



第2屆
新北市陶藝獎
The Second
New Taipei City
Ceramics Awards
2015

陶 藝 成 就 獎

The Achievement Award







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心馳神往的釉色新世界

在走過世界許多城市之後，深刻地體認到，那些值得品味、韻味悠長的城市文化，往往來自於人們對於人文、藝術、歷史的珍惜與感恩，而這當然也是新北市政府文化局推動許多文化工作的初衷。形塑一座城市的文化風格，必須認真看待前人耕耘、努力的成果，懷抱感恩的心情，傳遞給市民，在逐步傳承與累積文化的過程中，我們才得以踏實、穩健的邁向未來。

藝術作為文化象徵之一，亦復如此。新北市陶藝獎設置「陶藝成就獎」，呈現新北市陶瓷藝術之傳承綿延與繼往開來，我們也藉此獎項表達對陶瓷藝術貢獻良多的前輩們真摯的敬意。

第 2 屆新北市陶藝獎「陶藝成就獎」得主王修功先生，是一位令人景仰的前輩陶藝家，早年在杭州藝專習得國畫藝術基礎後，一腳踏入如荒原般的臺灣陶藝領域，在陶藝界耕耘數十年。王先生大力推動與藝術家跨界合作，邀請現代許多知名書畫家如席德進、劉國松、楚戈等於陶瓷上創作，以今日文化創意產業的概念而言，王先生可以說是陶藝界的文化創意先驅。同時，王先生以半世紀多的歲月投入釉色多彩絢麗的詮釋，也成為他個人獨特的色彩風格。每凝視著王先生創作的多彩釉陶瓷盤，彷彿傳遞著宇宙深處無以名狀的神奇力量，令人目眩神馳。

今年，新北市政府很榮幸將陶藝成就獎頒給王修功先生，感謝他對臺灣陶瓷藝術的重大貢獻；感謝他豐厚了新北市的文化藝術。

新北市政府文化局局長

林寬裕

An Enchanting World of Ceramic Glazing

After visiting many cities around the world, I fully realize that city cultures that are the most memorable often result from their citizens' appreciation of the tradition of humanities, art and history. This of course has been the motivation behind the New Taipei City Government's efforts to promote its culture-related work. To build the cultural style of a city, we must treat the efforts and achievements of those who have walked before us with respect and to pass them on to our citizens with a grateful heart. That is the only sure way to walk toward the future in the gradual process of culture building.

The purpose of establishing the Ceramic Awards is to recognize the long and on-going tradition of the art in New Taipei City and to show our respect to the masters who have made huge contributions to the art of ceramics.

Mr. Wang Hsiu-kung, the recipient of the Achievement in Ceramics Award is such a well-respected master and pioneer. He worked in the field of ceramics for decades and, not long after he learned the basics of Chinese painting in Hangzhou, he started his career in Taiwan, which was then really a wilderness in terms of ceramic art. He promoted the cooperation between ceramic craftsmen and artists and invited many painters of the day such as Hsi Te-chin, Liu Kuo-sung and Chu Ke to grace ceramic products with their paintings. Looking back with today's perspective of injecting cultural elements into consumer products, we can say that Mr. Wang is very much a pioneer in the field of ceramics. At the same time, having devoted nearly half a century to colorful interpretations of glazing, Mr. Wang has a unique and distinctive style. Every time one views his ceramic plates with their colorful glazing, it is as if they conveyed an indescribable magical force coming from the depth of the universe. They are simply dazzling and awe-inspiring.

This year, the New Taipei City Government is proud to present the Achievement in Ceramics Award to Mr. Wang as a token of appreciation for his great contribution to ceramic art in Taiwan. We are indebted to him for his work on enriching art and culture in our New Taipei City.

Commissioner of Cultural Affairs Department, New Taipei City Government



委員名單 Committee members

提名委員 Nomination Committee



廖瑞章 · 林青梅 · 梁家豪 · 葉文 · 邵婷如

Liao, Jui-chang / Lin, Ching-mei / Liang, Jia-hour / Yeh, Wen / Shuo, Tin-ju

遴選委員 Jury Committee



呂琪昌 · 邱煥堂 · 范振金 · 陳春蘭 · 楊元太 · 楊文霓 · 蔡榮祐

Lu, Chi-chang / Chiu, Huan-tang / Fan, Cheng-chin / Chen, Chun-lan / Yang, Yuan-tai / Winnie Yang / Tsai, Jung-yu



窯火相傳 ——王修功老師對臺灣現代陶藝的貢獻

文・資深陶藝家 范振金

1963 年，我就讀國立臺灣藝術專科學校美術工藝科（現為國立臺灣藝術大學工藝設計學系），暑假剛從一年級升上二年級，美工科從二年級開始分成平面設計和產品設計兩組，我選修了產品設計組。這組的學生，要在課程中主修陶瓷課程，由於當年夏天一場大颱風淹沒整個學校，實習教室旁的窯場也全部泡湯，學校安排我們到南勢角王修功老師主持的龍門陶瓷廠上課。王老師開始教我們陶瓷的基本概念，並利用廠內已經成形的陶坯著上釉彩燒成作品。印象中，那段時期龍門陶瓷廠所使用的釉藥完全是由王老師一手調配。在 60 年代，臺灣陶瓷業才剛開始起步，工廠生產的產品尚停留在不同釉色分次燒成的階段，而王老師主持的龍門產品已經進步到多種釉色一次燒成的階段。

1973 年，我在電光牌上班，假日經常拜訪王老師。王老師總是鼓勵我繼續走陶藝這條路。1974 年我在板橋後埔地區成立工作室，有好長一段時間，王老師免費為我配釉，為方便為我配釉，王老師還特別將居家搬到我工作室旁。王老師全力支持的恩德，令我終生不忘。

王修功老師採用原礦配置基礎生釉，與氧化金屬混和運用。釉在窯火鍛燒過程中，與空氣中的氧接觸，產生釉彩。在釉彩熔融成液體狀時，不同比重之元素產生分相作用，造成釉面不同質感。王老師同時用多種不同配方的釉掛上坯體，讓釉相互擴散、流動、重疊、造成三度空間釉色，這種技法在 70 年代是空前未有的創舉。

王修功老師認為「現代陶瓷是以現代藝術理念與陶瓷科技相結合的新生代，猶如水墨畫之筆墨與宣紙，油畫之專用顏料、筆與畫布等。陶瓷的土與釉、再通過火，都是藉以表達陶瓷藝術的多媒體。所以陶瓷藝術同水墨畫、油畫、乃至雕塑等其他藝術一樣，成為一門獨立藝術。這一切只是表達的媒體與方式各有不同而已，其對藝術創作的概念，及對審美理論的追求，則並無二致。」陶瓷藝術已成為藝術上一種特殊的表達媒體，雖然它仍以傳統的容貌出現，但多經過再造，著上了新裝，以另一種風貌展陳，已全然不具實用上的功能；它已脫穎而出、獨立成長，與其他任何藝術可以分庭抗禮。

王修功老師是近 50 年來促進臺灣陶瓷發展最具貢獻者之一，也是促進臺灣藝術陶瓷跳出仿古、走向現代化的藝術家。我們從他的作品中，可以看出他為傳統陶瓷開拓了新局。他的陶藝作品，有自己的思想感情；淋漓盡致的多彩釉，超越了古代低溫三彩釉面變化。他的釉彩與傳統造形整合，賦予陶瓷藝術新生命，不僅維繫了傳統，更展現出時代的新風貌。

Passing the Baton:

Wang, Hsiu-kung's Contribution to Contemporary Ceramics of Taiwan

Fan, Cheng-chin / Senior Ceramist

In 1963 I began my study in the Department of Arts and Crafts at National Taiwan Academy of Arts (Now National Taiwan University of Arts Department of Crafts & Design). During the summer between freshman and sophomore years, I selected product design as my major. (There were two major options and the other was graphic design.) Students whose major was product design were required to take ceramics courses. In that summer the school was severely damaged by a super typhoon. The kiln next to the studio classroom was destroyed, too. Because of that, the school sent the students to Dragon Ceramics Company, run by Mr. Wang, Hsiu-Kung, for ceramics courses. At the beginning of the class, Mr. Wang introduced basic concepts of ceramics and allowed us to practice glazing and firing techniques by using biscuits in his company. I remembered all glazes in the company were compounded by Mr. Wang. In the 1960s when Taiwan's ceramics industry was just about to start, Mr. Wang's company could already do simultaneous firing of multiple glazes while other companies were only able to fire different glazes separately.

In 1973 I started to work at Tenco. I often visited Mr. Wang on holidays and he always encouraged me to go on my career as a ceramic artist. In 1974 I founded a studio in Houpu, Banqiao. For quite a while Mr. Wang made glazing compounds for me for free. He even moved his house closer to my studio just for the convenience of not having to travel far. I'll never forget his loving kindness and full support.

Mr. Wang's glazing techniques were unheard-of in the 1970s. He would mix raw ore, raw glaze and metal oxide together. Glazes were allowed to produce their colors because of oxygen in the firing atmosphere. As glazes were liquefied, split-phase textures were generated. Mr. Wang would use multiple glaze recipes at the same time, allowing them to spread, flow and overlap one another to create three-dimensional glaze colors on clay bodies.

Mr. Wang believes that "contemporary ceramic art is the combination of concepts of modern art and ceramic technology. Clay, glazes and fire are used as the media of expression of ceramic art, just like pens, inks and rice paper in the field of Chinese ink painting, or paints, brushes and canvases in the field of oil painting. Thus ceramic art should be considered an independent artistic discipline alongside Chinese ink painting, oil painting, sculpture and etc. It is just that different media and methods are used in different art forms to express ideas of creative art and aesthetics." Ceramic art has become an unique means of expression in art. Even though it appears to be traditional, most works of art are re-engineered and given a new look without functionality. Ceramic art has developed and stood out as a form of art.

Mr. Wang, Hsiu-kung is one of those who have made a great contribution to the development of ceramic art in Taiwan in the past 50 years. He is also an artist who has led Taiwan's ceramic industry to move from archaize ceramics to modernized production. His artworks have created a new trend for traditional ceramics. His works of art are full of emotion and depth of thought. They are overlaid with colorful glazes of which beauty transcends that of ancient low-firing tri-colored glazed pottery. Mr. Wang has given ceramic art a new life by cleverly combining glazes with traditional forms. He not only upholds traditions but also unroll's a new look for this generation.



濃厚中國文化底蘊的創作者 ——臺灣現代陶藝發展代表性陶藝家王修功

文・資深陶藝家 葉文

歲序乙未，關懷陶藝，沉思陶藝。泥土仍然散發自然原始的吸引力，火一樣展現多變燦爛的魔法。風起雲湧的現代陶藝，儼然成為生活文化的要角，更是藝術創作媒材的顯學。如何使臺灣陶藝更上層樓，健康穩重的發展，是產、官、學與陶界人士都在琢磨努力的課題。而陶藝向前發展的課題，已越來越重要。

陶藝不斷前進，奔馳在傳統與現代，實用與非實用，寫實與抽象之間。當下，現代陶藝的價值，不只是作陶與陶作而已。

標榜走出臺灣，融匯國際，臺灣陶藝熱烈的景象，令人欣喜。但是同時存在諸多負向問題，不可忽視。此門，入行門檻低，專精不易。從業者眾，精彩者寡。跟著臺灣茶文化浪潮，兩岸陶藝市場熱絡，一窩蜂的盲從風潮，不免扁平同質化，形成淺碟現象。過度市場化，容易遮蔽陶藝原有面貌，更迷失屬於自己的泥土個性。面對臺灣陶藝環境的大激流，應該是啟動正向引導力量。

「新北市陶藝成就獎」邁入第2屆，在陶博館群策群力之下，籌劃一年多的時間，經過多方探詢，仔細研究，蒐集許多資深陶藝家名單，加上多位提名委員心目中的名單，集結成一本具相當份量的提名名冊。

An Artist Deeply Rooted in Chinese Culture:

Wang, Hsiu-kung, Representative Ceramist of Contemporary Ceramics of Taiwan

Yeh, Wen / Senior Ceramist

Here comes 2015. Ceramics remains on my mind. Earth still exudes a primitive and natural charm. Fire keeps on showing its versatile and fascinating magic. Contemporary ceramics is coming to be a key player in society and culture. It becomes a hot subject in creative arts. How to healthily take development of Taiwan's ceramic art to the next level has been a topic pondered by experts from industry, government and academia. It is obviously significant for Taiwan's ceramic art to press forward.

As contemporary ceramics progress between tradition and modernity, utilitarianism and non-utilitarianism, realism and abstractionism, its value grows beyond pottery making and pottery ware.

It is a joy to see the hustle and bustle in the industry and to witness Taiwan's ceramic being promoted to the international market. Ceramic industry thrives both in Taiwan and China under the fever of Taiwanese tea culture. Yet at the same time there are issues which could not be overlooked. The ceramics industry has low entry barriers—there are many producers but few excel. Numerous businesses and individuals follow the herd and inevitably create homogeneous products with leads to thinning market phenomenon. This trend of overly focus on marketability could easily overshadow the inherent qualities of clay and ceramic art. Therefore, a positive force is needed to help guide the industry in the right direction.

This is the second year that Yingge Ceramics Museum gives out the Achievement Award for the New Taipei City Ceramics Awards. A team at the Museum has collectively worked for more than a year to inquire about and thoroughly review a number of potential candidates, including those nominated by the nomination committee members, for the award. A great shortlist was produced.

在提名會議上，經過陶博館陳館長與工作人員說明之後，提名委員們依次輪番陳述，廣泛交換意見。過程中，有委員提出不只以個人創作者為得獎對象，而是應擴大範圍，例如基金會、名窯、經紀人、陶書作者、陶藝評者、陶藝行政人員等等，都有可能。經過熱烈討論之後，因為擴大條件尚未成熟，配套措施不足之下，仍維持原宗旨，以獨立個人陶藝創作者為頒獎對象。

幾番投票，多位入列候選的優秀陶藝家，都具一定的兩岸與國際知名度，並在專業陶藝創作、陶藝教育、著書論述皆有卓越成績。其共通的特點是資深陶齡、學經歷完整、作品風格明顯、積極求變創新，在在都是一時之選。最後，提名委員們隱運定見，心有所屬。

提名會議後，最終產生 3 位候選人，送至最後決選。筆者在最後甄選委員會議上，報告遴選出 3 位傑出候選人的過程。緊接著，進入最後決選程序：說明，討論，票選。實難取捨，甄選委員們謹慎分析，考量。在多次投票之後，終於產生第 2 屆新北市陶藝成就獎得主——王修功先生。

王修功先生一生弘揚陶藝，提昇藝術高度，主張「陶瓷藝術，就是陶瓷藝術，陶藝應成為一門獨立的藝術顯學」。從傳統陶瓷工廠到藝術殿堂，孜孜不倦，成果斐然。高溫三彩、詩畫陶板、韵致彩瓶等等都是經典之作，實為濃厚中國文化底蘊的創作者，亦是臺灣現代陶藝發展代表性陶藝家。

王修功創作陶齡近一甲子，兼具傳統矜持與當代思維，常說的一句話是：「變、變、變。創新、創新、創新。」作陶以外，歡喜閱讀，勤書習字，針砭時事。態度上，行事低調，深居簡樸，閒逸隱靜。不爭名逐利，不張揚取寵，可謂真正才學儒生及現代知識份子，其風範可敬，值得後輩晚進者效尤。

「陶藝成就獎」啟動正向引導力量，為臺灣現代陶藝拓展寬度，提昇高度。作為傑出陶藝專業者的純厚支持力量，給予優秀陶藝家有形與無形鼓勵，誠然影響深遠。

值得追求的陶界冠冕，期待！有高度認同，越走越穩，光采恆駐。

祝福！得獎者，無上榮耀，永遠雋永閃亮。

At the discussion meeting, the nomination committee members took turns to their opinions after Director Chen and the staff of Yingge Ceramics Museum explained guiding principles. Some members of the committee proposed that – in addition to individuals – foundations, studios, agents, book authors, commentators and administrative workers in the ceramics field could also be nominated for the award. After a heated exchange, the committee decided that the award remains for independent ceramists only due to practical execution challenges.

Many shortlisted candidates share common attributes, such as an international/cross-strait reputation, proficiency in ceramic creation, outstanding contribution to ceramic art education and publications, complete educational and work experience, clear and distinctive styles and keen to innovate. After several voting, rounds the nomination committee members seemed to have their top priority candidates in mind.

At last, top three candidates were selected for the final selection. After I briefed the selection committee about the process of how those three candidates were shortlisted, the selection committee began its discussion. The committee members meticulously analyze and evaluate the candidates. Finally after several rounds of voting the winner of the Achievement Award for the 2nd New Taipei City Ceramics Awards was revealed – Mr. Wang, Hsiu-kung.

Mr. Wang, Hsiu-kung is an artist deeply rooted in Chinese culture. He is a representative ceramist of Taiwan's contemporary ceramics. He lives his entire life promoting ceramic art and enhancing ceramic art at a higher level. He believes that ceramic art is the art of ceramics and it should be seen as an independent artistic discipline. He has worked diligently to realize his ambition from traditional pottery factories to art schools and galleries. His classic works of art include high-firing tri-colored glazed pottery, pottery plaques with poems and paintings, and colored vases.

Wang has 60 years of ceramic art creation experience, embodying traditional as well as modern thinking. He often lays stress on two words: change and innovation. In times when he is not making pottery, he reads, writes calligraphy, and comments on current affairs. He leads a low-key lifestyle and lives a genuinely humble life in obscurity. He neither strives for fame and wealth nor brags about himself. He is a decent and well-educated man worthy of respect in the modern society—a role model for young people.

The Achievement Award is undoubtedly a positive force that expands the boundaries of Taiwan's contemporary ceramic art. With its great influence, the award offers strong support to ceramics professionals and gives a great deal of encouragement to outstanding ceramists.

The Achievement Award is like a laurel wreath, highly recognized and worthy to go after. I bless this wreath continue to shine and be honored.

May the admirable winner of the Achievement Award forever shine!



釉彩幻象與東方墨韻 ——王修功作品賞析

文・國立臺灣藝術大學工藝設計系教授 劉鎮洲

陶瓷器物的形體是由黏土所構成，而其表層的釉彩則是形體外表的亮麗外衣；陶瓷釉彩之美是工藝作品中最為絢麗多變的色彩表現。在中國陶瓷發展的歷程中，釉彩的演進是最具關鍵性的因素，歷代陶瓷品的釉彩均充分反映出當時的製陶技術水平與文化背景，而長期以來中國陶瓷在釉彩上推陳出新的表現，也奠定了中國成為陶瓷母邦的基礎。

釉藥是一門頗為艱深複雜的學問，影響釉藥成敗的因素很多，在材料上有成分與產地的差異；在燒製上有氧化與還原的調控及升溫與持溫的不同效果，在實際運用時又有坯體呈色與收縮度的調整，以及各種施釉技法的運用。因此，調製釉藥必須要有相當豐富的實務經驗，才能得心應手。臺灣從事陶藝創作者眾多，表現形式也相當多元，其中堅持以釉彩表現為主軸的陶藝家並不多見，而王修功老師則是這些少數陶藝家中最資深而傑出的一位。

王修功早年投入陶瓷產業，深入研究陶瓷製作技術，累積相當深厚的陶瓷製作經驗，尤其潛心於陶瓷釉藥的調製研究，獲得重大的成就。王修功的試釉不以學理的探討為依歸，而以務實的燒成結果觀察與調整為目標，他從不斷的試驗過程中累積了相當豐富的經驗，這些豐富的技術經驗也在他的陶藝創作上展開精彩燦爛的成果。從事陶藝創作以來，閃耀在作品上彩釉色塊的幻化，是王修功陶藝創作上最引人入勝的視覺饗宴，從多年來所累積的豐富作品中，可觀察出他運用釉彩自在揮灑的幾個特色：

A Review of Wang, Hsiu-kung's Artworks:

Fascinating Beauty of Ceramic Glaze and Splendid Presentation of Oriental Style

Liou, Chen-chou / Professor of Crafts and Design Department, National Taiwan University of Arts

The body of ceramic ware is made of clay and the shiny surface layer of ceramic ware is the coating of glaze. Glaze, the most beautiful and versatile color presentation in all types of craftwork, has been a key factor reflecting the level of pottery making skills and cultural background throughout the history of ceramics in China. Constant innovation in glaze further has laid the foundations for China being the mother land of pottery and china.

Glazing is a rather difficult and complex process. It may be affected by many factors, including different ingredients and places of origin. During firing, whether in an oxidation or a reduction atmosphere, or either at an increasing or constant temperature, will also bring about various effects in glazes. Glazes, having different color reactions and shrinkage rates on different clay materials, can be applied in miscellaneous ways as well. Therefore one needs to have extensive practical experience in compounding glaze recipes in order to be proficient in glazing. In Taiwan there are numerous ceramicists and a variety of artistic expressions, but few ceramicists put their emphasis on glazing. While among the few, Wang, Hsiu-kung is the most senior and outstanding.

Wang, Hsiu-kung has dived into research and practice in pottery making, glaze compounding in particular, since early times when he stepped into the ceramics industry. He has accumulated vast experience and has celebrated great achievements in the field. Rather than focusing on theories Wang has put theory into practice and adjusted what needs to be adjusted based on actual glazing results. As a ceramic artist Wang has brought countless alluring visual feasts to viewers by presenting fascinating color glazing in his works of art. Several characteristics of his glazing techniques may be observed in his works:

彩釉色塊的有機構成

王修功在作品上所安排的彩釉色塊，並非隨興的錯落處理，而是經過深思熟慮的構思與精心的設計安排所構成，而作品精彩視覺效果的呈現，當然也是源自於他豐厚的國畫基礎與累積多年的作陶經驗。對於彩釉色塊的構成處理，從王修功的作品中可歸納出三種形式：其一是在拉坯瓶體上的彩釉色塊表現，由於王修功拉坯成形的瓷瓶造形飽滿端莊，所以在工整的弧面空間中彩釉色塊的表現是左右相連的延續畫面，因此色塊的大小與色系的交錯對應，必須從圓周的各個視角做適當的安排，才能得到全面性的構成效果，這種色塊在視覺上的延續動態感是王修功作品中的最大特色。其二是在瓷板上的彩釉色塊表現，王修功以瓷板當畫布，在方形空間中利用彩釉色塊，展現抽象構成或半具象的水墨渲染意境。其三則是在拉坯圓盤面上的彩釉色塊表現，除了常用以色塊的交錯構成外，還利用盤緣與中央部位的同心圓漸層變化，讓多層次釉彩從盤中擴散到盤緣，形成具有空間感的空靈圓洞，似瞳孔般的神秘莫測，又如星際宇宙般的寬廣浩瀚。

彩釉色塊的交融轉化

王修功從中國水墨畫中潑墨渲染效果中得到靈感，結合了他鑽研有成的高溫釉下彩技法，及運用現代產業的噴槍工具當作畫筆，讓釉彩色塊的外緣輪廓呈現漸層淡化，不同色塊之間形成柔和的色彩融合與轉化，在視覺上產生朦朧縹緲的效果，令人墜入一片虛無空靈的彩雲之中。他也利用不同釉彩的噴施層疊，入窯燒製後在色塊交集處浮現另一種釉彩，這些新釉彩有些呈細緻漸變，有些則粗細交混，有的產生斑駁錯落或熔融流動，將彩釉色塊的交融轉化效果發揮得淋漓盡致。這種釉彩效果的控制是王修功玩釉功力的展現，也惟有這深厚的基底，才能在作品上創造出具有中國水墨渲染意境與西方抽象極簡表現的效果。

彩釉表面的質感變幻

由於王修功運用噴槍噴出釉層的厚薄而形成濃淡的釉彩色塊，不同色塊的交疊也造成不同的釉層厚度差異，因此入窯燒製後釉彩色塊間便產生層次感。而不同釉彩的相互交疊，也常因釉料成分的差異而出現不同的光澤與質感，甚至產生斑駁顆粒或細微條紋，這種釉面的微妙變化，也為王修功的陶瓷作品添增了許多有趣的釉面質感。此外，他也利用噴釉疊色增加釉層厚度，燒成後造成釉面流動滴垂現象，如此除了使不同色塊間具有強烈的對比效果外，也增加了釉面的質感表現。王修功透過彩釉表面的質感變幻，創造出具有色彩層次與空間感的鮮活畫面。

陶瓷釉近年來經過陶瓷工作者的努力鑽研改善，以及近代科技的研究發展，使得運用在陶瓷器表面的釉彩種類繁多、色彩豐富，尤其配合設計家的創意巧思，及陶藝家個人風格的表現，使陶瓷品上的釉彩，呈現出極為絢麗的裝飾效果，也讓陶瓷釉色之美在藝術表現中獨樹一格。而王修功鎖定了這個目標，潛心研究實驗累積豐富經驗，並將心中對四季時節的感懷、大地景色的觀察；或對宇宙天際的遐思，以及藝術人文的詮釋，用浪漫抒情的抽象形式展現出來，讓人感受到一片繽紛亮麗的釉彩幻象，以及精彩濃郁的東方墨韻。

Organic composition of patches of color

The captivating visual effects presented in Wang's works of art no doubt originate from his deep and solid foundation in Chinese painting and his several years of pottery making experience. Glaze colors on Wang's works are not randomly scattered. Rather, they are carefully and meticulously arranged. The ways how Wang handles colors could be categorized into the following three types. The first and the most iconic is about color arrangement on thrown objects. The arrangements of patches of colors on Wang's thrown vases and jars, which are mostly with full and round body, show great horizontal continuation. Different colors and color systems interact with and correspond to each other in a way that dynamic continuation is observed from all angles. The second is about the composition of glaze colors on porcelain plaques. He uses the plaques as his canvas and paints colored glazes in those rectangular spaces to present abstract or semi-figurative Chinese ink-wash painting designs. The third type is the arrangement of colors on thrown round plates. In addition to often-seen color compositions, glaze colors are arranged in radial gradients radiating outward from the center of the plates to the edges. This type of arrangement creates a look of ethereal halo on a plate, which looks like a mysterious eye pupil or a small section of the vast expanse of interstellar space.

Blending and amalgamation of patches of color

Wang's distinctive glazing techniques are inspired by the shading and splash-ink methods used in Chinese ink paintings. He introduces an edge-gradient effect to his works of art to gently blend patches of glaze color to create ethereal visual effects by applying his unique high-fire underglaze techniques and spray gun methods. Sometimes he overlaps different glaze colors to form another after firing. Some of those colors in overlapping areas are of delicate hues; some show rough texture; some are mottled; and still some show how different colors flow and mingle. Those glazing effects demonstrate Wang's brilliant ability to master glazes; and it is this ability that allows Wang to create his nonesuch creative style that combines Chinese ink and wash painting and Western abstractionism and minimalism.

Textural variations of patches of color

In Wang's ceramic pieces, patches of glaze color are sprayed in different thickness to create different shades of color. They are overlapped to create layer effects after firing. When different colors of glaze overlap, different sheens and textures—even mottled surfaces, grains, fine lines—are produced. Those subtle variations of glaze add interesting touches to Wang's works of art. Sometimes different colors of glaze are overlapped to a thickness to produce flowing or dripping effects and strong contrast effects. Wang successfully creates vibrant layers of color and sense of space through textural variations of glaze.

In recent years ceramicists have worked hard to improve the quality of glaze and to advance glazing technology, generating a wider range of glaze colors. Artists and designers elaborate their creative ideas and personal styles with glaze to present extravagant decorative effects. The aesthetics of ceramic glaze takes a distinctive attitude of its own in artistic expression. Focusing on glazes, Wang, Hsiu-kung has studied, researched, experimented on it. He has used glazes to express his reflections on seasons, observations about landscapes, thoughts about the universe and interpretations of fine art and cultures in a romantic and abstract way. He has disclosed fascinating beauty of ceramic glaze and splendid presentation of oriental style.



時光膠囊中的陶藝樣態

文・資深陶藝家 姚克洪

1946 年頃，滿懷藝術憧憬的少年王修功隻身離家，跋涉數千里從中國內地甘肅來到濱海的浙江杭州。他一心想進入最高的藝術學府——杭州藝專，追求夢寐以求的藝術生涯。70 年前，那一個身處與家鄉風景人文殊異的南方古城的年輕人，可能從沒意識到生命道路的詭譎曲折遠超所想。更沒意識到當初離開老家後，竟然會一別數十年。他的青春歲月自此盡數澆注在一個遙遠的島嶼上。他如願以償進入杭州藝專，正是中日終戰而中國內戰卻是烽火四起的時刻。「學校裡頭，同學之間意識形態的爭執暗潮洶湧」：王修功回憶。雖然他對國共雙方都有批評與看法，但在壁壘分明的激化與被標註歸類的情勢下，個人似乎沒有多少選擇，只能隨著情勢走。「那天學校正演出著話劇，我在後臺負責著燈光，廖末林匆匆忙忙地跑過來說：共產黨來了……我們快走吧。」

情勢使然，其實，王修功與當時來臺的自由派人士，學者、藝術家、文化人一樣。自由派人士大約是具有如雷震的「自由中國」，或「文星雜誌」的自由思想與氣節。他們對時事和社會文化總有著諸多見識與熱情。這些自由派人士在那個時代也總是屬於邊緣、不得志的一群。

1954 年由吳讓農、許占山成立的「永生工藝社」因經營困難面臨歇業的窘境，在王修功的杭州藝專學長廖末林出面協調之下，經營權由葉公超等人接手，並改名為「中國陶器公司」。1957 年在廖末林的推薦下，聘請王修功擔任廠長一職。這是王修功從此一輩子與陶藝為伍的開始，他回憶說：「當時環境很差，雖取名陶器公司，規模卻很小。但這可以說是臺灣現代裝飾陶瓷的重要見證。」，的確，從中國陶器公司以後的 20 多年間，在觀光、外銷與中華文化象徵的諸多因素下，形成了臺灣裝飾陶瓷時期的蓬勃景象。

在中國陶器公司時期，王修功從簡單的石膏模具與拉坯成形等技術開始，一路研發生產出傳統東方美感的陶瓷品，更開展出帶著一絲當時的現代風尚的陶瓷藝術品。從 1957 年至 1979 年的 20 幾年中，王修功先後主導「中國陶器」、「中華藝術陶瓷」、「漢唐」等公司時，持續與當時活躍於藝壇的藝術家合作。藝術家們本著個人的藝術涵養，把素色坯胎的陶盤、陶瓶當作畫紙，以各具特色的繪畫技巧進行創作。也因此彩繪陶瓷的技術發展上頗有新展現。那種新意所形塑的氛圍在無形中被接續，其與原有的地方傳統，以及外來的西方陶藝思潮交融，助瀾了其後臺灣當代陶藝的發展。

The Look of Contemporary Ceramic Art in the Time Capsule

Yao, Ko-hung / Senior Ceramist

In 1946, young teenager Wang, Hsiu-kung traveled thousands of miles from China's western inland Gansu province to Hangzhou, East China's Zhejiang province, in pursuit of studying at Hangzhou Vocational Art School to fulfill his artist's dream. Seventy years ago when he moved to that southern historic city where cultures and landscapes were extremely different, he never thought his life would be full of so many twists and turns. He never knew as well that he would be away from his home town for several decades and live most of his life on a faraway island. He entered Hangzhou Vocational Art School as he wished at the time when the Chinese Civil War broke out. Wang recalled, "The ideological disputes among students were significant." At the beginning he remained neutral in conflicts between Communists and Nationalists. However later it seemed that everyone would be labeled either as pro-communist or anti-communist anyways. Wang said, "The school had a stage play on that day. I was at the backstage responsible for lighting control. Liao, Wei-lin ran to me in a hurry and said, 'The communists are on their way here. Run. Run.'"

In fact, Wang advocated freedom of thought like other liberals, including scholars and artists, who came to Taiwan and expressed their opinions in Freedom China or Wenxing Magazine. Those liberals always had a great deal of passion and insight into politics and current affairs, but they were usually poor and marginalized.

In 1954 when Wang's alumnus Liao, Wei-lin helped Yong Sheng Crafts Company (established by Wu, Jang-nung and Hsu, Chan-shan), which faced operational difficulties and were on the verge of bankruptcy, to find Yeh, Kung-chao to succeed to the company management, and in 1957 he recommended Wang, Hsiu-kung to be the operational head. Yong-Sheng Crafts Company was then renamed Chinese Pottery Company, and it was where Wang began his lifelong career in ceramic art. He said, it was an awful situation. Though we called it Chinese Pottery Company, we operated it on a very small scale. However this could be considered an important testimony to modern decorative ceramics in Taiwan." What he said was true indeed. Over the next two decades after Chinese Pottery Company was founded, Taiwan's decorative ceramics industry had flourished for many reasons. Factors include tourism, exports and Chinese cultural symbols.

Operating Chinese Pottery Company, Wang began research into new methods of producing pottery carrying traditional oriental beauty. He started with basic techniques such as slipcasting and hand throwing, and later developed modern ceramic works of the time. Over a period of more than 20 years, from 1957 to 1979, Wang had led several companies, including Chinese Pottery Company, China Pottery Porcelain Arts Co. and Hantang Pottery Art Factory. Wang worked with active artists and invited them to bring their unique drawing skills into full play on bisque plates and vases. What he did had led to many new breakthroughs in colored ceramics and a new trend of combining the new with the traditional, the east with the west, fostering the subsequent development of contemporary ceramic art in Taiwan.

隨著西方「現代陶藝」創作概念的隱然興起，時勢所趨，也是一個藝術家內在靈魂的自我召喚。1979 年後，王修功成立了個人陶藝工作室。不再管理龐雜的生產與員工問題，他歸心專注的從事個人陶藝的創作，從沒間斷。他的作品發表，從 1971 年他與楚戈、張光賓在唐窯的「第一屆當代名畫家陶瓷展」這個被稱為有史以來的首例陶藝展起，王修功在陶藝的造形，釉藥與燒製上，一路逐步有了令人矚目的成就，他的作品大約可以歸類為平面的陶瓷版畫、立體造形器物，以及一些嘗試性的作品。

在陶瓷版畫上，王修功特別跳脫傳統毛筆工具，將噴槍噴畫技術引用到陶版畫上。雖然在陶瓷工廠中，噴槍普遍被應用於施釉作業上，但這種跳接用於繁複的工序上，有其特殊困難之處，一方面，釉藥的顯色必須在入窯燒成後才得以實際顯色，在噴畫過程中幾乎是憑空臆想下進行，因此需要無比的經驗與細心。同時，釉的混色不是一般繪畫顏料的三原色配色法則，甚至相同的二釉色重疊的先後關係也會導致截然不同的效果。我們可以想見這種技術的成熟運用是經過重重失敗下的努力結果。

王修功陶瓷噴畫呈現出一種半抽象的東方山水風光。色彩繽紛不流俗韻，晶瑩剔透中令人感受到明媚的水氣韻味。這需要良好的素描空間感與美感作為基底。令人意想悠遊於嶺南山水畫景緻中的陶版畫，卻是一反東方水墨傳統的黑色基調傳統。在他手下，以噴槍作出細微釉色粒子的組合物，在熔融燒結後依然令人意識著美柔汀版畫技法、或後期印象派秀拉的點描繪畫，或當代新寫實畫派，如韓湘寧手下噴筆的東方，朦朧、潔淨氛圍與四下無聲的安雅。這類以細微點狀色彩交混的組合在外光下總是顯出一種珠玉般的光澤。應用在陶瓷版畫上是頭一遭。

我不認為王修功這樣運用只是基於技法的創新，而是在對西方當代藝術有某種意識及體會下，返回原鄉的企圖，有新意卻又傳統。在背負著龐大傳統文化包袱的同時，我們看到一個時代的典型，從傳統中追求創新，在既有框架的桎梏中力求突破。

這種至今依然存在的難題在不同的年代中卻有著各自的表徵。在王修功的立體器物作品上，我們也可以同樣意識到類似的企圖，一種西方與東方的融合。王修功從傳統器物的造形研究出發，並以那些令他感到興趣的古代造形加以變化。發展出一系列屬於他的個人風格，令人一眼就看到他心目中的東方與當代。我們回頭審視他的時代，會發覺他的器物造形印象，總是那麼的清楚而鮮明。這些立體器物的呈色與他的陶板噴畫有異曲同工之處。因為造形關係，作品的空間感與陶版畫的非實體空間感不同，立體器物本身往往由內而外的凸顯一種飽滿與趣味感。有些被稱為新三彩的高溫流釉更是呈現出一種寫意的豐富趣味。而有時候，造形與釉色之間似乎存在著某種對立性的難題，這似乎也反映了作者在那當下的疑惑和為難。

曾經閒談之間，他不經意的談到古典音樂。對貝多芬交響曲的理解讓我感到驚奇。我也在他的居家環境或他的後期展覽裡看到一種透過如蒙德里安風格的理解而做的試驗性作品，這些都讓我意識到他的時代背景，那些看起來不是那麼現代的當代，在當時其實很現代。我們有幸看到在動亂、銳變過往時代中，一個自我堅持、誠實、尊重傳統卻不模仿，更有創新的當代陶藝樣態。

In 1979, Wang established his own ceramic art studio in response to the call of being an artist as contemporary ceramic art movement rose in the west. He put down his previous production and management responsibilities and started to focus on ceramic creation. In 1971 his joint exhibition with Chu Ko and Chang, Kuang-pin—The Famous Contemporary Painters' Première Ceramics Exhibition—was called the first ever ceramics exhibition in Taiwan. Since then Wang has made remarkable achievements in style, glaze and firing. His works could be categorized into porcelain painting, artistic utensils and experimental works of art.

Wang ingeniously applied spray gun techniques instead of traditional brush painting techniques to porcelain painting. Although spray guns are widely used for glazing, the processes involved are rather complex and difficult. Firstly, the final color of a glaze will appear only after firing. During the spraying process an artist could only paint attentively with imagination and based on his experience. Secondly, trichromatic color theory cannot be applied when blending multiple colors of glaze, and the order of applying glazes also makes a difference. It is not hard to imagine that failure is the mother of such successful painting.

Wang's ceramic spray painting shows a semi-abstract style of Chinese landscape painting. His works of art are colorful, glittering and translucent but not tacky. With his excellent sense of space in sketching and aesthetic sense, those ceramic paintings bring viewers enjoyment of southern Chinese landscape in color instead of black and white. After melting and sintering, combinations of delicate sprayed color dots remind people of mezzotint printing, or pointillism originated by Neo-impressionist Georges Seurat, or Hang, Hsiang-Ning's neo-realistic spray painting—misty, clean and tranquil. They always shine with a pearly sheen under the lights. Wang is the first artist applying this style of painting to ceramic painting.

In my opinion Wang's application of spray painting is not simply about innovation in artistic methods. I believe that he conscientiously attempts to blend Western contemporary art with Chinese elements, creating something new yet traditional. He presents an image typical of that era: one who pursues innovations in the context of cultural traditions and strives for breakthroughs in the context of existing framework. Such pursuit actually exists in different eras with different characteristics.

Wang's artistic utensils reveal a similar attempt of integrating the West with the East. Wang studies the forms of traditional Chinese utensils, adds some twists in the forms which interest him, and then develops his own style. His artwork reveals how he views the East and the contemporary. The forms and styles of his utensils strikingly stand out from other works made during the same period. The coloring of his works is very similar to that of the inkjet ceramic plaque. The sense of space presented often brings fullness and fun. His high-firing tri-colored flowing glazed pottery even presents an interesting taste of freehand painting. Sometimes it seems that there is a conflict between forms and glazes—which may reflect doubts or awkward situations he's facing.

One time when I chatted with Wang, he unintentionally spoke of classical music. I was surprised at his understanding of Beethoven's symphonies. There was another time I saw his experimental works of art inspired by Piet Mondrian and the De Stijl movement in his home and late exhibitions. Those experiences remind me of his background. His works of art may not look contemporary at the present time, yet they were actually very modern back then. It is a blessing for you and me to witness a contemporary ceramist role model being persistent and honest, respecting traditions while pursuing innovation during a period of turmoil and transformation.



釉彩幻千 寫意天成

——談「第 2 屆新北市陶藝獎」成就獎得主王修功

文・廖櫻華

在早期臺灣陶藝仍是一片荒蕪的年代，他默默地耕耘出屬於「從傳統中創新」的陶藝創作風格；改良了當時須經三次燒製的低溫釉上彩技術，成功研製出 1200°C 以上、一次燒成的「高溫釉下彩」方法，並克服以往「裝飾花紋」易磨損的缺點；打破了低溫「唐三彩」吸水性差、易破損、釉色彩度不夠高的缺失，開創出臺灣陶壇「高溫多彩釉」的絢爛時代；他聘請畫家於陶瓷上創作，帶動了臺灣陶瓷「藝術跨界」(Crossover) 合作之風潮；從畫國畫藝術科班出身，轉而走向以釉彩代替水墨，盡情揮灑出寫意多彩的陶瓷釉色創作之路。走過臺灣陶藝發展將近一甲子的時間，他被陶藝評論者稱為臺灣陶瓷藝術界啟蒙時代中的拓荒者、開創者；資深陶藝家王修功，一位臺灣陶瓷藝術史上舉足輕重的創作典範。

少年時期的藝術啟蒙

1929 年，王修功出生於甘肅正寧縣，對於故鄉的記憶，據王修功說，因故鄉近陝北，「窗花剪紙」的民間藝術盛行，那些在年節期間出現的樸實生動圖樣，自小就吸引著他，或許這是引發他對藝術產生興趣的最早啟蒙。1947 年，自覺對藝術的喜愛，18 歲的王修功，寫了封信給父親，表明前往杭州藝專（今中國美術學院）就讀的決心，於是他不辭千里，從甘肅往赴杭州，如果打開 google 地圖，你會發現這兩點的距離將近 1500 多公里，足以顯見距離並不影響年少的他對藝術追求的渴望。進入美術系學習後，師承黃賓虹、潘天壽，在藝術學院裡接受嚴謹紮實的訓練下，奠定了他早期的國畫與美術基礎。

1948 年暑假，王修功在校聽了一場影響他一生的演講。戲劇家田漢（中華人民共和國國歌《義勇軍進行曲》作詞者）就中國當代藝術現況發表演說，他提出：「藝術要反映時代的特色，我國繪畫背負過重的傳統包袱，根本無法反應時代的特色。」在中國繪畫的扎實傳統下，需要新的藝術創造新的觀點來反映時代特色，這樣的論點深深撼動了王修功的內心，並且在往後的創作過程中，形成不斷迴盪在他心中的漣漪，未曾止息，「究竟要如何突破中國傳統藝術的窠臼，找到新的創作方向？」成為他一生中的永恆追尋。

As Breathtaking as Nature Itself:

About Wang, Hsiu-kung, the Achievement Award Winner for the 2nd New Taipei City Ceramics Awards

Liao, Ying-hua

Wang, Hsiu-kung has diligently explored and developed a tradition-based innovation style of ceramic art since in early times when the ceramic art industry in Taiwan was like a barren field. He improved overglaze glazing techniques, which required to be fired at low temperature for three times, and developed high fire underglazes which could be fired at the temperature over 1200°C for one time. The innovation featured wear and abrasion resistant decoration patterns. He overcame low-fired Tang Sancai's (also known as tricolor glazed pottery) disadvantages of low absorptivity, high fragility and low chromaticity of glaze, and began the era of high-firing multi-color glazed pottery in Taiwan. He also invited artists to paint on pottery, initiating an art crossover movement in Taiwan. Majoring in traditional Chinese painting, he has used glazes of different colors as ink to freehand paint on ceramics. With nearly six decades of contributions, Wang has been called by art critics as a pioneer and a trailblazer in the development of ceramic art in Taiwan. He is a senior ceramist and a significant role model in the history of Taiwan's ceramic art.

Enlightened by art at his teenage years

Wang, Hsiu-kung was born in Zhengning County, Gansu Province in China in 1929. He said that when he was a kid he was attracted by lovely and vivid paper cuts for window decoration, which were popular folk artworks in Chinese New Year celebrations. This was probably the earliest time when he was enlightened by art. In 1947, at the age of 18, Wang wrote a letter to his father expressing that he was determined to study at the Hangzhou Vocational Art School (which was later renamed the China Academy of Art) because of his love for art. If you search on Google Maps you would find that the distance between Gansu Province and Hangzhou is almost 1,500 kilometers. However, the long distance did not stop him from pursuing his passion for art. Wang began his studies in fine arts, mentored by Huang, Bin-hong and Pan, Tian-shou and received rigorous training at the Art School, which laid a foundation of fine arts and traditional Chinese painting.

In the summer of 1948 Wang listened to a speech which changed his whole life. Dramatist Tian, Han (the songwriter of "The March of the Volunteers," which was later adopted as the national anthem of the People's Republic of China) made a speech on the status quo of contemporary art in China. Tian stated, "Art needs to reflect the culture of the time. Paintings in our nation carry too much of a burden of tradition. They are not able to reflect the time at all." This statement – traditional Chinese painting needs new and creative perspectives to reflect the time – deeply moved Wang's heart and later unceasingly influenced his creative process. Since then Wang has begun his lifelong pursuit of "finding new directions and breakthroughs for traditional Chinese art".



1

來臺歲月 耕耘陶瓷產業

1949 年，因戰亂自杭州輾轉來到臺灣，王修功暫時擱下對藝術的追求，先後任教於汐止中學、臺南農校（今臺南大學附屬高級中學）、岡山中學及廣告設計師等職，歷時 6 年餘。1957 年，受杭州藝專學長廖未林之邀，北上出任中國陶器公司廠長，這是他轉業從陶的開始，自此王修功走進陶瓷的世界，與陶結下不解之緣。

1950 年代，當時臺灣物資匱乏，經濟環境百廢待興，陶瓷產業更處於一片荒蕪狀態，僅能生產傳統陶器的粗陶器皿、日用陶瓷，談不上任何藝術價值可言。1956 年，當時任外交部次長的葉公超先生、中廣總經理魏景蒙及民航空運公司宣傳處長曾長坤等人出資，廖未林、席德進、林元慎等出力，將「永生工藝社」改組為「中國陶器公司」，王修功 1957 年受廖未林邀請，主持廠務，擔任廠長一職，受陶瓷化工專家李紹白以顧問名義啟蒙與指導，開始了艱苦的陶瓷釉藥實驗工作。由於當時製作技術與原料的限制，僅能以模型注漿成坯，施以單色釉刻飾，但已能突破「古磁州窯系」纏枝花紋的侷限，以單色創新的磁州窯系陶藝，異軍突起於荒蕪的臺灣陶瓷界^{註 1}。後因欠缺經營經驗，無法如期完成一家保險公司所訂製的翠綠釉方盤訂單，中國陶器公司因而結束營業。



2

Moved to Taiwan and cultivated the ceramics industry

Wang moved to Taiwan because of the turmoil of the Chinese Civil War in 1949. He stopped his pursuit of art and began to work over the next six years as a teacher at Xizhi Junior High School, Tainan Vocational School of Agriculture (Today's Affiliated Senior High School of National University of Tainan), Kangshan Senior High School, and as an advertisement designer. In 1957 Wang was invited by Liao, Wei-lin, his schoolmate back at Hangzhou Vocational Art School, to take over the post of Director of Chinese Pottery Company. That was the time when Wang started his career journey in the ceramics industry.

In the 1950s Taiwan was suffering from material shortage and economic recession. The ceramics industry was like a barren field where only rough pottery utensils and household ceramics with no artistic value were produced. In 1956 Yongsheng Crafts Company was restructured and renamed Chinese Pottery Company under the sponsorship of Yeh, Kung-chao (then Deputy Minister of Foreign Affairs), Wei, Ching-meng (then General Manager of the Broadcasting Corporation of China) and Tseng Chang-kun (then Director of Publicity Department, Civil Air Transport Inc.), and with the support of Liao, Wei-lin, Hsi, Te-chin and Lin, Yuan-shen. Wang was invited by Liao, Wei-lin to take the post of director, and received consulting support from ceramic chemistry expert Li, Shao-pai. With limited manufacturing technology and raw materials, the company could only make slip cast bodies and apply monochrome glazes and engraved designs. Yet the company made a breakthrough in the ancient style of Cizhou ware—winding stem patterns—and emerged as a new force in Taiwan's ceramics market with its innovative monochromatic Cizhou-ware style pottery.⁴ Nevertheless, the company was soon forced to close its business because it failed to finish an insurance client's order of emerald green-glazed square plates.

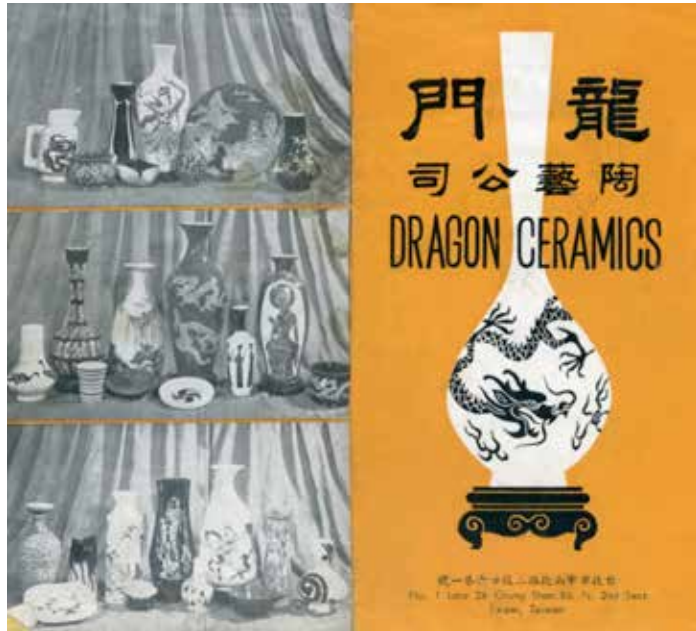


3

1. 1957 年臺北國立藝專校友會成立紀念，在臺第一次校友合照。The first alumni group photo taken on the foundation day of the alumni association of National Taiwan Academy of Arts, 1958.
2. 1997 年重回「中國美術學院」門前留影。Wang, Hsiu-kung and his friends in front of the China Academy of Art, 1997.
3. 攝於 2006 年，（左起）廖未林、劉愉、王修功。Group photo of (from the left) Liao, Wei-lin, Liu, Yu and Wang, Hsiu-kung, 2006.
4. 「中華陶瓷」落款。The inscribed seal of China Pottery Arts Co.



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5. 「龍門陶藝公司」文宣。 A brochure of Dragon Ceramics Company.

1958 年王修功加入「中華藝術陶瓷公司」，被任命為廠長並負責技術方面推動工作，他延請廖未林、席德進、吳學讓、任國強等藝術家共同參與陶瓷設計與繪飾工作。他首創「按能計酬」註2 方式計算陶瓷廠與畫家之間的薪資，使畫家可按售出定價抽成，此制度方式激發了藝術家的才能與潛力，紛紛以國畫表現方式創作於陶瓷媒材上，並落款簽名，這種在過去書畫作品才見得到的落款作法，被使用在陶瓷作品上，同時，發展出不同於全然仿製中國古代官窯形制與品味的陶瓷器物之仿古路線，更引起一陣藝術收藏風潮。藝術家畫瓷則成為 1960 年代彩繪陶瓷的主流創作 註3，也影響了後來臺灣彩瓷創作的合作形式，開拓臺灣陶瓷界藝術跨界的新思維，後起的「瓷揚窯」、「臺華窯」莫不受其影響。

與此同時，王修功創新的基本釉彩也相繼試驗成功，增加了許多暗花刻繪的裝飾手法，成功燒製出「高溫釉下彩」，克服以往「釉上彩」裝飾花紋易磨損的缺點，將低溫三次燒成的釉上彩，改以 1200°C 高溫一次燒成，開啟臺灣陶瓷史的新頁。當時媒體紛紛給予高度評價，《亞洲書報》將中華的陶瓷產品比美景德鎮；《中外雜誌》更形容：「有的新奇脫俗，有的古意盎然，給未來的臺灣陶瓷開拓了一條新的途徑」。

為了追求在設計製作上有更自由的發揮，在產品的種類和風格上能有更豐富的表現，王修功與藝專的同學們共同設立新陶瓷廠，在臺北市新公園茶座聚會中，一邊喝茶一邊討論新公司名稱，席德進提議取名為「龍門陶藝公司」，取其「鯉魚躍龍門」的吉祥寓意 註4，以及將陶瓷視為一種藝術的期盼，這就是 1960 年「龍門」創立的由來。

龍門陶藝公司由王修功擔任廠長、任國強為副廠長，延續先前累積的技術經驗，希望朝向更具藝術性的產品發展，龍門當時的數項創舉，影響臺灣陶瓷發展甚深：「一、具有傑出藝術創作者的實際參與製作；二、高溫釉下彩的研發，開創呈現水墨寫意韻味的陶瓷新風格；三、『高溫多彩釉』的燒製技術則改良了低溫唐三彩的製作方式，突破吸水性差、易破損、釉色不夠絢爛的三項缺點，以溶流的韻味及絢麗的釉彩，提升臺灣陶瓷藝術發展的水平」。

Wang, Hsiu-kung joined China Pottery Porcelain Arts Co. in 1958 as Director and leader of technology development. He invited Liao, Wei-lin, Hsi, Te-chin, Wu, Hsueh-jang and Jen, Kuo-chiang to jointly work on ceramic design and painting. Wang originated a payment-by-results² scheme between the Pottery Company and artists. This new payment scheme allowed artists to receive transaction-based compensation and encouraged artists to bring their talents and potential into full play. Those artists started to apply their traditional Chinese painting skills on pottery. They also put down inscriptions and signatures which were unseen in pottery works and only used in paintings and calligraphy works in the past. This immediately emerged a new trend of archaized ceramics – different from completely copying pottery produced in ancient imperial kilns – and led to a wave of collection. Artist-painted pottery works soon became the mainstream colored ceramics in the 1960s.³ Wang's ideas of working with artists had developed new concept of arts crossover in Taiwan and had influenced numerous pottery companies, such as Tze-young Kiln and Tai-hwa Pottery Co. Ltd, on their designer collaboration models.

Meanwhile Wang successfully developed new basic glazes and various sgraffito-ish decoration techniques. He also developed high fire underglaze technique in which works could be fired at the temperature over 1200°C to replace existing overglazes which were easily worn down and needed to be fired at low temperature for three times. Those technology breakthroughs marked an important milestone in Taiwan's ceramic art history and were highly praised by the media. Asia Book (transliteration: Yazhou Shubao) compared pottery works of China Pottery Arts Co. favorably with those made in Jingdezhen. Sino-Foreign Magazine (transliteration: Zhong-wai Magazine) described works of China Pottery Arts Co. as “novel and fresh, quaint and attractive, opening up a new way to the future of ceramics in Taiwan”.

In order to have more freedom in design and manufacturing and to present more product types and styles, Wang co-founded a new pottery company with his friends from Hangzhou Vocational Art School. One day they gathered at a tea house next to Taipei New Park discussing name for this new company. Hsi, Te-chin suggested to name this company “Dragon Ceramics Company”, derived from the auspicious meaning of a Chinese idiom: “The carp has leaped through the dragon's gate”,⁴ hoping pottery to be considered fine art. That was how Dragon Ceramics Company began its history in 1960.

Wang served as the Director of Dragon Ceramics Company and Jen, Kuo-Chiang as the Deputy Director. They hoped to deliver more artistic value to product development based on their experience in the field. The company enjoyed several pioneering achievements which had significant influence on the development of ceramics in Taiwan: 1. Outstanding artists' actual involvement in the production of pottery. 2. The research and development of high fire underglaze which led to a new style of freehand Chinese ink wash painting on ceramics. 3. The development of “high-fired multi-color glaze” which improved production methods of low-fired Tang Sancai, overcame disadvantages of low absorptivity, easy to break and low chromaticity of glaze, and elevated the level of ceramic art in Taiwan with its beautiful flowing streamlines and dazzling color.



6

王修功認為，藝術和工藝的差別在於「作品的目標」。他說：「就工藝品而言，技術比藝術重要。它是普遍的、實用的。這並不表示它就不美，只是說它的終極目標不一樣。它必須是普遍的，能讓許多人使用，如果你生產的東西獨一無二，跟別人做的都不一樣，那麼陶才成為一門獨立的藝術。」他在過去的一場訪談中如是提到註5。

開廠3個月後，龍門陶藝於中山堂首度開展，時為1960年6月7日至12日，短短6日內竟吸引數萬人前來觀賞，著眼東西方風格仿古作品，釉色多彩絢麗，廣受好評。無奈術業有專攻，因財務危機問題，導致龍門宣佈結束。

6. 1960年「龍門陶藝公司」成立，著重陶瓷藝術性的提昇，在臺北市中山堂舉行「龍門陶藝展覽」，受到熱烈迴響。
The 1960-founded Dragon Ceramics Company was devoted to increase artistic value of ceramics and launched a ceramics exhibition at Taipei Zhongshan Hall in 1960, winning enthusiastic responses.
7. (左起) 王修功、翁國禎、劉國松 (年代不詳)。
From the left: Wang, Hsiu-kung, Weng, Kuo-chen, Liu, Kuo-song, (year unknown).
8. 龍門時期作品，《黑釉刻騎射長身瓶》之射弋圖為席德進創作。以刻花技法表現山東武梁祠堂的車馬人物，以及少數民族的形像或戲劇人物造形，以旋轉方式欣賞作品產生如看戲般的欣賞過程，生動流暢。
A Man Shooting an Arrow by Hsi, Te-chin during the Dragon Ceramics period. Incision of horse, chariot and characters copied from a family shrine in Wuliang, Shandong Province. By turning the vase, the viewer has the impression of watching a drama unfold.



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Wang believed that the difference between art and craft is objectives of creation. He said in an interview, "for handicrafts, techniques are more important than aesthetics. Handicrafts are common and practical, although this does not mean that they are not aesthetic. It just means that their ultimate objectives are different from those of artworks. Ceramics as crafts need to be common and usable by many. When made uniquely and as one of a kind, ceramics can then be seen as an independent artistic discipline."⁵

Three months after its opening, Dragon Ceramics Company launched its debut exhibition at Taipei Zhongshan Hall from June 7th to June 12th, 1960. The six-day exhibition had attracted tens of thousands appreciating and acclaiming Eastern and Western style archaized ceramics with dazzling glazes. Yet as the management of the company was not from a business background, the company later closed its business due to financial difficulties.

9. 龍門時期作品，溥心畬創作之水墨作品。
An ink and wash work of art by Pu, Hsin-yu during the Dragon Ceramics period.
10. 唐窯時期作品，現代水墨畫大師劉國松繪，可以看出圖樣設計試圖跳出仿古的企圖。
A piece from the Tang Yao Period with painting from Liu, Kuo-song, a master of modern brush painting, whose attempt to move away from convention is evident here.



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沉潛一段時日後，在何炎縱先生的支持下，王修功重新主持「唐窯陶瓷公司」，與過去中陶、中華、龍門不同的是，唐窯企圖跳脫出仿古的窠臼，讓創作者盡情發揮各自的風格，並於器底落款。1971年，以唐窯之名，與楚戈、張光賓合作，假臺北市中山堂舉辦「第一屆當代名畫家陶瓷展」，邀請41位當代老中青三代的畫家彩繪陶瓷，成為陶藝與繪畫大規模結合的跨界盛事，為畫家繪瓷的風氣起了帶頭的作用。此展覽也象徵雙重意義：「一是將畫中的水墨韻味用陶瓷表現；二是跳脫仿古之路，建立當代新風格」。參與展出的畫家之一何懷碩表示，這次的展覽顯示唐窯的陶瓷藝術，不甘做古人的奴隸，而有求新求變的自覺。^{註6}

王修功來臺後的1950-1970年代，亦為個人陶藝創作萌芽期，如果把那段時期與臺灣陶瓷發展的歷史劃上等號也不為過。從中國、中華、龍門、唐窯、漢唐等陶瓷廠，跟著王修功一路走來的產業耕耘時期，可以窺見臺灣陶瓷發展史的初始脈絡，象徵一個從仿古走向創新，從強調技術走向注重藝術，從單色釉走向多彩釉創作，從低溫燒製走向高溫釉下彩創作的臺灣陶瓷藝術興起的歷程。

11. 「唐窯陶瓷公司」文宣簡介 A brochure of Tang Yao Porcelain Ceramics Co.

12. 1971年，「唐窯陶瓷公司」時期，與楚戈、張光賓等藝術家合作，於臺北市中山堂舉辦「第一屆當代名畫家陶瓷展」，邀請江兆申、黃君璧、何懷碩、劉國松等41位老中青藝術家參與設計，展出作品高達600件，嘗試建立中國陶瓷的時代風格，也開啟畫家繪瓷的創作風氣。

In 1971, during the Tang Yao period, Wang, Hsiu-kung worked with Chu, Ke and Chang, Kuang-pin to launch The Famous Contemporary Painters' Première Ceramics Exhibition at Taipei Zhongshan Hall. The exhibition housed 600 works of art by forty one artists from three generations, including Chiang, Chao-shen, Huang, Chun-pi, Ho, Huai-shuo and Liu, Kuo-sung. The exhibition was intended for establishing a new style of modern ceramics and initiated a trend of artist painted pottery.

13. 陶器廠一隅 A corner of the Tang Yao Ceramics Company.

14. 藝術家繪陶（左上起）張光賓、馬白水、楚戈、李錫奇（左）。

Painters: (from the left) Chang, Kuang-Pin, Ma, Pai-Shui, Chu Ke, Li, Hsi-Chi (left).

15. 王修功與藝術家討論情況。

Wang, Hsiu-kung having discussions with an artist.



After a while of waiting Wang took over the leadership position of Tang Yao Porcelain Ceramics Company. with the support of Ho, Yen-tsung. Tang Yao Porcelain Ceramics Company., different from Chinese Pottery Company, China Pottery Arts Co. and Dragon Ceramics Company, had an ambition to break away from conventional archaize patterns. Artists working with Tang Yao Porcelain Ceramics Company. could unleash their talents and skills as much as possible and put their inscriptions at the bottom of works. In 1971 he worked with Chu, Ke and Chang, Kuang-Pin in the name of Tang Yao Ceramics Porcelain Company to launch The Famous Contemporary Painters' Première Ceramics Exhibition at Taipei Zhongshan Hall. The exhibition housed artist-painted pottery pieces by 41 artists from three generations. It was a great crossover event between ceramists and painters and initiated a trend of artist-painted ceramic works. In addition, the exhibition also signified two things. First, ink wash painting skills was utilized on ceramics. Second, ceramists walked away from conventional archaized patterns and developed a more contemporary style. Ho, Huai-shuo, one of the 41 artists, expressed that the exhibition showed that Tang Yao Porcelain Ceramics Company did not compromise itself to be a slave of the ancients and was aware of the importance of innovation and creativity.^{*6}

It was the period from the 1950s through the 1970s when Wang, Hsiu-kung went through an emerging period of his creative ceramic art career. It was also the time when modern Taiwan ceramics history began. If one observes Wang's involvement in Chinese Pottery Company, China Pottery Porcelain Arts Co., Dragon Ceramics Company, Tang Yao Porcelain Ceramics Company. and Hantang Pottery Art Factory, she/he will get a glimpse of the early phases of the development of ceramics in Taiwan: from archaic to innovative, from technique-oriented to art-oriented, from monochromatic glazes to multichromatic glazes, and from low temperature firing to high firing underglazes.



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走向創作 蘊化多彩

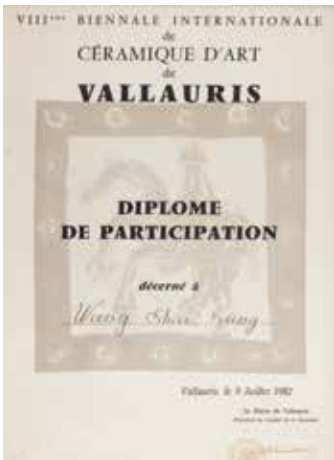
1972 年，王修功以《沉黑流釉扁腹帶耳瓶》作品入選義大利「法恩札當代國際陶藝展」；1973 年，王修功獲頒美國「聖若望大學藝術獎」；1979 年，作品再度入選義大利法恩札當代國際陶藝展。1980 年開始，王修功開始了個人創作之路。1981 年國立歷史博物館舉辦「中日陶藝聯展」，創作水準差距之大，對臺灣陶藝界產生重大衝擊，王修功更積極地試圖為現代陶藝找出新方向，引起陶藝蓬勃發展的熱潮。在這樣求新求變的風潮下，王修功在 1982 年於「春之藝廊」舉行他個人的第 1 次個展。

春之藝廊是臺灣現代藝術發展的關鍵推手，回憶起初次前往春之藝廊拜訪，王修功說，當時他帶著一件自己的作品及作品手冊前去，結果對方告訴他藝廊檔期已經排到 2 年後了，但不妨留下作品讓老闆看看，他留下作品及作品手冊之後離去；10 天後，王修功便接獲藝廊的邀請展出，展出深受好評。王修功在後來短短不到 10 年的時間裡，於春之藝廊先後舉辦了 5 次個展，成為將陶瓷藝術登入藝術展覽殿堂的先驅之一，大大鼓舞了許多有意朝陶藝發展的年輕創作者。資深陶藝家葉文老師受訪時這樣說到 **註 7**，當時王修功樹立起一個指標性象徵，原來陶藝作品能夠如此受重視，獨立於其他創作媒材，在畫廊進行長期而連續性的獨立展覽。這樣的影響力在陶藝界慢慢地擴大發酵，恐怕是他自己當初始料未及的。

16. 1982 年於「春之藝廊」舉辦首次個展（邀請卡）。
An invitation to Wang, Hsiu-kung's first solo exhibition at Spring Gallery, 1982.
17. 1982 年「春之藝廊」首次個展展場。
Wang, Hsiu-kung in his first solo exhibition at Spring Gallery, 1982.
- 18/19. 首次個展作品。
Artworks in Wang's first solo exhibition.
20. 1972 年義大利法恩札當代國際陶藝獎入選獎狀。
The certificate of the Italy Premio Faenza International Competition of Contemporary Ceramic Art Finalist Award, 1972.
21. 1973 年獲頒美國聖若望大學藝術獎。
The certificate of the St. John's University Art Award, U.S.A., 1973.
22. 1973 年美國紐約聖若望大學副校長薛氏光前博士表揚中華陶藝家致贈獎章及贈書，攝於國立歷史博物館。
Dr. Hsueh, Kuang-chien, Vice President of St. John's University (New York, U.S.A.) commended Chinese Ceramicist and gave a medal and a book as gift. Photographed at the National Museum of History, 1973.



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Stepping into the world of creative art and diversified colors of glaze

Wang was selected at the Faenza International Competition of Contemporary Ceramic Art, Italy, with Black Stream Glaze Flat-Belly Vase with Handles in 1972. He won the Art Award at St. John's University, U.S.A., in 1973, and was again selected in 1979 at the Faenza International Competition of Contemporary Ceramic Art in Italy. In 1980 Wang began his career as a ceramic artist. In 1981 the National Museum of History organized the Joint Exhibition of Chinese and Japanese Ceramic Artwork. The joint exhibition had a marked impact on Taiwan's ceramics industry because it revealed a big gap of the artistic level between the two countries. Afterwards Wang actively searched for a new direction for Taiwan's modern ceramic art, which led to a major creative movement to flourish. It was in that creative movement that Wang had his first solo exhibition at Spring Gallery in 1982.

Spring Gallery has been a key force behind the development of modern art in Taiwan. Wang recalled that when he visited the Spring Gallery for the first time with his artwork and a catalogue he was told that the gallery already had a full exhibition schedule for the next two years. He was suggested to leave his works and catalogue for the gallery director's reference. Ten days later Wang received an invitation from the gallery to exhibit his works of art. His first exhibition was a hit. Wang later had held five exhibitions at Spring Gallery over the next ten years. He was one of the pioneers who brought ceramic works into exhibition halls, encouraging numerous young artists who were interested in ceramic art to keep going. Senior ceramist Yeh, Wen said⁷ during an interview that Wang, Hsiu-kung had set up an indicative symbol that pottery works had such importance and were worth long-term and regular exhibits on their own. Wang probably did not expect at that time that he would have such an influence in the field of ceramic art.

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王修功在陶瓷產業耕耘的日子將近 20 多年，那段歲月對器物造形、釉藥研究的鑽研，內化成為他個人獨特扎實的創作經驗，但又不願固守舊有的釉藥配方，多年來總是不斷地嘗試突破與創新釉色，一個釉色反覆試驗多年是常有的事，「不按牌理出牌」註 8 是王修功對釉藥試驗的體會，箇中滋味只有自己知道。

談到王修功的作品風格，無論是拉坯成形的瓶罐或是平面的多彩陶瓷板創作，他認為自己並非只求釉彩的多樣變化而已，多年來他以一種近似西方抽象的語彙，持續藉由陶這樣的媒材來體現他自己對繪畫藝術廣泛的領悟。註 9

東方新詮釋 走出現代陶藝創新古典

王修功個人創作表現的創新，在於將寫意繪畫風格借用於陶瓷上，呈現水墨畫般的典雅美感，以達到水墨畫的暈染意境；以噴釉方式，展現單色釉與多彩釉交融之美，從淋漓盡致的釉色表現，建立從傳統中創新的創作語彙，都是他個人新古典風格的呈現。

從 1982 年在春之藝廊的第 1 次個展發表開始，王修功作品造形以瓶、罐、甕、盤為主，以銅紅、鈷藍、鐵黑等高溫釉藥詮釋他的創作色彩，在燒製技巧上，他嘗試以自行研發的三彩，1230°C 氧化燒、1280°C 還原燒，一次燒成，與往昔相比，唐三彩的燒製最高不過 1050°C，甚至是以不到 900°C 低溫燒製而成，由於以高溫燒製的手法進行創作，降低了易滲水、破損的缺失，表現出釉彩在熔融、重疊和壯麗的釉色效果，使傳統唐三彩獲得新的詮釋，贏得了「新三彩」的美名。

在新三彩之後，王修功又成功地燒出新五彩。在 1983 年第 2 次個展中，他採用鈷、錳、銅、鐵、錫等原料，研發出晶瑩的天青、孔雀藍、紅、紫、黑、白等釉色。他放棄既有的配釉程式，重新自己配釉，「在多變的釉彩，與不同的坯體運作中，以我長久來自繪畫藝術的體悟，強烈的塑造出，我個人特有的語言。」註 10 這是王修功對於他第 2 次個展的創作闡釋。經過 20 年的釉藥實驗鑽研，在「不按牌理出牌」的釉藥變化中，發現意想不到的效果。

Wang has spent over twenty years delving into ceramic forms and glazes. He has internalized what he learned and translated it into his unique personal style. He has never been content with existing glaze recipes and has continuously sought breakthroughs in glaze colors. It is often the case that he would go through years of trial and error just to find a color he wanted. "Not playing by the rules"⁸ is an insight Wang has gained into glaze testing.

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A new interpretation of neoclassical modern pottery art

Wang, Hsiu-kung's innovation is in putting freehand drawing on clay surfaces. He creates classic shading effect of Chinese ink wash painting on pottery. He applies spray gun techniques to present the beauty of monochromic and multi-colored glaze to the fullness. He builds his tradition-based innovation vocabulary to express an unique neoclassical style.

After his first solo exhibition at Spring Gallery in 1982, Wang started to focus on forms such as vases, bottles, jars and plates and high-firing glazes, including copper red glaze, cobalt blue glaze and iron black glaze. He later developed new tri-color pottery fired at 1230°C in oxidation atmosphere and at 1280°C in reducing atmosphere. Compared with traditional Tang Sancai techniques, which cannot be fired at over 900°C or 1050°C, Wang's high-firing techniques improve pottery's absorptivity, durability and chromaticity. The amazing glaze effects after melting and at the overlap have given a new interpretation to traditional Tang Sancai and were called new tricolor glazed pottery (transliteration: New Sancai).

Later, Wang successfully invented "new five colored pottery" after developing new tricolor glazed techniques. He put away existing pigment formulae and created new glaze recipes. He used raw materials such as cobalt, manganese, copper, iron and tin to develop translucent glazes in sky blue, malachite blue, red, purple, black and white. In his second solo exhibition in 1983 Wang stated in his artist statement that "among versatile glaze colors and different clay bodies, and based on my understanding of painting over the time, I have created my own language with a strong personality."¹⁰ He has surely made incredible discoveries over 20 years of experiments and testing of glazes which "do not play by the rules".

23. 《沉黑流釉扁腹帶耳瓶》，1972 年義大利法恩扎當代國際陶藝展入選作品。
Black Stream Glaze Flat-Belly Vase with Handles, selected at the International Competition of Contemporary Ceramic Art, Faenza, Italy, 1972.
24. 1979 年再度以作品《木褐淋黑釉瓶》入選義大利法恩扎當代國際陶藝展。
Wang, Hsiu-kung was again selected at the International Competition of Contemporary Ceramic Art with his work named Wood Brown Vase with Poured-On Black Glazing, Faenza, Italy, 1979.



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《多彩釉尖嘴壺》便是王修功以新五彩的釉色技巧，表現出顏色飽和的孔雀藍、綠、黃、紫、黑等釉色變化的創作，不管釉色表現、燒製溫度，都已開始展現其純熟技巧，而效仿西方風格的水罐造形，則是從龍門時期一貫的現代主張。

在第 4 次個展後，王修功的裝飾花樣與釉色表現漸趨成熟，兼善古今。1986 年創作的《水青氤氳流彩瓶》，為寬口圓腹高瓶，以 1230°C 氧化燒、高溫噴釉方式，意圖以抽象手法表現水氣氤氳流動之美，造形屬於古傳統的，但釉色上卻是抽象恬淡的，給予觀者自由的想像空間。

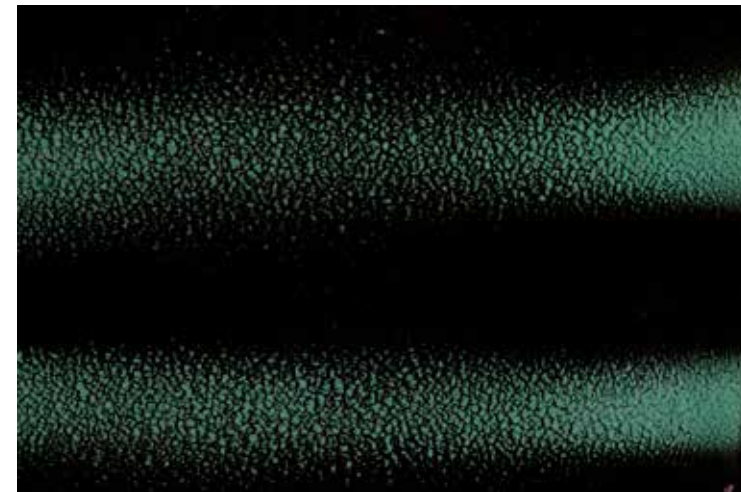
對於釉藥的創作體會上，王修功說，曾有過多次幾乎整年在連續失敗中煎熬痛苦的經歷，但如果要問他有什麼創作秘訣？他說，只有從細心、耐心地不斷試煉，才能獲致寶貴的成功經驗。從這裡看出他步步踏實的創作態度，以及經年累月經驗積累的創作精神。

Multi-colored Glazed Beak Pitcher is an example of Wang's new five colored pottery. The pitcher shows richly saturated glaze colors in malachite blue, green, yellow, purple and black. It demonstrates Wang's mature glazing and firing techniques. As for the form of western-style pitcher, it has been his proposition of modern art since the period of Dragon Ceramics Company.

In his fourth solo exhibition, Wang showed his maturing expression of traditional-yet-modern patterns and glazes. Misty Water-Blue Flowing Glazed Vase, a round wide-mouth vase made in 1986, was to express the beauty of flowing and misty water in abstract style. It was fired at 1230°C in an oxidation atmosphere and was sprayed with high fire glazes. It offered viewers a space for imagination with its traditional form as well as abstract and soft glaze colors.

Concerning glaze creation, Wang said that there were numerous years he had struggled against endless failures. He believed that unceasing trials and experiments, being detail-oriented, and patience are keys to success. Those perspectives on creative art indicated Wang's down-to-earth attitude and creative spirit throughout the years.

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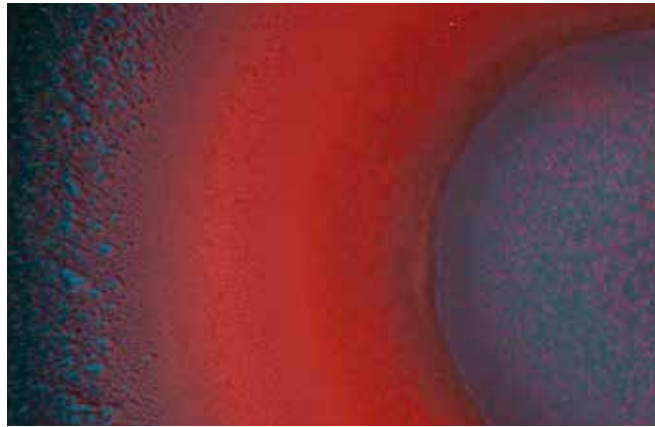
25. 水青氤氳流彩瓶（局部）。Misty Water-Blue Flowing Glazed Vase (part).

26. 多彩釉尖嘴壺（局部）。Multi-colored Glazed Beak Pitcher (part).

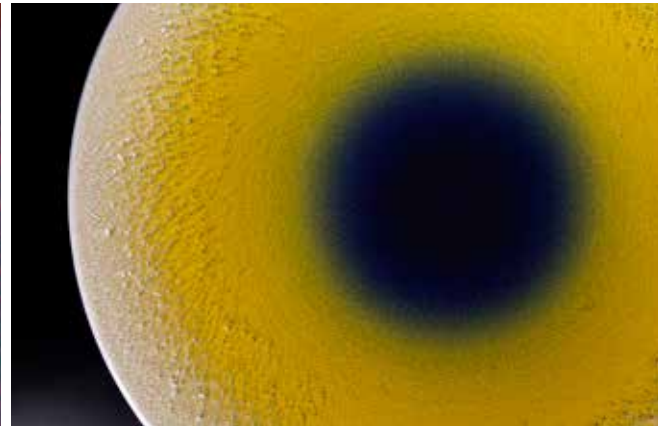
27. 《綠水》（局部）以瓷土高壓注漿成坯，視畫面情況噴釉構圖，類似早期創作《山雨欲來》（1984），以亮黑釉、灰藍釉、鎢綠釉畫出綠水，施以帶沉之玉白釉，表現出溪水流動的輕柔沈靜感。
Green Water (part). The high-pressure slip-casting method and spray gun techniques were used. Similar to his earlier work Storm (1984) Wang used bright black glaze, grey blue glaze and chrome green glaze to depict green water; and jade white glaze to portray soft and tranquil feel of flowing water.

28. 作品《春野》（局部）的構想來自王修功在甘肅麥積山途中所見，他形容那一大片嬌黃的油菜花，襯著蔚藍的大片天空，搭配成為美麗的畫面，使他難以忘懷，一心想以釉色表現出來，利用銅紅、鈷藍、鐵黑等釉色組合，以 1230°C 氧化燒、1280°C 還原燒，燒出嬌黃的顏色，形成一股寧靜平穩的三分割構圖，明暗漸層，朦朧效果增添了畫面幽靜致遠之感。

Spring Field was inspired by a landscape Wang, Hsiu-kung saw when he travelled through Maiji Mountain in Gansu province of China. He described that it was an unforgettably beautiful view of a blanket of bright yellow canola flowers under the vast blue sky. Hoping to reproduce the beauty of the scenery, Wang applied copper red glaze, cobalt blue glaze and iron black glaze on a pottery board and fired it at 1,230°C in an oxidation atmosphere and at 1,280°C in a reducing atmosphere. He split the space into three parts and employed gradation techniques to present serene, peaceful and dusky feel.



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29-31 多彩釉瓷圓盤（局部）。
Multicolor Glazed Plate (part).

32. 2004 年於景德鎮進行創作，在陶板前準備施釉的工作身影。

Wang, Hsiu-kung was getting ready to glaze a ceramic board at a studio in Jingdezhen in 2004.

33. 2004 年於景德鎮進行創作，在戶外準備為作品施釉的工作情景。

Wang, Hsiu-kung was glazing a pottery jar outdoor at Jingdezhen, 2004.

34. 2006 年在景德鎮創作時，調配一桶桶的釉藥原料。

Buckets of glaze materials blended by Wang, Hsiu-kung during his stay at Jindezhen, 2006.

多彩釉創作 揮灑絢麗色彩

1986 年的第 4 次個展，王修功開始以瓷板為畫的手法，發現多彩釉可以潑灑出如水墨畫的寫意境界，如玉的白，如翠的青，如烏金的黑，各種釉色「出乎自然，非由造作」，這是楚戈對他作品的讚譽^{註 11}。王修功為臺灣較早燒製大型瓷版畫的陶藝家之一，由於陶瓷坯體吸水性強，王修功改變以噴釉方式來解決釉因黏度關係而無法平塗的困難，同時噴釉技術又難以控制，不比水墨畫用畫筆揮毫即能觀察出墨色的濃淡變化，必須在很短的時間內快速完成。同時需要考慮到施釉的厚薄深淺，如同考慮畫筆的輕重深淺，難度很高，同時由於收縮率問題，容易裂開，愈大愈難燒。

2004 年後，王修功受邀至上海、北京、杭州展出，為此曾多次前往景德鎮，創作一系列的多彩陶瓷板、盤作品，氣勢浩瀚，彷彿感受到釉色的生命力。他利用當地窯廠協助塑形，採當地現成市售釉藥再重新加以調配，在圓盤上以環狀輪轉方式施釉，從中心以各種不同的釉色向外延伸，使用噴槍時對壓力的強弱、噴幅大小的掌握、距離坯體遠近的拿捏，在在都是一番功夫，在創作時得一氣呵成，不能也不許有任何疏失，釉不能施薄，也不能過厚，更不能修正，困難度可見一斑^{註 12}。不管是 120 公分大的多彩釉瓷板，或是具抽象意味的圓盤，其釉色的堆疊，加上窯火的變化，產生了絢爛斑斕的色彩，予觀者極大的想像空間。

Bringing dazzling colors into full play with multicolor glaze materials

In his fourth solo exhibition in 1986 Wang also displayed his multicolor glazed porcelain plaque with freehand ink-wash painting. His works of art was commended by Chu, Ke for glaze colors being "seemingly natural and not affected".^{*11} Wang, Hsiu-kung is one of the first Taiwanese ceramists who produce large ceramic plaques. Considering the strong absorbent quality of a clay body Wang chose to use a spray gun to glaze clay surface to overcome the difficulties caused by glaze viscosity. Yet spray gun techniques are very different from ink-wash painting in which brushes are used and shade variations can be seen immediately. Wang needed to have good mastery of a spray gun to finish spraying in a very short time while taking the thickness of glaze into consideration. He also needed to think about the shrinkage rates of his clay in order to prevent cracking. The larger a work of art, the more difficulty it could be.

Since 2004 Wang has been invited to several exhibitions in Shanghai, Beijing and Hangzhou. For the reason of those exhibitions he went to Jingdezhen various times and created a number of vivid and lively multicolor ceramic plaques and plates there. He asked potters at some local kilns to help shaping ceramic bodies. Then he bought ready-made glazes and reformulated them before applying to round pottery plates. He rotated the plates when glazing so that different colors of glaze could extend outward from the center. During glazing it is extremely important to control spray gun's air pressure, flow range and distance to the clay body. It is an extremely challenging task that the whole glazing process has to be accomplished at one go without any mistakes as there's no chance for correction.^{*12} No matter it is a 12cm long multicolor ceramic board or an abstract style round plate, Wang has showed his exquisite skills in glazing and firing, offering his viewers space for their imagination.



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後現代風格 結構幾何表現

王修功在 1984 年開始嘗試後現代創作風格，在西方藝術的薰染下，他開始嘗試表現蒙德里安 (Piet Cornelies Mondrian, 1872-1944) 透過水平、垂直線條重新結構為大小不一的矩形構圖，以各式多彩釉瓷板切割構圖，利用線條、面、色彩框架出幾何圖案，如《混沌的四季（多彩釉結構表現瓷板）》（2002）。

2002 年創作一系列多彩釉瓷板拼貼的創作，王修功意圖打破方框裡的多彩釉瓷組合方式，以壓鑄成形的陶板，施以多種釉彩窯燒後，再經切割組合而成，都是他試圖從陶瓷創作中淬鍊出西方藝術風格精華的大膽嘗試。如《莫非「蒙德里安」乎？》、《多彩釉線、點、面構成》。王修功表示，他嘗試以「不同窯火」燒成從單色到多彩釉的陶板，造形則以不盡對稱、卻又不失均衡地展現作品的節奏感，甚至有將二度空間延伸至三度空間的表現^{註 13}，如《三角立體多彩釉（不同塊狀陶板構成）》。

靈感取材自阿爾普 (Hans Arp, 1887-1966) 的繪畫和畢卡索 (Pablo Ruiz Picasso, 1881-1973) 的雕刻而成的《裸女》(1990)，以女體變形雕塑外觀，上方塑出眼、鼻，脖子細長，雙眼俯視沈思，中段為女性身體飽滿圓融，下段足部修長，整體平衡和諧，施以蛋殼白的白釉，十分端莊優美。從王修功後現代風格創作造形中，隱約可見他將西方藝術風格內化為創作靈感的來源。

35. 2002 年，王修功於交通大學藝文空間舉辦第 13 次陶瓷個展，展出突破傳統形制新創作。右為作品《多彩釉線、點、面構成》。
Wang, Hsiu-kung and his groundbreaking piece Multicolor Glazed Composition of Points, Lines and Surface (on the right) at his 13th solo exhibition at the art gallery of National Chiao Tung University, 2002.
36. 2002 年，王修功於交通大學藝文空間舉辦第 13 次陶瓷個展，與《莫非「蒙德里安」乎？》合影。
Wang, Hsiu-kung and his work Could This Be Mondrian? at his 13th solo exhibition at the art gallery of National Chiao Tung University, 2002.
37. 王修功與其作品《裸女》。
Wang, Hsiu-kung and his work the Naked Lady.
38. 《三角立體多彩釉（不同塊狀陶板構成）》。
3D Multi-colored Glazed Plaques.



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Postmodern style: geometric structures

Wang, Hsiu-kung began to incorporate postmodern design into his pieces in 1984. Under the influence of Western art, Wang tried to introduce the composition of vertical and horizontal lines forming rectangles of different sizes—a composition created by Piet Cornelies Mondrian (1872-1944)—to his art creation. He used lines and geometrical patterns of various glaze colors for his compositions. The Chaotic Seasons (2002) is one of the examples.

In 2002 Wang created a series of multicolor glazed porcelain collage boards. He attempted to go further beyond by using dry pressing method to make pottery boards, firing the boards after multicolor glazing, and cutting and recomposing the boards. Some examples which show his bold experiments of incorporating Western art styles into ceramic creation are Could This Be Mondrian? and Multicolor Glazed Composition of Points, Lines and Surface. Wang stated that he managed to make single- and multi-color glazed pottery boards with different firing types and asymmetrical yet balanced shapes to extend his ceramic presentation from two-dimensional to three-dimensional.¹³ The 3D Multi-Colored Glazed Plaques is an example.

Wang's postmodern pieces reveal that he has internalized Western styles and incorporated them into his creation. For example, The Naked Lady is inspired by Hans Arp (1887-1966) and Pablo Ruiz Picasso (1881-1973). The Naked Lady is a deformation of the form of the woman body. The upper section of the sculpture is composed of eyes looking down and contemplating, nose and a long neck. The middle section portrays a full round female body torso while the bottom part of the work represents long legs. Coated with eggshell white glaze, the piece reaches a harmonious balance and shows elegant modesty.



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釉中瑰寶——一甲子的陶藝創作典範

以今日角度來看，對於已經習慣以窯燒出 1200℃ 高溫的陶藝創作者來說，「高溫釉下彩」這樣的技法似乎稀鬆平常，不管是瓦斯窯或電窯，都可以任運控制預想的燒製溫度；但以 4、50 年代臺灣陶藝發展過程，無論是陶瓷知識、技術，幾乎是從零開始的狀態，燒窯也須使用柴、煤油來控制火候的創作環境背景下，克服釉藥、窯火的困難度，拓展高溫釉下彩技術，改進唐三彩釉吸水、易碎的缺點，運用高溫多彩釉將釉色發揮的絢麗萬千，王修功豐富了陶瓷創作與實用的發展性，實是一項非凡創舉。已故的陶藝評論家宋龍飛曾經這樣形容王修功的作品：「淋漓盡致的多彩釉面，超越了古代低溫三彩釉面變化，同時亦使得銅紅、鈷藍、鐵黑等高溫釉藥，在藝作上重新得到了詮釋……」^{註 14}。

在臺灣現代陶瓷耕耘將近一甲子的歲月中，如果要記錄王修功這位前輩陶藝家在臺灣陶瓷藝術上的成就，恐怕是無法細數完整的了；陶藝評論家宋龍飛、藝術家楚戈稱他為臺灣陶瓷的拓荒者，記者廖雪芳撰文以「臺灣陶藝的先鋒」稱呼，簡潔扼要地說明了王修功在臺灣現代陶藝發展的角色與地位。他在早年產業階段的釉藥研發與裝飾、燒製技法的工作，以及後來默默進行創作的時光，從不放棄鼓吹在傳統中找到創新的方向，始終如一堅持他年少時的追尋，矢志不變。

如今他已屆 85 歲高齡，與夫人周瑞華半隱居式的住在背山臨海的三芝，在鶯歌陶瓷博物館公佈王修功為成就獎得主的夏末秋初，曾多次前往拜訪，承大女兒曉蘭協助，將王老師過去創作作品重新開箱，似乎也打開了王修功創作的記憶之門。封窯已久的王修功，看見多年來未有機會開啟的作品時，興致盎然地來回欣賞，彷彿看見久別重逢的老友，格外歡喜，既陌生又熟悉的感觸湧上心頭，不可置信地自問：「這是誰的作品呀，做得挺不錯的！」許多創作時的情景，似乎在那一刻點點滴滴浮現在王修功眼前。

註 1：王修功〈寫「中國陶器公司」〉，未出版手稿，1988.3.2。

註 2：林慧貞〈台灣彩繪陶瓷的發展分期與繪畫表現初探〉，臺北縣立鶯歌陶瓷博物館，台灣彩繪陶瓷的發展與未來研討會論文集，2003。

註 3：同註 2

註 4：方叔〈為「陶藝」一詞正本清源〉，藝術家 224 期，1994.1，頁 440-445。

註 5：馮筠心〈王修功的陶藝生涯〉，《中華民國筆會》季刊，春季號，國際筆會臺北分會，2000。

註 6：何懷碩〈瓷器的回顧與前瞻〉，《十年燈》，大地出版社，1974，頁 45。

註 7：2014.10.23 採訪記錄，受訪者有王修功、周瑞華、葉文、鄭光遠，於三芝楓愛林山莊。

註 8：王修功，〈不按牌理出牌〉，《雄獅美術》，149 期，1983.7，頁 114-116

註 9：跋，王修功，《王修功陶瓷集》，臺北市：國立交通大學藝文中心，2002.5，頁 215-217

註 10：王修功，1983 年第二次個展創作自述。

註 11：楚戈，〈陶瓷藝術的拓荒者〉，《雄獅美術》，231 期，1990.5。

註 12：王修功，〈從陶瑣語〉，《王修功現代陶藝卷》，江蘇美術出版社，2007.4，頁 9-11。

註 13：跋，王修功，《王修功陶瓷集》，臺北市：國立交通大學藝文中心，2002.5，頁 215-217

註 14：宋龍飛，〈臺灣陶瓷工業的拓荒者——王修功〉，《藝術家》，80 期，1982.1，頁 220-222。

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臺灣博碩士論文知識加值系統，<http://handle.ncl.edu.tw/11296/ndltid/36813522819805851399>。

2. 陳新上，〈許自然與鶯歌仿古陶瓷的發展（上）〉，《臺灣工藝季刊》，46 期，2012.8，頁 56-65。

A treasure and a role model in ceramic art for six decades

The development and use of high fire underglazes may be commonplace for today's ceramicists who are familiar with the use of 1200℃ firing temperature and are able to control firing temperature by using gas kilns or electric kilns. However it was indeed a remarkable breakthrough in Taiwan in the 1940s and the 1950s when ceramic knowledge and technology was barely zero and when wood and kerosene were used for firing. Wang, Hsiu-kung overcame challenges of glazing and firing, developed high fire underglazes and improved Tang Sancai's absorptivity and durability. He brought dazzling glamour of high fire underglazes into full play, enriched ceramic art, and enhanced functionality of pottery. Late ceramic critic Sung, Lung-Fei described Wang's artwork as "beautifully glazed, going beyond ancient low-fire tricolor glazing, and giving a new artistic interpretation to high fire glazes such as copper red glaze, cobalt blue glaze and iron black glaze....."^{*14}

Wang, Hsiu-kung's contributions to Taiwan's modern ceramic art near six decades are too numerous to count. Wang is referred to as a trailblazer of Taiwan's ceramics by late ceramic critic Sung, Lung-Fei and artist Chu, Ke and a pioneer in Taiwan's ceramic art by journalist Liao, Hsueh-fang. Those titles explicitly speak of Wang, Hsiu-kung's role and position in the history of modern ceramic art development in Taiwan. From research and development of glazes and firing techniques in his early times as a practitioner to engaging in ceramic art creation, Wang has never given up promoting innovation and has been persistent and determined in pursuit of his dream.

Today, 85-year-old Wang, Hsiu-kung and his wife Chou, Jui-hua live a semi-secluded retired life in Sanzhi where is surrounded by beautiful ocean and mountain sceneries. After Yingge Ceramics Museum announced that Wang, Hsiu-kung is the winner of the Achievement Award at the end of last summer, I visited him at his home several times. One time when his daughter Wang, Hsiao-lan helped open up boxes of his previous pieces, it seemed that his memories of those years came back again. When Wang saw those works which he hasn't seen for years, he excitingly checked them out just like meeting friends he hasn't seen for a long time. He seemed to be especially happy and said in an unbelievably strange yet very familiar tone, "Who made those works of art? They are good!" At that very moment it seemed that Wang had a flashback to all his life experiences as a ceramic artist.

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我的父親，我永遠敬佩與深感驕傲的藝術家

文・王曉蘭

這次非常感謝新北市陶藝獎頒發「陶藝成就獎」予我父親王修功，在他從陶近 60 年，現因年事已高封窯之時，還能榮獲此至高殊榮，於我父親而言，是對他這段不屈不撓、傾注畢生心力在陶藝創作之路上的最大肯定。在陸續整理父親過往到近期的資料過程當中，更對父親在陶瓷技術上不斷突破研究的精神，以及提升陶瓷藝術之格局和地位的努力，有著更深入地瞭解與由衷地敬佩。這個成就獎，我可以自豪地說，我父親王修功實至名歸、當之無愧！

在我小時候的記憶裡，父親時常在工作室一待就是一整夜，面對著整晚燒著炙熱烈火的瓦斯窯，全身都被汗水浸透，一直要等到成品出窯時才能休息補眠。印象中早期的工作室，有許多大大小小的石膏模，那時的父親是將這些石膏模灌漿之後成形的花瓶，經由母親及其他工作人員，在瓶上刻花或是畫上圖案再燒製出成品。那時的父親，還延續著之前在龍門、唐窯的經營理念，以仿古創新的方式賦予陶瓷多元的展現。然而到我開始唸小學的民國 60 年代末、70 年代始，這些作為模型的石膏模體已不再出現，轉為更為純粹的陶瓷藝術創作，其作品無論在形體、釉料還是色彩的表現上，都逐漸打破傳統的陶瓷範疇，展現出他獨特的個人創作風格，並提昇了陶瓷作為一門藝術美學的地位和突破。

父親對於陶瓷一直有著永無受挫的熱誠和使命感。早期從 1957、1958 年先後主持中國陶器公司、中華藝術陶瓷公司開始，即不斷思索與嘗試將陶瓷由實用轉型到較高的藝術層次與境界，這在當時臺灣還停留陶瓷作為日用器皿和工藝品的時代，無疑是項艱鉅與孤獨的路程。當時父親為能發展陶瓷與繪畫結合的陶瓷藝術，提昇陶瓷製作的水準，突破陶瓷只能做為工藝的條件，進而聘請了他在杭州藝專的學長席德進、吳學讓等 10 多位藝術家共同集思發揮專長。父親在當時訂立了一套相當開明先進的「按能計酬」法，致使參與的藝術家無不竭盡發揮每個人的高度潛力和創造力，在很短的時間內，為中華陶瓷製作出許多藝術性的作品，開創出陶瓷領域另一番不同的面貌。

My Father and the Artist I Have Always Admired and Been Deeply Proud of

Wang, Hsiao-lan

I am very grateful for the "The Achievement Award" that the New Taipei City Government gave to my father, Wang, Hsiu-kung. It's a great honor and privilege for him especially when he has retired from ceramics after nearly half a century of endeavours. In the process of sorting out my father's latest and past information, I have been more understanding and admired him by knowing his constant spirit of research in ceramic technique and the enhance of ceramic art arrangement and status. I could proudly say that my father, Wang, Hsiu-kung truly deserves to be awarded the "The Achievement Award".

In my childhood memory, my father usually stayed up all night in the studio, facing with broiling gas kiln, soaking in the sweat, until all the works came out from the kiln and he could finally get rest. My impression of the early studio was filled with many different size plaster models, in which my father cast vases. Through relief carving or hand-painting on the vase by my mother and other decorators, the art work was completed after firing. At that time, my father still held up the business concept of Dragon Ceramics period and Tang Yao period by archaizing and innovative ways to give diversity of ceramics. While after 1970s, the use of plaster models no longer existed in his artworks. It turned into more pure ceramic art creation, no matter on the shapes, glazes or colors. His artworks broke through traditions and showed his unique creative style, enhancing ceramic art's aesthetic position.

My father has always been extremely passionate and has a strong dedication to ceramics. In 1957, by establishing Chinese Pottery Company and China Pottery Porcelain Arts Co., he constantly pondered and attempted to let ceramics from usefulness transit to a higher level with the realm of art. In view of the industry in that period of time, when ceramics were still used as household utensils and crafts, this decision undoubtedly led to a demanding and lonely journey. In order to enhance the level of ceramic production and break through the limitation of ceramic only as crafts, he combined painting and ceramics. Later on, he invited painter Liao, Wei-lin, Hsi, Te-chin, Wu, Xue-jang and more than ten artists from Hangzhou Vocational Art School to participate in the making of modern decorative ceramics. They adopted the principle of paying artists transaction-based compensation, which encourage artists to bring their talents and potentials into full play. In a very short time there were many artistic ceramic works produced at China Pottery Art Co., which brought ceramics into a new realm.



1

當時的臺灣陶藝尚在萌芽階段，陶瓷的燒製技術和釉料的研發均相當有限貧乏，然而為了能夠燒製出更為精彩豐富的作品，父親在此方面下了不少的功夫與實驗。他不按牌理出牌、大膽與勇於嘗試的研究精神，打破一般慣常的釉料調配模式，在經歷了不知多少次的失敗和挫折，終於研發出「高溫釉下彩」的燒製技術，克服了以往釉上彩裝飾花紋容易磨損的缺點。以往的釉上彩須以低溫經三次才能燒成，而父親開發出的釉下彩溫度則高達 1200℃，且為一次燒成需時 20 多小時。「高溫釉下彩」為臺灣陶瓷寫下了創新的一頁，這項燒製技術即便是在現在中國的陶瓷重地景德鎮，都尚無任何一家陶瓷廠可以比擬。父親的「高溫釉下彩」不僅將臺灣的陶瓷藝術在技術層面上邁出一大步，其呈現的絢麗色彩與變化出的渾厚韻味，更在藝術性的表現上超越中國陶瓷頗富盛名的唐三彩。

1960 年，父親離開偏重以商業導向經營的中華陶瓷廠，與幾位過去在藝專的藝術同好籌組「龍門陶藝公司」，邀集更多不同領域的美術創作者加入。除了延續其在傳統中創新的理念之外，還更具開放性地引導每個藝術家注入其個人的設計理念與風格，採取自由發揮的創新嘗試，融入符合當代精神的時代陶藝作品。在這樣的鼓勵及空間之下，龍門大大展現了多元而豐富精彩的藝術性陶瓷，並在形制、色彩、質地與技術上均超越以往。龍門曾在 1960 年 6 月於中山堂展出 6 天，創下 2 日參觀人數高達 2 萬、作品幾近全數賣出的記錄，並受到國內外十數家媒體的報導。龍門不僅是當年國際與僑胞間推崇的觀光據點，更成為臺灣對外宣揚文化藝術發展的重要力量。

龍門之所以受到矚目，在於以發展藝術性的陶瓷為前提，不是完全的摒棄傳統，而是延續傳統美好部份的同時還不斷的追求突破與創新，因而為陶瓷的藝術發展走出新的局面。這些由父親與其他藝術家參與繪刻、設計的作品，比起純由工匠所生產的陶瓷自然有較高的意境與藝術價值，但這樣的做法在當時也因有人不能接受而遭受批評。對於長期以來傳統陶瓷在人們心中的既定印象，龍門的作品顯得不夠仿古，這與當時受到西方抽象表現主義影響下的臺灣藝術發展面臨同樣的處境。臺灣在 5、60 年代面對西方現代藝術的衝擊，藝術家對「抽象」概念的理論與實踐，大多以多面向的角度各自詮釋，但都不離探索如何基於東方的文化脈絡，對「抽象」的現代藝術語彙加以吸收運用，並試圖在傳統中蛻變出有別於西方的表現。父親在 1961 年所寫的「龍門二年」文章中便指出：「我們只是就中國傳統陶瓷工藝及書畫藝術，作原則性的吸取，俾能適合現代中國人的愛好。它既不是假古董，也不是一時因襲西方新抽象藝術來唬人的東西。」

At that time Taiwan's ceramic art was still in an embryonic stage from lack of firing techniques and understanding in glazes. However, in order to make more splendid and plentiful art works, my father made a lot of efforts in this regard. He was audacious, unpredictable and courageous in innovation to breakthrough in glazing compounds. After many failures and setbacks, he finally developed a "high-fire underglaze" technique and overcame the shortcomings of overglazed decoration patterns easy to wear down. In the past, overglaze painting needed to be fired for three times at (comparatively) low temperature, but the new high-fire underglaze technique just needed to fire once at 1,200°C and only took 20 hours. The high-fire underglaze technique became a very important milestone in Taiwan's ceramics, because even in Jingdezhen, the "Porcelain Capital" in China, did not found it out. My father's high-fire underglaze presented the brilliant and changeful colors, making a breakthrough in famous Tang Sancai, tri-colored glazed pottery from Tang Dynasty.

Later owing to different pursuit and ideas, father left the business-oriented China Pottery Arts Co. in 1960, and co-founded Dragon Ceramics Company with his schoolmates from Art School, inviting creators from various fields to join the programme of infusing personal designs and styles into ceramic works. Apart from reserving the traditions, artists have obtained the freedom to innovate and incorporate contemporary elements into potteries. And hence a large number of artistic ceramics were produced. No matter in shapes, colours, quality, and making skills, Dragon Ceramics has surpassed the past. Soon in June, 1960, the exhibition held by the Company at Zhongshan Hall got a tremendous success, although it only lasted for six days. Most artworks were sold out and the number of visitors even reached up to twenty thousand. The exhibition became a famous tourist spot recommended by countrymen living abroad. Reported by dozens of domestic and foreign media, the achievement also marked a milestone in promoting Taiwanese culture and arts to the world.

The major reason why Dragon Ceramics Company could draw so much attention was that it never betrayed the tradition. Rather on the road of developing artistic ceramics, the Company attempted to reserve the good and meanwhile to innovate and to improve. The consequence was that compared with other potteries made by potters, the works made and designed by father and other artists presented more aesthetic conception and had higher artistic value. However such practices also received some criticisms at that time. The works of Dragon Ceramics were criticized for not antique enough, which were contrary to the people's impression on potteries. Same situation occurred in other Taiwan art fields which were influenced by Western abstract expressionism. Under the impact of Western contemporary arts, different artists in 50's and 60's interpreted the theory and practices of "abstract" from their own perspectives. Whilst they also explored a better way to incorporate oriental culture, attempting to differentiate from Western presentation based on the idea of abstract. For this, father pointed out in his article "The Second Year in Dragon Ceramics (1961)" that "we draw out the elements of Chinese traditional ceramics crafts, calligraphy and ink-wash painting in order to cater to modern Chinese people's favor. Our works are neither fake antique nor some imitations of western abstract expressionist."



2

1. 【剪報】龍門陶器於當時暢銷歐陸。A newspaper clipping about Dragon Ceramics Company's products selling well all over Europe.
2. 【剪報】「龍門陶藝公司」簡介(位於於臺北市南京東路門市部)。A newspaper clipping about the retail store of Dragon Ceramics Company located at Nanjing East Road, Taipei City.



3



4

因此父親在龍門時期所不斷進行的開創性嘗試，即是相當地反應了當下藝術創作者面對當代思潮而不斷要求自我突破與挑戰的精神和過程，既要能打破前人窠臼，又要創造能反應時代特色的途徑，對於在與其他藝術領域於同樣時空背景下所披荊前行的歷程，父親其實早已賦予陶瓷為一門獨立藝術的超脫觀念。

父親在龍門期間除繼續拓展高溫釉下彩技術，改進了三彩釉的吸水、易碎缺點，使之兼具實用的可能性外，他更運用高溫釉下彩，將中國水墨畫的韻味意境，創始性的運用在陶瓷上，將陶瓷原本僅侷限於工筆寫實的山水表現，以釉色的熔融呈現從來不曾陶瓷上表現過的詩意與美感。

龍門而後創辦的唐窯公司，則更進一步捨棄仿古，企圖建立臺灣陶瓷的風格與時代特色，因而於 1971 年，與楚戈、于還素共同發起，邀請了 41 位臺灣老中青三代的畫家如馬壽華、黃君璧、劉奇偉、劉國松、江兆申、李錫奇、何懷碩等人，將繪畫與陶瓷做大規模跨領域的結合，並於中山堂舉辦「第一屆當代名畫家陶瓷展」。當年能邀集如此多位有傳統派及現代派的中、西畫家共同創作實屬不易，並充分表現了每位藝術家在陶瓷作品上的獨特風格。在這大膽創新的「策展」理念中，有著父親對於當時當前文化的發展與沿革所投注的關心，以及陶瓷之於藝術領域須不斷探索、求新求變的自覺。即便到現在已屆 80 多歲的高齡，但他對於藝術的喜愛和文化的關注，還有對於自我創作永無止境的超越要求絲毫沒有停歇，一路走來始終如一。

從龍門到唐窯由父親主導所主持的陶瓷公司，雖在藝術性的創造及燒製技術的成果上開闢風氣之先，但經營屬性仍是以銷售為營運之本，父親在這期間所發展的開創性商品，將陶瓷的實用性價值提高，兼具傳統與創新，並從藝術性的思考發展生活運用與設計，由現在的角度來看就是目前眾所熱衷的文化創意產業。但就目前臺灣對於文創的重視與認知程度已漸趨白熱，卻依然面臨了創意與現實產業面無法達到裨行的種種困難，更遑論在 50 多年前的龍門與唐窯！在一次次面臨現實困境的營運壓力下，父親決定毅然離開大眾化經營的市場，專心投入個人陶瓷創作的領域。

Therefore, my father continually encouraged innovative attempts when he was in Dragon Ceramics, which just reflected the modern artists' persuasion of self-breakthrough when facing with the impact of modern ideological trend. The artists must break stereotype while reflect characteristics of the times. With respect to difficulty of other art fields, my father had endured artistic ceramics with unconventional character.

While in Dragon Ceramics, my father developed the "high-fire underglaze", eliminating defects of tri-colored glazed pottery of the Tang Dynasty which was absorbent and fragile, and he put the manifestation of Chinese literati painting on the pottery, overcoming the original method which could represent the landscape only in realistic way, with the diversification that glaze melted to express poetic and beauty that was never seen before.

After Dragon Ceramics, my father established Tang Yao Ceramics Co. and abandoned archaic moreover, and attempted to establish a Taiwan's ceramic style and characteristic of time. In 1971, Chu, Ke, Yu, Huan-su and my father invited forty-one painters in Taiwan including Ma, Shou-hua, Huang, Chun-pi, Liu, Chi-wei, Liu, Kuo-sung, Chiang, Chao-shen, Li, Xi-chi, and Ho, Huai-shuo, covering three generations, to hold The Famous Contemporary Painters' Première Ceramics Exhibition that displayed the brilliant combination of paintings and potteries at Taipei Zhongshan Hall. In that time, it was not easy to invite a number of traditionalists and modernists, eastern and western artists working together, and each of them showed their own style in ceramic works. In this bold and innovative "curatorial" concept, my father has shown his concerns for the cultural development and innovative ideas in ceramic art. For so many years, even in his 80's now, my father has never forgot his passion and concerns for arts and culture, as well as his self-demand of transcendence on creation, along the way.

Although having created the trend of artistic ceramics and also enhanced the firing techniques under the direction of father, either the Dragon Ceramics or Tang Yao Ceramics was still business-oriented companies. What he attempted to do at the companies was similar to what is currently known as "Cultural and Creative Industry". He strengthened the functionality of ceramics from aesthetic perspectives and incorporated modern designs as well as traditional elements into daily utensils. Despite the fact that the industry has reached a peak of development in Taiwan nowadays, it was not the case back in my father's time. The development of arts and business could not find a balance point. Provided that, and under the operating pressure of financial issues, father decided to leave the market and shift all his attention to individual ceramic creation.

Later in 1981, the experience at "Joint Exhibition of Chinese and Japanese Ceramic Artwork" at National Museum of History frustrated him. The criticisms he received, however, on the contrary spurred him to dedicate more to modern ceramic creation and innovation. In six years in a row afterwards, he has held his solo ceramics shows for five times at Spring Gallery, Taipei, which was well-known for its contemporary exhibitions. During the process, he constantly set challenges for himself to conquer and endeavoured to fulfil his goals. The achievement was also the testimonial of his exploration on all the possibilities of ceramics. He presented the beauty of misty prospect of Chinese literati painting with his innovative high-fire underglaze melting and blending, which became his unique personal style.

3. 1971 年「唐窯陶瓷公司」「第一屆當代名畫家陶瓷展」文宣（一）。
A brochure of The Famous Contemporary Painters' Première Ceramics Exhibition launched by Tang Yao Porcelain Ceramics Co., 1971.
4. 1971 年「唐窯陶瓷公司」「第一屆當代名畫家陶瓷展」文宣（二），展出藝術家名單。
A list of artists in a brochure of The Famous Contemporary Painters' Première Ceramics Exhibition launched by Tang Yao Porcelain Ceramics Co., 1971.
5. 新三彩闊腹瓶。New Tri-colored Wide-Belly Vase.



5

1981 年，一場在國立歷史博物館展出的「中日現代陶藝家作品聯展」，臺灣當時的陶藝創作受到不少的打擊與批評，深深激起他對於投入現代陶藝創作的信心與革新的期許。至此開始連續 6 年，父親於當時以展出現代藝術著稱於時的「春之藝廊」，以豐沛的創作力與融會中西藝術思潮的體驗，將長年累積的釉料與燒製技術打下的紮實基礎，連著 5 次舉辦了個人陶藝展。像是不斷為自己設下目標作為實踐與檢驗的挑戰，不僅越發展現了父親對於陶瓷領域充滿無限開發可能性的表現力，更以其之前即創新的高溫釉下彩釉色熔融及層疊的趣味，呈現出類似中國水墨氤氳的意境，建立了他在陶瓷藝術獨特的個人風格與標的。

從第 2 次的個展開始，父親即苦思如何反應中國藝術的時代性與陶瓷間可以共融呼應的語彙，而後終於在瓷板上找到了新的方向。他擺脫傳統陶瓷的三度空間造形，以平面如同畫布作用的瓷板，將其於藝專時期習得的中國水墨渲染潑墨的技巧，以釉代墨，以噴槍代替畫筆，將心中的山水揮灑於瓷板上，燒製出介於西方抽象藝術與中國水墨意境的創新作品。他雖自嘲無法創作出波瀾壯闊的大山大水，但釉料經過高溫燒製所產生的奔放與躍動，與在板面上形成剔透近乎於玉的質感，這種獨特的展現和意韻流動的生命力與美，卻是水墨筆趣無法達到的。因此由於表達的質材、方式和製作過程等的不同，父親的瓷板與水墨畫，以及傳統繪製於陶瓷上的繪畫，均在本質上有著截然不同的風貌。然而他卻又將中國水墨的氣韻、詩意、流動與力道成功地與陶瓷銜接，實現了他對於陶瓷藝術反映現代性與原創性的努力。

在瓷板的突破性創新之後，父親並沒有因此而自足自滿，其仍不斷思索尋求陶瓷更多的可能性，如同他對藝術創作與風格形成的看法。他強烈駁斥創作只拘泥於一個特定的模式，不僅不走別人已經走過的老路，更不可一再重複自己。在藝術上要成就出個人的風格，必須要經過長時間專一的投入與鍛鍊，才會自然而然經由作品投射出創作者的思想、內在，個性和手法，也就是所謂的個人風格。沒有風格或是仿效他人的風格都不是身為一個藝術家應有的格調與情操，而耽於已然成形的個人風格於自滿或曝獻，更意味著精神的沈淪和靈魂的枯竭，都是無法談及藝術境界的提昇。

因而父親一路從中國傳統水墨、新三彩、到瓷板的原創表現，發展到對於極簡極限主義的構成趣味產生興趣，因此開始嘗試將瓷板作為色塊元素的裝置性陶塑作品。他從蒙德里安與康丁斯基的作品中找到靈感，基於父親個人本身對於色彩的敏銳度與特別的運用喜好，他將這兩位畫家如同「建築式變化」的繪畫，從平面轉變為真正的三度空間，卻是用燒製的各色瓷板拼貼，純粹將陶瓷抽離出只剩質材與顏色的元素，保留陶瓷的基本構成，卻重新賦予點、線、面的組成面貌，呈現出陶瓷極具實驗性、觀念性與前衛感的裝置性陶塑，再一次打破陶瓷的既定觀念和語彙極限。

6



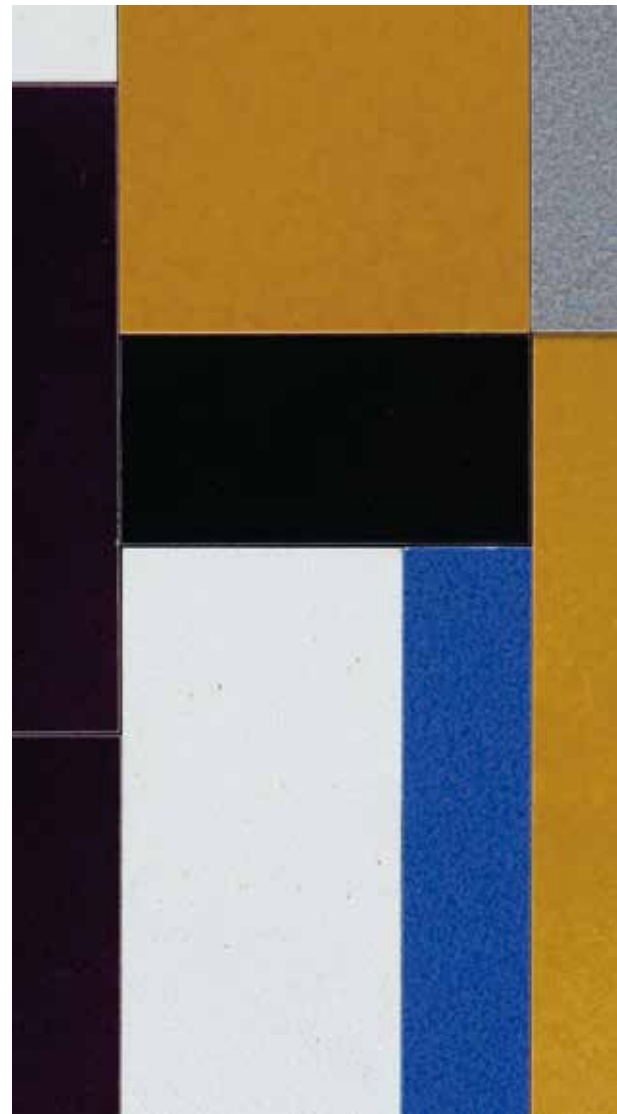
After the second solo show, my father started to find a way to express the Chinese art marked with times by ceramic works, and the answer to the question was porcelain plaques, which could depart from three-dimensional form of traditional ceramic works and be used as canvas. My father used the ink-wash painting skills he learned at Art School, but replaced ink and brush with glazes and spray gun, eventually created porcelain works which combined elements of western abstract expressionist and the conception of Chinese literati paintings. Although the plaques could not fully show the magnificence of landscape, but the fired glaze which could reveal untrammelled and bouncing soul out of the works, and combined with the jade-like tactile impression of porcelain, creating works with one-of-a-kind expression of flowing motion with life and beauty that traditional ink-wash painting could not achieved. Due to the material used, making methods and different processes, there are essential differences between porcelain plaque, ink-wash painting and the traditional painting on pottery. My father combined the aroma, poeticness, flow and strength of Chinese ink-wash painting with ceramics, and eventually created artistic ceramics with modernity and originality.

Nonetheless father was never satisfied and self-contented with simply the innovative breakthrough of porcelain plaques. He further pondered and explored more possibilities of ceramics. Strongly denouncing sticking to only a certain type of formality, he advocated creating personal style instead. An artist shall not follow others' steps, he believed. And one shall not get limited within his previous accomplishments. To attain a personal style, he suggested that an artist could only make the artworks able to reflect the ideas, mindsets, characters and skills after a long time of dedication and enhancement. In his opinion, having no individual style or simply imitating others shall not occur on an artist. While being indulged with or showing off established characteristics further implies the degeneration of the spirit and dying of the soul, which must be avoided, because consequently, an artist would have no room to improve the level of his arts.

Due to the progress from ink-wash painting through high-fire underglaze to porcelain plaques, which aroused my father's high interest in Minimalism, he started trying to use porcelain boards as individual color chips to create ceramic installation art. Drawing inspiration from works of Mondrian and Kandinsky, whom were famous for their "architectural transformation" paintings, he changed the way of expression from two- into three-dimensional form by collaging different colored porcelain slabs to present the colours and texture. The structure of clay was preserved yet the conventional presentation of "ceramics" was abandoned. With the formation of points, lines, and planes, again he moved forward to create experimental, conceptual and avant-garde ceramic installation art, breaking the rule and stereotype.

6. 多彩釉抽象表現瓷板（局部）。
Multi-Colored Glazed Plaque with Abstract Presentation (part).
7. 莫非「蒙德里安」乎？（多彩釉瓷板拼貼）（局部）。
Could This Be Mondrian? (Multi-colored Ceramic Collages) (part).

7



現今父親雖年歲已高，已不再長時間於釉沫粉塵與高溫爐窯間做體力上的消耗，但依然不變的是他對於陶藝的熱衷，以及致力於提昇陶瓷的地位和層次，強調「陶瓷藝術，就是陶瓷藝術」，陶藝應成為一門獨立的藝術顯學。在他認為，陶瓷的土與釉，在經過火燒，均是藉以呈現陶瓷藝術的多種媒介，這和水墨畫之於筆墨及宣紙、油畫之於顏料、畫筆與畫布、雕塑之於刻刀、石、木等其他藝術一樣，只是表達的媒材與方式的不同而已，其對於藝術創作的概念和對審美理念的追求並無二致。陶瓷擁有悠遠的發展歷史，比其他的藝術類別生成的更早，雖新石器時代的彩陶以實用性質為主，但在其上繪製的圖案紋飾，已顯然呈現當時人類對於美的追求與欣賞。只因在歷史演進的洪流中，陶瓷作為藝術性發展的面向越來越緊縮，因歸根於陶瓷在製作過程上的嚴苛條件以致侷限了它的表現性，所以父親才不斷致力於釉料的研發和燒製的技術，期望能為陶瓷延續並開拓新的價值與藝術生命。

父親在釉彩上的變化和層次，至今無人能出其右。這些濃稠如泥漿般的釉料，不像油畫顏料或是水彩或是水墨，可以清楚的藉由視覺分辨出顏色濃淡，進而掌握想要表現的色感。因此陶瓷的施釉過程，必須先在心中構築出畫面，只能憑藉感覺經驗去體會畫面的深淺濃淡，還須一鼓作氣在很短的時間完成。坯體的形成，釉藥的組成，釉與坯的結合，釉與釉間的調適，還有窯火的控制，每一項因素任何一丁點的變化皆會決定作品的成敗。因此一件陶瓷品的完成，是需要經過長時間的試煉，在獲得穩定性的掌控後，才能在整體密切的配合下，達到圓滿的創作心願。因此，陶藝比其他的藝術媒材需要花費更多的技術累積和不斷失敗的挫折，才能展現經火淬鍊後精彩的結晶。是之陶瓷藝術的創作路程必須具備豐富的製陶技術和經驗與深厚的藝術修養，還要有無比的毅力和決心才能重拾重重挫敗後的勇氣。因此陶藝在創作的心理路程不僅等同於其他領域的藝術，更須在化學、物理技術層面同樣達到相輔的程度，這不是其他藝術可以相比擬的。

父親對於陶瓷藝術投入的心血時來有成，然而他在不斷創作的同時，也同樣對臺灣的文化藝術發展有著熱切的關注和情感。父親深厚的學養基礎，持續對於中國東方與西方藝術的吸納融會，以致於他在陶瓷方面的見解理論與其他藝術評論的發表文章不計其數。也正是由於他長期專注於創作上的累積，並對於自我從不寬待的要求標準，自然積蘊出其在美學領域的紮實涵養和厚實的觀念見解，因而從不盲從主流思潮的喧騰，不倚信眾所捧抬的潮流現象，更不畏懼對於所謂的名家提出犀利的檢驗和批判，為臺灣的藝術發展及歷史踩下鏗鏘有力、擲地有聲的一步。

我的父親，一位孜孜不倦於藝於教的父親，秉持著對於傳統的美好提煉出的精神，大步地朝向現代開闢出一條自己的道路。他對於美的欣賞和追求表現在作品形制與色彩的揮灑上，他敦厚、善良與渾實的氣韻如同釉色在瓷體上散發出的暖光純淨而內斂，他不隨俗流、狂放桀驁的個性一次次展現他在創作風格上的突破和挑戰。他的修養，隱藏在破損泛黃的古文觀止與當代觀念藝術研究之間；他的人格，悠然於漸次稀少的官場邀請和浮名書冊當中；他的情意，燉煮在三芝與老友林口安養院間奔波的家常菜肴裡；他的良善，調配在烈陽底下為前來送信的郵差遞上一杯冷飲之中；他的浪漫，是對著濺濕母親衣角的一灘水窪認真的教訓其不長眼睛。他的父愛與身教言教，致使我如今能挺直腰骨，他帶給我的寬厚與腳踏實地的教誨，讓我真實的感受生活的美好。

這是我的父親，一位臺灣陶瓷藝術的拓荒者、開創者，一位我永遠敬佩與深感驕傲的藝術家，他是王修功。

Although my father is in his advanced age now and no longer puts himself amongst dust of glaze ingredients and intense heat of kilns, he still maintains his concern about raising the status and improving the level of ceramics in art field. He claimed "ceramic art is the art creation of ceramic," and it should be regarded as an independent artistic discipline. My father believes that ceramic as a medium of artistic expression built on the application of clay and glaze after firing – just like the brush, ink and rice paper to literati painting; pigments, paintbrush and canvas to oil painting; graver, rock and woods to sculpture – the only different exists in materials and methods only. But the concept of art creation and pursuit of aesthetics are indifferent.

From the Neolithic Era, the development of ceramics has longer history than other fields of art. Even though at the beginning the functionality was the major concern of coloured potteries, the decoration and patterns on them have shown the pursuit and appreciation of beauty of prehistoric men. However later due to the limits of pottery-making techniques, the development of presentation in terms of aesthetics got limited as well. And that is the reason my father constantly devoted himself to the research and development of glazes and firing technology, in the hope of enhancing the value and broadening the field of ceramic arts.

No one by far can outstrip my father's skill of variety in glaze. Unlike oil paint, watercolors and Chinese ink, glazes are thick and dense that is not easy to distinguish color by vision and mastery the ideal color. Therefore, he has to picture the image in his mind before glazing and feels the different shades by experience, and finishes in very short time. From forming the clay body, compounding of glazing, combination of glaze and clay body, to the control of firing, each step decides the success or failure of works. Therefore, every piece of ceramic work is made after several experiments. It also requires proficient and steady skills, in order to reach perfection. Different with other arts, in ceramics, the completion of a masterpiece needs to accumulate numerous techniques and experiences. Often time frustration of countless failure is inevitable. And hence strong perseverance and determination are required to retain the courage. In the process of creation, the demanding prerequisite of mastery of physics and chemistry is incomparable with other types of art.

Aside from creation, my father's concerns about art and cultural development can be seen from his innumerable articles published. These articles, mainly discussing theories of ceramics and art critiques, embody his comprehensive knowledge in both Chinese and Western culture and arts. It is out of his long-term experiences as well as high standard to himself, hence he could keep himself from following the herd or blindly catering to the market. And he has never been afraid of those incisive criticisms and severe examination. He has stepped out a big step for the progress of art development in Taiwan.

My father is a figure who assiduously pursues refines from the traditional art and creates his own path. His appreciation and pursuit for beauty express in the shapes and colors of artworks. His honest, kind and sincere characters are just like the pure and warm matte glazes on porcelain. He does not follow the crowd and his wild unruly personality is demonstrated in his every breakthroughs. His education can be recognized from his old book Guwen Guanzhi (an anthology of Chinese classical prose) and researches on contemporary art. He never asks for fortune and fame. His affection stews in homemade dishes inbetween Sanchi and Linkou Nursing Home for old friends. His kindness shows on a cup of cold drink he gives to the postman in a hot summer day. His romance is hidden behind the blame for splashing against the hem of my mother clothes. His paternal love and education to me has made me able to straighten my back and feel the good of life.

This is my farther, a trailblazer of Taiwan's Ceramic and an artist I have always admired and deeply proud of. He is Wang, Hsiu-kung.



作品欣賞

Works



◀ 松竹梅三彩刻鏤燈座
Tri-Colored Lamp Base with
Sculpted Pine, Bamboo and
Plum Motifs

龍門時期
Dragon Ceramics Period 1960

Φ12×33cm

王修功、周瑞華 刻
Sculpted by Chou, Jui-hua

▶ 黑釉刻騎射長身瓶
Black glazed Tall Vase with
Engraved Archer on Horseback

龍門時期
Dragon Ceramics Period 1958

Φ17x45.5cm

王修功、席德進 繪
以刻花技法表現山東武梁祠堂的車馬人物，以及少數民族的形象或戲劇人物造形，以旋轉方式欣賞作品，產生如看戲般、生動流暢的欣賞過程。

Painted by Hsi, Te-chin.

Incision of horse, chariot and characters copied from a family shrine in Wuliang, Shandong Province. By turning the vase, the viewer has the impression of watching a drama unfold.





◀ 釉下彩繪山水瓶
Underglazed Landscape Vase

龍門時期
Dragon Ceramics Period 1961
Φ 20×45cm

王修功、溥心畬 繪
Painted by Pu, Xin-yu

▶ 化妝土抽象刻繪方瓶
Engobes Rectangle Vase with
Abstract Painting

唐窯時期
Tang Yao Period 1958
Φ 13×36cm

王修功、劉國松 繪
唐窯時期作品，現代水墨畫大師劉國松繪，可以看出圖樣設計試圖跳出仿古的企圖。

Painted by Liu, Kuo-sung
A piece from the Tang Yao Period with painting from Liu, Kuo-sung, a master of modern brush painting, whose attempt to move away from convention is evident here.





▲ 沉黑流釉扁腹帶耳瓶
Black Stream Glaze Flat-Belly Vase
with Handles

1972
Φ23×25cm

1230°C 還原燒 Reduction Firing

入選 1972 年義大利法恩札當代國際
陶藝展。

Presented at the 1972 Faenza International
Competition of Contemporary Ceramic Art,
Italy.

▼ 木褐淋黑釉瓶
Wood Brown Vase with Poured-On
Black Glazing

1979
Φ18×20cm

入選1979年義大利法恩札當代國際
陶藝展。

Presented at the 1979 Faenza International
Competition of Contemporary Ceramic Art,
Italy.





◀ 新三彩闊腹瓶
New Tri-colored Wide-belly Vase

1986
Φ16×15cm

▶ 窯變鱷魚皮紋削身寬口瓶
Slim-bodied Wide-mouth Vase with
Kiln-altered Crocodile Pattern

1982
Φ11×28cm

1982 年第 1 次個展作品
春之藝廊
A Piece from the first solo exhibition in 1982
Spring Gallery



◀ 水青氤氳流彩瓶
Misty Water-blue Flowing Glazed Vase

1986
Φ13×17cm

▶ 紫彩流釉漸層圓口瓶
Round-mouth Vase with Gradient Purple Stream Glaze

1988
Φ7×14cm





◀ 多彩釉長身瓶
Multi-colored Glazed Slender Vase

1989
Φ 16×49cm

▶ 構成「共生」
Symbiotic

2002
H51cm

瓷土拉坯、變形連接而成。施以鉀長石、銀、鈦、鐵帶金晶、木質的淺褐釉。

Thrown into shape and joined before potassium feldspar, barium, titanium and light brown glazing are applied.





◀ 金棕釉高身橫體多嘴瓶
Horizontal Bottle with Stem,
Multiple Spouts and Golden Brown
Glazing

2002
Φ42×53cm

▶ 孔雀綠釉上墨繪纏枝花瓶
Flower Vase with Brush-painted
Branches and Malachite Green
Glazing

2002
Φ25×45cm





▲ 青瓷刻花圓方瓶
Celadon Squarish Round Vase with
Relief Carving

2004
Φ35×35cm

▼ 多彩釉方圓瓶
Multi-colored Glazed Squarish
Round Vase

2004
Φ34×34cm





▲ 多彩釉寬口瓶
Multi-Colored Glazed Wide Mouth Jar

2004
Φ29×26.5cm

▼ 多彩釉廣腹瓶
Multi-Colored Glazed Wide Belly Jar

2006
Φ36×32cm





◀ 高足圓腹長頸瓶
High-base Bottle with Round Belly Flask

2006
Φ30×50cm

▶ 藍痕流釉長頸瓶
Blue Streak Glazed Bottle Flask

2006
Φ26×50cm





◀ 多彩釉高頸瓶
Multi-Colored Glazed Flask

2002
Φ18×56cm

▶ 多彩釉尖嘴壺
Multi-Colored Glazed Beak Pitcher

1985
Φ15×26cm





◀ 孔雀綠斑瀾紫釉罐
Purple Glazed Jar with Malachite
Green Patterns

1999
Φ26×27cm

▶ 多彩釉罐
Multi-Colored Glazed Jar

2002
Φ30×37cm





▲ 多彩釉罐
Multi-Colored Glazed Jar

2002
Φ23×33cm

▼ 多彩釉高足鉢
Multi-Colored Glazed High Stem Bowl

2001
Φ31×39cm

1280°C 還原燒 Reduction Firing





▲ 紫底多彩斑紋鉢
Multi-Colored Patterned Bowl with
Purple Bottom

2002
Φ41×24cm

▼ 白棕黑釉瓶鉢
White, Brown and Black Glazed
Bowl

2004
Φ23×25.5cm



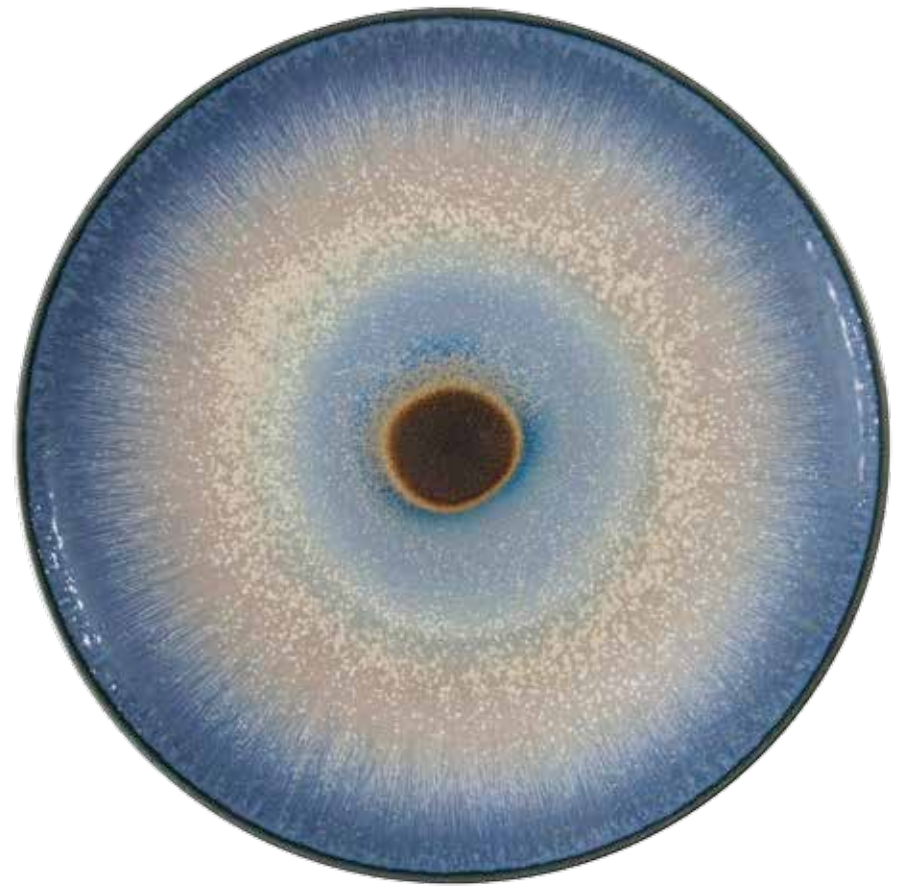


◀ 多彩釉瓷盤
Multi-Colored Glazed Plate

1996
Φ 50cm

▶ 多彩釉瓷圓盤
Multi-Colored Glazed Plate

2006
Φ 50cm



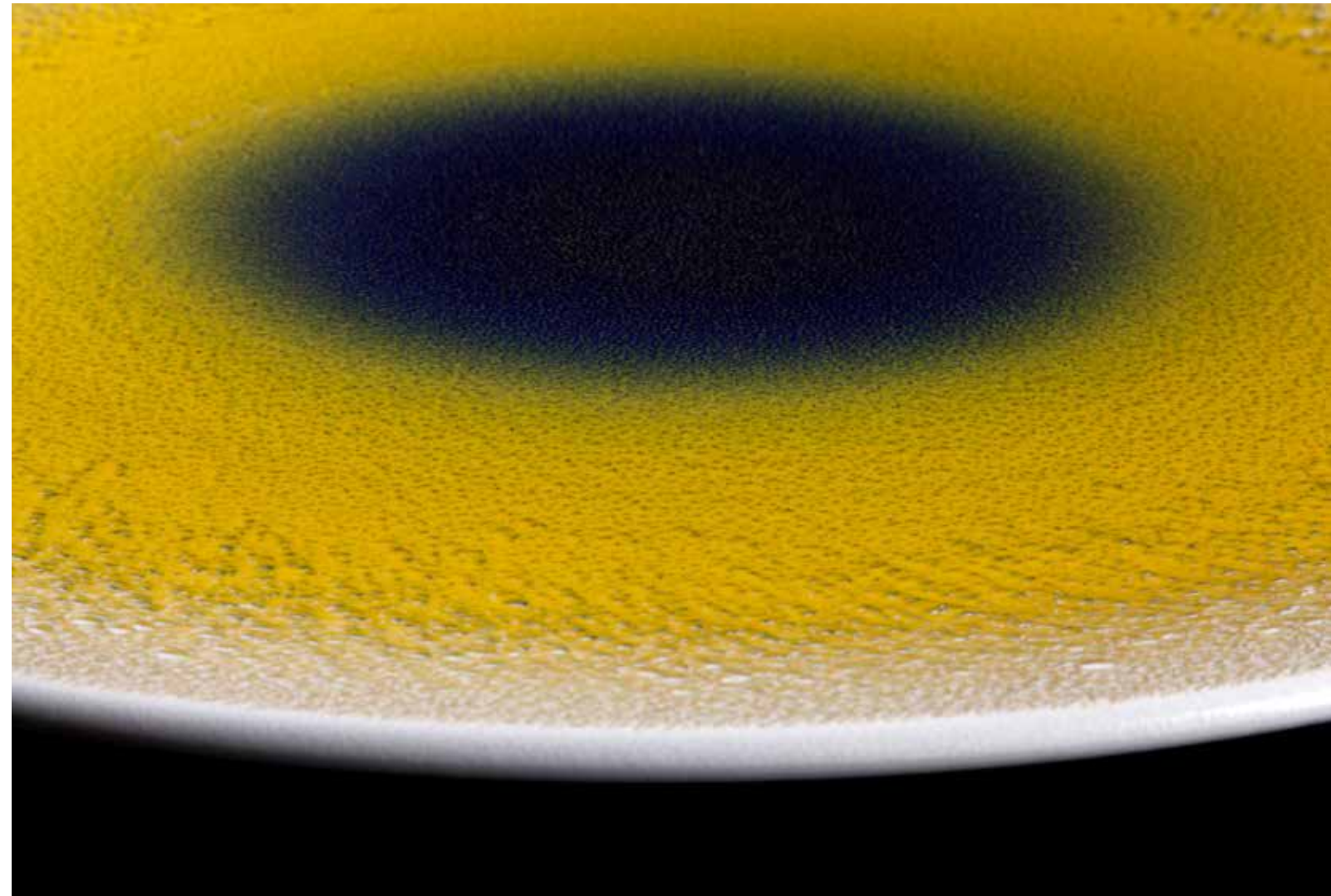


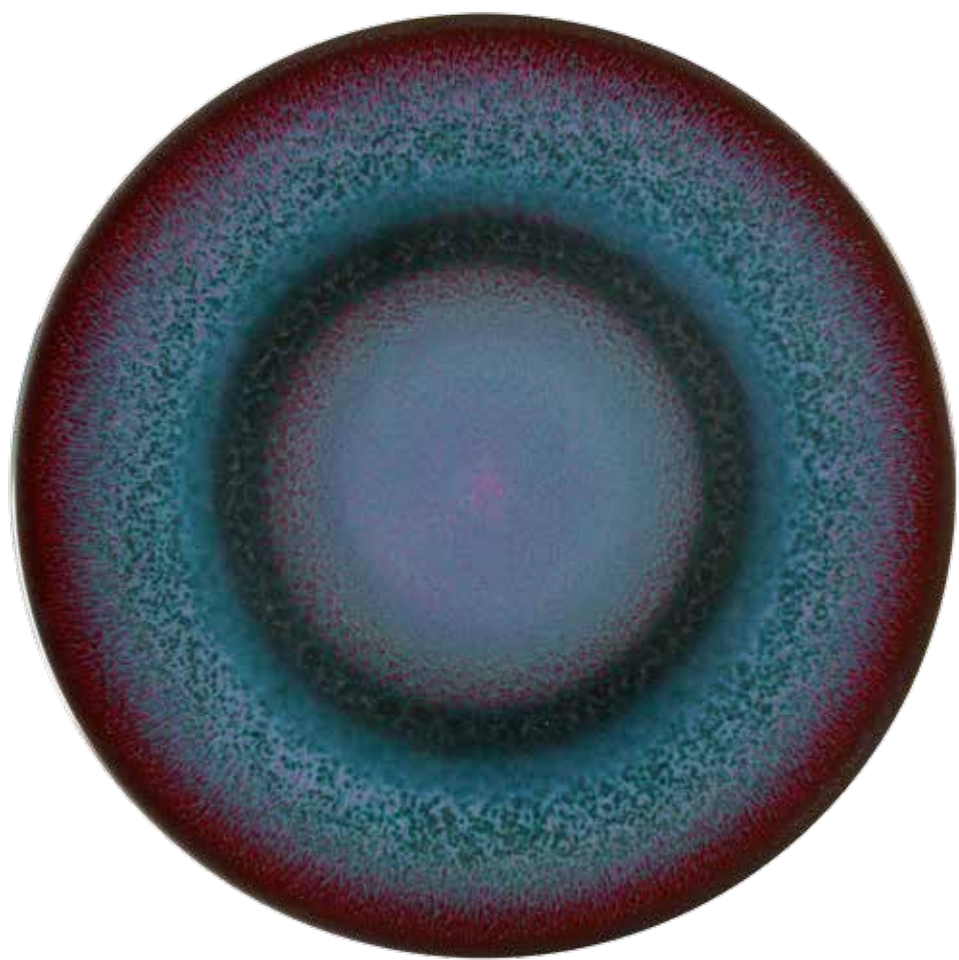
◀ 多彩釉瓷圓盤
Multi-Colored Glazed Plate

2006
Φ73cm

▶ 多彩釉瓷圓盤
Multi-Colored Glazed Plate

2006
Φ63cm



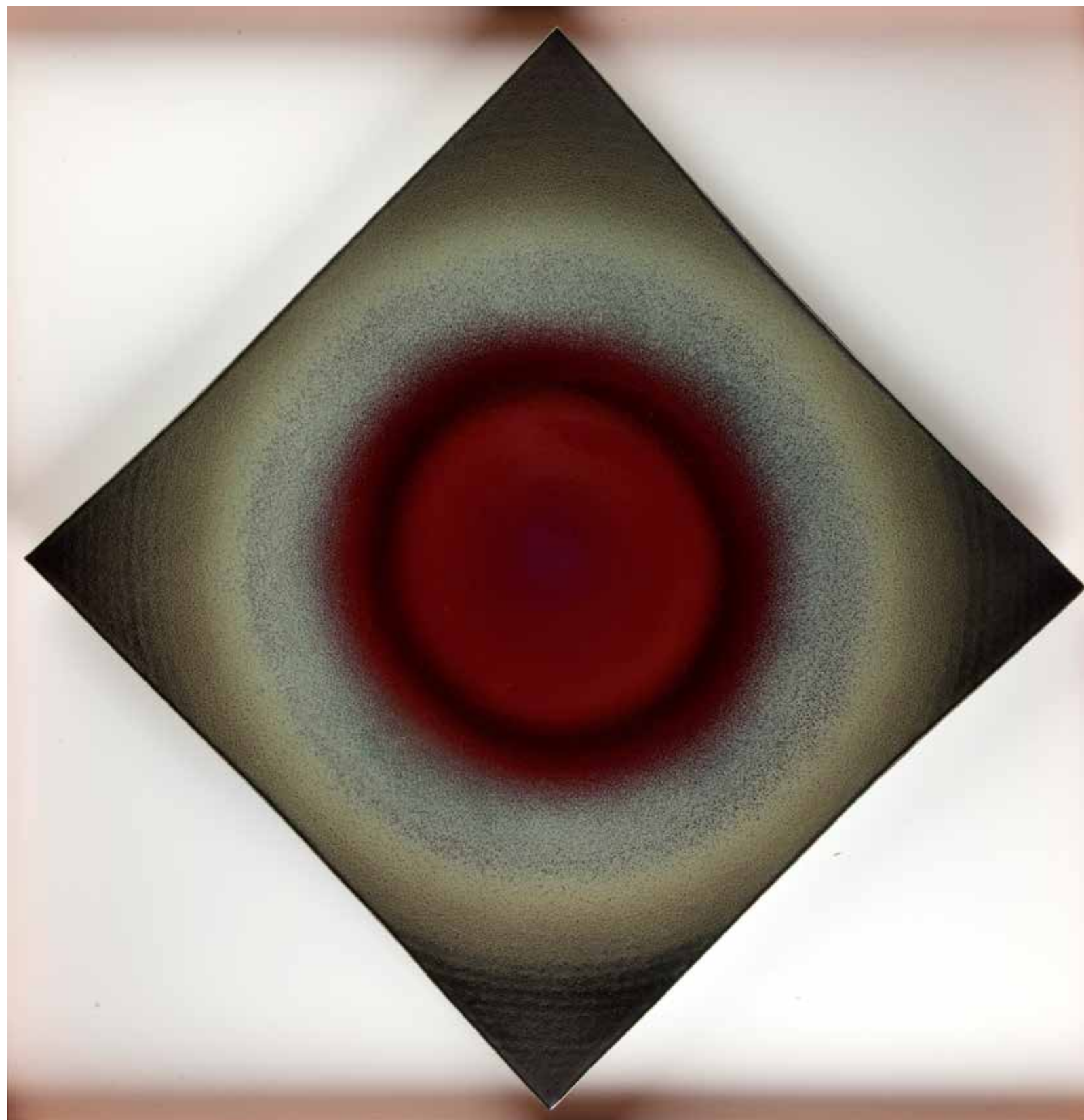


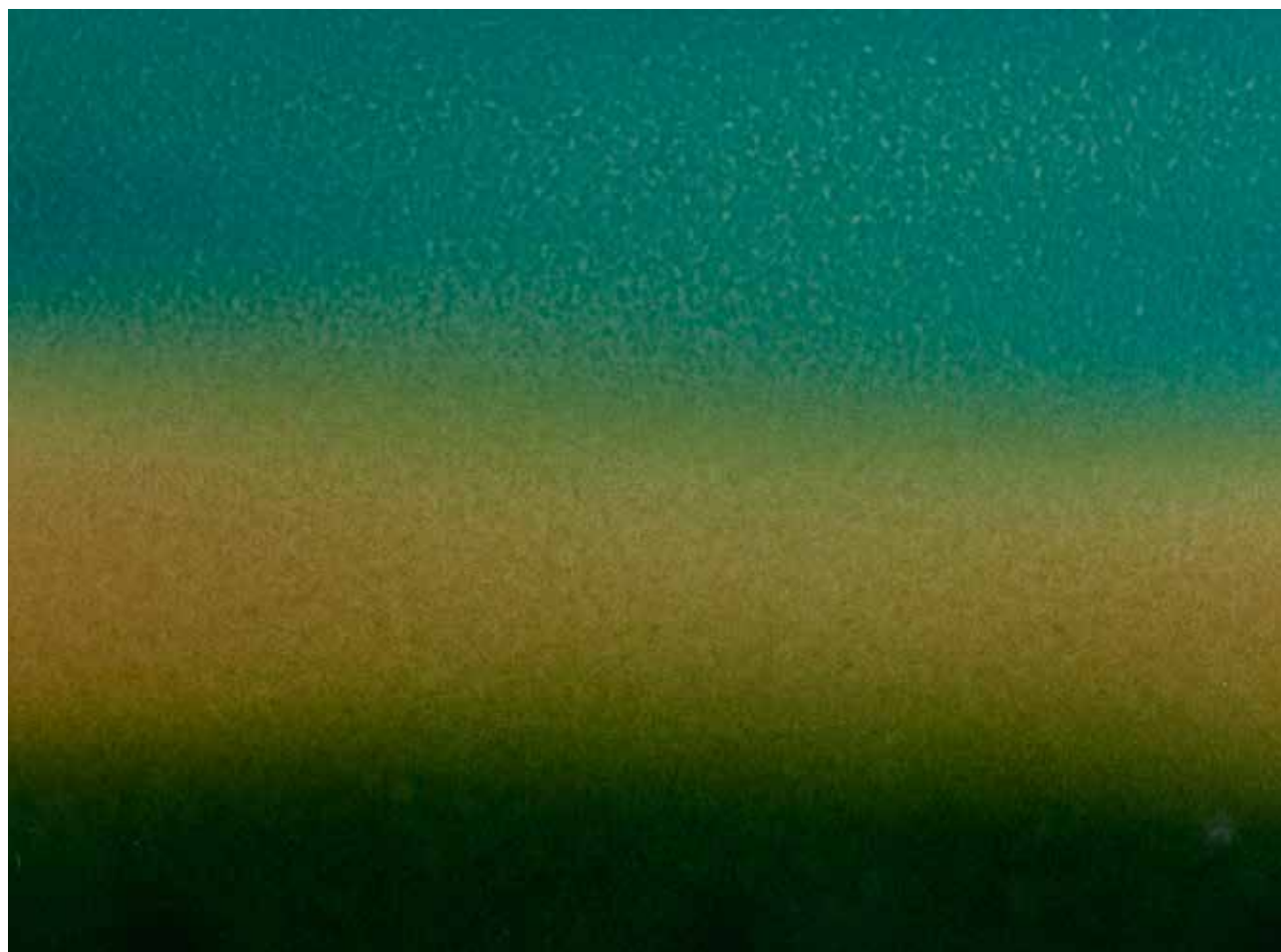
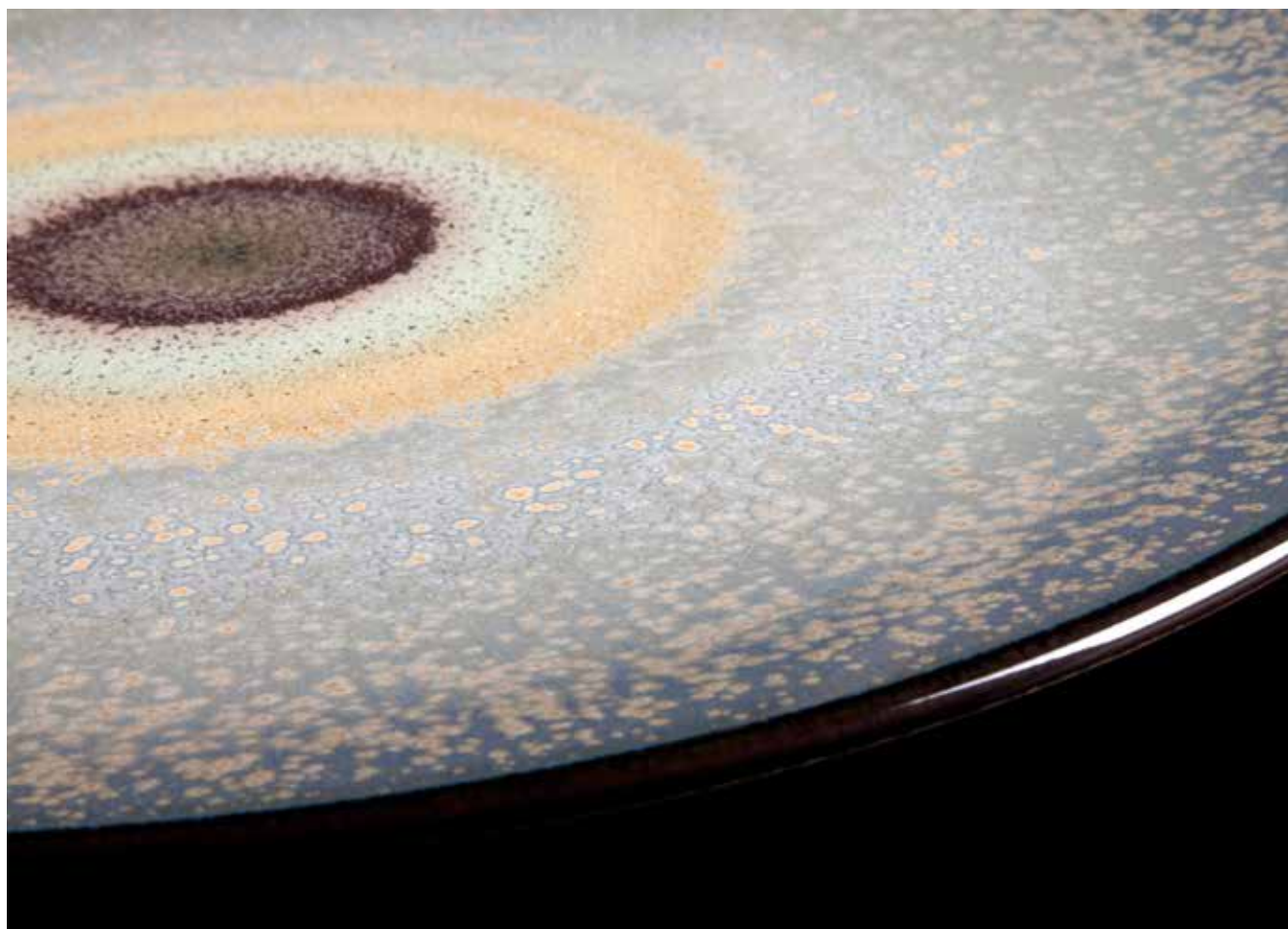
◀ 多彩釉瓷圓盤
Multi-Colored Glazed Plate

2006
Φ53cm

▶ 多彩釉瓷方盤
Multi-Colored Glazed Rectangular
Plate

2006
51×52cm





◀ 多彩釉瓷圓盤
Multi-Colored Glazed Plate

2006
Φ 52cm

▶ 春野
Spring Field

1997
38×53cm

1230°C 氧化焰燒 Oxidation Firing

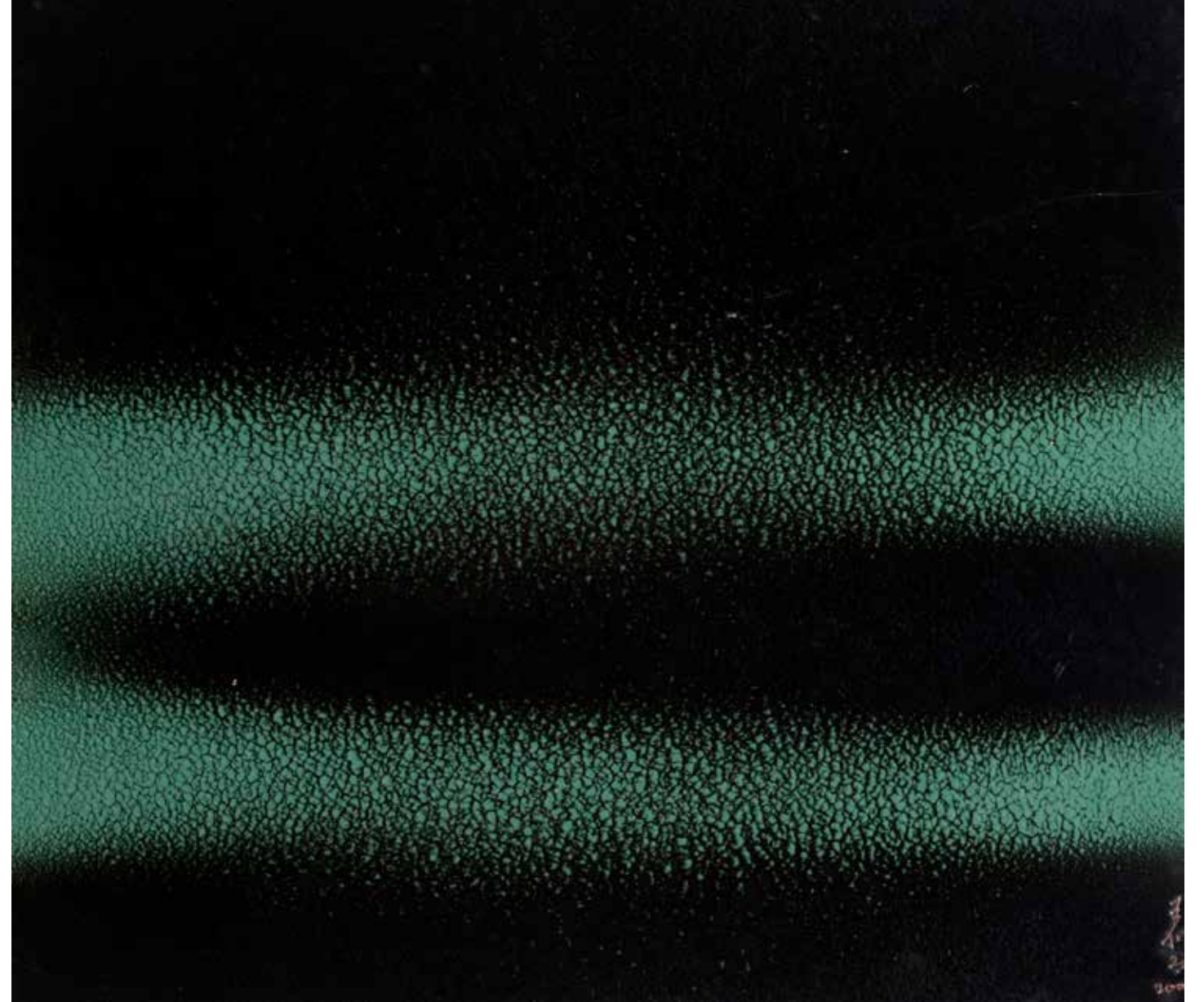


▲ 綠水
Green Water

2002
57×51cm
1280°C 還原燒 Reduction Firing

▼ 潑墨山水陶板
Ink-Wash Landscape Plaque

2004
82x141 cm





▲ 多彩釉抽象表現瓷板
Multi-Colored Glazed Plaque with
Abstract Presentation

2004
120×60cm

1290°C 還原燒 Reduction Firing

應邀參加「全國現代陶藝邀請展」。

The 2006 Invitation Exhibition of Ceramic Art
from Taiwan.

▼ 多彩釉抽象表現瓷板
Multi-Colored Glazed Plaque with
Abstract Presentation

2004
83×125cm





◀ 混沌的四季
(多彩釉結構表現瓷板)
The Chaotic Seasons
(Multi-Colored Glazed Plaque with Abstract Presentation)

2002
74×101cm

▶ 三角立體多彩釉
(不同塊狀陶板構成)
3D Multi-Colored Glazed Plaques
(Consisting of different sized ceramic pieces)

2002
80×15×15cm





◀ 莫非「蒙德里安」乎？
（多彩釉瓷板拼貼）
Could This Be Mondrian?
(Multi-colored Ceramic Collages)

2002
77×58cm

1280°C 還原燒 Reduction Firing

▶ 裸女
Naked Lady

1990
77×46cm

取材自阿爾普的繪畫和畢卡索的雕刻。分段拉坯、變形連接而成，施貝白釉。

Inspired by the painting of Jean Arp and sculptures of Pablo Picasso. The work consists of separately molded parts and is applied with shell-white glazing.





展場視角

A Scene of the Exhibition







從陶記事
A Career in Ceramics





個人年表

Life Events

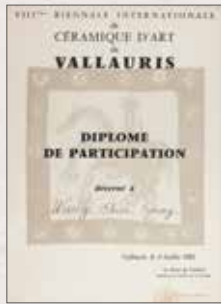
1929.4.12	生於甘肅正寧	Born in Zhengning, Gansu Province.
1947	就讀杭州藝專（今中國美術學院）國畫科	Studied in Chinese painting at Hangzhou Vocational Art School (now China Academy of Art).
1948	暑假在校聽了田漢（1898-1968，中國話劇作家、小說家、中華人民共和國國歌作者）演講，深受「面對現代，要有新的藝術創造」主張影響，「必須另闢途徑」的創作思想萌芽	First had the idea of "having to blaze a new trail" after hearing a lecture by Tien, Han (1898-1968，Chinese playwright, novelist and co-writer of China's national anthem) and was influenced by his call for "new artistic creation in an new era".
1949	因戰亂自杭州輾轉來臺	Came to Taiwan from Hangzhou because of the Chinese civil war.
1950-56	先後任教於汐止中學、臺南農校（今國立臺南大學附屬高級中學）、岡山中學等及廣告設計師	Taught in Xizhi Junior High School, Tainan Vocational School of Agriculture (now the Affiliated Senior High School of the National University of Tainan)，Kangshan Senior High School and also worked as advertisement designer.
1957	受臺灣前輩美術設計家廖未林之邀，結束 6 年多教書生涯，擔任「中國陶器公司」廠長，轉業從陶，自此與陶結下不解之緣	Concluded 6-year teaching career and began life-long connections with ceramics after becoming plant manager of Chinese Pottery Company at the invitation of Liao, Wei-lin, one of Taiwan's first arts designers.
1958-1960	於「中華藝術陶瓷公司」任職廠長，主張「以能計酬」，邀集藝術界畫家廖未林、席德進、吳學讓、任國強等藝專同學，參與創業時的設計與裝飾，首開陶瓷與書畫家結合之風氣	Adopted the principle of paying artists by their creative abilities as plant manager of China Pottery Porcelain Arts Co. and invited painter Liao, Wei-lin, Hsi, Te-chin, Wu, Hsueh-jang, Jen, Kuo-chiang and his classmates at Hangzhou Vocational Art School to participate in the making of modern decorative ceramics. This marked the beginning of the trend to combine painting and the making of ceramics.
1960-1964	與任國強等合資籌設「龍門陶藝公司」	Founded Dragon Ceramics Company with Jen, Kuo-Chiang and other partners
1962-1966	國立臺灣藝專（今國立臺灣藝術大學）兼任講師，教授陶瓷設計、陶瓷工藝課程	Worked as part-time lecturer at the National School of Arts（now Taiwan University of Arts）and taught ceramic design and the craft of ceramics.
1966-1973	唐窯陶瓷公司、漢唐主持人	Director of Tang Yao Porcelain Ceramics Company and Hantang Pottery Art Factory.
1971	以「唐窯」之名，與楚戈、張光賓合作，假臺北市中山堂舉辦「第一屆當代名畫家陶瓷展」，受邀參與畫家有江兆申、黃君璧、何懷碩、劉國松等老中青藝術家共 41 人，其創舉可謂轟動一時	Co-organized the Famous Contemporary Painters' Première Ceramics Exhibition under the name of Tang Yao Porcelain Ceramics Company, a wildly successful event with 41 artists across three generations presenting their works including Chaing, Chao-shen, Huang, Chun-pi, Ho, Huai-shuo, Liu, Kuo-sung.
1972	作品《沉黑流釉扁腹帶耳瓶》入選參加義大利法恩札當代國際陶藝展	"Black Stream Glaze Flat-Belly Vase with Handles" with Handle selected for the Faenza International Competition of Contemporary Ceramic Art, Italy.



王修功與其夫人周瑞華女士（年代不詳）。
Wang, Hsiu-kung and his wife Chou, Jui-hua (year unkown).



王修功於家中一隅及其作品（年代不詳）
A corner of Wang, Hsiu-kung's house withe works (year unkown)



左：1982 年法國國際陶藝雙年展參展證明
Left: Diplome of the French International Ceramic Art Biennale, 1982
右：1984 年法國國際陶藝雙年展參展證明
Right:Diplome of the French International Ceramic Art Biennale, 1984

1972-1982	多次應邀參加義大利、法國「國際陶瓷展」；參加歷史博物館舉辦之中華陶藝展	Multiple invitations to international exhibitions in Italy and France and to exhibitions of Chinese ceramic art at the National Museum of History.
1973	獲美國聖若望大學藝術獎	Received art award from St. John University, New York.
1977	自北投遷居至新北市三芝	Moved to Sanzhi from Beitou.
1979	以作品《木褐淋黑釉瓶》二度獲選參加義大利法恩札當代國際陶藝展	"Wood Brown Vase with Poured-On Black Glazing" selected for the Faenza International Competition of Contemporary Ceramic Art, Italy.
1980	展開個人專業陶藝創作生涯	Began career as an individual ceramist.
1982	作品獲選參加法國國際陶藝雙年展	Work selected for the French International Ceramic Art Biennale.
1984	作品「多彩釉陶板」再度獲選參加法國國際陶藝雙年展 獲臺北市立美術館現代陶藝推廣展「非實用陶藝類」特優獎、「實用陶藝類」佳作獎	"Multi-Colored Glazed Ceramic Plate "selected for the French International Ceramic Art Biennale. Received Distinguished Award in the Non-utilitarian category and Special Mention in the Utilitarian category from Taipei Fine Arts Museum.
1988	受邀參加香港中華文化促進中心舉辦之「中國傳統陶藝及現代陶藝研討會」，於會中發表論文二篇，分別是〈泛論陶藝發展——陶瓷藝術、就是陶瓷藝術〉、〈從陶隨想〉	Presented two papers -- On the Development of Ceramic Art--Ceramic Art Is Ceramic Art and Thoughts on Career in Ceramics -- at a seminar on Chinese traditional ceramic art and contemporary ceramic art at the invitation of the Hong Kong Institute for the Promotion of Chinese Culture.
1995	應邀參加 1995 景德鎮高嶺國際陶藝研討會，同時臺灣組織龐大訪問團參與，王修功於會中發表「中國傳統陶瓷與臺灣現代陶藝」論文一篇	Led a large Taiwanese delegation to the 1995 Gaoling International Seminar on Ceramic Art in Jingdezhen, China and presented a paper on the topic of Traditional Chinese ceramics and Taiwan's modern ceramic art.
2004-2006	先後多次前往景德鎮創作，每次待半月、20 日不等，利用當地窯廠塑形、燒製，採當地現成市售釉藥再重新加以調配。展出完畢後，再將作品運回臺灣	Visited Jingdezhen numerous times, each time staying two to three weeks and making ceramic works using local kilns and mixing glazing material available in the capital of Chinese ceramics. The works were sent back to Taiwan after being displayed.
2015	獲新北市政府「第 2 屆新北市陶藝獎」成就獎	Receives Achievement Award of the second New Taipei Ceramics Awards , New Taipei City.



展覽紀實 Participations of Exhibitions

個展 Solo Exhibitions

1982.1.16-1.22	首次陶藝展，春之藝廊，臺北市	Exhibition debut, Spring Gallery, Taipei City
1983.1.5-1.17	「王修功陶瓷展」，王修功第 2 次個展，春之藝廊，臺北市	The 2 nd Exhibition of Wang Hsiu-kung's Ceramic Works, Spring Gallery
1984.1.4-1.12	王修功第 3 次陶瓷展，春之藝廊，臺北市	The 3 rd Wang Hsiu-kung exhibition, Spring Gallery
1986.1.18-2.2	王修功第 4 次陶瓷展，春之藝廊，臺北市	The 4 th Wang Hsiu-kung exhibition, Spring Gallery
1986 起	應邀以每檔 2~3 件作品，於故宮博物院近代館長期展出	since 1986, Two to three works were exhibited on a rotational basis as part of the permanent display at the National Palace Museum's contemporary art department
1987.1.16-25	彩甕非甕展，王修功第 5 次陶瓷展，春之藝廊，臺北市	The 5 th Wang Hsiu-kung exhibition titled "Colored Urns Are No Urns", Spring Gallery
1989.4.15-27	王修功第 6 次陶瓷展，大地藝術中心，臺北市	The 6 th Wang Hsiu-kung exhibition, Earth Arts Center, Taipei City
1990.5.22-6.12	王修功第 7 次陶瓷展，國立歷史博物館，臺北市	The 7 th Wang Hsiu-kung exhibition, National Museum of History, Taipei City
1990	王修功第 8 次陶瓷展，臺北縣立文化中心，臺北縣	The 8 th Wang Hsiu-kung exhibition, Taipei County Cultural Center
1992.8.10-9.20	王修功第 9 次陶瓷展，臺北火車站文化藝廊，臺北市	The 9 th Wang Hsiu-kung exhibition, Art Gallery at Taipei Main Station, Taipei City
1994	王修功第 10 次陶瓷展，景陶坊，高雄市	The 10 th Wang Hsiu-kung exhibition, Ching Tao Workshop, Kaohsiung City
1995	王修功第 11 次陶瓷展，臺鐵火車站文化藝廊，文建會，臺北市	The 11 th Wang Hsiu-kung exhibition, a Council for Cultural Affairs event at Art Gallery at Taipei Main Station, Taipei City
1996	王修功第 12 次陶瓷展，臺中縣立文化中心，臺中縣	The 12 th Wang Hsiu-kung exhibition, County Cultural Center, Taichung County
2002	王修功第 13 次陶瓷展，交通大學藝文空間，新竹市	The 13 th Wang Hsiu-kung exhibition, National Chiao Tung University Arts Center, Hsinchu City
2015	第 2 屆新北市陶藝獎特展，新北市立鶯歌陶瓷博物館，新北市	Achievement Awards Exhibition, the Second New Taipei City Ceramics Awards, New Taipei City Yingge Ceramics Museum

聯展 Group Exhibitions

1971	第 1 屆當代名畫家陶瓷展，中山堂，臺北市	"The Famous Contemporary Painters' Première Ceramics Exhibition", Zhongshan Hall, Taipei City
1982	82 聯展，春之藝廊，臺北市	"1982 Co-Exhibition", Spring Gallery, Taipei City
1982	現代陶藝大展，版畫家畫廊，臺北市	"Modern Ceramic Art Exhibition", Engravers' Gallery, Taipei City
1984	現代陶藝推廣展，臺北市立美術館，臺北市	"Promotional Exhibition of Modern Ceramic Art", Taipei Fine Arts Museum, Taipei City
1985	國際陶藝展，臺北市立美術館，臺北市	"International Ceramic Art Exhibition", Taipei Fine Arts Museum, Taipei City
1986	當代藝術嘗試展，故宮博物院，臺北市	"Contemporary Art Experimental Exhibition", National Palace Museum, Taipei City
1986	第 1 屆中華民國陶藝雙年展，國立歷史博物館，臺北市	"The 1 st Republic of China Ceramic Biennale", National Museum of History, Taipei City
1987	中華民國藝術當代風貌展覽，臺灣省政府教育廳，彰化縣立文化中心，彰化縣	"Republic of China Look of Contemporary Art Exhibition", event sponsored by Education Department of Taiwan Provincial Government at Cultural Center of Changhua County
1988	第 2 屆中華民國陶藝雙年展，國立歷史博物館，臺北市	"The 2 nd Republic of China Ceramic Biennale", National Museum of History, Taipei City
1989	第 1 屆美展，臺北縣立文化中心藝廊，臺北縣	"The 1 st Fine Arts Exhibition", County Cultural Center Art Gallery, Taipei County
1989	第 3 屆中華現代陶藝邀請展，國立歷史博物館國家畫廊，臺北市	"The 3 rd Invitational Exhibition of Ceramic Art from Taiwan", National Museum of History Art Gallery, Taipei City
1990	第 3 屆中華民國陶藝雙年展，國立歷史博物館，臺北市	"The 3 rd Republic of China Ceramic Biennale", National Museum of History, Taipei City



1991	第 4 屆中華民國陶藝雙年展，國立歷史博物館，臺北市	"The 4 th Republic of China Ceramic Biennale", National Museum of History, Taipei City
1992	1992 現代陶藝國際邀請展，國立歷史博物館，臺北市	"1992 Invitational Exhibition of Ceramic Art from Taiwan", National Museum of History, Taipei City
1992	陶瓷藝術展，行政院文化建設委員會，臺北火車站大廳文化藝廊，臺北市	"Ceramic Art Exhibition", an event sponsored by the Council for Cultural Affairs, Executive Yuan at Taipei Main Station's Culture Gallery
1993	第 5 屆中華民國陶藝雙年展，國立歷史博物館，臺北市	"The 5 th Republic of China Ceramic Biennale", National Museum of History, Taipei City
1993	中華民國現代陶藝展，行政院文化建設委員會，臺北國際會議中心，臺北市	"Republic of China Modern Ceramic Art Exhibition", organized by the Council for Cultural Affairs, Executive Yuan at the Taipei International Convention Center, Taipei City
1993	臺北國際傳統工藝大展，行政院文化建設委員會，臺北市	"Taipei International Exhibition of Traditional Crafts", the Council for Cultural Affairs, Executive Yuan in Taipei City
1993	1993 國家設計月手工業產品評選展工藝家邀請展，臺灣省手工業研究所，南投縣	"Craftsmen's Invitational Exhibition", part of 1993 National Design Month's Exhibition of Selective Handicraft Works, Taiwan Craft Research and Development Institute, Nantou County
1994	臺北福華沙龍十週年特展系列之雕塑展，臺北福華沙龍，臺北市	"Sculpture Display, part of 10 th Anniversary Special Exhibition", Taipei Howard Salon, Taipei City
1994	林巒八采展，彩田藝術空間，臺北市	"Forest and Mountain Art Works in Rich Colors", Colored Field Art Gallery, Taipei City
1994	臺北縣陶藝季聯展，臺北縣立文化中心，臺北縣	"Taipei County Ceramic Festival Co-Exhibition", Taipei County Cultural Center
1995	土・火 15 人展，淡水藝文中心，臺北縣	"Clay & Fire Co-Exhibition of 15", Tamsui Art and Cultural Center, Taipei County

1996	全國陶藝聯展——陶藝與生活，國立臺灣藝術教育館，臺北市	"National Co-Exhibition of Ceramic Art -- Ceramic Art and Living", National Taiwan Arts Education Center, Taipei City
1996	金棕釉《共生》陶作展，中正藝廊，臺北市	"Exhibition of Gold, Brown Glazed Works", National Chiang Kai-shek Memorial Hall Art Gallery, Taipei City
1997	1997 海峽兩岸陶瓷觀摩展，臺灣省立美術館，臺中市	"1997 Cross-Strait Exhibition of Ceramic Art", Taiwan Provincial Museum of Art, Taichung City
2006	全國現代陶藝邀請展，國立歷史博物館，臺北市	"Invitational Exhibition of Ceramic Art from Taiwan", National Museum of History, Taipei City
2008	臺灣瑰寶——現代釉彩，臺北縣立鶯歌陶瓷博物館，臺北縣	"Taiwnese Glamour in Modern Glaze", Taipei County Yingge Ceramics Museum, Taipei County
2009	台灣現代陶瓷及名家繪瓷展，長流畫廊，臺北市	"Painted Porcelain of Celebrated Artists and Taiwan's Modern Ceramic Works", Chan Liu Art Museum, Taipei City
2010	大美瓷語——中國美術學院陶藝系師生作品展，陶藝後援會陶瓷藝術館，臺北市	"Beauty of Ceramics -- Works by Professors and Students of China Academy of Art's Department of Ceramic Art", Gallery of Pottery Fans Club, Taipei City
2010	驚蟄春宴聯展，五千年藝術中心，高雄市	"New Spring Feast Co-Exhibition", Five Millennia Arts Center, Kaohsiung City
2011	當東方遇到西方——當代陶藝名家王修功、黃玉英、Rimas Vis Girda 三人聯展，陶藝後援會陶瓷藝術館，臺北市	"East Meets West -- Co-Exhibition of Wang Hsiu-kung, Huang Yu-ying and Rimas Vis Girda", Gallery of Pottery Fans Club, Taipei City
2012	臺北藝術博覽會，臺北市	Taipei Arts Expo, Taipei City
2013	彩釉之美——王修功、陳佐導、林振龍陶藝三人展，陶藝後援會陶瓷藝術館，臺北市	"Beauty of Colored Glazing -- Wang Hsiu-kung, Chen Tzuotao and Ling Cheng-lung", Gallery of Pottery Fans Club , Taipei City

海外參展 Participation in Overseas Exhibitions

1972	義大利法恩札當代國際陶藝展，義大利	Faenza International Competition of Contemporary Ceramic Art, Italy
1973	中華民國現代藝術展覽，國立歷史博物館，巴黎，法國	Exhibition of Republic of China's Modern Art, an event in Paris, France, organized by the National Museum of History
1979	二度參加義大利法恩札當代國際陶藝展，義大利	Faenza International Competition of Contemporary Ceramic Art, Italy
1982	法國國際陶藝雙年展，法國	International Ceramic Art Biennale, France
1984	再度參加法國國際陶藝雙年展，法國	International Ceramic Art Biennale, France
1987	中華民國當代陶瓷展（巡迴展），行政院文化建設委員會，西德、比利時	Touring Exhibition of the Republic of China's Contemporary Ceramic Works, an event organized in West Germany and Belgium by the Council for Cultural Affairs, Executive Yuan
1988	中國傳統陶藝及現代陶藝展，香港中華文化促進中心，香港，中國	Exhibition of Traditional Chinese Ceramic Art and Modern Ceramic Art, the Hong Kong Institute for Promotion of Chinese Culture, Hong Kong
1991	大業書店香港藝術中心分店展出，香港，中國	Exhibition at Tai Yip Bookstore's branch in Hong Kong Arts Centre
1992	中華民國現代陶藝德國邀請展，德國馬德堡文化博物館，德國	Invitational Exhibition of the Republic of China's Modern Ceramic Art, Magdeburg Museum of Culture, Germany
1995	臺灣當代陶藝展，臺灣省立美術館，紐約，美國	Exhibition of Taiwan's Contemporary Ceramic Art, an event organized by the Taiwan Provincial Museum of Art in New York City, USA

2005	王修功上海陶藝個展，海上山藝術中心，上海，中國	Solo Exhibition of Wang Hsiu-kung's Ceramic Works, Haishangshan Arts Center, Shanghai , China
2007	中國陶——王修功現代陶藝展，上海美術館，上海，中國	Chinese Ceramics -- Exhibition of Wang Hsiu-kung's Modern Ceramic Works, China Art Museum, Shanghai, China
2007	臺灣陶藝大師王修功個展，文化部恭王府，北京，中國	Solo Exhibition of Taiwanese Ceramic Master Wang Hsiu-kung, Prince Kung's Mansion of the Chinese Ministry of Culture, Beijing, China
2008	7 位當代陶藝家作品展，陶藝後援會，上海，中國	Exhibition of Seven Contemporary Ceramic Artists' Works, Pottery Fans Club, Shanghai , China
2009	2009 上海國際陶瓷生活藝術博覽會，上海春季藝術沙龍，上海，中國	Shanghai International Expo of Ceramic Art and Living, Shanghai Spring Art Salon, Shanghai , China
2010	2010 上海國際陶瓷生活藝術博覽會，上海春季藝術沙龍，上海，中國	Shanghai International Expo of Ceramic Art and Living, Shanghai Spring Art Salon, Shanghai, China
2010	王修功炫彩陶藝個展，中國美術學院，杭州，中國	Solo Exhibition of Wang Hsiu-kung's Brilliantly Colored Ceramic Art, China Academy of Art, Hangzhou , China
2011	第 4 屆杭州藝術博覽會，杭州，中國	The 4 th Hangzhou Art Expo, Hangzhou , China
2012	中國美院美術節，嶺南美術館，杭州，中國	Fine Arts Festival of China Academy of Art, Lingnan Gallery of Art, Hangzhou, China
2012	上海城市藝術博覽會，上海，中國	Shanghai City Expo of Arts, Shanghai , China

評審經歷 Experience as Jurors

1988-1991	臺北市第 16、17、18、19 屆美展陶藝類 評審委員	Four times ceramic art juror in Taipei City Arts Exhibition
1990-1994	高雄市立美術館籌備處陶瓷組典藏委員	Member of ceramic selection panel of the Kaohsiung Museum of Fine Arts' preparatory office
1992-1993	臺北市立美術館第 4 任審議委員	Juror of Taipei Fine Arts Museum
1992	中華民國陶藝協會第 1 屆常務監事	Governor of The Chinese Ceramics Associations,Taiwan
1992	國立歷史博物館 1992 現代陶藝國際邀請 展評審委員	Juror of the National Museum of History's 1992 Invitational Exhibition of Ceramic Art from Taiwan
1992-1995	臺北縣第 1、2、3、4 屆美展陶藝類評審 委員	Juror of ceramic art for Taipei County Fine Arts Exhibitions
1993	全國陶藝協會第 1 屆評審委員	Juror of The Chinese Ceramics Associations,Taiwan
1993	臺北市立美術館「臺北市第 20 屆美展」 陶藝類評審委員	Juror of ceramic art of Taipei Fine Arts Museum's 20 th Taipei City Fine Arts Exhibition
1993	文化建設基金會「第 2 屆民族工藝獎」陶 瓷類評審委員	Juror of ceramic art of the Foundation for Cultural Development's 2 nd National Crafts Awards
1993-1995	臺灣省立美術館第 4 屆典藏委員	Member of selection panel of Taiwan Provincial Museum of Art
1993-1995	臺北市立美術館第 5 任陶藝類審議委員， 作品「磚雕（I）」由該館收藏	Juror of Taipei Fine Arts Museum, with his work "Brick Sculpture" becoming part of the museum's collection
1993	和成文教基金會主辦之第 2 屆金陶獎評 審委員	Juror of Golden Ceramic Awards organized by HCG Foundation for Culture and Education
1993	臺北縣第 5 屆美展籌備委員	Juror of Taipei County Fine Arts Exhibition
1994	第 19 屆國家文藝獎美術類評審委員	Juror of the fine arts category of the 19 th National Award for Arts
1994	臺灣省手工業研究所 83 年度產品評選委員	Juror of the Taiwan Craft Research and Development Institute's 1994 product selection

1994	文化建設基金會「第 3 屆民族工藝獎」評 審委員	Juror of the Foundation for Cultural Development's 3 rd National Crafts Awards
1994	臺北市第 21 屆美展初審評審委員	Member of preview panel of Taipei City's 21 st Fine Arts Exhibition
1994	和成文教基金會主辦之第 3 屆金陶獎評審 委員	Juror of the 3 rd Golden Ceramic Awards organized by HCG Foundation for Culture and Education
1994	中華民國陶藝協會推選為第 2 屆常務監事 及評審委員	Governor and juror of The Chinese Ceramics Associations,Taiwan
1995	臺灣省手工業研究所「第 3 屆工藝之夢」 評審委員	Juror of the Taiwan Craft Research and Development Institute's 3 rd Handicraft Dream competition
1995	文化建設基金會「第 4 屆民族工藝獎」評 審委員	Juror of the Foundation for Cultural Development's 4 th National Crafts Awards
1995	「第 14 屆全國美展」籌備委員	Member of the preparatory panel of the 14 th National Fine Arts Exhibition
1995	臺灣省立美術館典藏委員	Member of the selection panel of Taiwan Provincial Museum of Art
1995	嘉義文化中心「第 1 屆桃城美展」評審委員	Juror of Chiayi City Cultural Center's 1 st Peach City Fine Arts Exhibition
1996	臺灣省手工業研究所主辦「第 4 屆工藝之 夢」評審	Juror of the Taiwan Craft Research and Development Institute's 4 th Handicraft Dream competition
1996	教育部學術審議委員會審議委員	Member of the Ministry of Education's Committee of Academic Review and Consultation
1996	臺灣省手工業研究所「第 4 屆臺灣手工業 產品評選展」評審委員	Juror of the Taiwan Craft Research and Development Institute's 4 th Selective Exhibition of Taiwan's Handicraft

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1986.12	王修功，〈陶瓷藝術，就是陶瓷藝術：勿以偏狹的藝術理念，扭曲陶瓷的本質、形象〉，《文星》，102 期，頁 94-98	Take Ceramic Art for What It Is: Don't Distort the Nature and Image of Ceramics with Parochial Concepts of Art, Wen Hsing magazine, Issue 102, pp. 94-98
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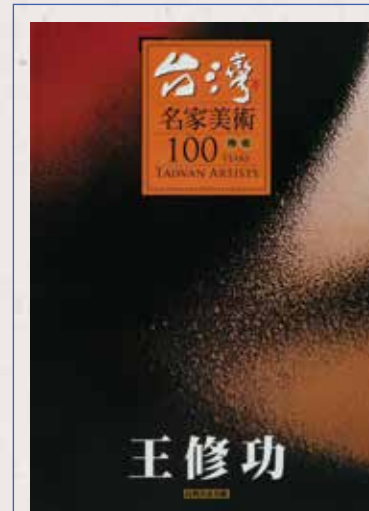
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