

# 陶瓷質地的特別演出

## The Special Show of Ceramic Texture in Taiwan

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陶瓷作品不僅是「擲地」有聲，更是「質地」有聲，這是本次展出想要傳達給觀眾的觀點。陶瓷媒材與其他媒材最大不同在於表面質感的豐富變化，加上創作者所賦予的情感與精神，已經不斷改變所呈現的藝術風貌，同時也創新並改變人們對藝術的詮釋。

陶瓷成為藝術創作媒材之一，並沒有很長的歷史。臺灣是在1960年代受到美國與日本陶藝家的啟蒙，經過許多前輩的努力付出，迄今全臺灣陶藝工作者超過千位，業餘者則有數倍之多，更有超過百家以上開放參觀的觀光窯場或工作室，呈現枝繁葉茂的景象。在藝術創作中，陶瓷是技術門檻較高的媒材，但創作人口並沒有因此減少，反而有更多人投入，這是因為陶瓷本身有豐富的歷史文化意涵，加上土、釉、火搭配下所呈現的豐富面貌，成為陶藝家挑戰自己、挑戰媒材的最大誘因。

「質地有聲——臺灣新生代陶藝展」即著眼於參展者所表現陶瓷質地的豐富性上，所網羅的7位陶藝家，是近年積極參與國內外競賽且創作成績優異的作者，包括尤雅容、吳東杰、呂之蓉、施宣宇、唐瑄、陳加峰、蔡宗隆。這些作者的年齡介於29至39歲，可說是

The purpose of this exhibition is to convey to the viewers the many textures that ceramic artwork can take. Clay is different from other materials in its texture and the diverse forms it takes. Clay doesn't stop evolving as the passion and spirit of the ceramist augments it. The appearance of ceramics doesn't stop changing in its interpretation of arts, and it also changes the way people interpret arts.

It hasn't been that long since ceramics became a medium for artistic creation. Taiwanese ceramists started began to discover ceramics as an art form from American and Japanese artists during the 1960s. After many years of effort and promotion by senior ceramists, there are now more than 1000 professional ceramists in Taiwan, and many times more amateurs. There are also more than one hundred kilns and workshops that welcome visitors, and the ceramic circle in Taiwan is "blossoming." In terms of artistic creation, ceramics is considered a medium with a threshold; however, the number of ceramists is not diminishing. On the contrary, more and more people are getting involved in the art. This is because ceramics itself is very rich in historical and cultural connotations. Moreover, the various aspects of the glaze on the clay after it is fired is a never-ending challenge and source of interest for the ceramist.

臺灣陶藝界的生力軍，尤其在質地的處理上，他們的作品已充分展現臺灣當前陶藝創作的前瞻性觀點與內涵。

例如，吳東杰作品表面上勻稱分佈了汗珠顆粒狀的肌理，以雪白與黑沉對比的色調，呈現繁複中又帶著純淨的美感；陳加峰作品獨特的有機造形與模擬布料的質感，加上輕朗的色調，是讓人眼睛一亮的創新風格；蔡宗隆充滿人文氣質的柴燒作品，自然天成的落灰質地與作品空間營造，符應了作者所追求的寧靜美感，也傳達了與世無爭的永恆感；尤雅容寫實與寫意相容的物件複製手法，是想像與現實、理性與感性的成功融合，傳達了輕盈的愉悅感。此外，施宣宇賦予作品高度理性的精神向度，唐瑄對性別、自我、身體的細膩詮釋，呂之蓉自由幻想下的快樂世界，是新生代對現實世界的新解讀，也將陶瓷創作推向更多元的創意表現。

他們的創作除了創新陶瓷質感的表現外，也不難發現他們將技巧追求推向精緻唯美的堅持，這是臺灣陶藝發展上的新里程；透過他們深刻又熱情的獨特作品，邀您一起欣賞臺灣陶藝的質感之美與創意思維。

The exhibition "Plays of Texture - New Generation Ceramics in Taiwan" emphasizes the diversity of the texture. The seven ceramists are You Ya-rong, Wu Tung-chieh, Lu Chih-jung, Samuel Hsuan-yu Shih, Tang Hsuan, Chen Chia-feng and Tsai Zung-lung. They are all aged between 29 and 39 years old and are considered the "new force" of Taiwan's ceramic circle, especially in how they deal with texture. Their works fully depict the foresight and artistic expression of Taiwan's ceramics.

For example, the drops of sweat on a snow-like texture of Wu Tung-chieh's work reflect the beauty of purity amid a heavy and complicated ambience; Chen Chia-feng's work imitates the organic appearance of a piece of cloth; the silent beauty of Tsai Zung-lung's wood-firing is full of humanism; You Ya-rong's realistic free-style copies of other works are considered combinations of the imaginary and the real, and reason and sensitivity; Samuel Hsuan-yu Shih attributes to his works a highly rational spiritual dimension, while Tang Hsuan has a sophisticated interpretation on gender, self and body. Lu Chih-jung's free, imaginary, happy world is the new interpretation of the world from a new generation.

Their artworks not only represent an innovation on ceramic texture, but also show an insistence on pursuing the perfection of technique. This is a new milestone in Taiwan's development of ceramics, and the museum invites you to appreciate the new innovations of Taiwanese ceramics.