

Cybele Rowe 赛贝尔·罗



Cybele Rowe was born in Sydney Australia. Completing her High School at Loreto Convent Kirribilli, Sydney, she was accepted at 17 years of age to the premier art school, City Art Institute University of New South Wales. Upon completing her Bachelor of The Arts in Fine Arts she continued her Post Graduate studies. Rowe had secured the oldest and largest gallery in Sydney and an art award from the Australian Government enabling her to travel the world. Having numerous shows in Australia, Rowe and her husband, decided to relocate to New York permanently at the age of 26. Establishing her studio on the upper East Side, Rowe was able to have numerous high profile shows as well as the honor of lecturing for the Smithsonian Institute at the age of 29.

Both her husband's and her career afforded them to move into their dream loft in the lower part of Manhattan. That peace was shattered with the arrival of their son in 1998 and both new parents realized Southern California would be a much more bountiful environment for them as a family. Together they brought an acre of land with old dance hall, and built a large studio. It is there in relative tranquility Rowe has found the freedom to pursue her art with the most wondrous of inspiration, the gift of nature.

Rowe began sculpting in monumental ceramics over two decades ago. As an artist, Rowe is the bold life force who addresses the sacred women. Her females are not specific in nature but rather possess the position of the inner sacred space. With her sculptures, Rowe creates containers to hold and announce these beings to the world. In her earliest works entitled "Vessels", Rowe confronts societal pressures of female beauty. Later with the birth of her son, Rowe re-claimed her space as an artist and completed three bodies of work in only three years. With the entry of her daughter, Rowe finished her "Fertility Figures". In this series the essence of fundamental emotions such as love and desire are embodied in human form. Her works titled "Husks" explore the archetypal question of a woman's purpose after creating life.

艺术家小传

赛贝尔·罗出生在澳大利亚的悉尼。在悉尼的Loreto Convent读完高中后，17岁的她被最好的艺术院校——新南威尔士城市艺术学院大学录取。在获得美术专业的艺术学士学位后，她又继续攻读了硕士。她在悉尼最古老的、最大的画廊获得了一份工作，并获得了澳洲政府的一项艺术奖，使她能够周游世界。在澳洲办了多次展览之后，罗和她的丈夫决定永久移居纽约，那年她26岁。她把工作室设在了上东区，多次举办高调的展览，并在29岁时荣幸地获邀在史密松尼学院进行演讲。

她丈夫和她的事业使他们能够在下曼哈顿拥有他们理想的顶楼。1998年，他们的儿子的降生打破了这份平静，初为人父母的他们觉得，对他们这样一个家庭来说，南加州的环境会宽松许多。他们买下了一英亩的土地，连同

一座老旧的舞厅，建了一个大工作室。在那里相对平稳的环境中，她找到了追求艺术的那种自由，那份最奇妙的灵感，大自然的恩赐。

二十多年前，罗开始创作巨型陶艺雕塑。作为一个艺术家，她是塑造神圣的女性的无畏的强者。她的女性形象不体现在具体特征上，而是具有内在的神圣地位。她通过她的雕塑，创造了能容纳这些人物并向世界宣示的容器。在她最早名为“器皿”的作品中，她对抗了女性美的社会压力。之后随着她儿子的诞生，她又重新找回了作为一个艺术家的定位，在短短三年时间里就完成了三件作品的主体部分。随着她女儿的诞生，她完成了“繁殖人物”的创作。在这一系列作品中，她将诸如爱和愿望等基本的情感要素具体表现在人的形态上。她的作品“空壳”探索了在创造生命之后女性的作用这个典型的问题。





ARTIST STATEMENT (Condensed)

If you are looking at one of my artworks, there is a stream of consciousness that has led me to the last point of movement in my latest work. It is this stream that makes my art. The stream is about managing to ask questions that make life interesting to me as the artist. It is about stretching my mind and emotions into the "What if?" and the "I wonder why's?"

My art is not a response to my life lived nor is it a reaction to my present environment. My art is about striving to interpret my past, present and future involving the known and unknown without fear and redelivering age old concepts in brand new husks.

My art is an interpretation, a filter of a mind striving to be conscious whilst being creative and imagining the splendid vulnerability of existence in its many forms.

As a sculptor I feel really unencumbered and carefree in my present medium. There is very little that the medium of clay restricts in the building sense. The clay's fluidity is immediately responsive to my thought. The color and texture I can achieve within my kiln is the only endless color pallet available to an artist.

All works I produce have a dialogue with me during their conception but their production is as unique as that of a child and its mother. Throughout this interaction their exclusive personalities evolve partly dictated by their medium, the remainder by my influence. My hand and mind are present in my work in my color sensibilities, my line sensitivity and my sense of form, as making my art is a part of how I live my life.



艺术家的话

如果你看着我的一件作品，你会看到一股意识流，它一直贯穿到我在最近的创作中的最后一个动作。是这股意识流成就了我的艺术。这股意识流是要设法问一些问题，那些问题使我这个艺术家对生活充满了兴趣。我的心智和情感几乎都延伸到了“如果…怎么办？”以及“我想知道为什么”里面。

我的艺术不是对我的真实生活的反映，也不是对我当前所处的环境的反应。我的艺术是要力求在一个没有恐惧和再发光年龄概念的崭新的空壳里，诠释包括已知的和未知的我的过去、现在和将来。

我的艺术是一种诠释，是一个心智的过滤器，这种心智在有创意的同时又力求清醒，并设想那种委身于许多形态中的存在所具有的出奇的脆弱性。

作为一名雕塑家，我真的没感觉到现用的媒介对我有阻碍，我真的感到很快活。陶泥媒介对意识表现的局限微乎其微。陶泥的流动性能瞬间呼应我的想法。我能在我的窑炉中得到的颜色和纹理对一个艺术家来说是最优的、有无限色彩的调色板。

我创作的所有作品都在构想阶段与我有过一种对话，但它们的创作就像母亲生育一个孩子那样独特。通过这种互动，这些作品独特的个性有一部分在它们的媒介支配下形成，其余的则在我的影响下形成。我的手和我的心智在我的作品中，体现在我的色彩感受度上，体现在我的线条敏感性上，以及我的形态意识上，因为创作我的艺术是我如何生活的一部分。





富平陶艺村 2010-2014 五年陶艺各领域发展规划纲要

Outline of Fuping Ceramic Art Village
Five Year Development Plan
(2010-2014)

一、世界陶艺资讯领域

Area of the Ceramic Information

1. 《道 陶刊》半年刊创刊

To launch a half-year edition of the international ceramic magazine, the "DAO Clayform"

(1) 2010 年出版半年刊, 每期 150 页, 包括 5 家国际陶艺杂志内容, 每家 20 页含中文翻译内容, 另 50 页为国内版。

(2) 本刊为双语, 中英文, 国外部分由国外陶艺杂志提供稿件, 我们将给予适当补贴; 国内版全国征稿, 付稿费, 设各地通讯员报告各窑口及学院陶艺动态。联系全国, 做中国陶艺的对外窗口。

(3) 本刊公开发刊, 有刊号, 国内外征求订购。

(4) 本刊将与景德镇陶艺学院合作。

(5) 国内编排, 翻译, 中英文双语, 在中国印刷出版。

1) This new magazine will be a 150-page, half-yearly (or bi-year) and bi-lingual (English/Chinese) magazine which will cover 20 pages of each five international ceramic magazines. So, there will be 100 pages plus another 50 pages Chinese articles and ceramic information and some



advertisements.

2) The English name of the new magazine is "DAO CLAYFORM". This magazine covers more sculptural work rather than functional work.

3) The magazine will be a public publication with ISSN, and available for subscription internationally and particularly for Chinese readers. We also provide subscription services free to Chinese readers for all foreign ceramic magazines we have selected.

4) This magazine will be published jointly with Jingdezhen Ceramic Art Institute.

5) The magazine will be published in China. The translation, editing, layout and printing of the magazine will be undertaken in China. This new magazine is planned to serve as a window for Chinese ceramic art and a way for Chinese to learn more about foreign ceramic art.

2. 《道陶刊》网站及通讯电子版开启

Establish the website of the magazine and publish the bimonthly E-News

《道陶刊》通讯为电子版, 两月一次

3. 强化《国际陶艺杂志主编协会》功能及网站

Enhance the role of ICMEA, improve its website

二、世界陶艺市场领域

Area of the World Ceramic Markets

(一) 在全球发展五家陶艺画廊

To establish five ceramic galleries in the world

画廊将以国际专业水平经营, 代理经营从富乐国际陶艺博物馆群选定的知名陶艺家的作品, 或邀请他们来中国创作并展览。画廊名为《道艺术空间》。



道艺术空间

Dao Art Space

Ceramics • Functional Arts • Sculpture • Design • Tea • Books
陶瓷 • 陶艺 • 雕塑 • 设计 • 茶 • 书
Xian • Beijing • Melbourne • New York • Brussels
西安 • 北京 • 墨尔本 • 纽约 • 布鲁塞尔

《道艺术空间》画廊按以下先后次序建立:

1) 西安 Xian, China:

已在《大唐不夜城》的西安美术馆内订下约 700-800 平米的画廊面积。