

陶 器 日 誌

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

CONCEPT

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市長序

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

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

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

新北市長



Forewords

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

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

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

Mayor of New Taipei City



關於競賽
ABOUT THE COMPETITION

競賽紀實
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得獎入選名單
Prizewinners and Finalists

競賽紀實

典藏展示組／林禎儀

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

作品徵件

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

評審委員

陳春蘭委員（臺灣）／新北市立鶯歌陶瓷博物館館長

林平委員（臺灣）／臺北市立美術館館長

范振金委員（臺灣）／陶藝創作者

邵婷如委員（臺灣）／陶藝創作者、國際陶藝學會會員

禹寬壕委員（韓國）／韓國弘益大學教授、陶藝創作者

Linda Sikora委員（加拿大）／美國阿爾菲德大學教授、陶藝創作者

Ranti Tjan委員（荷蘭）／荷蘭陶藝創作中心總監

評審過程

初審

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

決審

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

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

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



Competition Overview

Delia Lin / Collection & Exhibition Department

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

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

Submitting Work

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

Jury Members

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

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

Fan, Chen-chin (Taiwan)/Ceramic artist

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

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

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

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

Evaluation Process

Preliminary Selection

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

Final Selection

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

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

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



參賽統計 Statistics Report

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

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

【表一 List 1】

參賽國別統計圖 Statistics of Nations

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

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

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

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

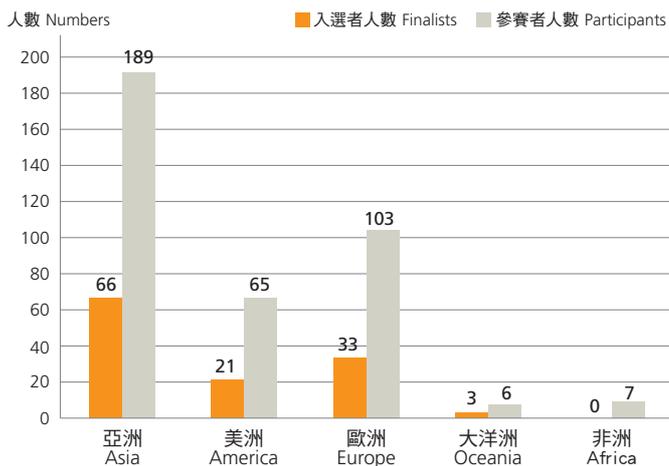
歐洲 EUROPE			
國家 Nations	入選者 Finalists	參賽者人數 Participants	
比利時 Belgium	2	3	
捷克 Czech Republic	1	2	
丹麥 Denmark	0	1	
芬蘭 Finland	1	1	
法國 France	0	4	
德國 Germany	1	10	
希臘 Greece	0	2	
匈牙利 Hungary	1	5	
愛爾蘭 Ireland	2	6	
義大利 Italy	4	10	
拉脫維亞 Latvia	1	1	
馬爾他 Malta	0	1	
挪威 Norway	0	1	
波蘭 Poland	1	3	
塞爾維亞 Serbia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

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

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

【圖一 Figure 1】

參賽洲別統計圖 Statistics of Continents

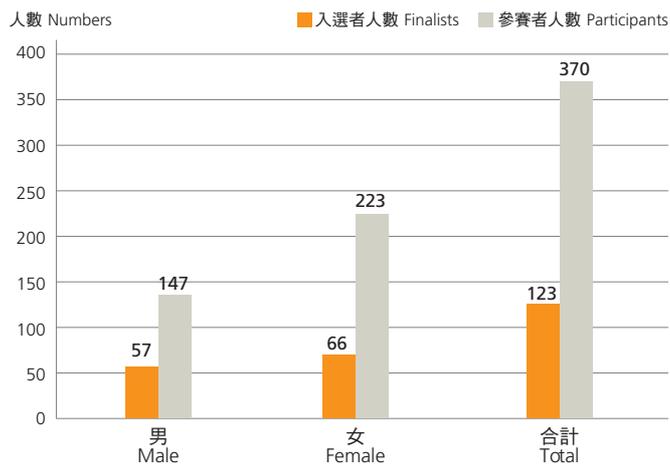


本屆參賽者人數分佈從洲別來看，亞洲居冠，歐洲次之，美洲第三。其中，亞洲參賽者 189 位有 66 位入選，其次是歐洲 103 位中有 33 位入選，美洲 65 位有 21 位入選。值得一提的是大洋洲 6 位參賽者有 3 位入選，而非洲 7 位參賽者皆沒有入選。

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

【圖二 Figure 2】

性別統計圖 Statistics of Gender

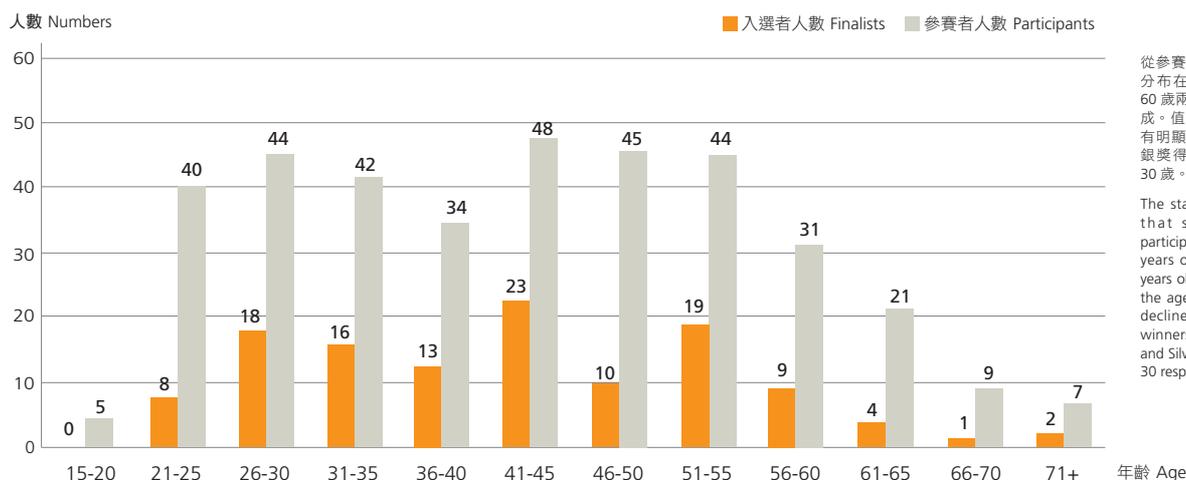


從參賽者性別來看，本屆雙年展女性參賽者明顯多於男性，共計 223 人，約佔全體參賽者六成（60.2%）。入選者方面比例則較為相近，女性與男性分別為 53.3% 和 46.7%。

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

【圖三 Figure 3】

年齡統計圖 Statistics of Ages



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

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

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

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

入選名單 Finalists

p.76	Travis Donovan	p.110	Kris Coad	p.142	Kalin Luy Ken
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陳春蘭 Chen, Chun-lan

臺灣 Taiwan



現職
新北市立鶯歌陶瓷博物館館長

學歷
國立臺灣師範大學博士
英國倫敦大學政治經濟學院碩士
國立政治大學學士

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

Current Occupation
Director, New Taipei City Yingge Ceramics Museum

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

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

范振金 Fan, Chen-chin

臺灣 Taiwan



現職
資深陶藝家

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

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

出版
著有《配釉自己來》、《銅釉與鐵釉》、《陶藝釉藥學》等書

Current Occupation
Ceramic Senior Artist

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

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

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

邵婷如 Shao, Ting-ju

臺灣 Taiwan



現職

陶藝創作者／藝評寫作

經歷

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

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

出版

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

Current Occupation

Ceramic Artist/Arts Reviewer

Experience

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

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

Publications

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

林平 Lin, Ping

臺灣 Taiwan



現職

臺北市立美術館館長

經歷

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

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

Current Occupation

Director, Taipei Fine Arts Museum

Experience

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

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

Linda Sikora

加拿大 Canada



現職

陶藝創作者／美國阿爾弗雷德大學教授

經歷

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

展覽

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

服務領導獎

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

典藏

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

Current Occupation

Ceramic Artist/Professor, Alfred University, Alfred, NY

Experience

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

Exhibition

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

Leadership Service Awards

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

Collection

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

Ranti Tjan

荷蘭 Netherland



現職

荷蘭歐洲陶藝創作中心總監—Sunndaymorning@ekwc

經歷

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

策展

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

評審

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

董事會

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

Current Occupation

Director, Sundaymorning@ekwc European Ceramic Workcentre

Experience

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

Curated exhibitions

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

Jury memberships

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

Board memberships

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

禹寬壕 Woo, Kwanho

韓國 Korea



現職

陶藝創作者／韓國弘益大學陶瓷與玻璃學系教授

經歷

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

展覽

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

典藏

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

Current Occupation

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

Experience

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

Exhibition

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

Collection

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

陳春蘭

新北市立鶯歌陶瓷博物館館長

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

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

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

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

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

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

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

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

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

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

Chen, Chun-lan

Director of New Taipei City Yingge Ceramics Museum, Taiwan

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

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

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

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

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

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

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

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

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

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

Fan, Chen-chin

Ceramic Senior Artist, Taiwan

邵婷如

陶藝創作者
藝評寫作

驚豔的遇合

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

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

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

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

An Astounding Encounter

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

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

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

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

Shao, Ting-ju

Ceramic Artist

Arts Reviewer, Taiwan

陶之所以為陶

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

評審和議制與推薦獎的多元價值

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

傳統與歷史所鋪陳的創造底蘊

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

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

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

For Ceramics to be Ceramics

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

The Value of Diversity: The Majority Decision and Recommendation Prizes

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

Creative Content Rooted in History and Traditions

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

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

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

Lin, Ping

Director of Taipei Fine Arts Museum, Taiwan

Linda Sikora

陶藝創作者
美國阿爾非德大學教授

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

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

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

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

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

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

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

Time, culture and the visceral engagement of material phenomena are interrogated in the artwork of the top four prizewinners of the New Taipei City Yingee Museum's 2016 Taiwan Ceramics Biennale. Issues driving this work have underpinnings of social political critique embedded in content that is at times dire, but also contains moments of levity on almost all accounts. *Nostalgia 15 TWT-02* operates sculpturally as an object/artifact that insists on being read archeologically and commenting culturally. Constructed of unfired Taiwanese roof-tiles fused together, this dense mass not only belies the volume that a shelter might offer, but arrests any impulse to imagine. The acronym TWT in the title offers some relief. In *Clay*, the measure of time uses phenomena to differentiate ceramic structure and viscous surface. This abstraction arrives at a technical intrigue of materials or, if you prefer, a frozen animation. *Half Frame Montage* and *Anthropocene* use current ceramic tropes to spin 'not dissimilar' ideas about humanity and ceramic materials – the later of the two using formats of quotation, de-skilling and acrobatics to enliven a traditional notion of sculptural space in an unconventional manner. If the residency and solo exhibition awarded these artists bring their practice into proximity for a period of time, the potential discourse between objects and individuals might instigate surprising collisions and unlikely collaborations – a completely circumstantial but most productive outcome for this recognition of their work and practice.

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

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

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

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

Linda Sikora

Ceramic Artist

Professor of Alfred University, USA

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Ranti Tjan

Director of European Ceramic Workcentre—
Sunnydaymorning@ekwc, Netherland

禹寬壕

陶藝創作者

韓國弘益大學陶瓷與玻璃學系教授

今日的當代藝術極為繁複，超越不同、流派之間分化與同化的膠著狀態。

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Woo, Kwanho

Ceramic Artist

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

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典藏展示組／林佳蓉

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

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

「陶觀」——探索陶藝本質與極限，思考陶藝創作的多元觀點及創作精神

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

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

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

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

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

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

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

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

Exhibition Overview

Lin, Chia-jung / Collection & Exhibition Department

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

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

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

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

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

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

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

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

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

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

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

陶器・非器

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

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



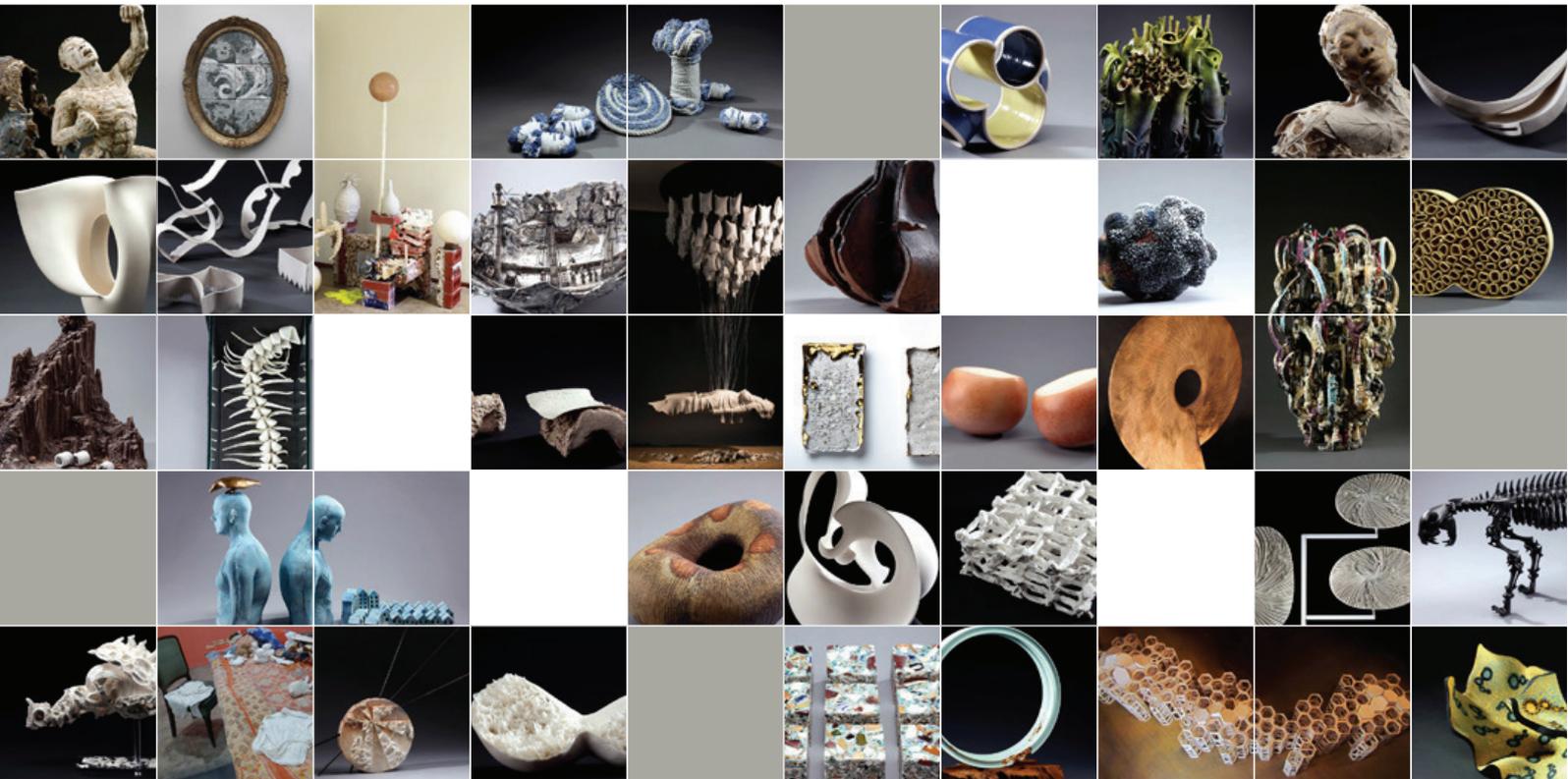
觀物・非物

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

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

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

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



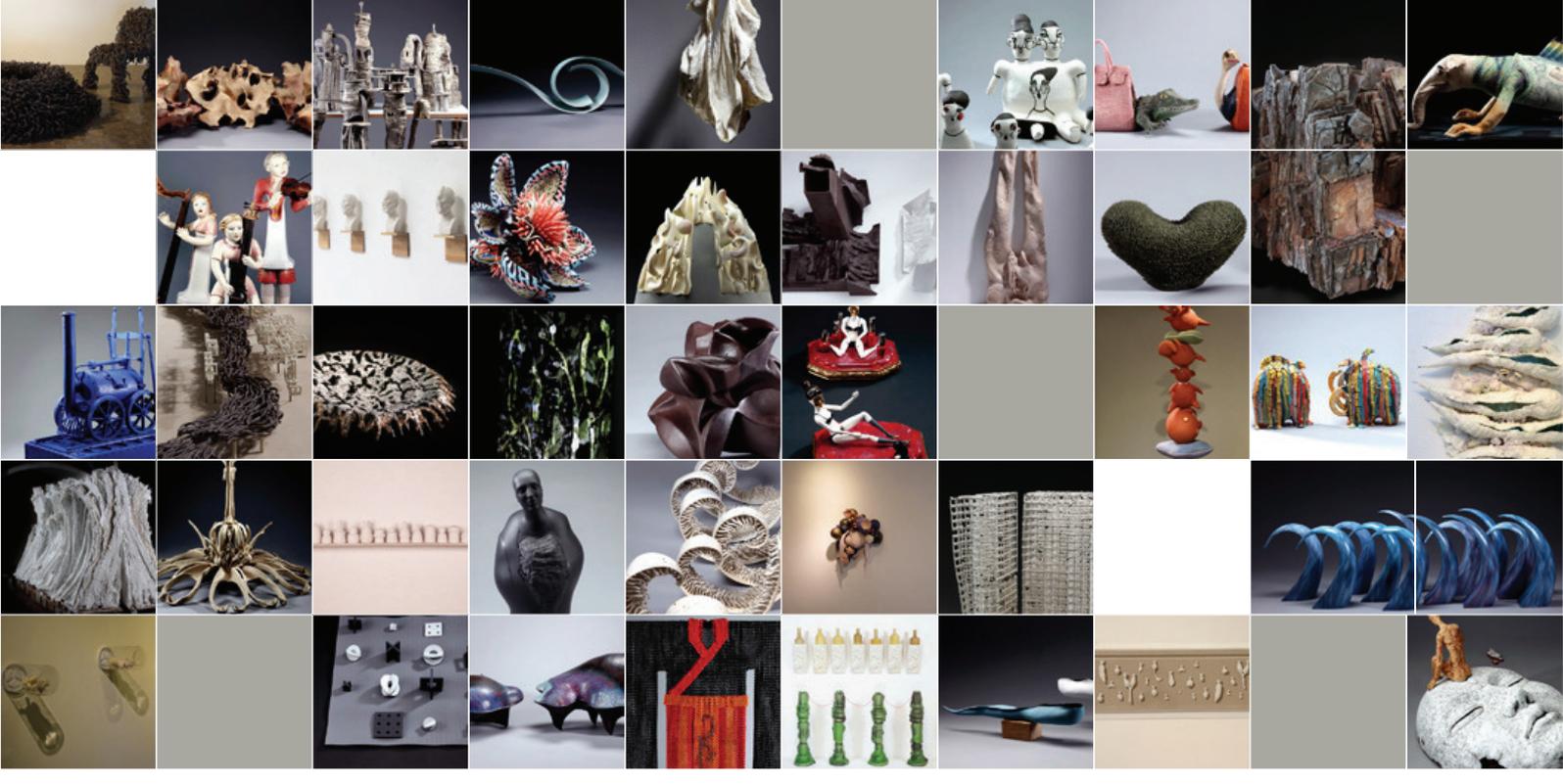
Concepts Beyond Objects

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

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

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

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









| 首獎 Grand Prize |

小島修 Kojima Osamu

日本 Japan

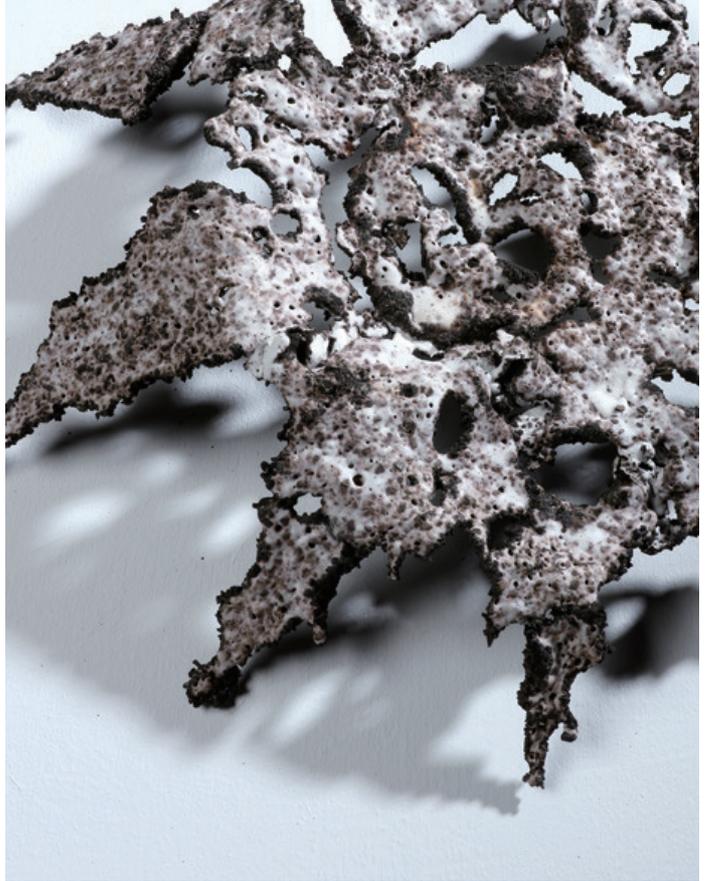
懷舊15 TWT-02 Nostalgia15 TWT-02

2015, 81×83×102 cm

屋瓦・玻璃・手塑成形・還原燒・瓦斯窯・1100°C

Roof tiles, glass, hand building, reduction firing, gas kiln





| 首獎 Grand Prize |

吳育霽 Wu, Yu-pei

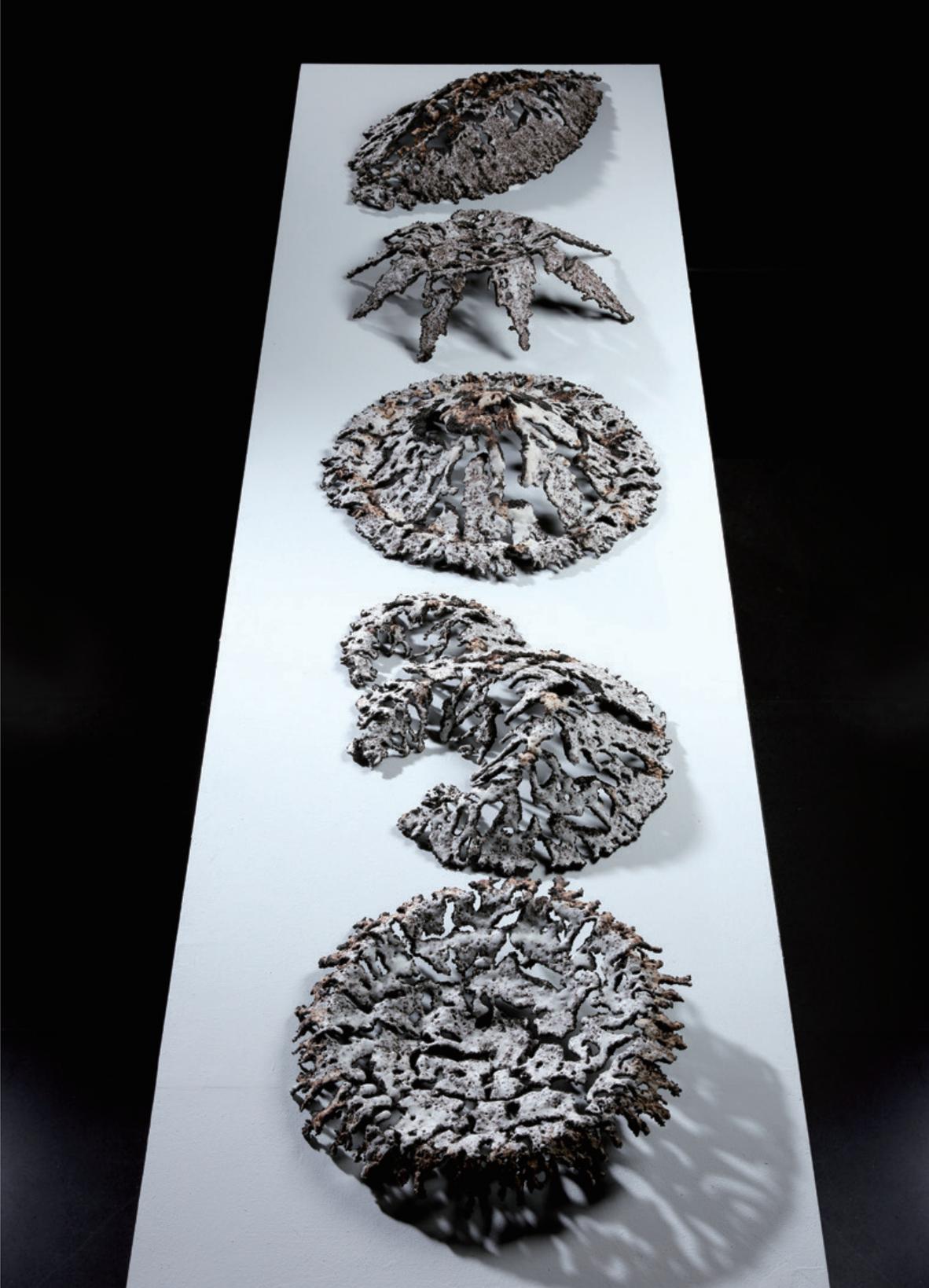
臺灣 Taiwan

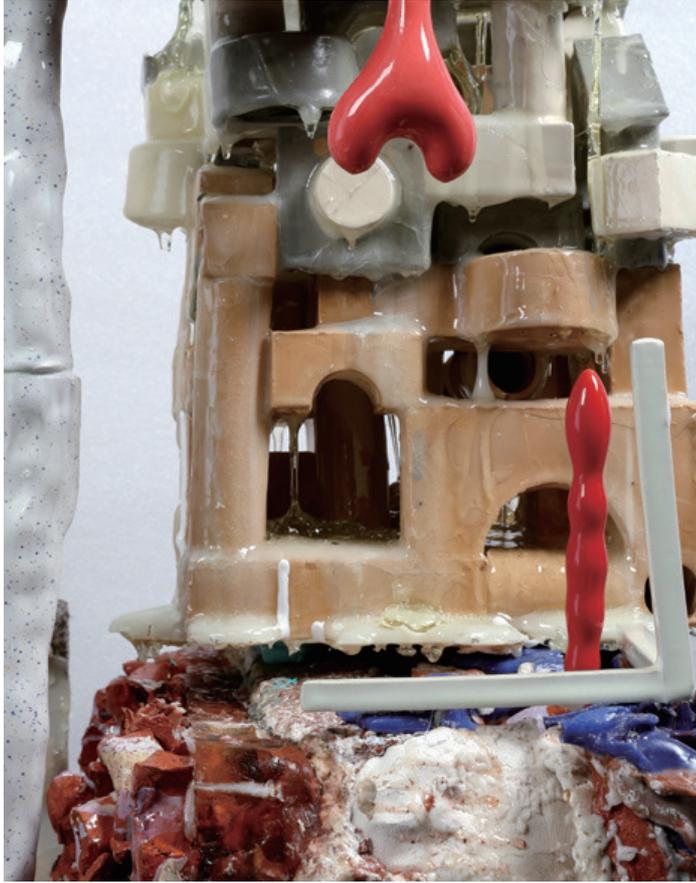
土 Clay

2015, 200×200×130 cm, 5 pieces

陶土·堆積成形·氧化燒·電窯·1180°C

Clay, stacking, oxidation firing, electric kiln





| 金獎 Gold Prize |

Joshua Clark

美國 USA

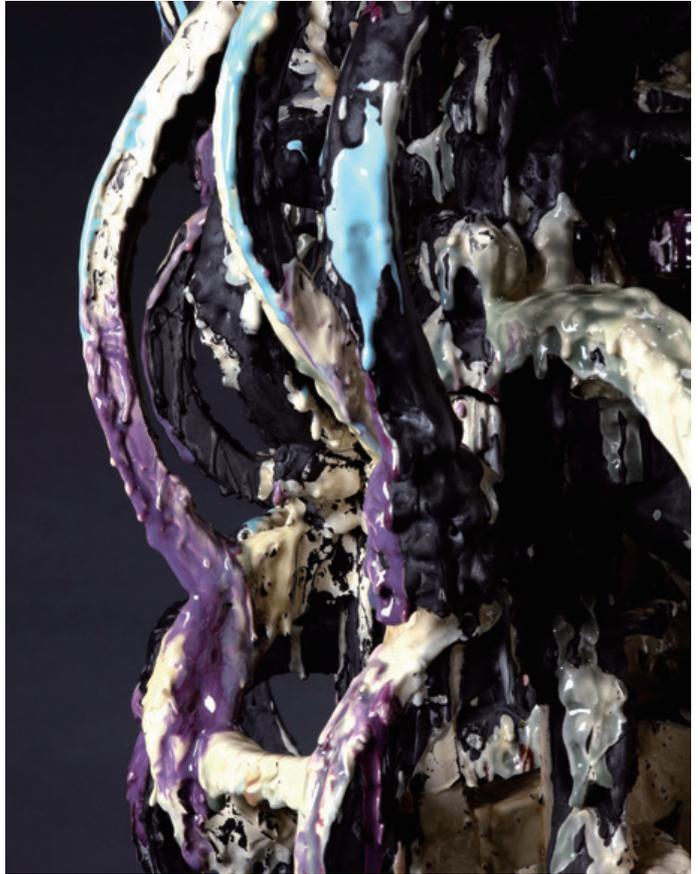
半幅蒙太奇 Half Frame Montage

2015, 140×70×150 cm, 15 pieces

陶瓷、釉藥、注漿、手塑成形、氧化燒、電窯、1196°C/1222°C

Ceramics, glaze, slip casting, hand building, oxidation firing, electric kiln





| 金獎 Gold Prize |

Kosmas Ballis

美國 USA

新人類紀元 Anthropocene

2013, 60×60×90 cm

陶瓷·注漿成形·變形後重組·氧化燒·電窯·1010°C

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





| 銀獎 Silver Prize |

許芝綺 Hsu, Chih-chi

臺灣 Taiwan

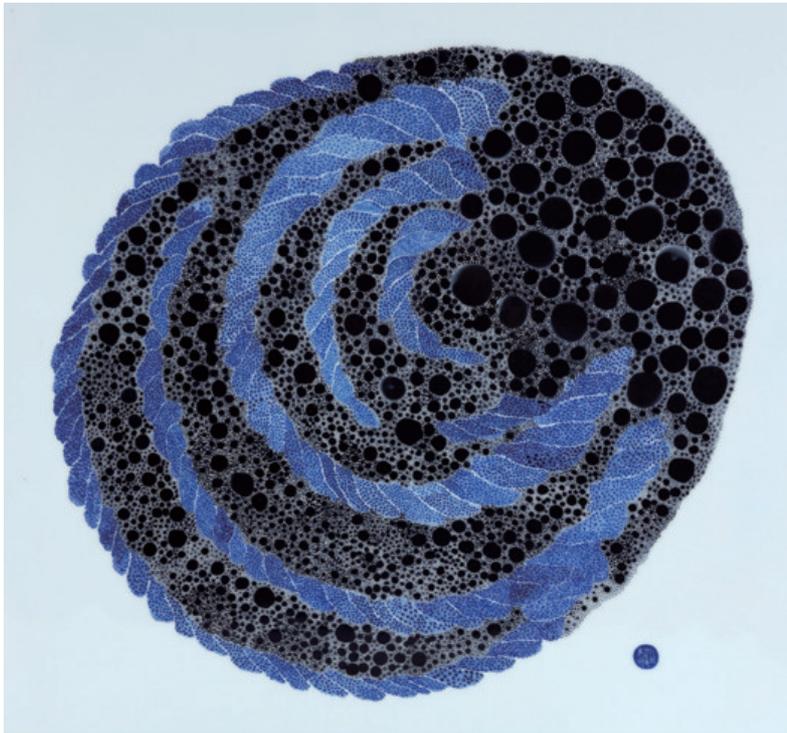
絕對零度的直白 The Candidness of Absolute Zero

2014, 63×58×52 cm

雕塑土、白色化妝土、泥條成形、氧化燒、電窯、1170°C

Sculptural clay, white colored slip, coiling, oxidation firing, electric kiln





| 銀獎 Silver Prize |

柳溪 Liu, Xi

中國大陸 China

彼岸 Nirvana

2014, 90×45×33 cm, 10 pieces

景德鎮瓷土·手塑、注漿成形、青花裝飾、釉下彩、氧化燒、瓦斯窯、1320°C

Jindezhen porcelain, hand building, slip casting, blue and white decoration, underglazing, oxidation firing, gas kiln

