

陶藝的人文回歸／從藝術的精神原點談起

人文回歸



TCB 2018 臺灣國際陶藝雙年展
TAIWAN Ceramics Biennale

Humanistic Return

The Spiritual Origin of Ceramic Art

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市長序

文化藝術爆發力 翻轉城市新意象

城市因文化而獨特，新北市內的每個區域也不例外，各自發展出具特色的人文面貌。就以鶯歌來說，這是座擁有 200 多年製陶歷史的小城，時間累積了豐厚的文化軌跡，奠基深厚的歷史特色。因此，新北市政府在這個基礎下舉辦「臺灣國際陶藝雙年展」，並發展成全球性「主題性策展」及「陶藝作品競賽」兩種模式，每次舉辦都獲得全球各地的策展人與藝術家熱烈參與。

新北市透過這些國際性展覽與活動，積極和國際藝術發展接軌。聯合國教科文組織國際陶藝學會（IAC）2018 年會員大會也將在鶯歌舉辦，更大幅提升在地陶瓷文化的國際能見度，讓臺灣的陶瓷藝術在國際上佔有一席之地。

本次展覽由國際知名陶藝家、藝術評論家邵婷如女士擔任策展人，是首次由本土策展人策劃。邵婷如女士以「陶藝的人文回歸：從藝術的精神原點談起」為展覽主題，從人與土地的原生聯結出發，透過現代陶藝先驅彼得·沃克斯、日本知名當代藝術家奈良美智等 43 位國際級大師的作品，呈現陶瓷藝術創作與時代變遷之間的脈絡。

感謝策展人與所有展出者的努力，將饒富人文精神的當代陶藝作品集結在鶯歌陶瓷博物館展出，讓新北市成為當今全球最重要的陶藝平臺。新北市除了持續辦理國際性展演活動外，也規劃在鶯歌地區興建市立美術館，未來將串連鶯歌陶瓷博物館，打造一個屬於大家的藝術「陶花源」！

新北市長

朱立倫

Foreword by the Mayor Culture and Art Have the Intensity to Reinvent a City

A place is distinguished by its culture, and each district of New Taipei city is no exception. Every district has developed a unique and notable culture. Yingge, for instance, has been home to over two centuries of ceramics manufacturing, resulting in meaningful cultural assets and a rich history. The city hall recognizes these achievements, so it supports and funds the Taiwan Ceramics Biennale. The biennales alternate between a theme-based curated edition and a competition-based edition. Both have attracted enthusiastic curators and artists from across the globe.

Through such international exhibitions and events, New Taipei city is proactive in ensuring its artistic development does not become disconnected from other nations'. The International Academy of Ceramics, a UNESCO partner, will hold its 2018 congress and general assembly at Yingge. This will increase Yingge's visibility and solidify the place of Taiwanese ceramic art globally.

This edition of biennale is curated by Ms. Shao Ting-ju, a well-regarded ceramic artist and art critic. It is the first biennale to be curated by a Taiwanese. Shao has chosen the theme of Humanistic Return: The Spiritual Origin of Ceramic Art. It is based on the primal alliance between humanity and clay. Among the 43 featured artists are the late modern ceramics pioneer Peter Voukos and the well-known Japanese artist Nara Yoshitomo. Their works reveal the links between ceramic art and this ever-changing era.

I would like to thank the curator and artists for their efforts. Their expressive and culturally significance ceramic works have been gathered at the Yingge Ceramics Museum. The works enhance the value of our city as a center of ceramic art. Besides organizing these events, New Taipei city is also building a comprehensive art museum in Yingge, which will complement the Ceramics Museum. This will be a heaven for all art lovers.

Mayor of New Taipei City

Dr. Eric Liluan Chu



廖新田

提名委員代表

國立歷史博物館館長

Liao Hsin-tien, Representative of the nominating panel, Director of The National Museum of History

Liao Hsin-tien

Representative of the nominating panel, Director of The National Museum of History



泥土出身，看似低賤平凡，一旦經歷神聖的火的淬煉與考驗，如火鳥從灰燼中蛻變竄飛而起，熱力與動力四射，這就是陶藝的魅力，異於其他藝術形式的誕生。每一件陶藝作品就是一場生命的魔幻之旅，讓人驚艷屏息。陶從泥土中來，生命也從大地而來；陶有其價值，生命旅程也有意義，陶與生命因此有隱喻上的交集：是日常生活與人文精神的顯現，是臺灣社會與歷史內蘊的孕育之處所。新北市立鶯歌陶瓷博物館自 2004 年舉辦第一屆「臺灣國際陶藝雙年展」至今已邁入第七屆。除了第一屆沒有主題之外，第二屆起展覽主題為：無垠、嗑牙樂、陶藝觀象、新陶時代、陶觀。「臺灣國際陶藝雙年展」打造了一個陶藝的交流平臺，更累積了相當的國際知名度，並將臺灣豐富的陶藝傳統和世界分享。

經過各界推薦，並歷經幾輪委員會的評選與溝通，時有意見不一致甚至為自己支持的團隊舉薦的小小辯論交鋒。一方面，推薦委員會一致認為「臺灣國際陶藝雙年展」已成為臺灣在國際藝術舞臺上無可取代的價值，但另一方面也感受到雙年展在經費萎縮、主政單位認知與支持度逐漸減淡，因此處於「巧婦難為無米炊」的困境。委員體認到陶藝雙年展有必要積極轉型方能維持其兩年一次的陶藝盛會的榮景，特別是運用地方豐沛的資源，長期經營以社區為基礎的網絡與交流，注重教育推廣，方能在地紮根並進而放眼國際。國際曝光固然重要，但若只是專注於國際藝術家或策展人，忽略本土藝術家與本土資源的培養，其實是不務實、也無法永續的策略與做法。我們再次提醒新北市政府：「臺灣國際陶藝雙年展」已成為新北市的國際品牌。鶯歌的陶藝文化是唯一的、無可取代的；新北市立鶯歌陶瓷博物館只有一座，臺灣獨有、在世界各美術館也無此類型，應該珍惜並永續之，一旦「臺灣國際陶藝雙年展」無法存續或萎縮，是臺灣的損失。

Liao Hsin-tien, Representative of the nominating panel, Director of The National Museum of History

2018 臺灣國際陶藝雙年展，最後評選結果，我們推薦「陶藝的人文回歸—從藝術的精神原點談起」提案。此案策展人強調「在地文化的內在考掘」，強調反身性的主體探討，在西方強勢文化衝擊之下，陶藝家們「在自身文化與生活環境，深掘母國文化的養份，或是對原生文化的梳理與思考」。「身土不二」的關照也是本展重點思考之一，透過陶藝作品省思現代資本主義與全球化下疏離的問題，企圖從根本命題「身體與泥土」出發重新尋找對話關係，最後回到自然母親 (mother nature) 的懷抱—讓「塵歸塵，土歸土」的信仰擴大為「塵歸塵，土歸土，生命歸生命」的一種純真的原點。臺灣文化的純真原質以及其他文化的形貌，將藉由 2018 臺灣國際陶藝雙年展中有了展現、形塑、上釉、鍛燒與成體的可能。

Clay may seem worthless at first glance, but after being fired, it is reborn and transformed into something utterly unexpected, radiating with warmth and possibilities. This is the unparalleled charm of ceramics. Every piece of ceramics undertakes this magical and breathtaking journey. The way ceramics arise from clay is comparable to how life arises from land. Ceramics has meanings, just as the journey of life has its. The intersection of ceramics and life is a manifestation of daily life and the humanistic spirit. It is also an area that we can see how Taiwanese society and history have been nurtured. The Yingge Ceramics Museum has been organizing the Taiwan Ceramics Biennale since 2004. Six editions have already been held prior to this year. The inaugural biennale did not specify a theme; the subsequent editions had the respective themes of Boundless, Korero (conversations), Ceramic Visions, Terra Nova, and Concept. The biennale has established another platform for the exchanges of ceramic art and has made a name for itself beyond the nation. It has also been sharing the richness of Taiwanese ceramics with the world.

Experts from various fields made nominations for this biennale. The panels also convened numerous times to judge the works. However, the jurors did not always reach consensus, and debates about the selections they supported could be quite lively. On the one hand, the nominating panelists saw the irreplaceable position of the biennale internationally. On the other hand, dwindling budget, recognition and support from governmental sponsors caused financial concerns. The panelists believed that – to continue at the planned interval – the biennale needs to actively transition its operating models by taking advantage of local resources, by having a long-term community-based model, and by emphasizing public outreach. These approaches maintain strong local ties while keeping a global purview. Worldwide exposures are key, but if we recruited international artists and curators while neglecting local talents, that would not be representational and sustainable. We therefore remind the New Taipei City administration that the biennale has become one of New Taipei’s most far-reaching reputation builders. Yingge’s ceramic culture is unique. The Yingge Ceramics Museum is the only public ceramic museum in Taiwan and is unlike its counterparts overseas. It is a national treasure. If the Biennale is shuttered or downsized, it would be a loss for Taiwan.

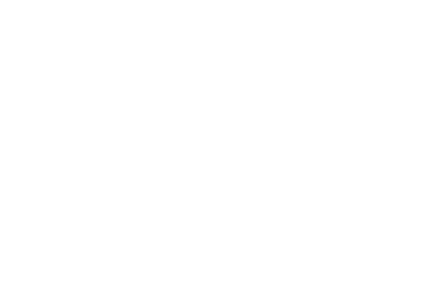
For 2018, the jurors recommended the theme of Humanistic Return: The Spiritual Origin of Ceramic Art. The curator emphatically explores local cultures and reflects on this theme. Under strong influences by Western cultures, ceramic artists still find inspirations and nourishment from their surroundings, motherland, and indigenous cultures. A major point of the exhibition is that people cannot separate easily from their homeland. These ceramic works reflect on modern issues that arise from capitalism and globalization. The topic of “bodies and clay” is a narrative that ultimately returns to nature’s maternal embrace. The belief of “dust to dust, ashes to ashes” also includes “life returns to life”: a genuine cycle. The authentic qualities of Taiwanese culture and other cultures are displayed, shaped, glazed, fired and produced at the 2018 Taiwan Ceramics Biennale.



Hsiao Tsung-huang

Selection committee

Deputy Minister of Cultural Affairs



Hsiao Tsung-huang

Hsiao Tsung-huang

Hsiao Tsung-huang

Hsiao Tsung-huang

Hsiao Tsung-huang

火與土的淬鍊與蛻變——2018 臺灣國際陶藝雙年展

Hsiao Tsung-huang

火的使用是原始人類文明演化的轉捩點，火可以禦寒取暖、照明驅獸、燒烤熟食，在人類祖先漫長用火的過程中，發現了黏土經火燒過會定型變硬遇水不溶化，從而逐漸摸索出燒製陶器技術，得以盛水裝物及烹煮食物，也因燒製陶器的啟發進而冶煉青銅器與鐵器。陶器伴隨人類祖先的文明發展歷程，從裝水盛器、烹煮食器、祭儀禮器、日常物件乃至於磚瓦構築建材，此外，陶器加上圖騰或彩繪則成陶瓷藝術的緣起。隨著現代科技發展，陶瓷的運用愈來愈加廣泛，因陶瓷原料經高溫高壓燒製後，具備堅硬、耐磨、抗腐、耐熱、絕緣等特性，又能傳達光、熱及電磁功能，從餐桌杯盤器皿、廚房衛浴建材到太空梭防護罩等高科技產業，均能體現其功能與特質。而陶瓷藝術的發展也從盛器造型及釉彩變化脫胎換骨衍化成當代藝術重要的表現媒材。

Hsiao Tsung-huang

綜觀陶瓷技術在臺灣的發展脈絡，臺灣原住民中阿美族、布農族、鄒族、排灣族、魯凱族、卑南族、達悟族，甚至凱達格蘭族、噶瑪蘭族及西拉雅族等平埔族群都有製陶的傳統，製陶技術及形制、圖騰與族群文化及祖靈信仰相互鏈結。雖然在臺灣考古出土的紀錄中，經常出現元明清年代綠釉、青花等陶瓷器碎片，多數乃隨寓臺官宦渡海或跨海貿易之物件。至於臺灣常民燒陶技術起源尚無定論，明鄭時期荷蘭佔據大員（安平）地區，為建築熱蘭遮城曾自閩南地區運入磚瓦，後亦雇用中國工匠來臺燒製，推想當時即有窯址之設置。荷人離臺後，明鄭諮議參軍陳永華則有「教匠取土燒瓦」的記載，而臺南歸仁十三窯遺址的發現推論可上溯清朝乾隆時期，至嘉慶年間南投、苑裡、鶯歌、北投地區燒陶產業開始發展，生產磚瓦、陶甕、水缸、碗盤等生活器皿。日治時期殖民政府亦調查南投、苗栗、中和及北投等地區之黏土適合製陶，規劃發展工業陶瓷及陶瓷工藝產業，乃有南投燒、鶯歌燒、北投燒窯業之昔日盛名。

Hsiao Tsung-huang

二戰之後臺灣陶瓷產業停滯，然隨著國民政府遷都臺灣，部分陶匠及藝術專校陶瓷專長學生隨之來臺，加上美援政策使臺灣陶瓷產業出現新的轉機。然 1950 年代陶瓷生產主要為日用及外銷之裝飾陶瓷或仿古陶瓷，至於臺灣現代陶藝的發軔則啟始於 1960 年代。臺灣現代陶藝發展的先驅們如林葆家 (1915-1991)、吳讓農 (1923-2009)、邱煥堂 (1932-) 等，他們分別學習自日本、中國、美國的陶瓷創作之技法及精神，開創日後臺灣當代陶藝發展的契機。文化部前身文建會自 1992 年著手編印前輩藝術家叢書，至今出版 111 冊，其中陶藝家僅林葆家乙位，這說明陶藝創作在臺灣美術領域中長期受到忽略，另則彰顯這位「臺灣現代陶藝之父」在美術史上之的地位。此外，陳佐導 (1925-)、孫超 (1929-)、王修功 (1930-)、張繼陶 (1933-)、陳煥堂 (1934-)、曾明男 (1937-)、楊元太 (1939-)、李茂宗 (1940-) 等在陶藝創作上亦均有傑出的成就。

Hsiao Tsung-huang

新北市立鶯歌陶瓷博物館於 2000 年底開館，為臺灣首座以陶瓷為主題之博物館，選擇於臺灣北部陶瓷發展重鎮鶯歌建館具有重大意義，並以建構臺灣陶瓷文化發展脈絡為核心，致力於臺灣陶瓷文化之調查研究、蒐藏維護及展示教育推廣等業務，並推動陶瓷產業發展、鼓勵當代陶藝創作，進而積極推動國際文化交流。此次策畫主辦「2018 臺灣國際陶藝雙年展」，以「陶藝的人文回歸」為論述主題，概分為「戰後東西精神的交會」、「在地文化的內在考掘」、「人土疏離的環境憂患」、「身體與土的能量交流」及「母土大地的生命禮讚」等子題架構，從藝術的精神原點談起，探討臺灣及亞洲當代陶藝創作文化中的在地性與全球化趨勢多樣性的互動與影響，為臺灣在全球當代陶藝創作的土地上再次點亮一盞火苗。

評審專文

Jury Members' Statements

How Fire Has Fortified and Transformed Clay



Humanity’s cultural evolution crossed a threshold with the discovery of the use of fire. Fire’s warmth protected humans from cold; its light dispelled predators; its heat cooked meals. As early humans learned to control fire, they noticed that burned clay became rigid and waterproof. They became to explore the craft of firing ceramics as water vessels and cookware. The skills of making ceramics were then transferred to making bronzes and other metalware. Ceramics have accompanied humans in their advances. From their domestic uses in preparing and serving food and drinks, ceramics found roles as revered ceremonial objects and as ubiquitous architectural elements like tiles. Meanwhile, ceramics with patterns and painted decorations found values as art. Technological leaps have multiplied ceramics’ purposes. Products of high-temperature, high-pressure firing are durable, abrasion-resistant, anti-corrosion, heatproof or insulated. Alternately, they can be made to transmit light, heat or electrical currents. They are found in kitchens, bathrooms and even the outer space (ceramic fabrics are part of space shuttles’ heat shields). Ceramic art has matured from simple glazed vessels to an expressive medium in modern art.

Ceramic skills have been present in Taiwan since the traditions of making ceramics among highland indigenes like the Amis, Bunun, Tsou, Paiwan, Rukai, Puyuma, and Tao and among plains indigenes like the Ketagalan, Kavalan and Siraya. Their methods, the forms of the pieces, and patterns are intertwined with tribal cultures and the practices of ancestral veneration. Archeological digs have often revealed shards of green-glazed potteries and blue-and-white porcelains dating from the Yuan, Ming and Qing dynasties. However, most were imported from the Mainland by mandarins or traders. It remains uncertain as to when Han settlers began to operate kilns on the island. During the time of Koxinga (after the fall of the Ming), the Dutch occupied Tayouan (now Anping, Tainan) and imported bricks and tiles from southern Fujian when building Fort Zeelandia. They later also employed Mainland craftsmen to produce the materials in Taiwan, presumably kilns were built locally. After the Dutch were expelled, Koxinga’s general Chen Yonghua initiated a program to educate local craftsmen how to select clay and make tiles. The Thirteen Kilns of Guiren (also in Tainan) is likely earlier than the 18th century. In the late 18th century, the ceramic industry sprang up in Nantou, Yuanli (in Miaoli), Yingge and Beitou (in Taipei), producing bricks, tiles, jars, urns, tanks, cookware, etc. During the Japanese colonial era, administrators made studies of the quality of clay in those areas and helped to develop local industry. The reputation of ceramic ware from those areas soared during that time.

After WWII, the ceramic industry in Taiwan stagnated. When the Nationalist (Kuomintang) government fled to Taiwan, some ceramic workers and artists also came with them from the Mainland. The U.S. aid provided a boost to the industry of making replicas of imperial porcelains. In the 1950s, the industry mainly produced household potteries for the domestic market and decorative replicas for the overseas market. Contemporary Taiwanese ceramic art had its origins in the 1960s. Pioneers such as Lin Pao-chia (1915–91), Wu Jang-nung (1923–2009) and Chiu Huan-tang (b. 1932) studied ceramic art in Japan, China and the U.S., respectively. They helped to open up opportunities for ceramic art in post-war Taiwan. In 1992, the Council for Cultural Affairs (now the Ministry of Culture) began a project on a series of publications on pre-eminent artists and has released 111 volumes. Among the artists, only one ceramist is featured (Lin Pao-chia). This shows how ceramic art has long been overlooked by art professionals in Taiwan. Although it does confirm Lin’s status as the “father of modern Taiwanese ceramic art”. Other notable ceramic artists include Chen Tso-tao (born 1925), Sun Chao (b. 1929), Wang Hsiu-kung (b. 1930), Chang Chi-tao (b. 1933), Chen Huan-tang (b. 1934), Tseng Ming-nan (b. 1937), Yang Yuan-tai (b. 1939), and Li Mao-tsung (b. 1940).

The Yingge Ceramics Museum opened its doors in 2000 as the first Taiwanese museum wholly devoted to ceramics. It is strategically located in the town of Yingge, a center of ceramics production in northern Taiwan. Its core missions are to develop Taiwan’s ceramic culture, to collect and preserve exhibits for public awareness, to stimulate the ceramic industry, to encourage contemporary creations, and to promote international cultural exchanges. The 2018 Taiwan Ceramics Biennale’s theme is Humanistic Return. The subtopics are “Spiritual Exchanges between Post-war Asia and the West”, “Self-Scrutiny of Local Cultures”, “Concerns over the Alienation of People from Their Environment”, “An Energetic Exchange between the Body and Clay” and “Acclaims for Life-Giving Nature”. With the spirit of art as the starting point, it is an exploration of the localization and globalization of contemporary ceramic art movements in Taiwan and elsewhere in Asia. With this exhibition, Taiwan lights up another spark for contemporary ceramic art.

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近年國內美術館舉辦之年度（大）展覽，常會邀請國外策展人來參與策畫展覽；其中利弊都有。利者是方便行事，館方只需配合受邀策展人行事，以其專業藝術觀念和行政去安排展覽；或許其所策畫出來的展覽具有所謂的國際視野。假象的將國內美術館看來與國外同步，借助國外策展人的資歷經驗和方法，不失為學習取經的捷徑。惟同時也漸失去了國內美術館自身的主體性、自主能力和美術館之應有風格，只會依託別人的文化觀點，是其弊者。

究其原因國內美術館經費缺少，未能有足夠的經費去聘用和培養足夠專業的策展人；或有研究員職責者也多兼其他職務，未能專心研究專業；更遑論到國外考察去認識國外美術情資和發展了。

鶯歌陶瓷博物館要從國內徵求策展人來策畫此次 2018 年之雙年展，擬訂為「立足亞洲，綜觀全球」的主軸；此舉是值得鼓勵和應該的。最後（選出）兩位策展人來比件，從兩者中選出一位來企劃陶藝雙年展。

經評審後選出邵婷如，為本次的雙年展策劃「以人文的回歸」主題，其企劃將展覽分為六個子題展區，分別為前言、戰後東西精神的交會、在地文化的內在考掘、人土疏離的環境憂患、身體與土的能量交流、母土與大地的生命禮讚等。

現代陶藝的分界則以二次世界大戰後開始，以雙年展之「前言」作導論介紹，惟內容只介紹作者 3 位和展出作品 7 件及年代較晚等，實難讓觀眾知道現代陶藝原始的精神樣貌。

而在其他子題選出的作者和展品，則為策展人認識現代陶藝的風格分類。在陶藝家所用的單一材質是陶土下，策展人細心的將作者與土、土與環境、土與在地文化、土與大自然等的關係，企劃出不同展區分別讓觀者認識到現代陶藝家所關注的議題，及欣賞到現代陶之多樣特色發展。

另策展人於此次提案時便親自前往日本，拜訪日本陶藝美術館商討作品借件事宜，並情商各地藝術家保留這次雙年展所指定的作品，為求雙年展盡善盡美。而在經費不是充裕的條件下，策辦這樣大題目的雙年展更是困難重重；無用說辦雙年展時作品運送、保險、作品展覽配置、推廣等事項處理。

最後，預祝這次雙年展成功，更希望能帶給國內觀眾一個美學和知性的陶藝之旅。

Taiwanese art museums have hosted a number of grand exhibitions in recent years, often inviting curators from abroad to participate in the planning. There are advantages to this trend, notably, museum staff has the convenience of simply handling the curators' arrangements and entrusting their professionalism, expertise and management. These curators often infuse a cosmopolitan perspective into the projects. This can create the appearance of world-class art museums in Taiwan by adopting the experience and methodologies of foreign curators. It is, in a way, a shortcut instead of learning from first-hand experiences. This reliance deprives Taiwanese art museums of ownership over their identities, independence and individuality. It is a distinct disadvantage to depend solely on another's culture and views.

The problem is due to the fact that Taiwanese art museums tend to be underfunded and hence unable to recruit or train proficient curators. At the same time, local researchers cannot always find suitable positions to continue in their chosen field without going abroad.

The Yingge Ceramics Museum looked among Taiwanese candidates to curate the 2018 biennale. It would truly ground this endeavor in Asia while maintaining a global outlook. I find this commendable and necessary. Based on the submitted proposals by the two final choices for curator, we picked one to head the biennale.

Ms. Shao Ting-ju is selected as 2018 Biennale exhibition's curator. The theme is Humanistic Return: The Spiritual Origin of Ceramic Art. The exhibition is divided into six areas: "Preface", "Spiritual Exchanges between Post-war Asia and the West", "Self-Scrutiny of Local Cultures", "Concerns over the Alienation of People from Their Environment", "An Energetic Exchange between the Body and Clay" and "Acclaims for Life-Giving Nature".

WWII marked a watershed in modern ceramic art history. The preface of the biennale serves as an introduction. It describes three of the artists, seven of the exhibited works from the later period, so visitors might find it hard to imagine the earlier state of modern ceramic art.

The topics and works of the six areas of exhibition reflect the curator's understanding of the styles present in ceramic art. As ceramists' primary medium is clay, the curator carefully noted the relations between the artists and clay, clay and the environment, clay and the local culture, clay and nature. The areas were arranged to help visitors learn about the concerns of the artists while recognizing the array of distinctive developments in modern ceramics.

The curator visited Japanese ceramic museums and businesses for exhibits. She also negotiated with artists from different places to reserve certain pieces for the perfect biennale. Under financial restraints, curation for such a large-scale event can be problematic, such as transporting the artworks, insurance, exhibition setups and promotion.

Finally, I wish success for this biennale. May it guide its visitors on an artistic and informative journey.

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Shih Jui-jen

Selection committee
Professor of Taipei National University of the Arts

放眼各國城市，從綜合型的博物館到專門性的美術館，包含公營加上私立，雖不是到處可見，為數其實已經不少，分布也大致平均和普遍，這麼多的博物館之間，互為傳統 / 現代 / 當代之導向或屬性區別、及各自目標任務之設定，也是常見現象。在這當中，若聚焦各國陶瓷博物館的存在，不難發現數量相對稀少的事實，以及一種普被採行的營運策略——幾乎所有陶博館的定位和運作，都是走「綜合博物館」和「專門美術館」雙軌並行的複合路線，公元 2000 千禧年開幕營運的新北市立鶯歌陶瓷博物館也不例外。說來，這也有很自然合理的原由——各國陶博館的設立，之所以大都座落於傳統陶瓷之鄉或本國陶瓷產業要地，其實都肩負了很明確而多元的任務，包括：弘揚傳統文化美學、振興本土技藝與在地產業、結合現代工業設計、融入國際當代藝術思潮……等等。然而，太多的功能任務，除了讓各國陶瓷博物館的經營相對困難，也可能更不利於建構和累積自我的館風與特色。

以博物館的展覽和典藏這兩大基本任務來說，各地陶博館除了本國傳統文物收藏、研究、展示和教育，莫不汲汲營營於在地及國際當代陶藝創新之推展與連結、論述和詮釋、耕耘和採收。以展覽為例，2017 年迎接百年館慶的荷蘭公主宮國立陶瓷博物館，除了為其豐富的典藏更新硬體和設施之外，真正的重頭戲就是推出開館以來最大規模的當代主題策劃展【在行動中：當代藝術中的陶瓷身影】，以此宣示該館老當益壯的精神和定位。邀展藝術家的作品，也充分印證了陶瓷這個人類已經應用了兩三千年的媒材，至今仍是不斷進展、充滿挑戰，甚至足能表現一種前衛精神。

另一個值得參考之例是，2017 年 10 月，在英國陶藝之鄉 Stoke-on-Trent 舉辦的不列顛陶藝雙年展（BCB），採行了多場館同步進行的展覽策劃，並透過駐地創作計畫推動跨界合作方案，以此激活了陶藝創新的思維和面向，例如陶器博物館和美術館同步舉行的展覽，就是【心跳——英國與印度交流計畫】的成果，透過展前 2 週的密集互動，匯聚兩國畫家、工藝家、音樂家、匠工、設計師和陶藝家合作，在進駐的瓦里村中集體創作了一件裝置，以此回應了建立藝術中心以保存和發展瓦里文化的創意理念。而配合展覽高峰舉辦的專題研討會，則是以【陶瓷的價值：陶還能有作為嗎？】的提問，來伸張突破與創新的必要性，並訴請歐盟 19 位參與者發表論談。

除了導入活化自我和體制的策展方案之外，透過主辦當代陶藝術創作競賽展，也是國際間許多陶瓷博物館媒合在地與國際、連結創作發表並充實國際收藏的一種簡便而有效模式。這當中，以豐厚獎金和優遇條件作為招徠的鶯歌國際陶藝雙年展一度領先群倫，韓國的京畿道國際陶藝雙年展（GICB）後來居上而競爭者眾；而日本美濃國際陶藝雙年展和西班牙瓦倫西亞的曼尼西陶藝雙年展，不以獎金高低作為訴求，因機構形象和專業自律而頗受陶藝創作和設計者認同；2018 德國的【未來之光——陶藝新秀競賽】，由英國不列顛陶瓷雙年展和愛爾蘭設計工藝協會共同主辦，透過主題式的創作競賽（2018 主題是為【行走綠道——陶瓷和環境】），發掘陶藝新秀，扶植有潛力成為歐洲未來「陶瓷大使」的人才，這個競賽的訴求也不是立即的獎金，而是提供跨界合作及專業歷練成長的機會。很特殊的是，東歐某國家的陶藝競賽雙年展，得獎者並無獎金，來回運費保險全需自付，主辦方為了避開關稅問題甚至於官網請求參賽者作品報關價勿高於兩歐元，並力邀參賽者捐贈作品成為典藏，儘管如此寒酸，雙年展也辦得有模有樣、有聲有色…，凡此種種，說明成功並沒有一定的規則，但機構的形象和專業的口碑是很重要的，成事在人的思維和企圖也是相當必要的！

Most cities are home to art museums of all types, whether publicly or privately operated. Though museums are not found everywhere, there are a significant number of them, more or less accessible in terms of their locations. With such a large number, museums naturally delve into specializations (traditional, modern, or contemporary), with varying missions and aims. However, when we take a survey of ceramics museums, we quickly notice the scarcity of museums of this type. And we see a common operational strategy adopted by ceramics museums, namely, straddling the line between a comprehensive museum and a specialized art museum. Opened in 2000, the Yingge Ceramics Museum is no exception. Having said that, there is also a very understandable reason behind this situation. Most ceramics museums are found in historic towns famed for their potteries or ceramic industry. The museums therefore shoulder several obvious tasks: the promotion of folk art, revitalization of local ceramic industry, incorporation of modern designs and techniques, integration of international concepts and skills, etc. And yet, an excess of tasks could be problematic for the museums, which would have a hard time finding their own styles and particularities.

Museums have the basic missions of exhibition and collection. In addition to gathering, researching exhibiting and interpreting works from within a country, ceramics museums are also occupied with works from abroad. To celebrate its centenary anniversary, the Princesseh of Ceramics Museum (in Frisia, the Netherlands) renovated their facilities, and organized its largest-ever exhibition – In Motion: Ceramic Reflections in Contemporary Art. It demonstrates how the institution is still vibrant after all these years. The works of the invited artists also show how clay, despite its antiquity, continues to be innovative, challenging and part of the avant-garde.

Another exemplary case is Stoke-on-Trent’s British Ceramics Biennale (BCB) in October 2017. The events were held at multiple sites. Resident-artists made transnational works that challenged the boundaries of ceramic art. At the same time, the Potteries Museum & Art Gallery hosted Heartbeat, an exchange project between UK and India. It documented (with info as recent as two weeks prior) how British artists visited India and collaborated with local artists, craftsmen, musicians, carpenters, designers, and ceramists. They worked in a village with the Warli people to preserve and develop their art. The professional seminar was a congress about “Ceramic Values: Can Ceramics Make a Difference?” Nineteen presenters from across the EU gave lectures on the topic.

In addition to curatorial programs that revitalize the museums themselves, another strategy is to host ceramic contests and events to attract local and international talents to the museum. It is also an effective way of collecting significant works from abroad. The Taiwan Ceramics Biennale at Yingge has offered generous monetary awards to solicit entries. The Gyeonggi International Ceramic Biennale in South Korea also sees many competitors. The Mino International Ceramics Festival (Japan) and the Manises International Ceramics Biennale (Valencia, Spain) do not base their awards on monetary values but on their recognition as trusted professional institutions among artists and designers. The Future Lights competitions are run by a state museum in Germany. In 2018, it is co-organized by the British Ceramics Biennial and the Design and Craft Council of Ireland. Its 2018 theme is “Go Green: Ceramics and the Environment”. This annual competition is for emerging ceramists, those who are new in their ceramics career. Its incentive is not money either, but the opportunity to attend a workshop where participants collaborate across disciplines. Some Eastern European ceramic competitions also do not offer monetary prizes to winners. Furthermore, shipping fees and insurances at those contests are entirely up to the contestants. To avoid customs duties, organizers even ask contestants to report their works as less than a nominal value of 2 euros. Organizing museums also suggest the works be donated to them. Despite such frugal conditions, these competitions also manage to build up an impressive reputation, attracting interesting works. It goes to show success has no single recipe, but the organization’s image and professionalism are crucial. Ingenuity in planning is also key.

胡永芬

評審委員

獨立策展人

Hu Yung-fen

Selection committee

Independent curator



跨出第一步

14年來已經辦過6屆的「臺灣國際陶藝雙年展」，2018年又有了一次自我突破的變革：這是首度評選出本國策展人擔綱組織展覽，也象徵著鶯歌陶瓷博物館進一步邁向當代策展，開始培養本國策展人這個長期工程的第一步。

臺灣當代藝術策展人的概念伊始於1990年代初期，迄今大概有25年的歷史，如今，臺灣當代藝術生態裡培養出的策展人可以說多不勝數，也為臺灣當代藝術的發展、研究、梳理、與詮釋拉開了寬闊的幅員、挖掘厚實的縱深。相形之下，臺灣陶藝的研究論述與策展工程就顯得貧弱很多。

2004年開辦的臺灣國際陶藝雙年展，歷來是以4年作為週期，一屆以策展競賽，下一屆則以作品競賽，輪流交替的模式舉辦至今，過去已經有兩度是通過策展人提案競賽選出策展人策劃出雙年展，而且兩度都是國外的策展人獲選。這一屆陶博館為了配合2018年在臺舉辦的IAC（聯合國教科文組織國際陶藝學會）年會，以展現臺灣陶藝的獨特思維與內容，第一次評選出由臺灣策展人邵婷如策展的提案：「陶藝的人文回歸——從藝術的精神原點談起」。

邵婷如是臺灣非常優秀的陶藝創作者，「臺灣國際陶藝雙年展」做為全球四大知名陶藝展之一，本屆第一次由臺灣策展人規劃，如何達到以臺灣的陶藝為出發角度，能夠讓本次來臺的全球陶藝界人士就臺灣／亞洲的陶藝文化獲得具有創造性的新體驗，是這次鶯歌陶瓷博物館最具挑戰的任務。

臺灣陶藝發展的獨立研究與論述並不是很興盛，在脈絡上除了歐美現、當代陶，與日本陶藝的交織影響之外，本土陶藝的發展則是從距今六千年開始迄今的原住各民族間，自成系統，與整個南島語系的陶藝發展有著深刻的關聯。臺灣策展人首度在陶博館策畫的雙年展，如何梳理、詮釋這個脈絡，提出其藝術性與精神性的特徵，並指出往後的發展路徑，會是很受期待的部分。

這次提案之初的藝術家，美國約佔30%，日本佔28%，臺灣則佔23%，「亞洲」版圖的概念相對破碎化，中亞、南亞、西亞、乃至東南亞皆闕如；經費嚴重的縮減也造成了處處受到掣肘難以施展的現實，不過無論如何陶博館踏出第一步了，從此必定能夠接著更為穩健的第二步、第三步。

Beyond the First Step

In the past fourteen years, seven editions of the Taiwan Ceramics Biennale have been held. A breakthrough was made in 2018, as it was the first biennale that was curated by a Taiwanese. It represents another confident step taken by the Yingge Ceramics Museum in modern curation practices. It is part of the nation's ongoing efforts in cultivating home-grown curators.

Contemporary art curation began in the early 1990s, nearly 25 years ago. There are now many Taiwanese curators in the contemporary art scene. They help to develop, study, organize, and interpret Taiwanese contemporary art by opening new horizons and reaching new depths. On the contrary, curators who specialize in Taiwanese ceramics are scare.

The biennales, which began in 2004, are actually structured in a four-year format. One edition would feature curated selections, and the following edition (two years later) would be a contest of submitted works. The cycle of alternations continues. There have been two biennales that were arranged by curators, both of them were from abroad. This year, the General Assembly and Congress of the IAC (International Academy of Ceramics) take place in Taiwan, so we want to take advantage of the opportunity to showcase the uniqueness of Taiwanese ceramic art. This year's picks were the first biennale to be assembled by Taiwanese. The proposal was made by Shao Ting-ju, and the theme is Humanistic Return: The Spiritual Origin of Ceramic Art.

Shao Ting-ju is an accomplished ceramic artist herself. The major task for the Yingge Ceramics Museum this year is to make the Taiwan Ceramics Biennale a reputable, world-class ceramics event. We hope visiting ceramists from across the world can recognize and experience refreshing Taiwanese (and other Asian) ceramics.

Taiwanese ceramics research is not a particularly animated field. Beside modern, Western and Japanese influences, ceramic art in Taiwan is bonded to aboriginal Formosan tribal art and is deeply linked to ceramics in other Austronesian-speaking areas. We are eager to see how a Taiwanese curator would incorporate and interpret these connections in the biennale, as well as how she might point out how these spiritual ancestors of ceramics might impact the future of the art.

30% of the nominated artists this year are American, 28% Japanese, and 23% Taiwanese. Other parts of Asia are underrepresented. Central, South, West and even Southeast Asian entries are scarce. Due to cutbacks from sponsors, we encountered several difficulties when organizing. Nevertheless, the Ceramics Museum has taken its first major step in local curation, and it will take the next ones with confidence.



邵婷如

Shao Ting-ju

2018 臺灣國際陶藝雙年展策展人
Curator of 2018 Taiwan Ceramics Biennale

陶藝創作、藝評寫作

聯合國科文組織國際陶藝學會會員 (International Academy of Ceramics) (2001-) 現任新北市立鶯歌陶瓷博物館典藏審議委員。
2016 年受邀擔任德國維斯特沃德陶藝美術館國際評審、2016 臺灣國際陶藝雙年展評審、2013 年與 2015 年受邀擔任羅馬尼亞國際雙年展評審、2010 臺灣國際陶藝雙年展初審評審，2004 年受邀擔任美國明尼蘇達州麥肯納基金會評審。

創作

1963 年出生於臺灣臺北市，自 1985 年開始從事陶藝創作至今 33 年，作品受邀展覽於美國、加拿大、匈牙利、紐西蘭、英國、義大利、丹麥、德國、希臘、克羅埃西亞、瑞士、法國、奧地利、阿根廷、斯洛伐克、愛爾蘭、羅馬尼亞、澳洲、土耳其、日本、中國大陸、韓國與臺灣美術館、博物館、藝廊等。國內外邀請展 103 次，個展 15 次。

寫作

自 1998 年開始為國際刊物撰稿 (德國新陶藝雜誌、臺灣陶藝雜誌、臺灣工藝雜誌、日本陶藝之森季刊、澳洲藝術與觀點雜誌) 等共有 100 多篇文章發表出版。現任德國新陶藝雜誌「藝術家日誌」、藝術家雜誌「當代新陶」專欄作家。

著作

2018 年《人間塑型——國際陶藝家陶偶》，藝術家出版社出版。本書採訪日本藝術家奈良美智、墨西哥雕塑家賈維爾·馬林、美國陶藝家高森曉夫、蒂·圖蘭、日本藤平伸等來自 18 國 45 位國際重要人塑藝術家。
2011 年《陶人·陶觀：日本當代陶藝名人集》，藝術家出版社出版。
2003 年《邵婷如》作品集，新北市立鶯歌陶瓷博物館出版。

作品典藏

國際各美術館、基金會典藏 33 件，國內美術館典藏 10 件。
<https://www.tingjushao.com/>

Ceramic artist, art critic

Member of the International Academy of Ceramics (a UNESCO partner) since 2001. Art juror for exhibitions and organizations, such as the Taiwan Ceramics Biennale (2016) at the Yingge Ceramics Museum, New Taipei (where she has been a member of the Advisory and Acquisition Committees). Also juried at the Westerwald Museum for Ceramics, Germany (2016); the Cluj Ceramics Biennale, Romania (2015 and 2013); and the McKnight Foundation, Minnesota (2004).

Exhibitions

Born in Taipei in 1963, Shao has worked as a ceramic artist for over three decades (since 1985). She took part in 103 exhibitions and had 15 solo exhibitions at museums and galleries in the US, Canada, Hungary, New Zealand, the UK, Italy, Denmark, Germany, Greece, Croatia, Switzerland, France, Austria, Argentina, Slovakia, Ireland, Romania, Australia, Turkey, Japan, China, Korea and Taiwan.

Articles

Since 1998, she has penned articles (over 100 in total) for the New Ceramics magazine (based in Germany), Ceramic Art (Taiwan), Taiwan Craft, the Shigaraki Ceramic Cultural Park Quarterly (Japan), and Ceramics Art and Perception (Australia). She is a columnist for the "Artist Journal" section of the New Ceramics magazine and composes some feature articles.

Publications

- 2018, Molding The World: Ceramic Figures of International Ceramists (interviews with 45 sculptors from 18 nations, including Japanese artists Nara Yoshitomo and Fujihira Shin, Mexican sculptor Javier Marin, and American ceramic artists Akio Takamori and Tip Toland). published by Artist Magazine.
- 2011, Ceramic Vision: Interviews with 20 Japanese Ceramic Artists, published by Artist Magazine.
- 2003, Shao Ting-ju (artist monograph), published by the NewTaipei City Yingge Ceramics Museum, New Taipei.

Collections

33 works were acquired by museums and foundations abroad, and 10 works by museums in Taiwan.
See also: <https://www.tingjushao.com/>