Out of The Mould:
Contemporary Sculptural Ceramics
in Vietnam

Volume 2: Appendices

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by

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Appendices

Appendix 1: Syllabus for the Industrial Fine Arts University, Ceramics course, 1998
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<th>Sổ</th>
<th>Tên môn học</th>
<th>Số đơn vị học trình</th>
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2
A MÔN CÔ SỞ NGHỆ THUẬT

HỌC PHẦN I

Bài 1: Khái niệm chuyên ngành

1. Tên gọi
2. Thẻ loại (dạt nung, sành, sứ...)
3. Nguyên nhân vật liệu cấu thành (đất, nước, lửa...)
4. Sản phẩm tạo ra phục vụ nhu cầu vật chất và tinh thần của con người.

II. Bài 2: Lịch sử chuyên ngành

1. Gồm thế giới
2. Gồm Châu Á
3. Gồm Việt Nam qua các thời kỳ

III. Bài 3: Nghề thuật gốm thủ công

1. Vẽ đẹp hồng nhiên của gốm dân gian
2. Cái đẹp của chất liệu gốm thủ công (dạt nung, sành sứ, men màu, màu vẽ...)
3. Cái đẹp của gốm thủ công qua các thời kỳ.

IV. Bài 4: Nghề thuật gốm công nghiệp

1. Cái đẹp của hình khối đơn giản
2. Cái đẹp của công nghệ trang trí cao.

HỌC PHẦN II

V. Điều khác chuyên ngành

Lý thuyết 5DVHT (75 Tiết)
Thực hành 13DVHT (465 Tiết)

Lý thuyết 0,5DVHT (7,5 Tiết) LT

Lý thuyết 1,5DVHT (22,5 Tiết)

Lý thuyết 1DVHT (15 Tiết)

Lý thuyết 1DVHT (15 Tiết)

Lý thuyết 2DVHT (30 Tiết)
Thực hành 7DVHT (210 Tiết)
Bài 5: Điều khác cơ bản

1. Chế phượng cần dùng thạch cao
2. Chế phượng cần dùng người mẫu
3. Chế toàn thân người mẫu

Bài 6: Hình khối rộng làm bằng tay

1. Chế tượng gỗ
2. Đồ khuôn, in tay và sửa hình

Bài 7: Hình khối rộng chút tay

1. Chuốt tay những hình khối cơ bản của gốm (kiề, trụ, bàn cầu)
2. Chuyên thể hình khối thành bộ cục

Bài 8: Hình khối nung chín và độ cơ

1. Độ cơ cấu xương đất gốm
2. Hình khối phù hợp với độ cơ sau khi nung

HỌC PHẦN III

VI. Hội hoạ chuyên ngành

Bài 9: Mẫu sắc gốm

1. Mẫu sắc xương đất
2. Mẫu sắc men và màu

Bài 10: Bộ cục trên hình khối
1. Da dạng và phong phú của hình khối
2. Bộ cục hợp lý, cân đối, hài hòa
3. Chế độ gốm đẹp

Bài 11: Hóa sắc gốm nằng lửa
   0.5 ĐVHT (7.5 Tiết) LT
   0.5 ĐVHT (15 Tiết) TH
1. Xương đất, men màu, màu vôi
2. Hóa sắc trầm (nhiệt độ cao ~ 1300°C)
3. Chế độ gốm đẹp

Bài 12: Hóa sắc gốm lửa trung
   0.5 ĐVHT (7.5 Tiết) LT
   0.5 ĐVHT (15 Tiết) TH
1. Xương đất, men màu, màu vôi
2. Hóa sắc trong sáng (nhiệt độ trung bình 1000°C - 1200°C)
3. Chế độ gốm đẹp.

Bài 13: Hóa sắc gốm nhẹ lửa
   0.5 ĐVHT (7.5 Tiết) LT
   0.5 ĐVHT (15 Tiết) TH
1. Gốm đất nung có màu màu và màu nhẹ lửa
2. Gốm nằng lửa có màu nhẹ lửa
3. Hóa sắc tuổi sáng (nhiệt độ thấp 600°C - 900°C)
4. Chế độ gốm đẹp.

B. CƠ SỞ KỸ THUẬT
   6 ĐVHT (90 Tiết) LT
   6 ĐVHT (180 Tiết) TH
HỌC PHẦN I

1. Bài 14: Hóa lý chuyên ngành
   2 ĐVHT (30 Tiết) LT
1. Hóa vô cơ của bán
2. Hóa lý silicat
3. Hóa lý các hợp chất silic

II. Bài 15: Công nghệ chế tạo và tổ chức sản xuất
1. Quy trình công nghệ chế tạo gốm
2. Phương pháp tổ chức sản xuất gốm

III. Kỹ thuật tạo hình

Bài 16: Xương đất gốm
1. Cấu tạo xương đất gốm
2. Các loại xương đất gốm

Bài 17: Kỹ thuật tạo hình thủ công
1. Kỹ thuật tạo hình bằng tay và khuôn in tay
2. Kỹ thuật tạo hình chuột tay và tiên sửa trên bàn xoay
3. Kỹ thuật tạo hình in cắn và tiên sửa trên bàn xoay
4. Thực hành làm ra sản phẩm mô cốc

Bài 18: Kỹ thuật tạo hình công nghiệp
1. Kỹ thuật tạo hình do robot hàng loạt
2. Kỹ thuật tạo hình in, dập trên máy
3. Thực hành, tham quan dây truyền sản xuất tại nhà máy sứ.
IV. Kỹ thuật trang trí

Bài 19: Các phương pháp trang trí

1. Các phương pháp trang trí truyền thống
2. Các phương pháp trang trí công nghiệp

Bài 20: Kỹ thuật trang trí truyền thống

1. Kỹ thuật trang trí khắc chìm
2. Kỹ thuật trang trí dập nổi
3. Kỹ thuật trang trí khắc vẻ tò men
4. Kỹ thuật trang trí cham thủng
5. Kỹ thuật trang trí vẽ màu
6. Thực hành thể hiện các KTTT trên sản phẩm môc

Bài 21: Kỹ thuật trang trí công nghiệp

1. Kỹ thuật trang trí bằng giấy chuyển hoa
2. Các kỹ thuật trang trí khác
3. Thực hành trên sản phẩm có sẵn

V. Kỹ thuật men và lò nung

Bài 22: Kỹ thuật làm men và lò nung truyền thống

1. Nguyên liệu làm men, công thức men và lò nung
2. Thực hành làm men và nung lò

Bài 23: Kỹ thuật làm men và nung lò công nghiệp

1 ĐVHT (15 T iterations) LT
2 ĐVHT (60 T iterations) TH
0.5 ĐVHT (7.5 T iterations) LT
1.5 ĐVHT (45 T iterations) TH
0.5 ĐVHT (7.5 T iterations) LT và TH
1 ĐVHT (15 T iterations) LT
1 ĐVHT (30 T iterations) TH
0.5 ĐVHT (7.5 T iterations) LT
1 ĐVHT (30 T iterations) TH
0.5 ĐVHT (7.5 T iterations) LT
C. THIẾT KÉ CHUYÊN NGÀNH

HỌC PHẦN I

I. Sáng tác thiết kế gom chuyên dùng

Bài 24: Sáng tác thiết kế gom đơn chiếm

1. Gôm đơn chiếm dùng cho ăn uống (bát, dĩa, can, chén v.v..)

2. Gôm đơn chiếm dùng chứa dụng (hèn, lon, áo, chạy v.v..)

3. STTK trên giấy, mục và mầu. Khóa giấy A1, số lượng 2 tờ.

Bài 25: Sáng tác thiết kế gom kết hợp thành bô

1. Bộ đơn giản: bộ trà, bộ rượu

2. Bộ phục tập: bộ cà phê, bộ đồ ăn

3. STTK trên giấy, mục và màu. Khóa giấy A1, số lượng 4 tờ

4. Thết hiện thành sản phẩm 1 bộ đơn giản.

HỌC PHẦN II

II. Sáng tác gom nghệ thuật

Bài 26: Sáng tác gom chuyên dùng trang trí trong nhà

1. Gôm đơn chiếm trang trí trong nhà (bát, dĩa, áo, chạy..)

2. Gôm kết hợp thành bô trang trí trong nhà (bộ trà, bộ rượu..)

3. Thớt hiện thành sản phẩm gom (sành, sú, men màu, màu vẽ..)
Bài 27: Sáng tác tương trang trí cao tối đa 50 cm

1. Tương dòng vật
2. Tương người
3. Tương người kết hợp với dòng vật
4. Nhóm tương
5. Thẻ hiện thành 3 mẫu tương gom
   (đất nung, sành, sú, cò men, không men)

Bài 28: Sáng tác đáp nội trang trí diện tích tối đa 1m²

1. Đáp nội dòng vật
2. Đáp nội người
3. Đáp nội người kết hợp với dòng vật, nhà cửa và phòng cảnh thiên nhiên
4. Thẻ hiện thành 2 màu đáp nội gom
   (đất nung, sành, sú, cò men, không men..)

Bài 29: Sáng tác tranh ghép diện tích tối đa 2m²

1. Tranh ghép miếng lớn tổ vế màu
2. Tranh gán màu nhọ có màu
3. Thẻ hiện thành 2 tranh ghép gom

Bài 30: Sáng tác các hình khối cắm hoa kích thước tối đa 1m

1. Bát, đĩa cắm hoa để trên mặt февраля
2. Lọ, lồng cắm hoa để trên mặt февраля hay treo
3. Thẻ hiện thành gom (đất nung, sành, sú, men màu, vế màu)
HỌC PHẦN III

III. Gồm trang trí kiến trúc

Bài 31: Sáng tác thiết kế gốm trồng cây
chieu rộng tối đa 60cm
chieu cao tối đa 1m

1. Chậu trồng cây
2. Bồ đồn chậu trồng cây
3. STTK trên giấy, mực và mầu khó giấy A1, số lượng từ 2 đến 4 tờ
4. Thế hiện một mâu sáng tạo

Bài 32: Sáng tác thiết kế gốm lan can,
ban cống, cầu thang tỷ lệ bằng thực

1. Tấm lọn chia cắt từng phần
2. Mở duyn
3. STTK trên giấy, mực và mầu
   Tỷ lệ thu nhỏ. Khó giấy A1, số lượng từ 2 đến 4 tờ
4. Thế hiện trích đoạn hay 1 mở duyn bằng gốm

Bài 33: Sáng tác thiết kế gốm trang trí tường,
vách ngăn có kích thước lớn

1. Gạch thông gió
2. Đập nôi
3. Tranh ghép
4. STTK trên giấy, mực và mầu
   Tỷ lệ thu nhỏ. Khó giấy A1, số lượng từ 2 đến 4 tờ
5. Thế hiện bằng mô hình thu nhỏ hay trích đoạn bằng chất liệu gốm

2.5 DVHT(37.5 Tiết) LT
14.5 DVHT(435 Tiết) TH
0.5 DVHT (7.5 Tiết) LT
2.5 DVHT(75 Tiết) TH
0.5 DVHT (7.5 Tiết) LT
2.5 DVHT(75 Tiết) TH
0.5 DVHT (7.5 Tiết) LT
2.5 DVHT(75 Tiết) TH
0.5 DVHT (7.5 Tiết) LT
3.5 DVHT (105 Tiết) TH
Bài 34: Sáng tác thiết kế gốm trang trí sân vườn có kích thước lớn

1. Trường trang trí
2. Hình khối trang trí
3. Bê ruốc
4. STTK trên giấy, mực và màu
   Tỷ lệ thu nhỏ. Khối giấy A1, số lượng từ 2 đến 4 tờ.
5. Thế hiện bằng mô hình thu nhỏ

Bài 35: Sáng tác thiết kế gốm trang trí vòm mái có kích thước lớn

1. Gốm trang trí vòm: đáp nổi, tránh ghép ...
2. Gốm trang trí mái: trường, hình khối ..
3. STTK trên giấy, mực và màu
   Tỷ lệ thu nhỏ. Khối giấy A1, số lượng từ 2 đến 4 tờ.
4. Thế hiện trích đoạn bằng chất liệu gồm ( đất nung, sành, sụ )

D. THI TÔT NGHIỆP

20 Tuan lể = 840 Tiết

I. Sáng tác gốm nghề thuật hay sáng tác thiết kế gốm trang trí kiến trúc

II. Thế hiện thành chất liệu thực đổi với gốm nghề thuật hay thế hiện trích đoạn đổi với gốm trang trí kiến trúc.

III. Thuyết minh đồ án tốt nghiệp 20 trang ( bài viết và ảnh )

BIẾN SOAN CHƯƠNG TRÌNH

PHAM BÁC BẢO
THERE EXISTS SUCH A KIND OF CERAMICS!

(My impressions of Nguyễn Khắc Quán’s 1st Solo Exhibition of Ceramics)

Artist Nguyễn Luong Hùng

The production of a ceramic article must go through several workshop sections: from clay refining and mixing up to its styling, enamelling, decorating and firing in the pottery kiln.

Ceramic products are the result of a long process of persistent and tenacious meditation.

Ceramics, both ancient and modern, when burnt in pottery kilns, chiefly depend on clay quality, the enamel, the arrangement of ceramic items in the kiln, the propping method, the formula for mixing up coal and course the kind of kilns...

I beg neither to deal with the history of ceramics nor talk about the utilitarian use of ceramics since to make ceramics is "to produce the real by means of the real for the sake of the real".

Ceramic beauty lies in many casual factors professionally named "hoà biến" (condition of fire).

However, with expert ceramicist “hoà biến” will become the "strength of fire" i.e. a technical power, so to speak.

Nguyễn Khắc Quán is such a specialist. He knows how to utilize all possibilities to convey what he thinks, to create what he fancies and realize what he is longing for.
He was born in a village of ceramic artisans: Giang Cao Bát Tràng, the home of Vietnamese ceramics. He graduated from Hanoi Institute of Industrial arts and is now working at Vietnam Fine Arts Museum. Such qualifications are sufficient to qualify him for practising as a professional ceramicist.

Not indulging himself in producing arts and crafts articles and not overemphasizing the technical aspect in ceramics, he just thinks about creative, artistic inspiration.

This proves to be very difficult. Creativity was not fortuitously born, it is endowed by heaven and cannot acquire through hard work. You have to work and work, live and learn. Try again if you are not satisfied with yourself; continue the firing if the pottery is underburnt; if you fail, you should reproach yourself first... thus, worries and uneasiness will follow your reflections, new solutions are marred by new failures, and so on...

A ceramic product which lingers in everybody's mind and imagination already gives great satisfaction to the artist. Quán once spoke to me in confidence:

"I feel quite exhausted but I still endeavour, but the more I strive, the more I get stuck. I renew my efforts and once I am on the right track, I cannot stop and become an eager beaver at work!".

Quán's ceramics (I temporarily give them a name) are an art form not very strange, it is plain, rough, coarse but pretty stylish.

Yet his ceramics lead us into the world of their own, a world of real things which induces thoughts and reflections, a grave tone with underlying tears of a simple mind laden with qualms and worries.

Quán is frugal in the use of colours but his ceramics are nevertheless turbulent in the viewer's mind, they resound in the brains of ceramics fans.
like the echo in caves and grottoes. They are so plain and unaffected but how "great" and "flowery" they are!

Imagine what man would live with if the world we live in were full of disposable objects, which means that we easily throw them away if they are unsuitable, we don't feel sorry if they are broken and don't bother to give them to other people...

That's the question! Fine arts in general and applied arts in particular constitute the framework of the human soul since they take up a lot of space in our life, those who lack them are needy and those who own them are better off. Ceramics lie within the scope of this train of thought.

Quán's ceramics have not yet fully convinced and satisfied the viewer's needs but at least they do not repeat what we have already known. There is a maximum strain on the shape of the ceramic articles, their elongated appearance seems to tower up towards infinity, implying a meaning half-philosophical, half-receptive. Appearingly, Oriental concepts are still vaguely persistent in the streaks of enamel, the uneven cuts of the moulding knife, the blanks, the forgotten space and even in the remoteness of the theme.

The accessible and the inaccessible sharpen our appetite for something... Encore! But what else do we want? We don't know.

Quán's ceramics are not luxurious but well executed, they are not extremely refined yet they look imposing.

His style tells us more about the clay and fire rather than talks and talks about their utility in everyday life.

Truly beauty's obsession has shaped up the man and simplicity has built up man's honour, like feldspar in a rocky mountain or white clay lying
about on the hill side. Yellow husks of rice mixed up with lime produce glossy glaze. Fragments of black coal set fire to pottery kilns for man’s life.

I wish Quán and his ceramics a steady and continuous development.

Hanoi, September 22, 2002

A ceramics fan,

Artist Nguyễn Lương Hưng
ARTIST BÀO TOÀN
AND HIS "FIRE-TEMPERED EARTH" ON DISPLAY

Nguyễn Bảo Toàn (b. 1950) won his fame in the 1980s by art exhibitions of young painters who tend to be nationalistic in spirit though simply repeating contemporary Western artistic trends in terms of language. However, Toàn has been lonely and quietly pursuing a tendency of his own for about 20 years, a course truly uniform even though the outward appearance of his works seem to be commonplace. His many years doing renovation work for ancient ceramics have led him to realize the considerable discrepancy between Chinese and Vietnamese aesthetics. Our ceramics and stoneware could never attain the admirable proportion, perfection, preciosity and sophistication of Chinese porcelain and ceramics. Nevertheless the way adopted by our ancestors was to conceal every showy aspect for the benefit of other advantages: they were seeking lusenry in the coarse and crude ceramic, looking for fineness and feeling of a great taste for art hidden behind those rough and boorish patterns. Truly speaking, not only Bảo Toàn but many other ceramics artists have come to the same conclusion as well. In the period of 1970-1990, present-day authors gradually erased the inherent function of ceramic wares, they had shifted ceramics to sculptural plastic arts or created works standing half way between painting-sculpture and stoneware-ceramics. Throughout this transformational process, they had learned a great deal from our tradition as well as from other countries’ ceramics, while focusing their attention on the aborigines’ character and modern art structure.
Bảo Toản's ceramic works of art are diverse they are more and more inclined to plastic arts. With objects that still have a functional use such as jars, pots, lamps, bottles, he finely combines handmade decoration by means of a potter's wheel with the ornamental use of enamel colours, chiefly glaze made from ashes concurrently with the treatment of engraving stripes. Farmers' tool viz bamboo hangers and shelves are employed as the main body of a great deal of ceramics works of art. The coarse beauty of a lathe, a tenon or a bamboo knarl could give him suggestions for figures of lamp-hanging frames. He directly utilizes stoneware objects e.g. earthen pots- big and small-, bowls, jars, tubes...according to Thọ Hà and Phú Lạng traditions makes further additions to them to create a sort of "object sculpture". Animals like crabs, fish, goats, cats and dogs are drawn and moulded according to a very modern folk view in which the most representative and impressive characteristic of the object is clearly depicted: this may be a conceptual image of a material cultural life in the countryside. The size may be greatly reduced to create funny shapes in the folk style or enormously enlarged to look like abstract symbols in present-day art. His forthcoming exhibition (due to be held on November 1994 at 29 Hàng Bài street, Hanoi) will show us his pure and multidirectional artistic path.

Phan Cẩm Thuong
Appendix 4: Exhibition review by Nguyen Quan

THE FIRST INSTALLATION ARTIST IN VIET NAM

"FIRED EARTH"- BAO TOAN 'S ONE-MAN SHOW

Nguyen Quan

Born in 1950 in Hanoi, a drop-out from the Hanoi Industrial Design College (Section Ceramics), now working at the Viet Nam Fine Art Museum, Bao Toan is a striking revelation in Vietnamese ceramic art in recent years. He has exhibited extensively in different cities of the country, but this is his first large scale one-man show featuring almost 100 works including 13 paintings on silk. The public is given the opportunity to catch a general view of the aesthetic world of a man who perseveringly works his own way and reaches his destination. That way is like a village path which comes forth from being trodden year after year by people’s feet, instead of being built after a pre-conceived layout. It boards the historic thickness of a village culture with traditions in this country’s superb ceramics. It is soaked with sweat, dust, wind, rain, sunshine and the poetic beauty of human life and natural landscapes. Bao Toan’s ceramics is unpolished like everyday tools used in their environmental context. Jars, oil lamps, vases... with tying ramie strings, rattan or bamboo hangers, jute cloths, lachquered wooden supports... are fixed together in unexpected distortion, suggestive of profound connotations. In particular, the installations involving such natural materials as sand, straw, bamboo... put the expressions in ceramics in another context, creating an unusual space, at the same time antique and modern, rustic and unpolished yet elegant and complex, very Vietnamese in character, they are quite contemporary with the installations done by artists in neighbour Asian countries such as Thailand, Japan, Indonesia... The weightiness of earth and the heat of fire surround the show space, creating a warm fervid and wonderful atmosphere, through an elaborate technique which seems to be very impressive and awkward at first sight.

Contemporary ideas are given with wings, partly owing to the traditions of Vietnamese earthenwares and crude porcelain of the Ly-Tran-Le dynasties which Bao Toan is passionately committed, alive or dead, to explore. The poetic path enabling us to enjoy his work is the one going straight from tradition to contemporaneousness, from the inner feelings of the creative artist to those of the enjoying viewers.

His paintings on silk have a similar style and provide a backdrop for the three-dimensioned space of his ceramics and installations.