

南臺灣現代陶藝的推手——楊文霓

在臺灣眾多陶藝工作者中，像楊文霓老師這樣擁有完整學、經歷，而且從事教學與創作並行者，實在少見。

楊文霓老師於1974年完成美國密蘇里大學藝術碩士學位後，從1975年到1979年間，在臺北國立故宮博物院科技室進行實驗古陶瓷技術工作，這段時間讓楊老師深入理解傳統古陶瓷的製作及燒成技法。在故宮從事研究的工作經驗，對她往後的創作與教學有很大的影響和助益。

1979年，楊文霓老師開始在高雄鳥松鄉設立瓦斯窯場，以高溫還原技法燒製青瓷與鐵釉作品。從1980年楊老師在臺北春之藝廊展出作品的釉彩表現上，可以看出她對作品表現的氣韻。楊老師的作品，釉色變化圓熟質樸，鐵斑有土的質感、火的流痕感覺，溫潤內斂，簡單又富變化，耐人尋味，其造型兼具功能性，敘事象徵及裝飾性格，以不規則的線條及扭曲的造形，使作品呈現一股靈動的神祕感，看似隨意的刻紋及堆疊，可見作者經營佈置的細心推敲。

從1990年代開始，楊老師的作品表現有顯著的改變，她開始使用電窯燒製作品，把燒成溫度設定在1230℃上下。早期的電窯燒製作品大多以中性或偏向氧化氣氛燒成，理論上，攝氏1260℃高溫還原燒成與攝氏1230℃中溫氧化燒的作品，在質感上有相當程度的差異，楊老師開始以化妝土修飾坯體，再克服由還原轉換成氧化氣氛所帶來的技術問題，用攝氏1230℃電窯燒製作品的方式，在90年代開始普遍為臺灣陶藝界所採用，由於都市化的環境變遷，楊文霓老師也隨著大環境的變化而改變。

楊文霓的公共藝術

1996年，楊老師的陶藝創作型態又有一大轉變，她開始將生活作品所累積的經驗，擴展走向公共藝術領域。為解決公共藝術製作上的難題，楊老師也花了一段漫長的時間，做各種測試，題材以表現南臺灣陽光普照、四季常綠、青春活力為主題，她用大地、海浪、雲彩、花鳥、樹葉等刻畫圖案，將一個個單件作品之部分造形為間隔，連結成氣勢磅礴的大型巨作，一件大作可能有三、五十個單元連結而成，甚至二、三百個互相連結著，每一組件都得單獨製作，再做上下左右相互連結的動作，這種相互連結動作

資深陶藝家 / 范振金

才是考驗作者的耐力所在，以每件陶坯的厚度，收縮都要求一致，在統一噴完釉之後，再分開一窯窯燒成的方式製作，在燒成過程中，如有部分破損，要再製補充，實際上是一件非常艱鉅的挑戰。楊老師的《四季的變奏》、《地平線上的風景》、《鳥松鄉徽》、《雨後物語》、《麗水春風》、《水雲》、《仁德組曲》等作品，每一件作品的製作都是時間和耐力競賽所得到的戰果。

楊文霓老師的公共藝術，陶壁作品的表現趨於多元，也更融入當地環境與建築，創造景觀與價值，融合展現在地文史記憶，貼近常民。2003年的《雨後物語》更突破過往包圍陶壁的方形框架，以自然起伏的波浪型態突破框架浮飄於牆面之前，展現浮雲般的移動效果，達到以藝術畫龍點睛的美妙效果。

關於臺灣陶藝聚落網站

2007年中，楊文霓老師與陶藝家姚克洪合作發起成立一個屬於陶藝界自己的網站——臺灣陶藝聚落（Taiwan ClayArt Tribes）（網址：<http://www.taiwanclayart.org.tw/>）。她說：「這個網站我們自己做，自己管，自己募款，希望能永續經營。」邀請加入網站的對象首先鎖定中壯輩陶藝家；另外，後起之秀有創造力、有衝勁，是最重要的接棒者，臺灣陶藝聚落願意努力成為邀請聯結的平臺，形成臺灣陶藝的一種風景，網站上除了為他們建構個人部落格，推薦他們的創作與理念，也交流著臺灣陶藝界的動態發展。

楊文霓的陶藝傳習

在南臺灣陶藝界，提起陶藝家楊文霓，大多耳熟能詳，楊老師以陶藝聞名，更是南臺灣現代陶藝的重要推手，她散發出陶藝能量不斷吸引愛陶人士往她的工作室集結，茁壯成熟後再放射出去，形成南臺灣一股龐大的現代陶藝推動力量。曾經跟隨楊老師習陶的包括曾永鴻、許珍珠、宋炳仁、曾愛真（已逝）、陳淑惠、羅金蕊、許淑珠等人，她們學成之後並未離去，除了致力於陶藝的自我提升，更重要的是陶藝的推廣，讓陶藝走入常民、進入生活。

Winnie YANG, the Pioneer of Contemporary Ceramics in Southern Taiwan

Senior Ceramist / FAN Cheng-chin

made separately before being connected to one another, which was actually a test of endurance for any artist. In order that every unit could be connected smoothly, the thickness of the edge of every clay body needed to be the same. All clay bodies were then sprayed with glaze and fired in batches. If any of them were damaged during the firing process, it needed to be revamped or remade. Thus, this was indeed an extremely difficult challenge. Some of YANG's works, which proved her overcoming the challenge of time and endurance, included *Variations on the Four Seasons*, *The Horizon*, *The Town Badge of Niasong*, *After the Rain*, *Beautiful Water and Spring Breeze*, *Water Cloud*, and *Gate and The Suite of Ren-de*.

She graduated with a MFA from the University of Missouri in 1974. From 1975 to 1979, she worked in the Ceramics studio of Conservation Dept. at the National Palace Museum in Taipei, researching production and firing techniques of Chinese ancient ceramics. Her experience in the National Palace Museum later had a major influence on her creative and teaching careers.

In 1979, she built a gas kiln in Niasong Township, Kaohsiung, and started making celadon and iron-glazed artwork in high temperature reduction firing. In 1980, her ceramic exhibition in Spring Gallery, Taipei, revealed her artistic conception of artwork. The exhibited works were with mellow, soft, and natural glaze color variation. The iron spots accentuated earth texture. The flow marks after firing were extremely charming; they looked moderate and introvert, and simple but full of diversity. The design was functional yet with narrative symbols and decorative personality. The irregular patterns and twisted shapes added a mysterious feeling to her works. The seemingly random engraving patterns actually disclosed her thoughtful arrangement.

The presentation of her artwork changed significantly since the 1990s. She started to use electric kilns and set firing temperature at 1230°C. Electric-kiln-firing ceramics in the early times were mostly fired in a neutral or slightly oxidizing atmosphere. Theoretically, those fired in mid temperature oxidation atmosphere (at 1230°C) were quite different in terms of surface texture compared to those fired in high temperature reduction atmosphere (at 1260°C). Yet YANG embellished clay bodies with engobe and overcame technical problems incurred when the atmosphere changed from reducing to oxidizing. She could just easily adjust herself to the market trend when electric kilns and a firing temperature of 1230°C were generally employed by the ceramics sector in Taiwan at that time.

YANG's Public Art Works

There was a major shift in her career path once again in 1996 when she started to explore the world of public art with her accumulated experience. To solve production issues, she spent a long time undergoing numerous tests. She chose subjects which could highlight the southern Taiwan's bright sunshine, year-round green scenery, and vitality. She made use of patterns such as the earth, waves, cloud, flowers, birds, and leaves, as a transition between different independent works, and combined all into large-sized powerful art pieces. Sometimes a piece of her work might consist of 30, 50, or even 200 to 300 components. Every single component was

About Taiwan ClayArt Tribes

In mid 2007, YANG worked together with ceramist YAO Kehong and launched a website dedicated to ceramists; it's called Taiwan ClayArt Tribes (available online at: <http://www.taiwanclayart.org.tw/>). She said, "We built this website by ourselves. We will manage it and raise fund by ourselves. We hope it is sustainable." They first invited middle-aged ceramists to join their website and hoped that up-and-coming young, creative, and passionate talents could be their successors. They have been making an effort to make this website a social platform in the ceramics world in Taiwan. On the website, they set up personal blogs for ceramists, promote their artwork and concepts, and share latest development of Taiwan's ceramics world.

YANG's Legacy of Ceramics

YANG is well-known to the ceramists in southern Taiwan. She is a renowned ceramist as well as a pioneer of contemporary ceramic art in southern Taiwan. Her enthusiasm for ceramics has continuously attracted to her studio ceramic lovers, who learn, grow, mature, and set out from there. Those who was once apprenticed to her include: TSENG Yung-hung, Judith HSU, SONG Ping-jen, TSENG Ai-chen (deceased), CHEN Shu-hui, LO Chin-jui, and HSU Shu-chu. After they learned the skills, they didn't just walk away. They have continued to improve themselves, promote ceramics, and make ceramics to walk into the life of the general population.