

綜論

「用」與「美」的融合與昇華

論實用陶瓷在現代陶藝創作中的表現

人類製作陶瓷的歷史相當久遠，是人類最古老的工藝製作之一，最早的陶瓷是土器，燒製的溫度不高，易於滲水也容易打破，這類土器中除了部份為祭祀用或陪葬用的土偶、神像外，大多數是做為烹煮食物、儲存或裝盛生活材料之用，是早期人類生活中的重要器具。就製作年代而言，這些壺、罐、甕、缸等器物用黏土製成後，再加以燒成樸素的容器，這類器物早在以獸獵採集為中心的人類原始時代，就已發展出來，到了農耕時代更為普及，成為日常生活中不可或缺的實用器具。隨著人類生活的改善，以及宗教、風俗習慣的形成，人類在陶製器具的造形與表面的裝飾上，增加了許多使用功能以外的加飾處理，於是陶製器具除了實用功能外，更表現出美觀與撫慰精神的作用，陶瓷工藝也就在這人類的生活與精神需求中豐富起來。

隨著數千年來人類社會文化的變遷與生活形態的演進，各種陶瓷製作技術持續地進步發展，陶瓷造形與釉彩變化也不斷地推陳出新，使得陶瓷在人類生活中的應用日益廣泛，而為了因應各種不同需求所製作出來的陶瓷器物，更是豐富多樣。同時，也因為長期以來陶瓷與人類生活的實際關係，陶瓷器物對於反映當代生活背景的特性，也就顯得相當忠實而貼切了。在世界各地的考古研究中，倚賴出土的陶瓷器物，而能釐清昔日人類活動形態的例証頗為常見，這也証明了陶瓷在人類活動中，具有反映生活背景的時代意義。

長期以來「陶瓷」便是碗、盤、杯、壺，或瓶、甕、缸等日用器物的總稱。時至今日，陶瓷器也仍然是現代生活中必備的用品，甚至更擴大到建築、室內裝潢、衛浴設備、機械工具、醫療器具、電氣材料、化學用具、電子製品、航太工業等，由此可見，陶藝在當今的人類生活中，格外具有明顯的時代意義。除此之外，由於近世以來人類在文化、藝術方面的活動大量增加，陶瓷也在藝術的表現上扮演著極為重要的角色，在世界各地不同的人類文化藝術活動中，陶瓷以其豐富的造形與多彩的釉色，留下了許多精彩的藝術珍品。

現代陶藝的興起是第二次世界大戰以後才開始，至今不過四十餘年的歷史，不過歷經數十年來的發展，今天的現代陶藝在國際藝術的

Introduction:

Combination and Sublimation of “Use” and “Beauty”

On the Performance of Practical Ceramics in Modern Ceramic Art and Creation

Ceramics have a long history, for earthen-ware was man's earliest handicraft. Earthen-ware, fired at low temperatures, is prone to break and leak. In ancient times, most earthen products were made as worship articles, funeral figurines as well as containers and cooking utensils. These were important parts of life. The pots, jars, urns, vats made of clay and fired into plain forms were used in the days when hunting was still the major activity of life. They became popular and an indispensable part of life when man entered the agricultural era. With the development of religions and customs, people began to adorn such articles and make them in different shapes, increasing their uses. From then products began to assume spiritual value in addition to their practical functions.

In the thousands of years of cultural development and changes in lifestyles, the technique for making ceramic products has advanced, not least in glazing and configuration, broadening the scope of their use. A great diversity of ceramic products has been made to meet the different needs of people. Given the close relationship between ceramics and life, ceramic products have most faithfully reflected the backgrounds and characteristics of life in different periods. This has been borne out by archeological discoveries. Archeologists use unearthed pottery products to judge the economic and social activities of respective periods.

For a long time, ceramics has been synonymous with such utensils as bowls, plates, cups, pots, vases, urns, and vats. Now, the use of ceramic products has been extended to the fields of building materials, interior decoration, bath room fixtures, machinery, medical equipment, electrical manufacturing, chemical apparatus, electronic production, and the space industry. This indicates that ceramics have assumed the meaning of the times. Besides, ceramics has played an increasingly important role in the cultural and art fields. With their rich glazes and abundant forms, a large number of exquisite ceramic products are art works.

Modern ceramics began to develop after World War Two, and although having a history of just a few decades it has acquired a place in the international art arena. The creations of modern ceramists fall into two major categories: ceramics for practical use and ceramics for pure artistic

領域中，也已經成為重要的藝術創作項目之一。在現代陶藝創作中，一般可分為實用陶瓷器的製作與純粹造形表現的陶塑製作兩大類。實用的陶瓷器除了要達到在實際使用上的機能要求外，在造形與釉色上則必須強調創作者的自我風格。而純粹造形表現的陶塑製作，除了在造形、釉彩、質感上必須符合美學要素外，創作者本身的意念表達也要十分明確。因此，在現代陶藝創作中，面對實用陶瓷的創作，陶藝家必須確立自己對實用陶瓷的創作理念，突顯自己的創作風格，並配合適當的創作技法與燒成技術，才能創作出符合「用」與「美」的現代陶藝作品。

對於陶瓷的製作，人類長期以來就已發展出各式各樣的器物造形，不但使用方便，其造形的優美與色彩的豐富，也都發揮到極致。而在當今的藝術創作中，個人理念的表達與風格的呈現，是作品重要的價值所在，因此在現代陶藝中，對於實用陶藝作品的創作，雖然有些仍是依循傳統的陶瓷器造形做為基礎，但是在作品的造形觀念與釉色運用上，作者十分強調個人的特色及情感的呈現。有的在優美的器形上表現個性化的釉彩或圖案；或以獨特的造形搭配特殊的釉色與質感，所以在現代陶藝的實用陶瓷作品中可充分感受到作者在造形、釉色、圖紋、質感之間的巧妙安排，透過個人風格的融入，使作品超越陶瓷的實用機能而成為藝術表現的主體。

台灣的現代陶藝雖然深受歐美、日本現代陶藝表現形式的影響，但是台灣傳統陶瓷的工藝製作，卻是台灣現代陶藝發展的基石，尤其在以「實用」觀點進行創作陶藝作品中，最容易看到這項特質。就作品的表現形式而言，在台灣現代陶藝中從實用出發所創作出來的作品，約略歸納可分為下列五類：

一、傳統器形上釉藥的個性表現

傳統陶瓷器的製作是以實用為最主要的考量，所以器形表面的釉藥選擇也以實用需求為優先，若有釉彩變化也僅止於裝飾效果，因此，形制與釉色均未能呈現作者的風貌。現代陶藝創作則是以表現個人風格為重，所以現代陶藝家常在傳統陶瓷器造形上，運用釉藥在高溫的熔融變化，造成流紋、結晶、發泡、蜷縮等效果；有的則利用噴釉的方式使不同釉色間具有渲染、漸層的色調變化；或以潑釉、淋釉的方法，讓不同的釉色交疊熔融，而呈現多重的釉彩表現。此外，陶

expression. In practical ceramics, the ceramist has to express, through glazing and form, their own characteristics as well as fulfilling the product's functional requirements. In artistic creations, the artist needs to meet aesthetic requirements in decisions on form, glaze and feel for the work, and clearly express genre. This is to say that, in modern ceramics, the artist must highlight his or her ideal in creating practical ceramic products, which can be achieved with proper planning and firing. Only then can a beautiful as well as useful product be created.

For a long time, man has developed various excellent configurations for ceramic products, which are not only easy to use but also beautiful to look at. In contemporary art, the value of an artist's work depends on the expression of personal characteristics and ideals. Therefore, in the making of practical ceramics, the ceramist invariably takes great care to express, through the use of glazes, ideals and characteristics, although continuing to follow traditional configurations. Some would count on special patterns, forms, glazes and the creation of special textures. Through the clever arrangement of these elements, personal characteristics can be instilled into a work, turning a practical product into a piece of art.

Taiwan's modern ceramics has been deeply influenced by the modern ceramic art of Japan and the United States. Nevertheless, Taiwan's traditional ceramic craft continues to be used as the foundation in the development of its modern ceramic art. This can be easily seen in the ceramic art works created from the viewpoint of practicality. In terms of expression, Taiwan's ceramic creations based on practicality can be roughly divided into five categories:

1. Expression of characteristics in traditional products by glazing

Traditional ceramic objects are made for practical use and so is the selection of glazes. The change of glaze, if any, is just for decoration and, therefore, neither the shape nor the glaze can express the personality of the producer. Modern ceramic creations, however, are different. The ceramists often apply to objects of traditional configuration glazes that can produce, under high-temperature firing, such special effects as flow patterns, crystals, bubbles, and shrinkage. Some have used different methods of glaze application to let glazes interflow, achieving layered color changes. They may also use the splash and sprinkle technique to create color layers and changes. In addition, they can also take advantage of different types of kilns, fuels, and firing

藝家還利用各種形式的窯爐及不同的燃料與燒成方式，燒製出自然灰釉、鹽釉、樂燒、燻燒等特殊效果，使傳統陶瓷器形上充分散發出陶藝家的個性與情懷。

二、傳統器形上質感、圖案的創新表現

在工藝製作上，不同的時代背景對材質的要求與裝飾效果的呈現，有很大的差異，這在陶器器的製作上尤其明顯。現代陶藝是表現當下的生活思維與時代精神，因此，陶藝家對於作品質感與圖紋的詮釋極為重視。陶瓷坯體所使用的黏土，因原料成分與添加材料的不同，在燒成後會出現呈色與質感的差異，質地細緻的坯體，具有溫潤、清雅的氣質；而粗糙的質地則呈現原始、樸實的韻味。陶藝家透過坯體的質感處理，能適當地表現出個人的情感與意念。此外，將坯體視為「畫布」，經過適當的設計與安排，再運用各種裝飾工具，把釉料、化妝土處理在坯體上，使陶瓷器形外觀呈現豐富的圖紋裝飾，也充分顯示出陶藝家的設計風格與裝飾技巧。

三、陶瓷實用器形的變化

人類燒製陶瓷作為生活上的器物使用，已有數千年的歷史，在這長期的陶器器製作之中，雖然隨著人類生活形態、文化背景、宗教風俗的不同，而在陶器器的造形上有所變化，但是卻也形成固定的造形樣式。雖然一定的形制可以讓陶器器充分發揮實用的功能，但是同時也喪失了許多造形的發展性與趣味性。在現代陶藝表現中，造形的多樣化是最主要的特色，而陶藝家對造形的詮釋尤其是作品表現的重要基礎。因此，陶藝家紛紛脫離傳統陶器器形制的束縛，而將個人的造形觀點結合對現代生活的體驗，儘情地發揮造形的可能性，使陶器器除了具有實用的本質外，更展現視覺、觸覺與空間變化的造形效果。

四、陶瓷實用機能的創新

長期以來人類利用黏土燒製成各式各樣的生活用品，陶器器成為日常生活的重要器物，因此在習慣上「陶瓷」便是碗、盤、杯、壺，或瓶、甕、缸等日用器物的總稱。時至今日，儘管新的材料不斷地被開發出來，取代了部分陶瓷用品的製作，但是陶器器仍然在現代生活中佔著極為重要的地位。而隨著人類生活水準的日益提高，生活用品的種類也趨於多樣化，因此，從陶瓷材料所發展出來的創新用品也顯著地增加。

methods to produce such special effects as salt glaze, raku, and smoking. These techniques combine to enable ceramists to express their personalities and feelings through their works.

2. Expression of texture through innovative patterns on traditional ceramic products

In handicraft, the material quality relates to the times. This is particularly true in the making of ceramic products. As modern ceramics is to express the current thinking and spirit, ceramists pay great attention to the texture and patterns of their products. The composition of clay and materials added to it decide the color and feel of a product. An object made of fine clay will produce, after firing, a quality of softness and elegance, whereas coarse clay will give forth a primitive, plain flavor. Through proper treatment of the feel of the clay body, a ceramist can express ideals and affection, regarding the clay body as a piece of painting canvas. By special planning and the use of various tools, glaze and makeup material can be applied to the clay body, to make rich patterns and to express design ability and skill.

3. Expression of changes in the shapes of practical ceramics

In the thousands of years of its history, the form of ceramics has changed with changes in lifestyles, culture, religions and customs, but a stereotype has been established. Although some shapes are good for use, stereotypes constrain the development of form. In modern ceramics, variation in configuration is considered a main feature and is also the foundation for expression. Therefore, many ceramists have shaken off the bondage and tried their utmost to apply their personal views and experiences to configuration. As a result, practical ceramic products have acquired additional values through their appearances and textures.

4. Expression of innovation in the functions of practical ceramics

For a long time, man has used clay to make various articles, necessary to life: bowls, plates, cups, pots, vases, jars and vats. Although different materials have been developed for the making of articles to replace some ceramic products, ceramics continue to be very important in life. Rising living standards have led to the diversification of the means of living, resulting in the increase of articles made with ceramic materials. In modern ceramics, ceramists have continually tried to make the best use of the traits of ceramic

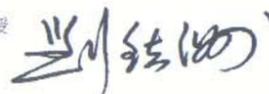
在現代陶藝創作中，陶藝家一方面充分發揮對陶瓷材料特性與製作技巧的表現能力，一方面結合對生活器用需求的敏感度，創作出具有創意的實用陶瓷作品，展現藝術與生活結合的陶瓷藝術特質。

五、陶瓷器「實用」定義的顛覆與省思

在傳統上陶瓷器是為了生活上的使用而製作，所以陶瓷具有「實用機能」的原始宿命，基於現代藝術注重對材料特質的詮釋與造形意念的表達，而引起現代陶藝創作者對陶瓷「實用」與「非實用」意義的質疑與探討。因此有些陶藝家從陶瓷的「實用」觀念出發，創造出看似陶瓷器的造形作品，而實際上「實用」的可能性不大，甚至是僅具表象而完全無法使用的「器物」造形，這類作品常綜合器物的「實用」要素或造形符號，卻做出非實用的陶瓷造形，藉著人們對「實用器物」的固有概念，而造成「概念」與「實際」的相互矛盾，並透過這種「逆說」式的表現手法，讓人們重新省思「器物」的意義。

本次展覽是台北縣立鶯歌陶瓷博物館開館以來，積極進行台灣現代陶藝研究，所推出的第一檔展出，依據上述台灣現代陶藝中以「實用」觀點進行創作的五類表現形式，邀請七十餘位陶藝家共一百四十餘件作品參加展出，希望透過這項專題的研究與作品的展出，能將台灣現代陶藝中陶藝家對「實用」的詮釋，做有系統的分析與呈現。更期盼經由這次的研究展出，能讓社會大眾對現代陶藝中實用陶瓷的創作表現，有更進一步的觀察與省思。

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materials and their ability of expression. On the other hand, they have taken note of people's sensibility in the creation of ceramic products. With this, they have made creative, as well as practical, products and established ceramic art by combining art with life.

5. Expression of subversion regarding the definition of "practicality" for ceramic products

Traditionally, ceramic objects are produced for use in life, so they have the inherent quality of "practicality". Since modern ceramic art emphasizes the display of the characteristics of ceramic materials and the expression of the ceramist's personality, people have begun to question and study the topic of "practicality" versus "non-practicality". Some ceramists proceed from the concept of "practicality" to make objects look "practical", but that are not useful. These works are no more than symbols of "practicality", giving rise to the conflict between "concept" and "reality". This situation has prompted people to reassess the meaning of an object.

This is the first of a series of exhibitions sponsored by the Yingko Ceramics Museum of Taipei County since its inauguration, as part of its study of Taiwan's modern ceramics. On the basis of these five categories centered on practicality, more than 70 ceramists have been invited to participate in the exhibition with over 140 pieces. It is hoped that, through this thematic study and exhibition, ceramic artists' interpretations of the meaning of "practicality", can be systematically analyzed and presented. It is also hoped that the public will look into, and think over, the practical ceramic objects made in the course of Taiwan's ceramic modernization.

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