

陶
藝
雙
年
展
CONCEPT

TCB 2016 臺灣國際陶藝雙年展
TAIWAN Ceramics Biennale

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市長序

座落於新北市陶瓷工業文化重鎮的鶯歌陶瓷博物館，以遠播臺灣陶藝之美為理念，舉辦各項優質陶藝競賽，在國際文化舞臺上享譽盛名，其中，自2004年起舉辦的臺灣國際陶藝雙年展，肩負發展臺灣陶瓷藝術之重任，屢獲國內外陶藝界一致好評，成為全球陶藝創作者彼此競合與相互交流的重要平臺。雙年展多年積累的國際聲望成功促成多項臺灣文化外交，並爭取到2018年聯合國教科文組織國際陶藝學會會員大會(I.A.C.)主辦城市，成功奠定臺灣在國際陶藝界的影響力。

本屆雙年展以「作品競賽」模式辦理，陶博館做為國際陶藝創作的平臺，激盪各國文化藝術理念與構想，本屆特別提供首、金、銀獎6位獲獎者駐村創作及舉辦個展，增進國際藝術環境互動與資源共享，堅實臺灣陶藝發展之國際地位，鼓勵國人重視陶瓷藝術資產，以達有效推廣。

陶瓷不僅僅是作為生活中使用的炊具、飲食及裝載器皿，背後更蘊含歷史演進與文化傳承的重要精神，透過現代藝術的表現手法，傳達出多層次的嶄新詮釋，帶給市民藝術上的感官饗宴，藉此對陶瓷器皿產生新觀感，從中發展美好事物的感知，並融入日常生活中，形塑「文化生活·文化市民」的政策目標。

新北市長 朱立倫

Forewords

New Taipei City Yingge Ceramics Museum, located in Taiwan's prominent ceramics town, has held various influential ceramics competitions aiming to promote the industry and culture of ceramics arts in Taiwan to the world. In particular the Taiwan Ceramics Biennale launched in 2004, with the ambition to facilitate the development of Taiwan ceramics arts, has received wide compliments from domestic and international practitioners in the field and gradually become one of the leading platforms where the artists around the globe meet, compete, and stimulate for great new concepts. Meanwhile, the good reputation of the Biennale has also facilitated the cultural interaction between Taiwan and the world. Notably, New Taipei City has been chosen by International Academy of Ceramics (I.A.C.) under UNESCO as the host city for I.A.C. General Assembly in 2018. We appreciate this honor and the world ceramics practitioners' recognition.

The Biennale of year 2016 is an artwork-based competition. The organizer, the Museum, will provide artist-in-residency vacancies and solo show opportunities for six awarded artists (Grand, Gold, and Silver Prizes) as to further strengthen the exchange of different culture and concepts among artists. In addition to creating such environment for resource-sharing and interaction among ceramics artists and professionals, the Biennale also intends to encourage our nationals to value the intangible assets of ceramics arts.

Today, ceramics means more than simply the daily wares for cooking, containing, eating, etc. but further the legacy of historical and cultural development. Novel interpretation and concepts are continuously innovated in the context of modern arts. The goal of "Cultural Life & Citizens with Cultural Literacy" policy can hence be carried out by providing citizens with opportunities to appreciate ceramics arts, to develop their own aesthetics from these beautiful creations, and further to apply such aesthetics in daily life.

Mayor of New Taipei City



關於競賽
ABOUT THE COMPETITION

競賽紀實

典藏展示組／林禎儀

新北市立鶯歌陶瓷博物館自2004年起舉辦「臺灣國際陶藝雙年展」，可視為地方文化特色與國際化結合的例證，首次舉辦即以高額獎金在國際間引起注目，並成為世界主要陶藝雙年展之一。2004年及2008年均以作品競賽方式呈現，自2010年開始，臺灣國際陶藝雙年展首推以「國際策劃展」及「國際競賽展」輪替的方式舉辦，今年交替為「國際競賽展」模式辦理，我們將展覽精神主軸定為「觀」，廣納具有獨特視野及觀念的藝術作品，強調陶藝創作本位為主軸（以陶為本，陶瓷材料需佔整件作品二分之一以上），期望透過成就肯定與實質獎勵，表彰藝術作品中具新意的創新想法與具水準的創作表現。每屆雙年展的效益累積，已讓世界各地注意到臺灣陶藝的影響力，使新北鶯歌成為國際當代陶藝的重要舞臺，作為銜接國際陶瓷藝術潮流與在地文化創意的重要場域。

作品徵件

「2016臺灣國際陶藝雙年展」自2014年起進行全球徵件，至2015年4月截止日，共收到來自48個國家、369件參賽作品。

評審委員

陳春蘭委員（臺灣）／新北市立鶯歌陶瓷博物館館長

林平委員（臺灣）／臺北市立美術館館長

范振金委員（臺灣）／陶藝創作者

邵婷如委員（臺灣）／陶藝創作者、國際陶藝學會會員

禹寬壕委員（韓國）／韓國弘益大學教授、陶藝創作者

Linda Sikora委員（加拿大）／美國阿爾菲德大學教授、陶藝創作者

Ranti Tjan委員（荷蘭）／荷蘭陶藝創作中心總監

評審過程

初審

2015年6月起，由國際評審團7位委員進行第一階段評審，先針對369件參賽及參考作品資料、圖像進行審閱，各評審委員透過參賽者的創作方向、創作理念、主題與技法表現做為依據進行評分，以5至0分，分成六個等級評分。經評審團審核結果，選出來自30個國家共計122件入選作品進入第二階段的決審。

決審

來自30國的122件入選作品需提交作品至陶博館辦理原件審查，於2015年10月進行作品運送來臺、開箱點交，並於11月進行第二階段的作品評選。陶博館邀請7位國際評審聚集於臺灣，於館內進行兩天的決審會議，作品實物評審過程採取共決同意的篩檢機制，秉持公平完成全部評選投票作業。第一天進行評審辦法審閱後，由評審親自一一檢視作品，初步各自圈選13件作品，就作品的中心論點、造形設計、美感等創意表現，創作技法、選用素材等掌握與運用進行討論與交換意見，再依據票選結果進行評選、統計，選出前13件作品，由評審確認5名優選作品；隔日，據前日篩選結果，續行討論與檢視，最後選出8名作者，再經數次嚴格評分選出得獎者，依得票高低分為首獎2名、金獎2名、銀獎2名、銅獎2名；另外，由評審於入選作品中各自選出評審推薦獎1名，共計20件獲獎作品。

陶博館除針對入選展品做主題式規劃策展，負責展覽國際聯繫、作品介紹之文案編輯、展覽論述、確認展品包裝及國際運輸，展覽文宣規劃執行及展場規劃設計施作等工作外，同時規劃駐村計畫，於本屆特增加首獎與金獎各1名額，提供首、金、銀獎共計6位獲獎者進行駐村創作之機會，藉由深化在地陶藝家與駐村藝術家之間彼此溝通，交換各國文化間迥異的藝術理念與構想，激盪更多創作靈感的火花。

此外，對於未來兩年內舉辦個展的得獎者，陶博館將分別提供50萬元展覽補助，透過設立此種特別獎項，希望強化臺灣與國際間彼此交流與資源共享，也讓陶博館在陶藝國際交流互動中占有一席之地。在教育推廣方面，將同時邀請藝術家提供創作之教案，開放一般陶藝專業人士及親子參加體驗課程，達到推廣陶藝之目的。另舉辦研討會及相關教育推廣活動，鼓勵國人重視陶瓷藝術資產，讓民眾有多元參與的管道。



Competition Overview

Delia Lin / Collection & Exhibition Department

Taiwan Ceramics Biennale, organized by New Taipei City Yingge Ceramics Museum, is a ceramics exhibition featuring local and international artists. Over the years Taiwan Ceramics Biennale has brought global attention to Taiwan's influence on ceramic art, and has transformed New Taipei City Yingge Ceramics Museum into an important stage in the development of contemporary ceramic art and a crucial platform for bridging international ceramic art trends and local culture and creativity.

The very first Biennale in 2004 attracted global attention with a large amount of prize money. Since then it has become one of the world's major ceramic art biennale. In 2004 and 2008 it was held in the form of artwork competition. Starting from 2010 it has opted for a system alternating between a curators' competition and an artwork competition. An artwork competition, this year's Biennale adopts "Concept" as its theme and calls for artwork with distinctive perspectives and ideas. The exhibition focuses on ceramic-based creations (i.e. art pieces of which over half is made of ceramic materials) and hopes to recognize creative and extraordinary artwork with substantial rewards.

Submitting Work

The 2016 Taiwan Ceramics Biennale began to call for applications in 2014 and had received 369 entries from 48 countries by April 2015.

Jury Members

Chen, Chun-lan (Taiwan)/Director of New Taipei City Yingge Ceramics Museum

Lin, Ping (Taiwan)/Director of Taipei Fine Arts Museum

Fan, Chen-chin (Taiwan)/Ceramic artist

Shao, Ting-ju (Taiwan)/Membership of I.A.C (International Academy of Ceramics), ceramic artist

Woo, Kwanho (Korea)/Professor of Hongik University(Korea), ceramic artist

Linda Sikora (Canada)/Professor of Alfred University, ceramic artist

Ranti Tjan (Netherlands)/Director of European Ceramic Workcentre- Sundaymorning@ekwc

Evaluation Process

Preliminary Selection

An international jury made up of seven professionals from different countries began to review the images and details of 369 submitted entries in June 2015. They evaluated creative directions, creative concepts, theme ideas, techniques and performance, and scored the entries on a scale of zero to five based on a six-point grading system. Among 369 applications, 122 from 30 countries were chosen for final selection.

Final Selection

The original pieces of the 122 entries chosen in the preliminary selection were required to be sent to Yingge Ceramics Museum for the final selection. They arrived in October 2015 and were ready for the final selection in November 2015. The seven members of the international jury were invited to conduct a two-day final selection meeting at Yingge Ceramics Museum and to reach award decisions by majority voting in the spirit of fairness. On the first day of the meeting the jurors were briefed on the evaluation criteria followed by scrutinizing the entries one by one. Each of the jurors then picked 13 entries, discussed and exchanged ideas about the artwork's central arguments, designs, aesthetics, creative expressions, techniques and materials employed, and casted their votes to determine the top thirteen award candidates and the 5 Merit prize winners. On the next day the jury resumed their deliberation, decided on a short list of 8 pieces, and determined 2 Grand Prize winners, 2 Gold Prize winners, 2 Silver Prize winners and 2 Bronze Prize winners after a rigorous examination and scoring process. Moreover, each juror chose 1 entry for Recommendation Prize. 20 entries in total are awarded in this year's competition.

For all award winning pieces of art, Yingge Ceramics Museum has curated a themed exhibition and is responsible for international liaison, editing of the descriptions of artwork, composition of an exhibition statement, packing and shipping of exhibit materials, promotional and press materials, and exhibition venue planning and construction. Meanwhile the museum also awards residency and solo exhibition to the 6 artists who receive Grand Prize, Gold Prize and Silver Prize, in hopes of deepening the communication between local artists and artists in residence, exchanging artistic ideas and concepts in different cultures, and sparking more creativity and inspiration.

Yingge Ceramics Museum also offers the award winners a subsidy of NT\$500,000 for organizing solo exhibitions in the next two years. The museum hopes that through this subsidies initiative local ceramics connections with international communities may be strengthened, more resources may be shared, and the museum can make a difference in international ceramic art exchange. As for education and outreach, Yingge Ceramics Museum invites the artists to provide lesson plans and develops a list of educational outreach programs for ceramic art professionals, children and families. The museum also organizes seminars and educational activities, allowing the general public to value ceramic art through various channels.



參賽統計 Statistics Report

本屆雙年展共有369組（370位）來自全球五大洲48個國家的參賽者，總計369件作品，經過評選計有30國122件作品入選。

Yingge Ceramics Museum received 369 applications (370 artists) from 48 countries for this year's Taiwan Ceramics Biennale. Out of 369 entries, 122 representing 30 countries were selected after the jurying process.

【表一 List 1】

參賽國別統計圖 Statistics of Nations

亞洲 ASIA			
國家	Nations	入選者 Finalists	參賽者人數 Participants
中國大陸	China	10	31
印度	India	0	1
印尼	Indonesia	1	1
伊朗	Iran	0	1
伊拉克	Iraq	0	1
以色列	Israel	2	8
日本	Japan	13	18
俄羅斯	Russia	1	1
新加坡	Singapore	3	3
韓國	Korea	9	25
臺灣	Taiwan	25	87
土耳其	Turkey	2	13
總計	Total	66	189

美洲 AMERICA			
國家	Nations	入選者 Finalists	參賽者人數 Participants
阿根廷	Argentina	1	6
玻利維亞	Bolivia	0	1
巴西	Brazil	0	1
加拿大	Canada	6	8
智利	Chile	0	2
哥倫比亞	Colombia	0	2
哥斯大黎加	Costa Rica	0	1
瓜地馬拉	Guatemala	0	1
墨西哥	Mexico	1	3
秘魯	Peru	1	1
薩爾瓦多	Salvador	0	1
美國	United States	12	38
總計	Total	21	65

從本屆雙年展參賽者國別來看，以參賽人數多寡排列依序為臺灣、美國、中國大陸、韓國、日本及英國。就各國參賽者入圍人數多寡而言，依序為臺灣 87 位參賽者入選 25 位，日本 18 位參賽者有 13 位入選，美國 38 名參賽者有 12 名入選，中國大陸則是 31 位入選 10 位，而韓國 25 位入選 9 位，英國 18 位入選 7 位。值得一提的是，亞洲方面，新加坡 3 位參賽者全數入選，而美洲方面加拿大 8 位參賽者亦有 6 位入選，表現不俗。

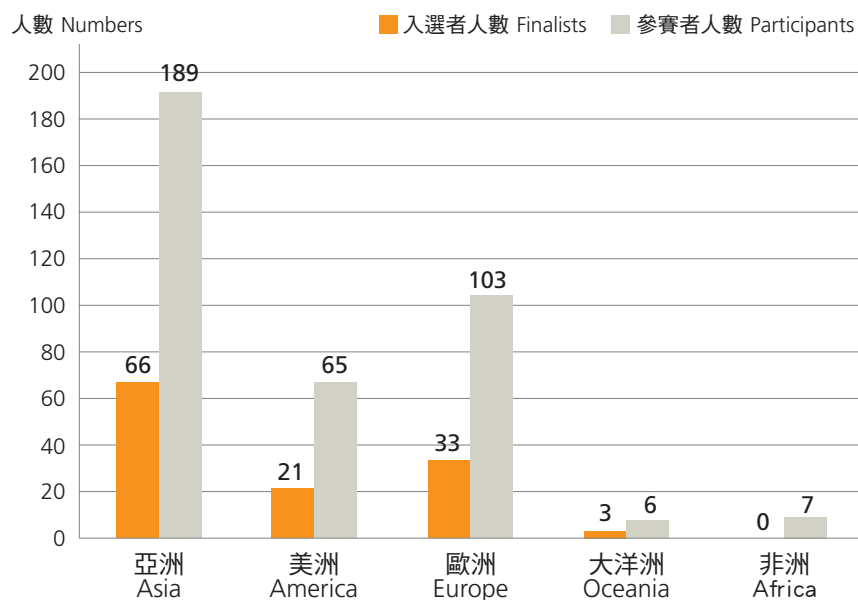
The statistics by country shows that Taiwan has the highest number of participants, followed by the United States of America, China, Korea, Japan and the United Kingdom. In terms of the number of finalists by country, Taiwan stands first at 25 works (out of 87 participants), followed by Japan at 13 (out of 18), the USA at 12 (out of 38), China at 10 (out of 31), Korea at 9 (out of 25) and UK at 7 (out of 18). It's worth mentioning that Singapore and Canada also enjoy their fruitful results considering all 3 participants from Singapore and 6 out of 8 participants from Canada are selected as finalists.

歐洲 EUROPE			
國家	Nations	入選者 Finalists	參賽者人數 Participants
比利時	Belgium	2	3
捷克	Czech Republic	1	2
丹麥	Denmark	0	1
芬蘭	Finland	1	1
法國	France	0	4
德國	Germany	1	10
希臘	Greece	0	2
匈牙利	Hungary	1	5
愛爾蘭	Ireland	2	6
義大利	Italy	4	10
拉脫維亞	Latvia	1	1
馬爾他	Malta	0	1
挪威	Norway	0	1
波蘭	Poland	1	3
塞爾維亞	Serbia	4	6
斯洛伐克	Slovak	0	1
斯洛維尼亞	Slovenia	1	1
西班牙	Spain	4	7
瑞士	Switzerland	2	6
烏克蘭	Ukraine	1	14
英國	United Kingdom	7	18
總計	Total	33	103

非洲 AFRICA			
國家	Nations	入選者 Finalists	參賽者人數 Participants
埃及	Egypt	0	6
突尼西亞	Tunisia	0	1
總計	Total	0	7

大洋洲 OCEANIA			
國家	Nations	入選者 Finalists	參賽者人數 Participants
澳洲	Australia	3	6
總計	Total	3	6

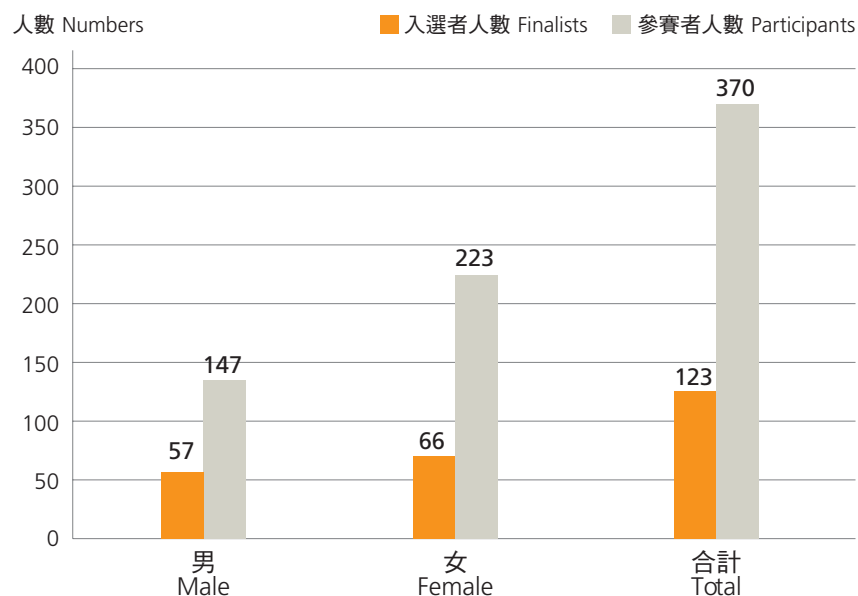
【圖一 Figure 1】
參賽洲別統計圖 Statistics of Continents



本屆參賽者人數分佈從洲別來看，亞洲居冠，歐洲次之，美洲第三。其中，亞洲參賽者 189 位有 66 位入選，其次是歐洲 103 位中有 33 位入選，美洲 65 位有 21 位入選。值得一提的是大洋洲 6 位參賽者有 3 位入選，而非洲 7 位參賽者皆沒有入選。

The statistics by continent indicates that Asia provides the largest number of participants, followed by Europe and the Americas. There are 189 participants from Asia and 66 are selected as finalists; 103 participants from Europe and 33 are selected as finalists; 65, from the Americas and 21, as finalists. It's worth mentioning that 3 out of 6 participants from Oceania are selected as finalists and that none of 7 participants from Africa are selected as finalists.

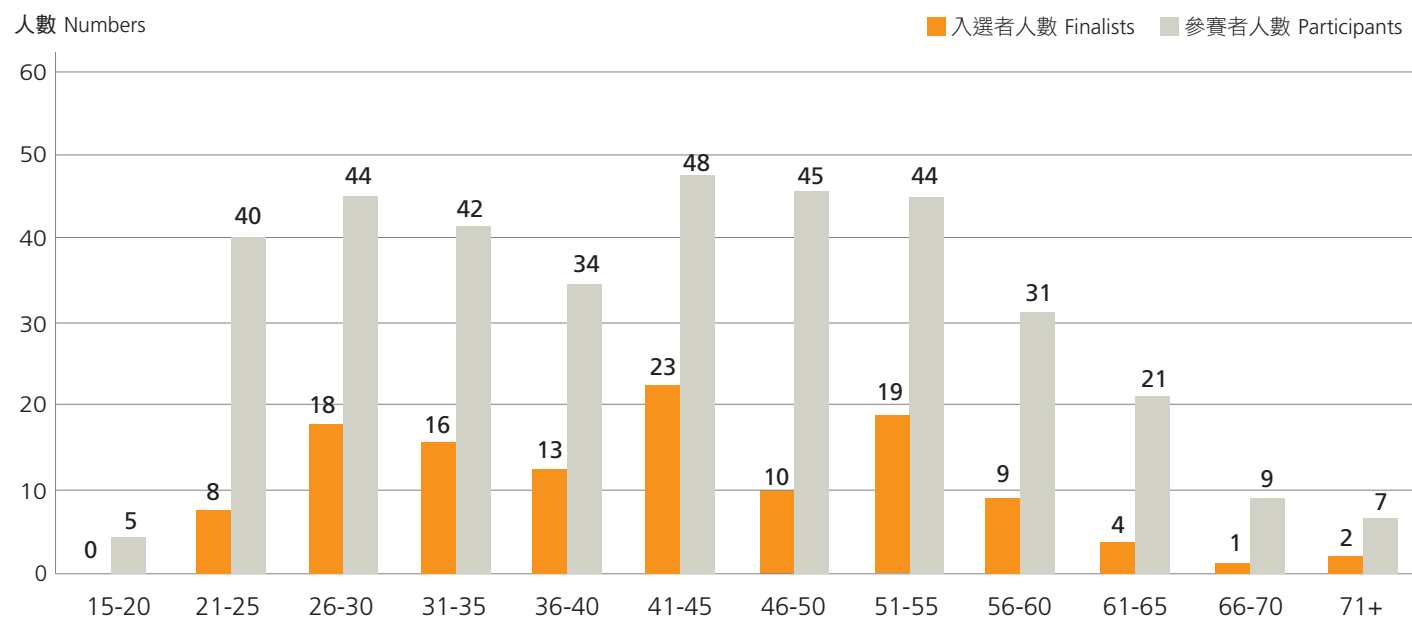
【圖二 Figure 2】
性別統計圖 Statistics of Gender



從參賽者性別來看，本屆雙年展女性參賽者明顯多於男性，共計 223 人，約佔全體參賽者六成（60.2%）。入選者方面比例則較為相近，女性與男性分別為 53.3% 和 46.7%。

The gender statistics, reveals that women's participation in this year's Biennale significantly exceeds that of men—at 60.2%, equivalent to a total of 223 female participants. The percentage of women and men being selected as finalists is rather close, where women accounts for 53.3% of the finalists, and men, 46.7%.

【圖三 Figure 3】
年齡統計圖 Statistics of Ages



從參賽者年齡層來看，參賽者主要分布在 26 歲至 40 歲以及 46 歲至 60 歲兩個區段，佔全體參賽者的七成。值得一提的是今年得獎者年齡有明顯下降的趨勢，首獎、金獎及銀獎得主之一分別為 26、27 歲和 30 歲。

The statistics by age group shows that seventy percent of the participants are between 26 and 40 years old and between 46 and 60 years old. It's worth mentioning that the ages of this year's prizewinners declines substantially—one of the winners of Grand Prize, Gold Prize and Silver Prizes are aged 26, 27 and 30 respectively.

2016臺灣國際陶藝雙年展 得獎名單 Taiwan Ceramics Biennale Prizewinners

- 首獎 Grand Prize
- p.48 Kojima Osamu 小島修
p.50 Wu, Yu-pei 吳育霈
- 金獎 Gold Prizes
- p.52 Joshua Clark
p.54 Kosmas Ballis
- 銀獎 Silver Prizes
- p.56 Hsu, Zhi-chi 許芝綺
p.58 Lu, Xi 柳溪
- 銅獎 Bronze Prizes
- p.60 Bae, Sejin 裵世真
p.62 Eleanor Swan
- 優選 Merit Prizes
- p.64 Lee, Jeongwon 李正元
p.65 Sara Tse 謝淑婷
p.66 Ljubica Jovic Knezevic
p.67 Tanaka Tetsuya 田中哲也
p.68 Lim, Sang-choon 林善春
- 評審推薦獎 Recommendation Prizes
- p.69 Ilona Romule
p.70 Lisa Creskey
p.71 Chien, Chih-ta 簡志達
p.72 Jordan McDonald
p.73 Leung, Ting-kwok 梁定國
p.74 Kino Satoshi 木野智史
p.75 Stanislaw Brach

入選名單

Finalists

p.76	Travis Donovan	p.110	Kris Coad	p.142	Kalin Luy Ken
p.77	Michal Fargo	p.111	Wang, Yun-de 王元德	p.143	Ianina Myronova
p.78	Marta Armada Rodríguez	p.112	Antonella Cimatti	p.144	Kim, Minjoo 金旻姝
p.79	Andrea Barker	p.113	Chen, Chia-feng 陳加峯	p.145	Vilma Villaverde
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評審簡歷

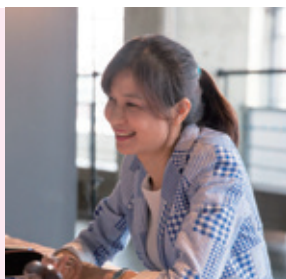
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評審專文

Jury Member's Statements

陳春蘭 Chen, Chun-lan

臺灣 Taiwan



現職

新北市立鶯歌陶瓷博物館館長

學歷

國立臺灣師範大學博士
英國倫敦大學政治經濟學院碩士
國立政治大學學士

經歷

新北市政府文化局科長
新北市立淡水古蹟博物館秘書
國立故宮博物院編審
國立歷史博物館秘書
臺北縣政府文化局課長

Current Occupation

Director, New Taipei City Yingge Ceramics Museum

Education

Doctoral Degree, National Taiwan Normal University
Master Degree, The London School of Economics and Political Science
Bachelor Degree, National Chengchi University

Experience

Division Chief, Cultural Affairs Department, New Taipei City Government
Secretary, Tamsui Historical Museum, New Taipei City
Editor, National Palace Museum
Secretary, National Museum of History
Section Chief, Cultural Affairs Bureau, Taipei County

范振金 Fan, Chen-chin

臺灣 Taiwan



現職

資深陶藝家

經歷

2001 第二屆臺北陶藝獎-創作成就獎，臺北縣立鶯歌陶瓷博物館
1990-2009 舉辦14次個展
1994 全國陶藝競賽展設計組首獎

典藏

作品為國立歷史博物館、新北市立鶯歌陶瓷博物館、臺南市立美術館、花蓮縣立文化中心所收藏。

出版

著有《配釉自己來》、《銅釉與鐵釉》、《陶藝釉藥學》等書

Current Occupation

Ceramic Senior Artist

Experience

2001 Award of Achievement, The 2nd Taipei Ceramics Awards, Taipei County Yingge Ceramic Museum
1990-2009 14 solo exhibitions
1994 First Prize on Design Group, National Ceramics Contest

Collection

National Museum of History
New Taipei City Yingge Ceramics Museum
Tainan Museum of Fine Arts
Hualien County Culture Center

Publications

"Glaze Compound DIY", "Copper Glaze and Iron Glaze", "Theory of Ceramic Glazes" etc.

邵婷如 Shao, Ting-ju

臺灣 Taiwan



現職

陶藝創作者／藝評寫作

經歷

從事陶藝創作30年，以單一人塑或裝置藝術探索人類精神世界的內外界點。受邀參展於歐洲、美洲與亞洲21個國家美術館、基金會、藝廊共112次的展覽，39件作品為17個國家的博物館、基金會等典藏。

- 2001-2016 新北市立鶯歌陶瓷博物館評選會評審
- 2014-2016 新北市立鶯歌陶瓷博物館典藏委員
- 2013-2015 第一屆與第二屆羅馬尼亞國際陶藝雙年展評審
- 2004 美國明尼蘇達州McKnight 基金會「2004 JEROME 藝術家獎學金」評審委員
- 2001 聯合國教科文組織國際陶藝學會會員

出版

1989年開始為國際刊物寫陶藝藝評，上百篇文章發表於德國新陶藝雜誌《New Ceramics》、《臺灣陶藝》、《臺灣工藝》等。
2011年由「藝術家出版社」出版《陶人陶觀：日本當代陶藝名人集》一書。

Current Occupation

Ceramic Artist/Arts Reviewer

Experience

Since 1989 she has immersed herself in creative ceramic art for 30 years. Her works have been displayed in 112 exhibitions in 21 countries (Europe, America, Asia) museums, galleries and foundations. Over 39 pieces of work have been collected by 17 countries museums or foundations.

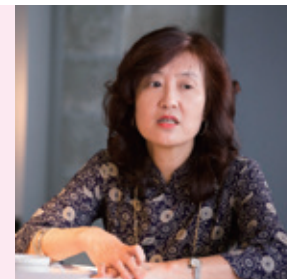
- 2001-2016 Committee Consultant, New Taipei City Yingge Ceramics Museum
- 2014-2016 Collection Committee, New Taipei City Yingge Ceramics Museum
- 2013-2015 Jury Member, the 1st and 2nd Cluj International Ceramics Biennale in Romania
- 2004 Jury Member, McKnight Award, Northern Clay Center, MN, USA
- 2001 Member, I.A.C (International Academy of Ceramics)

Publications

Since 1989, she has written articles for "Ceramic Art", "Taiwan Craft" in Taiwan, and "New Ceramics" in Germany since 2006, over 100 articles have been published. The book "Ceramic Vision- Interviews with 20 Japanese Ceramic Artists" was published in 2011.

林平 Lin, Ping

臺灣 Taiwan



現職

臺北市立美術館館長

經歷

國立臺灣美術館、臺北市立美術館、高雄市立美術館典藏委員
文建會及交通部公共藝術審議委員、多項重大公共藝術執行小組及徵選委員
歷任威尼斯雙年展(美術/建築)、臺北美術獎、Pulima藝術獎、南島美術獎、桃創獎等藝術重要獎項評審委員
財團法人席德進美術基金會、臺灣美術基金會董事
第2、9、14屆「台新藝術獎」、台北國際當代藝術博覽會首屆「YAT新潮賞」國際決審委員

- 2010-2012 文建會鐵道藝術網絡台中站20號倉庫藝術總監
- 2007-2010 東海大學美術系主任、東海大學藝術中心主任
- 2008 第12屆「國家文藝獎」美術類評審委員
- 2006 第10屆「國家文藝獎」美術類評審委員
- 1995-1998 國立臺灣美術館典藏組長
- 1992-1995 臺北市立美術館展覽組長、籌辦首屆威尼斯雙年展臺灣館

Current Occupation

Director, Taipei Fine Arts Museum

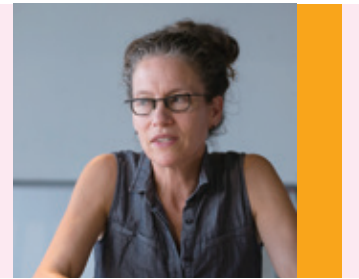
Experience

Collection committee, Taipei Fine Arts Museum, National Taiwan Museum of Fine Arts, Kaohsiung Museum of Fine Arts Board committee, the Ministry of Culture, Ministry of Transportation for public art Board Director, the Xi De-Jin Art Foundation Nomination Committee, the 2nd, 9th, and 14th Taishin Arts Award and International Final Review Committee member for two editions of Taishin Arts Award
Jury Member, Taiwan Pavilion at the Venice Biennale (art/architecture), Taipei Fine Arts Award, Pulima Arts Award, Austronesian International Arts Award, and Taoyuan Arts Creation Award.

- 2010-2012 Art Director for Warehouse No. 20, Taichung, CCA Railway Arts Network
- 2007-2010 Dean, the Department of Arts / Director, the Center of Arts at Tunghai University
- 2008 Jury Member, the 12th National Award for Arts
- 2006 Jury Member, the 10th National Award for Arts
- 1995-1998 Leader, the collection department at National Taiwan Museum of Fine Arts
- 1992-1995 Leader, the exhibition department at Taipei Fine Arts Museum responsible for the first Taiwan Pavilion at the 1995 Venice Biennale

Linda Sikora

加拿大 Canada



現職

陶藝創作者／美國阿爾菲德大學教授

經歷

2005 美國阿爾菲德大學陶瓷藝術組主任
1996-1997美國科羅拉多大學波德分校助理教授
1996 加拿大艾蜜莉卡藝術及設計大學任教
1994-1995 美國明尼蘇達維諾納州立大學任教

展覽

2015 「陶土國度X --陶瓷色」邀請展，卡本代爾陶藝中心，伊利諾州，美國
2015 「流釉藝術邀請展」，峽谷藝術中心，麻薩諸塞州，美國
2014 三人聯展，陶土工作室，費城，美國
2014 「高腳椅餐具藝術邀請展」，餐具博物館，密西根州，美國
2013 雙人聯展，AKAR藝廊，愛荷華州，美國
2013 「里奇蒙國家陶藝邀請展」，維吉尼亞聯邦大學，維吉尼亞州，美國

服務領導獎

2012-現今 草山工藝學院董事，緬因州，美國
2011 「桌空間」策展企劃總監，阿爾菲德大學Fosdick Nelson藝廊，美國

典藏

諾亞藝廊，哈利法克斯市，加拿大
聖凱薩琳大學，明尼蘇達，美國
科羅拉多大學波德分校，科羅拉多州，美國
洛杉磯美術館，洛杉磯，美國
明尼亞波利斯美術館，明尼亞波利斯，明尼蘇達，美國
艾佛森美術館，雪城，紐約市，美國

Current Occupation

Ceramic Artist/Professor, Alfred University, Alfred, NY

Experience

2005 Division Head, Division of Ceramic Art, Alfred University, Alfred, NY
1996-1997 Assistant Professor, University of Colorado, Boulder, CO
1996 Emily Carr Institute of Art & Design, Vancouver, BC, Canada
1994-1995 Winona State University, Winona, MN

Exhibition

2015 *Clay National X - Ceramic Color*, Invitational Exhibition of Carbondale Clay Center, Carbondale, CO ,USA
2015 Pouring Arts Invitational Exhibition, Narrows Arts Center, Fall River MA, USA
2014 Three Person Show, The Clay Studio, Philadelphia, PA ,USA
2014 *The Art of High Chair Fine Dining*, Invitational Exhibition of The Dinnerware Museum, Ann Arbor MI ,USA
2013 Two Person Show, AKAR Gallery, Iowa City, IO ,USA
2013 Richmond National Ceramic Invitational Exhibition, Virginia ,USA

Leadership Service Awards

2012~ Board Member, Haystack Mountain School of Crafts ,USA
2011 Curator and Project Director, TableSpace, Fosdick Nelson Gallery, Alfred University, Alfred, NY ,USA

Collection

Art Gallery of Nova Scotia - Halifax, Nova Scotia, Canada
College of St. Catherine, MN ,USA
University of Colorado - Boulder, CO ,USA
Los Angeles County Museum of Art - Los Angeles, CA ,USA
Minneapolis Institute of Arts - Minneapolis, MN ,USA
Everson Museum of Art - Syracuse, NY ,USA

Ranti Tjan

荷蘭 Netherland



現職

荷蘭歐洲陶藝創作中心總監—Sunndaymorning@ekwc

經歷

2004-2009 荷蘭高達市立博物館長
1996-2004 荷蘭烏特勒支中心博物館展覽總監
1993-1995 荷蘭阿姆斯特丹伊斯蘭學院創辦人之一

策展

2012-2013 荷蘭設計週，恩荷芬，荷蘭
2011 「歐洲陶藝中心」主題展覽，史篤城，英國

評審

2013 韓國京畿道國際陶瓷雙年展評審
2011 英國陶藝雙年展競賽評審
2010 法國瓦洛里國際陶藝雙年展競賽評審

董事會

2013-現今 荷蘭電子音樂中心- STEIM主席兼理事
2010-現今 荷蘭國際高德阿姆斯特新音樂節董事

Current Occupation

Director, Sundaymorning@ekwc European Ceramic Workcentre

Experience

2004-2009 Director, Stichting Stedelijke Musea Gouda, Netherlands
1996-2004 Director of exhibitions, Central Museum, Utrecht, Netherlands
1993-1995 Founder and curator, proton ICA, Amsterdam, Netherlands

Curated exhibitions

2012-2013 Dutch Design week Eindhoven, Netherlands
2011 "European Ceramic Workcentre", theme exhibition, Stoke-on-Trent, UK

Jury memberships

2013 Jury Member, the Gyeonggi International Ceramic Biennale, Korea
2011 Jury Member, the competition of the British Ceramics Biennale, UK
2010 Jury Member, the competition of International Ceramic Biennale of Vallauris, France

Board memberships

2013~ Chair and board member of STEIM (contemporary electronical music), Amsterdam, Netherlands
2010~ Board member of the international Gaudeamus Music Week, Netherlands

禹寬壕 Woo, Kwanho

韓國 Korea



現職

陶藝創作者／韓國弘益大學陶瓷與玻璃學系教授

經歷

2015 韓國京畿道國際陶藝雙年展講者
2012 日本美濃國際陶藝競賽評審
2012 臺灣國際陶藝雙年展講者

展覽

2015 「中國大陸景德鎮國際陶藝特展」，景德鎮陶瓷學院美術館，中國大陸
2014 「亞洲當代陶藝展」，Clayarch金海美術館，韓國
2012 「新城—東亞當代陶藝交流展」，新北市立鶯歌陶瓷博物館，臺灣
2011 「清州國際工藝雙年展」，韓國
2011 「存在與變化」，東海大學藝術中心，臺灣
2010 「波娑羅-宴會器皿展」，山口縣立美術館浦上紀念館，日本

典藏

首爾市立美術館，韓國
愛知縣陶瓷美術館，日本
山口縣立美術館浦上紀念館，日本

Current Occupation

Ceramic Artist/Professor, Ceramic & Glass Dept. Hongik University, Korea

Experience

2015 Speaker, Gyeonggi Ceramic Biennale, Korea
2012 Jury Member, Mino International Ceramic Competition, Japan
2012 Speaker, Taiwan Ceramic Biennale, Taiwan

Exhibition

2015 Jingdezhen Int'l Ceramic Exhibition, Jingdezhen Ceramic Institute, China
2014 Asia Contemporary Ceramic Exhibition, Clayarch Gimhae Museum, Korea
2012 New region-Asia Contemporary Ceramic Exhibition, New Taipei City Yingge Ceramics Museum, Taiwan
2011 Cheongju Int'l Craft Biennale, Korea
2011 Existence and Chang, Tunghai University Art Gallery, Taiwan
2010 BASARA-Vessel of Festival, Japan

Collection

Seoul Museum of Art, Korea
Aichi Ceramic Museum, Japan
Hagi Museum of Art, Yamaguchi Prefecture, Japan

陳春蘭

新北市立鶯歌陶瓷博物館館長

「臺灣國際陶藝雙年展」為新北市立鶯歌陶瓷博物館每兩年舉辦一次的展覽盛事，於2004年首次開辦，獲得國內外藝術界高度的參與及迴響。2016臺灣國際陶藝雙年展歷經數年的籌備，承蒙國際評審團的參與，秉持專業性與公平性，展現陶藝在藝術、美學與材質的無限可能與完美結合。

本屆競賽以「陶觀」為主題，以鼓勵當代陶藝創作的精神，廣納陶藝萬象、強調陶藝創作本位為主軸，表現臺灣陶藝創作豐沛多樣及重視陶本質之特色，亦在國際陶藝界為臺灣陶藝發聲。陶藝創作大多慣於直接透過陶土傳遞創作理念，材質摸索與掌握的能力更是作品整體發展的重要關鍵，也是呈現陶瓷自身的魅力與創作理念的要件。考量陶藝多元與擴大參與等因素，本屆特別增加首獎與金獎各一名，同時為得獎者舉辦個展及提供駐村機會，突顯此一國際陶藝競賽的創作精神。

2016臺灣國際陶藝雙年展競賽橫跨全球48個國家、達369件作品，風格特殊、多樣，呈現全球陶藝之演變與觀點。入選作品皆十分優秀，其中，以土素材為基點為創作思考的作品《土》，顛覆傳統思維，土與釉之間的表現力與依附關係耐人尋味。而《懷舊15 TWT-02》則是利用臺灣土及未經窯燒的屋瓦巧妙搭配，加入玻璃元素，表現陶土與異材質之間的協調與彈性，蘊含歷史及現代的對話。此兩件作品獲評審一致認同，選評為首獎。此外，《人生終站系列》作品，藝術家透過雕塑人體形態，利用強烈且具張力的表現手法，在三度空間建構出熟悉的視覺意象，將其豐富情感訴諸於陶藝表現，賦予觀者無限的想像空間，令人印象深刻。

陶藝定義隨著環境、社會及時代的更迭而有所變革，陶藝的創作形式與表現也逐漸多樣化。在面對全球當代陶藝脈動與趨勢，多媒材運用在當代藝術界的盛行，包含陶藝也受到影響，而陶藝原有的特質及價值是否因此削弱，值得深思。

陶博館因每屆陶藝雙年展之效益累積，除了與國際陶藝持續接軌，充實博物館展覽與典藏的豐富，我們期盼藉此引介全球陶藝思潮，展現臺灣與國際藝術潮流及創作能量，讓展覽空間不僅是作品匯集場所，亦是創作精神辯證與交流之國際平臺。

Taiwan Ceramics Biennale is a prestigious international exhibition organized by New Taipei City Yingge Ceramics Museum every two years. Since its inception in 2004 the Biennale has attracted enthusiastic participation of local as well as international artists. The 2016 Taiwan Ceramics Biennale, after years of preparation and with the international jury's professionalism and fairness, demonstrates the unlimited possibilities of ceramic art and the perfect integration of fine art, aesthetics and materials.

The theme adopted by this year's Biennale is called "Concept", which indicates the encouragement of contemporary ceramics art, the solicitation of art concepts, the emphasis on pottery-based creative process, the manifestation of rich, diversified and ceramic-oriented creations in Taiwan, and a channel of bringing Taiwan's ceramic art to the world. Most of ceramic artwork renders an artist's concept directly through clay. The key of the overall development of a piece of art is the application and management of various materials—which is also a crucial element in the charm of ceramics and artist statements. To widen and deepen the engagement of ceramic artists, the 2016 Taiwan Ceramics Biennale offers two Grand prizes and two Gold prizes and awards the residency and solo exhibition in the hope of highlighting the creative spirit in the competition.

There are 369 entries from 48 countries applied to the 2016 Taiwan Ceramics Biennale, embodying the evolution and concepts of ceramics around the world. All award winners and finalists are excellent and represent a variety of unique styles. Among all, *Clay* and *Nostalgia15 TWT-02* are unanimously selected by the jury as the two Grand prize winning works. *Clay*—centered around soil—overturns traditional ways of thinking and portrays the intriguing engagement and interdependence between clay and glaze. *Nostalgia15 TWT-02* expresses harmony and adaptability between clay and non-clay materials and creates a dialogue between the past and the present by cleverly incorporating glass into unfired roof tiles made of Taiwanese local clay. In addition, *Destination V* is a richly sentimental and impressive sculpture in the form of the human figure. It creates a familiar three dimensional visual image with strong and tense expression/performance and gives its viewers unlimited room for imagination.

The definition of ceramic art evolves in response to the changes of the environment, society and time. The form and expression of ceramic art also diversifies. I believe it is worth contemplating that ceramic art may gradually lose its original characteristics and value in the face of global trends in contemporary ceramic art and the popularity of contemporary multimedia art.

Over the years of organizing Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum has brought Taiwan in line with global development of ceramic art and has enriched its exhibitions and collections. It is my hope that the museum will continue to introduce new thinking of ceramic art around the world, and show art trends and creative energy in Taiwan and from the international community. It is also my hope that an exhibition space will not only be a place where pieces of art gather but also be an international platform for dialectics and exchange of creative arts philosophy.

Chen, Chun-lan

Director of New Taipei City Yingge Ceramics Museum, Taiwan

范振金

臺灣資深陶藝家

從來自世界全球的369件國際陶藝作品初審過程中，我猛然發現這等於走了三趟國際陶藝知性之旅。第一趟走馬看花，第二趟比第一趟深入了解許多，把作品歸納為三個等級，給予2、3、4三種分數。到了遊走第三趟時，則開始做一次深度的陶藝審查之旅，將四級分的作品一個個詳加品味，並做出4與5的分野。以我過去參與競賽評審的經驗，不論國內外的陶藝家，多以年輕陶藝家居多，年輕藝術家的作品特色，以造形創意理念為表現重點，其技巧運用亦佳，至於媒材運用則有待努力。

展覽的用意在於展出作品，讓參觀者從欣賞作品之美，得到心靈交會的效果，而且在參觀作品時學到作者精彩的創意巧思與技法。這次從國際參賽的300多件作品中選出119件展出，每件作品各有其特色與美感。其中有2件作品我特別將它的創意巧思提出推介。

《風》這件作品是以兩個坯體靠近並列，施以流動性的釉作為連結橋樑。流動性的釉分別掛在兩個坯體上，當釉熔融呈液體狀時自然向下流動，部分釉料最後累積停留在兩件作品之間，使連結的兩件坯體合而為一。

《土》這件作品幾乎完全以釉為主體單獨呈現，似乎不需要土坯來支撐其形。其實它還是以土坯為容器支撐，而在坯與釉之間灑上耐高溫粉狀原料做為隔離作用、以釉為主體的作品。在冷卻之後，便自然脫離固定的容器支撐物，成為單獨以釉為形體。這件作品的創意，在思維上已經超越傳統，非常值得陶藝創作者參考學習。

我們站在20與21世紀交替的世代，擁有非常多以往世代所沒有的創作優勢。因此，我們預計本世紀將有更多的精彩作品出現。這些精彩作品目前已經反映在造形創意理念和技巧運用上，至於這個世代，還有其他優勢是以前世代所沒有的，還沒有完全被藝術家善加發揮。比如電窯、瓦斯窯的燒陶設備與還原燒的精密儀器、可用塞格式算出的精準原料成份、精準操控氧化燒與還原燒的精密儀器，還有燒成溫度更寬廣的陶藝新材料等。這些優渥的陶藝創作條件，有待陶藝家們善加發揮，相信未來可以創造出更精彩的陶藝佳作。

The jurying process for the 2016 Taiwan Ceramics Biennale for me is like three round-the-world intellectual journeys of ceramic arts. During the first journey I gave a quick glance at 369 entries from around the world. In the second one, I dived deeper into those pieces of art and categorized them into three levels of grades, i.e. 2, 3 and 4. During the third journey I embarked on my in-depth review of all entries in grade 4, picked those outshining the others, and put them into grade 5. My past jury experience told me that the majority of ceramic artists, both domestically and abroad, are young, and that young artists usually focus on shapes, concepts and creativity, and have great skills and techniques—but there's room for improvement in terms of leveraging materials.

Art exhibitions are intended for viewers to appreciate art, to have heart to heart conversations and soul connections with the artwork, and to learn artist's amazing creative ideas and techniques. In the 2016 Taiwan Ceramics Biennale 119 pieces of art are selectively chosen out of over 300 entries to demonstrate their own characters and beauty. Among all there are two I'd like to especially commend for their creativity and ingenuity.

Oroshi is composed of two clay bodies placed side by side and bridged by glaze. Because of its fluidity, the glaze over the two clay bodies flows down during firing, accumulates in the gap between the bodies, and hence connects the two clay bodies to one piece.

Clay is a piece of art of which the main body is the glaze and where support of a clay body seems unnecessary. In fact the artist used a clay body as a support vessel and sprinkled high heat resistant clay powder on it before glazing. When the work was cooled down after firing, the clay body separated from the glaze as may be expected, consequently making the glaze the main body of the work. The creative concept is original and beyond tradition, very much worth learning for ceramic artists.

Entering the twenty-first century, we have more creative advantages than ever before and thus would expect even more astonishing artwork. The entrants of the 2016 Taiwan Ceramics Biennale have shown their amazing designs, creativity, concepts and techniques. Still, I believe the artists haven't fully taken all the advantages which didn't exist in the past centuries. For instance, firing electric kilns, firing gas kilns, precision instruments for reduction firing, the use of Seger formulas to know the exact composition of the raw materials, precision instruments for oxidation firing and reduction firing, ceramic materials with greater heat capacity, and etc. I believe that when artists make use of all of those available benefits even more wonderful ceramic artwork will come.

Fan, Chen-chin

Ceramic Senior Artist, Taiwan

邵婷如

陶藝創作者
藝評寫作

驚豔的遇合

2016臺灣國際陶藝雙年展的得獎作品，呈現出相當平均的水準，且涵蓋豐富面向的水平，來自各國的評審，在雙年展的選件過程，在其專長領域透過多方面的討論，尋求最大的公約，同時和心中驚豔的作品展開一場場對話。

觀察日本陶藝家小島修的作品約有十年的時間，但是直到五年前才親眼看見他的實作，當時驚覺，他的作品難以在照片裡彰顯出原作的巨大量感與對比動感，唯有實際安靜站在作品面前，才能感受到藝術家與泥土格鬥、共生的痕跡。小島修的創作，記錄人與大自然的共存關係，不論是柏油路下的土地或人們居住的房舍，在時間與自然氣候的侵蝕過程，體證建構與破壞的證據，但同時捕捉人為與自然不對抗的承擔。《懷舊15TWT-02》別於之前運用實心泥塊的沈重量感，小島這次使用臺灣臺南六甲工廠生產的屋頂泥坯瓦片，雖然一如以往運用同質造形的重覆堆疊，同樣著墨在泥土的能量，同時強調人類生存於大自然順天應人關係的歷史回顧，但這個系列卻顯露出更多細節關照的細膩美學，之前與泥土的格鬥痕跡不再那麼顯化，回歸共生的調和與剛柔並置的依存。

美國陶藝家Kosmas Ballis的《新人類紀元》，不單是件抽象造形的作品，同時也是件敘述性的創作；不單是場視覺藝術的策動，Ballis同時意圖引發觀者進一步的辯證思維。藝術家透過華麗的彩豔色釉與黑色無光釉的流動與靜置的對比，在奔竄外溢的抽象線條裡，處處暗藏著被流釉覆蓋的具象小物，形成兩元異質，狂野華美卻垂危不安的安排，在在競演出視覺的強烈張力，讓觀者久久難以將眼光從這件作品移開。此作品不僅藉由結構性的造形，來導覽正反辯證的平衡意念，事實上，藝術家在處理《新人類紀元》，除了營造末世放浪不羈，濃烈衝擊的視覺效果，同時在意念上傳達對生命誕生的新紀元禮讚。

雖然對拉脫維亞陶藝家Ilona Romule的作品並不算陌生，但在這次評審過程卻沒辨認出《黑色方塊》一作的作者。這件體積不大，高度僅20公分的作品，雖隱身在許多大體積的作品當中，但它卻擁有讓人難以忽視的存在量感。藝術家以她慣有知名的純熟泥漿翻模技法處理《黑色方塊》，但別以往常的雪白瓷器佐以多色彩繪，或黑圖白瓷對比的釉上彩所作的敘述性繪圖，這件黑色人形瓷器，若沒細看恐怕就忽略了在黑色本體上的黑色線條的繪圖，含蓄內斂卻典雅。Romule在作品上處理馬賽克裝飾，是她於以色列觀看古代馬賽克作品的轉換紀錄，此外以人形與容器合體，引發觀者對人身即為容器的連想，透過以色列的羅馬遺跡之作，整件作品幻化成人類於歷史文化時空穿梭的串連。

An Astounding Encounter

The jury of the 2016 Taiwan Ceramics Biennale, with expertise from around the world, deliberates over multiple dimensions of an opinion, seeks maximum consensus in the selection process and launches a series of dialogues with the astounding entries. The jurors are honored to have experienced a group of award winning works beyond average standards of quality and exploring diverse issues.

I've paid attention to Kojima Osamu's artwork for about a decade but it was not until five years ago I saw his works in real life. I was astonished by their immense volume and dynamic contrasts, which were barely rendered in photos. When I stood quietly in front of Kojima's pieces I could feel the traces of wrestles and symbiosis between the artist and clay. His creation records the symbiotic relationship between man and nature. Whether about soil under the asphalt surface of a road or about people's houses, his works not only reveal evidence of construction and destruction but also underline the consequences of the confrontation between man and nature in the course of time and natural erosion. Rather than heavy solid clay blocks in most of his previous works, *Nostalgia15 TWT-02* is constructed of embryonic clay roof tiles manufactured by a factory in Liu Jia, Tainan City, Taiwan. It is similar with his previous works in the manner of stacking of homogenous forms, emphasis on the energy of clay, and historical reflections on man's existence in nature and man's adaptation to his physical environment. Yet it further reveals more details of delicate aesthetics of ceramics, obscures the traces of wrestling against clay, and centers around the harmonious symbiosis, coexistence and interdependence of hardness and softness.

Anthropocene, by American artist Kosmas Ballis, in its abstract as well as narrative form, is not only an instigation of visual arts but also an invitation to viewers' dialectical thinking. Dissimilarity between flamboyant colored glazes and black matt glaze, movement and stillness, this work of art is a statement of polar heterogeneity as it harbors flowing glaze covered figurative objects among overflowing abstract lines. It is wild, gorgeous, tense and uneasy. Its strong visual tension keeps a viewer's attention fastened. Its structural form navigates the balance between positive and negative dialectical ideas. In fact, *Anthropocene* not only achieves a strong visual impact of end-time unruliness but also thoughtfully praises a new era of the birth of life.

I'm not unfamiliar with Ilona Romule's artwork but failed to recognize her work *Black Squares* in the jurying process. *Black Squares*, with a height of only 20cm, is a dense mass of which the existence is hard to be ignored among many large-scale entries. It is created with the use of her well-known techniques of self-made plaster model moulds and slip cast. However, different from her usual hand-painted White porcelain or black and white works with narrative painting in overglaze technique, this porcelain figure has black delicate lines painted on its black body, so subtle, restrained but elegant that one could easily miss them. Its mosaic decoration is her interpretation of ancient mosaics observed in her trip to Israel. The marriage of human figure and vessel is an analogy that the human body is a vessel. Inspired by ancient Roman remains in Israel, *Black Squares* connects the dots across the borders of space, time, history and culture.

Shao, Ting-ju

Ceramic Artist

Arts Reviewer, Taiwan

陶之所以為陶

我有當代複合媒材創作、空間裝置和策展的多重經驗，但身為非陶藝創作的評審委員，我必須先釐清自身在這個深具傳統和技藝專業判斷的任務上所能提供的貢獻，同時也引起了我對工藝在當代發展的關注：傳統技藝在當代社會、生活或美學的價值為何？其實它是個需要持續被提出、而且沒有定論的問題。這個問題只有在創作者的實踐中，讓我們洞悉或驚喜它的潛能和存在的價值。從這個角度來看，能夠突破傳統技藝限制、在當代生活中帶來驚訝與省思，使我們知其為陶藝卻無法用陶藝作界定的，就是好作品。

評審和議制與推薦獎的多元價值

這場評審採取一種非經評審標準協商的共識決，而是各自表述、以票數取勝的和議制。從評審委員的角色差異就能洞見獎項設立的精神是在於「多元取樣」的方式；例如，有國內外、學界、創作者、產業界、美術館專業人士的組合，假設評委們能在各自不同的領域價值觀中，共構出一個多元拼盤的得獎者圖像。當然，事實上，越是到評審後階段，越無法貫徹這樣的想像，因為獎項的產出，終究需要理性的論述和辯證的過程；委員們的意見交織與交流，讓我們重新見證陶藝突破與再生的火花，而非僅是差異「樣本」的並置，我認為是這場評審對每位參與者的最大收穫。此外，主辦單位在最後階段安排了一種專家「賞味」的人性溫度，「評審推薦獎」直接揭露了評審委員個人的品味底蘊或概念基礎，有人浪漫、有人嘲諷、有人思辯、有人戲謔、有人重技、也有人愛趣味。雖然獎項刻意維持送審者、評審皆不記名的合議制度，但是「推薦獎」的逆向操作方式，對照著獎項的集體決議，才真正揭示另一種關於多元價值實踐的當代部署。

傳統與歷史所鋪陳的創造底蘊

陶與生活有密不可分的關係；遠從初民文化、近至當代生活，陶作為器物的功能性和作為美學的物件，永遠是陶藝創作的兩極光譜。這場競獎過程，來自不同區域和文化，卻回應著某些彷彿具有共識的議題。有關於土質的啟發與對抗、釉與表層的喧嚷、器物與雕塑的掙扎、似陶與非陶的詭辯，有關於造形與結構的抗衡、簡單姿態與極度繁複的對比；有些極盡細緻之能事，和近乎著魔的工技；有些尋求時間的見證，也有些以令人驚訝的方式向空間延展與擴張。然而手塑成型與拉坯仍然是基本的技術法則，讓陶板、灌漿塑模和材質蒙太奇的作法，擺盪著陶的性質。當代數位科技的助長與取代似乎是一項無法規避的現實，但卻不見得能真正有效撫慰技藝突破的焦慮。最終，仿真的失敗與象徵的陳腔濫調，始終是與傳統技藝相關的藝術獎項面對當代議題的陷阱；缺乏了歷史觀照的媒材強迫，忽視文化語境的問題意識，陶將不再是陶。

《內在·漫遊2》是一件樸實、古拙、手捏成形、彷彿具有初民傳奇的陶塑作品。我推薦它是因為初見它的沒有企圖心、它的隨遇而安、它的純真童趣、它的不假修飾。但是同時，它又是如此的矯飾造作、充滿姿態，令人懷想起超現實、如夢一般的曲線，文人墨韻一般的暈染層次，彷彿器皿用物卻無用、實似山水盆景卻無生，只是凝止凍結的宇宙、抽除時間的泥漿流動。

我不是陶藝創作者，但它讓我興起捏陶的衝動，一種有關陶質的氣味和捏塑動作的直覺本性，一種泥土媒介的謙遜、敘事題材的優雅，以及映照自然的形體。當下具足、卻又稍縱即逝。

For Ceramics to be Ceramics

I—with various experiences in contemporary multimedia art, installation art and as an exhibition curator but no ceramic art background—first need to be aware of the contributions I can make as a juror toward the jurying process in which expertise and knowledge of time-honored craftsmanship is much needed. At the same time I need to pay closer attention to the contemporary development of craftsmanship and contemplate the question: What is the value of traditional craftsmanship in today's society, life or aesthetics? This is a question to be asked continuously and one that will never have a final answer. Only through artists' creative practices can we be pleasantly surprised at and have a deeper understanding of the potential and value of traditional craftsmanship. In this sense, I'd say that good works of art are those which go beyond traditional boundaries, surprise and reflect what's happening, and show that they are ceramics but not of ceramics.

The Value of Diversity: The Majority Decision and Recommendation Prizes

There are no set criteria for the judging of the prizes. It is left up to the jury to reach award decisions by majority voting. As a core value in the Taiwan Ceramics Biennale, diversity could be perceived through a diverse range of backgrounds of the jurors—working as an arts practitioner or a museum professional from both domestically and internationally, Asia and the Americas, academia and industry. It is expected that the jurors with different values in different fields can collectively determine a diverse list of winners. In fact, of course, this expectation is difficult to fulfill, especially in the later phases of the jurying process, because after all award decisions need to be based on rational discourse and dialectic. However, rather than putting contrasting “samples” on one plate, the jurors interweave and exchange ideas and subsequently testify to the rebirth and breakthrough of ceramic art—which I believe is the greatest reward for every participant. Furthermore, through the selection of Recommendation prizes—which are like top picks for connoisseurs, each juror is able to share his/her personal tastes or views of what art should be—some favor romantic designs; others are for the use of satire, ridicule or speculation; and still others, skills or fun. Even though the award decisions for Recommendation prizes are also anonymous and of majority voting, but they truly demonstrate the realization of the value of diversity in modern times.

Creative Content Rooted in History and Traditions

Ceramics is inseparable from everyday life. Functional qualities and aesthetic expressions are always the two ends of the spectrum of ceramic creation from primitive culture to modern civilization. In the 2016 Taiwan Ceramics Biennale the entrants—even though from various regions and cultures—somehow seem to have reached a consensus on what issues to be addressed: inspirations of and confrontations against the quality of clay, commotions about glazes and surface treatments, struggles between vessels and sculptures, sophisms of seeming or unseeming appearance of ceramics, balance between shape and structure, and comparisons between exquisite simplicity and extreme complexity. Some entrants are extremely meticulous and nearly obsessed with handcraftsmanship, others allow their artwork to prove its value over time, and still others present pieces which amazingly extend and expand into space. Nevertheless, hand building and throwing remain as basic skills, and techniques of slab, slip casting and montage of material are employed to sway the nature of clay. The growth of and the stand-in by modern digital technology is an unavoidable reality yet it won't necessarily and effectively pacify craftsmanship breakthrough anxiety. Lastly, failures of emulation and platitudes of symbolization are at all times pitfalls involved in art competitions related to traditional forms of art. If historical perspectives are discarded, materials are misused, and the cultural-linguistic context of an issue is neglected, ceramics will no longer be ceramics.

Inner Self, Meander 2 is a simple retro-style hand-pinched ceramics akin to a legend of the primitive time. I voted it for Recommendation prize because of its easiness, effortlessness, childlike innocence and genuineness. Yet it has its pompous attitude with a surreal, dream-like appearance, which is almost like a Chinese ink wash painting. It seems to be a set of functional containers but it's not. It appears to be a landscape penjing but it's lifeless. It is simply a coagulated mass of the universe, or a frozen moment of the flow of slip.

I'm not a ceramic artist, but *Inner Self, Meander 2* stirs up my interest in pottery. It carries the legacy of clay and awakens the instinct of hand-building. It is pottery modesty, narrative elegance and handmade nature. Its presence is complete yet fleeting.

Lin, Ping

Director of Taipei Fine Arts Museum, Taiwan

Linda Sikora

陶藝創作者

美國阿爾菲德大學教授

「2016臺灣國際陶藝雙年展」帶著召喚對陶藝懷抱滿腔熱情的靈魂的宗旨，網羅世界各地投身傳統茶具、設計類餐具、概念性器皿、大小規模人物造形、空間裝置及紀念性雕塑的藝術家，跨越流派風格，在創作理念上表達廣泛的人文主義與社會、政治、文化境況的哲學問題。藝術家們普遍認為，描繪或表現人類境況的創作——（自）傳記式或更廣泛的敘事式，能夠成為變革的媒介與介入的力量。某些藝術家藉由個人意見或經驗來吸引志同道合的人。某些敘事性作品天真、綜合地運用素材去除圖像並放置於現實之中，此作法或許是為了回應頗具名望之藝術家（非陶藝家）在近期作品大量運用陶瓷素材的現象。在這種情況下，陶瓷素材操作本身有時比圖像的表達性更為強烈（或與圖像的表達性恰恰相反）。正如某些作品會被形容為策略性或情境性地「去技能化」，某些參賽作品花枝招展地展現對材質的精湛技藝，亦同樣昭然若揭。因此，我們同時看見運用高度精細的物質過程表現某種人類意志，以及採用單純從主要地質棲息地移出的原始狀態媒材訴說人性與意志的故事。得獎作品中的具象雕塑鮮少追求寫實主義，反而更多運用表現主義或過去使用的敘事策略，如木偶、玩偶或諷刺漫畫，此手法可能是在回應妥協的當代意象或當代網絡連結或分散。參賽所提交的作品以陶瓷作為全部或是主要的材質，對媒材的要求遠高於徵件內容，在全球性的徵件競賽是較為罕見的情況。

本屆雙年展評審團在嚴格審視參賽作品的媒材與時間、文化及內涵的交會之後，評選出首獎與金獎共4件作品。催生創作的議題，將社會政治批判的基礎，嵌入時而令人畏懼的內容，然而幾乎也都包含了輕鬆詼諧的時刻。《懷舊15 TWT-02》以雕塑的方式操作物件與人工製品，堅持從考古的角度研讀、從文化的角度評論。緻密塊體以未經窯燒的臺灣屋瓦熔合而成，不僅掩飾遮風避雨之處的體積，亦阻止任何想像的衝動，作品名稱中的縮寫TWT倒是提供了些解脫。《土》運用隨時間而變化的各種現象，來區分陶土結構與黏質表面，這種抽象概念觸及媒材神秘的技術性特質，或者可說是一幅凝結的動畫。《半幅蒙太奇》與《新人類紀元》運用當今陶瓷比喻手法，在各種關於人性與陶瓷材料的「非相異」想法之間疾馳，而《新人類紀元》更運用引述、去技能化、特技，以跳脫傳統的方式，使傳統雕塑空間概念更加生動。若這些藝術家在駐村計畫與個展期間，讓人們有一段時間更瞭解他們的創作手法，或許物件與個人之間的潛在對話，將激發意想不到的碰撞與難以置信的合作，對於肯定他們的作品與手法而言，將是完全視情況而定卻又富有成效的結果。

銀獎作品《絕對零度的直白》與《彼岸》亦獲得參與陶博館的駐村計畫。《絕對零度的直白》——切勿與莫比爾斯環（Mobius strip）混淆，儘管作品名稱讓人有如此聯想——不但是「可定向的」，同時讓人有材料操縱名家之作的印象。另一方面，《彼岸》是一則寓言，而寓言的生成讓物件既趣味十足又「憂心忡忡」。這些媒材堅硬、主題柔和的作品，讓人視線難以集中，卻又能夠辨識清晰，而方法成為作品內涵的主要載體，影響「觀」的經驗。

《等待果陀》展現抽象性與系統性的數學勞碌，諷刺地、渾勁有力、底蘊豐富，然而稱為儲物器皿的無底外形可能會削弱這兩方面的影響；另一銅獎作品《不久前的昔日頌》則霍然道出人類的愚蠢故事。

本次另選出5件優選與7件評審推薦獎，在此各舉出一件作品：優選作品《之間，之外》是一組智慧高明、精雕細琢、引人入勝的注漿成形容器，抽象化與形式主義在概念上「推撞」人類感知與優雅解讀的銳度。評審推薦獎作品《九杯》同樣是器皿的組合，作品名稱顯而易懂，意味服務的應用是需要觸覺的，是司空見慣的，而其餘較隱晦的含義則在探討桌面上的理想功能為何——這個策略讓人必須先創作形體才能發現功能，反之亦然。

國際競賽展評審過程的第一步驟，是在螢幕上透過影像觀看三維立體的藝術作品，此法絕非理想，也不容易：比例只能藉由量測投射得知；顏色經過濾鏡過濾；影像解析度會修飾表面細節，模糊質感；物件與地點的相對關係含糊不明。當評審們集聚於鶯歌陶瓷博物館進行決審評選，面對提交作品以及來自全球各地陶藝領域專業同仁，更進一步地推動陶博館渴望連結世界各地的人、地、陶藝之意象與核心承諾。感謝鶯歌陶瓷博物館給予我這次寶貴的機會。

2016 Taiwan Ceramics Biennale's goal of "summoning the spirit of passion for ceramics" includes an international group of artists working with traditional tea ware, design based tableware, conceptual vessels, large and small-scale figure modeling, space-based installations and monumental sculpture. Across the range of genres, artist statements address overarching philosophical issues of humanism and social/political/cultural conditions. There exists a prevailing sentiment among the artists that creative work which illustrates or represents the human condition – autobiographical, biographical or more broadly narrative - generates agency for change and becomes intervention. Other artists exercise personal opinion/experience to appeal to like-minded individuals. Some narrative based work relied on a naïve, plastic use of material to remove imagery from, and place it in, reality. This could be a response to the contemporary proliferation of ceramic material recently included in the oeuvre of established (non-ceramist) artists. In this the manipulation of the clay itself, at times, is more expressive than, or at odds with, the imagery. Just as one could describe some of the work as strategically or circumstantially 'deskilled', also evident was notable submission of works with a flamboyant display of material virtuosity. So, we see both a highly refined material process that expresses one type of human will, and use of the material in a raw state, barely removed from its primary geological habitat – which tells another story of human nature and will. Figurative sculpture rarely pursued realism in this group of work, but more often was expressionistic or used narrative devices such as puppet/doll or caricature. This approach may be a reaction to negotiating contemporary imagery, or the contemporary networked/distributed self. In the greater group, submitted work is executed entirely or primarily in ceramic materials - well above the ceramic qualification in the prospectus and not often the case in such a broad call for entries.

Time, culture and the visceral engagement of material phenomena are interrogated in the artwork of the top four prizewinners of the New Taipei City Yingee Museum's 2016 Taiwan Ceramics Biennale. Issues driving this work have underpinnings of social political critique embedded in content that is at times dire, but also contains moments of levity on almost all accounts. *Nostalgia15 TWT-02* operates sculpturally as an object/artifact that insists on being read archeologically and commenting culturally. Constructed of unfired Taiwanese roof-tiles fused together, this dense mass not only belies the volume that a shelter might offer, but arrests any impulse to imagine. The acronym TWT in the title offers some relief. In *Clay*, the measure of time uses phenomena to differentiate ceramic structure and viscous surface. This abstraction arrives at a technical intrigue of materials or, if you prefer, a frozen animation. *Half Frame Montage* and *Anthropocene* use current ceramic tropes to spin 'not dissimilar' ideas about humanity and ceramic materials – the later of the two using formats of quotation, de-skilling and acrobatics to enliven a traditional notion of sculptural space in an unconventional manner. If the residency and solo exhibition awarded these artists bring their practice into proximity for a period of time, the potential discourse between objects and individuals might instigate surprising collisions and unlikely collaborations – a completely circumstantial but most productive outcome for this recognition of their work and practice.

The Candidness of Absolute Zero and *Nirvana* are the two Silver prizes and also include residencies. The first of these works - not to be confused with a Mobius strip, although the title might tempt this association - is not only 'orient-able' but impresses as a virtuosic feat of material manipulation. *Nirvana*, on the other hand is a fable or allegory whose fabrication renders objects that read as both playful and 'worried over'. The resulting pieces, soft subjects rendered in hard material, are hard to focus on visually but otherwise clearly identifiable. The methodology becomes a primary bearer of content as it impacts the experience of 'seeing'.

Waiting For Godot, in all its abstraction and systematized mathematical toiling, is ironically powerful and visceral, although the bottomless form that reports as a storage vessel might undermine this impact on two counts. *Ode To A Not Too Distant Past*, awarded the other Bronze prize quickly tells its tale of human folly.

New Taipei City Yingee Museum awarded five Merit and seven Recommendation prizes. To mention one of each category: *Between Beyond* (Merit prize award) offered a smart, excellently crafted, engaging group of cast vessels whose abstraction and formalism 'push' conceptually against the acuity of human perception and interpretation with grace. Recommendation prize winner, *9 Serving Vessels*, also a consortium, are blatantly titled to suggest a tactile, quotidian application of service while remaining rather oblique regarding just the what the ideal function on the table might be – a strategy whereby one must invent the form to find the function, or visa versa.

Viewing dimensional artwork from images on a screen, the first step in the jurying process of competitive international exhibitions, is never ideal or easy: scale is only available through a projection of metrics; color is filtered; image resolution can make details of surface finish and touch obscure; the preposition of the object relative to the site is ambiguous. The gathering of jurors at the New Taipei City Yingee Museum for the final selection of prizes, in the presence of the submitted work and in the presence of colleagues with expertise in the field from around the globe, furthers the Museum's aspiration and essential commitment to making connections between people, places and ceramic art worldwide. Thank you for this opportunity.

Linda Sikora

Ceramic Artist

Professor of Alfred University, USA

陶藝雙年展在世界各地開枝散葉，其中，臺灣國際陶藝雙年展是陶藝界最為突出、最受尊崇的盛事之一，這乃歸功於卓越的組織策劃、精美的作品集、令人讚嘆不已的新北市立鶯歌陶瓷博物館，當然還有許許多多優秀出眾的參展藝術家。

近幾屆「臺灣國際陶藝雙年展」採作品競賽與策展競賽交替舉辦的模式。本屆為作品競賽展，陶藝家於2015年提交作品，評審團從中選出略為獨特之作品，並將之呈現予大眾。此項國際競賽意即評審團須評選來自世界各地的參賽作品；來自數十個國家的參賽作品，代表著形形色色的參賽藝術家，年齡、技法、藝術背景、地理與歷史意識各異其趣，特質與個性的多樣，自是鮮活了本屆競賽。

參賽藝術家都有一個共通點：期許在陶藝國際舞臺上發光發熱的雄心壯志。陶藝創作遍及世界各地，如同競技運動般，看似容易，門檻不高，且具實用功能，但相較於可追溯至兩千年前的競技運動，陶瓷具有一萬年以上的悠久歷史。這表示，陶藝競賽乃構建在五大洲的所有歷史時期之上，除了遠大抱負，陶藝家還需要膽量，或許再加副遮光眼鏡，才不會過度關注過去曾經的一切。

「2016臺灣國際陶藝雙年展」吸引為數眾多的傑出作品參賽，初審由評審團運用iPad與iMac進行遠端作品影像評比，意即參賽作品的視覺品質成了初判標準。感受不到、觸摸不到、看不到細節，主要根據外觀與影像強度評選，努力從遠端評估技術品質。

決審則在陶博館內就原件進行評選。細細檢視通過初審的100餘件作品，令人讚嘆不已，這些作品構築成「2016臺灣國際陶藝雙年展」的主體，評審們可以一起在真實生活中檢視，不過這也是掙扎的開始。幸好，評審委員有數日的時間來作出最終決定。有些作品安靜、含蓄，唯在一段時間之後才會顯露其奧秘；有些作品急躁、上相，真實生活裡卻是煩人、盛氣逼人。作品評選過程見證了全球多樣化，每個大陸、每個國家、每個流派，對於好陶藝的構成條件各不相同，在評選時自然流露，發出全新與強烈的聲音。評審委員經驗豐富多元，總是能從多個面向切入討論。

可以從這些作品中看出新的發展嗎？技術發展是重點嗎？這是場永恆之美的評選，或是碗盆瓶鉢的比賽？看得出來這些創作蘊含藝術史知識、陶瓷歷史、當代迫切感，而這是重要的標準嗎？迫切性與原創性不是一般西方的標準，而工藝技巧是亞洲的標準嗎？評審委員們討論、思量、檢視。

經過數回合的討論，最終優勝者慢慢浮出檯面。個人認為，若要在今日佔有一席之地，作品必須反映出21世紀的景況，某些參賽作品確實對此廣泛論述，而某些獲獎作品卻毫無涉略（不過極為美麗！）我注意到前十件被提名作品之中，絕大多數均探討永續性這個重大的社會議題，腐敗遊戲、圓形城市、重複使用、社會重整，都是21世紀藝術作品不容忽視的題材。

波蘭陶藝家Stanislaw Brach特別吸引我的關注，作品《黃金》結合數種技巧與想法，運用模具近乎不完美地複製瓷蜂窩，並以黃金做某種程度的重建。無庸置疑，對人類社會的隱喻，不僅體現環境遭到破壞，亦反映出照顧大自然的必要性。運用日本傳統陶瓷器修繕技法「kintsugi」（日本傳統金漆陶瓷修補技藝）重建蜂窩，更增添時尚感。

日本陶藝家小島修與臺灣陶藝家吳育霈並列為本屆雙年展首獎得主，使這場競賽更加光彩熠熠。這二位首獎得主將與其他獲獎陶藝家一同在我們共同的陶瓷記憶中，永恆保留。

Of the many (ceramics) biennials in the world, the Taiwan Ceramic Biennale is one of the most prominent and one of the most highly respected in the field. This is due to the excellent organisation, the beautiful catalogues, the impressive New Taipei City Yingge Ceramic Museum and, naturally, the many excellent, exceptional participants in the exhibition.

Recent editions have opted for a system that alternates between an artists' and a curators' competition. For the 2016 event, artists submitted work in 2015 so that the jury could select those works that will go on show for a wider audience and which of these are slightly more special than the others. It is an international competition. This entails judging entries from around the world with a ditto jury. This set-up with entries from dozens of countries means the entrants are heterogeneous. Differences in age, skill, artistic background, geographic-historical consciousness and naturally the many idiosyncratic personalities make the competition lively.

All the entrants have one thing in common: they wish to play a role on ceramics' global stage. And that is truly ambitious as the ceramic art – just like athletics – is practised around the globe because it seems so easy, you don't need much to do it and it's functional. However, in contrast to athletics it hasn't been around for 2,000 years, but for over 10,000 years. This means ceramics competitions are framed by all historical periods on all five continents. Alongside ambition, ceramic artists also need the guts and perhaps glasses with blacked out lenses so they can't see everything that has come before.

The 2016 competition has brought a large number of exceptional works together. The first round is image based and is juried remotely using iPads and iMacs. This means the entrants' visual quality is an initial criterion. You can't feel, touch or oversee the finer points; you primarily select on the basis of visual appearance, image strength and you try to assess the technical quality from afar.

The next round takes place with the works in Taipei. The inspection of the over 100 pieces that made it through the first round is impressive. Together these works constitute the 2016 Biennale's main exhibition. Now we can view the works in real life and together. This is when the big struggle starts. Fortunately, the jury has multiple days to decide. This is important because some works are quiet, reserved and only unveil their secrets after a while. Others are brash, good in pictures, but annoying, pushy types in real life. The selection of works has provided global variety. This ensures that the criteria for good ceramics, that are different on every continent, in every country and at every school, become fluid and this creates a new, strong voice for the 2016 jury. This jury is experienced, diverse and always capable of discussing multiple sides of an opinion.

Are there new developments discernible in these works? Is technical development the focus, is it about eternal beauty or are the ceramics a game of bowl and vase? Can you see that the works were made with knowledge of art history, the history of ceramics and a sense of contemporary urgency, is that even an important criterion, are urgency and originality not typically Western criteria and craftsmanship an Asian one? The jury discusses, considers and oversees.

The eventual winners are slowly distilled over multiple rounds. My personal criterion that important works today should reflect what it is about in the 21st century is widely addressed by some works, yet not at all in some prize-winning pieces (but they are so beautiful!). What I noticed was that sustainability – major societal issue – played a role for a large number of the first ten nominees. The game of decay, the circular city, re-use, the putting back together of our society is not something that can be ignored in 21st-century artworks.

A special attention is asked for the Polish artist Stanislaw Brach. He uses several techniques and ideas in his work *Gold*. Porcelain honey combs are almost imperfectly reproduced with molds, and in some way restored with gold. Needless to say that this metaphor for human society reflects not only environmental destruction, but also the need to take care for nature. The Japanese kintsugi method is a hipster way to restore in an even more fashionable way.

Kojima Osamu from Japan and Wu, Yu-pei from Taiwan provide the biennial with two major winners who honour this competition's reputation. These two artists, will, like the other winners, be retained in our collective ceramic memory for all eternity.

Ranti Tjan

Director of European Ceramic Workcentre—
Sunnydaymorning@ekwc, Netherland

禹寬壕

陶藝創作者

韓國弘益大學陶瓷與玻璃學系教授

今日的當代藝術極為繁複，超越不同、流派之間分化與同化的膠著狀態。

即便在這些渦漩之中，傳統形式創作依舊存在，而依循傳統智慧與社會覺察的藝術家，帶著激進與挑戰的色彩，開啟新的創作典範。

那麼，陶瓷藝術呢？競賽，是驗證當代陶藝趨勢與形式最便利的方式。在競賽中，獎金與榮譽是場賭注，許多藝術家與新興藝術家自會使出渾身解數，提交最佳作品以贏得獎項。

然而，相較於日本美濃國際陶瓷展與韓國陶瓷雙年展，今年臺灣國際陶藝雙年展參賽陶藝家人數較少，亦無法發掘高度發展或具潛力的創作。尤其是，參賽作品中有許多抽象雕塑，僅少數作品以內涵為中心，沒有目的的為了抽象而抽象。換句話說，多數作品似乎單為競賽而創作，僅專注於材質及其物理特性，實在難以找出能夠顯露創作者獨特實驗精神或造形題材的作品。類似於當代藝術，當代陶藝正在擴展形式與內容的表達範疇，然而，為何這類作品在競賽中卻是不可多得呢？某些作品以人類生命與現實為題，但在表達與主體意識上不夠充足。

最終，以材質及其物理特性為出發點的創作獲獎，但與過去嘗試過的方法相比，無法找到其他特殊的區別。此外，某些作品的結構與形式幾乎有瓢竊現有作品的感覺。專業陶藝家參賽是我最大的顧慮，這些陶藝家已經形成自己的創作風格，具備製作技法、形式與內容等知識，其作品理所當然地會遠遠優於並勝過新興的年輕陶藝家。

好的作品會無法言喻地觸摸觀者的心。蘊藏智慧的作品，需要藝術的勇氣與深厚的底蘊，才能引爆當代陶藝的進化。

評審推薦獎作品《富蘭克林夫人的夢——席柯拉絲》描述富蘭克林夫人出資請人七度遠征找尋於1845年北極探險時失蹤的夫婿——約翰·富蘭克林的歷史事件。若不知道創作背景，會將它視為三帆大船與脆弱人像的雕塑。事實上，製作技巧似乎不太高明，亦無約翰·富蘭克林遠征的弦外之音，之所以獲選為評審推薦獎，是因為營造出不同於其他作品（包括首獎）名稱的氛圍，與其他「無目的的抽象」作品相比，這項作品似乎有明確的創作動機與目的。

運用陶土媒材來表達歷史事實、社會現象及個人議題等題材，實屬不易。不同於繪畫與雕塑，表現方式與技法在「陶瓷藝術」中仍然非常重要，也因此攔阻了陶藝家前衛洞見的表達意識。古希臘雙耳細頸陶瓶以優雅外形而聞名，但我們不可忘記，是表面的神話與史詩繪畫讓其更加珍貴。

Today's Contemporary Art is very complex enough to be in a deadlocked state beyond the differentiation and assimilation between genres.

Even in the midst of these vortex, traditional form of works are existed, however, it is the fact that new creation paradigm of artists, who follow conventional wisdom and social awareness, is tinged with very aggressive and challenging aspects.

How about the case of ceramics? Competition would be the most convenient means to verify trends and patterns of contemporary ceramics. Since prize money and honor are at stake in competition, many artists and emerging artists do their best to submit their work in order to win.

Nevertheless, the numbers of applicants were small compare to Japan's Mino Competition and Korea's Ceramic Biennale, also it was unable to discover work that is highly-developed or has potential in this year's Taiwan Competition.

In particular, there were many abstract sculptural works, while there were only a few works which were centered on the contents. Abstract without purpose. In other words, most works seemed focused only in completion of making, stuck to material and its physical properties. It was hard to find works which show artists' unique experimental spirits or formative issues.

Similarly in contemporary art, the current contemporary ceramic is expanding the scope of the expression in both form and content, however, why does such work is rare in the competition? Some works have theme of human life and its reality, but it was not sufficient in expression and subject consciousness.

Eventually works that are based upon material and its physical properties won the prize, but it was not possible to discover other exceptional distinctions compare to previously attempted methods. In addition, some works' structure and form were the impressions that were almost plagiarized from existing works.

The most concern is participation of professional artists who already built their own style of work. Since they have their own know-how in fabrication technique, forms and contents, of course, their works are much superior and distinguished compare to the works of emerging young artists.

Good works touch viewer's heart without description. Work that tacit knowledge is bound by artistic courage and deep training would become detonator for the evolution of contemporary ceramics.

The Jury Prize was *Lady Franklin's Dream – Sycorax*, the historical event of sponsoring seven expeditions to find the fate of her husband John Franklin who was lost during the 1845 arctic expedition.

If you don't understand the background of this work, the work is seen as flimsy sculpture of people in a boat with three sails. In fact, work production skills do not seem high, and there is no implication of the historic expedition of John Franklin. Nevertheless, this works is selected for Jury Prize because there was an atmosphere that is unusual compared to other titles of works, including grand prize work. This work seemed to have clear motivation and purpose compare to other "abstract without purpose" works as mentioned before in commentary.

It is difficult to express subject such as historical fact, social phenomena and personal issue using the medium of clay. Unlike painting and sculpture, a representation methods and techniques is still a high priority in "ceramics" which is blocking the expression consciousness with progressive insight of artists.

Greek earthenware *Amphora* is famous for its elegant shape, but we should not forget that the drawing of myths and epic painting on the surface makes it more valuable.

Woo, Kwanho

Ceramic Artist

Professor of Ceramic & Glass Dept. of Hongik University, Korea

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典藏展示組／林佳蓉

「臺灣國際陶藝雙年展」於2004年首度舉辦，為能引領臺灣國際陶藝雙年展在當前國際陶藝環境中獨出心裁，新北市創新舉辦模式，於2008年起以4年為週期，開啟策展競賽及作品競賽交替的舉辦模式，衍伸展覽整體的深度與廣度；作品競賽除了提供獎項外，亦透過驻村計畫及個展，讓得獎者在臺灣延續藝術能量，讓雙方能有實質參與及合作交流。臺灣國際陶藝雙年展歷屆作品競賽徵件主題以宏觀角度切入，如2008年「無垠」意喻著藝術無限可能性、2012年「陶藝觀象」則寓有陶藝萬象之美的意思，本屆的「觀」代表陶藝的多元面向與觀點，不做限制性主題，旨於避免限囿藝術創作的無限可能或偏倚某種指向性的主題類別，以廣徵具有獨特視野及觀念的作品，呈現國際陶藝創作的廣泛現況，並提供當代陶藝一重要的國際展演舞臺。

本屆臺灣國際陶藝雙年展採作品競賽展方式辦理，經過2年宣傳、徵件、評審，共有來自全球五大洲、48個國家、369組參賽者（370位陶藝家）參賽。初審由7位國際評審依作品影像評比，共有30個國家、122組參賽者入選，決賽則邀請評審親臨臺灣，進行為期2天的原件評審，經過數回合的投票、交叉討論，最終選出首獎2名、金獎2名、銀獎2名、銅獎2名、優選5名及評審推薦獎7名，共20位獲獎陶藝家脫穎而出。

「陶觀」——探索陶藝本質與極限，思考陶藝創作的多元觀點及創作精神

藝術，是人在於社會與文化的生產活動，也是人與社會、所接觸之人事物、大自然之間的媒介與體驗呈現。創作，對於創作者而言是在傳達其所思、所感和所生活的人事物，藉此建立其獨有的語彙表現。現今藝術類型無可訂定其範圍與界限，許多跨越國界、不同領域藝術家也進行陶瓷藝術創作，陶瓷從實用工藝進入到純藝術領域，不同的藝術經歷與體現手法成為當代陶瓷藝術表現的豐富來源。藝術家從觀察到構思所創作出的陶作，既反映時代，也具歷史性與文化性，而取自大自然的陶藝創作，可視為一種文化產物與社會實踐。陶藝因創作的領域擴大而更加蓬勃，復因材料本質及表現手法的特殊性，使之更具多元的觀點面向。

當代陶藝是在傳統陶瓷基礎上發展的藝術形式，藝術家從傳統器皿造形出發，探討新的創作可能性，利用藝術創作重新賦予物件新生命，提升其藝術能量、延伸創意與其前瞻性，在陶藝作品上表達外在有形具象或內在無形意念的過程，正是一種自我視野、語彙乃至於作品存在、觀念的實踐，並不僅是賴於某種有形的表現，儼然是陶藝創作思維、觀念的改變，也是藝術與社會、環境及公共領域的交流與碰撞。藝術家透過觀察、思考、剖析、回顧自身文化，找尋其核心價值、認同與文化意義。回歸本質，才能更透徹地獨立思考，做出選擇、提問，進而改變現況，也是藝術創作所賦予的使命。

本屆臺灣國際陶藝雙年展得獎及入選作品承載了藝術家獨特的創作思想，體現陶藝本質特色與多元的觀點及創作表現：

一、從媒材與技法來看，沿襲單純原始的行為，用手揉、捏塑、拉坯、雕刻、彩繪、壓模注漿等技法，將大地供養的泥土塑造成形，運用各自擅長的技巧，帶出陶瓷的質樸美感及釉色形制變化，部分藝術家則融入複合媒材、多媒體的介入、科技的加值，充分表現陶瓷與異質材料的衝突與和諧。整體而言，在媒材運用上，大部份仍慣於使用陶土材料創作與傳遞創作概念，著重於陶之純粹。

二、就陶藝創作表現可概分為：以實用功能為主軸作解構、建構的造形容器，從展覽空間支配到視覺幻象錯置、時代觀紀錄的物件拼貼與裝置藝術，非傳統方式表現陶的意象與視覺感受，以及企圖從造形思考陶藝的可塑性，並與生活形象揉合的形體雕塑等創作，作品造形形制多變。

三、從作品的觀念訴求視之，多發想自個人對於日常生活中，文化性及社會時代性的哲思，人類從物質（工業）社會走入資訊社會，陶的創作開始從（大量）物走向單一獨特，從功能需求轉向概念訴求，透過黏土傳遞思想，反思自我定位及生命探討、探究傳統與創新（現代）的互容性、自然與文明的矛盾等，藉由擬真、具象與抽象、借物喻情的表現手法賦予作品新的意象！

從單一物件到群組裝置表現的作品中，不難發現作品持續探索陶藝本質、思考陶藝創作表現，其傳統與創新技術的層層堆積，造就現代陶藝豐富的表現性，也擷取出陶瓷藝術多面向特質，如此的藝術表現具體地呈現「陶」的主體精神與「觀」的實踐；此外，近年來許多藝術家關注在如何擴大陶藝界限，強調陶瓷拓展及跨界的交流，除了強調創作語言及形式的突破外，亦在尋找新材料的創作空間，衍伸陶藝創作的廣度與深度。然而，在這全球當代藝術化趨勢的時代裡，也顯露出陶藝創作在當代藝術領域中，表現媒材之本質與異質、跨域合作的陶藝觀念之邊界亦趨向模糊及不確定性，同時從本屆國際競賽展參與度也顯露出國際間陶藝創作人才斷層的衝擊等疑慮，耐人尋味，值得探討。世界當代陶藝多樣化即在於這些藝術家特有的詮釋語言與藝術表達形塑出多元、自由表現的陶藝觀，這也是臺灣國際陶藝雙年展透過國際競賽展的舉辦呈現，欲以激盪臺灣陶藝創作與各領域的可能性及體現出不同意識形態，同時引領民眾進入陶藝美學世界及體驗陶藝美感。

本屆臺灣國際陶藝雙年展以「陶觀」為展覽核心與架構，為使觀者能有概念性瞭解，將實際展出的119件作品，透過各藝術家闡述之主題與表現形式分為「陶器·非器」、「觀物·非物」兩大主題，探尋陶藝材質、功能、創作形式與空間及創作概念表達的關係。事實上，任何分類皆無法完整詮釋這些藝術家所賦予作品的創作理念與自身的創作思想，然而仍希望能透過引導性的主題式介紹及作品的視覺展示再現，引領觀者觀賞作品、反應觀點及觀念交流，進入藝術家的世界，掌握作品本質及現代陶藝創作的面貌與脈動。

Exhibition Overview

Lin, Chia-jung / Collection & Exhibition Department

Taiwan Ceramics Biennale held its first exhibition in 2004. In hopes of bringing distinctiveness to the current international ceramics community and expanding exhibition depth and width, the Biennale has opted for a system that alternates between a curators' competition and an artwork competition since 2008. In terms of an artists' competition, the Biennale not only awards prizes but also offers opportunities of residency and solo exhibition to the top winners for extending their artistic energy in Taiwan and furthering engagement and collaboration with their Taiwanese counterparts. For each artwork competition, Taiwan Ceramics Biennale has adopted a theme from a macro perspective with the intention of not limiting the possibilities of artistic creation or having any directional bias against certain subjects. For example, the Biennale's theme for 2008 is "Boundless", suggesting the boundless possibilities of art; the theme for 2012 is "Ceramic Visions", indicating the diversified beauty of ceramics; and the theme for this year's Biennale is "Concept", representing the diversity of perspectives and views in ceramic art. This year, Taiwan Ceramics Biennale successfully calls for artwork with distinctive perspectives and ideas, presents the general status of ceramics around the world, and acts as an important international stage for contemporary art.

The 2016 Taiwan Ceramics Biennale is a breathtaking result of a two-year endeavor, including promotion, calling for applications and artwork evaluation and selection. The Biennale received 369 applications from 370 artists from 48 countries in five continents. In the preliminary selection process, an international jury made up of seven professionals reviewed the images of the submitted entries and selected 122 entries from 30 countries for the final selection. The seven jurors were then invited to conduct a two-day final selection meeting in Taiwan. After examining the original pieces of work and several rounds of voting and much deliberation, they reached their decision on a list of 20 winners—2 Grand Prizes, 2 Gold Prizes, 2 Silver Prizes, 2 Bronze Prizes, 5 Merit Prizes and 7 Recommendation Prizes.

Concept—Exploring the nature and limits of ceramics; examining the essence and perspectives of ceramic art

Art is a type of production activities in a society and culture. It is a medium for as well as experiential reflection of man's interaction with the society, his environment and nature. For a creator, creation is an expression of what s/he thinks, how s/he feels and where s/he lives, the lexicon of his or her own. Today, art genres are hard to be defined. Ceramic art creation per se is done by artists from various fields across the world. Ceramics has evolved from utilitarian craftsmanship into pure fine art. Contemporary ceramic art has been enriched by diverse art experiences and techniques. Through artists' observation, contemplation and creation, ceramic artwork gives an expression of its creator's opinions on times, history and culture. Made of materials taken from nature, ceramic works of art may be seen as cultural products and social practices. Ceramic art has grown vigorously because of the expansion of its range, and its perspectives are more diversified because of the nature of materials and the uniqueness of techniques.

Contemporary ceramic art is a form of art developed from traditional ceramics. Artists explore new creative possibilities among conventional pottery shapes. They give new life to objects. They extend their artistic energy, creativity and visions to their artwork. Whether an expression of tangible figure or intangible ideas, ceramic artwork is an articulation of vision and a practice of ideas. Those pieces of art are not merely some visible objects. They are also interpretations of ways of thinking about ceramic art and platforms where art collides and intertwines with the society, environment and public sphere. By observing, pondering, analyzing and reviewing their own culture, artists search for their core values, identities and cultural significance. Only when they come back to the very essence will they be able to thoroughly engage in independent thinking, to make decisions, to raise questions, and to change the status quo—which is one of the missions of art creation.

The award-winning works and finalist works of this year's Taiwan Ceramics Biennale carry the artists' unique creative thinking and embody the nature of ceramics and diverse perspectives/creative expressions of ceramic art from the following three aspects.

1. Materials and techniques: The artists use basic conventional methods such as kneading, pinching, hand throwing, engraving, painting and mold casting to form clay nourished by Mother Earth. They employ techniques they're good at to bring about the beauty of nature and the variety of surface finishes formed by glazes. Some of them incorporate mixed materials, multi-media or technology to present the conflict and harmony between ceramics and heterogeneous materials. Overall, when it comes to the application of materials, most of the artists are still used to convey their creative thoughts through ceramic materials, and are more focused on the pureness of ceramics.

2. Creative expressions: Among all award winning works and finalist works there are various designs and structures, which may be grouped in the following categories: vessels structured and centered around utilitarian features; object collages and installations which attempt to dominate the exhibit space, to create visual illusion and displacement and to record views of time; those expressing ceramic visions and visual experiences in an unconventional way; those trying to discuss the possibilities of ceramic art through different shapes; and sculptures integrated with images in life.

3. Concepts and appeals: Those pieces of art are of the artist's philosophical thinking about daily life, culture, society and time; express the transition from functional to conceptual as human beings transit from an industrial society to an information society and ceramics, from mass production to uniqueness; are means to convey thoughts, to ponder personal identity, to quest for the meaning of life, to explore the compatibility between the traditional and the innovative/modern, and to examine the conflict between nature and civilization; or are bearers of new visions with the use of metaphor or realistic, figurative, or abstract art.

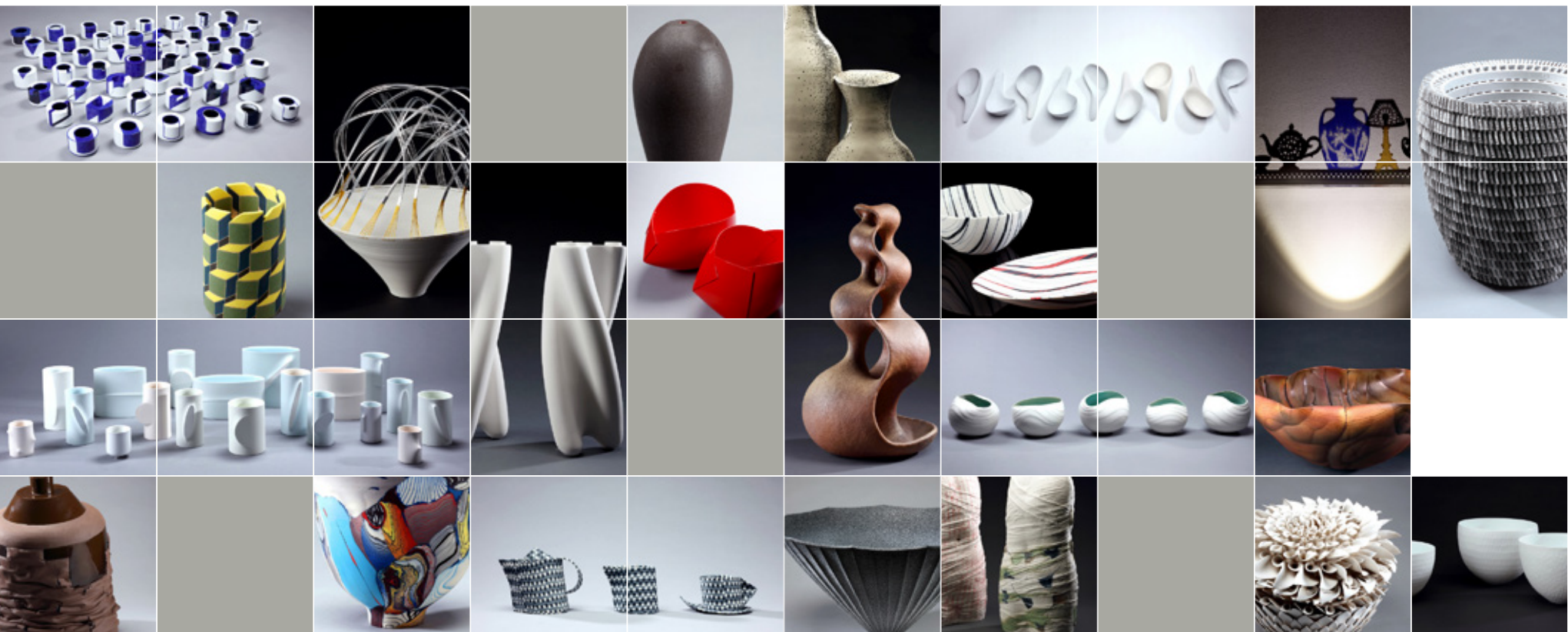
Whether in one piece or in multiple pieces, those works of art explore the nature of ceramics, creative expressions of ceramic art and traditional as well as innovative techniques to realize the richness and diversification of modern ceramic art. They concretely manifest the primary spirit of "ceramics" and the theme "Concept". In addition, in recent years, many artists have paid close attention on expanding the boundaries of ceramic art, crossover art, breakthroughs of languages and forms of creative expression, searching for the application of new materials, and expanding the depth and width of ceramic creation. Yet those global trends in modern art also reveal the blurring lines and uncertainties of the homogeneity and heterogeneity of materials and those of crossover collaborations in ceramic art. Another concern worth examining is the global ceramic art talent gap. In any case, the diversification of modern ceramic art comes from artists who freely express their various ways of thinking through their own art languages. And that is exactly what Taiwan Ceramics Biennale would like to present through the means of international competition, in order to inspire new possibilities of ceramic art and other fields in Taiwan, to represent different ideologies, and to lead the general public to enter and experience the beauty of ceramic art.

This year's Taiwan Ceramics Biennale, with a core structure centered on the theme "Concept", has further categorized the 119 pieces of art into two sub-themes based on artist's statements and forms of expression, in order to help the viewers to obtain a general understanding of the artwork and of the relationships among materials, functions, forms, space and creation concepts. The two sub-themes are "Ceramics Beyond Vessels" and "Concept Beyond Objects". As a matter of fact, no categorization can fully describe the ideas and concepts of the artwork created. However it is still hoped that the sub-themes for and the visual display of the works of art may guide viewers in their appreciation, reflection and exchanging ideas as they navigate the world of those artists and learn the nature of the artwork and the trends of modern ceramic art.

陶器・非器

陶瓷首見於人類社會是作為生活中所需的炊具、飲食及承載用器皿，以機能與功能性為主，是人類社會發展進步的重要標記隨著歷史演進、對外經濟及文化交流，對美的型態直接感知，陶瓷逐漸成為人類日常生活工藝品。陶瓷器皿，予人感覺是個古老技藝、形式傳統，著重於功能性的價值。現代許多藝術家則試著以新意打破界限，藉此讓人對陶瓷器皿產生新觀感。

本屆雙年展作品中，其中42件作品的創作理念與表現形式，以傳統陶瓷觀點出發，有將作品化為實用工藝與裝飾藝術，有的作品則結合傳統古老技藝與現代設計，除了不同的方式處理表面與形制，也著重在「器」的雙重角色：從外觀看既是功能性用具，從內涵探索則是概念衍生的承載體，也非一般常見的具體器物，同時亦聚焦於陶藝本質的探討、器皿存在的典型意象與意想。無論是固體、液體，或者是無形的文化記憶、聲音、光線、時間、空間及生活體驗等載體，藝術家皆企圖透過陶土捏塑將之具體化，並將器皿的功能性結構，解構、建構出另一種器形態的詮釋。



Ceramics Beyond Vessels

Ceramics first appeared in human society as cooking utensils and containers for food, drink and storage. They have been functional and acted as important markers of the development of human society. Ceramic vessels have left people with impressions of ancient art, those of traditional forms, and something functional-oriented. However, with the evolution of history, of foreign economic and cultural exchanges, and of direct perception of beauty, ceramics has gradually become arts and crafts. Today, many artists try to break conventional boundaries with fresh ideas and to bring people new perspectives on ceramic vessels.

In this year's Taiwan Ceramics Biennale, ceramics are elaborated in 42 works in a traditional perspective. It is translated into utilitarian craftsmanship in some of the works, or is combined with modern designs in some other works. Although those works of art are with different surface treatments, forms and structures, they all touch upon the dual roles of "vessels"—They have the look of functional containers but not in any commonly seen forms; meanwhile, they are also bearers of content, emphasizing discussion of the nature of ceramic art and typical images/thoughts of the existence of vessels. Whether the content which those works bear is tangible (solids or liquids) or intangible (cultural memory, sound, light, time, space and life experiences), the artists have made their efforts to give a visual form to their thoughts, to deconstruct the functional structure of vessels, and to reconstruct it into a new form.



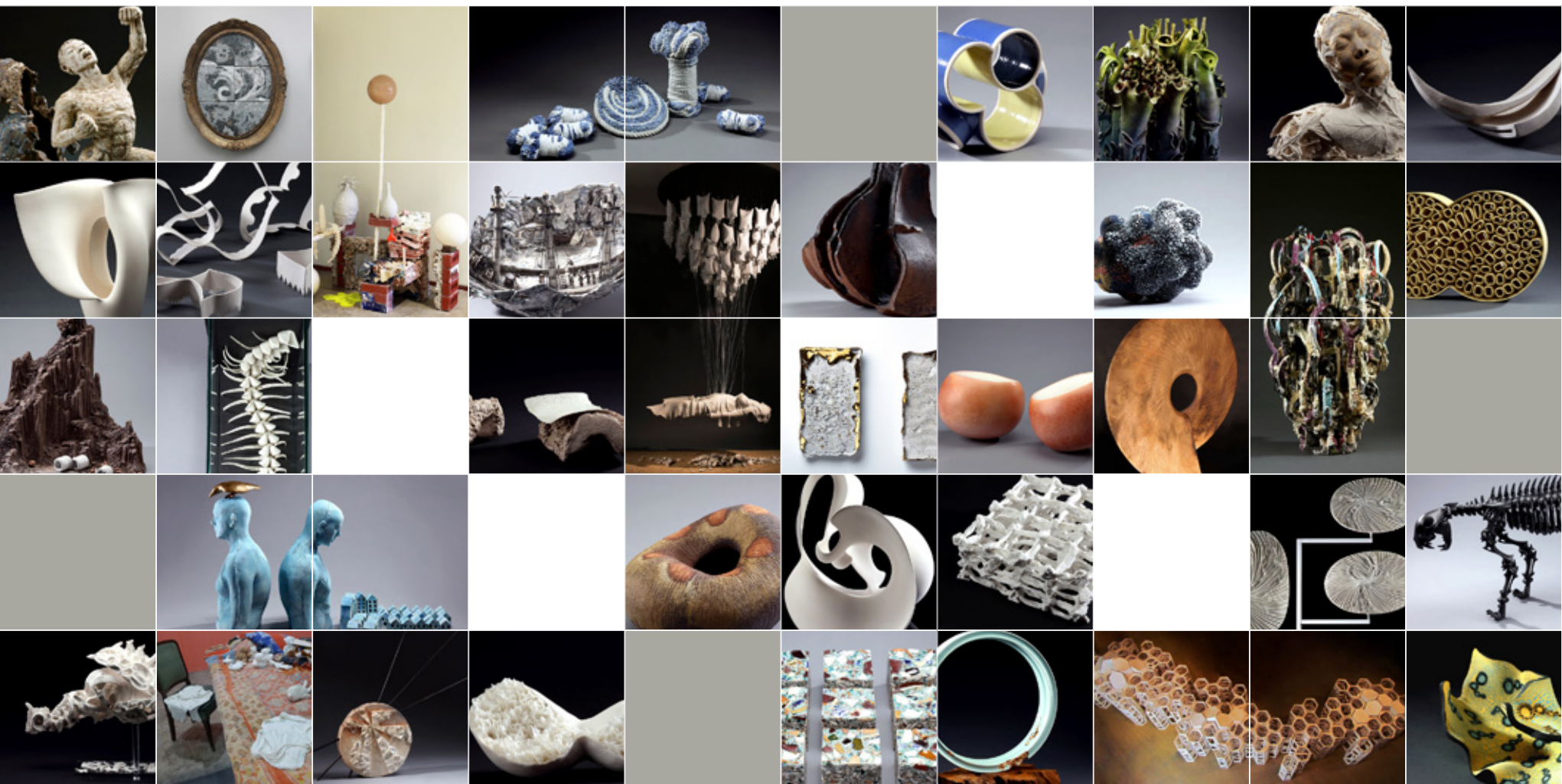
觀物・非物

藝術就如語言、文字，為創作者傳達訊息、理念的方式，如同古希臘哲學家亞里斯多德對藝術與美課題之分析，藝術家不僅透過藝術創作再現眼見的真實，將自我的感受、情感、想像力及詮釋，以形式的表現而保存（具體的物件），且傳達給觀者，達到資訊與意念（抽象的事件、情感與思維）的溝通，同時是人與時空、環境、與大地自然相連結的重要媒介。在此類的77件現代陶藝作品中，不妨從物件轉化的觀點思索，藝術家將單純的實體物件，各以獨特的形式呈現，透過複合媒材探索、釉料與色彩的運用、土的質地與造形雕塑、裝飾表現，賦予理念的詮釋展出，進而成為獨立、看似抽象卻具體實踐其概念的藝術物件。

作品透過擬仿，仿自自然、生物的有機體，突顯生命物體的形態，在視覺意象中建構象徵圖像，從具象可見如泥土、枯葉、叢林、山水、海洋、軀體、動物形象等，或抽象不可見如雲朵、風、溫度、煙霧、未來的抽象想象等的變形中釋放特有語彙，藉以檢視天地萬物間生命之無常、主體性意識與存在、自我內省與慾望追求等議題與實踐。

亦有作品透過雕塑、雕刻、造形、異材質之間的依附關係及量體等裝置表現，帶出多面向的議題。以形制及視覺表現探索幾何構造藝術、物件與陶藝、人類與陶藝之間的轉化關係，描繪日常生活情境及透過生命見證、歷史懷舊引發記憶轉述的視覺表現自我情感訴求，表露當代社會文化現象且對自然與文明做辯證，抑或是對古老傳統文化及藝術審美作研究、記錄與反思。這些作品不僅是造形獨特抽象的作品，同時是敘述性及喻情的創作，實際上也反映出現實世界的景觀、當代的樣貌，給予觀者不同的聯想。

藝術家在各自鑽研的場域，嶄露多元文化實力與人文精神價值，將泥土手捏再造，傳達自主、獨特的現代陶藝語彙，使觀者在觀看立體空間物件的同時，因各自的感官認知不同，感受出不同且獨有的視覺經驗。有鑒於此，藝術創作、其形式內容與觀者的觀感（理智與情感認知）間形成了一種互動關係，觀者從作品的觀看，進到情之觀感的過程中，內在心靈與外在物象的相互觸動，幻化成自我意識與新陶觀。



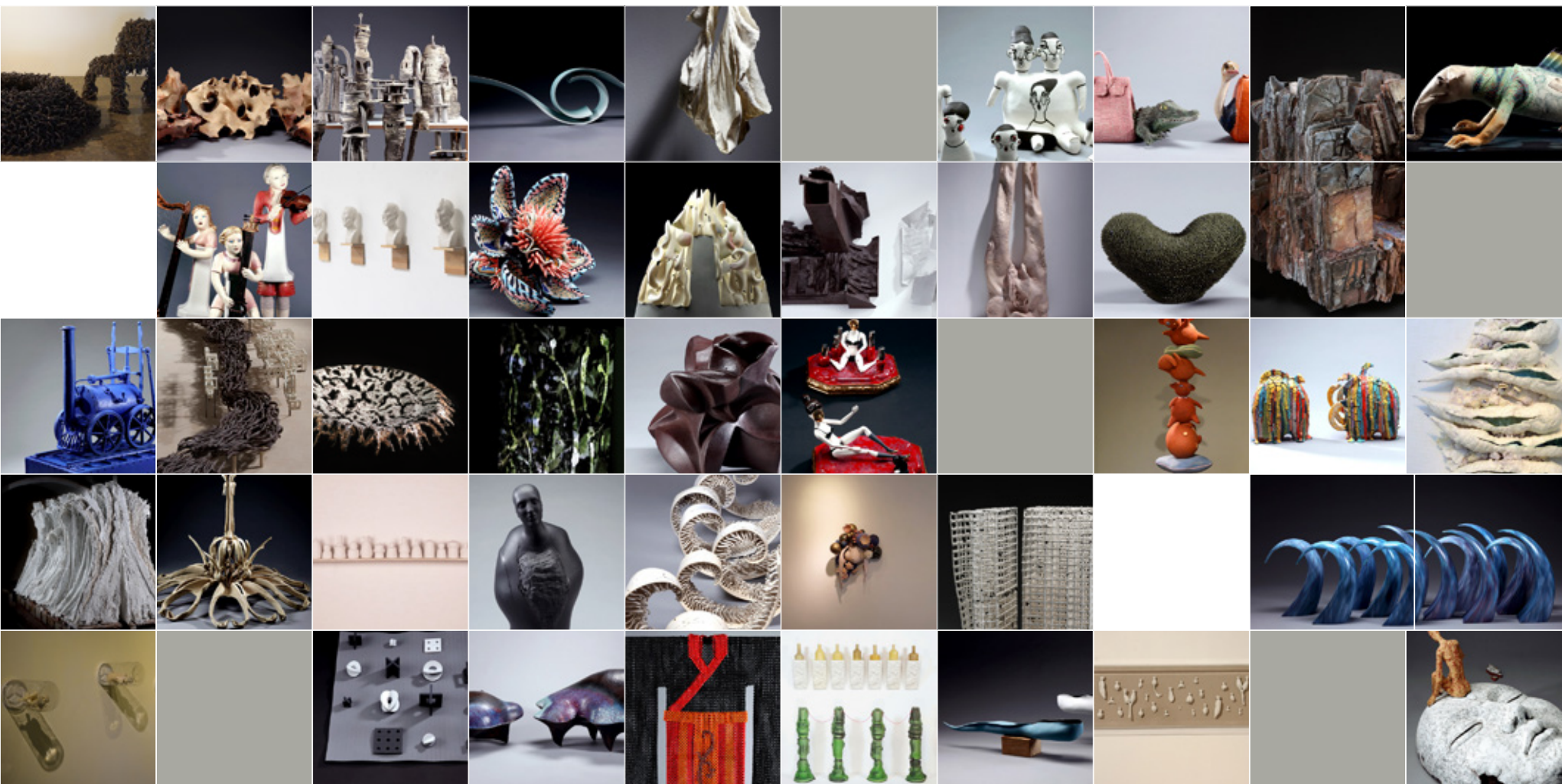
Concepts Beyond Objects

Art to artists is language and words they use to communicate their messages and thoughts. Aristotle's analysis of art and beauty indicates that artists reproduce the truth in front of their eyes, and record and convey their feelings, emotions, imagination and interpretation to their viewers in the form of shapes (tangible objects); and that art is a means of communication of information and ideas (abstract events, emotions and thinking) as well as an important medium connecting human beings and time, space, the environment and the earth. In this year's Taiwan Ceramics Biennale, 77 pieces of art set forth object transformation. The artists of those pieces present tangible objects in unique forms. They interpret their thoughts by making use of mixed materials, glazes, colors, textures of clay, shapes and decorations, and present individual artistic objects that are seemingly abstract but concretely represent their creators' ideas.

Those works accentuate the forms of organisms through the imitation of nature or life forms. They are symbols of their creators' visual images, anamorphoses of the visible and concrete—such as soil, leaves, jungles, landscape, ocean, body and animal forms, or those of the invisible and abstract—such as cloud, wind, temperature, mist, and the future. They are the artists' distinctive vocabulary to discuss topics like the impermanence of life, subjective consciousness and existence, introspection and the pursuit of desires.

Those works are abstract art with unique shapes, narrative as well as figurative, reflecting the landscape of the real world and the present. Some pieces raise multi-dimensional issues through the use of sculpting, engraving, shape, interdependence among heterogeneous materials and large volume installation. Some explore the art of geometry, the relationship between objects and ceramic art, or that between human beings and ceramic art through different forms, structures and visual expressions. Some depict scenes of everyday life or artist's sentiments through visual representation of testimonies of life or nostalgic memories. Some reveal current social and cultural phenomena and present dialectics of nature and civilization. Still others study, record and reflect on ancient traditional cultures and aesthetics.

The participating artists, with their own specialties, show their cultural strengths and humanistic values in their artwork. They shape soil into distinct forms in their own languages of modern ceramic art, and through which different viewers gain different visual experiences due to different perceptions. In that context, an interactive relationship among art creation, content and viewer's perception (cognition, sense and sensibility) is formed; and new concepts will emerge from the transition from sense to sensibility and the interaction between inner mind and external things.









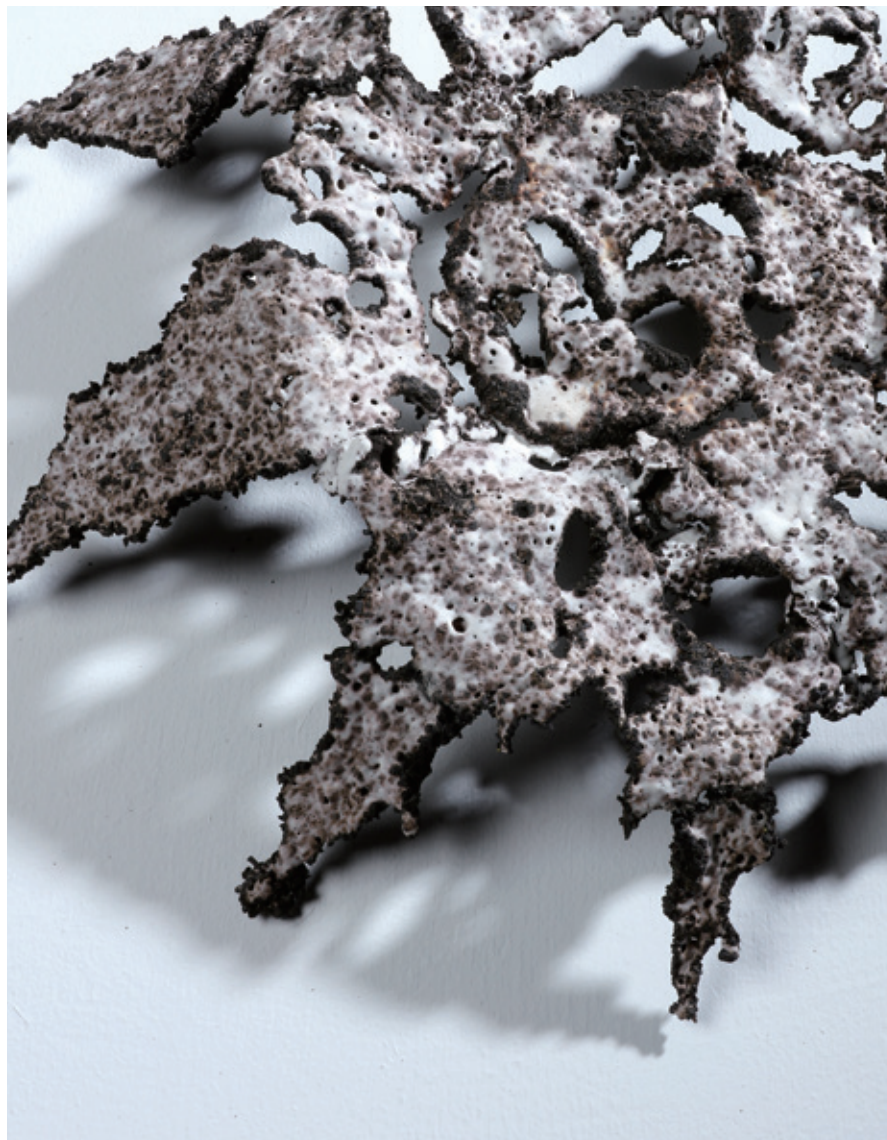
| 首獎 Grand Prize |

小島修 Kojima Osamu
日本 Japan

懷舊15 TWT-02 Nostalgia15 TWT-02

2015, 81×83×102 cm
屋瓦、玻璃、手塑成形、還原燒、瓦斯窯、1100°C
Roof tiles, glass, hand building, reduction firing, gas kiln





| 首獎 Grand Prize |

吳育霈 Wu, Yu-pei
臺灣 Taiwan

土 Clay

2015, 200×200×130 cm, 5 pieces
陶土·堆積成形·氧化燒·電窯·1180°C
Clay, stacking, oxidation firing, electric kiln





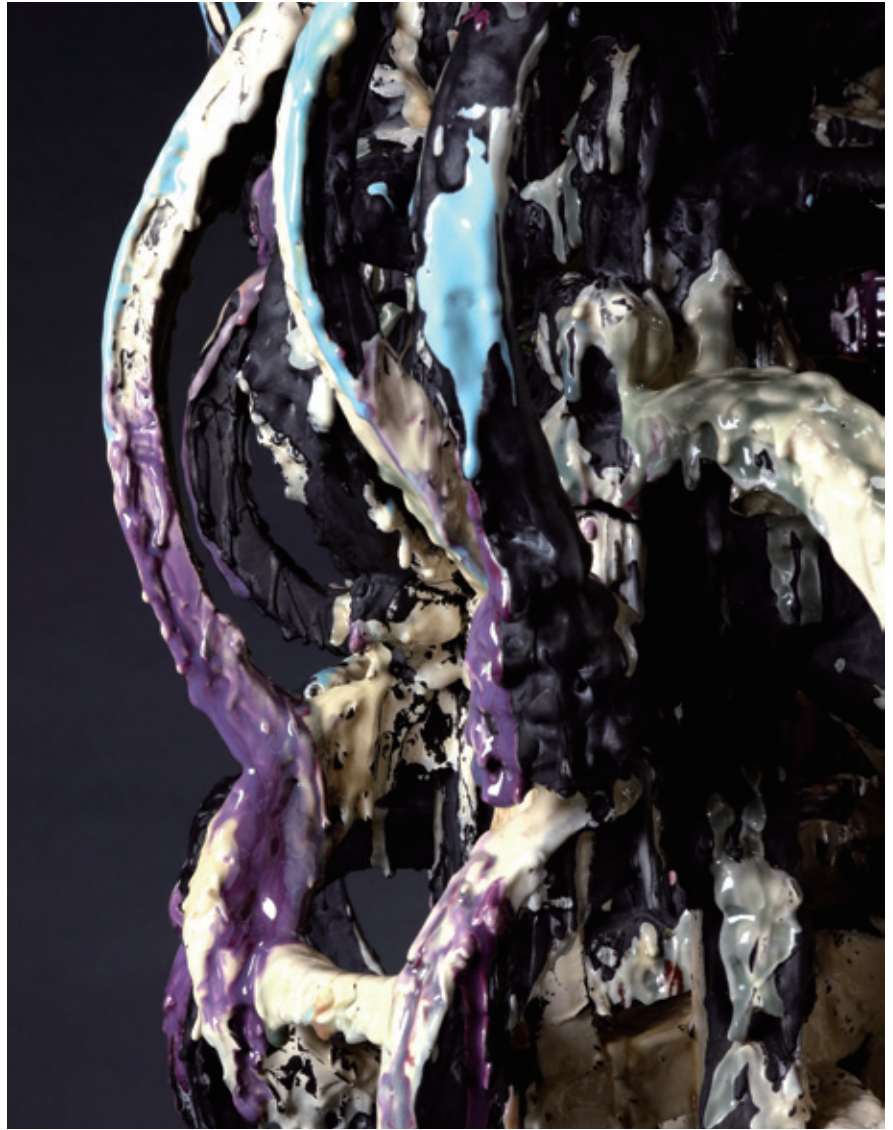
| 金獎 Gold Prize |

Joshua Clark
美國 USA

半幅蒙太奇 Half Frame Montage

2015, 140×70×150 cm, 15 pieces
陶瓷、釉藥、注漿、手塑成形、氧化燒、電窯、1196°C/1222°C
Ceramics, glaze, slip casting, hand building, oxidation firing, electric kiln





| 金獎 Gold Prize |

Kosmas Ballis

美國 USA

新人類紀元 Anthropocene

2013, 60×60×90 cm

陶瓷·注漿成形·變形後重組·氧化燒·電窯·1010°C

Ceramics, slip casting, altering and reassembling, oxidation firing, electric kiln





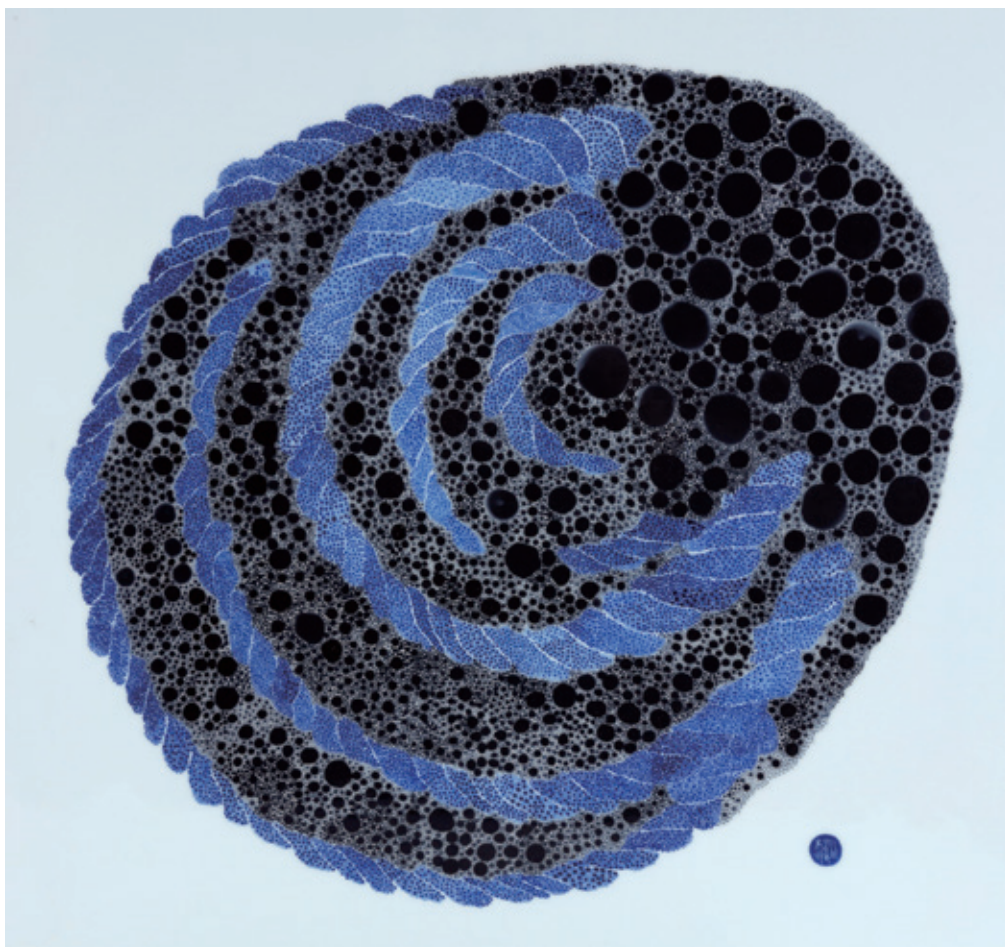
| 銀獎 Silver Prize |

許芝綺 Hsu, Chih-chi
臺灣 Taiwan

絕對零度的直白 The Candidness of Absolute Zero

2014, 63×58×52 cm
雕塑土、白色化妝土、泥條成形、氧化燒、電窯、1170°C
Sculptural clay, white colored slip, coiling, oxidation firing, electric kiln





| 銀獎 Silver Prize |

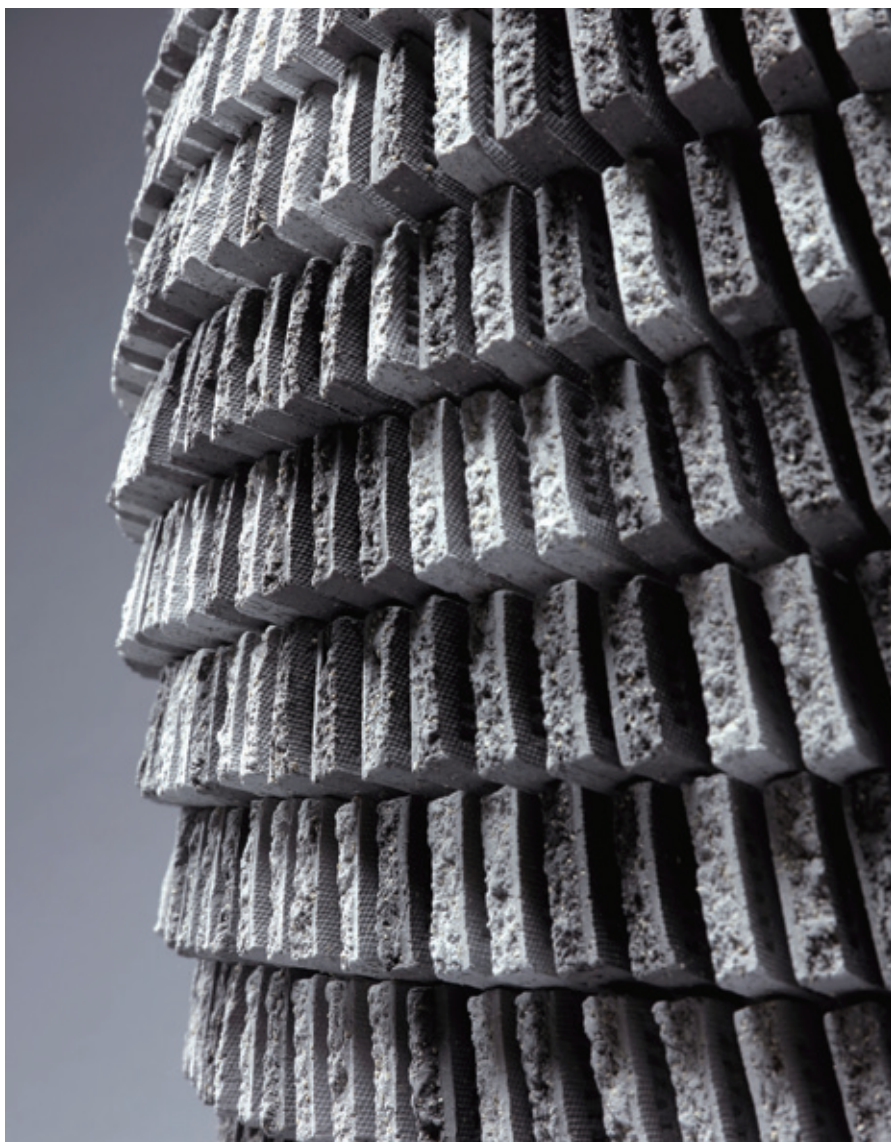
柳溪 Liu, Xi
中國大陸 China

彼岸 Nirvana

2014, 90×45×33 cm, 10 pieces

景德鎮瓷土，手塑、注漿成形、青花裝飾、釉下彩，氧化燒，瓦斯窯，1320°C
Jindezhen porcelain, hand building, slip casting, blue and white decoration, underglazing, oxidation firing, gas kiln





| 銅獎 Bronze Prize |

裴世眞 Bae, Sejin

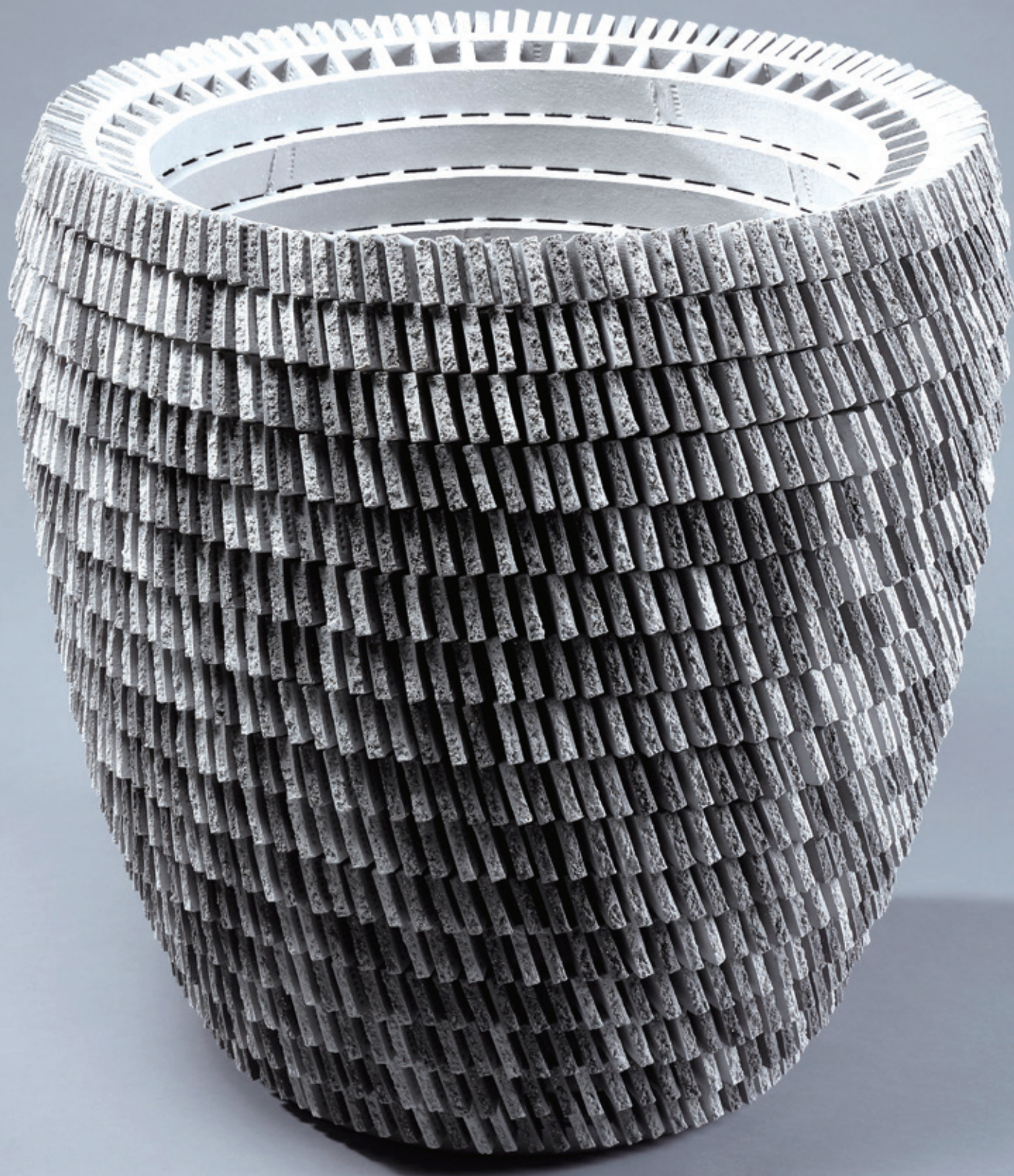
韓國 Korea

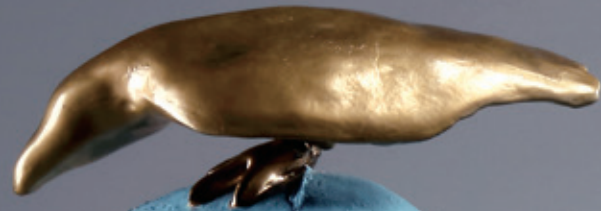
等待果陀 Waiting for Godot

2015, 56×56×55 cm

中高溫陶土·土板成形·氧化燒·電窯·1150°C

Stoneware, slab building, oxidation firing, electric kiln





| 銅獎 Bronze Prize |

Eleanor Swan

愛爾蘭 Ireland

不久前的昔日頌 Ode To a Not Too Distant Past

2015, 60×120×80 cm, 42 pieces

中高溫陶土、釉藥、手塑、壓模成形、氧化燒、電窯、1260°C

Stoneware, glaze, hand building and press moulding, oxidation firing, electric kiln





| 優選 Merit Prize |

李正元 Lee, Jeongwon
韓國 Korea

之間·之外 Between, Beyond

2015, 160×120×25 cm, 19 pieces
白瓷土, 注漿成形, 氧化、還原燒, 電窯, 1280°C
White porcelain, slip casting, oxidation, reduction firing, electric kiln



| 優選 Merit Prize |

謝淑婷 Sara Tse

中國大陸 (香港) China (Hong Kong)

陶戲 no.5 Ceramic Play No. 5

2015, 150×120×120 cm, 27 pieces

白陶土, 實物瓷泥混合燒成, 電窯, 1260°C

White stoneware, organic material dipped in porcelain slip and fired, electric kiln



| 優選 Merit Prize |

Ljubica Jovic Knezevic
塞爾維亞 Serbia

宇宙幻覺 The Illusion of the Universe in a Metaphysical Beauty of Simulacrum

2014, 150×10×90 cm

瓷土、木框、玻璃、手塑成形瓷磚、氧化燒、電窯、1250°C

Porcelain, wooden frame, glass, porcelain handmade tiles, oxidation firing, electric kiln



| 優選 Merit Prize |

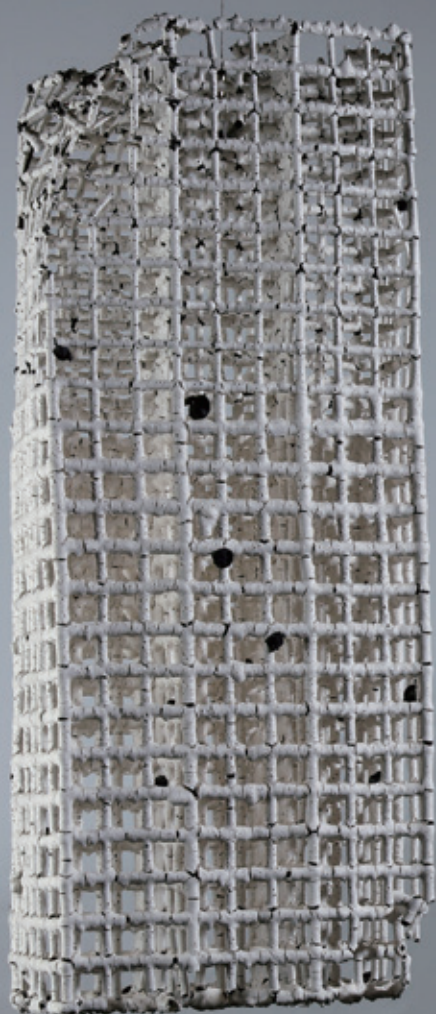
田中哲也 Tanaka Tetsuya

日本 Japan

光輝 - 繭 Kagayaki-cocoon

2012, 28×28×120 cm

半透明瓷土，手塑、拉坯、雕刻成形，氧化燒，電窯，1250°C
Semitranslucent porcelain, hand building, wheel throwing
and carving, oxidation firing, electric kiln



| 優選 Merit Prize |

林善春 Lim, Sang-choon
新加坡 Singapore

時間建構 Construction of Time

2015, 60×30×115 cm, 45×46×115 cm, 2 pieces
瓷土、線、注漿浸漬、氧化燒、電窯、1200°C
Porcelain, wire, slip dipping, oxidation firing, electric kiln

| 評審推薦獎 Recommendation Prize |

Ilona Romule

拉脫維亞 Latvia

黑色方塊 Black Squares

2013, 20×21×43 cm

黑染色瓷，手工製作原型及模子、注漿成形後重組、釉上彩繪，
氧化燒，電窯，1270°C

Black stained porcelain, self-made plaster models and molds,
slip-cast and altered porcelain. Hand-painted with black overglaze enamel,
oxidation firing, electric kiln



| 評審推薦獎 Recommendation Prize |

Lisa Creskey

加拿大 Canada

富蘭克林夫人的夢-席柯拉絲 Lady Franklin's Dream – Sycorax

2015, 60×40×40 cm

中低溫陶土、瓷土、手塑成形、釉下彩、繩子、氧化燒、電窯、1230°C

Earthenware, porcelain, hand sculpting, underglaze painted and hemp string added, oxidation firing, electric kiln





| 評審推薦獎 Recommendation Prize |

簡志達 Chien, Chih-ta
臺灣 Taiwan

內在·漫遊 2 Inner Self, Meander 2

2015, 90×56×58 cm, 2 pieces
美國土·化妝土·拉坯·手捏成形·氧化燒·電窯·1230°C
American clay, engobes, wheel throwing and pinching, oxidation firing, electric kiln



| 評審推薦獎 Recommendation Prize |

Jordan McDonald
美國 USA

九杯 9 Serving Vessels

2014, 100×100×85 cm, 9 pieces
中高溫陶土、釉藥、拉坯、手塑成形、氧化燒、電窯、1204°C
Stoneware, glaze, wheel throwing and hand building, oxidation firing, electric kiln



| 評審推薦獎 Recommendation Prize |

梁定國 Leung, Ting-kwok
加拿大 Canada

人生終站系列 Destination V

2015, 130×100×230 cm, 89 pieces

瓷土, 注漿成形、壓模、土板成形、釉下彩, 氧化燒, 電窯, 1269°C

Porcelain, slip casting, press molding and altering, slab building, underglazing, oxidation firing, electric kiln



| 評審推薦獎 Recommendation Prize |

木野智史 Kino Satoshi
日本 Japan

嵐 Oroshi

2015, 116×8×28 cm
瓷土·拉坯成形·還原燒·電窯·1240°C
Porcelain, wheel throwing, reduction firing, electric kiln



| 評審推薦獎 Recommendation Prize |

Stanislaw Brach
波蘭 Poland

黃金 Gold

2014, 20×4×85 cm, 3 pieces
瓷土、黃金、氧化燒、瓦斯窯、1340°C
Porcelain, gold, oxidation firing, gas kiln



Travis Donovan
美國 USA

毛細引力 Capillarity

2013, 30.5×30.5×117 cm

瓷土、機械裝置、注漿成形、利用磁力飄浮、氧化燒、瓦斯窯、1305°C

Porcelain, mechanics, slip casting, levitation with electromagnets, oxidation firing, gas kiln

Michal Fargo

芬蘭／以色列 Finland／Israel

另外 Else

2013-2014, 100×50×25 cm, 3 pieces

瓷土，壓模成形，氧化燒，電窯，1220℃

Porcelain, press moulding, oxidation firing, electric kiln

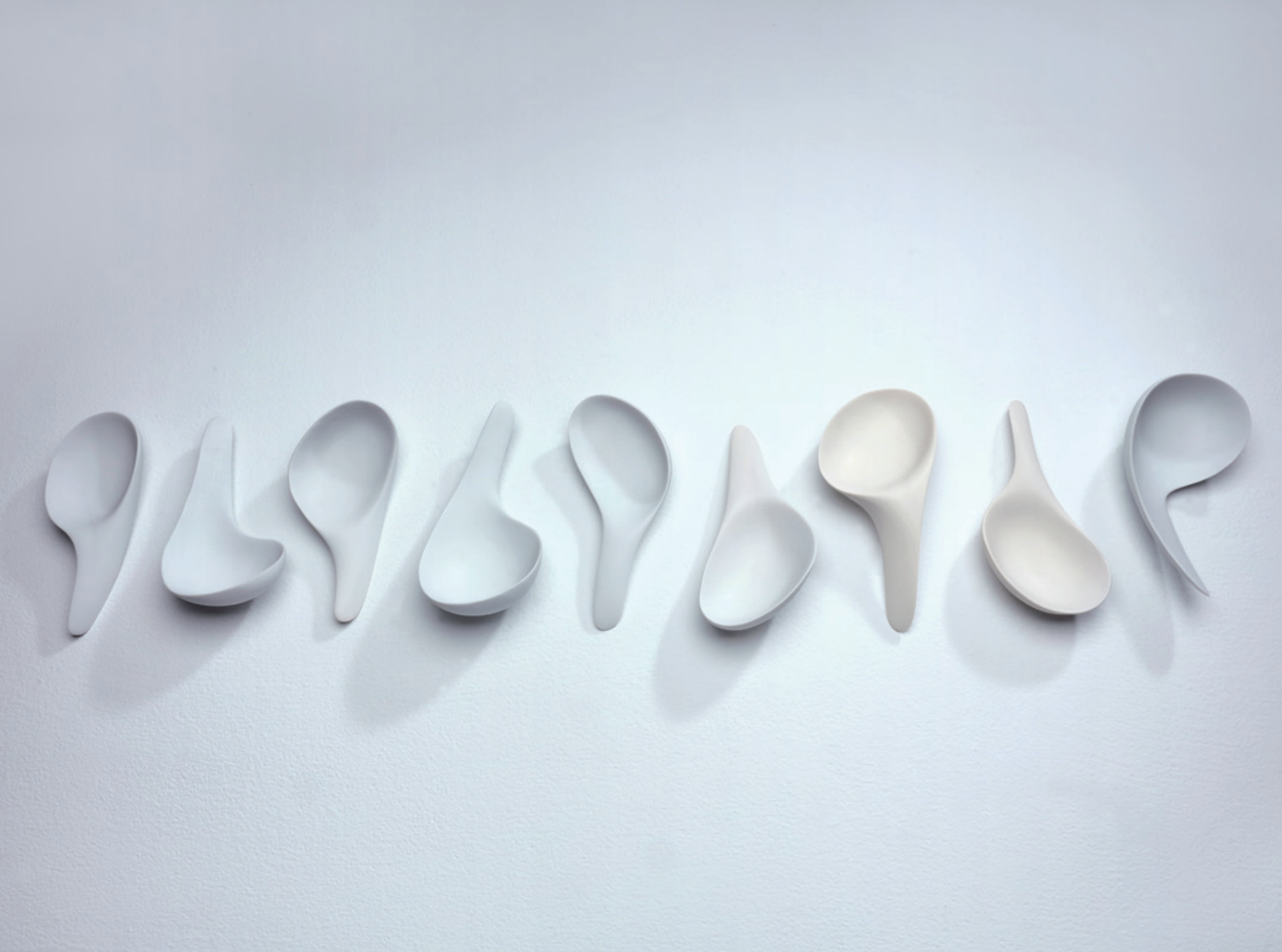




Marta Armada Rodríguez
西班牙 Spain

巢 Nests

2015, 4×3×12 cm, 2 pieces
瓷土, 壓模、手塑成形、轉印, 氧化燒, 電窯, 1280°C
Porcelain, mould with ephemeral matrix, manual modeling and printing,
oxidation firing, electric kiln



Andrea Barker
澳洲 Australia

詩 Poem

2015, 30.5×30.5×117 cm, 9 pieces
瓷土, 手塑成形、拋光、瓦斯窯, 1275°C
Porcelain, hand building, polishing, gas kiln



Ismet Yuksel

土耳其 Turkey

歐普視覺 Optic

2014, 14×14×25 cm

中高溫陶土，注漿、手塑成形，氧化燒，電窯，1250°C

Stoneware, slip casting and hand building, oxidation firing, electric kiln



Crispin McNally
英國 UK

多彩花瓶 Coloured Clay Vase

2015, 7×9 cm

瓷土、坯體染色、多塊黏土組合、拉坯成形、氧化燒、電窯、1225°C

Porcelain, body stains, assembled pieces of clay turned on a wheel, oxidation firing, electric kiln



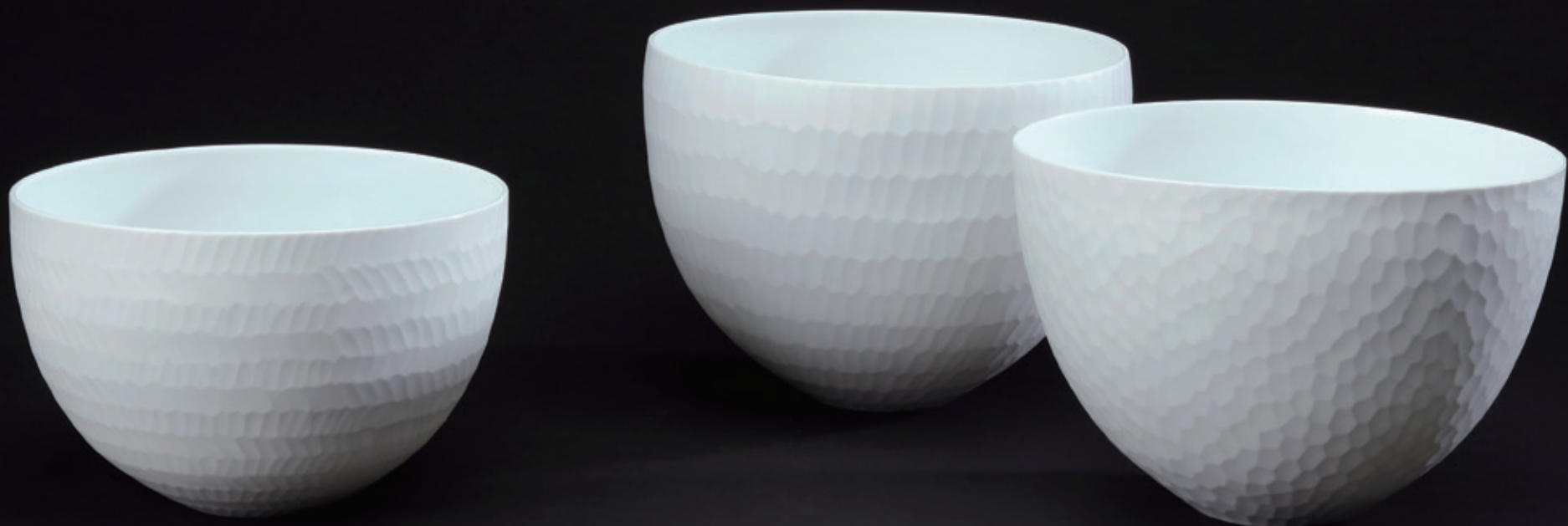
Mandy Cheng
英國 UK

「變焦」茶具 "Zoom" Teaware

2014, 30×15×15 cm, 3 pieces

瓷土·黑白瓷土絞胎·手塑成形·電窯·1220°C

Porcelain, lamination of white and black stained porcelain, hand building, electric kiln



趙原材 Jo, Wonjae
韓國 Korea

亮光容器 Lighted Vessel

2015, 34×48×13 cm, 3 pieces

白瓷土·拉坯成形·雕刻·打磨拋光·還原燒·電窯·1280°C

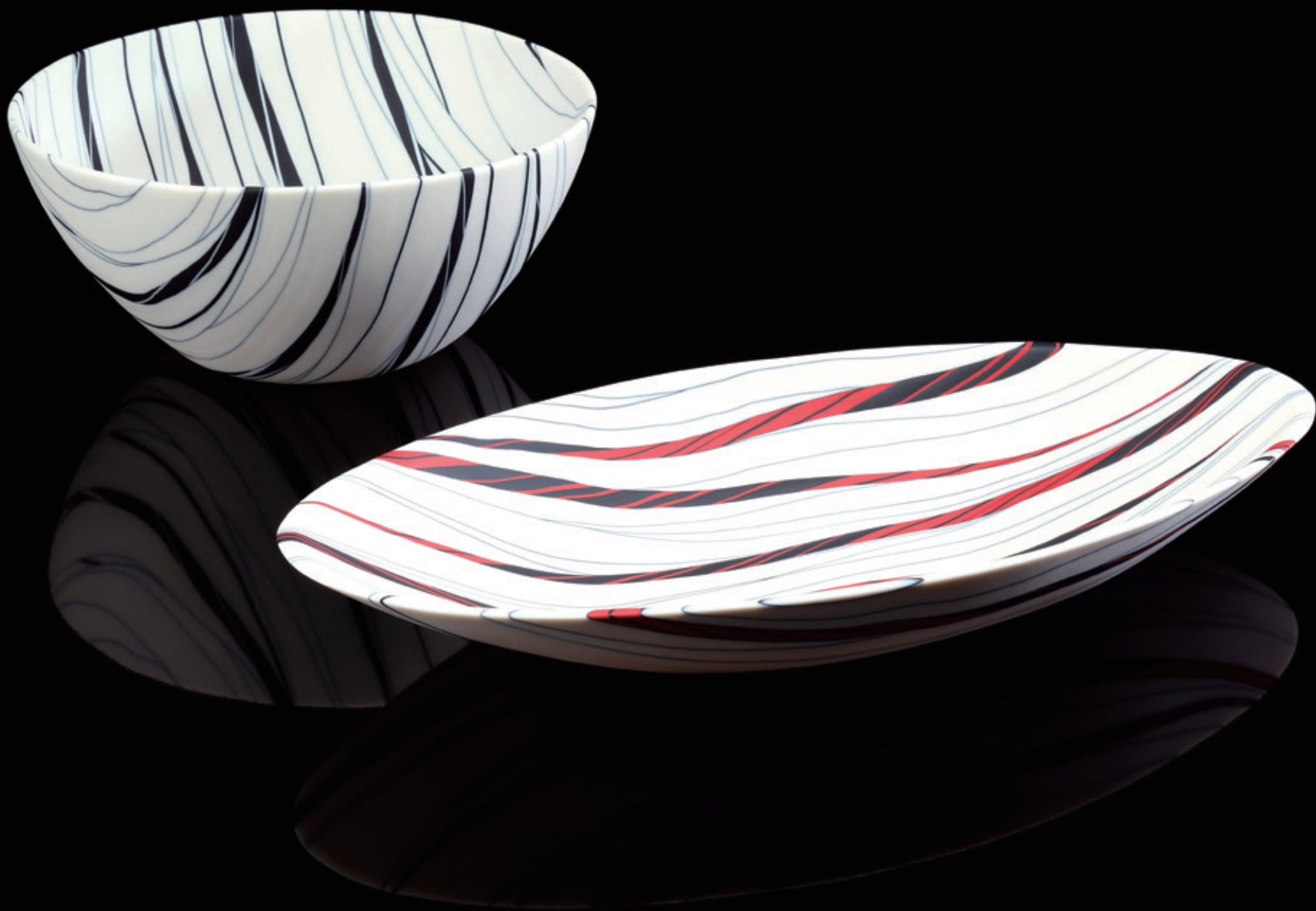
White porcelain, wheel throwing, carving and polishing, reduction firing, electric kiln



Ronit Baranga
以色列 Israel

飲茶時刻 Tea Time

2015, 50×50×18 cm, 7 pieces
陶土、釉藥、手塑、注漿成形、電窯、1200°C
Clay, glaze, hand building and slip casting, electric kiln



Angela Burkhardt-Guallini
瑞士 Switzerland

流動 Flow

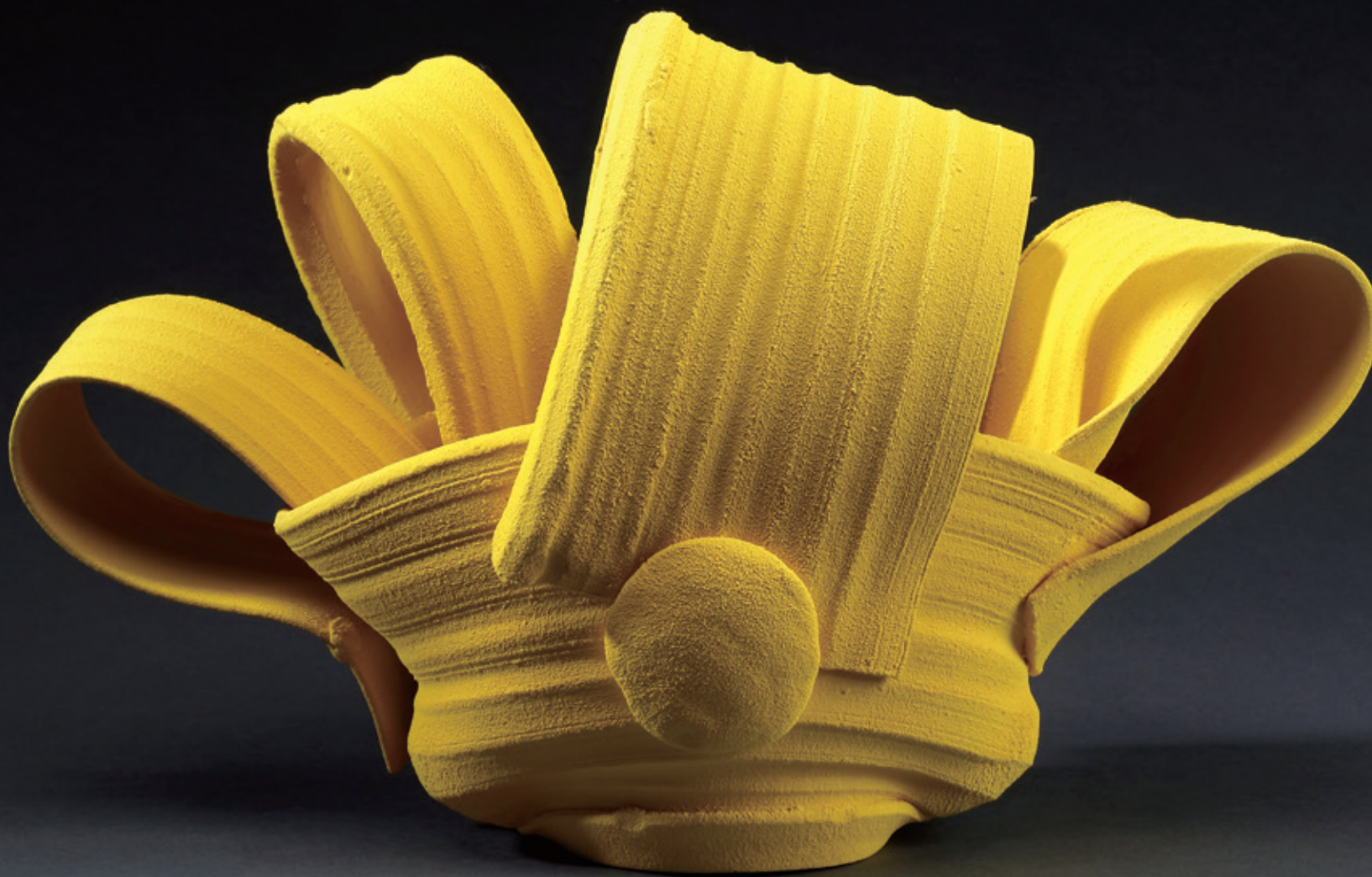
2015, 60×60×12 cm, 2 pieces
瓷土, 絞胎, 還原燒, 電窯, 1250°C
Porcelain, neriage, reduction firing, electric kiln



小林千恵 Kobayashi Chie
日本 Japan

虹吸 Siphon

2015, 30×30×40 cm
瓷土、水引技術(日本繩結藝術)、拉坯成形、還元燒、電窯, 1235°C
Porcelain, MIZUHIKI (ancient Japanese art form that uses a special cord), wheel throwing,
reduction firing, electric kiln



Reid Flock
加拿大 Canada

暖黃籃 Basking Yellow

2015, 35×17×21 cm
陶土、釉藥、拉坯成形、切割、塑形並組合、噴釉後燒成、氧化燒、電窯, 1180°C
Clay, glaze, wheel throwing, cutting, altering and assembling. Spray application of glaze, fired to cone 5 oxidation, oxidation firing, electric kiln



Lorraine Robson

英國 UK

靜 Be Still Life

2015, 14×14×35 cm

黑土、紅釉、手塑、泥條成形、鑽石拋光、表面臘封、亮紅釉細部加工、電窯、1150°C

Black clay, red glaze, hand building, coiling, diamond polished, wax sealed surface with bright red glaze detail, electric kiln



Mauro De Morais
義大利 Italy



渦速 Dragster
2015, 30×15×39 cm, 2 pieces
白色中高溫陶土·注漿成形·瓦斯窯·1220°C
White stoneware, slip casting, gas kiln

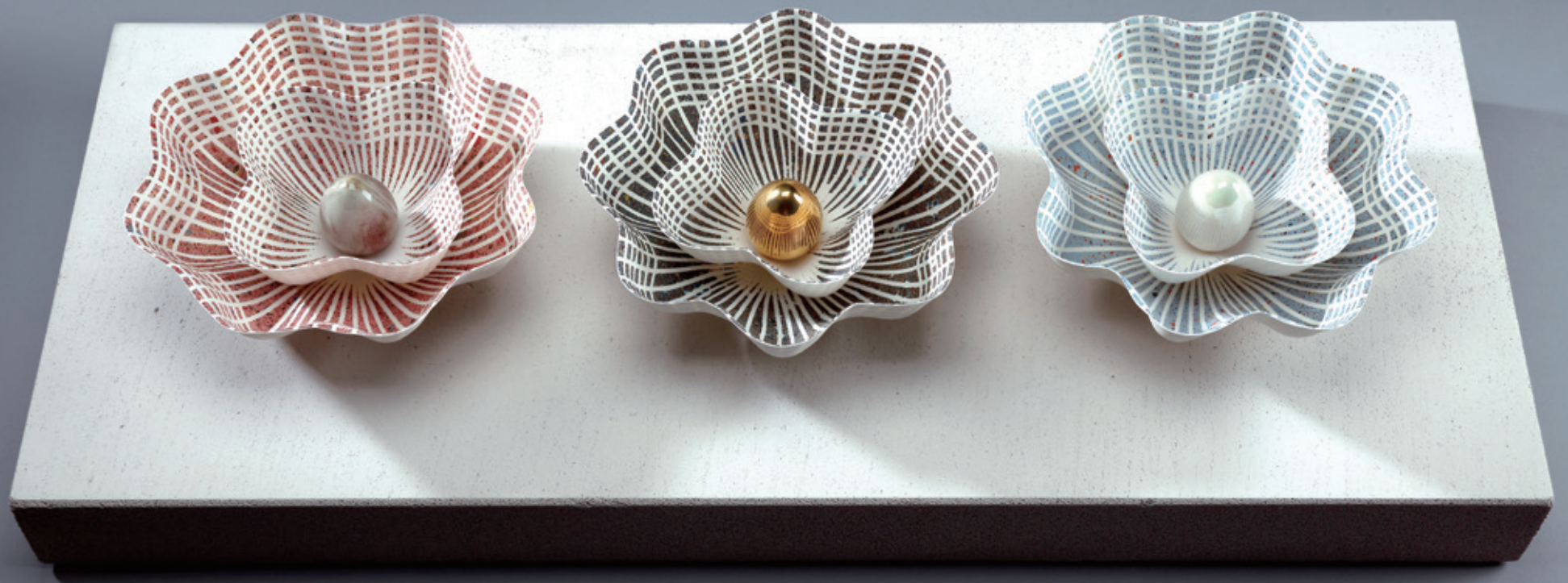
John Albert Murphy
美國 USA

三位一體 Trinity

2014, 86×35×20 cm, 4 pieces

瓷土·混凝土·注漿成形·電窯·1222°C

Porcelain, concrete, slip casting, molds, electric kiln





Fabio Amoroso
義大利 Italy

來吧，愛吧，我的心讚美你 Come Love Whilst My Heart Praise Thee

2015, 40×1×40 cm
陶瓷，手塑成形、彩繪，間歇窯，940°C
Ceramis, hand building and painting, intermittent kiln



趙娟藝 Cho, Yeonye

韓國 Korea

靜止的物體 Stationary Object

2015, 25×5×44 cm

陶瓷·泥條成形·氧化燒·電窯·1500°C

Ceramics, coiling, oxidation firing, electric kiln

Gregorio Peño Velasco

西班牙 Spain

垂頭喪氣的形體(31) Forma Abatida XXXI

2015, 32×34×37 cm

陶土、泥漿、釉藥、複合媒材、熔化陶土、氧化燒、瓦斯窯、1150°C
Clay, slip and glaze, mixed media, melted clay,
oxidation firing, gas kiln





Mária Geszler Garzuly
匈牙利 Hungary

內在聲音與葉子 Inside Voice & The Leaf

2014, 67×31×16 cm, 2 pieces
瓷土, 陶瓷絹印, 電窯, 1280°C
Porcelain with silkscreen print, electric kiln

Adele Howitt

英國 UK

白種子莢 White Seed Pod

2014, 60×60×60 cm

陶土、無光釉、壓模、泥條、土板成形、電窯、1240°C
Clay, matt glazed to stoneware temperatures, press
moulding, coiling and slab building, electric kiln





Ivan Albreht
塞爾維亞／美國
Serbia／USA

交會 Crossroads

2012, 170×10×83 cm, 2 pieces
瓷土，拉坯成形，花紙裝飾，氧化燒／還原燒，電窯／瓦斯窯，1250°C
Porcelain, custom decal decoration on thrown porcelain platters,
oxidation/ reduction firing, electric/ gas kiln

Abdon Zani

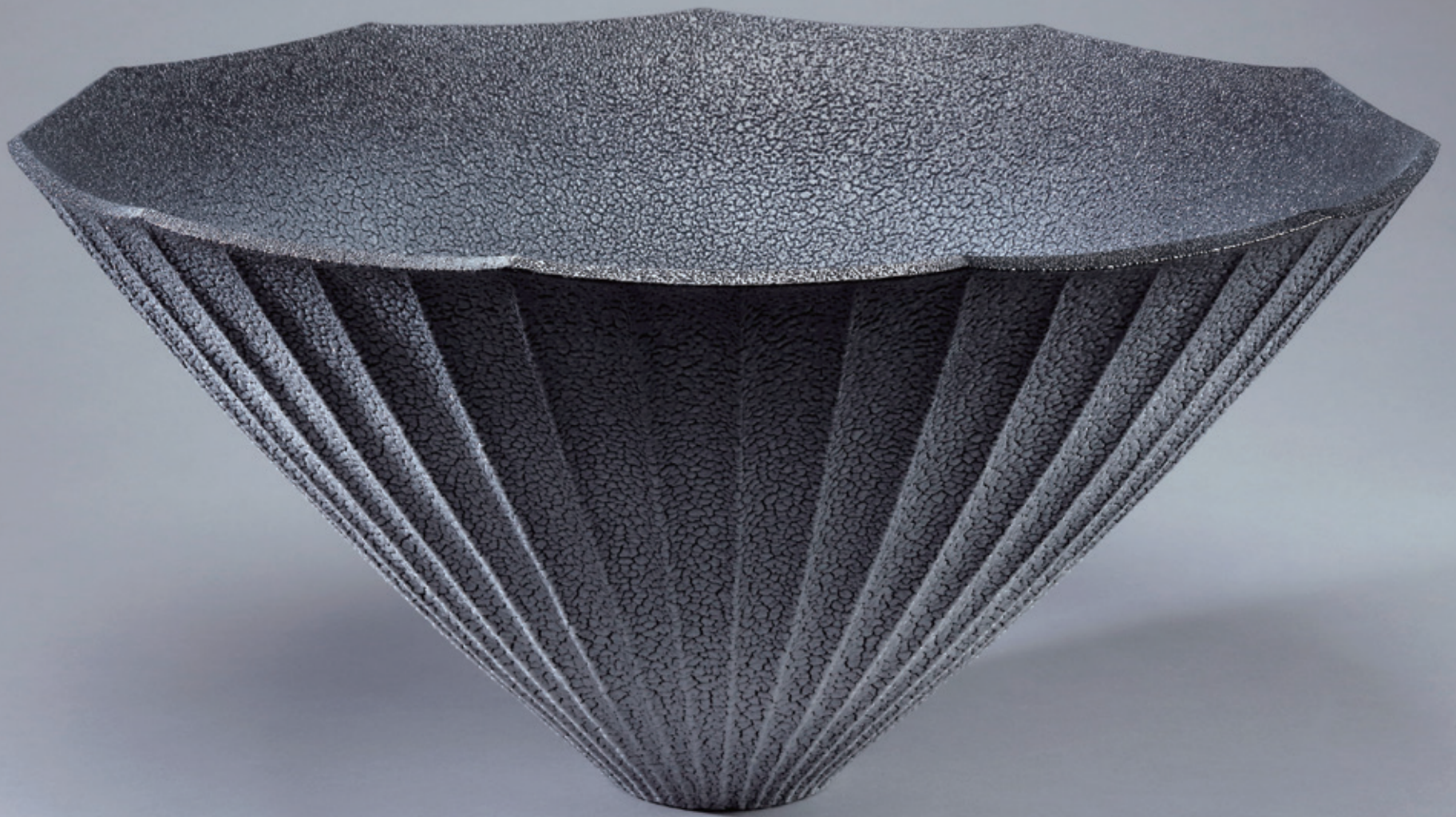
義大利 Italy

去野餐 Going for a Picnic

2015, 34×41.5×40 cm

中高溫陶土·注漿成形·氧化燒·電窯·1020°C
Stoneware, slip casting, oxidation firing, electric kiln





酒井博司 Sakai Hiroshi
日本 Japan

靛藍志野花瓶 Indigo Blue Shino Vase

2015, 54×54×26.5 cm
陶土、志野釉，拉坯成形，還原燒，瓦斯窯，1200°C
Clay, Shino glaze, wheel throwing, reduction firing, gas kiln



Paula Murray
加拿大 Canada

惋惜 Lament

2014, 56×56×23 cm
瓷土, 玻璃纖維模具成形, 電窯, 1250°C
Porcelain, fiberglass casting, electric kiln



黑川徹 Kurokawa Toru
日本 Japan

大地之壺 Pot of Earth

2015, 38×39×74 cm

陶瓷·手塑成形·柴窯·1240°C

Ceramics, hand building, wood firing

Ann Van Hoey

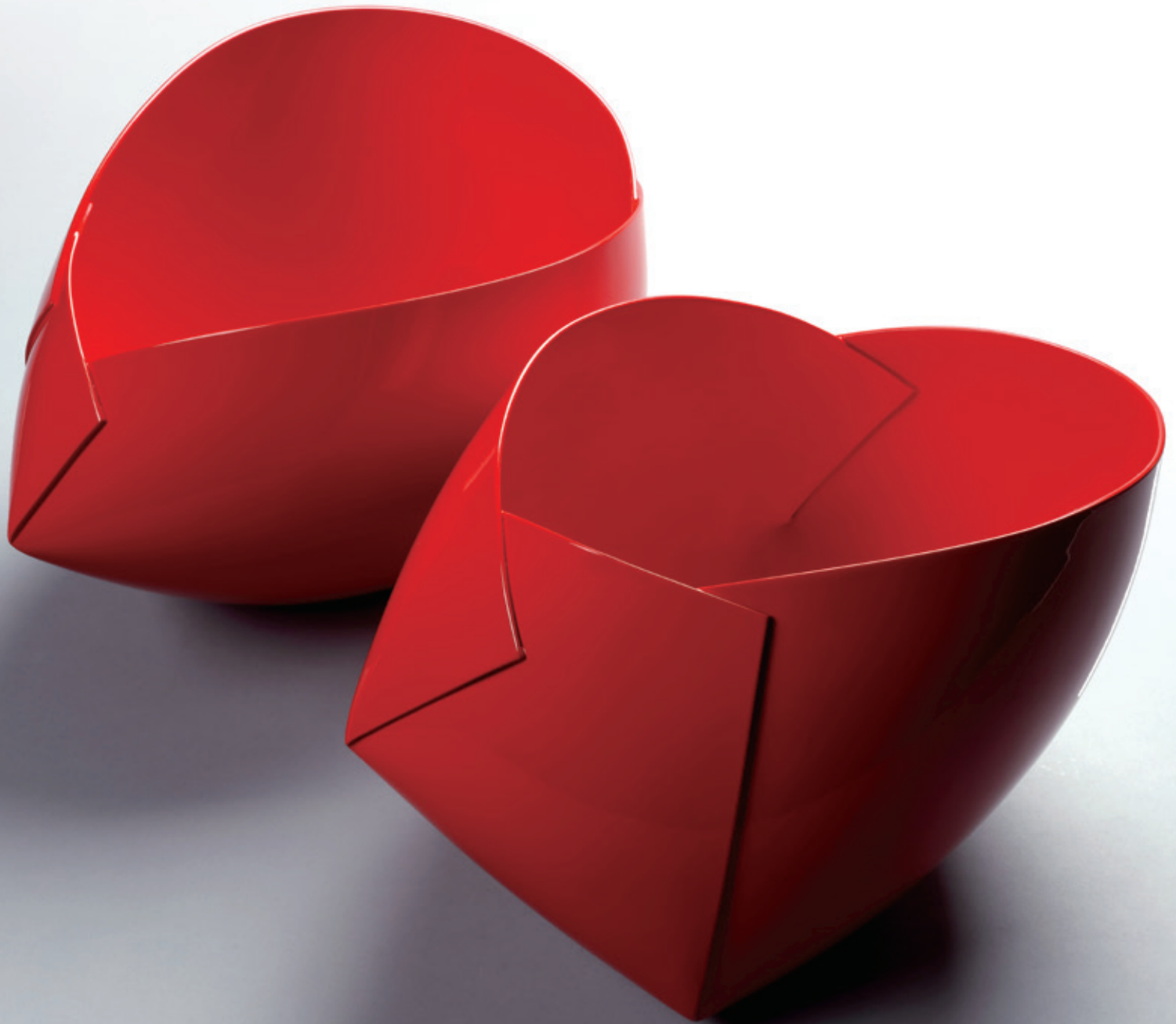
比利時 Belgium

陶法拉利 Earthenware Ferrari

2015, 80×80×28 cm, 2 pieces

中低溫陶土、油漆、土板、壓模成形、電窯、1100°C

Earthenware, paint, slab building and press moulding, electric kiln





Agnes Siew Gek Lim
新加坡 Singapore

唱盤 1 Vinyl I

2015, 22.5×21×17.5 cm, 5 pieces

瓷土、靛青色釉藥、拉坯、手捏成形、還原窯、瓦斯窯, 1310°C
Porcelain, glazed in blue celadon, wheel throwing and hand
sculpting to form, reduction firing, gas kiln



Lea Georg
瑞士 Switzerland

七重奏 B_W_G_O Septet B_W_G_O

2014, 90×15×38 cm, 7 pieces

瓷土，注漿成形，拋光、內部上透明釉，氧化燒，電窯，1260°C
Porcelain, slip casting, raw, sawn and polished, transparent glazed interior,
oxidation firing, electric kiln



陳志強 Chen, Chih-chiang
臺灣 Taiwan

器韻人生 Spiritual Life

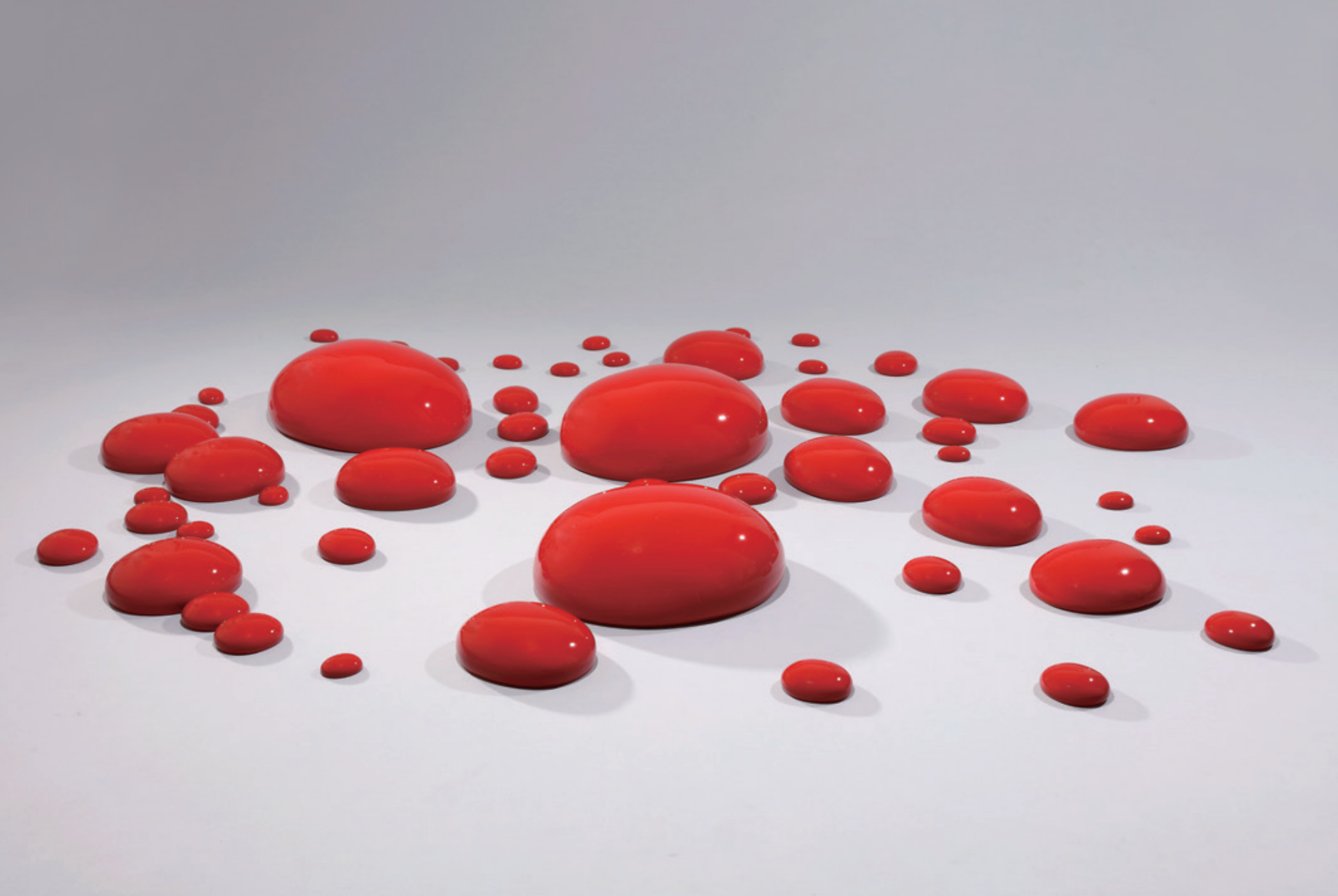
2015, 200×30×300 cm, 14 pieces
陶土、瓷土，拉坯成形，還原燒，瓦斯窯，1250°C
Clay, porcelain, wheel throwing, reduction firing, gas kiln



Maja Padrov
加拿大 Canada

交纏 Entanglement

2015, 80×45×36 cm, 6 pieces
中高温陶土·擠泥·拉坯·手塑成形·電窯·1280°C
Stoneware, extruding, wheel throwing and hand building, electric kiln



Nikola Knezevic
塞爾維亞 Serbia

許願井 Wishing Well

2014, 150×150×20 cm, 50 pieces

軟質瓷土、壓克力顏料，注漿成形、燒成後噴畫並拋光，氧化燒，瓦斯窯，1200°C
Soft porcelain, acrylic paint, slip casting, air brush painting after firing and polishing,
oxidation firing, gas kiln

陳志文 Chan, Chi-man

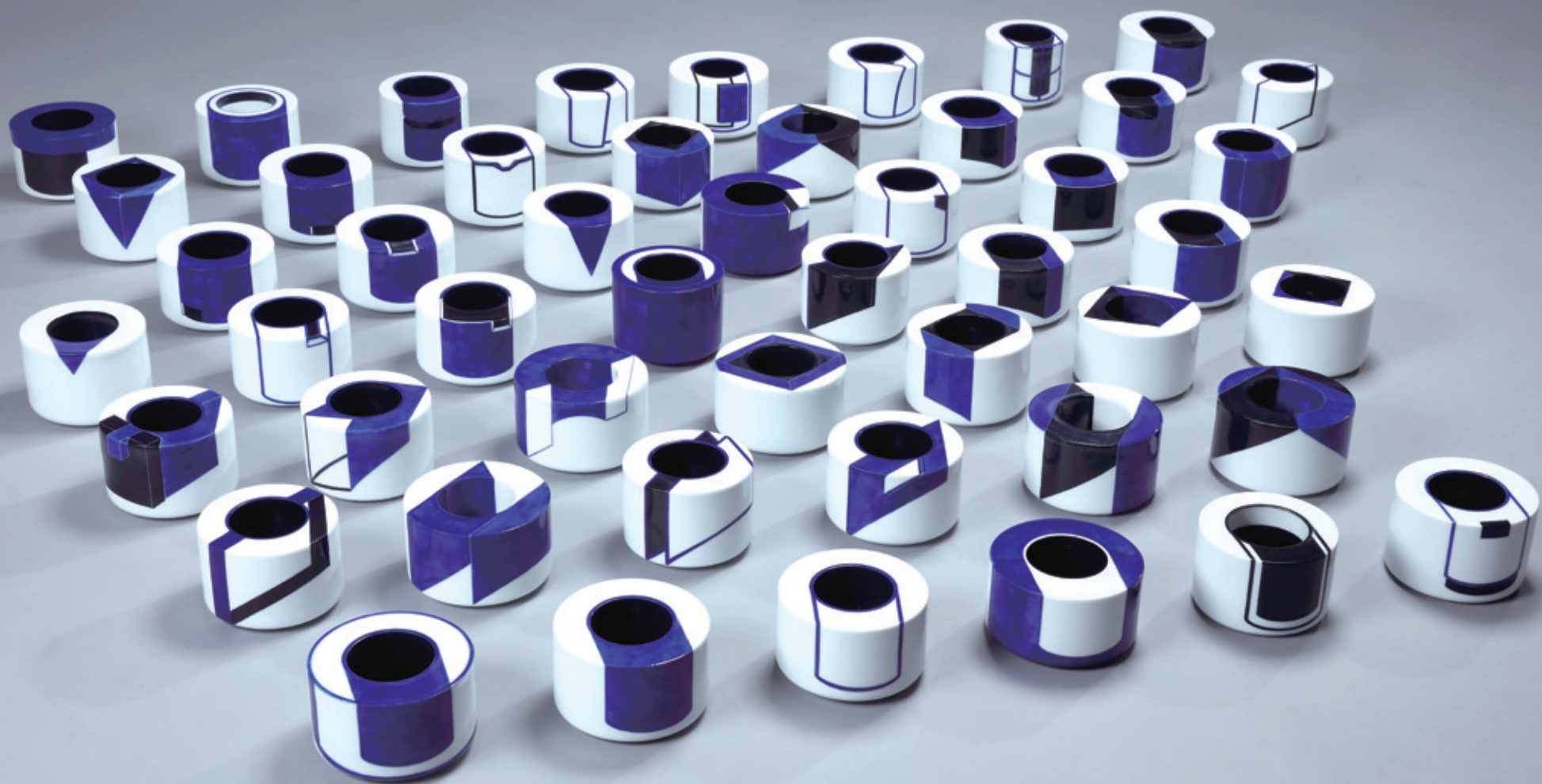
中國大陸 (香港)
China (Hong Kong)

形中之形 Form in Form

2015, 150×150×10 cm, 49 pieces

瓷土、透明釉、拉坯成形、釉下彩、還原燒、電窯、1260°C

Porcelain, transparent glaze, throwing and underglazing, reduction firing, electric kiln





安藤千都勢
Andou Chitose

日本 Japan

星球 Planet

2015, 150×80×30 cm, 12 pieces
有色瓷土·拉坯成形·
氧化烧·瓦斯窑·1250℃
Coloured porcelain, wheel throwing,
oxidation firing, gas kiln



Johnathan Hopp
以色列 Israel

多邊形創作 Polygonal Composition

2014, 150×120×40 cm, 12 pieces
中高溫陶土，硬紙板壓模、注漿成形，氧化燒，電窯，1200°C
Stoneware, slip casting in a cardboard mold, oxidation firing, electric kiln

Kris Coad

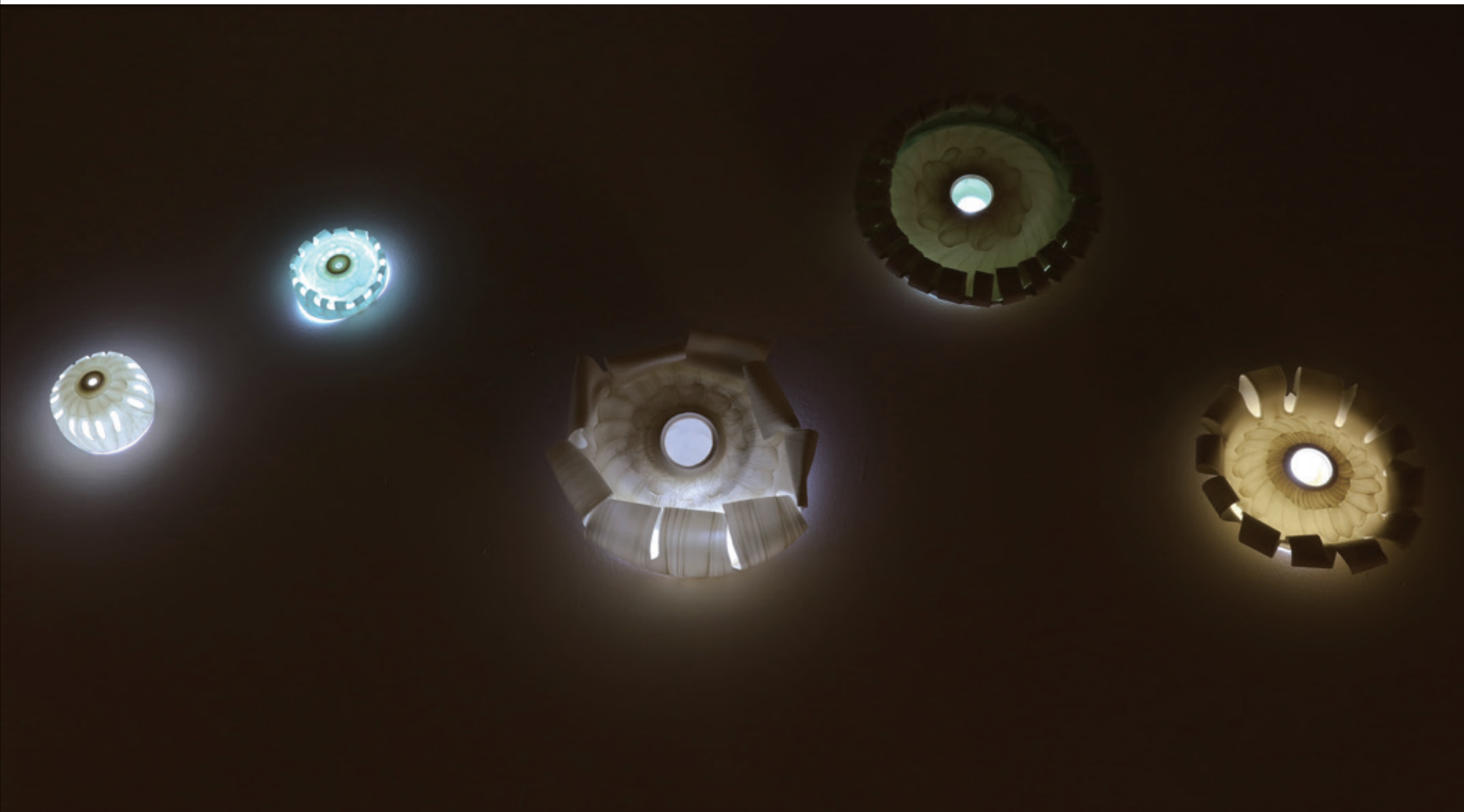
澳洲 Australia

貴賓 The Honoured Guest

2015, 150×150×135 cm, 8 pieces

骨瓷、木盒、土板建構、內部以5瓦12伏特燈泡照明、懸吊木盒、氧化燒、瓦斯窯、1280°C
Bone china, wood box, slab formed, internally illuminated 5W12V lamps,
suspended wood box, oxidation firing, gas kiln





王元德 Wang, Yun-de
臺灣 Taiwan

迴雲 Tumbling Clouds

2014, 77×45×13 cm, 5 pieces
混合瓷土，雕塑與淺浮雕，氧化燒，電窯，1260°C
Mixed porcelain, sculpting and low-relief surface, oxidation firing, electric kiln



Antonella Cimatti

義大利 Italy

靜物魅影(二) Ghost Still Life # 2

2015, 70×7.6×30 cm

0.6公釐的高度透光性先進陶瓷材料及色料，以攝氏1600度燒成（氧化燒，瓦斯窯），雷射切割，以90度固定在牆面，底部打光

0.6 mm sintered alumina, a highly translucent advanced ceramics, and plexiglass colored, It is fired at laser cut, attached to the wall at 90 degrees and under-lit, 1600°C oxidation firing, gas kiln

陳加峯 Chen, Chia-feng

臺灣 Taiwan

細胞·游移(1) Cell·Wandering (1)

2012, 45×20×15 cm

瓷土, 泥漿、土板成形, 氧化燒, 電窯, 1220°C

Porcelain, slip and slab building, oxidation firing, electric kiln



村田彩 Murata Aya
日本 Japan

複製 Reproduction

2015, 60×49×43 cm

有色瓷土・絞胎・氧化焼・電窯・1230℃

Colored porcelain, nerikomi, oxidation firing, electric kiln





井掛紗百合 Ikake Sayuri
日本 Japan

呼吸 Breathe

2015, 100×250×190 cm, 3 pieces
中高温陶土・氧化物・手捏・泥條成形・氧化燒・瓦斯窯・1230°C
Stoneware, oxides, hand building, pinching and coiling, oxidation firing, gas kiln



姜少清 Jiang, Shao-qing
中國大陸 China

隱之訴 Indistinctive Voice
2013, 21×13×126 cm, 2 pieces
陶瓷·注漿·手捏成形·還原燒·瓦斯窯·1330°C
Ceramics, slip casting and pinching, reduction firing, gas kiln



彭雅美 Peng, Ya-mei

臺灣 Taiwan

無聲的震撼 Silent Shock

2015, 76×176×43 cm, 8 pieces

美國土·土板·手捏成形·氧化燒·電窯·1235°C

American clay, slab building and pinching, oxidation firing, electric kiln



張蕙敏 Teo, Huey-min
新加坡 Singapore

膠囊展示 Display of Capsules

2014, 150×7×40 cm
瓷土·注漿成形·還原燒·瓦斯窯·1285°C
Porcelain, slip casting, reduction firing, gas kiln

林博裕 Lin, Po-yu

臺灣 Taiwan

彼岸花 The Flower of the Netherworld

2015, 140×140×120 cm

雕塑土、鐵件，手塑成形，電窯，1200°C

Sculptural clay, metal, hand building, electric kiln





林秀娘 Lin, Hsiu-niang

臺灣 Taiwan

掀開皺褶裡的叢林
Revealing the Forest within the Creases

2015, 120×92×130 cm

陶土、泥條、雕塑成形、還原燒、瓦斯窯、1220°C
Caly, coiling and sculpting, reduction firing, gas kiln



胡慧琴 Hu, Hui-chin
臺灣 Taiwan

時間的霉 The Mold of Time

2014, 220×26×50 cm, 4 pieces
陶瓷, 手塑成形, 氧化燒, 電窯, 1230°C
Ceramics, hand building, oxidation firing, electric kiln



Mark Goudy
美國 USA

關係形體 Relational Forms

2014, 45×23×19 cm, 2 pieces

中低溫陶土，注漿成形、拋光，可溶性金屬鹽，氧化燒，電窯，1075°C

Earthenware, slip casting, altering, burnishing earthenware and plus soluble metal salts, oxidation firing, electric kiln

胡宮雪娜 Komiya Yukina

日本 Japan

雲殼 Cloud Shell

2015, 22×17×15 cm

瓷土、釉藥、拉坯成形、氧化燒、電窯、1200°C

Porcelain, glaze, wheel throwing, oxidation firing, electric kiln





金貞華 Jin, Zhen-hua
中國大陸 China

風之靜像 Stillness of the Wind

2013, 42×17×37 cm
瓷土，拉坯、手捏成形，還原燒，瓦斯窯，1260°C
Porcelain, wheel throwing and hand building, reduction firing, gas kiln



林芝炫 Lim, Jihyun
韓國 Korea

剩餘物品 The Remaining Things

2015, 145×120×50 cm, 3 pieces
紙漿土, 手塑成形, 瓦斯窯, 1270°C
Paper clay, hand building, gas kiln



鄭湖靜 Jeong, Hojeong
韓國 Korea

凍結的水 Frozen Water

2013, 145×45×42 cm, 12 pieces
瓷土、釉藥、注浆成形、氧化燒、電窯、1240°C
Porcelain, glaze, slip casting, oxidation firing, electric kiln



Michael Rice

愛爾蘭 Ireland

科里奧利作用 Coriolis

2014, 58×23×58 cm

中低溫陶土，土板成形，無上釉，氧化燒，電窯，1000°C
Earthenware, slab building, unglazed,
oxidation firing, electric kiln



黃敏城 Huang, Min-cheng
臺灣 Taiwan

千山外、水雲間 Land of Peace

2015, 140×70×45 cm, 2 pieces
美國土、日本瓷土、土板、手捏成形、電窯、1225°C
American clay, Japanese porcelain, slab building and pinching, electric kiln

王勝利 Wang, Sheng-li

中國大陸 China

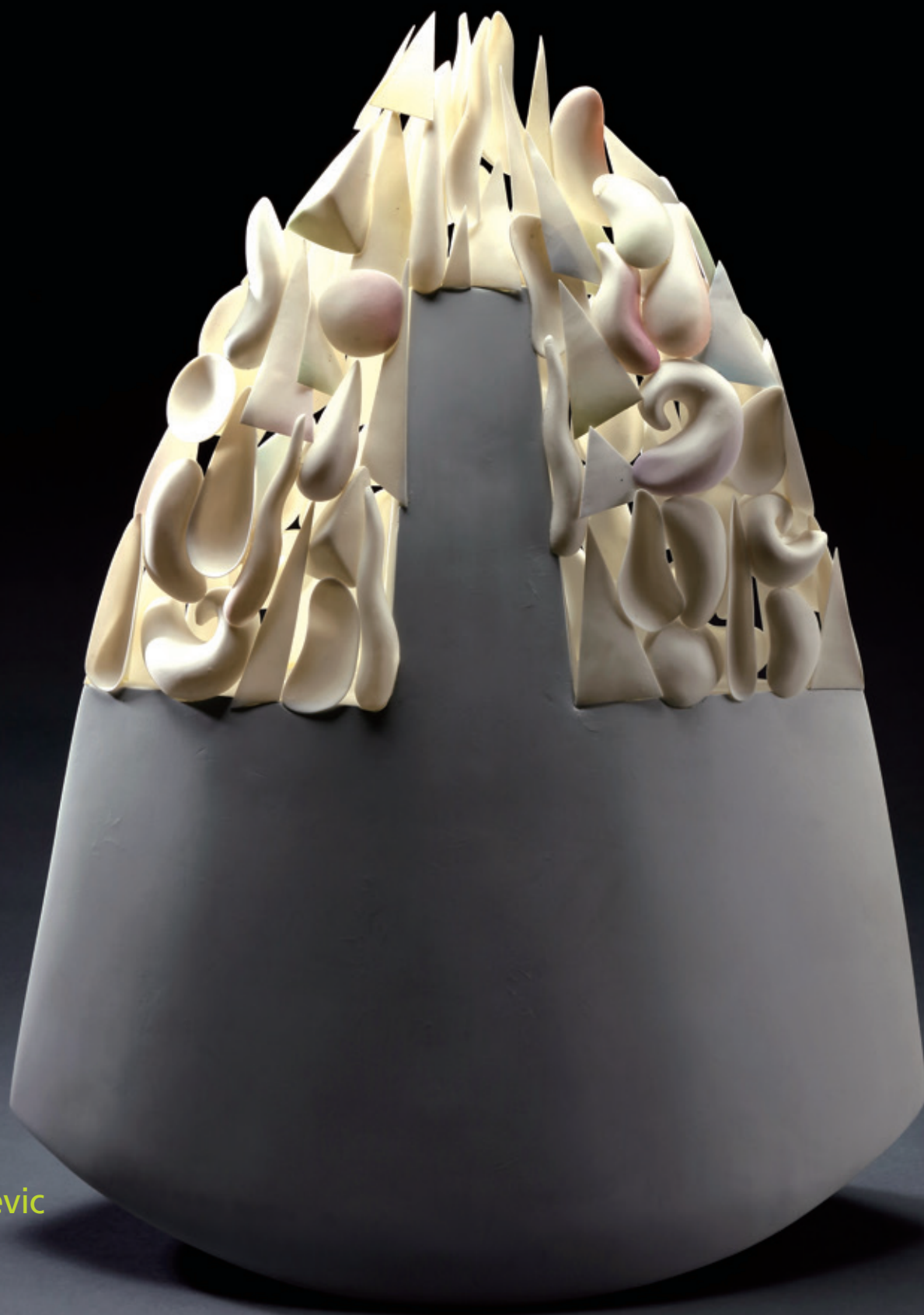
對峙的風景 Confrontation of Scenery

2015, 46.5×27×42.5 cm

陶土, 泥條, 手捏成形, 氧化燒, 電窯, 1230°C

Clay, coiling, pinching, oxidation firing, electric kiln





Velimir Vukicevic

塞爾維亞 Serbia

寒冬 Wintery

2014, 48×15×73 cm

瓷土、骨瓷、土板、注漿成形、燒成後黏貼，電窯，1260°C

Porcelain, bone china, slab building and slip casting, gluing after firing, electric kiln

邱梁城 Chiew, Liang-cheng

臺灣 Taiwan

築地系列 VII Constructing Landscape Series VII

2013, 53×48×50 cm

陶土·翻模·手塑成形·還原燒·瓦斯窯·1250°C

Clay, press moulding and hand building, reduction firing, gas kiln





Heide Nonnenmacher
德國 Germany

放射蟲 Radiolarians

2014, 20×70×7 cm
瓷土, 手捏成形, 氧化燒, 電窯, 1275°C
Porcelain, pinching, oxidation firing, electric kiln



竹下桃子 Takeshita-Keane Momoko

日本 Japan

擁抱 Embrace

2015, 27×35×23 cm

陶瓷、釉藥、手塑、泥條成形、表面刮痕、釉下彩、還原燒、柴窯, 1250°C
Ceramics, glaze, hand building, coiling, scratched surface and underglazing,
reduction firing, wood kiln



集體創作 (Peephole Art):
Iris Alemany Lozano &
Laura Agreda Martinez
西班牙 Spain

好運(三) Good Fortune III

2015, 17×47×23 cm
瓷土、氧化物，壓模成形，氧化燒，電窯，1250°C
Porcelain, oxides, molds, shaped and photo ceramics,
oxidation firing, electric kiln



秋永邦洋 Akinaga Kunihiro
日本 Japan

擬仿 Mimicry

2015, 21×77×36 cm
陶瓷, 手塑成形, 氧化燒, 電窯, 1235°C
Ceramics, hand building, oxidation firing, electric kiln



王裔婷 Wang, Yi-ting

臺灣 Taiwan

蠶繭 Cocoonase

2015, 46×40×85 cm, 3 pieces
瓷土、半瓷土、平津長石、顏料、銅釉、手捏、土板成形、氧化燒、電窯、1230°C
Porcelain, semi-porcelain, Hiratsu felspar, pigment, copper glaze,
pinching and slab building, oxidation firing, electric kiln

連瑜佩 Lian, Yu-pei

臺灣 Taiwan

真·皮包 Real · Leather Purse

2012, 21×77×36 cm, 2 pieces

陶土、瓷土、透明釉、手捏成形、氧化燒、電窯、1240°C

Clay, porcelain, clear glaze, pinching, oxidation firing, electric kiln





陳韋竹 Chen, Wei-chu
臺灣 Taiwan

幸福累積的狀態 Status of Happiness Accumulation
2014, 33×60×250 cm, 13 pieces
陶瓷·手塑成形·氧化燒·電窯·1200°C
Ceramics, hand building, oxidation firing, electric kiln

羅漢華 Lao, Hon-wah

中國大陸 (香港)
China (Hong Kong)

骨感時刻 The Bony Hour

2015, 74× 33× 58 cm

瓷土·拉坯·手捏成形·氧化燒·電窯·1230°C
Porcelain, wheel throwing and pinching, oxidation firing, electric kiln





Cynthia O' Brien
加拿大 Canada

我的大腦 My Brain

2014, 26×24 ×26 cm

陶土, 土板、手塑成形, 氧化燒, 電窯, 1222°C

Clay, slab building and hand building, oxidation firing, electric kiln

朴美善金 Mee-Sun Kim Park

澳洲 Australia

存在(一) Being I

2014, 40×20×35 cm

瓷土、黃金、手塑、壓模、注漿成形、浸漬、濕燒、還原燒、電窯、1260°C
Porcelain, gold, hand building, press moulding, slip casting,
dipping and wet firing, reduction firing, electric kiln





Kalin Luy Ken

秘魯 Peru

掙脫 Breaking Free

2011, 38×56×79 cm

中高溫陶土，手塑成形，瓦斯窯，1196°C

Stoneware, hand building, gas kiln

Ianina Myronova

波蘭／烏克蘭
Poland／Ukrain

怪胎秀 Freak Show

2015, 100×50×100 cm, 6 pieces

瓷土、釉藥、手塑成形、氧化燒、電窯、1300°C

Porcelain, glazes, hand building, oxidation firing, electric kiln





金旻姝 Kim, Minjoo
韓國 Korea

客製化外型 Customized Body

2014, 160×30×23 cm, 4 pieces
陶瓷, 注漿成形, 氧化燒, 電窯, 1100°C
Ceramics, slip casting, oxidation firing, electric kiln



Vilma Villaverde
阿根廷 Argentina

三重奏 Musical Threesome

2014, 200×170×30 cm, 6 pieces

陶土、顏料、釉藥、壓模成形、衛浴陶瓷物件及其他材料組合、電窯、1080°C
Clay, pigments, glaze, assembly modeling with industrial sanitary objects and other materials, electric kiln



Nurdian Ichsan
印尼 Indonesia

彌撒 (內在系列) Mass (Inner Series)

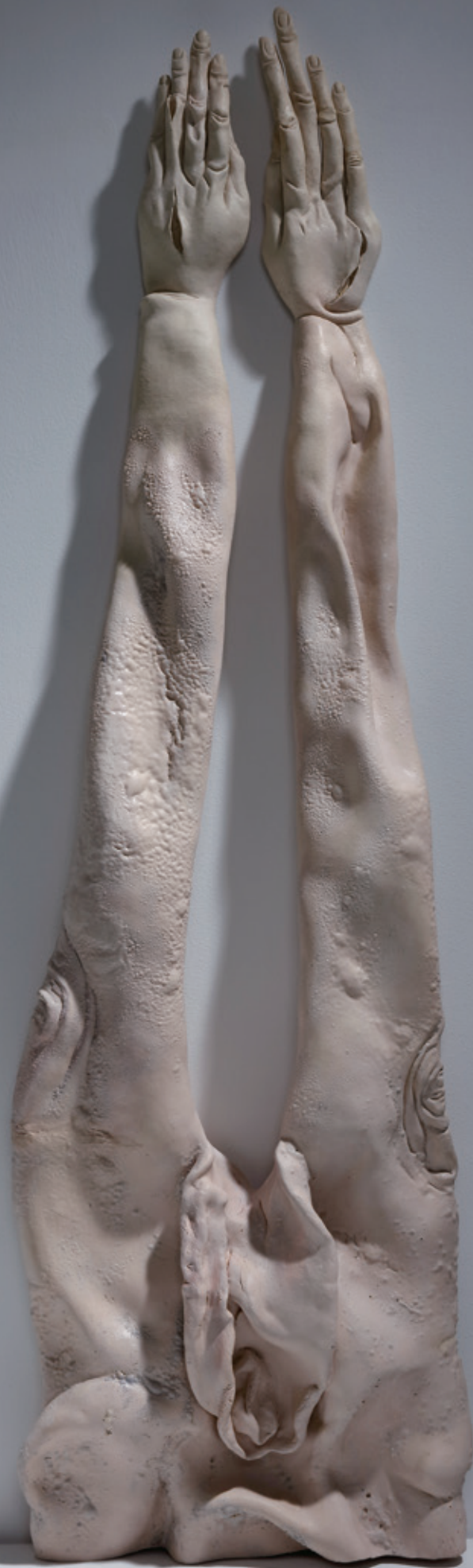
2014, 200×11×23 cm, 9 pieces
瓷土·注漿後塑形·氧化燒·電窯·1230°C
Porcelain, slip casting and altering, oxidation firing, electric kiln



魏孜芸 Wei, Tzu-yun
臺灣 Taiwan

漸漸漸漸 Gradually

2015, 240×30×20 cm, 4 pieces
雕塑土，手塑成形，氧化燒，電窯，1230°C
Sculptural clay, hand building, oxidation firing, electric kiln



李岱容 Lee, Tai-jung

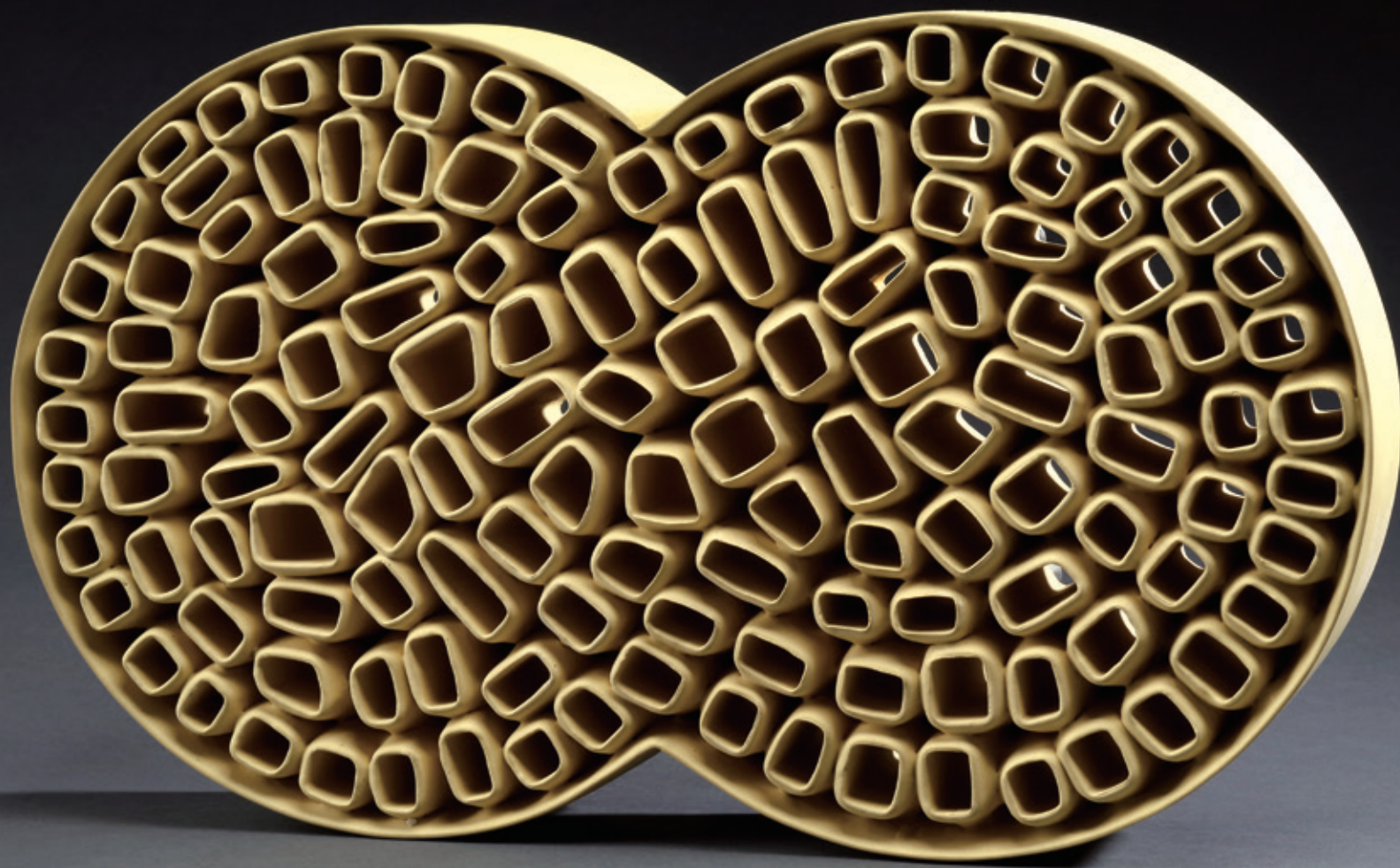
臺灣 Taiwan

剩餘的皮囊 The Remains of the Body

2011, 40×11×133 cm

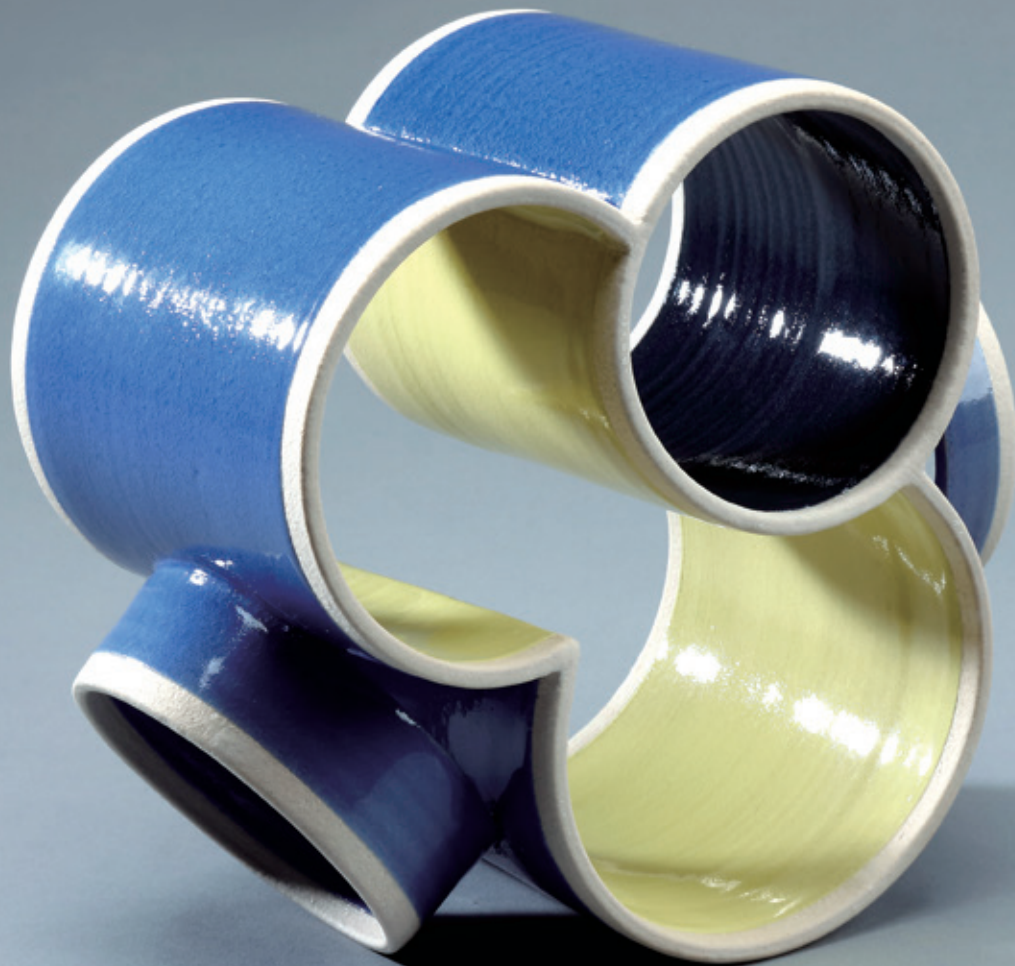
雕塑土·泥條成形·氧化燒·電窯·1200°C

Sculptural clay, coiling, oxidation firing, electric kiln



Hasan Şahbaz
土耳其 Turkey

有機體 Organic Object
2013, 39×23×8 cm
陶土·注漿成形·電窯·1200°C
Clay, slip casting, electric kiln



Martin Harman
英國 UK

孤獨 Solitude

2015, 20×20×20 cm

中高溫陶土、泥漿與釉藥，拉坯、手塑成形，電窯，1260°C

Stoneware, slips and glaze, wheel throwing and hand building, electric kiln

Renata Cassiano

墨西哥 Mexico

爆裂 Bursts

2015, 70×25×140 cm, 3 pieces

中低温陶土、瓷土泥浆、手塑成形、氧化烧、电窑、1080°C

Earthenware, porcelain slip, hand building, oxidation firing, electric kiln





鄭蘇伊 Jeong, Soi
韓國 Korea

剪下貼上 Cut-and-paste

2014, 80×60×30 cm, 6 pieces

紙漿土·土板成形·氧化燒·電窯·1250°C

Paper clay, slab buildingg, oxidation firing, electric kiln



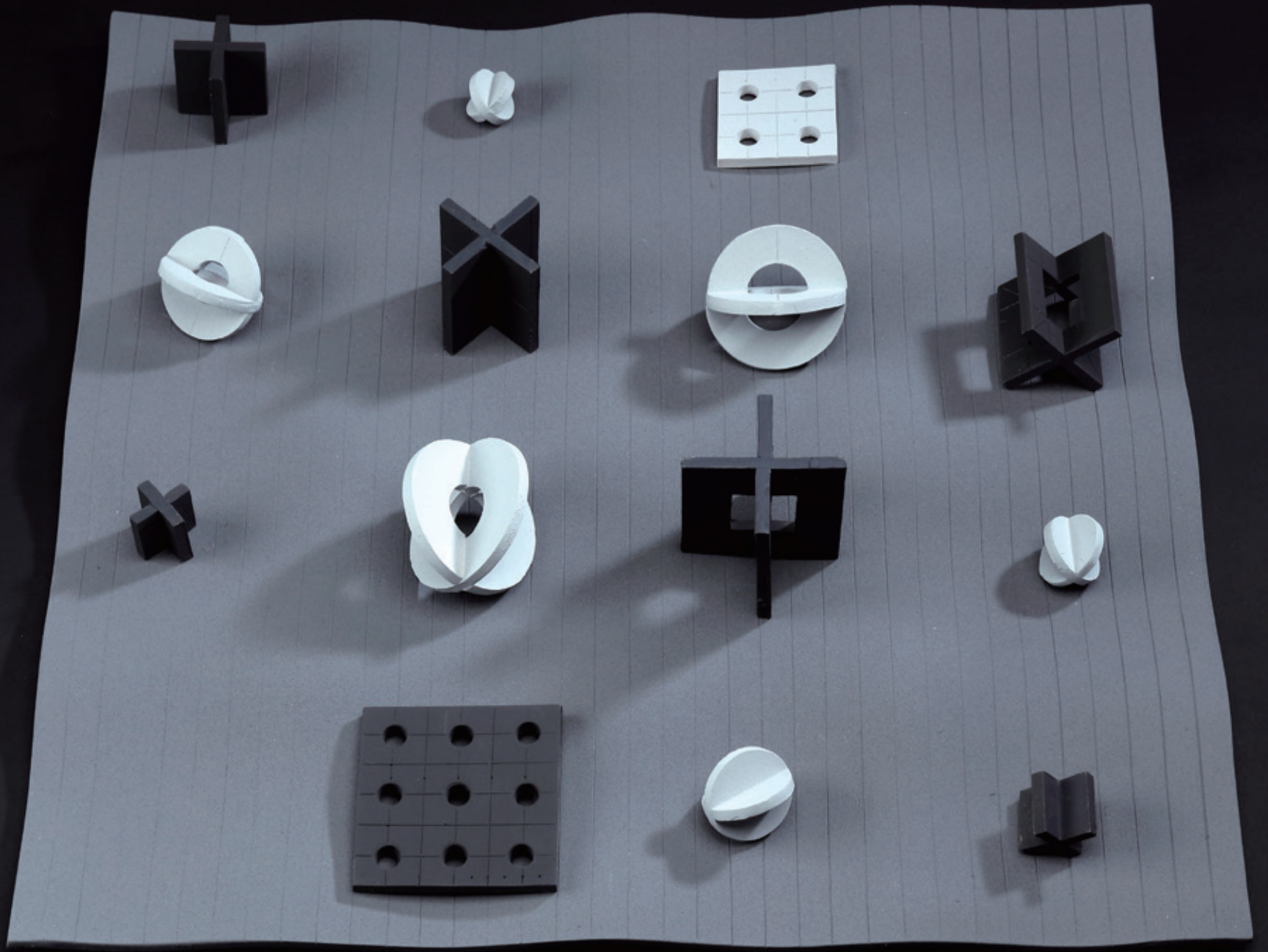
Martin McWilliam
英國 UK

核心碟(二) Core Disc 2

2014, 40×7×40 cm

中高溫陶土、瓷土，固體塑形、雕刻、鑿空，還原燒，柴窯，1250°C

Stoneware and porcelain, solid building, carving and chiseling, reduction firing, wood kiln

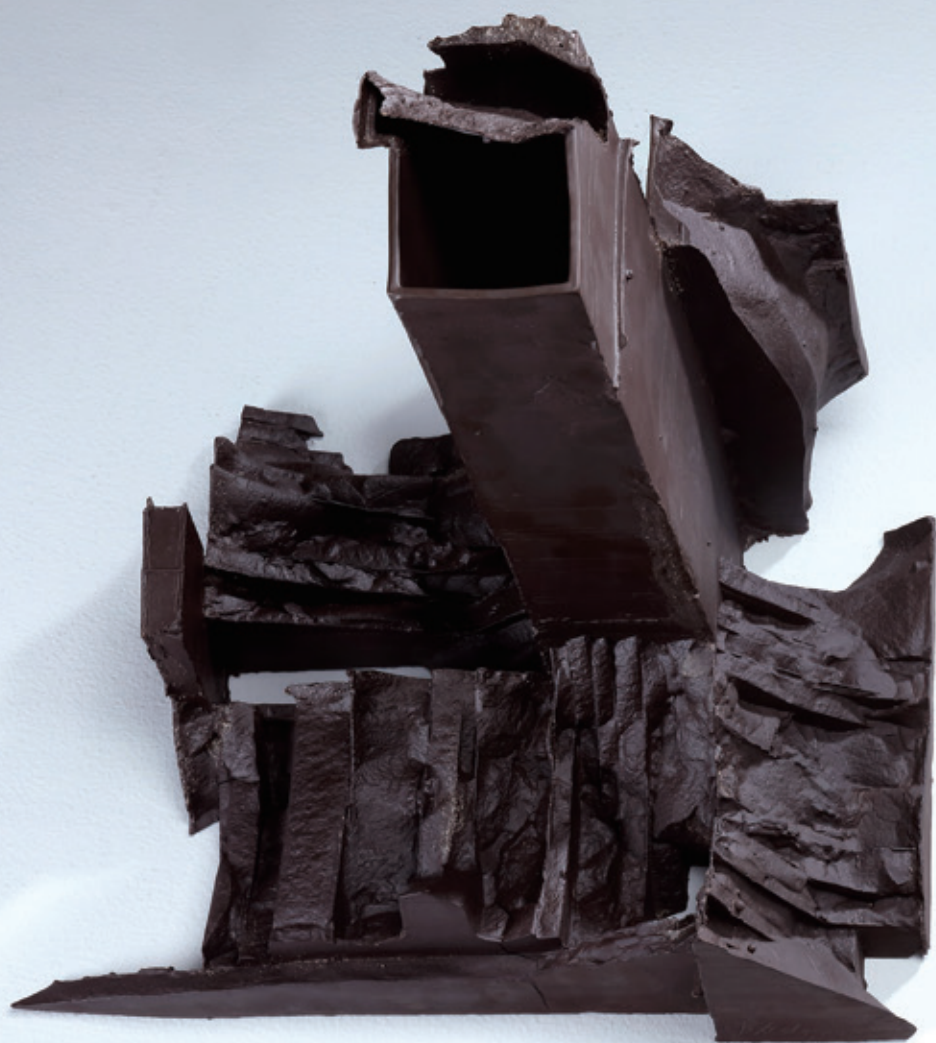


Jacisin Marek

斯洛伐克／美國
Slovak／USA

權力遊戲 Game of Thrones

2014, 45×45×15 cm, 13 pieces
中高溫陶土，土板成形，氧化燒，電窯，1162°C
Stoneware, slab building, oxidation firing, electric kiln



Eva Pelechová
捷克 Czech Republic

單元 Segment

2014, 120×50×40 cm, 2 pieces
黑白瓷土, 注漿成形, 還原燒, 瓦斯窯, 1250°C
White and black porcelain, slip casting, reduction firing, gas kiln



Brad Taylor
美國 USA

間隙 Rift

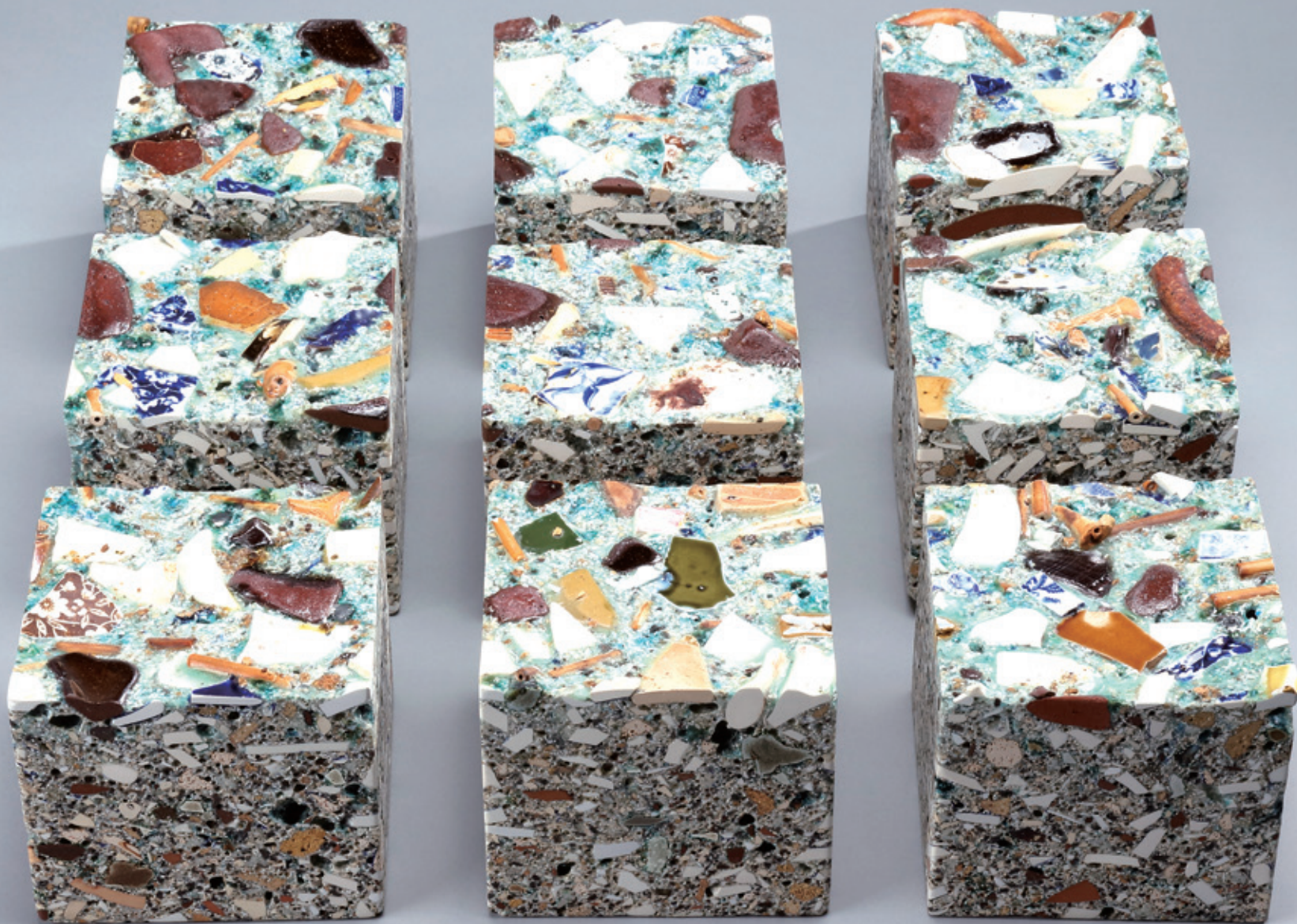
2015, 250×150×150 cm, 6 pieces
瓷土·手塑成形·拋光·瓦斯窯·1300°C
Porcelain, hand building and burnishing, gas kiln



劉豔兵 Liu, Yan-bing
中國大陸 China

蝕 Eclipse

2013, 45×10×45 cm, 2 pieces
陶瓷、木頭，拉坯成形，還原燒，瓦斯窯，1320°C
Ceramics and wood, wheel throwing, reduction firing, gas kiln



David Binns

美國 USA

破碎的地景 Fragmented Geoscape

2015, 45×45×11 cm, 9 pieces

結合再生廢棄陶瓷與玻璃，包括古代陶片化石（100%以回收材料製作），燒成後拋光，氧化燒，電窯，1150°C
Fused recycled waste ceramic & glass, with ancient pottery shard fossils (made from 100% recycled material),
cut and polished post firing, oxidation firing, electric kiln



林時植 Lin, Shih-chih

臺灣 Taiwan

崩解年代 The Age of Disintegration

2013, 120×80×51 cm, 9 pieces

陶土、鐵、電路板、複合媒材、泥條、雕塑成形、鑲嵌、氧化燒、電窯, 1230°C

Clay, iron, circuit board, mix-media, coiling, sculpting, inlaying, oxidation firing, electric kiln



余成忠 Yu, Cheng-chung
臺灣 Taiwan

生命物件 Objects of Life

2015, 100×40×36 cm

26號瓷土、化妝土、土板、手塑成形、電窯、1280°C

Japanese porcelain, engobes, slab building and hand building, electric kiln

Ana Maria Asan

比利時／羅馬尼亞 Belgium／Romania

看他們如何對待那棵樹 — 我的兄弟

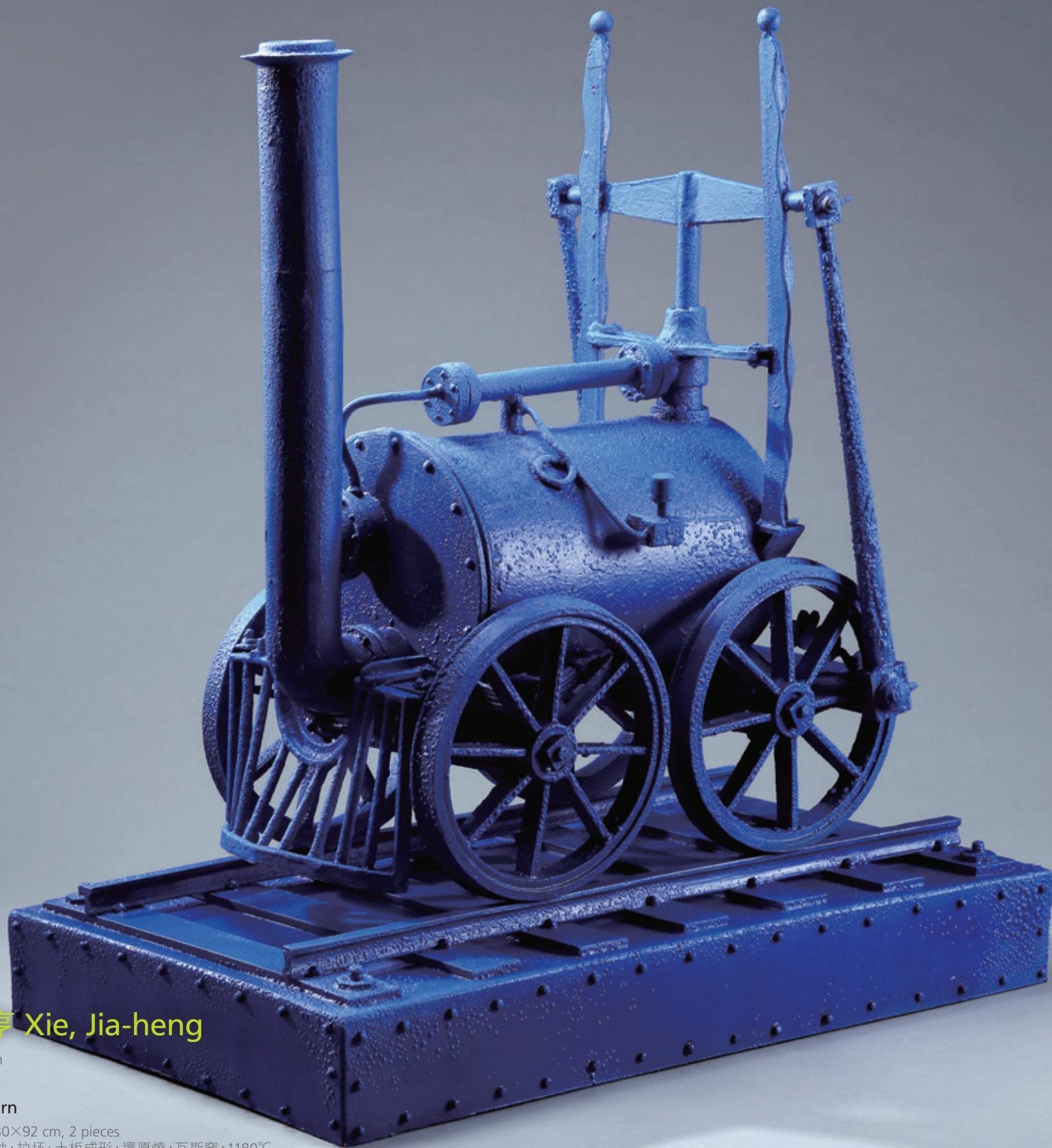
Look What They Have Done To My Brother, The Tree.

2015, 50×170×160 cm, 3 pieces

瓷土、木材、注漿成形、綜合音樂與動態影像投射、
氧化燒、電窯、1260°C

Porcelain, wood, slip casting, sound mix and
video projection, oxidation firing, electric kiln





謝嘉亨 Xie, Jia-heng

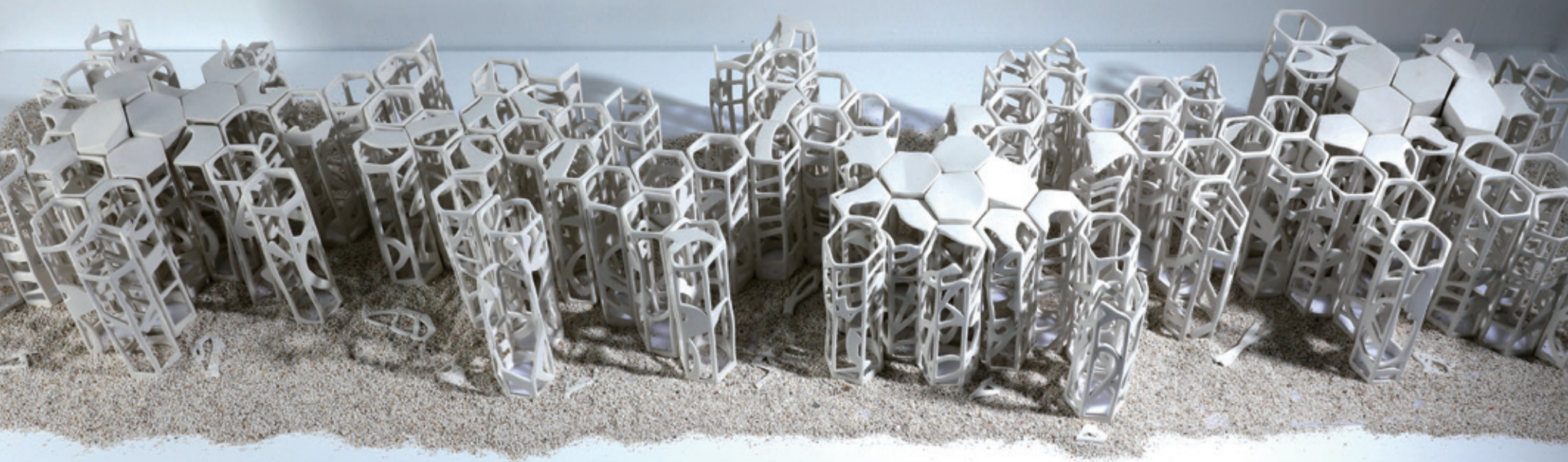
臺灣 Taiwan

返回 Return

2015, 56×80×92 cm, 2 pieces

陶土、閃光釉、拉坯、土板成形、還原燒、瓦斯窯、1180°C

Clay, luster glaze, wheel throwing and slab building, reduction firing, gas kiln



侯春廷 Ho, Chun-ting
臺灣Taiwan

行草虛、實交織的情慾

Running Script, the Intertwining Lust of Real and Virtual

2015, 220×70×38 cm, 110 pieces

瓷土, 注漿成形, 鏤空雕刻, 電窯, 1220°C

Porcelain, slip casting, hollowing-out, electric kiln



Daisy Quezada
美國 USA

暴力樹系列(七) Arbol de Violencia Series #7
2014, 10.795×25.4×22.86 cm
瓷土, 蕾絲裝飾, 氧化燒, 電窯, 1222°C
Porcelain, lace draping, oxidation firing, electric kiln



Sarah Lindley
美國 USA

工業與週邊 Industry & Surrounds

2014, 234×54×13 cm, 9 pieces

瓷土、中低溫陶土、土板與泥條成形、氧化燒、電窯、1222°C

Porcelain, earthenware, slab and coil construction, oxidation firing, electric kiln



楊子儀 Young, Tzyy-yi
臺灣 Taiwan

城市天際線 Skyline of My City

2015, 240×15×20 cm, 42 pieces
瓷土·拉坯成形·氧化燒·電窯·1222°C
Porcelain, wheel throwing, oxidation firing, electric kiln



Irina Razumovskaya
俄羅斯 Russia

城市伏流 Urban Milk

2015, 200×60×160 cm, 38 pieces
瓷土、中高溫陶土、釉藥、拉坯、手塑、注漿成形、電窯、1230-1250°C
Porcelain, stoneware, glaze, wheel throwing, hand building, slip casting, electric kiln



吳潼 Wu, Tong

中國大陸 China

冕 Coronation

2014, 70×5×200 cm

陶瓷·編織串聯·氧化/還原燒·瓦斯窯, 1280°C
Ceramics, weaving and beading,
oxidation firing, reduction firing, gas kiln

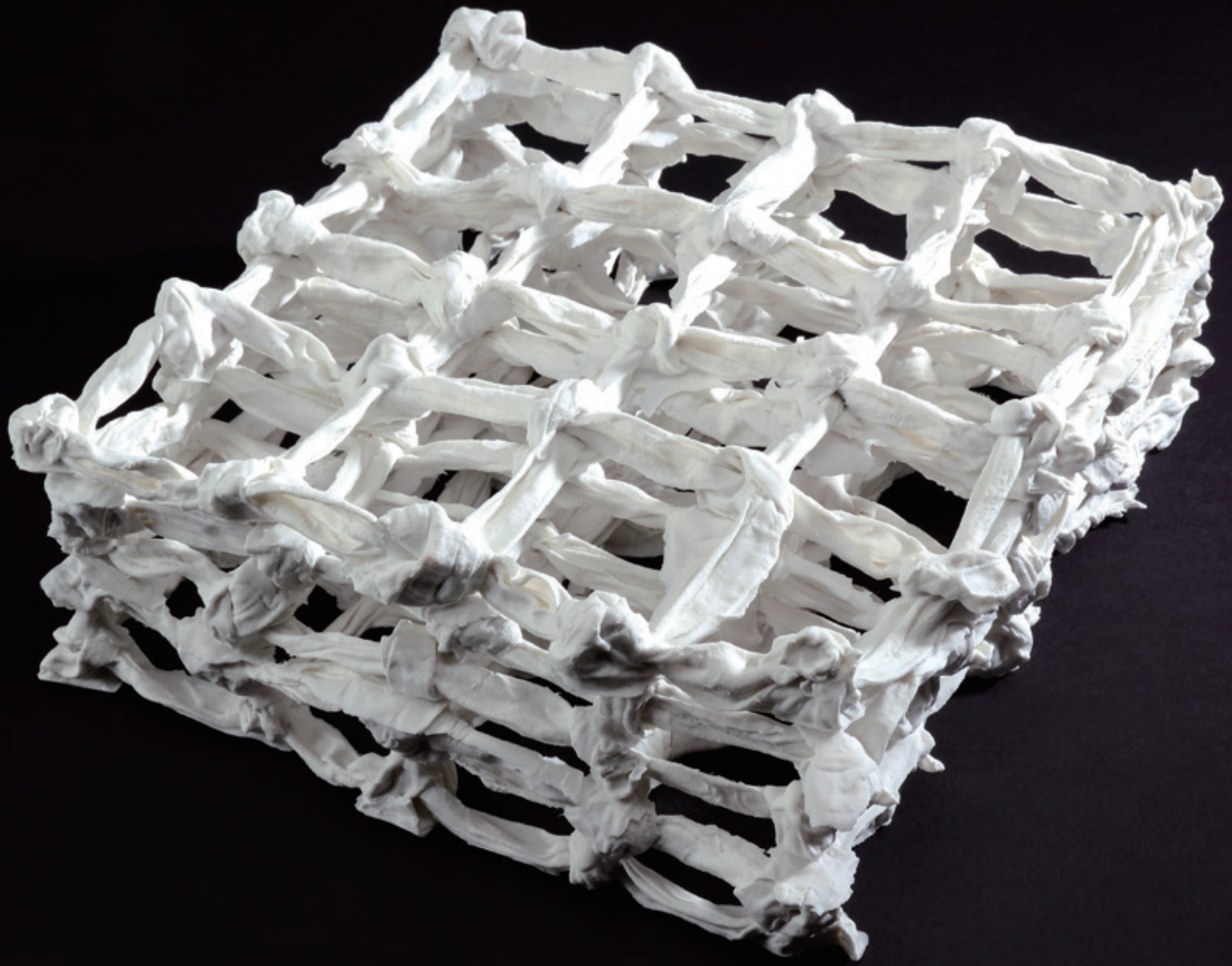


Marc Leuthold

美國 USA

鳳凰 Phoenix

2014, 45×35×150 cm, 6 pieces
上釉瓷土，表層粉粒處理鋼架，拉坯、雕刻成形，瓦斯窯，1320°C
Glaze porcelain and powder-coated steel,
wheel turned and hand carved, gas kiln



彭倩 Peng, Qian
中國大陸 China

結 Knot

2013, 45×45×30 cm

纖維布與陶結合塑形，氧化燒，瓦斯窯，1200-1220°C

The fabric is dipped in porcelain slip and formed into one unit,
the entire artwork is stacked together with six units, oxidation firing, gas kiln



全娥瑛 Chun, Ayoung
韓國 Korea

呼吸中 Be Breathing

2011, 44×27×21 cm
中高溫陶土·手塑成形·氧化燒·電窯·1250°C
Stoneware, hand building, oxidation firing, electric kiln



陳國輝 Ray Chen
美國 USA

關係 Relationships

2011, 52×16×10 cm, 3 pieces
中高/低溫陶土, 土板成形, 還原燒, 瓦斯窯, 1050°C
Stoneware, earthenware, slab building, reduction firing, gas kiln

陳筱書 Chen, Hsiao-shu

臺灣 Taiwan

歲月圖七章 The Seven Chapters of Time Drawing

2013, 90×70×170 cm (加展臺with exhibition case), 7 pieces

陶土、化妝土、手塑成形、彩繪、氧化燒、電窯、950-1250°C

Clay, engobes, hand building and painting, oxidation firing, electric kiln





蘇淑美 Su, Shu-mei
臺灣 Taiwan

地上的一桌 Table on the Floor

2014, 250×150×90 cm, 2 pieces

陶土、木桌、鐵椅骨架、泥條、手塑成形、氧化燒、電窯, 1200°C
Clay, wooden table and a metal chair, coiling and hand building,
oxidation firing, electric kiln

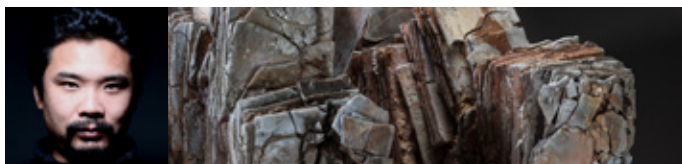
關於得獎及入選者
簡歷與創作論述

ABOUT PRIZEWINNERS AND FINALISTS
ARTISTS' STATEMENT, CV AND CONTACT INFORMATION

小島修 Kojima Osamu

b.1973 日本 Japan

p.048



創作自述

我的靈感來自於我在臺南六甲看到的一間破舊房屋的景象，我想藉著作品思考我們失去的東西。我選用臺灣本地陶土製造且未經窯燒的屋瓦，來反映其歷史與現代的對話。

Art Statement

The image of a broken house that I saw in Liu Jia, Tainan City, was the source of inspiration for this work. I seek to reflect upon what's lost. Unfired roof tiles made of Taiwanese local clay was used in this work to reflect upon the history of the material in conversation with the present.

Curriculum Vitae

2015 Gallery Fang Yuen, Taichung, Taiwan
2014 Bronze Award, 10th International Ceramics Competition, Mino, Japan
2012 Gold Prize, Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan
2010 *Etched in Memory*, Taipei County Yingge Ceramic Museum, Taiwan
2006 17th Shumei Cultural Foundation Award, Japan

Email:

osamu-kojima@xvg.biglobe.ne.jp

吳育霈 Wu, Yu-pei

b.1990 臺灣 Taiwan

p.050



創作自述

淋上釉的土粉，經過反覆的燒製，最後將土粉拿掉，只留下表層釉的自然收縮，表層的釉沾黏著薄薄的土粉，土反而依附於釉，甚至融入釉，原本該作為主體的土粉消逝了。

Art Statement

Clay powder was glazed and fired multiple times. Then, it was removed from the glaze and some natural shrinking patterns were revealed on the surface of the glaze. A thin coating of clay powder was found on the top layer of the glaze, attaching to the glaze or even fusing into the glaze. The clay powder, which is usually the main body of artwork, vanished in my work.

Curriculum Vitae

2015 *Hyper-Surreal-Treasures in the Pocket*, National Central University Art Center, Taoyuan, Taiwan
2014 *Pineapple Air-MFA Graduate Exhibition of the Department of Fine Art*, Taipei National University of the Arts, Kuandu Museum of Fine Art, Taipei, Taiwan
2014 *Contemporary Ceramic in Asia*, Clayarch Gimhae Museum, Korea
2013 *Contemporary Ceramic Art in Asia*, Kanazawa 21 Century Museum, Japan
2013 *HAIKU- Sculpture: International Exhibition for Art Academies*, Okinawa Prefectural University of Arts, Japan

Email:

glendy6122@hotmail.com

Joshua Clark

b.1989 美國 USA

p.052



創作自述

我一直在實驗陶瓷的各種 DNA：把找到的物體溶化、混合與結合成為流暢的組合，散發出溶化物質的混亂又吸引人的特質。本作品似乎在製作到一半時中止，凝結在變化中的某一刻，不是這裡，也不是那裡…… 被找到卻又被改變的物體。

Art Statement

I have been messing around with the very DNA of ceramics: melting, fusing and joining found objects into fluid accumulations that are oozing of all that is messy and seductive about molten material. The work seems to be stopped midway, frozen in a moment of transformation, neither here nor there... things that are found and then changed.

Curriculum Vitae

2015 NCECA Biennial, Brown University, Road Island, Providence, USA
2014 *The Clay National*, The Clay Studio Philadelphia, Pennsylvania, USA
2014 NCECA Arts and Perspective Award, USA

Email:

Clark.1927@buckeyemail.osu.edu

Kosmas Ballis

b.1972 美國 USA

p.054



創作自述

「新人類紀元」正是當今的世代，人類活動在這期間開始對地球的生態系統造成全球性的衝擊。人為災難及其後果是本作品的主题，運用的技法象徵人類有能力突破平衡與控制的極限，作品色彩則表現出處在極度壓迫之下的自然元素。我希望人類有足夠智慧，能夠看見自然秩序的存在，這個自然秩序超越人類之上，需要和諧的關係，才能實現創造力的豐富——現今唯在有遠見之人的夢想中才得以尋見。

Art Statement

The Anthropocene age is the current epoch in which man's activities started having significant global impact on the earth's ecosystems. Man-made disasters and their effects are the theme for my piece *Anthropocene*. The techniques used to create this work represent man's ability to push the limits of balance and control. The colors represent elements of nature under extreme duress. I hope that mankind will have the wisdom to see that natural order exists, one that is greater than man, which demands a harmonious relationship in order to realize the fullness of creativity now found only in the dreams of the visionary.

Curriculum Vitae

2015 Special Award, 8th Gyeonggi International Ceramic Biennale, Korea
2012 *Life Death & Everything Between*, TAGA Gallery, Fort Myers, Florida, USA
2011 International Biennial of Ceramics, Manises, Spain
2011 6th Gyeonggi International Ceramic Biennale, Korea
2005/ 2007 City of Fort Myers Individual Artist Grant, Florida, USA

Email:

Kballis@msn.com

許芝綺 Hsu, Zhi-chi

b.1982 臺灣 Taiwan

p.056



創作自述

絕對零度是理論上低溫的極限，實際上卻是無法到達不存在的概念，科學家試圖無限逼近。當辯證的絮語成為空間載體，以流動性、包容性與多元視點的可能性消弭生活中的固定疆界，脫離了敘事框架與故事性，承接遊走現實秩序與相對真實間的生命經驗。游移擴張的自由是堅持也是信仰。

Art Statement

Absolute zero is the lowest possible theoretical temperature that is never actually attainable. It is a point that can be approached but was never reached by scientists in reality. Once the dialectical whisper becomes a spatial connotation, its flowability, containment, and possibility of diverse viewpoints eliminate the fixed boundaries within life, which then break away from the narrative framework and story, undertaking the life experience that wanders between the reality discipline and the relatively real. The waver and expansion of freedom is not only perseverance, but also a belief.

Curriculum Vitae

2014 *Black & White Ceramics Exhibition*, Icheon World Ceramic Center, Korea
2013 Contemporary Ceramic Art in Asia, 21st Century Museum of Contemporary Art, Kanazawa, Japan
2012 *The Candidness of Absolute Zero Solo Exhibition*, New Taipei City Yingge Ceramics Museum, Taiwan
2011 First Prize, 7th Taipei Ceramics awards, New Taipei City Yingge Ceramics Museum, Taiwan
2011 Selected, 57th Faenza Prize International Competition of Contemporary Ceramic Art, Italy

Email:

zchihsu@hotmail.com

柳溪 Liu, Xi

b.1986 中國大陸 China

p.058



創作自述

古云：「苦海茫茫，回頭是岸。眾生迷了本性，沉溺煩惱生死苦海中。認識本心能獲得解；正如船隻渡出苦海，而登彼岸。」
我認為：「人在社會中，消除限制，做一個自由的人，就是彼岸。」

Art Statement

It is said in Buddhism that the abyss of worldly suffering has no bounds but when you turn your head you will see the shore. All living things have lost their true nature and indulged themselves in the worries of life and death. They must understand the true nature of self so to be free, just like a boat can only reach the other shore when it crosses that abyss. I believe that, for human beings in the society, "the other shore" means eliminating constraints and being a free person.

Curriculum Vitae

2015 12th International Biennial of Ceramics, Manises, Spain
2015 35th International Ceramic Competition of L'Alcora, Spain
2015 *From Ming to Modernity—Discovering the potential of Jingdezhen Porcelain*, China Design Centre, London, UK
2015 *Shape of the Top and Bottom*, Invitational Exhibition of China Central Academy of Fine Arts, Cizhen Ceramic Art Center, Beijing, China
2013 Best Creative Award of Top 10 Chinese ceramic art collections, China

Email:

hopeliuxi@126.com

裴世真 Bae, Sejin

b.1981 韓國 Korea

p.062



創作自述

《等待果陀》是貝克特著名的戲劇作品。Gogo 和 Didi 在等待果陀到來，但有個男孩說，果陀今天不會來。他們等了又等，直到今天，果陀仍未出現。果陀是什麼？我認為果陀是時間的流逝。我開始以黏土記錄時間。切割、破碎、壓製、黏合。我多次重複這些動作，將時間具象化。

Art Statement

En Attendant Godot is a famous play written by Samuel Beckett. "Gogo" and "Didi" are waiting for "Godot". But a boy says "Godot" cannot come today. They are always waiting for "Godot", but "Godot" hasn't come till this day. What is "Godot"? I think "Godot" is the passage of time. I began to record time on clay. Cut, break, press and affix. I repeat numerous times this action. I make a mass of time.

Curriculum Vitae

2015 Collection, Saatchi Gallery, London, UK
2014 SOFA Art Expo, Festival Hall, Navy Pier, Chicago, USA
2012 Finalist, Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan
2011 Selected, 6th Gyeonggi International Ceramic Biennale, Korea
2010 Grand prize, 11th Iksan Korea Arts and Craft Award, Somri Culture & Art Hall, Korea

Email:

Samiza99@naver.com

Eleanor Swan

b.1959 愛爾蘭 Ireland

p.062



創作自述

愛爾蘭的經濟在 2007 年崩潰！2007 年之前，我們享有驚人的經濟成長與發展，但轉眼間，欣欣向榮的營建業崩壞，就業達到空前低點。我們目睹了這對國家造成的毀滅性影響，但也學到了教訓，就是過度和貪婪無法打造健全的經濟。我們必須重新評估如何過日子。9 年過去了，我們正步上復甦之路，環境更穩定且健全。作品中的金烏鴉象徵創造力與成長，引領我們邁向更積極的未來。

Art Statement

Ireland's economy crashed in 2007! Up to 2007 we had lived through a phenomenal period of growth and development but suddenly, a booming construction industry collapsed and employment reached all-time low. As a nation, we have seen the devastating effects this has had on our country, but we learned a lesson that excess and greed do not contribute to a healthy economy. We have had to re-assess and re-evaluate how we live our lives, but nine years have passed and we are on the road to recovery with a more stable and healthy environment to live in. The golden crow...a symbol of creativity and growth...guides us to a more positive future.

Curriculum Vitae

2015 Ceramics Ireland at Farmleigh, Dublin, Ireland
2014 *A Touch of Pottery-A Tactile Exhibition*, New Taipei City Yingge Ceramic Museum, Taiwan
2014 *Art of Clay-All Fired Up*, Zozimus Gallery, Dublin, Ireland
2013 Zozimus Award for Visual Impact, Ceramics Ireland Juried Exhibition, Pearse Museum, Dublin, Ireland
2012 *transForm*, Ceramics Ireland Touring Exhibition, Ireland

Email: eleanorswanceramics@hotmail.com

李正元 Lee, Jeongwon

b.1985 韓國 Korea

p.064



創作自述

對我來說，構成此作品基本形式的立體幾何物件並非靜態，而是處於動態，充滿能夠轉化成其他形式的潛力。我常常藉由延展或移除點、線、面等立體物件基本要素，將一個物體轉換成新的形態。這樣的過程會創造出全新的空間，又或者會將點、線、面、直徑或圓周等空間組成元素轉變為裝飾品。藉著這樣的創作過程，每個元素「之間」會迸發意料「之外」的驚喜。

Art Statement

To me, the three-dimensional geometric objects which make up the basic form of this artwork are not static. Rather, they are in a dynamic state with full potential to transform into any other forms. I usually concentrate on transforming objects into new forms by extending or removing the basic components of three-dimensional objects such as dots, lines, surfaces, and etc. The process would create a whole new space or transform components (such as dots, lines, surface, diameter or circumference) of a space into decorative items. Through the process, something "beyond" is embedded in "between" each element.

Curriculum Vitae

2015 *COLLECT: The International Art Fair for Contemporary Objects*, Saatchi Gallery, London, UK
2015 Selected, 4th Beautiful Korean Ceramics Competition, Gwangju, Korea
2014 Selected, Munich International Skilled Trades Fair Talente, Munchen, Germany
2012 Selected, 4th Competition for Ceramic Art Students, Icheon, Korea
2011 Selected, Cheongju International Craft Biennale, Cheongju, Korea

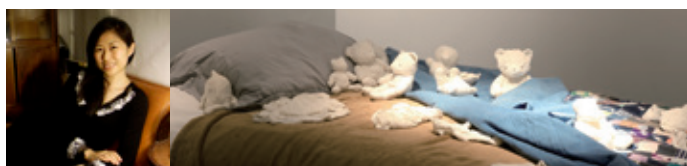
Email:

wjddnjs1227@naver.com

謝淑婷 Sara Tse

b.1974 中國大陸(香港) China (Hong Kong)

p.065



創作自述

透過各種視覺藝術體驗，將觀眾帶到某一時空。以日常用品作模，製成一些可對其原型實物作各自聯想的白瓷。柔軟的物件變成堅實的雕塑後，物件背後的故事歷史也具體地呈現——人類的歷史是由很多段個人故事構成的。

Art Statement

Through various visual art experiences, I would like to take viewers into a certain time and space. I made moulds out of everyday objects and transformed them into porcelain objects which viewers could associate with those in real life. When soft objects in real life are transformed into solid sculptures, narratives and histories behind them are also visually articulated—the history of mankind is made up of life stories of individuals.

Curriculum Vitae

2015 *Walking in the Dream*, Hong Kong Heritage Museum, China
2013 *Shaping-New Figurative Sculpture Exhibition*, 21 Space Art Museum, China
2012 *The Room of Her Own*, Pier-2 Art Center, Kaohsiung, Taiwan
2006 Fond Des Artistes Grant, Alliance Française, Hong Kong, China
2003 Award Winner for the Hong Kong Art Biennial Exhibition, Hong Kong Museum of Art, China

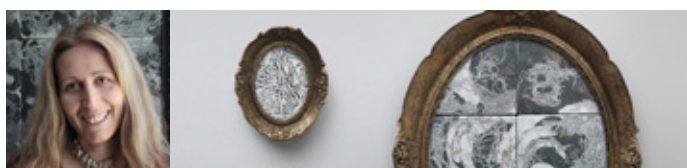
Email:

thegallerymill@yahoo.com.hk

Ljubica Jovic Knezevic

b.1973 塞爾維亞 Serbia

p.066



創作自述

這項藝術研究作品的靈感來自於古代巴洛克時期物品，遊走於現代與後現代古典傳統藝術作品品味的邊緣，以及與現代二度空間作品之間的關係，例如大眾傳播的廣告看板、螢幕與紙本資訊等。

Art Statement

This artistic research work is inspired by antique Baroque objects It frames at the edge of taste in terms of modern and post-modern classical traditional artistic works and correlation with modern two-dimensional representations of screens and advertising billboards of mass communication, printing and messages.

Curriculum Vitae

2014 Honorable Mention, Westerwald prize, Höhr-Grenzhausen, Germany
2014 Selects Award, SOFA Art Expo, Chicago, USA
2014 *IAC-AIC Exhibition*, Dublin, Ireland
2013 58th Faenza Prize International Competition of Contemporary Ceramic Art, Italy
2008 Judges Recommendation Award, Mashiko International Competition, Japan

Email:

ljubicaceramics@hotmail.com

田中哲也 Tanaka Tetsuya

b.1970 日本 Japan

p.067



創作自述

我的作品既是當代藝術，亦是工藝品，我總在思考要如何挑戰與突破。我想要從陶瓷藝術出發，創造出當代藝術作品，將無形或沒有形體的物質轉化為有形的容器，例如聲音的容器、時間的容器。「光輝」就是光或光線的容器。「光輝」坯體為2009年在日本信樂町研發成功的半透明瓷土，器皿的內層塗上螢光材質，在紫外線燈的照射下，原本並非肉眼所能看見的紫外線，便成了有形可見的生命，造就出「光輝」。

Art Statement

My work is a piece of contemporary art and craft, of which I always think of identifying critical points. I try to approach contemporary art from the perspectives of ceramic art and to make invisible or formless things into visible vessels, such as vessels of sound and vessels of time. *Kagayaki* is a vessel of light or light rays. Its body is made of semitransparent clay, which was developed at Shigaraki in 2009. The inner wall of the vessel is applied with fluorescent materials. When illuminated with an ultraviolet light lamp, *Kagayaki* transforms invisible ultraviolet light rays into a visible being.

Curriculum Vitae

2015 Honorable Mention, 8th Gyeonggi International Ceramic Biennale, Korea
2014 Selected, 4th International Triennial of Silicate Arts, Kecskemét, Hungary
2014 International Ceramic Conclave Delhi, India Habitat Centre Visual Arts Gallery, Delhi, India,
2013 Honorable Mention, Kobe Biennale 2013 Art in a Container International Competition, Kobe, Japan
2012 Echigo-Tsumari Art Triennale 2012 Toukamachi, Tsunan, Niigata, Japan

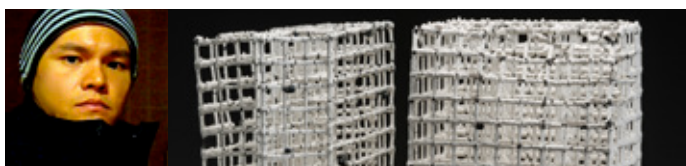
Email:

marcel@td6.so-net.ne.jp

林善春 Lim, Sang-choon

b.1975 新加坡 Singapore

p.068



創作自述

「時間」是生命的度量，也是所有情緒與感覺的明顯證據。「時間」記錄過去事件的記憶，有時讓我們窺見未來可能發生的事。身為陶瓷藝術家，我對「時間」相當敏感。陶瓷製作牽涉多道程序，並需要精確的時間來建構。我的作品探索「時間凍結」的時刻，即在預期的燒結溫度中作品無法回復到原本的狀態。此刻，「時間」便已「鎖住」，而這反映出我目前的概念。

Art Statement

"Time" is a measure of life, and is a clear evident of all emotions and feelings. "Time" records memories of past events and sometimes lets us peek into what might happen in the future. As a ceramist, I am sensitive to "time". Pottery making is a practice that involves many processes and requires precise timing. My work explores a moment when "time" is "frozen" when the work is fired at a desired temperature that makes it irreversible to its original state. It is at this stage where "time" is "locked" and it reflects the concept of my present idea.

Curriculum Vitae

2014 *Earth and Fire*, 3rd Southeast Asian Ceramics Symposiums, Workhouse Art Centre, Washington DC, USA

2013 Contemporary Ceramics Exhibition in Asia, Gimhae Ceramics Museum, Korea

Email:

nelsonlim_sc@yahoo.com

Ilona Romule

b.1962 拉脫維亞 Latvia

p.069



創作自述

此作品是以對「馬賽克鸚鵡魚」的詮釋為基礎，靈感來自在以色列當地的訪談經驗，特別是當地保留的羅馬時代馬賽克作品。

Art Statement

This work is an interpretation of the work "Mosaic Parrot Fish". It is inspired by a trip to Israel and particularly by Roman mosaics which are warped because of time.

Curriculum Vitae

2014 Grand Prize, 6th International Small Teapot Competition, American Museum of Ceramic Art in Pomona, USA

2013 7th Naspa Competition The Figure, Sculpture in Ceramics, Ceramic Museum of Westerwald, Germany

2002 18th International Biennale of Ceramics Art of Vallauris, France

2001-2003 Honorable Mention, World Ceramic Biennale, Icheon World Ceramic Center, Korea

2000 Merit Prize, 6th Taiwan Golden Ceramics Awards, HCG Culture and Education Foundation, Taiwan

Email:

ilonaromule@icloud.com

Lisa Creskey

b.1969 加拿大 Canada

p.070



創作自述

1845年，由富蘭克林率領的英國海上探險隊，試圖經由西北航道前往北極，但被冰雪所困，最後失蹤。富蘭克林夫人出資請人七度遠征，希望找尋丈夫的下落。本作品結合歷史的意象和我本人週遭環境的意象，創造出對一個歷史事件的超現實描述。雖然以富蘭克林遠征為靈感，但利用這段故事探討做為我們自身的一個概念的歷史。

Art Statement

The 1845 arctic expedition of John Franklin, a British naval attempt to navigate through the Northwest Passage, became icebound and was lost. Lady Jane Franklin sponsored seven expeditions to discover the fate of her husband. This work combines historical imagery with specific personal imagery from my immediate surroundings, creating a surrealist depiction of a particular historical event. While it refers to the Franklin expedition that went in search of the Northwest Passage, the work uses the story to investigate history as a construct within ourselves.

Curriculum Vitae

2014 Clay Prize, The New Art Festival, Ottawa, Canada

2014 Honorable Mention, 5th Biennial Concordia Continental Ceramics Competition, Minnesota, USA

2013 Ontario Craft Council's Biennial Juried Member Exhibition, Toronto, Canada

2012 Finalist, 4th Biennial Concordia Continental Ceramics Competition, USA

2012 Finalist, Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan

Email:

lisacreskeyceramics@gmail.com

簡志達 Chien, Chih-ta

b.1963 臺灣 Taiwan

p.071



創作自述

內在世界所呈現的畫面可能是你一時受到外界影響的反射，或是長時間累積而存放在最深處的事實，他的真實與虛幻總是逼著我們要去面對它。最近一直反覆出現在我內在的影像，是從小就跟著父親學習水墨畫的樣子。

Art Statement

Images of your inner world may be reflections of temporary experiences in your outer world or of facts which have been stored up over a long period of time. Those images are so real yet so imaginary that we are forced to meet them face to face. An image that has often appeared in my inner world recently is I learning Chinese painting from my father during my childhood.

Curriculum Vitae

2014 Gold Prize, 2nd New Taipei City Ceramics Awards- Creative Category, New Taipei City Yingge Ceramic Museum, Taiwan

2014 Bronze Prize, Miaoli Ceramics Awards, Miaoli County Government, Taiwan

2014 Bronze Prize, 7th Taiwan Golden Ceramics Awards, HCG Culture and Education Foundation, Taiwan

2012 Merit Prize, 6thTaiwan Ceramics Gold Awards, New Taipei City Yingge Ceramic Museum, Taiwan

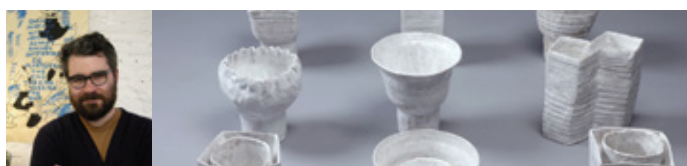
Email:

chih11427@yahoo.com.tw

Jordan McDonald

b.1982 美國 USA

p.072



創作自述

我的創作聚焦於器具的雙重角色：既是用具，也是冥想的物體。我對於器具提供、保持、美化與包含文化資訊的能力感到有興趣。我製作的器具具有實用用途，但也探討陶藝的歷史與本質。我對於人們理解用品的方式深感興趣，我認為我們是透過與身體的聯想來認識用品，例如，壺、杯的底部稱為「腳」。簡單來說，我的作品表達出我們在日常生活中需要樂趣與驚喜。我刻意保留一些空間，給我們在使用時才會出現的東西。我的器具作品可以接受評估、再評估與詮釋的挑戰。

Art Statement

My work is focused on a vessel's dual role as an object of utility and contemplation. I am interested in a vessel's capacity to offer, sustain, beautify and contain cultural information. I make vessels that function in a utilitarian sense, but they also discuss the history and nature of pottery itself. I'm fascinated by the way we understand functional objects, which I believe is through an association with our bodies, such as calling the base of a pot its foot. In a simple way, I think what my work addresses is a need for joy and surprise in everyday life. I purposefully leave room for something to be accessed or revealed by engagement or use. My vessels are open to the challenge of evaluation, reevaluation and interpretation.

Curriculum Vitae

2015 TBD, The Clay Studio, Philadelphia, USA

2014 RBC Emerging Artists, Gardiner Museum of Ceramic Art, Toronto, Canada

2013 PA Made, Goggle Works, Reading, USA

2009 CD Howe Foundation Scholarship, Royal Canadian Academy of the Arts, NSCAD, Halifax, Canada

2008 Soldner Scholarships, Anderson Ranch Arts Center, Aspen, USA

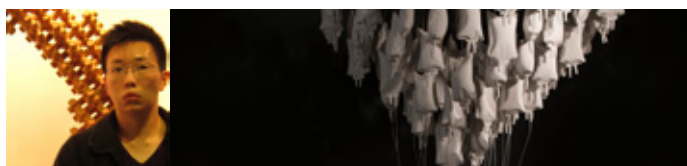
Email:

Mcdonald.jordan@gmail.com

梁定國 Leung, Ting-kwok

b.1977 加拿大 Canada

p.073



創作自述

世界無時無刻不在變，這沒什麼可指責的，我們能掌控的實在太少，日復一日，經歷人生不同階段的風雨，痛過、氣過、哭過、笑過。生命旅途短暫，若學會擁抱無常，與無常和平共處，人生路上也能夠精彩喜樂。或許，對苦難的美麗發出感恩，是一門人生的必修課。

Art Statement

The world turns all round, and time is changing but nothing to be blamed. We have limited control to life. Day after day, we have tasted pain, anger, sadness or happiness in different stages. Our lives are similarly short; but if we embrace impermanence and work with it, life could be a joy. Perhaps, we could appreciate the painful beauty gently passing by with appreciation as a unique lesson.

Curriculum Vitae

2014 3rd Place, ARTS 2014 Juried Exhibition, Center for Photographic Art, Canada

2013 Award of Highest Recognition, Cluj International Ceramics Biennale, Romania

2013 Selected Prize, Tea Ware by Hong Kong Potters, China

2012 Honorable Mention, ARTS 2012 Juried Exhibition, Center for Photographic Art, Canada

2012 Finalist, Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan

Email:

evan0623@yahoo.com

木野智史 Kino Satoshi

b.1987 日本 Japan

p.074



創作自述

專注於白瓷和轆轤的獨特交融性，尋找獨一無二的自然空間感。實心土坯為中心，以離心迴轉的方式向外延展變薄，表現一個實體存在的物品延展變銳利並消失在周遭的空氣之中。「甗」系列作品的意境，緣起於山坡上吹下來的沁涼微風。

Art Statement

I focus on the unique fusion between porcelain and the wheel, searching for one of a kind natural spaciousness. As a piece of solid clay is put in the center of the wheel and extended into a thin wall because of the centrifugal force, the work articulates how the extension from the solid object becomes sharp and vanishes into air around it. The concept of the *Orosi* series origins from the calm and cold wind that is blown down from the hillside.

Curriculum Vitae

2015 59th Faenza Prize International Competition of Contemporary Ceramic Art, Italy
2014 First Prize, 5th International Ceramics of Marratxí, City Council of Marratxí, Spain
2014 *Tsuki-yomi: Satoshi Kino's Solo Exhibition*, New Taipei City Yingge Ceramics Museum, Taiwan
2013 Gold Prize, 4th International Ceramic Magazine Editors Conference, Xian, China
2012 Special Award of Judge, Island of Ceramic Amakusa Ceramic Biennale, Japan

Email:

kinosatoshi1105@gmail.com

Stanislaw Brach

b.1972 波蘭 Poland

p.075



創作自述

我以蜜蜂和蜂窩呈現的完美幾何構造為起點，思索大自然的狀態與人類活動對野生動植物的災難性影響。作品主要目的在於喚起外界對環境惡化的注意，並提醒更多人思考人類在生態系統中的地位，以及環境遭到破壞所造成的影響。作品所使用媒介的優雅度，特別適合用來呈現蜜蜂在空間組織上的美感與完美。使用受損的蜂窩，來表現理想的空間遭到破壞。

Art Statement

Bees and the perfectly geometrical structures enclosed in the form of honeycombs were my starting point to reflect on the condition of nature and disastrous effects of human activities on wildlife. The aim of this project is to draw attention to the degradation of the environment and to inspire a broader reflection on the man's place in the ecosystem and the implications of its destruction. The elegance of the medium used in this project has proved particularly adequate to render the beauty and perfection of the way bees arrange their space. The use of damaged combs reveals the disintegration of ideal space.

Curriculum Vitae

2015 *Flowing with Honey. Two Spaces. An Art Project*, BWA Gallery Ostrowiec Świętokrzyski, Poland
2014 *The Universalism of Figure*, Gallery of the Faculty of Sculpture of the Krakow Academy of Fine Arts, Poland
2013 *The Palace of Art: Lviv Vintage*, Lviv, Ukraine
2012 *Between Form and Space*, Galeria Miejska, Wrocław, Poland
2011 Rector's Award, The Academy of Fine Arts in Warsaw, Poland

Email:

stach@brach.art.pl

Travis Donovan

b.1980 美國 USA

p.076



創作自述

我的作品記錄我們和用來喝熱飲的器皿之間的親密關係。以瓷杯為焦點，呈現誇大但未受到注意的時刻，將它轉化為私密和隱喻的連結。透過作品思考這個從器物到個人的私密交流，檢視當我們的潛意識與環境互動時，會如何表露出碰觸、安慰、對話和儀式等與人類基本需求相關的詩意的深刻關係。

Art Statement

As an example of this, my current body of work documents the intimate relationship that occurs between us and the vessels from which we consume warm beverages. Specifically focusing on porcelain teacups, I present an exaggerated and unacknowledged moment that translates to an underlying personal and metaphorical connection. Reflecting upon this intimate exchange from object to person, my work examines what happens when our subconscious interactions with our environment reveal deep poetic relationships revolving around essential human needs such as touch, comfort, conversation, and ritual.

Curriculum Vitae

2015 *Artist/Inventor*, Flanders Gallery: Raleigh, NC, USA
2014 *Down South*, Neil Britton Gallery, Virginia Wesleyan College: Norfolk, VA, USA
2014 *2012 North Carolina Arts Council Artist Fellowship Show*, CAM: Raleigh, NC, USA
2013 *Snap to Grid*, Los Angeles Center for Digital Art, Los Angeles, CA, USA
2012 North Carolina Arts Council Artist Fellowship Recipient, USA

Email:

travisdonovan@hotmail.com

Michal Fargo

b.1984 芬蘭/以色列 Finland/ Israel

p.077



創作自述

此系列作品用不同的方式處理表面與形狀。這一系列的花器以特別的方式製作，隨著泥漿液態本身的體積和重量自然成形。花器的形狀是將瓷土注入鏤空的泡棉中，讓液態瓷土藉著本身的重量擠進泡棉洞孔中。這種成形的方式創造出一系列有機而和諧的形體，而這類形體大多因物理原理而生，而非由受過專業訓練的設計者來決定。

Art Statement

The *Else Coral* collection is representing a different approach towards surfaces and shapes. This collection of vases is created by a special technique allowing a liquid slip to define its shape by its own mass and weight. The forms were made by casting porcelain into a hollowed block of foam, letting the weight of the liquid porcelain insert itself into the pores of the foam. This manner of casting has created a collection of organic and harmonic forms which were created mostly by physics rather than an educated designer decision.

Curriculum Vitae

2014 Finalist, The WOW Award, Franz Porcelain Award, China
2013 Bronze Medal, 2nd Kaolin Grand Prize, Jingdezhen Ceramic Museum, China
2012 Second Place, BCA 2012 - Biennale of Contemporary Ceramics, Belgium
2012 First Place, Sidney Mayer Award for International Artist, Australia
2012 *Else Solo Exhibition*, Shepparton Art Museum, Australia

Email:

design.fargo@gmail.com

Marta Armada Rodríguez

b.1967 西班牙 Spain

p.078



創作自述

我的創作過程來自於直覺，不遵循計畫、地圖或特定方法，我所感興趣的是外形、對簡約的追求、美感和平衡，箇中緣由倒是其次。我最主要地想透過這件作品道出弦外之音：在輕與重之間擺盪的遊戲，但運用的總是有機體。希望本作品能攪動個人的記憶，是光明的記憶，就像我的情況一樣。

Art Statement

My creative process comes from intuition. I don't follow a plan, a map or a specific method. I am mainly interested in shape, the pursuit of simplicity, beauty and balance. Reasons come later. In this piece I tried to speak mostly overtone: a game that is swinging between the light and the heavy, and always in organic forms. Hopefully this work may turn a personal memory, a memory of light, as it does to me.

Curriculum Vitae

2015 Porcelain Installation, Terralha : European Ceramics Festival, Saint Quentin la Poterie, France
2014 *Analogías*, Arcana Gallery, Pontevedra, Spain
2013 School of Visual and Performing Arts, 146 Art space Hobart, Tasmania, Australia
2010 First Award Design, Culinary's Container, Vigo, Spain
2009 First Award Ceramic Design Contest, Cabiria's Glass, Vigo, Spain

Email:

info@martaarmada.com

Andrea Barker

b.1969 澳洲 Australia

p.079



創作自述

本作品表達感官與女性之美，模糊雕刻與功能性器皿之間的界線。我的創作設計旨在沈思、冥想的藝術與靜謐……沒有噪音、寧靜、沈寂、簡單。這是個完美與謙遜的概念。我的作品試圖表達虛空也能成為創作的元素。我喜歡挑戰媒材，如沈重的陶土，以非傳統的方式加以運用，挑戰重力，賦予視覺上的輕盈感，彷彿可飄浮起來。

Art Statement

My work expresses sensuality and femininity blurring the boundaries of sculptural form and functional object. My collections of objects are designed for contemplation and the art of meditation and quietude.....absence of noise, silence, stillness, and simplicity. It is a notion of ideal beauty and humility. My work attempts to express the validity of emptiness as an element of composition. I enjoy challenging the material, the heaviness of clay and using it in unconventional ways, defying gravity, giving it a visual lightness and making it float.

Curriculum Vitae

2014 *Important Exhibition of Australian Ceramics-a Tribute to Janet Mansfield*, Mossgreen Gallery, Melbourne, Australia
2012 *Obidome*, Contemporary Buttons Gallerie Pousse, Ginza, Japan
2002 Australia Council for the Arts Overseas Studio Residency, Tokyo, Japan
2001 Grand Prize, Poisson d'Or International Triennale of Contemporary Porcelain, Nyon, Switzerland

Email:

latrax@icloud.com

Ismet Yuksel

b.1981 土耳其 Turkey

p.080



創作自述

對我來說，視覺上相互矛盾的狀況，是創造時不可或缺的視覺能量，亦有助於建立創造幻覺所必須的自我參考結構。

Art Statement

Paradoxical visual situations for me are essential visual energy to creation. They also assist me in establishing a self-referential structure necessary for magical illusions.

Curriculum Vitae

2015 *Baikal Ceramystica*, Ceramic Symposium Exhibition, Russia
2015 International Sheep-Goat Teapot Exhibition, Shanghai, China
2015 International Ceramic Days Exhibition, Turkey
2014 Westerwald Prize, Höhr-Grenzhausen, Germany
2011 Deputies Prize, 57th Faenza Prize International Competition of Contemporary Ceramic Art, Italy

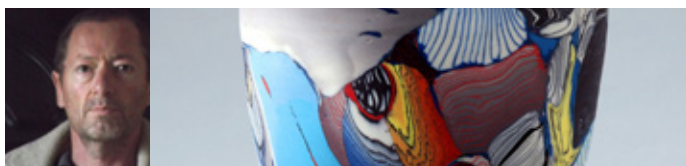
Email:

smyksl@yahoo.com

Crispin McNally

b.1963 英國 UK

p.081



創作自述

這個花瓶是由許多黏土塊組成並使用模具壓模，再放置轆轤上修坯成形，接著進行素燒、砂紙細磨處理表面，隨後放進充滿氧化鋁球的匣鉢中，以攝氏 1225 度高溫燒製而成。我認為花瓶浸在氧化鋁球有助於維持形狀及減少開裂氣泡。

Art Statement

This vase is composed of many separate blocks of clay, stuck together and molded into a block. The block was placed on a wheel and was turned, continually turned upside-down and right side up. The resulting vase was bisque fired and sanded. I fired the pot to 1250°C in a saggar filled with alumina bubbles. The vase was immersed in the bubbles which I think helped keep the shape and minimize cracking.

Curriculum Vitae

2014 Honorable Mention, 10th International Ceramics Competition, Mino, Japan
2014 Honorable Mention, International Ceramics Studio, Kecskemét, Hungary
2015 Honorable Mention, 59th Faenza Prize International Competition of Contemporary Ceramic Art, Italy

Email:

info@porcelainbuttonshop.com

Mandy Cheng

b.1962 英國 UK

p.082



創作自述

所有的茶壺都往前傾，彷彿要向前衝，心情愉快且活力充沛。近看時，隨著觀者對作品性質的觀察更加精確，紋樣似乎也改變作品的質地。使用層壓技術打造裝飾圖案，需要大量的切割和分層處理。組裝時的脆弱性，刺激我去解構每個作品、茶壺、茶杯、茶托、牛奶瓶，研究茶壺每個部分的用途，以創造出最純粹的形式，滿足其功能性要求。這些極簡主義且符合人體工學的設計因此孕育而生。

Art Statement

All the pots are leaning forwards, like they are trying to rush ahead, cheerful and full of energy. On approaching the work, the pattern appears to change its texture, as our perception of its character becomes more precise. Using lamination technique to create the decorative pattern requires a lot of cutting and layering treatments of porcelain. The fragility of this assembly motivated me to deconstruct every product, teapot, teacup, saucer, milk jug, to look at the function of every part of the pot in order to create the purest forms which fulfill the functional requirements - resulting in these minimalist ergonomic designs.

Curriculum Vitae

2014 *Fairy*, Gallery Du Don du Fel, France
2001 Outstanding Work, Museum of Tea Ware, Hong Kong, China
2001 *Tea war*, Museum of Tea Ware, Hong Kong, China
2001 *Joy in Clay*, The Pottery Workshop, Hong Kong, China

Email:

mandycheng88@hotmail.com

趙原材 Jo, Wonjae

b.1989 韓國 Korea

p.083



創作自述

本作品在高純度的瓷土上有著往四方延續的紋路，表面做磨光處理，碗狀容器表面切割出小小的單位，表達出白瓷特有的透光度及視覺美感。作品的顏色不僅隨著光線而變化，十分賞心悅目，其表面的凹凸顆粒也提供獨特的觸感。當觀者觸摸與欣賞瓷土時，這些特點便會傳達日常生活中皮膚觸感與光線的經驗。

Art Statement

In *Lighted Vessel*, a four-way continuation pattern was made in high-purity porcelain; its surface was polished; and small units cut on the bowl-shaped white porcelain effectively express permeableness which is characteristic of white porcelain, presenting visual beauty. Those vessels provide not only visual pleasure as colors change according to light flow, but also unique texture of repeated angular bumps. Such features contribute to establishing more experiences about skin senses and the flow of light in daily life when viewers touch and appreciate the porcelain.

Curriculum Vitae

2015 Selected, 4th Beautiful Korean Ceramics Competition, Gyeonggi Ceramic Museum, Korea

Email:

9_minutes@naver.com

Ronit Baranga

b.1973 以色列 Israel

p.084



創作自述

人類的手指從餐具中伸出，靜物和活生生的東西合而為一。我嘗試以這種方式改變我們對餐具的看法。有用且被動的餐具如今可視為主動的物件，意識到自己和週遭環境的存在，並予以回應。它不允許自己被視為當然，只是被利用。它自己決定在這個環境中要如何表現。

Art Statement

In this work, I sculpted human fingers emerging from tableware. In this combination of the “still” and the “alive” joined as one, I try to change the way in which we observe useful tableware. The useful, passive, tableware can now be perceived as an active object, aware of itself and its surroundings – responding to it. It does not allow to be taken for granted, to be used. It decides on its own how to behave in the situation.

Curriculum Vitae

2012 Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan

2012 *KAMA Sex and Design*, Triennale Design Museum, Milan, Italy

2012 Juror's Recommendation Prize, Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan

2011 Honorable Mention Award, China Kaolin Grand Prix for International Ceramic Art, Jingdezhen, China

2011 6th Biennale of Israeli Ceramics, Eretz Israel Museum, Tel-Aviv, Israel

Email:

info@ronitbaranga.com

Angela Burkhardt-Guallini

b.1953 瑞士 Switzerland

p.085



創作自述

絞胎技法讓我能夠透過自我風格抒發情感，開創陶藝新局面，探索彩瓷極限。絞胎技法更帶領我找到詮釋古代技法的新方法。我，專注於基本元素，並將之化為當代形式。

Art Statement

The neriage technique enables me to express my feelings in my own style. It allows me to break new grounds in the field of ceramics and to explore the very limits of colored porcelain. The neriage technique leads me to new ways of interpreting an ancient technique. Also, I strictly concentrate on basic elements and translating them into contemporary forms.

Curriculum Vitae

2014 Honorable Mention, 8-10th International Ceramics Competition, Mino, Japan

2012 Finalist, Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan

2012 Silver Award, Ceramica Multiplex International Exhibition, Varzadin, Croatia

2011 *Solo Exhibition*, New Taipei City Yingge Ceramics Museum, Taiwan

2009 Westerwald Prize, Höhr-Grenzhausen, Germany

Email:

angela@burkhardt-guallini.ch

小林千惠 Kobayashi Chie

b.1974 日本 Japan

p.086



創作自述

作品使用的材料為瓷土、水引繩和環氧樹脂。水引是日本的傳統工藝之一，運用日本紙做成的細繩為裝飾，常見於婚禮和新年時節等場合。選用這個材料是因為它色彩豐富、柔軟、便宜而且為人所熟知，而白瓷薄透清澈明，環氧樹脂則用來黏著瓷土和水引。拉坯成形時，我感受到重力與離心力。

Art Statement

Materials used in this work are porcelain, Mizuhiki and epoxy. Mizuhiki is a traditional Japanese art form which employs a special cord made from Japanese paper and is used on occasions such as weddings and New Year. This material is chosen because it is colorful, soft, easy, cheap and familiar to many. White porcelain clay is thin and transparent. Epoxy is used to attach Mizuhiki to porcelain. When I used an electric wheel to build the form of the work, I could feel gravity and centrifugal force.

Curriculum Vitae

2015 59th Faenza Prize International Competition of Contemporary Ceramic Art, Italy
2011 9th International Ceramics Competition, Mino, Japan
2010 6th Talent Award, The Nassauischen Sparkasse, Ceramics Museum of Westerwald, Germany
2009 9th International Ceramics Biennale of Aveiro, Artística, Portugal
2007 5th International Ceramics Biennale Kapfenberg, Austria

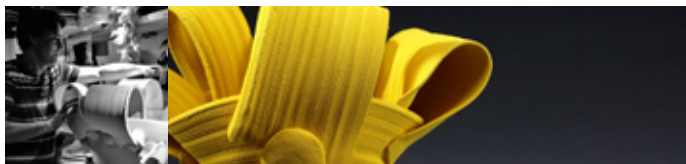
Email:

chie_chic@jcom.home.ne.jp

Reid Flock

b.1971 加拿大 Canada

p.087



創作自述

作品打破軟和硬的界線，在手工藝文化歷史中嬉遊。我把自己的陶瓷作品視為容忍與吸收的隱喻。籃子是我現階段選擇的畫布。籃子具有強烈的標誌性，每個文化都能認同，可以裝盛我們準備收割的任何東西。作品的形式獨樹一格：可愛、嬉戲、單純地享受舒適愜意。不過不要誤會，陶土是文化的一個重要部分，而「暖黃藍」異想天開地以另一種媒介來頌揚那個重要性。

Art Statement

Blending boundaries of hard and soft while playing within the history of culture in craft, I prefer to regard my ceramic work as a metaphor of tolerance and absorption. Baskets are my current chosen canvas. The basket is a strong iconic form that all cultures relate to and it is ready for whatever we decide to harvest. My forms have become "Baskings": Cute, playful, and simply "bask" as themselves. Not misunderstood, clay is an important part of culture. *Basking Yellow* celebrates that importance whimsically as another medium.

Curriculum Vitae

2014 Winifred Shantz Award for Ceramics, Canadian Clay and Glass Gallery, Canada
2013 Fusion Design Award, Toronto, Canada
2013 Honorable Mention in Ceramics, Toronto Outdoor Art Exhibition, Canada
2010 Best in Ceramics, Toronto Outdoor Art Exhibition, Canada
2010 Board of Directors Award of Excellence, Toronto Outdoor Art Exhibition, Canada

Email:

reid@studioreid.com

Lorraine Robson

b.1962 英國 UK

p.088



創作自述

這是我的「靜」系列最新作品，靈感來自第一次世界大戰的砲彈殼與古代非洲雕刻作品上一隻鳥的形體，希望創造出一個美麗優雅而光彩的器皿，代表失去的文化、物種和戰爭的無謂。器皿上的一點紅釉代表沒有意義的流血。

Art Statement

This is the latest development in my *Be Still life* series where I draw inspiration from both WWI shells and the stylized body of a bird from an ancient African carving. The intention is to create a beautifully elegant and proud vessel as a metaphor for lost cultures, world species and the futility of war. The red detail represents the needless and wasteful spilling of blood.

Curriculum Vitae

2015 SSA *Roselux*, Minneapolis, USA
2014 Creative Scotland Bursary Award, Edinburgh, Scotland UK
2014 4th International Triennial of Silicate Arts, Hungary
2013 8th International Biennial of Ceramics, Kapfenberg, Austria
2012 International Triennial of Ceramics UNICUM, National Museum of Slovenia, Slovenia

Email:

info@lorrainerobson.co.uk

Mauro De Morais

b.1973 義大利 Italy

p.089



創作自述

此組器皿用意在於表達動作律動；可能是物體移動時所排擠的空氣、水分子的接觸，或者是古典芭蕾舞者腳指尖與地面的接觸。帶領視線從下到上移動的垂直光澤線條，以及帶領視線由右向左移動的交織管狀主體，更加突顯作品的動態感。一個器皿的管狀主體呈順時鐘方向扭轉，另一個則呈逆時鐘方向，彼此朝向對方旋轉。

Art Statement

The set of twin vessels *Dragster* was conceived to express a broad message of movement. It might evoke the displacement of air in space by all bodies, the contact between water particles and the propeller of a ship, or even the tip-toes of a classical ballet dancer approaching the ground. Its dynamics is accentuated by vertical luster lines which conduct the eyes from the South to the North and intertwined lobes which swing from the East to the West. The lobes of one piece rotate clockwise and those of the other, anti-clockwise, allowing both pieces to swirl around each other.

Curriculum Vitae

2015 European Varnish decoration, Paris, France
2013 Porcelain Decoration, Sèvres Manufactory, France
2013 Porcelain Inlay Techniques, La Meridiana, Italy
2010 Introduction to Ceramics Hand Modelling, Sueli Massuda, Brazil
1995 Industrial Design College Degree, Sao Paulo, Brazil

Email: okmarose@gmail.com

John Albert Murphy

b.1949 美國 USA

p.090



創作自述

「三位一體」的靈感來自於我對聖經的研究。本作品代表聖父、聖子和聖靈。聖父在中間，聖子在祂的右手邊，聖靈在左邊。我運用貼紙，以抽象表現主義方式和點描繪法為作品加上多種釉色。上釉的方式是用牙刷沾了釉料後，噴灑到作品的主體上。主體加上低溫閃光釉，再以還原燒製，而底座猶如祭壇，以高壓蒸氣養護的加氣混凝土製成。

Art Statement

Trinity is based on inspiration from my study of the Bible. This work represents God the Father, God the Son and God the Holy Ghost. The Father is in the center, the Son to the Father's right and the Holy Ghost to the left. Masking tape is the stencil for multiple colors of glaze applied in abstract expressionism style and pointillism. The glaze is "spritzed" from a tooth brush. The center pieces are cone 10 reduction and low fire luster glazes. The base, like an altar, is made of autoclaved aerated concrete, a lightweight material used in architectural applications.

Curriculum Vitae

2015 Best of Show Award, 50th Anniversary Competition, Lansing Art Gallery, USA
2013 8th Gyeonggi International Ceramic Biennale, Korea
2009 5th World Ceramic Biennale, Icheon World Ceramic Center, Korea

Email: jmurphy5@peoplepc.com

Fabio Amoroso

b.1982 義大利 Italy

p.091



創作自述

我所有研究的共同點，是找到詩在生活中的關鍵要素。感知喚起對比的情緒反應，如同一個由不同的迷人形狀、氣味和強烈感情組成的縮影，而這一現實，會進一步地在不穩定的平衡之中，暈眩地找到平衡；這裡，也正是「不確定性」流露其美麗之處——無形的橋樑配對當年與今時，連結開始與結束，帶來循環時間內之空與滿的和諧，卻切換了出發點和終點。被隱藏且不急於開始的變態，及其獨特的詮釋方法來，決定了每個個人經驗中不同的主觀主義過程，並且得以在最終證明，生活中的每一件小事，都為了述說一個故事而存在。因著允許這種轉變發生，我們奇妙地提升了自己的移動的靈魂毀滅故事的理解。

Art Statement

The common thread in all of my research is to find key elements of poetry in life. Sensing evokes contrasting emotional responses, just like a microcosm made of different fascinating shapes, scents, and strong feelings. This reality is further maintained by giddying to balance in unsteady equilibrium, and here's where incertitude reveals all its beauty—invisible bridge matching into then and now, connecting the beginning to the end, leading to harmonizing emptiness with fullness in a cyclical time, yet switching the starting point and destination. The buried and unrushed engaging metamorphosis as well as the unique way to account these interpretations determine such different processes of subjectivism in each individual's experience, and ultimately prove that every little thing in life has a purpose of telling a story. By allowing this transformation to take place, we wonderfully enhance the comprehension of our own moving soul-destroying story.

Curriculum Vitae

2015 International Ceramics Fair of Argilla Argenton, Spain
2015 International Ceramic Festival of Argilla Aubagne, France
2015 Cluj International Ceramics Biennale, Napoca, Romania
2014 Keramik Panorama Céramique Fair-Exposition, Keramikpanorama Murten Switzerland.
2014 17th Ceramics Festival, Nove, Italy

Email: info@ceramicheamoroso.it

趙娟藝 Cho, Yeonye

b.1990 韓國 Korea

p.092



創作自述

作品結合 2D 與 3D 製模，在失去正確觀點並被拉到平面之後，看起來更像是 3D 的結構。多個點、線、面的連結與重疊，創造出作品的陰暗與明亮感。在原本的液體狀態之外，本作品想要描繪人的內在，把內在的意義加以歸納，並以此方式描繪人的存在。

Art Statement

This project combines the use of 2D and 3D modeling. Losing its perspective and drawn onto a flat surface the work appears to be a three dimensional structure. It uses various surfaces, lines and points to connect everything together to create a sense of darkness and light. On top of being at the original liquid state this work intends to portray the inner side of a human being. The work portrays the inner state of one being in terms of generalizing the meanings within.

Curriculum Vitae

2014 Finalist, 9th International Exhibition of Small Form Porcelain, Riga Porcelain museum, Latvia

2014 Finalist, Seres'14-3rd International Ceramics and Glass Exhibition, Turkey

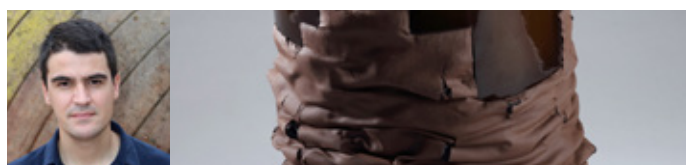
Email:

ye242@naver.com

Gregorio Peño Velasco

b.1983 西班牙 Spain

p.093



創作自述

近期作品最主要聚焦於材料的變化。將陶瓷材料做為創作的工具而非目標時，可創造出其他材料難以達到的各種形體和概念。我的作品以幾何形式構想出發，形狀結構經過仔細考量，與溶解黏土崩塌或擴張後的有機外表呈現對比。興奮、神秘、張力、時間等因子將本作品連結在一起。

Art Statement

Of key importance in my latest pieces is the convulsion and transformation of material. Ceramic material, used not as an end but as a means, allows a range of plastic and conceptual qualities which are hard to achieve with other materials. In this sense, my work begins under a formal geometric conception with a carefully thought-out construction of shape. This is contrast to the organic appearance through the crumbling or expansion of melted clay. Excitement, mystery, tension and time are the linking factors of this piece.

Curriculum Vitae

2015 First Prize in Contemporary Ceramics: 7th International Ceramics Biennale of Talavera, Talavera de la Reina, Spain

2015 Best Artwork Award, Spanish Art Critics Association (AECA) Award, International Contemporary Art Fair (ARCO Madrid), Spain

2014 Honorable Mention, 5th International Ceramics Competition, Mino, Japan

2013 Finalist, Exhibition Hot Rookies, Gyeonggi International Ceramic Biennale, Korea

2012 "Under Thirty-five Year Old" prize, International Biennale of Vallauris-Contemporary Creation and Ceramic, France

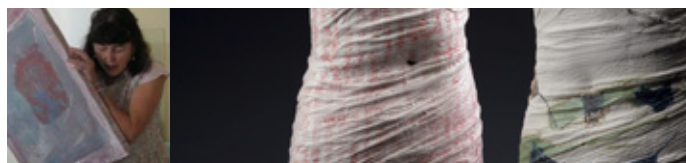
Email:

gregorio_pv@yahoo.es

Mária Geszler Garzuly

b.1941 匈牙利 Hungary

p.094



創作自述

作品設計簡單，表面的情感處理卻饒富意義。我想藉此作品詮釋時間的飛逝。在半身雕塑的褶痕中放置信息與照片，這「內在聲音」人像幾乎成了樂器，一首大提琴獨奏奏鳴曲悠然響起。而藉著呈現出飄落的銀杏樹葉的「葉子」，我想對抗別離的迷思以及時間的流逝。這個半身雕塑，可說是充滿綠意、最人性化的作品了。

Art Statement

This simple design is getting filled with meaningful content by the emotional treatment of the surface - I would like to display the quick passing of time in this piece. Between the folds of the surface in this Torso I have placed messages and pictures, so the *Inside Voice* figure almost becomes a musical instrument: the sound of a cello solo sonata is heard. In *The Leafs* art piece the leaves of the Ginkgo biloba tree are falling. I'm fighting the mystery of departure and the passing of time. This torso is the mostly human of the artworks with its green colors.

Curriculum Vitae

2015 Founders Award of Merit, Fireworks Exhibition, The Ontario Clay and Glass Association, Canada

2014 *Coast to Coast to Coast*, Burlington Art Centre, Burlington, Canada

2014 *New Function/Non Function*, Canadian Clay and Glass Gallery, Waterloo, Canada

2013 *Hot Mud-A National Survey of Emerging Canadian Ceramics Artists*, Burlington Art Centre, Canada

2013 *Crazy Teapot*, Vallauris Institute of the Arts, France

Email:

garzuly@t-online.hu

Adele Howitt

b.1966 英國 UK

p.095



創作自述

時間在大地留下痕跡，透過短暫的潮汐線、沙灘、地質層狀似波浪的形狀對我們說話，成為攜帶資訊的個體或器皿，基因傳承的細胞。記憶、科學、地表出現的線條與形狀的相關性，都是我多年來以各種形式探索發展的概念。嘗試把某一刻記憶捕捉到作品裡，使之呈現。探索的工作包括病理與花粉紋路的顯微地貌，將這些概念延伸到公領域的工作與建築。

Art Statement

Time imprints the landscape with evidence of its passing, speaking to us through ephemeral tide lines, beaches and wave forms locked in geological strata, forming a unit or vessel for carrying information; cells of genetic inheritance. Memory, science, relevance of pattern and form found in landscape are concepts that I have been developing for a number of years in various forms. I try to capture a moment of time remembered within a sculpture and have the object report to us. Investigations include microscopic landscapes within pathology and pollen grains. Those concepts extend to working within the public realm and architecture.

Curriculum Vitae

2015 *Solo Show-Ceramic Sculpture*, York College Gallery, UK

2013 Vendrell Ceramics Biennale, Barcelona, Spain

2012 Arts Council England Award / Orange and Green Programme (Beam) Residency in Sevilla, Andalucía, Spain

2011 Arts Council England Awards to Develop the First Ceramic and Print Workshop in Hull at Studio Eleven in Hull's Cultural Quarter, UK

2010 City Arts Award (Hull) to Develop the First Ceramic and Print Workshop in Hull at Studio Eleven in Hull's Cultural Quarter, UK

Email:

info@adelehowitt.co.uk

Ivan Albreht

b.1970 塞爾維亞/美國 Serbia/ USA

p.096



創作自述

運用各種技術與一般製作方法將傳統陶瓷觀點化為裝飾與實用工藝，是我的興趣所在。我的做法是把設計和經典裝飾運用在新的通用元素之上。之所以運用在平面和立體作品上常見的日常元素，是因為它們可以同時指向純淨與污穢，把純意外的行為轉化為令人賞心悅目的設計圖案，又或者把人造美感用在歷史背景中。

Art Statement

I am interested in ways of using technology and generic production so to reference the conservative view of ceramics as a decorative and utilitarian craft. I do so by subscribing design and classical decoration to a new, generic element. My interest in the use of day-to-day elements in both image and three-dimensional work is their ability to simultaneously point to both purification and disgust - in translating a rather accidental behavior into an organized pattern of pleasing designs or in using aesthetics of the artificial in the context of the historical.

Curriculum Vitae

2015 NCECA Biennale, David Winton Bell Gallery of Brown University, Rhode Island, USA

2013 Annual Award for Creative Contributions in 2012, Association of Applied Arts Artists and Designers of Serbia (ULUPUDS), Serbia

2013 *THE FIGURE / Sculpture in Ceramics-Nassauische Sparkasse Talent Award*, Berlin Ceramics Museum, Westerwald, Germany

2012 Director's Award, Beyond the Brickyard, Archie Bray Foundation, USA

2012 *Crossroads Solo Exhibition*, New Taipei City Yingge Ceramics Museum, Taiwan

Email:

ialbreht@miami.edu

Abdon Zani

b.1974 義大利 Italy

p.097



創作自述

我們去野餐，好嗎？會很好玩喔……身處在受到高度控制的社會裡，帶著武器趴走可以像去野餐一般地容易。那是一種看輕生命的方式——他人的生命。

Art Statement

Shall we go on a picnic? It could be fun.....In a society which is deemed to have a high level of control, moving around armed can be as simple as going on a picnic. That's one way to take life lightly. That is the life of others.

Curriculum Vitae

2014 Faenza for Nove, Old Mill Antonibon, Nove, Vicenza, Italy

2014 34th CICA International Ceramic Competition of L'Alcora, Ceramics Museum of L'Alcora, Spain

2014 Art Gallery Terra Rossa, Liepzig, Germany

2011 Prize President of Senate, 57th Faenza Prize International Competition of Contemporary Ceramic Art, Italy

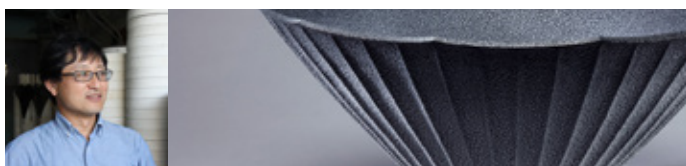
Email:

abdonzani@yahoo.it

酒井博司 Sakai Hiroshi

b.1960 日本 Japan

p.098



創作自述

我嘗試呈現作品表面顯現的裂痕之美。儘管使用傳統的志野釉，卻想以現代方式詮釋作品。

Art Statement

I have been trying to present the beauty of cracks appeared on the surface of the work. While using the traditional Shino glaze, I'd like to express the work in a modern way.

Curriculum Vitae

2015 TOBI Contemporary Japanese Ceramics Exhibition, The Ceramic Art Society of Japan, Tokyo, Japan

2014 61st Exhibition of Japanese Traditional Art Crafts, Tokyo, Japan

2013 Grand Prize, TOBI: The Ceramic Art Society of Japan, Tokyo, Japan

2010 Iwakuni Museum Award, Hagi Grand Prize of Contemporary Ceramics, Hagi, Japan

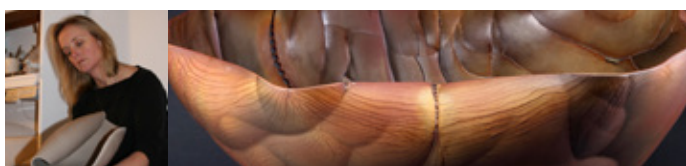
Email:

kouzan@aqua.ocn.ne.jp

Paula Murray

b.1958 加拿大 Canada

p.099



創作自述

我對於人性與自然世界的共通點充滿興趣，我們擁有共同的經驗：失去、創痛、不公與剝削。我對於存在的奧秘感到敬畏。無論是內在或外在的壓力，已是生活中固有的一部分，存在於我們的環境、人際關係以及自我中。在創作過程中，黏土和玻璃媒材，因並置而產生張力，讓我能測試耐力和韌性的底限。這件器皿帶著高低起伏與裂縫，然而一個完美無瑕溫潤的碗盆應運而生。我們見證了它如何回應黏土壁中的壓力，直接表達出受傷害的經歷。我想藉著擁抱創傷，創作出能夠喚起存在之不安定性的作品。在掙扎中，我找到無比的美麗。

Art Statement

I am interested in the common ground between human nature and the natural world. Shared are the experiences of loss, trauma, injustice and exploitation. I live in awe of the mysteries of existence. Stress, both intrinsic and extrinsic is an inherent part of life, be it in our environment, our relationships, and ourselves. I have developed a process in which the juxtaposition of clay and glass creates tension in the work, allowing me to test the limits of endurance and resilience. This vessel with its undulating form and fissures came into being as an unblemished smooth bowl. We are witness to its response to the stress held in the walls of the clay, a direct expression of the injury of experience. By embracing resulting wounds, I create works evocative of the precarious nature of existence. I find great beauty in the struggle.

Curriculum Vitae

2015 8th Gyeonggi International Ceramic Biennale, Korea

2014 *Solo-Connection x Connexion*, Art-image, Maison de la Culture, Gatineau, Quebec, Canada

2013 Cluj International Ceramic Biennale, Museum of Art Cluj, Napoca, Romania

2010 Research & Development Grant, Conseil des Arts et des Lettres du Quebec, Canada

2009 5th World Ceramic Biennale, Icheon World Ceramic Center, Korea

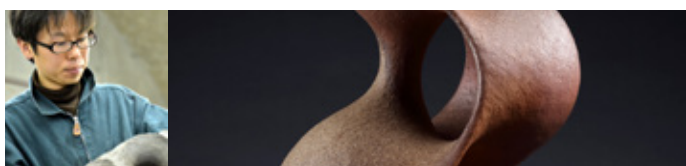
Email:

paula@paulamurray.ca

黑川徹 Kurokawa Toru

b.1984 日本 Japan

p.100



創作自述

此作品的創作靈感源自亞洲哲學思想，講述蒼天與大地之間的關係，層疊呈現多樣的自然現象。

Art Statement

This work is inspired by Asian philosophy. It is a statement about the relationship between heaven and earth through layering of various phenomena.

Curriculum Vitae

2015 *Forest of Kanarake Solo Exhibition*, Sokyō Gallery, Kyoto, Japan

2015 15th International Ceramic Symposium, Dahab, Egypt

2015 Baikal Cera Mystic 4th Season, International Ceramic Symposium, Russia

2014 *Organic process Solo Exhibition*, New Taipei City Yingge Ceramic Museum, Taiwan

2007 Grand Prize, Tyouza Contemporary Ceramic Biennale, Tokoname, Aichi, Japan

Email:

t0rukur0@yahoo.co.jp

Ann Van Hoey

b.1956 比利時 Belgium

p.101



創作自述

陶器創作是個古老的技藝，紅色法拉利則是現代社會最奢華的地位象徵。本作品將二者相結合。如義大利法拉利名車，其亮面的紅色烤漆用意只是在吸引消費者，但在這裡，純工藝與頂級消費主義令人意想不到的結合，要讓觀者思考傳統與進步之間的平衡。

Art Statement

This work combines the old metier of making earthenware vessels with the most luxurious status symbol of modern society—a red Ferrari. On a Ferrari car, the glossy red coating is merely meant to seduce the consumer. Here, however, the unexpected combination of pure craftsmanship and the pinnacle of capitalist consumerism challenge its spectators to reflect upon the balance between tradition and progress.

Curriculum Vitae

2015 Prize of the Presidency of the Emilia Romagna Region, 59th Faenza Prize International Competition of Contemporary Ceramic Art, Italy
2014 Prizewinner, Open to Art, Officine Saffi, Milan, Italy
2013 Silver Prize, 8th Cheongju International Craft Competition, Korea
2012 First Prize, the Parcours Carougeois, Geneva, Switzerland
2009 Bronze Medal, 5th World Ceramic Biennale, Icheon World Ceramic Center, Korea

Email:

van.hoey.ann@telenet.be

Agnes Siew Gek Lim

b.1977 新加坡 Singapore

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創作自述

一段隨著心律動的旋律。一部不斷複誦的交響曲。一首專屬於你的歌。此刻，你的內心響著什麼旋律？記得，在唱機上播放的歌，在我們的世界中跳舞與陶醉。本系列作品以視覺方式呈現我們在潛意識中播放的歌曲。即使音樂停了，旋律仍刻印在我們心中。

Art Statement

A rhythm that resonates with your heart. A symphony reciting endlessly. A song you call your own. What melody is ringing in your mind now? Remember the songs that were played on the gramophone, dancing around and drunk in our own world. This series is a visual interpretation of the song or rhythm we have been playing in our subconsciousness. Even when the music stops, the melody remains engraved in our hearts.

Curriculum Vitae

2015 *Balance in Imperfection*, Creative Centre (JCC), Japan
2013 *Shakei*, A Group Exhibition Organized by the Centre for Transcultural Studies in Collaboration with Beyon Design Centre, Singapore
2013 *Iskandar Jalil-A Lifelong Passion for His Craft and His Teaching at Japan*, Creative Centre (JCC), Japan

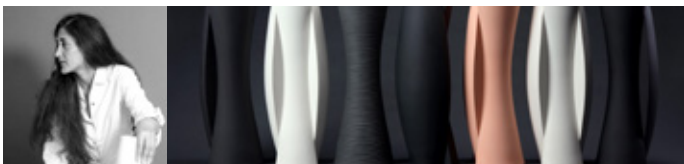
Email:

agneslx@icloud.com

Lea Georg

b.1963 瑞士 Switzerland

p.103



創作自述

「七重奏 B_W_G_O」建構主義序列創作不僅創造出美感，也象徵對比：個人主義與從眾、對結構與清晰的追求、對緊張與和諧的渴望，以及屬於群體的概念。

Art Statement

The constructivistic sequence “Septet B_W_G_O” not only creates aesthetic appeal but also symbolizes contrasts between the need for individuality and conformity, the drive for structure and clarity, the desire for tension and harmony and the concept of being part of something altogether bigger.

Curriculum Vitae

2014 3rd Jakarta Contemporary Ceramics Biennale, Jakarta, Indonesia
2013 International Exhibition, Kunstforum Solothurn, Switzerland
2012 IAC Members Exhibition, New Mexico Museum of Art, Santa Fe, USA
2012 Finalist, Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan
2011 Honorable Mention, International Ceramic Biennale of Icheon (Korea), Mino (Japan) and L'Alcora (Spain)

Email:

xmir13@naver.com

陳志強 Chen, Chih-chiang

b.1973 臺灣 Taiwan

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創作自述

人的一生，看似漫長，卻又如葉片，由芽綠漸轉為暗褐般的短促。藉著茶器之釉色與造形的變化，意喻著人生命成長的不同階段——年少之時，如青瓷的溫潤和潔淨，又蒼色斑斑，如蕭瑟之秋的夜晚光景，每個階段都如此獨特。縱使代表著人生盡頭的茶碗，也有其本身的價值與美感。儘管如此，唯有當茶如活水般注入，茶器方可真正實現它所被造就的目的，彷彿賦予了器皿存在的意義。器韻人生之作，力求表現陶藝的本質，也隱含著對生命之道的探索與啟發。

Art Statement

Spiritual Life is to express the nature of pottery as well as to explore the purpose of life. Time of life seems long. But it is short as leaves changing color from bright green to brown. The variations of glaze and form here are metaphors of different stages of life—the clear, warm and gentle tone is like youth; and the dark, ashy and grayish, old age. Each is unique in itself. Each has its own value and beauty. Just as the purpose of life will only be achieved when the living water is instilled, the purpose of tea ware will only be fulfilled when tea is poured into it.

Curriculum Vitae

2015 Silver Prize, 2nd New Taipei City Ceramics Awards-Utilitarian Category, New Taipei City Yingee Ceramic Museum, Taiwan

2014 Bronze Prize, 5th Taiwan International Gold Teapot Prizes, Ceramics League of Taiwan, Taiwan

2014 Finalist, 10th International Ceramics Competition, Mino, Japan

2014 Finalist, 1st Nantong International Crafts Competition, Zhejiang, China

2013 Honorable Mention, 14th Yushan Fine Arts Exhibition, Nantou County Government, Taiwan

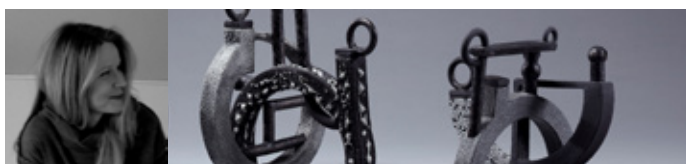
Email:

janiceyh@seed.net.tw

Maja Padrov

b.1971 加拿大 Canada

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創作自述

這項裝置作品探索每對環環相扣之茶壺的雕塑可能性。不同元素之間的交互作用，或許會加強茶壺的功能，又或許會掩飾其功能，有時在視覺上削弱了原本預期的成分，卻又誇大或重複異於尋常、與傳統用途無關的成分。一對交纏相扣的茶壺，帶著重覆的細節與負空間構成一個個體，因著不同角度展現不同面貌。藉由這種嬉鬧般地並置、配對茶壺，我試圖在交纏中同時傳達有序與無序感。

Art Statement

My installation explores the sculptural possibilities of pairs of interlocked teapots. The interplay of their elements may emphasize their function, or it may conceal it, sometimes visually diminishing the expected parts, exaggerating the unexpected or repeating them unrelated to conventional use. Two interlocked teapots with repeating details and negative space between them constitute one unit that looks different depending on which side is viewed. By ludic juxtaposition of individual teapot pieces created in this manner, as well as pairs, I try to convey a sense of order and disorder at once in one entangled unit.

Curriculum Vitae

2015 Founders Award of Merit, Fireworks 2015 Exhibition, Canada

2014 *Coast to Coast to Coast*, Burlington Art Centre, Burlington, Canada

2014 *New Function/Non Function*, Canadian Clay and Glass Gallery, Waterloo, Canada

2013 *Hot Mud-A National Survey of Emerging Canadian Ceramics Artists*, Burlington Art Centre, Burlington, Canada

2013 *Crazy Teapot*, Vallauris Institute of The Arts, France

Email:

maja.padrov@gmail.com

Nikola Knezevic

b.1973 塞爾維亞 Serbia

p.106



創作自述

此作品是藝術與設計的結合，以鑄模重複製作並加入新科技的運用。作品中的每組件均以高溫燒成、加工，並採用特殊技法加以上色，包括汽車工業使用的頂級壓克力聚丙烯。

Art Statement

This work is a combination of art and design—casting ceramics of repetitive forms in molds and applying new technologies. All parts are fired at a high temperature and then processed and prepared for a special technique of applying the basics of color, industrial poly acrylic highest quality acrylic for the auto industry.

Curriculum Vitae

2015 59th Faenza Prize International Competition of Contemporary Ceramic Art, Italy

2013 Honorable Mention, 9th International Ceramics Competition, Mino, Japan

2013 May Exhibition, Museum of Applied Art, Belgrade, Serbia

2011 Best Designers, 40 Under 40 Award, European Center for Architecture Art Design and Urban Studies, Ireland

2007 Grand Prix, 36th May Exhibition, Museum of Applied Art, Belgrade, Serbia.

Email:

nikoladesign@hotmail.com

陳志文 Chan, Chi-man

b.1983 中國大陸(香港) China (Hong Kong)

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創作自述

在製作過程中，我延伸對空間的理解去堅固瓷器本身。利用圓筒形容器的整個空間，我讓宋詞夢幻繪畫連接所述容器的多個平面，重建在我所記憶和想像的形式。

Art Statement

In the creative process I extended my understanding of space to solid porcelain itself. By utilizing the entire space of cylindrical vessels I made illusional paintings which connect multiple planes of those vessels, and hence reconstructed my memories and forms of imagination.

Curriculum Vitae

2012 Selected, 3rd International Triennial of Ceramics UNICUM, National Museum of Slovenia, Slovenia
2015 Selected, 35th International Ceramics Competition of L'Alcora, Ceramics Museum of L'Alcora, Spain
2015 Selected, 9th Cheongju International Craft Competition, Cheongju, Korea
2015 Selected, 12th International Biennial of Ceramics, Manises, Spain
2015 Selected, 8th International Biennial of Ceramics of El Vendrell, Spain

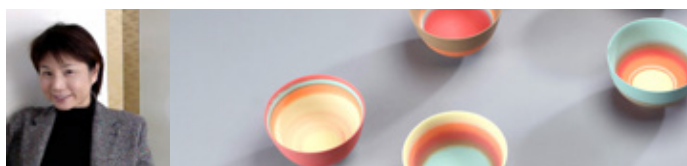
Email:

chanchiman83@gmail.com

安藤千都勢 Andou Chitose

b.1960 日本 Japan

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創作自述

自從開始創作陶瓷之後，我就把顏色當作藝術表達的第一線。作品以拉坯方式成形，如此一來顏色層會很薄，且彼此相互影響。我向來透過作品重現大自然中隱藏的色調的豐富、力道與深度。

Art Statement

From the time I first began creating ceramics, I have put color at the forefront of my artistic expression. I make my work by throwing. It makes thin color layers which mutually influence each other. My work has always been trying to recreate the richness, strength, and depth of hues hidden in the natural world.

Curriculum Vitae

2014 *Chitose Andou Solo Exhibition*, Arts & Crafts Gallery HINATA-DO, Tokyo, Japan
2014 *8 Artists of Mino-Group Exhibition*, Gallery Hu, Nagoya, Japan
2013 Honorable Mention, 14th Tokyo-New York Friendship Ceramic Competition, Japan
2013 Encouraging Prize, 6th Contemporary Ceramic Ware for Tea Ceremony, Japan
2011 Encouraging Prize, Contemporary Ceramic Competition of Kobe Biennale, Japan

Email:

u-lala@shore.ocn.ne.jp

Johnathan Hopp

b.1975 以色列 Israel

p.109



創作自述

「多邊形創作」是一個仍在持續進行的計畫，運用獨特技法將瓷土注入以硬紙板製成的模子裡。由於我渴望快速注漿的創作並且喜歡用硬紙板塑形，這項技法因此孕育而生。這一系列中的每一件創作成形都包含了許多過程和程序：3D CAD 造形設計、2D CAD 圖案設計、絲質沙網、鈷藍釉燒、雷射切割和蝕刻、人工造模、手工鑄造和最後加工，創造出獨特的形狀、表面和美感，既流露出粗獷與不完美，又帶著一點細膩與精確感。藉著這種注漿方法結合 3D 電腦製模與雷射切割，製造出以傳統方法很難或甚至不可能製造的形狀。

Art Statement

Polygonal Composition is an ongoing project which uses a unique method of casting ceramics into molds folded out of cardboard. This technique was born of the desire to create fast slip-cast forms, and of the delight in folding models out of cardboard. Each piece in the collection articulates the many processes and actions utilized in its formation: 3D CAD form design, 2D CAD pattern design, silk-screening cobalt engobe, laser cutting and etching, hand folding of the mold and hand casting and finishing. Unique shapes and surfaces of the collection thus come into existence; and a distinct esthetic emerges. On one hand, they are rough and imperfect; on the other hand, they are delicate and precise. By combining this casting technique with 3D computer modeling and laser cutting, shapes which are difficult or even impossible to be created with traditional methods are created.

Curriculum Vitae

2013 7th Biennale for Israeli Ceramics, Eretz Israel Museum, Israel
2011 *New Olds*, Design Museum Holon, Israel
2011 Scholarship for Excellence in Studies, Bezalel Academy of Art and Design, Jerusalem, Israel
2008-2009 *Object Factory*, Gardiner Museum, Toronto and MAD Museum, New York, USA
2008 *The Obvious, Solo Show*, Shoveva Ceramics Gallery, Jerusalem, Israel

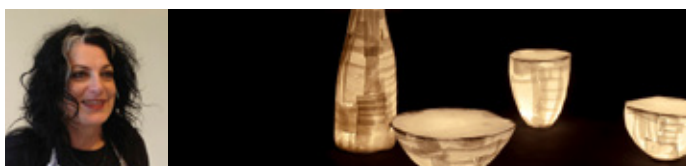
Email:

johnathan@typicallocal.com

Kris Coad

b.1959 澳洲 Australia

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創作自述

此創作的靈感來自佛教在接待貴賓時於供桌上擺設 7 個小容器的傳統。每個容器代表貴賓抵達時需要的物品：洗手水、飲用水、食物、香、花、香水和燈。這些容器放在一個看起來好像漂浮在藝廊的懸吊盒子裡，不僅為發光的骨瓷創造出一個黑暗的空間，也意指一個神聖的空間。

Art Statement

The Honoured Guest is inspired by the Buddhist tradition of placing 7 small vessels on a shrine when a guest is to visit. Each vessel symbolizes what the guest will need on arrival: water for washing, water for drinking, food, incense, flowers, perfume and lamps. The vessels are placed in a suspended box, which appears to float within the gallery. This not only creates a dark space for the illuminated bone china but also references a sacred space.

Curriculum Vitae

2015 City of Hobart Art Award, Tasmanian Museum & Art Gallery, Australia
2015 *From Nature-Organic Sculpture Exhibition*, Gasworks Art Park, Melbourne, Australia
2014 Honorable Mention, 10th International Ceramics Competition, Mino, Japan
2012 Honorable Mention, Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan

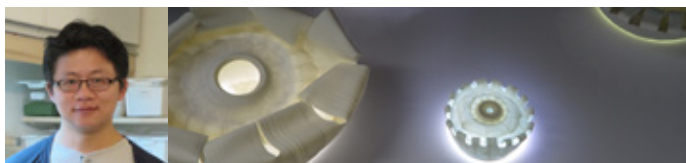
Email:

kriscoad@gmail.com

王元德 Wang, Yun-de

b.1971 臺灣 Taiwan

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創作自述

將原本可承受高溫的瓷土，混合不同比例釉藥配方，完成各種不同燒結溫度的瓷土，再以厚薄度變化運用雕塑成形，最後以耐火支架的設計與燒成的掌控，使作品隨溫度變化成形，極薄浮雕處理，讓光線穿透其中產生不同層次的光影表現。

Art Statement

I took high-fire porcelain clay and mixed it with different ratios of glaze recipes to create porcelains at various firing temperatures. I then sculpted them in different thickness and put the sculpted objects on fire-resistant stands for firing. The appearance of those sculpted objects changed when the kiln temperature changed. A low relief treatment on the surface of the objects enables the light to penetrate through porcelain and generates diverse layers of shadows.

Curriculum Vitae

2000 Finalist, Taiwan Fine Art Exhibition-Sculpture, Taiwan Provincial Government Culture & Education Affairs Division, Taiwan

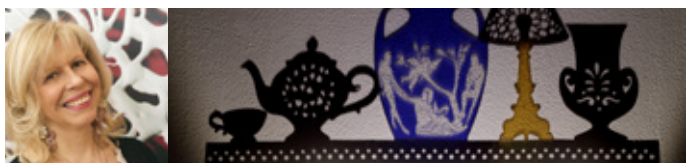
Email:

Ted5308315@gmail.com

Antonella Cimatti

b.1956 義大利 Italy

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創作自述

作品創作概念是為了展示我們週遭的平凡物品。茶壺和茶杯代表人們對陶瓷——尤其是瓷土——的刻板印象和廣泛被簡化的意象。檯燈在點亮時不僅提供照明，也製造出它自己的陰影，讓人驚嘆。不僅如此，代表文化、神話與歷史記憶的物體也包括在內，例如波特蘭花瓶就是完美的象徵。作品賦予影子生命存在，創造出「想像」與輕盈的陶瓷藝術作品，同時也是環境的照明裝置，用來營造氣氛，跨越藝術與設計兩個領域，豐富與美化環境，並營造與觀者互動的關係；可以觸動情感與記憶，催化體驗，並在某方面激發夢想。

Art Statement

The idea is to showcase common objects around us. A teapot with cups represents a stereotype and a simplified and widely shared vision of ceramics—especially porcelain. A lamp, which lights up a space when it's switched on, produces its own shadow, creating awe and wonder. Also, objects which represent culture, myth and historical memory are also included, such as a Portland Vase which is an icon of perfection. The work gives life and existence to the shadows, creating "illusionary" and lightweight ceramic artwork. It is ambient lighting which creates an atmosphere, straddles the border between art and design, enhances and enriches the environment, and encourages viewer engagement. The work stimulates emotions and memories, which act as catalysts for experiences and in some way encourage dreams.

Curriculum Vitae

2015 *Scultura Ceramica Contemporanea in Italia*, Gnam, Galleria Nazionale d'arte Moderna, Roma, Italy
2014 First Prize, 6th International Small Teapot Competition, American Museum of Ceramic Art, California, USA.
2014 *Featuring Modern Ceramics from "Latin" Europe and Latin American Countries*, Museum of Modern Ceramic Art, Gifu, Japan .
2013 Exhibition and Workshop at International Ceramic Art Festival in Sasama, Japan
2012 Honorable Mention with Merit, 4th Taiwan Gold Teapot Prize Exhibition, New Taipei City Ceramics Museum, Taiwan

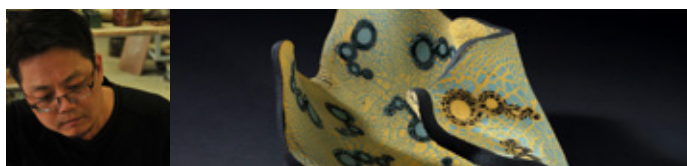
Email:

antonella.cimatti@libero.it

陳加峯 Chen, Chia-feng

b.1970 臺灣 Taiwan

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創作自述

以掉入水中捲曲的枯葉為概念，分解化做細胞優游在娑婆世界裡，如同生命像一連串的從有到無，從無到有的戲曲。造形呈現半開闔的抽象有機形體，枯葉因水分而捲曲與微張，介於開闔與生死之間，是一種質能轉換的過度空間。

Art Statement

The work explores the concept of curled and withered leaves falling in water and decomposing into cells which leisurely wander in the Saha world, just like how life is a series of Chinese opera, where things can end with nothingness and grow out of nothing. The form of the work is expressed in an abstract organic body that is half closed, symbolizing curled and slightly-opened leaves in water being in their stage of mass energy conversion, an in-between stage of transition between openness and closeness, life and death.

Curriculum Vitae

2014 *Perception Solo Exhibition*, Shigaraki Ceramic Cultural Park Museum, Japan
2014 *Nature and Infinity Solo Exhibition*, New Taipei City Yingge Ceramics Museum, Taiwan
2013 *East Asia Ceramics Exchange Show*, Group Exhibition, 21st Century Museum of Contemporary Art, Kanazawa, Japan
2010 Finalist, Innovation in Ceramics, 7th Taipei Ceramics Awards, Taipei County Yingge Ceramics Museum, Taiwan
2008 Finalist, Innovation in Ceramics, 6th Taipei Ceramics Awards, Taipei County Yingge Ceramics Museum, Taiwan

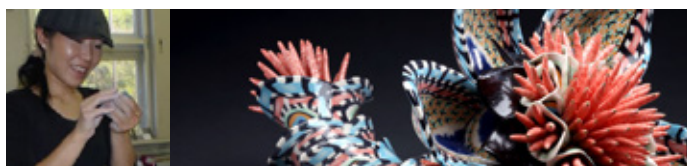
Email:

cfchen59@yahoo.com.tw

村田彩 Murata Aya

b.1979 日本 Japan

p.114



創作自述

我採用絞胎技法將兩種或兩種以上的有色黏土（在黏土中摻入染料）揉在一起，形成內部紋樣。我的作品主題總是跟生命或生物有關。我認為大自然的創造既迷人又美麗，它們有時讓我覺得像是來自幻想世界。我期望藉著陶瓷顏色與質地真實地表達這些生物的世界。

Art Statement

I use a technique called "nerikomi" in which clays of two or more colors (made by mixing pigments in clay) are kneaded together, to form internal patterns. My works always revolve around the theme of life, or living creatures. I find Nature's creations fascinating and beautiful. They are sometimes woven into what appear to me as fantasy worlds. My works are an attempt to express those worlds in a way that only ceramics, with its colors and textures-- and clay, with its sense of realness.

Curriculum Vitae

2014 Finalist, 8th-10th International Ceramics Competition, Mino, Japan
2013 *Aya Murata Solo Exhibition*, Der-Horng Art Gallery, Tainan, Taiwan
2012 *A Color Garden*, INAX GALERIA CERAMICA, Tokyo, Japan
2011 *Plant of the Deep Sea*, New Taipei City Yingge Ceramics Museum, Taiwan
2009 Finalist, 5th World Ceramic Biennale, Icheon World Ceramic Center, Korea

Email:

Aya2759@hotmail.co.jp

井掛紗百合 Ikake Sayuri

b.1990 日本 Japan

p.115



創作自述

我的作品與大自然產生聯結。這些有機形式是虛構的，透過外表律動，似乎以它們在自然世界中的方式移動，並非靜止不動。我感覺到凸刺在呼吸。因著方向與布置的改變，這些凸刺的形式也隨之變化。外表或許會吸引你去觸摸，但實際上摸起來的感覺是尖銳而帶刺的。

Art Statement

I have developed a body of work which has links with nature. These organic forms are imaginary. The works pulsate through their external surface and they appear to move as they would do in natural world. They are not static. I feel that the spines breathe. The direction and placement of these spines alter and thus the form changes. The surface may invite you to touch it, but in reality its tactile quality is sharp and spiky.

Curriculum Vitae

2015 *Ikake Sayuri Exhibition*, Shigaraki Ceramic Cultural Park Gallery, Japan
2014 Ceramic World Cup Tournament, HYART Gallery, Madison, USA
2014 48th Woman Ceramics Exhibition, Kyoto City Museum, Japan
2013 2nd Soba Cup Art Exhibition, Takahashi Setsuro Art Museum, Nagano, Japan
2012 New Face Award, 54th Osaka Arts and Crafts Exhibition, Osaka, Japan

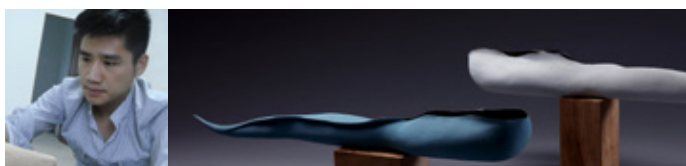
Email:

ikakesayuri@yahoo.co.jp

姜少清 Jiang, Shao-qing

b.1989 中國大陸 China

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創作自述

通過植物形體的抽象變形，釋放出它的語言：含蓄、從容和安靜。作出薄片卷裹的效果，在相對一致的外形中尋找一些細節的不同，並通過其整體性 隱現一種虛實的隱語。是實體承載著虛體，還是虛體承載著實體。

Art Statement

I tried to speak the language of plants—reserved, relaxed and quiet—in the abstract morphosis of their forms. Among the differences in detail between two wraps of thin sheets of clay on the opposite side I intended to create a cryptology of substance and abstract through the wholeness of the work.

Curriculum Vitae

2015 *Arbitrary Imagination*, Seoul National University Cultural Hall, Korea
2015 China-Korea Invitational Ceramic Exhibition, Hanyang University Museum, Korea
2014 Judges' Award, 12th China National Exhibition of Fine Arts, Ministry of Culture of the People's Republic of China, China
2013 Best Sculpture Prize, Kaolin International Ceramic Art Competition, Jingdezhen, China
2012 Silver Prize, Graduation Exhibition, Jingdezhen Ceramic Institute, China

Email:

jsqchina@hotmail.com

彭雅美 Peng, Ya-mei

b.1962 臺灣 Taiwan

p.117



創作自述

作品靈感來自「易經」與「禪學」，呈現無聲勝有聲的境界；以敬畏的心，面對自然的力量……自然之聲如交響樂在宇宙大地吟唱縈繞；然而，無聲最具震撼力，因為它穿透世紀與時空，化為感動的音符。

Art Statement

This work is inspired by "The Classic of Changes" and "Zen" to express the state where silence surpasses speech. The power of nature should be respected by men with a heart of fear. Various sounds of nature chant a symphony that lingers in the universe. Yet silence is the most powerful among all for it penetrates time and space and transforms into heart-moving musical notes.

Curriculum Vitae

2015 Special Jury Prize, 7th Taiwan Golden Ceramics Awards, HCG Culture and Education Foundation, Taiwan
2014 Finalist, 29th Gold Coast International Ceramic Art Award, Australia
2014 Finalist, Springfield Art Association, Illinois, USA
1993 3rd Heritage Arts Award, Hualien County Cultural Affairs Bureau, Taiwan
1992 Finalist, 46th Taiwan Fine Art Exhibition, Taiwan Province Government Culture and Education Affairs Division, Taiwan

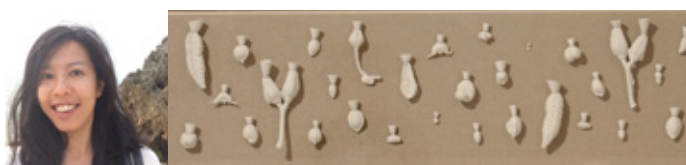
Email:

pyme63@yahoo.com.tw

張蕙敏 Teo, Huey-min

b.1983 新加坡 Singapore

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創作自述

作品中的種子與莢以模製成型，模具本身則是利用我在臺灣收集到的植物種子鑄造而成。種子和這些元素成為作品中與自然的連結點，透過收集、製模和種子與莢的注漿成形等不斷重複的動作，觀察自己內在與自然連結的渴望。「膠囊展示」是呈現最後一次使用這些模具的作品。這些模具經過一再重複使用，因此可從作品看出模具的磨損。

Art Statement

The seeds and seedpods seen in this work were made by molds that were made from actual seeds I collected during my time in Taiwan. Seeds and elements alike become points of connection to nature in my art works. Through repeated actions of collecting, mold making and slip casting of seeds and seedpods, I observe my desire to connect my inner self with nature. *Display of Capsules* is a showcase of the last cast of the seed molds. These molds were used repeatedly for slip-casting; as a result, the wear and tear of the mold can be seen.

Curriculum Vitae

2014 Finalist, Itami International Craft Competition, Itami Museum of Arts and Crafts, Japan
2014 9th Contemporary Ceramics Biennale Exhibition China Academy of Art, Hangzhou, China
2013 Finalist, 1st New Taipei City Ceramics Award, New Taipei City Ceramics Museum, Taiwan
2012 Finalist, Taiwan Ceramics Biennale, New Taipei City Ceramics Museum, Taiwan

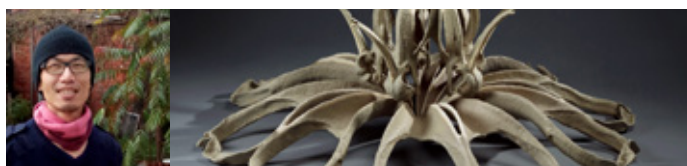
Email:

dreamyhead@me.com

林博裕 Lin, Po-yu

b.1975 臺灣 Taiwan

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創作自述

自然界中的冬「蟲」夏「草」，經由時間，生命在不同物質形式間轉換與延續。我藉由引用動物的骨骼建構出植物形態，突顯生命物質形態並立及在視覺記憶中創建既熟識又陌生的生命圖像，以回視我們眼前所見生命的流變和生命本體的思考。

Art Statement

Caterpillar fungus reveals how lives are transformed and last in different forms through time. I employed animal's bone structure to create a floral form to establish a familiar yet strange image in visual memory, in hopes of allowing viewers to meditate on the rheology and noumenon of life.

Curriculum Vitae

2015 Silver Prize, 2nd New Taipei City Ceramics Awards- Creative Category, New Taipei City Yingge Ceramic Museum, Taiwan

2014 Silver Prize, Taiwan Golden Ceramics Awards, HCG Culture and Education Foundation, Taiwan

2013 *The Soul in Nature God- Solo Exhibition*, Fugui Pottery Garden, Yingge, New Taipei City, Taiwan

2011 *Nature in Life- Solo Exhibition*, Fugui Pottery Garden, Yingge, New Taipei City, Taiwan

林秀娘 Lin, Hsiu-niang

b.1956 臺灣 Taiwan

p.120



創作自述

清風徐來，精靈們騎乘日夢的翅膀，潛入隱密的遐思、開拓無盡的想像，成群竄進家屋的角落、閣樓、縫隙，竊竊私語、嬉戲喧鬧、搔首弄姿，扮家家酒似的一幕幕展開，一層層掀開，交會在時空的皺褶裡，迴旋、漫步、飛奔。

Art Statement

A fresh breeze gently blows. Fairies ride on the wings of dreams, slip into secret thoughts and explore endless imaginations. They burst into corners, attic rooms and gaps of a house, whispering, romping, giggling. Like playing house, those fairies travel in and through the creases of space and time, spinning, strolling, dashing.

Curriculum Vitae

2014 Second Prize, 2nd Miaoli Ceramics Award, Culture and Tourism Bureau of Miaoli County, Taiwan
2014 *Solo Exhibition of Hsiu Niang Lin*, Kaohsiung Lotus Art Gallery/Fo Guang Yuan Taichung Art Gallery, Taiwan

2013 *Book, Words and Life Solo Exhibition*, Tang Era Art, Taipei, Taiwan

2008 *Book, Words and Life Solo Exhibition*, National Taiwan University of Arts, Taipei, Taiwan

2002 Excellent Prize, 10th Crafts Design Competition, Tainan, Taiwan

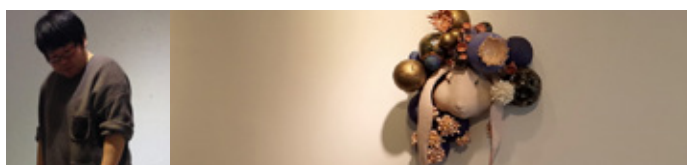
Email:

niang1010@gmail.com

胡慧琴 Hu, Hui-chin

b.1977 臺灣 Taiwan

p.121



創作自述

動物的標本讓時間停止了下來，炫耀死亡變的乾淨完美，時間的霉持續成長如同花圈，慶祝獸首虛假的存在世間。而我利用標本的展示語言，將時間換為各式美麗多彩的霉菌滋長在所獵殺的動物頭首之中。

Art Statement

An animal specimen freezes time, showing off the cleanness and perfection of death; and the mold of time continues to grow, like a wreath for celebration of the false existence of a living animal head. I employed specimens as a visual language and converted time into mold in various colors which grow in the head of a hunted animal.

Curriculum Vitae

2014 *Look for Bubble Island Solo Exhibition*, Absolute Space for the Arts, Tainan, Taiwan

2013 Bronze Prize, 1st New Taipei City Ceramics Awards- Creative Category, New Taipei City Yingge Ceramic Museum, Taiwan

2012 *Time, Always in the Next Room Solo Exhibition*, Fugui Pottery Garden, Yingge, New Taipei City, Taiwan

2012 First Prize, Thematic Award, 6th Taiwan Ceramics Gold Awards, New Taipei City Yingge Ceramics Museum Taiwan

2008 Merit Prize, Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan

Email:

didicute3000@yahoo.com.tw

Mark Goudy

b.1955 美國 USA

p.122



創作自述

此作品為「均衡」系列作品之一，靈感來自經水磨圓的石頭。我們在任何海灘都可以看到這個長時間在地質與侵蝕作用之下出現的結果。製作過程一開始是手塑成形：切割、連接並使呈拋物線的陶瓷表面相互交叉，燒製成兩部分的石膏模，接著注漿成形，再改變其外型並做表面拋光。最後在表面畫上金屬水溶液，經多次燒成形成作品表面的紋路。

Art Statement

My making process begins by hand-building ceramic models: cutting, joining, and intersecting parabolic curved clay surfaces. I make 2-part plaster molds from these fired forms. The final works are slip cast, further altered, shaped, and burnished. Surface patterns are created by painting soluble metal watercolor solutions prior to multiple firings. *The Relational Forms in my Equipoise Series* were initially inspired by waterworn stones, the result of monumental geologic and erosional forces at work over vast timescales to produce the simple rounded forms that we can observe at any ocean beach.

Curriculum Vitae

2015 International Ceramic Triennial UNICUM, National Museum of Slovenia, Slovenia
2015 14th Biennale of Ceramics Contemporary Exhibition, Andenne, Belgium
2014 *Alchemy, New Work by Mark Goudy & Liza Riddle*, SMA Art Gallery, San Francisco, USA
2013 *ACGA in the Vault*, American Museum of Ceramic Art, Pomona, California, USA
2012 *Cash Award-Ink and Clay 38*, Kellogg Art Gallery, University of California State Polytechnic, USA

Email:

mgoud@yahoo.com

胡宮雪娜 Komiya Yukina

b.1987 日本 Japan

p.123



創作自述

雲所脫下來的軀殼。雲是關於我兒時的記憶，亮晶晶的水珠在雲的軀殼上閃閃發亮，是廣大天空中的夢境，大家或許會說世上不可能有這種東西。但是利用些許的想像力，就可以改變日常生活，想像力可以成為翻轉世界的力。

Art Statement

A cloud sheds its shell. Clouds are a part of my childhood memories. Sparkling water drops shine on the shell of a cloud—a fairyland in the broad sky. Perhaps everyone would say that no such thing exists in the world. But maybe we can change our daily lives if we use some imagination. Imagination can become the power to overturn the world.

Curriculum Vitae

2015 Finalist, International Award of Contemporary Ceramics (CRECO), Spain
2015 *Dreams before sleep Ceramics Solo Exhibition of Komiya Yukina*, New Taipei City Yingge Ceramics Museum, Taiwan
2014 Contemporary Ceramic Art in Asia-The Beginning and Changes of Asia Contemporary Ceramic Art, Clayarch Gimhae Museum, Korea
2013 Contemporary Ceramic Art in Asia, Kanazawa 21 Century Museum, Japan

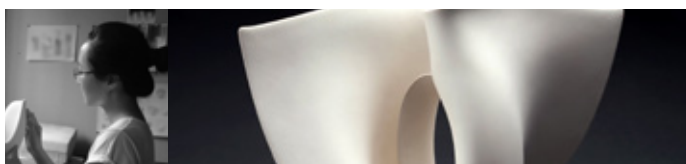
Email:

y.kogetu@gmail.com

金貞華 Jin, Zhen-hua

b.1979 中國大陸 China

p.124



創作自述

當海風拂面時，總是帶著一種情緒。風經過的時候，擦肩而過、靜止在那裡，形成一瞬間的停留，從物與物的形態縫隙中流動，氣息猶存。

Art Statement

When a sea breeze blows, it always brings some kind of emotion. At the moment when the wind passes it creates an instant stop in time, which flows between the gaps of the object forms and the breath of existence still remains.

Curriculum Vitae

2014 *Moving Objects: Global Ceramics in Ireland*, Exhibition of International Academy of Ceramics, Dublin Castle, Ireland
2012 Merit Prize, Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan
2011 *One Thousand and One Cups*, Contemporary Trip Around the World from India, China, Korea, France to Switzerland, Ariana Museum, Genève, Switzerland

Email:

jinzhenhua23@hotmail.com

林芝炫 Lim, Jihyun

b.1989 韓國 Korea

p.125



創作自述

某個物質在燃燒時會形成煙，風吹過海面時會產生波浪，在這兩種情況下，兩股力量的相互作用產生了第三也是最終產物。我的創作理念與此概念有關：手指操縱黏土並留下個人的痕跡，燒製過程在最終物件上留下燒結的殘留物。我想藉著遵循這個在自然界中看到的過程，突顯第三物件——兩股力量的產物——的價值。

Art Statement

Smoke is formed by the combustion of a material and waves are produced by wind blowing over water. In both situations the interaction of two forces creates a third and final product. The way I create my works is associated with this same idea. My fingers manipulate clay and leave individual marks, and the firing process leaves its own residue on the final objects. By following this process that I see in nature, I try to place higher value on the third object—the result of two forces.

Curriculum Vitae

2015 Honorable Mention, 8th Gyeonggi International Ceramic Biennale, Korea
2014 Honorable Mention, 10th International Ceramics Competition, Mino, Japan
2014 Young Ceramics & Glass Artist with Collections, Hongik Museum, Seoul, Korea
2013 *Insights: Annual Juried Student Exhibition*, University Art Museum, Long Beach, USA
2013 Grand Prize, Korea Art and Craft Award, Korea

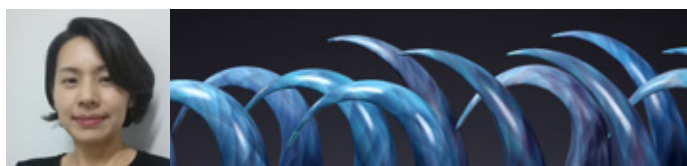
Email:

xmir13@naver.com

鄭湖靜 Jeong, Hojeong

b.1968 韓國 Korea

p.126



創作自述

我的陶藝作品意在探索水流動的影像，做為人類生命的隱喻。水在外在環境的影響下，可以創造出不同的形體，並引發它實質外表以外的各種情緒反應。我認為大自然環境中的水，提供生命的重要隱喻以及對我們生存的瞭解。作品中的水也反映我自己，而這件雕刻作品表達我的經驗與記憶。

Art Statement

My work in clay is to explore images of moving water as a metaphor for human life. Influenced by its external environment, water creates various forms that can evoke such a variety of emotional responses beyond its physical appearance. I believe that water in nature provides us with essential metaphors for life and an understanding of our existence. Water in my works is also a reflection of myself, and this sculpture is an expression of my experiences and memories.

Curriculum Vitae

2015 *Makers & Mentors*, Rochester Contemporary Art Center, Rochester, USA
2014 *Transcending Boundaries: Contemporary Korean Ceramics*, Ceramic Creativity Center, Icheon, Korea
2014 Contemporary Ceramic Art in Asia, Clayarch Kimhae Museum, Korea
2013 Korea-Japan Ceramic Exhibition, Maronie Gallery, Kyoto, Japan
2013 Honorable Mention, Cheongju International Craft Competition, Cheongju, Korea

Email:

cerajeong@hotmail.com

Michael Rice

b.1972 愛爾蘭 Ireland

p.127



創作自述

當我看著海灘上的貝殼、因潮水不斷撫摸而變得美麗的石頭，大地長久以來創造的物體和形狀，總不免讚嘆大自然的創造本領。我渴望創作出彷彿是大自然所創造的作品、能夠回應永恆的物件、超越人工建造或製造的新創。「螺旋」普遍存在於人類所處的大自然中。天文學家在星系天體中看見螺旋結構；科學家在極小的 DNA 螺旋體中看到螺旋結構。我認為螺旋是無限的象徵和標誌，希望在作品中創造出具有永恆特質、難以追溯屬於哪個特定文化或地方的紋理與外表。這件作品綜合上述幾點，我覺得賦予這些特質一個典型的的存在。

Art Statement

When looking at a shell on the beach, a stone made beautiful by the endless caress of the tide, objects, forms, things created over time by the earth, I am awed by the skill of nature. I have longed to make things that look as natural as if nature had made them, to create objects that resonate with a timeless quality, with a genesis beyond the constructed and manufactured. The spiral is ubiquitous for human beings. Astronomers see its structure in celestial bodies; scientists see it in the infinitesimal DNA helix. I think of it as a symbol and signature of the infinite. In my work I'm attempting to create surfaces and textures which have a timeless quality, something that is difficult to date to a specific culture or place. This complements the form of the piece and creates a synthesis which, I feel, gives those qualities an archetypal presence.

Curriculum Vitae

2015 Innovation in Teaching Award AUD, USA
2015 Bait Muzna Gallery, Muscat, Oman
2014 AUD Rotunda Gallery, Dubai
2012 Sikka Art Fair, Design Days, Art Dubai LLC, Dubai
2010 Arts Council NI Individual Artist Award, Northern Ireland

Email:

mrice@aud.edu

黃敏城 Huang, Min-cheng

b.1979 臺灣 Taiwan

p.128



創作自述

山的容顏、植物的綠披、水的映照，逐一被具象化，呈現出在地球生命環境中最大的生命體現。向下紮根、探索是植物對生命的渴望、猶如有生命的山一般尋找屬於自己的記憶和時空。同時山中繽紛燦爛的色彩彷彿天空彩霞照著水面，已分不清天與地之間的交界，只見眼前彩光潋潋、波瀾流動。

Art Statement

The appearance of mountains, the greenness of vegetation and reflections on water have all been visualized to portray as many living organisms on earth as possible. Plants show their desire for life by rooting themselves in the ground. Mountains are alive, constantly searching for their own memories. Brilliant and magnificent hues of the mountains are like colorful clouds in expanses of sky reflecting on water, so much glittering, glowing and shining that one can't tell the heaven from the earth.

Curriculum Vitae

2014 Silver Prize, 5th Taiwan International Gold Teapot Prizes, Ceramics League of Taiwan, Taiwan
2012 First Prize, Miaoli Art Exhibition, Culture and Tourism Bureau, Taiwan
2012 Bronze Prize, 6th Taiwan Ceramics Gold Awards, New Taipei City Yingge Ceramic Museum, Taiwan
2006 Finalist, The Dream of Craft, National Taiwan Craft Research and Development Institute, Taipei, Taiwan
2005 First Prize, Miaoli Art Exhibition, Culture and Tourism Bureau of Miaoli County, Taiwan

Email:

jean62329@yahoo.com.tw

王勝利 Wang, Sheng-li

b.1960 中國大陸 China

p.129



創作自述

我將中國傳統山水畫的表現技法移植到陶藝創作中，將二度山水畫轉換成三度山水陶塑，並以當代的觀念呈現出來，從而形成新的陶藝樣式。在瀟灑古意的山水間，散落幾件待鋪設的涵管，形成一種古代與當代、自然與人文的對峙，進而引發人們對「改造自然」的思考。

Art Statement

This piece of work is a conversion of two dimensional landscape painting into three dimensional ceramic sculpture as Chinese traditional landscape painting techniques are employed in ceramic creation. Concepts of contemporary art are embodied, and a new ceramic style is formed. The old artistic charm of landscape and a few scattered urban pipelines that await to be constructed form a contrast between the ancient and the modern, and nature and human, through which I hope to induce viewers to think about the idea of "the conversion of nature".

Curriculum Vitae

2013 CCTV Sculpture Exhibition, China Central Television Station, Beijing, China
2012 1st China Contemporary Ceramic Art Exhibition, New Century Museum, Beijing, China
2012 Silver Prize, Contemporary Ceramic Art Exhibition, Hangzhou Exhibition Center, China
2009 Gold Prize, 1st Changchun Arts and Crafts Exhibition, Changchun City Hall, China

Email:

1772798199@qq.com

Velimir Vukicevic

b.1950 塞爾維亞 Serbia

p.130



創作自述

作品運用低調的色調，凸顯瓷器的質地和透明度，並表現出形體的陰影。

Art Statement

With reduced color range I created a sculpture which stresses quality of porcelain and its transparency and play of form shadows.

Curriculum Vitae

2013 Life Time Achievement Award, Serbian Art Association, Belgrade, Serbia
2012 Baying Up Award "Likovni Susret", 14 Triennial of Ceramics, Belgrade, Serbia
2011 Big Prize, May Exhibition, Belgrade, Serbia
2006 Second Prize, Triennial Exhibition of Serbian Ceramics, Belgrade, Serbia
2000 Special Judges Award, Mashiko Exhibition, Japan

Email:

vvukicevic@sbb.rs

邱梁城 Chiow, Liang-cheng

b.1963 臺灣 Taiwan

p.131



創作自述

創作時刻意保留直觀的隨機性，希望能因此呈現時間的樣貌、柔軟的土的形象、與外力留下的弧形張力，以這些隨機的形象凝住時間的流動過程。變動中的不變，表達時間作用於世間的痕跡；也彰顯萬物經歷佛教中所言的成、住、壞、空，以「壞」來指出其曾無而成住，終至壞空。以開放性而避免量體封閉性的造形，切割壓模後的土板，重新建構想像中的山川、自然、人文，暗示著過去活動的痕跡，而形成心中自然的風景。期待對於人們的生活環境、時代背景，提出一些不同的觀看視點。創作，是一種解放，從而建構出自由的態度。

Art Statement

I intentionally preserved space for intuitive randomness during the creative process in hopes of embodying time, the softness of clay and the tension in an arch caused by external force. I intended to freeze the passage of time with these random forms. Some things remain unchanged while others are changing—those are traces of time in the world and embodiments of the four states of phenomena in the principle of physics, i.e. formation, existence, destruction and emptiness, from a Buddhist perspective. I embrace the openness in my work and avoid forms that are closed in. The slabs were cut and pressed into molds to reconstruct the mountains, nature, and humanity in my imagination, implying the traces of the past as well as forming the natural scenery within my mind. I hope to provide a different point of view regarding people's living environment and historical backgrounds. Artistic creation is a process of self-emancipation and liberation.

Curriculum Vitae

2014 Contemporary Ceramic Art in Asia, Clayarch Gimhae Museum, Korea
2014 *Great Talents, Great Scope, A Cross-Field Exhibition of Vessel Art*, New Taipei City Yingge Ceramics Museum, Taiwan
2014 *Constructing Landscape, Chiow Liang-cheng Solo Exhibition*, Beyond Gallery, Taipei, Taiwan
2013 Contemporary Ceramic Art in Asia, Kanazawa 21 Century Museum, Japan
2012 *New Site-East Asian Contemporary Ceramics Exhibition*, New Taipei City Yingge Ceramics Museum, Taiwan

Email:

chiow@sunnydance.com.tw

Heide Nonnenmacher

b.1951 德國 Germany

p.132



創作自述

作品主題「放射蟲」帶有精巧細節與幾何學結構，靈感來自於海底世界。大自然裡的放射蟲不過幾毫米大，而我的作品將它們放大，以達到溢價效果。

Art Statement

The object *Radiolarians* with its fine detail and geometrical structure is inspired by the underwater world. Those radiolarians in nature are only a few millimeters in size. I create a large scale piece to achieve overpricing effects.

Curriculum Vitae

2015 State Award, Land Art companion, Heidenheim, Germany
2015 8th Gyeonggi International Ceramic Biennale, Korea
2015 Ceramic Biennale of El Vendrell, Spain
2014 State Award, Landes Ausstellung, Karlsruhe, Germany
2014 Westerwald prize, Höhr-Grenzhausen, Germany

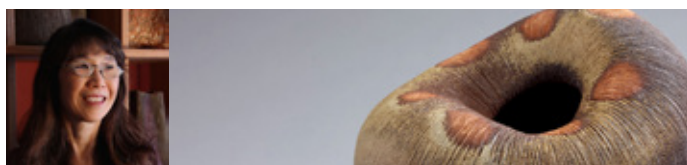
Email:

Heide.Nonnenmacher@gmx.de

竹下桃子 Takeshita-Keane Momoko

b.1954 日本 Japan

p.133



創作自述

陶土是有生命的！柔軟、溫順、有彈性。來自大地，帶著大地的記憶。每天工作時，我傾聽著陶土。

Art Statement

Clay is alive! Soft, yielding, flexible. It carries the memory of earth from which it comes. Each day, I listen to what clay has to say as I work.

Curriculum Vitae

2014 *Fine Craft Show*, Memorial Art Gallery, USA
2010 Collection of Dr. Frederick and Joan Baekeland, USA (Urchin, 2011)
2008 *Ithaca Ceramics*, Johnson Museum of Art, USA
2007 Collection of Johnson Museum of Art, USA

Email:

momoko@momo-clay.com

Iris Alemany Lozano & Laura Agreda Martinez

b.1965/ b.1970 西班牙 Spain

p.134



創作自述

本作品呈現一隻爬在垂直牆壁上、想逃離水晶牢籠的動物。幸運餅乾不僅僅是讓人偶然發現好運氣而已，在這裡更比喻人們在面對問題時想尋找一個簡單的答案，而這存在於我們都有的動物本能之中。本作品藉著重複的形狀，將某個物體變成新的敘事架構，但每個單獨的個體略有不同，反映出所有物體存在於以人類為主的環境之中。

Art Statement

This work portrays an animal that tries to climb a vertical wall and to escape from a crystal cage. The fortune cookies are not just there for one to find luck by chance. They are metaphors for how humans tend to find an easy way out. Finding luck is an animal instinct that we all have inside of us. In this work repetitive forms are connected, manipulating objects into a new narrative structure. Unlike identical pieces, each element is slightly different, suggesting that all objects live in prevailing human surroundings.

Curriculum Vitae

2015 First Prize, 12th International Ceramic Competition, Valladolid, Spain

2015 Third Prize, 35th International Ceramics Competition of L'Alcora, Ceramics Museum of L'Alcora, Spain

2014 Second Prize, 34th International Ceramics Competition of L'Alcora, Ceramics Museum of L'Alcora, Spain

2014 Finalist, Westerwald prize, Höhr-Grenzhausen, Germany

2013 Honorable Mention, 6th International Biennial of Ceramics, Talavera City, Toledo, Spain

Email:

info@peephole-art.com

秋永邦洋 Akinaga Kunihiro

b.1978 日本 Japan

p.135



創作自述

我以動物的骨骼為主題進行創作，特別凸顯「裝飾」。利用圖案和紋章表達每塊骨頭的特徵，並在設計作品時想到這些輪廓。然後，把設計畫在紙質模板上，在作品成形、上釉與燒成過程中運用手工技法，之後再將各部組合成骨架。我想藉著將逐漸累積的設計運用到主題上以表達裝飾的力量。

Art Statement

I created and produced works in the motif of animal skeletons, featuring "decorations." I accentuated characteristics of every bone by reference to patterns and emblems, and made designs of the works with the outlines in mind. Then, I drew up the designs on paper templates. Handcrafted techniques were used in the process of forming, glazing, and firing, and I assembled the parts into skeletons. By applying the growth of the accumulating designs to the motif, I would like to express the power of the decorations.

Curriculum Vitae

2015 Meijer x Shigaraki Award, Shigaraki Ceramic Cultural Park, Japan

2009 29th Choza Award Tokoname Ceramic Exhibition Associate Grand Prize, Japan

2010 Awarded, 14th Exhibition of the Taro Okamoto Award for Contemporary Art, Japan

2001 Awarded, 39th Asahi Ceramic Art Exhibition, Japan

Email:

kunihiroakinaga@icloud.com

王裔婷 Wang, Yi-ting

b.1987 臺灣 Taiwan

p.136



創作自述

美麗的事物帶點優柔的色彩，從微微透光、軟化的繭蛹中掙脫後得到自由，不再復返。被留下的過去也有它的驚豔，請探索它內部的紋路，體驗它的思緒。

Art Statement

Beautiful things are always attached with mild colors, gaining freedom by escaping from the soft translucent cocoons and never returning. What is left behind also has its gorgeousness. Please explore grains inside the cocoons and imagine what it has experienced.

Curriculum Vitae

2015 Encouragement Award, The Annual Exhibition of Arts of year 2014, Kyoto City University, Japan

2014 Tomimoto Award, The Annual Exhibition of Arts of year 2013, Kyoto City University, Japan

2013 Outstanding Award, Kyoto Kachokan (Accommodation of Flower & Bird) Scholarship, Accommodation of Flower & Bird, Kyoto, Japan

2013 8th International Biennial of Ceramics, Kapfenberg, Germany

2007 The Scholastic Art & Writing Awards, Regional Gold Key & National Gold Metal, USA

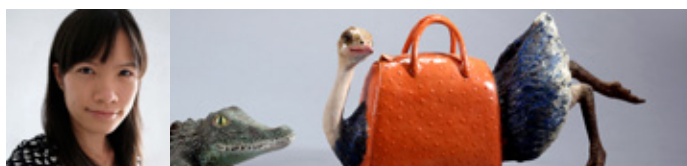
Email:

cywang.et@gmail.com

連瑜佩 Lian, Yu-pei

b.1984 臺灣 Taiwan

p.137



創作自述

在很久以前，人類物盡其用將動物的皮毛經過手工製成可以長久使用的皮革製品。但是現在人類卻為了滿足慾望，而飼養動物取其皮毛做成許多奢侈品。一樣是動物但是時空不同所面對人類的對待也大大不同。

Art Statement

Long time ago human beings took animal skin and turned it into leather goods with the intention of making good use of everything. Now, human breed animals only to kill them for making luxurious products out of their desires. Animals are still killed for their skins, but they are treated much differently in today's world.

Curriculum Vitae

2014 Contemporary Ceramics Exhibition in Asia, Gimhae Ceramics Museum, Korea
2013 Finalist, 1st New Taipei City Ceramics Awards-Creative Category, New Taipei City Yingge Ceramic Museum, Taiwan
2013 Taiwan Young Pottery Artist Award, Taiwan
2011 Finalist, 6th Gyeonggi International Ceramic Biennale, Korea
2008 Grand Prize, Miaoli Ceramics Award, Culture and Tourism Bureau of Miaoli County, Taiwan

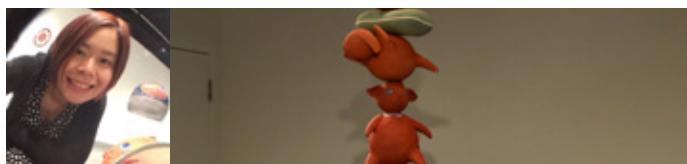
Email:

nasa1881@gmail.com

陳韋竹 Chen, Wei-chu

b.1987 臺灣 Taiwan

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創作自述

動物堆疊上去，像情緒一樣，一層層地堆疊上去，呈現各式各樣的表情、樣貌，層層累積之下的狀態。

Art Statement

Animal sculptures are piled up, just like emotions could pile up one after another. This work is to present how various facial expressions and emotional energy can be accumulated in layers.

Curriculum Vitae

2015 *The Fantasy World of Virtual Animal Solo Exhibition*, Art Facilities Management Center, Taoyuan, Taiwan
2015 Finalist, 2nd New Taipei City Ceramics Awards-Creative Category, New Taipei City Yingge Ceramic Museum, Taiwan
2014 Special Jury Prize, 7th Taiwan Golden Ceramics Award, HCG Culture and Education Foundation, Taiwan
2014 Contemporary Ceramic in Asia, Clayarch Gimhae Museum, Korea
2011 Finalist, 7th Taipei Ceramics Awards, New Taipei City Yingge Ceramic Museum, Taiwan

Email:

aeiou0209@hotmail.com

羅漢華 Lao, Hon-wah

b.1966 中國大陸(香港) China (Hong Kong)

p.139



創作自述

還記得多年前母親患上癌病，病魔把她侵蝕至骨枯，一個脆弱的身軀被折磨到最後無法再站起來。作品的創作意念用骨骼為主體，主體需要骨架的支撐，正如創作人生路上是需要家人及朋友的支持才可以繼續走下去！

Art Statement

I still remember how the illness ravaged my mom when she got cancer several years ago—in the end, she was too bony and weak to even stand on her own feet. The concept of the work employs bones as the subject, which needs a support structure, i.e. skeleton. Similarly, an artist needs support from families and friends to continue his/her artistic journey!

Curriculum Vitae

2013 Second Prize of Open Category, Tea Ware by Hong Kong Potters Competition, Flagstaff House Museum of Tea Ware, China
2012 *20+20: Heritage and Diversity-Exhibition of Korea and Hong Kong Ceramic Art*, Hanyang University, Seoul, Korea
2011 Honorable Mention, 6th Gyeonggi International Ceramic Biennale, Korea
2009 Finalist, International Ceramics Competition, Mino, Japan
1996 Second Prize of Modern Sculpture Group, Philippe Charriol Foundation 11th Art Competition, Macau Museum of Art, China

Email:

jandaworkshop@gmail.com

Cynthia O'Brien

b.1971 加拿大 Canada

p.140



創作自述

將輕柔捲繞的土板塑造連結為精巧的抽象雕塑。每塊土片可來回移動，類似大腦構造中神經訊號傳遞的突觸。小開口可讓觀者臆測頭腦內部的成分。這些構思與物質增添誘人的觸覺與結構上的脆弱，引發情感的不確定性。

Art Statement

Thinly rolled slabs of clay are shaped and connected to create delicate abstract sculpture. Each clay piece is added to move back and forth in a similar way to how the brain is structured to create synapses for neurotransmitting. One small opening allows the viewer to speculate on what is inside the brain. The sculptural ideas and the physical creation add to the invitingly tactile and structurally fragility, evoking emotional uncertainty.

Curriculum Vitae

2014 *Coming to Terms*, Blink Gallery, Canada
2012 *Traces as Flowers: Flora as Pathways*, Tanks Arts Centre, Australia
2008 Mid-Career Artist Award, Council for the Arts in Ottawa, Canada
2007 Public Art Commission, Canada
2003 Creation Gants, City of Ottawa, Canada

Email:

cynthiaobrien.clay@gmail.com

朴美善金 Mee-Sun Kim Park

b.1960 澳洲 Australia

p.141



創作自述

此作品在探索自然做為終極的客觀，以及虛空做為人生主觀的關鍵。自然就是我們的身體。就像相互連結的DNA長鏈一樣，大自然與人類的關係永遠相連在一起，而本作品的目的就在於喚起這種動態與共生的關係。我特別試著將自然與人類的這種關係投入佛教生死輪迴的觀點中，以此做為本作品背後的概念。

Art Statement

This work seeks to explore nature as the ultimate objectivity and vanitas as a key to subjectivity in human life. Nature is our body. Like an interlinked DNA strand, the relationship between nature and humans is eternally joined together, and it is the purpose of this work to evoke this dynamic and symbiotic relationship. In this work, I tried to put this relationship between nature and being especially in the Buddhist view of the world samsara (a Sanskrit word: flows together) as the main concept behind this project.

Curriculum Vitae

2015 Finalist, Harbour Sculpture, Woolwich, Australia
2015 Honorable Mention, 8th Gyeonggi International Ceramic Biennale, Korea
2014 Highly Commended Prize, 14th Woollahra Small Sculpture Prize, Sydney, Australia
2013 Finalist, 8th International Biennale of Ceramics, Gallery of Kapfenberg Cultural Centre, Austria
2013 Finalist, Cluj International Ceramics Biennale, Museum of Art Cluj-Napoca, Romania

Email:

meesunkpark@gmail.com

Kalin Luy Ken

b.1964 秘魯 Peru

p.142



創作自述

在不使用素描或實體模特兒的情況下，利用自己內省的生活與心情捕捉怒吼、抗議與無能，透過作品展示釋放壓力與恐懼的方式。

Art Statement

Without sketching or live model I used my introspective life and my mood to capture chimeras, shouts, protests and impotence. My work shows a way to relieve tension and to release fears.

Curriculum Vitae

2013 *Empty Bowl at Oakton Des Plaines*, Illinois, USA
2013 *SOFA Sculpture Objects Functional Art + Design Fair*, Chicago, Illinois, USA
2013 Beijing International Art Exposition, Beijing, China
2012 Award of Excellence at Juried Art Competition Sky Way, Cicero, Illinois, USA
2011 1st Place, Exhibition American Symbols at Oakton College, Des Plaines, Illinois, USA

Email:

kalinlk@hotmail.com

Ianina Myronova

b.1987 烏克蘭/波蘭 Ukraine/Poland

p.143



創作自述

我喜歡以陶瓷人偶呈現人體與其差異性。創造的每一個角色有著各自不同的故事，創作靈感來自質疑人在身體形象與自尊上的問題。

Art Statement

I am interested in representing human bodies and their otherness through ceramic figures. Each of the characters I created has his own story. My inspirations come from questioning personal problems of body image and self-esteem.

Curriculum Vitae

2015 Exhibition of 35th International Ceramic Competition of L'Alcora, Ceramics Museum of L'Alcora, Spain
2014 European Ceramic Context, New Talent exhibition, Bornholm, Denmark,
2012 8th International Exhibition of Small Ceramic Forms, Museum of Porcelain, Riga, Latvia
2011 Best Ceramic Work, Rodowo, Poland
2009 Laureate, Futuristic Landscape, Lviv, Ukraine

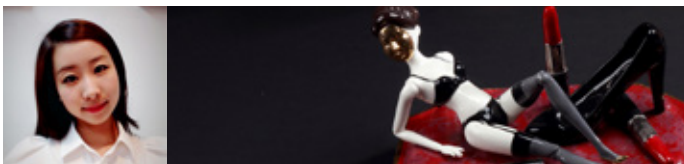
Email:

ianina.mironova@gmail.com

金旻姝 Kim, Minjoo

b.1990 韓國 Korea

p.144



創作自述

我的臉孔跟芭比娃娃的身體合而為一，為的是表達一個想變得更漂亮的願望，像芭比一樣。我認為芭比是現代美的表徵。我的作品表達女性想要改善外表的無止境的慾望，思考自己是否想要一個人們想看到卻不符合現實的人工美，也思考著到底什麼才是美的意識形態。在現實生活中，上妝可以讓我們的眼睛看起來更大，穿高跟鞋讓我們的腿顯得更修長，像芭比一樣。我的作品，呈現我內在壓抑的渴望。

Art Statement

I transplanted the image of my face to Barbie's body to express a desire to become more beautiful like Barbie. I think Barbie is in the modern era the epitome of beauty. Through my work, I expressed female's never-ending desire to enhance their appearance. I ponder whether I want to obtain an unrealistic and artificial look that people long for and what really is the ideology of beauty. In reality, we put on makeup to make our eyes look bigger and wear heels to make our legs look longer like Barbie. My work expresses the confined desire within myself.

Curriculum Vitae

2014 Special Prize, 30th Seoul Contemporary Ceramic Art Contest, Seoul, Korea
2013 Silver Prize, 10th Korea Ceramic Art Contest, Korea
2013 Contemporary Ceramic Art in Asia, Kanazawa 21 Century Museum, Japan

Email:

kimjuujuu@gmail.com

Vilma Villaverde

b.1942 阿根廷 Argentina

p.145



創作自述

我所創作的這件作品代表著孩子的夢想。如同過去幾世紀一樣，男孩們和女孩們都夢想著成為音樂家。在夢想與現實間，我施予魔力讓這個夢想實現。將浴室配件重新改裝，對我而言，也是在實現我身為藝術家的夢想。

Art Statement

My work represents a dream of children. Boys and girls have wanted to become musicians for centuries. I can fulfill that dream of children as a magician between dreams and realities. Changing the functionality of the bathroom fittings is for me to bring to reality my own dream of an artist.

Curriculum Vitae

2012 *Meet the Free Soul*, Clayarch Gimhae Museum, Korea
2007 *Freedom in Autumn*, Mino Ceramics Museum, Japan
2003 Honorary Grand Acquisition Prize, National Competition of Fine Arts- Sculpture, Buenos Aires, Argentina
2002 Special Judge's Award, 6th International Ceramics Competition, Mino, Japan
1995 *The Toilet*, J.C.Riedel Gallery, Paris, France

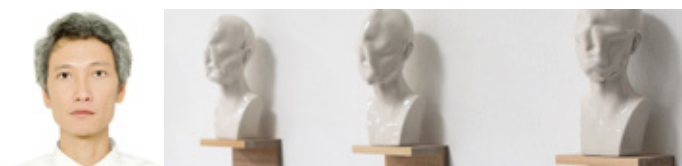
Email:

vilmavillaverde1@gmail.com

Nurdian Ichsan

b.1971 印尼 Indonesia

p.146



創作自述

本作品包含多個小型臉部反轉的半身像，這些肖像從模子取出後，從臉部割下反轉，再擺正，意味著肖像內部那些看不見的、隱密又抽象的、不為人知的層面。本作品以一整排陳列在牆上的方式，直接面對觀者。肖像一般會呈現出帶著情感、值得紀念與熟悉的面貌，本作品則帶有一些詭異且令人不安的氣氛。

Art Statement

The work consists of small-sized bust self-portraits with reversed faces. After released from mold, the face part is cut, reversed, and then returned to the head. This can be perceived as the inner aspects in portrait which are invisible, hidden, abstract, and unknown. This work uses the figurine as a strategy of representation. The figures will be displayed in a row on a wall facing directly to viewers. However, while figurines are typically sentimental, memorable and familiar, this work is uncanny and disturbing.

Curriculum Vitae

2013 Finalist, The Ceramics Talent Award 2013, Westerwald Ceramic Museum, Germany
2013 All of These Are Made of Clay—20 Years of the Artist in Residence Program, Shigaraki Ceramic Cultural Park, Japan
2012 *Crafting Identity*, Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia
2011 Finalist, 57th Faenza Prize International Competition of Contemporary Ceramic Art, Italy
2010 Finalist, Indonesian Art Award, Jakarta, Indonesia

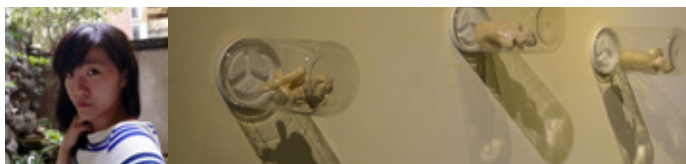
Email:

nurdianichsan@gmail.com

魏孜芸 Wei, Tzu-yun

b.1993 臺灣 Taiwan

p.147



創作自述

將情感的漸變過程抽取，分裝在獨立空間之中。藉由緊繃到舒張的動作暗示變化，將作品安排在透明罐子內並安置在牆上，試圖增強不安與荒謬性。

Art Statement

The process of emotional change was extracted and put into independent space. The change of emotions was implied by different postures from intense to soothing. I placed the figurines in transparent jars and arranged them on the wall in the attempt of emphasizing uneasiness and absurdity.

Curriculum Vitae

2012-2015 Department of Visual Arts, University of Taipei, Taiwan

Email:

wa98987@gmail.com

李岱容 Lee, Tai-jung

b.1988 臺灣 Taiwan

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創作自述

我將失去親人的生命經驗，化為創作動機。試圖將那當下的痛楚透過作品表現出來，將心理上的感受視覺化，以人體=皮囊化的符號，象徵我面對失去的無能為力，也再現當時我看到親人疾病纏身，虛弱、凋零的軀體。

Art Statement

I have converted the experience of the loss of family members to the motivation of creating art. I attempt to depict the moment of grief in my work and visualize feelings and emotions. I use skin as the representation of the remains of the body to symbolize my feelings of helplessness when losing family members and also to reproduce the sick, weak and withering body of my loved ones.

Curriculum Vitae

2015 Finalist, 2nd New Taipei City Ceramics Awards-Creative Category, New Taipei City Yingge Ceramic Museum, Taiwan
2014 *Hope Solo Exhibition*, Shigaraki Ceramic Culture Park, Japan
2013 Contemporary Ceramic Art in Asia, 21st Century Museum, Kanazawa, Japan
2012 Finalist, Taiwan Ceramics Biennale, New Taipei City Yingge Ceramics Museum, Taiwan
2011 *New Century Exchange Exhibition of Modern Ceramic Art in Asia*, Guangdong Shiwan Ceramic Museum, China

Email:

slzz11@hotmail.com

Hasan Şahbaz

b.1975 土耳其 Turkey

p.149



創作自述

我把小單位密集地擠在一起，在有機或幾何方式搭起的牆壁裡，形成超小型的房間。透過這些迷你的有機體與緊緊包圍它們的牆壁之間的對話，我嘗試創造出新的作品。我每時期的作品，都受到前一期作品的滋養，每一系列的作品不斷演進。我認為原創性是個人發明的結果，即使運用別人所知道或使用的技巧，但仍可創造出自己獨特的風格。

Art Statement

I piled units tightly to form small scale chamberettes-cells inside a wall in an organic or sometimes geometrical order. I try to do "new" works through the dialogues between these compacted organic units and the external wall tightly embracing and containing them. I go on my way continuing to be nurtured in each of my works, which have evolved from one series to the next. I think that originality is a result of individual inventions, that a difference and a unique style can be created even when one uses techniques known and used by everyone.

Curriculum Vitae

2015 Honorable Mention, 8th Gyeonggi International Ceramic Biennale, Korea
2008 Special Awards, 10th Golden Pot Ceramic Competition, Zmir Rotary Club, Turkey
2006 Success Awards, 67th State Painting and Sculpture Competition, Ankara, Turkey
2006 2nd Awards, 9th Golden Pot Ceramic Competition, Zmir Rotary Club, Turkey
2004 Success Awards, 65th State Painting and Sculpture Competition, Ankara, Turkey

Email:

sahbazhasan@gmail.com

Martin Harman

b.1986 英國 UK

p.150



創作自述

英國古老的巨石陣和鄰近建築環境是我的創造靈感。透過觀察，我注意到經驗的重要性。現實並非堅固不動搖的；從過去、現在到未來，現實都不斷在理論上和視覺上被重塑。現實，影響我對世界的理解，也促使我提出疑問並用新的眼光看世界。我將這個觀點轉化為幾何形狀，各種幾何形式結合在一起，顯露空間的內在和外，並藉著線條與顏色得以強化。好奇心，是本作品的重點。

Art Statement

The historical monument Stonehenge and the immediate built environment inspire me to create a re-imagining of these two subjects. By observing these two influences I became aware of experiences. Reality is not solid. It is constantly reshaped theoretically and visually from the past, present and future. It shapes how I understand the world but it also evokes questions and new ways of seeing it. I translate this perspective by constructing geometric forms. They are combined together to reveal inside and outside space and are enhanced by the application of line and color. Curiosity is central to the work.

Curriculum Vitae

2015 Ceramic Art York, Centre of Ceramic Art at York Art Gallery, UK
2015 International Triennial of Ceramics UNICUM, National Museum of Slovenia, Slovenia
2014 Bristol First Collective, 161st Annual Open Exhibition, Royal West of England Academy, Bristol, UK
2013 The Competitive Exhibition of 8th International Biennial of Ceramics presented, Cultural Centre of Kapfenberg, Austria
2012 53 Degrees North, The New School House Gallery, York, UK

Email:

martindharman@gmail.com

Renata Cassiano

b.1981 墨西哥 Mexico

p.151



創作自述

作品結合了被認為品質低劣的媒材（墨西哥手工藝品會使用的多細孔陶土）以及被視為細緻堅硬的材質（用於注漿的瓷土），這兩種材質層層相疊，並經過多次燒成。媒材之間的對比，反映出我的祖國墨西哥與美國之間在文化與審美觀上的差異。作品的表面呈現爆開的裂痕，突顯材質之間的張力，瓷土與墨西哥當地陶土互動，彼此互相沾染著彼此的元素，結果是混合的相互依存關係。

Art Statement

Materials considered as low quality (porous earthenware used in Mexican craft) and elements known as refined and strong (porcelain for slip casting) were combined. Those elements were layered and fired multiple times. The dichotomy between the two types of materials used in this work signifies the cultural and aesthetic space between my home, Mexico, and my experience in the US. The cracks and bursts on the surface highlights the tension between the materials. Porcelain interacts with local clay in Mexico and each takes on elements of the other. The result is mixed codependency.

Curriculum Vitae

2015 America's Clay Fest, Blue Line Arts' Coker Family Gallery, Lincoln California, USA
2015 3rd International Triennial of Ceramics UNICUM, National Museum of Slovenia, Slovenia
2014 9th International Exhibition of Small Form Porcelain, Riga Porcelain Museum, Latvia
2013 Selected Artist, International Ceramic Art Festival, Sasama, Japan
2013 6th Ceramic Biennale-Utilitarian, Museum of Franz Mayer, Mexico

Email:

renatacassiano81@gmail.com

鄭蘇伊 Jeong, Soi

b.1986 韓國 Korea

p.152



創作自述

我使用不同樣式的花邊剪刀，在黏土上剪出各種切面，表達黏土如紙般的輕薄特性，同時透過花邊剪刀表現線條、陰影和重疊的效果。

Art Statement

I cut clay pieces with assorted decorative edge scissors to express clay's characteristics of paper-like thinness and lightness. With the use of pinking scissors I also wanted to emphasize effects of line, shadow and overlapping.

Curriculum Vitae

2014 29th Ceramic Artist of Kyung Hee University Group Exhibition, South
2014 SERES'14-3rd International Ceramics and Glass Exhibition, Turkey
2014 *Communion Group 3rd Exhibition*, Tong-in Gallery, Seoul, South Korea
2014 *82 Hands Critic Exhibition*, The 3rd Critic exhibition of 3 Ceramic Dept. Universities, Hongik University Contemporary Art Museum, Seoul, Korea

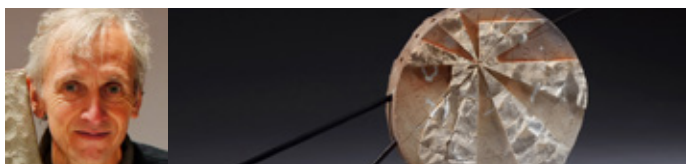
Email:

soi4585@naver.com

Martin McWilliam

b.1957 英國 UK

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創作自述

我採取獨特的削減法創作陶瓷雕刻，以解構方式設計出此大型作品。創作過程是有計畫的挖掘，一整塊陶土成形後加以設計、燒成，燒成後以鐵錘和鑿子把表面打掉，顯露出類似考古洞穴的核心。這個創作過程展現陶土的意象和抽象的幾何圖案，有如一個黑暗主動的文明，預先為後來的文化設計發現這個文明的情景。

Art Statement

I chisel sculpture out of fired ceramic. I take a unique reductive approach to ceramic sculpture by designing the deconstruction of his massive objects. The process I use to create my work is a planned excavation. The solid chunks of clay are formed, scored with a design and fired. "Prepared surfaces are struck off after the firing with a hammer and a chisel to reveal an archeological looking core," my process reveals images of pottery as well as abstract geometric patterns. my process is like a dark proactive civilization, designing their own discovery by future cultures.

Curriculum Vitae

2014 *Martin McWilliam Solo Exhibition*, Ceramics Museum of Westerwald, Germany
2012 *Martin McWilliam Solo Exhibition*, Hetjens Museum of Duesseldorf, Germany
1998 *Auguste-Papendieck-Preis*, Focke M. Bremen, Germany
1997 Grassi Prize, Grassi Museum, Leipzig, Germany

Email:

ceramics@martin-mcwilliam.de

Jacisin Marek

b.1962 斯洛伐克/美國 Slovak/USA

p.154



創作自述

本雕塑作品反映出我的玩心。拿遊戲規則做實驗，模糊冒險與安逸、妥協與對立之間的界線。觀者可以改變「玩家」（小物件）在板子上的位置，而視覺效果會隨之改變。

Art Statement

This sculpture reflects my playfulness. I am experimenting with a game rule, blurring the boundaries between risk-taking and comfort, compromise and confrontation. The position of the "players" (i.e. small pieces) on the board can be changed by viewers and visual perception will change accordingly.

Curriculum Vitae

2015 3rd International Triennial of Ceramics UNICUM, National Museum of Slovenia, Slovenia
2015 *The State of Clay: Pushing Boundaries*, Fuller Craft Museum, Brockton, MA, USA
2014 4th International Triennial of Silicate Arts Kecskemet Cultural and Conference Centre, Hungary
2014 *Mount Desert Art Meets Science*, Invitational Mount Desert Island Biological Laboratory, Bar Harbor, Maine, USA
2014 8th Biennial The State of Clay, Ceramics Guild of the Lexington Arts & Crafts Society, Lexington, MA, USA

Email:

marekjacisin@gmail.com

Eva Pelechová

b.1984 捷克 Czech Republic

p.155



創作自述

這兩個雕塑後續可能發展為系列作品。系列的開始是幾何形狀，之後，理性的結構會解構或不規律的有機形體與生物形態的物體。對我來說，這個過程在視覺上相似於理性與感情在任何層面上永無止境的衝突。這個創作過程本身就是以相反鑄造的概念為基礎，不是完全複製原始的形狀，而是把石膏模拆開，打破後重做，再重新鑄造。

Art Statement

The two statues are segments in a possible line of objects. The beginning would be represented by exact geometrical shape. The further steps would be a decomposition of rational structure into random organic like forms and bio-morphic masses. This process is for me visually parallel to never ending conflicts between rationality and emotion at any level. The creative process itself is based on a reverse casting concept. I didn't form the first exact shape. In building constrictions, with both positives and negatives, from plaster sheets and casting inside, the positive. After I took the mould apart I cut them, broke them, reformed them and put them back together again for another cast.

Curriculum Vitae

2015 59th Faenza Prize International Competition of Contemporary Ceramic Art, Italy
2014 *Waking Up Dragon*, National Gallery, Prague, Czech Republic
2014 First Prize, Hungarian Academy of Arts, 25th Autumn's Salon, Budapest, Hungary
2013 *The Figure Sculpture in Ceramics*, Ceramic Museum of Westerwald, Germany
2013 International Biennale of Ceramics, Culture Centre of Kapfenberg, Austria

Email:

evapelechova@gmail.com

Brad Taylor

b.1964 美國 USA

p.156



創作自述

間隙是因破裂或切割而形成，爆開或裂開會「出現間隙」。在地質上，間隙是指地表裂開並暴露出來。間隙會暴露出原本看不見的空間。這些作品欲呈現轉換和變形，細節是短暫的，物質的腐敗與非永久性的本質透露出底層的結構，提供線索讓人知道碎片是如何形成。

Art Statement

A Rift is an opening made by splitting or cleaving, to burst open or split is 'to rift'. Geologically it refers to a feature exposed through tearing the earth's crust. Rift is an action which exposes the space between, and makes the hidden visible. These works are about transformation and metamorphosis. Details are ephemeral; the decay and transient nature of the matter reveals the underlying structure and provides clues concerning how the fragments came to be.

Curriculum Vitae

2015 Silver Prize, 8th World Ceramic Biennale, Icheon World Ceramic Center, Korea
2014 *Pyroplastic Line Solo Exhibition*, Vanguard Sculpture Services, NCECA Concurrent Independent Exhibition, Milwaukee Wisconsin, USA
2014 IAC/AIC International Academy of Ceramics Members Exhibition, Dublin Castle, Ireland
2013 *Solo Exhibition: Brad Evan Taylor*, Art Gallery for Tainan National University of the Arts Gallery, Taiwan
2012 Jurors Award, International Triennial of Ceramics UNICUM, National Museum of Slovenia, Slovenia

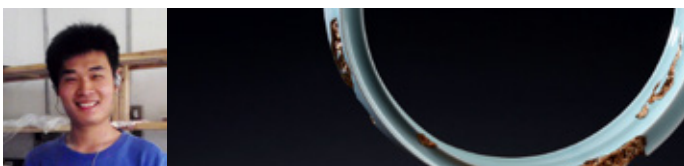
Email:

bradevantaylor@gmail.com

劉豔兵 Liu, Yan-bing

b.1988 中國大陸 China

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創作自述

作品創意源自我對中國傳統文化繼承與發展的反思，採用了中國傳統造形中的「環佩」形態，用現代的藝術手法進行再創作，現代感十足的「金鑲玉」設計巧妙的將主題「蝕」表達出，我利用不同材質肌理的藝術對比，直觀地將中國傳統文化在社會發展過程中受到的侵蝕表現出來，藉以引起觀者的共鳴與反思。

Art Statement

The work is inspired by my personal reflection on Chinese cultural heritage and development. The artwork is given a modern twist of "Gold and Jade" (i.e. the Beijing 2008 Olympics medal design) on the form of traditional Chinese jade pendant—"Huan Pei", cleverly expressing the idea of eclipse. In hopes of stimulating response and reflection, I use various artistic contrasts of surface textures to symbolize the erosion of traditional Chinese culture in the process of social development.

Curriculum Vitae

2014 International Teapot exhibition, Hubei Institute of Fine Arts, Wuhan, China
2014 Gold Prize, Henan Star Art Design Competition, China
2013 First Prize, 1st Henan Ceramic Art Exhibition, Zhengzhou Arts and Crafts School, China

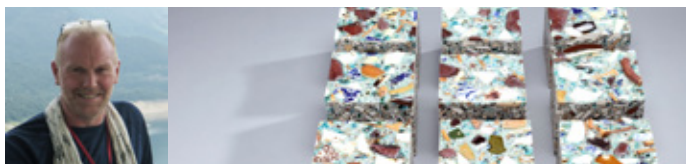
Email:

546591699@qq.com

David Binns

b.1959 英國 UK

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創作自述

走在河岸邊，收集被遺忘之生命的片段，分類、壓碎、混合，融合為一。複製地質過程，轉化揀拾的時間碎片，保存勞苦與恆心的屑粒。集結陶工藝術製成具當代意圖的作品，滿溢歷史與地物的迴響，延續材料和製程，凝結人類歷史的永恆時光。「破碎的地景」體現了我對永續性、考古、地貌與地質學的興趣。本作品的材料全是回收的陶瓷、玻璃廢棄物，以及在運河與河流（包括倫敦泰晤士河）中找到的古老陶器破片。

Art Statement

Walking the river bank; Gathering moments of forgotten lives Sorting, crushing and mixing; Fusing Replicating geological processes; Metamorphosing found fragments of time; Fossilizing the detritus of industry and perseverance, A conglomerate of the potters art Into work that is contemporary in intent, Imbued with a resonance of history and place, Sustainable in material and process, Freezing in permanence moments of human time. *Fragmented Geoscape* embodies my interests in sustainability, archeology, landscape and geology. This work is made entirely from recycled ceramic and glass waste and fragments of ancient pottery found in canals and rivers, including the River Thames in London.

Curriculum Vitae

2014 Research Award, Arts & Humanities Research Council, UK
2014 International Academy of Ceramics Exhibition, Dublin, Ireland
2013 International Ceramics Symposium Exhibition, Wanju, Korea
2012 International Academy of Ceramics Exhibition, New Mexico Art Museum, USA
2011 Development Award, Creative Wales Award, Arts Council of Wales, UK

Email:

dsbinns@hotmail.com

林時植 Lin, Shih-chih

b.1972 臺灣 Taiwan

p.159



創作自述

我們的世界正在快速崩解，而這種「崩解」與過去「統一」的思維，形成了強烈的對比。而在後現代文化中，因為網路科技與文化的日新月異，出現各式奇特的「解構」現象。這是崩解的年代，也是我們的年代。

Art Statement

Our world is disintegrating at full tilt. This "disintegrating" forms a strong contrast to the old concept of "integrating". And various "deconstructive" phenomena come into existence due to fast-changing cyber technology and culture in postmodern culture. This is the age of disintegration. This is our age.

Curriculum Vitae

2012 *Lin Shih Chih Solo Exhibition*, Taiwan Craft Work Shop, Taiwan
2010 *Ballad of the Times-Composite Mediums Art Exhibition*, Art Site of Railway Warehouse of Hsinchu, Taiwan
2009 *Solo Exhibition*, Miaoli Pottery Museum, Taiwan
2005 Frist Prize, Hsinchu Fine Arts Exhibition, Hsinchu County Government, Taiwan
2004 Frist Prize, Tainan Fine Arts Exhibition, Cultural Affairs Bureau of Tainan City Government, Taiwan

Email:

art6866@yahoo.com.tw

余成忠 Yu, Cheng-chung

b.1960 臺灣 Taiwan

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創作自述

科技發展令人憂心，若毫無限制的發展，眾生將成物件；眾生應與環境融合共存，而非相互吞噬毀滅。生命所追求的應該是美好而不該是物件！

Art Statement

The development of technology is worrisome. If technology continues to develop without restraints, all living creatures will become objects. All living creatures should coexist in harmony with the environment instead of devouring and destroying one another. Life should be spent pursuing happiness instead of objects!

Curriculum Vitae

2014 First Prize, 15th Yushan Fine Arts Award-Ceramic, Nantou County, Taiwan
2014 First Prize, Miaoli Ceramic Award, Culture and Tourism Bureau of Miaoli County, Taiwan
2014 Second Prize, Chiayi Taocheng Exhibition of Fine Arts, Cultural Affairs Bureau of Chiayi City, Taiwan
2010 *Smiling Butterflies*, Invitation Exhibition, Museum of Contemporary Art, Taipei, Taiwan
2007 Invitation Exhibition, Jindezhen International Ceramic Fair, Jindezhen, China

Email:

toad436.yu@msa.hinet.net

Ana Maria Asan

b.1973 比利時/羅馬尼亞 Belgium/Romania

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創作自述

現代人類對自然的態度相當曖昧，是保護者，也是破壞者。在政治保護言論的背後，我們每天都在毀傷我們的「綠色遺產」——污染、轉基因生物、大眾消費、森林砍伐。「看他們如何對待那棵樹——我的兄弟」是針對這個事實所設計的戲中戲，對我們的意識提出委婉的訴求。生氣盎然的樹木的影片投射，與另一個視覺與心理層面呈現對比，即過去曾是活生生的樹幹的陶瓷「遺跡」。二者在木板上的呈現，配樂的選擇，與動態影像的色彩處理，都為作品增添意義。這個裝置作品讓我的「聲音」系列在影音層面更加豐富，也將陶瓷創作帶向新媒體。

Art Statement

Protector and destructor at the same time. Men of our times have an ambiguous attitude towards nature. Behind a political protective speech, we mutilate our "green heritage" everyday—pollution, GMO, mass consumption and deforestation. *Look What They Have Done To My Brother, The Tree* is conceived as a mise en abyme of this fact and appeals subtly to our consciousness. The video projection of trees full of life contrasts with another visual and mental plane, the porcelain "relics" of what was once living boughs. Their display on a wood panel, the choice of the soundtrack and the chromatic treatment of the video images contribute to the meaning of the work. With this installation, my *Sonores* project grows richer in the video dimension and pushes ceramic creation towards new media.

Curriculum Vitae

2015 Honorable Mention, 8th Gyeonggi International Ceramic Biennale, Korea
2015 3rd International Triennial of Ceramics UNICUM, National Museum of Slovenia, Slovenia
2015 NKV Ceramics Triennale, Coda Museum Apeldoorn, Netherlands
2013 *Sonores Solo Exhibition*, Galerie Vertige, Brussels, Belgium
2013 33rd International Ceramic Competition of L'Alcora, Ceramics Museum of L'Alcora, Spain

Email:

contact@sonores.be

謝嘉亨 Xie, Jia-heng

b.1965 臺灣 Taiwan

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創作自述

「機械物件」是人類近代文明的起源，但也導致環境污染逐漸加劇。這件作品產生強烈視覺衝突性，也架構出人類對未來環境的盼望。就讓藍色蒸汽機帶動，還原出地球原有的色彩！

Art Statement

"Mechanical objects" have shaped modern civilization; they also have led to worsening environmental pollution. The artwork, *Return*, delivers an intense visual conflict and structures man's hope for future environment. Let this blue steamer engine lead our way to restore the original colors of earth.

Curriculum Vitae

2015 Membership of International Academy of Ceramics, Geneva, Switzerland
2014 Silver Prize, 7th Taiwan Golden Ceramics Awards, HCG Culture and Education Foundation, Taiwan
2014 18th Art Fair, Shanghai Mart, Shanghai, China
2010 4th International Competition of Contemporary Ceramics of Sèvres, Paris, France

Email:

cchiacocotw@yahoo.com.tw

侯春廷 Ho, Chun-ting

b.1963 臺灣 Taiwan

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創作自述

以中國書法的行草字體線條呈現當今網際網路的時代，人與人於虛擬和現實間，錯縱而複雜關聯，平面上的實體和下方鏤空線條來象徵虛擬跟現實比例的大差異，而任何單一位置的改變都會造成整體空間交織的變化，就如同蝴蝶效應。

Art Statement

I employed the lines of cursive script of Chinese calligraphy to articulate how the internet has complicated interpersonal relationships between the real life and the virtual world. The solid piece sitting above the flat surface and the hollowed-out lines on the bottom symbolize the ratio difference between virtuality and reality. A change of any single unit will affect the intertwining structure of the entire space, just like the Butterfly Effect.

Curriculum Vitae

2015 Bronze Prize, 2nd New Taipei City Ceramics Awards-Utilitarian Category, New Taipei City Yingge Ceramics Museum, Taiwan
2014 *Great Talents, Great Scope-A Cross-Field Exhibition of Vessel Art*, New Taipei City Yingge Ceramics Museum, Taiwan
2011 Honorable Mention, Taiwan Crafts Competition, National Taiwan Crafts Research and Development Institute, Taiwan
2009 Bronze Prize, Taipei International Design Awards, Department of Economic Development of Taipei City Government, Taiwan
2007 *Pure Pleasures in the Mundane World*, Taipei County Yingge Ceramics Museum, Taiwan

Email:

huntinghou@gmail.com

Daisy Quezada

b.1990 美國 USA

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創作自述

以自身的墨西哥文化背景，探討鮮為人知的社會議題。我聚焦在與第三世界國家移民、性別不平等、貧窮與社會結構不公有關的個人認同問題上，意圖為受到壓制的人民發聲。此作品運用蕾絲裝飾技巧，將個人衣物或我自製的物件予以轉化，使其暫時凝固，代表著墨西哥婦女和所有經歷社會壓迫與暴力的國家的無聲的反抗。

Art Statement

Informed through my cultural background from Mexico, I address social issues which aren't widely publicized. Focusing on personal identity in relationship to immigration, gender inequality, poverty, and the unjust social structure in a third world country I aim to create a voice for those who have been subdued. Using an altered lace draping technique I take garments of individuals or that I have created through a transformation state where they are solidified for a moment. These pieces were done as a still rebellion for the women of Mexico and all other countries which endure social oppression and violence.

Curriculum Vitae

2015 Two by Two: Small-Scale Ceramics Sculpture Biennial, Fine Arts Gallery, USA

2015 Reverberant Matter, Wade Wilson Gallery, USA

2012 SFUAD Fine Art Collection, Santa Fe University of Art and Design, USA

Email: daisyquezadastudio@gmail.com

Sarah Lindley

b.1973 美國 USA

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創作自述

作品乃回應在地的引力，渴望瞭解所處環境的地貌與隱藏在地表下的祕密。「工業與周邊」述說著密西根卡拉馬蘇河流域沈積物、沖積平原、製紙業與超級基金清理區的故事，河流造就區域內小型社區昔日的繁榮，卻在 20 世紀成為嚴重污染的受害者。儘管產業後來大都外移，但每次春季發生水災時，傾倒的廢棄物又會再次浮現。

Art Statement

My work is generated in response to the pull of place, a desire to understand the landscape of my surroundings and what is concealed beneath the surface. *Industry and Surrounds* is based on the sediment, floodplains and paper mill industry and Superfund clean-up areas along the Kalamazoo River in Michigan. The river itself was integral to the foundation and past prosperity of the small communities in the area and later became the victim of gross contamination during the 20th century. Although most of the industry has since departed, the legacy of its dumping is renewed with each spring flood.

Curriculum Vitae

2015 8th Gyeonggi International Ceramic Biennale, Korea

2014 Michigan Campus Compact Outstanding Faculty Award, USA

2011 *Terra Cotta: Primitive Future*, Clayarch Gimhae Museum, Korea

2011 21st International Biennale of Vallauris, Magnelli Museum, France

2009 5th Gyeonggi International Ceramic Biennale, Korea

Email: slindley@kzoo.edu

楊子儀 Young, Tzyy-yi

b.1991 臺灣 Taiwan

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創作自述

此作品把日常生活中常見的簡單多邊形物體，轉化成為獨特新的形體。觀者隨著所站之處及所看之視角的不同，觀看著這些作品的形影，可發現 2D 的線條輪廓轉換到 3D 立體形體。就如同現實生活中所產生的一個新觀點般。建築不再僅僅是建築物。從平面圖案轉換為立體景觀，甚至更多不同的呈現成果。一所學校不再只是一所學校，也沒有便利店只是一個便利店，各自成為相互連接的建築及互相依賴的網絡。這個網絡則成為一個社區。對我來說，我的壺就像建築，通過規劃、接近、光、分組，我希望完成同樣的事情。每個壺都緊緊相連，透過形式與表面的溝通，成為不僅僅是一支壺而已。

Art Statement

This collection of artwork is to create unique new forms inspired by and transformed from simple polyhedrons commonly seen in everyday life. The outline of each piece may turn from two dimensional to three dimensional according to where and from which angle a viewer observe it. This type of change of perspective occurs in real life. For example, a building represents a transformation from two dimensional plans to three dimensional landscape. In addition, when different buildings stand by each other they become interdependent networks; and networks, communities. In this sense, a school is not just a school and a convenient store it not just a convenient store. For me, those teapots are like buildings. I'd like to see the same type of transformation in my works through arrangement, lighting and grouping—they are more than just teapots when they stand next to each other and communicate through their forms and surface.

Curriculum Vitae

2015 Rometti Award International Competition, Rometti, Umbertide, Italy

2015 Scholarship for Scholars: 3D4M Undergraduate Juried Exhibition, University of Washington, Ceramic and Metal Arts Building, Seattle, USA

2015 Full scholarship, Pilchuck Glass School, Seattle, USA

2014 Undergraduate Research Symposium-Visual Arts & Design, University of Washington Odegaard Library, Seattle, USA

Email: tzyyy@uw.edu

Irina Razumovskaya

b.1990 俄羅斯 Russia

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創作自述

此作品的發想是將個人身處大城市環境中的感覺以具象化方式呈現出來。作品中的物件代表著城市裡的日常生活場景：管線、工廠、建築細節等等，希望吸引觀者注意到城市生活之美。另一方面，博物館圍欄是一種隱喻，代表著一個人身處在充滿法規與規範的城市中可能會感受到的脅迫感。

Art Statement

The idea of the installation *Urban Milk* is to create visual representation of feelings an individual has in an urban environment. The objects represent quotidian city scenery: pipes, factories, architectural details, and etc. I want to draw viewers' attention to the beauty of urban life. On the other hand the museum barrier is a metaphor of how intimidated one can feel in a city full of rules and regulations.

Curriculum Vitae

2015 Medal of Honor, 59th Faenza Prize International Competition of Contemporary Ceramic Art, Italy
2015 Finalist, 8th Gyeonggi International Ceramic Biennale, Korea
2014 First Prize, International Triennial of Silicate Art, Hungary
2014 Honorable Mention, International Ceramics Competition, Mino, Japan
2013 11th International Ceramics Biennale, Manises, Spain

Email:

agressy@mail.ru

吳潼 Wu, Tong

b.1989 中國大陸 China

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創作自述

《後漢書》曰：夫禮服之興也，所以報功章德，尊仁尚賢。故禮尊尊貴，不得相逾，所以為禮也，非其人不得服其服，所以順禮也。順則上下有序，德薄者退，德盛者縟。

Art Statement

It is stated in the Book of the Later Han, also known as History of the Later Han of China: "The clothing in the Zhou Dynasty implies one's identification and rank order. It says about high or low hierarchy which is an important component in the Zhou Dynasty's etiquette system. It carries a very profound and complicated content of the ritual culture. Kings, dukes, knights from various hierarchies all have different clothing; and different clothing protocols are applied in different etiquette occasions."

Curriculum Vitae

2014 10th National Ceramic Art Design Innovation Competition, Hunan, China
2015 12th Ceramic Contest on Chinese Zodiac Sign, Jingdezhen, China
2014 7th China Porcelain Competition, Jingdezhen, China
2013 Shanghai Pu Yu Cup National Sculpture Competition, Shanghai, China
2012 4th International Students Snow Sculpture Contest, Harbin, China

Email:

shinubi666@gmail.com

Marc Leuthold

b.1962 美國 USA

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創作自述

本作品包含四片橢圓形瓷板，安裝在敷有粉粒表層的鋼質架上。橢圓形瓷板兩面都刻有凹槽和圖案，圖案形成的方法是用多根像荊棘的細針，在先刻好凹槽的瓷板上，以類似兒童繪本中把點連成線的方式畫成。架子左邊垂直的瓷板上有美國名媛葛蘿莉亞·金尼絲上身與修長美腿的剪影，架子右方是三片水平瓷板，上頭各刻了一隻鳳凰的圖樣，並以明朝皇室器皿上的鈷藍色料彩繪。這些明朝皇室器皿當年由蔣介石下令護送到臺灣。若不注意，觀者或許察覺不出本作品呈現的意象，因此，不論本作品的內容或圖樣，我希望創造出一個能讓觀者沈思的美麗作品。此外，鳳凰是我個人珍愛的隱喻，代表著力量、堅忍、韌性和復興。

Art Statement

This piece consists of 4 porcelain ovals mounted on a steel powder-coated base. The ovals are carved on both sides and with the fluted carved matrix is imagery. The imagery is created by a system of carved "thorns" that operate within the fluted circular matrix like "connect the dots" images from children's game books. On the vertically mounted oval on the left hand side of the piece is a silhouette image of the torso and elegant legs of an American high society woman—Gloria Guinness. On the right hand side of the piece are three horizontally mounted ovals. These ovals depict a phoenix symbol that was painted with cobalt on Ming ware imperial ware. These Ming ware porcelains are in the Chinese Imperial collection that was rescued by President Chiang Kai-shek and brought to Taiwan. These images may not be visible to casual viewers and therefore, on a formal level, and divorced from content and imagery, I hope to create an object of beauty and contemplation for viewers. Phoenix is also a personally cherished metaphor for strength, endurance, resilience – revival.

Curriculum Vitae

2015 *Back and Forth*, Bates College Art Museum, Lewiston, USA
2008 *Irrational Profusion*, PS1 Museum of Modern Art, New York City, USA
2003 Special Prize, 2nd World Ceramic Biennale, Icheon World Ceramic Center, Korea
1999 Elected Lifetime Member, International Academy of Ceramics, Geneva, Switzerland

Email:

leutholdmarc@gmail.com

彭倩 Peng, Qian

b.1988 中國大陸 China

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創作自述

此作品的靈感來源於簡單而古老的老式「結繩」。作品通過「結繩」這一行為，以特殊的纖維布陶成型方式，記錄作者的生活狀態。在「結」成的網的背後是用泥土凝固的永恆時間。

Art Statement

The work is inspired by ancient but simple Chinese knotting, a traditional way of recording things. Special fiber fabric strips were dipped in porcelain slip and employed as ropes for the artist to record her life events with knots. The net of "knots" represents the freezing of time, eternally.

Curriculum Vitae

2015 14th Australian Ceramic Triennale-Stepping Up Delegated Exhibition, Australian National University School of Art Gallery, Canberra, Australia
2014 9th Chinese Contemporary Ceramic Artists Work Biennale Exhibition, China Academy of Art Gallery, Hangzhou, China
2014 12th China National Artwork Exhibition, Tang West Market Museum, Xian, China
2013 Gold Prize, China Academy of Art Graduation Exhibition, Hangzhou, China

Email:

fleecypeng@gmail.com

全娥瑛 Chun, Ayoung

b.1979 韓國 Korea

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創作自述

散播強大回響的邊緣，聽起來無比寬廣長遠。

Art Statement

Spreading the edge of strong resonance is sounded infinitely large and long.

Curriculum Vitae

2010 *Degree Show*, Seoul National University, Korea
2006 *Korea-China-Japan Ceramic Exchange Exhibition*, Foshan, China

Email:

iyapda79@hotmail.com

陳國輝 Ray Chen

b.1962 美國 USA

p.172



創作自述

「母與子」系列作品呈現從傳統到現代，從寫實情感表達到抽象表徵。在作品中，我對母親的情感與她嚴重的帕金森氏症合而為一。這些作品在彼此碰觸時散發出能量；在內在與外在情感之間，劃上負面的空間與線條。類似表情動作的抽象構圖，受到空間與形體的影響。土與火超越謙卑的價值，表達情感的質地。我的作品述說著母愛。

Art Statement

Mother and Child series moves from tradition to contemporary, from realistic emotional expression to abstract presentation. Feelings toward my mother and her devastating illness of Parkinson mesh into one. The energy radiates from the point where the pieces touch. Negative space and lines are drawn between internal and external emotions. The composition of gestural abstract forms is affected between space and forms. Clay and fire transcend the value of humility and express the texture of emotions. My work is a statement of maternal love.

Curriculum Vitae

2015 12th International Biennial of ceramics, Manises, Spain
2015 International Proudění Strömungen Invitational Symposium, Czech Republic
2014 The 48 Annual NCECA Exhibitions, USA
2013 Honorable Mention, 7th Gyeonggi International Craft Biennale, Korea
2013 Emily and John Jr. Gedrick Award, Swope Art Museum, USA

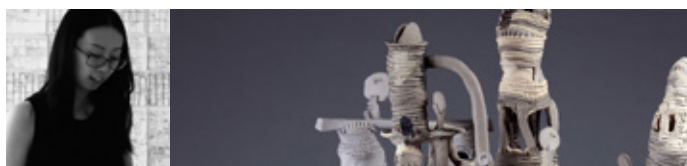
Email:

raychenclay@gmail.com

陳筱書 Chen, Hsiao-shu

b.1986 臺灣 Taiwan

p.173



創作自述

沒有「知來」的能力，只有對於未來的想像。如同一本立體計畫書，起承轉合地刻劃著未來的每個十年與各章節的理想。以建物平面圖帶出草圖般灰階的塑像，讓看似獨立卻具延伸性的 28 至 88 歲住所群來彙集成我的人生。

Art Statement

Men have no ability to predict the future. Man can only imagine the future. This artwork is like a three dimensional project book that carves dreams for the future, one decade per chapter. It is a collection of grayscale sketch-like sculptures originated from architectural floor plans, seemingly independent from each other yet covering my lifespan from the age of 28 to 88.

Curriculum Vitae

2015 *HEIMAT*, Quidde-Center of Art, Munich, Germany
2014 *from HERE. Search for another PLANET*, Punkt Punkt Komma Kunst Gallery, Munich, Germany
2013 Scholarships for Foreign Students of Bayer, Department of State for Science, Germany
2011 *Irgendeiner Wartet Immer*, BBK-Gallery of Artists, Munich, Germany
2008 *Stand up!*, Pier-2 Art Center and Fusing Barn, Kaohsiung/ Changhua, Taiwan

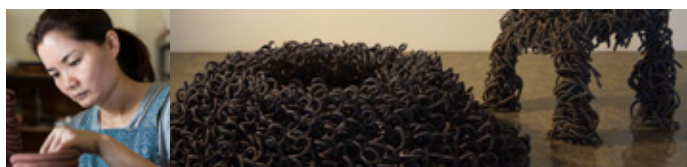
Email:

c750819@gmail.com

蘇淑美 Su, Shu-mei

b.1969 臺灣 Taiwan

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創作自述

這個裝置是一個包覆於一個木質圓形桌面及鐵管製椅子骨架現成物，且承載一條一條由陶土手塑約 10 到 20 公分造形捲捲的作品。此作品記錄去年外婆過世，告別式後辦桌宴請客人，習俗上母親和她的兄弟姐妹那一桌只有桌面在地上而無桌腳。

Art Statement

This installation is assembled with readymade objects, i.e. a wooden round table top and cast iron chair legs, covered with hand built curly clay pieces, each approximately 10-20 cm long. This work is to record the death of my grandmother on my mother's side. It is a custom in my culture that a banquet is to be held after a funeral and that the table where my mother and her siblings sit has only a table top but no legs.

Curriculum Vitae

2010 Taiwan Ceramics Biennale, Taipei County Yingge Ceramics Museum, Taiwan
2009 *Surveying and Testing the Foundations*, Contemporary Ceramic Sculpture in Taiwan, Taipei County Yingge Ceramics Museum, Taiwan
2009 Finalist, Handcrafts, Kaohsiung Awards, Taiwan
2007 Finalist, 5th Taipei Ceramics Awards, Taipei County Yingge Ceramics Museum, Taiwan
2007 *Reproducing Again Solo Exhibition*, Kaohsiung Cultural Center, Taiwan

Email:

amiesu@gmail.com

陶 觀 見

TCB 2016 臺灣國際陶瓷雙年展
TAIWAN Ceramics Biennale

CONCEPT

陶觀：臺灣國際陶瓷雙年展專刊。2016 / 林寬裕總編輯。-- 初版。
-- 新北市：新北市鶯歌陶瓷博物館，2016.07
面；公分
ISBN 978-986-04-8879-1(平裝)

1. 陶瓷工藝 2. 作品集

938 105009449

發行機關

主辦機關：新北市政府

承辦單位：新北市政府文化局、新北市立鶯歌陶瓷博物館

發行人：朱立倫

總編輯：林寬裕

編輯督導：于玟、翁玉琴、廖文卿

主編：陳春蘭

編輯委員：陳寶珍、程文宏、錢曉珊、孫憲虹

專輯規劃

專案督導：陳寶珍

執行編輯：林佳蓉、林禎儀

英文翻譯：楊瑞祺、陳正杰、楊欣怡、謝淳光

校對：王伯楷、林佩瑤、宋愷珊

展示設計：鄭建榮、謝采容

作品攝影：邱德興、青銅視覺藝術有限公司、個人照由藝術家提供

美術設計：舞陽美術、張淑珍、吳家俊、張祐誠

佈展運輸：安全包裝有限公司

紀錄片：青銅視覺藝術有限公司

網站製作：宜通多媒體股份有限公司

圖片版權

皆為陶博館、作者、藝術家本人或其代理人所有。

出版者：新北市立鶯歌陶瓷博物館

地址：23942 新北市鶯歌區文化路 200 號

電話：02-8677-2727

傳真：02-8677-4104

出版日期：2016 年 7 月（初版）

定價：新臺幣 1,000 元

統一編號：1010500859

I S B N：978-986-04-8879-1

網址：www.ceramics.ntpc.gov.tw

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Published by

Organizer: New Taipei City Government

Executive Organizers: Cultural Affairs Department of New Taipei City, New Taipei City Yingge Ceramics Museum

Publisher: Chu Li-luan

Editor in Chief: Lin Kuan-yuh

Editing Supervisor: Yu Wen, Weng Yu-chin, Liao Wen-chin

Editor: Chen Chun-lan

Editorial Committee: Chen Pao-chien, Cheng Wen-hong, Chien Hsiao-shan, Sun Hsien-hung

Catalogue

Supervisor: Chen Pao-chien

Executive Editor: Lin Chia-jung, Delia Lin

English Translator: Rachel Yang, Jay Chen, Yang Hsin-yi, Johnny Hsieh

Proofreaders: Wang Po-kai, Lin Pei-yao, Sung Kai-shan

Exhibition Design: Cheng Chien-jung, Hsien Tsai-jung

Photographer: Chiow De-shing, Bronze Visual Art., portrait provided by artists

Graphic Design: SunnyDance Creation Co. / Lily Chang, Sean Wu, Hank Chang

Art Packing & Transportation: Safety Packing & Transport Co., Ltd.

Documentary: Bronze Visual Art.

Website: EECOM. Multimedia., Ltd.

Photo Credits

All images were provided by New Taipei City Yingge Ceramics Museum, curatorial contributors, participating artists or their representatives.

Publisher: New Taipei City Yingge Ceramics Museum

Address: No.200, Wenhua Rd., Yingge Dist., New Taipei City 23942, Taiwan R.O.C.

Tel: 886-2-8677-2727

Fax: 886-2-8677-4104

Date of Publication: July 2016

GPN: 1010500859

ISBN: 978-986-04-8879-1

Price: NT\$1,000

http://www.ceramics.ntpc.gov.tw

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