the Botanical Gardens of Chicago and New York, as well as Washington, D.C.'s Smithsonian Institution.

Beyond just embracing nature's aesthetic, the Kraitzes also welcome nature as

a creative accomplice, especially in their outdoor works. Nature helps to complete their art as the changing weather and seasons bring new colors and textures to enhance their compositions. In works like Rain Stone (1978) or Eye Stone (1987), which feature carved out hollows to collect precipitation, nature is directly contained in the sculpture’s concave “pupil.” The water serves to activate the form—as it quivers in the breeze, gathers falling leaves, or reflects the sky above. Nature is literally captured in these works in the same way that the Kraitzes are captivated by the bounty and beauty of natural structures. Providing a definition of his ultimate joy, Gustav describes firing the kiln at dawn with springtime bursting all around him. It is for him a “liturgical happening,” a communion where nature, art, and life are all in harmony. “I meet with a feeling of joy that not too many people are privileged to experience,” he affirms. “Working in this way you experience creativity totally.”¹¹ The Kraitzes’ nature-fed forms impart to the viewer a similar sense of happiness. Aesthetician Herbert Read described such organic sculpture as the “art of joy in living, of confidence in the world.” ¹² Read saw this art as an antidote to increasing mechanization and an attempt to satisfy our craving for organic presence. A similar assessment of nature-based art was rendered by art historian Jack Burnham, who maintained, “There is a morality implicit in natural forms [... through them] man seeks and finds a positive moral position in the earthborn phenomenon about him...a kind of stabilizing factor for his powers of cognition and creativity.”¹³ IN BOTH THEIR ART AND WORLD VIEW, the Kraitzes testify to the value of nature as a source of personal sustenance. “When you have had hard things behind you, you love the beautiful things even more,” Ulla remarks. “You also need nature, for a sense of well being.”¹⁴ Motivated by their own quest for wholeness, they create art that speaks to larger, broader humanist impulses. In humanism, where “man is the measure,” the ease of the human being becomes the ultimate criterion. Responsive to our physical needs and pleasures, their work appeals to our sense of order and well-being. Unlike so much contemporary art born of anger and critique, the Kraitzes’ work is serene and knowing, free of irony or spite. Although they are conversant in contemporary art issues and have gained the respect of their peers, their art transcends their immediate historical context. While their work is rooted in their

individual lives, it is not personal; it is relevant, but not topical. The Kraitzes’ scope is more vast and timeless. An affirmation of the human spirit, their art bestows upon its beholders an arousing sense of life.

Suzanne Ramljak, a writer, art historian, and curator is currently editor of Metalsmith magazine. Prior to this Ramljak served as curator of exhibitions at the American Federation of Arts, editor of Sculpture and Glass magazines, as well as associate editor of American Ceramics magazine.

1 Ulla and Gustav Kraitz, "Artists' Statement," Sculpture from the Flames (Washington, D.C.: Smithsonian Institution, 1994.)

2 The biographical information that follows relies heavily on David Finn’s detailed account in Hope, A Monument to Raoul Wallenberg (New York: The Overlook Press, 2000.)

3 Ibid., p. 13.

4 Quoted in John Beardsley, "Sculpture from the Flames," Sculpture from the Flames.

5 Quoted in Sculpture from the Flames

6 Interview with the author, May 22, 2001.

7 Unpublished artist’s statement, 2001.

8 Ibid.

9 Interview with the author, May 22, 2001.

10 James Elkins, The Object Stares Back, On the Nature of Seeing (New York: Harcourt, Brace & Company, 1996), p.128.

11 Quoted in Sculpture from the Flames.

12 Herbert Read, Origins of Form in Art (New York: Horizon Press,1965.)

13 Jack Burnham, Beyond Modern Sculpture (New York: George Braziller, 1968), p. 100. Burnham made this observation in relation to the views of biologist and classicist D’Arcy Wentworth Thompson as expressed in his book On Growth and Form (Cambridge, England: Cambridge University Press, 1959.)

14 Interview with the author, May 22, 2001.

作 品

中国元素

WORKS

Chinese Element

青瓷盘 陶瓷 / 直径60厘米 / 1974年

Plate ceramic / Diameter:60cm / 1974

一本书影响了克里兹夫妇在20世纪60年代早期的艺术道路，那就是尼尔斯·帕尔姆格林的《宋代瓷片》（Sung Sherds），这本书以名录的形式记载了瑞典人在一次探险中发掘的中国文物，而书中一片带有鱼形图案的碎片尤其吸引了两位艺术家的注意。这块青瓷碎片上淡绿色的釉面，燃起了克雷茨夫妇想要追求那种厚重且明澈的效果的愿望。自此，夫妇二人倾注了一生的精力，对这种中国古代瓷器烧制技术进行试验和创新。

The Kraitzes credit one book with having cemented their artistic path in the early 1960s. It was Nils Palmgren’s Sung Sherds, a catalogue of ancient ceramics that had been unearthed by a Swedish expedition. One fragment in particular—a small medallion of a fish—enthralled the two artists. The shard’s pale green celadon glaze ignited their quest for the same limpid and deep effects, and set them on a lifelong course of experimentation and innovation with ancient Chinese firing techniques.





碎片 陶瓷 / 长60厘米, 高70厘米 / 2000年

Fragments ceramic / Length:60cm, Height:70cm / 2000

生命礼赞

希望和对生命的崇拜，是克雷茨夫妇作品的永恒主题之一。

Psalm of life

Hope and respect for live are the eternal themes of the Kraitzs' works.

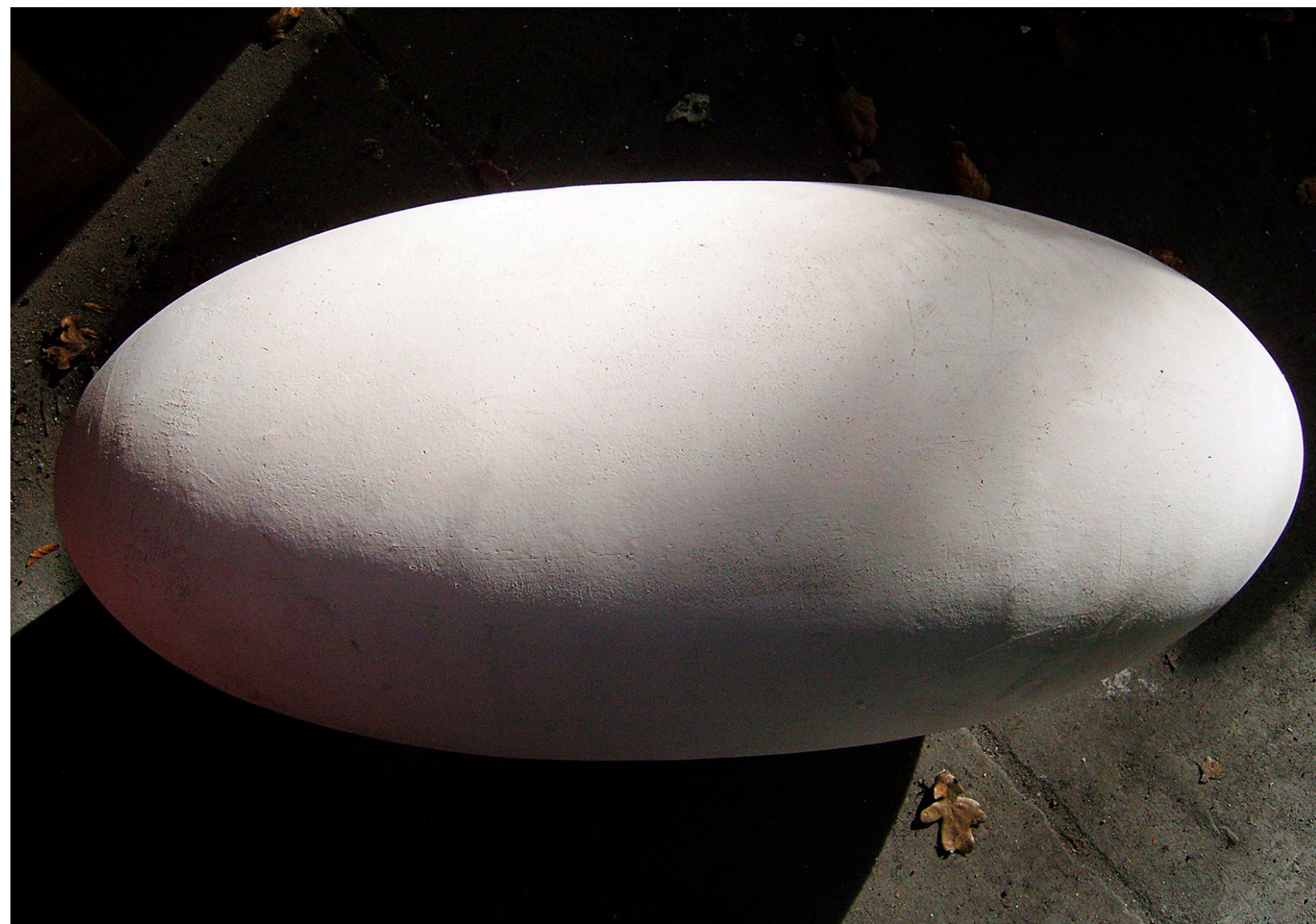


邬拉选择的雕塑主题包括豆子、胚胎、种子、躯干和婴儿，这些都会随着生命不断膨胀。他们都孕育着生命的能量。

The sculptural subjects that Ulla has chosen—beans, embryos, seeds, torsos, and infants—all swell with latent life. Like the kernel, they harbor vital energy within.

茧 陶瓷/大小不一

Puppa ceramic / Different Sizes



新生儿 陶瓷 / 长60厘米 / 1973年

Newly born baby ceramic / Length:60cm / 1973





躺卧的孩子 陶瓷 / 长60厘米 / 1974年
 Lying child ceramic / Length:60cm / 1974



女人的房间, 25支立柱 陶瓷/长8×8厘米,高120厘米/1993年

Woman's room, 25 poles ceramic / Length:8×8cm, Height:120cm / 1993

“有关生死和女性的经验是我艺术作品的关键主题。”—邬拉·克雷茨

"My experience of life-and-death and women is a crucial theme in my artistic work." — ULLA KRAITZ

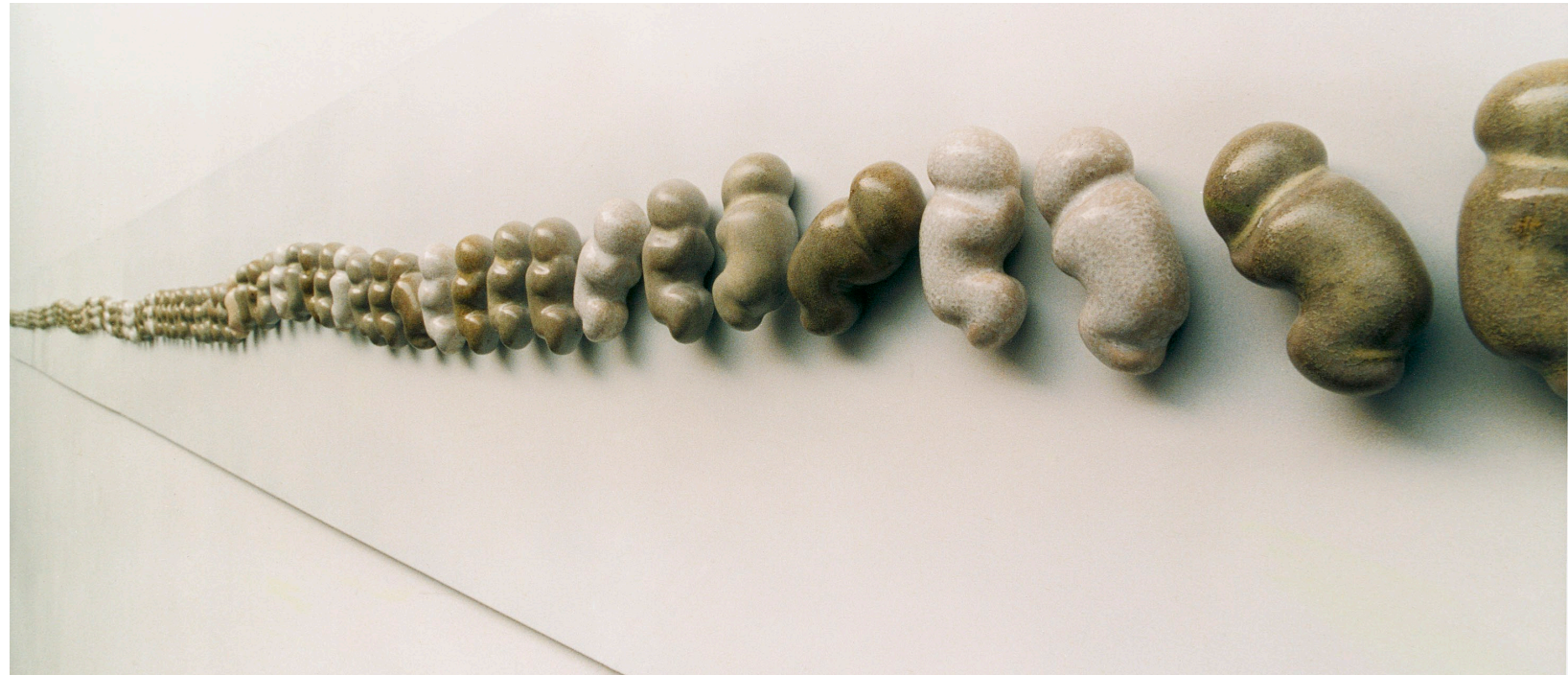


生命 陶瓷 / 2000年

Life ceramic / 2000

人类对完整形体的追求从根本上讲源自一种拒绝身体不完美机理而追求人类成形之前的卵子或受精卵形态的欲望。

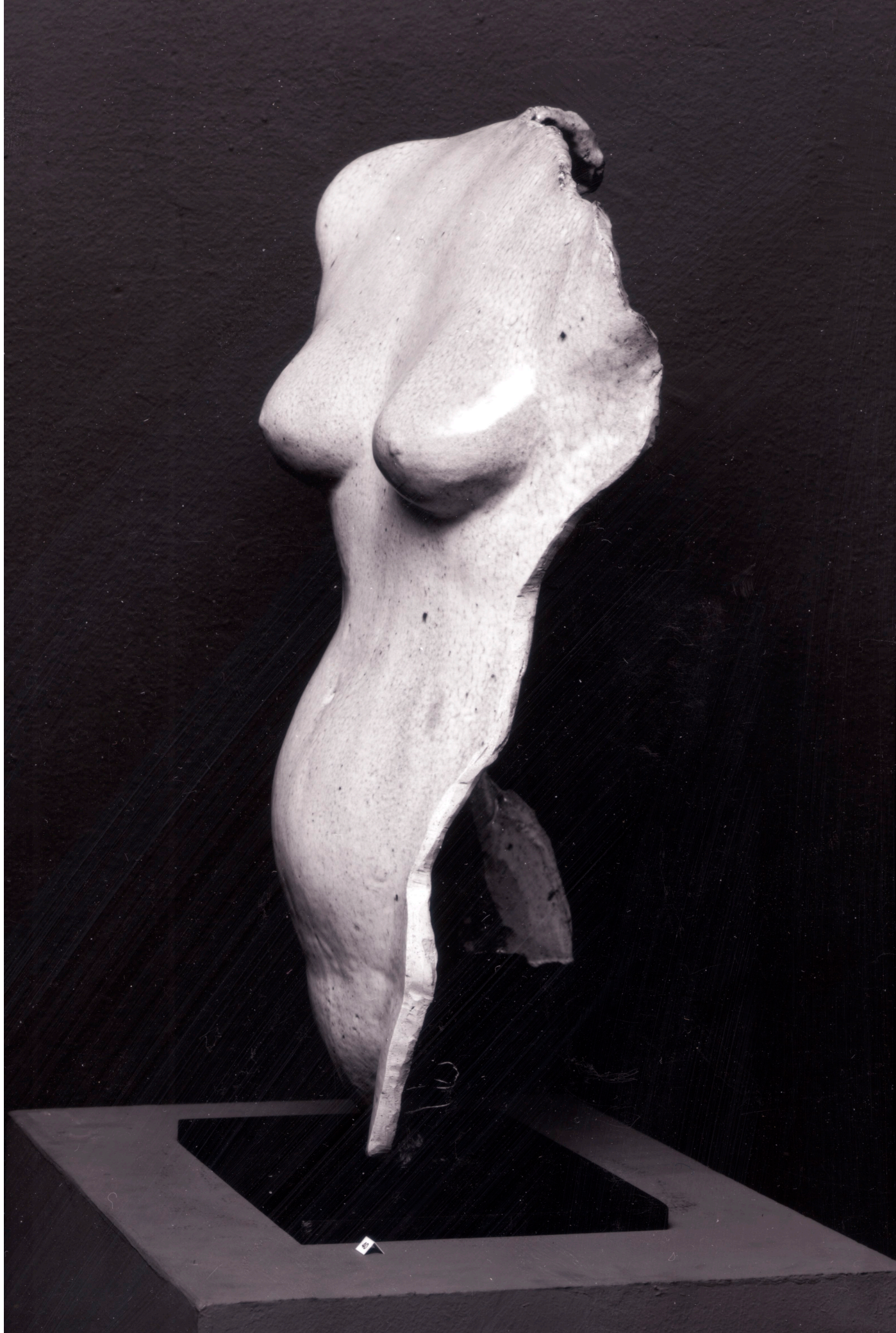
Our quest for whole forms is rooted in a desire to reject the imperfect machinery of the body in favor of the pre-human egg, or zoocyte.



孕妇 陶瓷 / 高100厘米 / 2006年

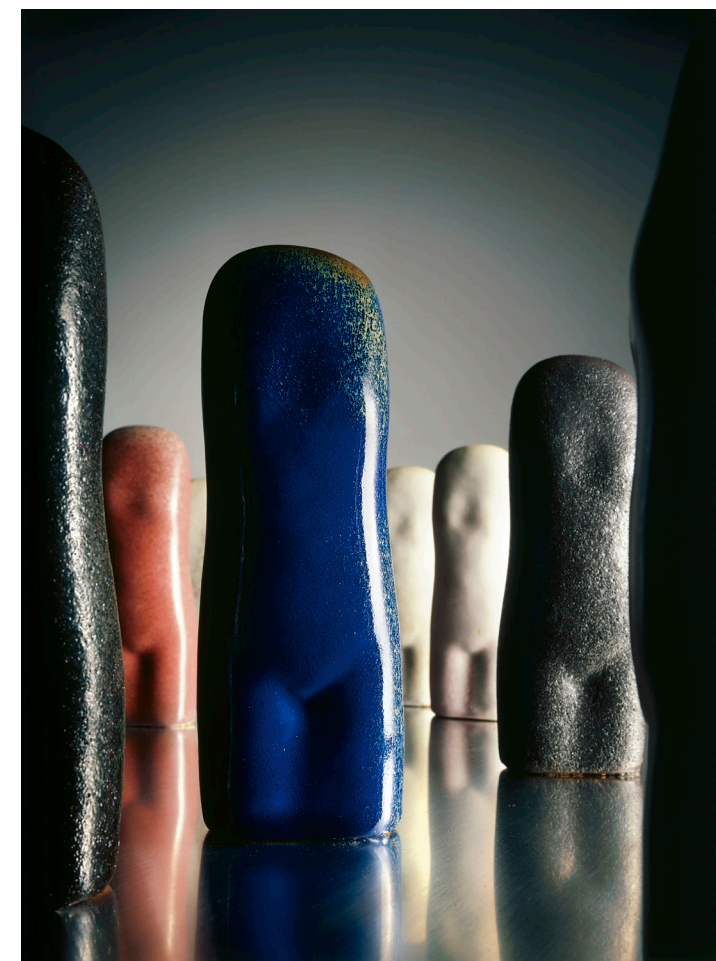
Pregnant woman ceramic / Height:100cm / 2006





躯干 陶瓷 / 高53厘米 / 2004年

Body trunk ceramic / Height:53cm / 2004





豆 陶瓷/大小不一, 1厘米~3厘米/1975~1978年

Bean ceramic / Different Sizes 1cm - 3 cm / 1975 - 1978



果实包裹体 陶瓷/长110厘米, 直径60厘米/2000~2002年

Wrapped fruit ceramic / Length:110cm, Diameter:60cm / 2000 - 2002



天籁之音
大自然赋予雕塑家创作的灵感。

Sound of Nature
Nature provides the couple's main source of creative inspiration.



螺，海之石 陶瓷 / 大小不一，30厘米~110厘米 / 1978~1985年

Conch and Stone of the Ocean ceramic / Different Sizes, 30cm - 110cm / 1978 - 1985





石之眼 陶瓷 / 大小不一 / 1978~1985年

Eye Stone ceramic / Different Sizes / 1978 - 1985





球 陶瓷/大小不一, 直径30厘米~60厘米/1978年~1985年

Globe ceramic / Different Sizes, Diameter:30cm - 60cm / 1978 - 1985

古斯塔夫所创作的几何形和建筑作品同样蕴含着生气。作品并非毫无生气、死气沉沉, 相反, 精心勾勒的轮廓线条让作品充满活力。古斯塔夫提炼创造出一种不完美的几何学; 作品中的球形有一点不规则, 立方形又往往有点圆, 似乎是经过了岁月的磨砺。

The geometric and architectural structures that gustav creates are also marked by an animate presence. They are not lifeless and sterile, but instilled with implied energy conveyed through carefully modulated contours. Gustav has refined a type of imperfect geometry; his spheres are slightly irregular and his cubes are often rounded, as if worn by age.



在芝加哥植物园的白雪中, 如同一种希望, 期待着春天的到来。

In the Botanical Garden of Chicago, their works stood silently in snow, representing a kind of hope, a hope for the coming of spring.



底座上的球 陶瓷 / 120厘米×240厘米 / 1998年

Globe on a base ceramic / 120×240cm / 1998



枕 陶瓷 / 长40厘米, 高40厘米 / 2004年

Pillow ceramic / Length:40cm, Height:40cm / 2004





立方体 陶瓷 / 大小不一, 45厘米~75厘米 / 2008年

Cube ceramic / Different Sizes, 45cm - 75cm / 2008

古斯塔夫更强调器形的几何形状和线条的清晰, 使用立方形、球形、圆柱形和楔形制造不同的器物。我们可以将古斯塔夫对秩序和典型器形的追求看作他对古拉格集中营恐怖统治的反抗。处于对美的追求, 古斯塔夫寻求重建身边的世界。“生命中的黑暗记忆一直困扰着我,” 他说, “我的艺术来自于对这些毁灭性经历的反抗。”

Gustav leans towards greater geometry and clarity of form—producing variations on cubes, spheres, cylinders, and wedges. One could interpret Gustav's quest for order and classical form as an attempt to counter the horrors of the Gulag. Driven by a will to beauty, he seeks to restore the world around him. “The dark memories of my life haunt me,” he states. “Through my counteracting of these destructive experiences I create my art.”



凳 陶瓷 / 长45厘米, 宽45厘米, 高45厘米 / 2008年

Stool ceramic / Length:45cm, Width:45cm, Height:45cm / 2008

根据臀部曲线精心雕刻的石板凳, 从而给臀部一种抱合的感觉。自然中并不存在直角, 古斯塔夫从中学学习并熟练掌握了一种有节制的凸面效果。

A stone slab bench that is gently curved to nestle the buttocks. Drawing on the example of nature, where there are no right angles, he specializes in a form of understated convexity.





马头 陶瓷 / 高70厘米 / 2006年

Horse head ceramic / Height: 70cm / 2006

天目釉、青釉和牛血红釉，与清澈通透的蓝釉一道，构成了克雷茨夫妇颜色的主旋律。

The objects are characterised by their deep lustre, while the three classical glazes (temmoku, celadon and ox blood) and the pure, clear blue glazing together represent the main colours for the Kraitz couple.



苹果 陶瓷 / 高47厘米~65厘米 / 2000~2008年

Apple ceramic / Height:47cm - 65cm / 2000 - 2008

桌上的苹果——硬与软、克制与华丽的完美结合。

Red Apple on Table — it is a fusion of hard and soft,
restraint and luxury.



艺术家年表

Artists' Biographies



古斯塔夫·克雷茨（1926～1960）

1926 生于匈牙利北部的米兹库克。

1932～1944 进入米兹库克当地学校读书。

1944 在一次由学校组织的绘画比赛上获得第一名之后，作为特招生进入布达佩斯美术学院学习，主攻绘画。受第二次世界大战影响，美术学院于十一月被关闭。古斯塔夫逃回故乡米兹库克，美术学院在当地有一些夏季画室。

1945 被抓，并同其他人一起由卡车运往苏联。被送到莫斯科和黑海之间的顿巴斯，在那里修复被德国人毁坏的煤矿。后来获悉，他被匈牙利人交出来的原因是他“与前政府有联系”，而前政府是德国盟友。被臆断的所谓“联系”就是他进入艺术学院所获得的国家奖学金。在煤矿中工作了五年。三次试图逃跑，但最远仅到达罗马尼亚边界。每次被抓住并送回苦役营后，都遭受了残酷的惩罚。

1949 在完成了斯大林对该煤矿区的第一个五年计划之后，被释放回国。

1950 返回美术学院，转修雕塑和古建筑保护。

1953 结束学业。被派往匈牙利北部乡下，修复一座建于十三世纪的教堂。

1955 与朋友一起制定了一个逃离匈牙利的计划。出逃计划包括要制造一个由四个油桶和一个潜望镜构成的潜水艇，沿多瑙河顺流直下到克罗地亚，然后取道意大利到西方。在预定计划实施的两天前，得知穿越多瑙河的边境有军警把守。他们取消了出逃计划。

1956 匈牙利发生起义。古斯塔夫计划离开匈牙利。在通向边界的路上碰到了他的一位老教授，后者为他写了一封推荐信，收信人是老教授在瑞典的朋友奥奈·卡塞尔。此次出逃以进入瑞典南部的一个难民营结束。从那里又来到斯德哥尔摩，得到一份斯德哥尔摩城市博物馆的工作。

1956～1960 这段经历被古斯塔夫称为自己一生中的“黑暗时期”。

邬拉·斯滕奎斯特（1936～1960）

1936 生于瑞典斯德哥尔摩。

1943～1954 首先进入一所女子学校学习，后在其父亲的坚持下，进入中等商学院学习，父亲反对女儿学习艺术。

1954～1958 就读于斯德哥尔摩工艺美术学院，专攻绘画和陶艺。同时在一家公司做半工。

1958～1960 与自己在工艺美术学院最要好的朋友一道，赴西班牙学习艺术。在马拉加的贝勒斯美术学院学习绘画。于五月在马拉加的Caja Ahorros de Ronda举办首次个人画展，受到好评。迫于经费紧张，10月2日返回斯德哥尔摩。

古斯塔夫和邬拉·克雷茨夫妇（1960～2008）

1960 古斯塔夫和邬拉在参加斯德哥尔摩的一次集体展览中相识。两人一道制作实用陶瓷制品以维持生计，同时开始了涂釉的试验。邬拉继续绘画。

1961 于4月4日结婚，搬到斯德哥尔摩郊外的户丁厄区，在那里他们租了一栋带陶艺作坊的房子。

1962 第一个孩子卡塔丽娜于2月7日出生。邬拉患了栓塞症，在很长一段时间里病情严重。他们买下了在户丁厄的房子。

1964 二女儿西西莉亚于3月4日出生。

1965～1967 古斯塔夫的第一座大型作品，是为斯德哥尔摩一家医院定制的上釉的高温陶造通风口装置。这件作品由瑞典南部的一家工厂制造而成。为了进一步完善技艺，古斯塔夫到瑞典、丹麦、德国和奥地利的一系列大型陶瓷工厂工作学艺。

1967 邬拉在斯德哥尔摩举办第二次个人画展。古斯塔夫和邬拉继续深入他们的艺术实践，从中国宋代的青釉瓷中汲取灵感。由于邻居抱怨来自他们家自制实验瓷窑的烟，克雷茨一家被迫离开在户丁厄的住房。在瑞典南部哈兰德古丘的山坡上，找到了一所破旧的艺术家的房子。他们在这里建立了一座新的柴窑。随后经历了艰难的若干年。

1969 在南塔利亚市，古斯塔夫与工商业界合作，承造了一座供孩子游戏用的高温陶塑作品“蓝火车”。

1969～1970 在中国烧窑技术的影响下，开始建造瓷窑。

1971 他们最大的孩子卡塔丽娜由于脑出血突然辞世。邬拉为此悲痛欲绝。他们的经济状况跌入谷底。

1972 他们建造了另外四个瓷窑。第四个是大窑(10立方米)，烧木头和煤。

1973 斯德哥尔摩东亚博物馆馆长布·于伦斯瓦尔德来访，他被克雷茨夫妇的瓷窑和陶瓷作品深深吸引，邀请他们去博物馆举办展览。第三个孩子安娜出生。

1974 在东亚博物馆举办展览期间，在斯德哥尔摩的船岛上建造了一座中国式瓷窑。这次展览成了一个转折点，他们从此终于能够靠自己的作品生活，并且全身心投入钻研陶艺。

1975 兰纳特·鲁斯特略姆和英格尔·奥比以克雷茨夫妇为采访对象，制作片长40分钟的电视专题纪录片《烈火中诞生的陶艺》。

1978 受瑞典哥德堡一家保险公司委托，创作大型走廊壁饰《风翼拍岸》。该作品于1979年完成。

1980 接受瑞典马尔默一座新教堂的委托，创作400平方米手工地板。着手为刚建成的灵哈尔核电厂制作一个备受争议的项目。

1982 完成了喷泉陶塑“石上海鸥”，作为献给他们的小村庄福斯勒福的礼物。十月，兰纳特·鲁斯特略姆制作第二部纪录片《哈兰德古丘上的中国马》。本片于十二月由瑞典国家电视台播放。

1983 由于经济现实的压力，不顾坚决反对核电厂的家人和朋友的抗议，为一座核电厂完成了两件陶塑作品。

1990～1991 在哈兰德古丘的房产中增建了一个画廊。

1993 在马尔默艺术博物馆的展览大获成功。接待了来自在华盛顿的史密森尼博物馆代表的访问，开始筹划一系列在美国的展览。

1994～1995 为纪念罗尔·瓦伦堡设计了纪念碑初稿。

1995 古斯塔夫与斯德哥尔摩AGA集团董事长马尔克斯·斯多克见面。双方建立起亲密的友谊。斯多克成为纽约瓦伦堡纪念碑的主要支持者和赞助人。

1997 瓦伦堡纪念碑定型，并且由纽约市艺术委员会批准。

1998 瓦伦堡纪念碑《希望》于11月9日在纽约揭幕。

1999 参加了纽约市为纪念罗尔·瓦伦堡于10月25日举行的“纪念碑理念：当代纪念雕塑”的研讨会。

2000 参加纽约市举行的“在沃土上：原野雕塑”研讨会。

2002 位于马尔默商业区的大型雕塑《奔流》落成。建造了一座新的大型瓷窑。

2008 获得瑞典政府颁发的“Illis Quorum Meruere Labores”金质奖章，用以表彰他们卓有成就的艺术工作。

Gustav Kraitz (1926 - 1960)

1926 Born in Miskolc, northern Hungary.

1932 - 1944 Attends school in Miskolc.

1944 Admitted as a special student to the Academy of Fine Arts, Budapest, after winning first prize in a school-sponsored painting competition. Studies painting. In November the Academy is closed due to the impact of World War II. Flees to hometown, Miskolc, where the Academy maintains a number of summer studios.

1945 Seized and taken with others in freight cars to the Soviet Union. Sent to Donbas, halfway between Moscow and the Black Sea, to restore the coal mines destroyed by the Germans. Learns later that the reason he was handed over by the Hungarians was his “connection to the previous régime,” a German ally. The presumed “connection” was his state grant to the Academy. Works five years in the mine. Attempts to escape three times but never gets farther than the Rumanian border. Each time after being captured and brought back is severely punished.

1949 Released and sent home, having completed Stalin’s first fiveyear plan for that mining district.

1950 Returns to the Academy of Fine Arts, with a new concentration on sculpture and building conservation.

1953 Ends studies. Sent to the countryside in northern Hungary to work on the restoration of a thirteenth-century church.

1955 Devises a plan with a friend to flee Hungary. The plot involves a submarine made from four oil drums and a periscope that was to float down the Danube to Croatia, and then to Italy and the West. Two days before the scheduled launch, learns that armed soldiers and marksmen are guarding the border across the Danube. They cancel the escape plans.

1956 The Hungarian uprising. Gustav plans to leave Hungary. On the way to the border, meets one of his old professors who gives him a letter of recommendation to his friend Arne Cassel in Sweden. Ends up in a refugee camp in southern Sweden. From there goes to Stockholm, where he is given a job for the City Museum.

1956 - 1960 Undergoes a self-described “dark period” in his life.



Ulla Stenkvist (1936 - 1960)

1936 Born in Stockholm, Sweden.

1943 - 1954 Attends an all-girls school, then secondary business school at the insistence of her father, who opposed her studying art.

1954 - 1958 Studies at Konstfack (College of Art, Crafts and Design) in Stockholm, concentrating in painting and ceramics. Works part-time in an office.

1958 - 1960 Leaves for Spain to study art with her closest friend from Konstfack. Studies painting at the Academia de Bellas Artes in Malaga. Has first solo painting show at the Caja Ahorros de Ronda in Malaga in May. The reviews are favorable. Runs out of money and returns to Stockholm on October 2.

Gustav & Ulla Kraitz (1960 - 2008)

1960 Gustav and Ulla meet while participating in a group show in Stockholm. Begin working together to produce functional clay objects, mainly as a source of income. Start experimenting with glazes. Ulla continues to paint.

1961 Married on April 4 and move to Huddinge, Sweden, where they rent a house with a ceramic workshop.

1962 Katarina, their first child, is born on February 7. Ulla has an embolism and is seriously ill for a long time. They buy the house in Huddinge.

1964 Second daughter, Cecilia, is born on March 4.

1965 - 1967 Gustav's first large-scale work for a hospital in Stockholm involves airshafts in glazed stoneware, manufactured in a factory in southern Sweden. To further his skill, he works on a freelance basis in several large ceramic industries in Sweden, Denmark, Germany, and Austria.

1967 Ulla's second solo painting show, in Stockholm. Gustav and Ulla are experimenting more and more, deriving inspiration from the Chinese celadon glazes of the Sung dynasty. Forced to leave house in Huddinge, due to neighbors complaining about smoke from their homemade experimental kiln. Find an old, run-down artist's house on the slope of the Halland Ridge, in the southern part of Sweden (Skåne). There they construct a new wood-burning kiln. Several difficult years follow.

1969 Gustav creates a play sculpture, Blue Train, for the city of Södertälje, in collaboration with industry.

1969 - 1970 Start to build kilns inspired by Chinese firing techniques.

1971 Sudden death of their eldest child, Katarina, from a cerebral hemorrhage. Ulla enters a deep depression. Their finances hit rock bottom.

1972 They build four more kilns; the fourth one is large (10 cubic meters) and fired by wood and coal.

1973 Visit from Bo Gyllensvärd, director of the Museum of Far Eastern Antiquities in Stockholm, who is overwhelmed by the kiln and ceramic work, and offers them an exhibition at the museum. Third child, Anna, is born.

1974 A Chinese kiln is constructed on Skeppsholmen in Stockholm, in conjunction with the exhibition at the Museum of Far Eastern Antiquities. The exhibition proves to be a turning point, and they are finally able to support themselves by their work and indulge in experimentation.

1975 Are the subject of a 40-minute television documentary, "Stoneware out of Flames," by Lennart Rudström and Inger Åby.

1978 Commissioned by an insurance company in Gothenburg, Sweden, for a large lobby wall commission, Wingbeats Over the Shore, which is completed in 1979.

1980 Receive a commission for a 400-square-meter hand-made floor for a new church in Malmö, Sweden. Embark on a controversial project for the newly constructed nuclear plant at Ringhals.

1982 The sculpture fountain, Seagulls over Stones, is dedicated in their little village of Förslöv. "The Chinese Horse on the Halland Ridge," a second documentary by Lennart Rudström, is filmed in October and aired on Swedish television in December.

1983 Pressured by financial realities, complete two sculptures for a nuclear power plant against the protests of family and friends who are staunchly opposed to nuclear power.

1990 - 1991 Add a gallery onto the Halland Ridge property.

1993 Exhibition at Malmö Art Museum proves a huge success. Receive visit from representatives of the Smithsonian Institution in Washington, D.C., and begin plans for a series of exhibitions in the United States.

1994 - 1995 Early outline for a monument to honor Raoul Wallenberg.

1995 Gustav meets Marcus Storch, president of the AGA Group in Stockholm. A close friendship develops, and Storch becomes a major supporter and the exclusive sponsor of the Wallenberg monument in New York.

1997 The Wallenberg monument takes shape and is approved by the New York City Art Commission.

1998 The Wallenberg monument, Hope, is dedicated in New York on November 9.

1999 Participates in symposium “Monumental Visions: Contemporary Commemorative Sculpture” on October 25 in New York City celebrating the Raoul Wallenberg Memorial.

2000 Symposium “On Fertile Ground: Sculpture in the Landscape,” held in New York City.

2002 Dedication of Cataract, a major outdoor project, in downtown Malmö. Build a new, larger kiln.

2008 Awarded the gold medal “Illis Quorum Meruere Labores” for artistic excellence by the Swedish Government.





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From Song Dynasty Shards into Modern Swedish Art —— the Sculptures of Ulla and Gustav Kraitz

展 览

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