



臺灣陶藝獎

T a i w a n

C e r a m i c s

A w a r d s 2019

陶藝
創作獎/實用獎

The Ceramics Creative&Utilitarian Awards



04 展覽紀事 Overview of Exhibition

08 創作獎 Creative Awards

10 創作獎 — 評審觀點 Creative Category-Judg's Statements

20 首獎 Grand Prize

李思樺 LEE Shih-Hwa

評審特別獎 Recommendation Awards

24 王安佩 WANG An-Pei

26 劉榮輝 LIU Jung-Hui

28 賴羿廷 LAI Yi-Ting

30 謝秉諺 HSIEH Bun-Yan

入選 Finalist

32 梁佑華 LIANG Yu-Wha

33 張曜昌 CHANG Yao-Chang

34 蔡孟儒 TSAI Meng-Ju

35 陳妍臻 CHEN Yan-Jhen

36 許瓊文 HSU Chiung-Wen

37 許旭倫 HSU Hsu-Lun

38 陳子雲 CHEN Zi-Yun

39 劉庭易 LIU Tin-Yi

40 林秀娘 LIN Hsiu-Niang

41 吳宗彥 WU Tsung-Yen

42 陳加峯 CHEN Chia-Feng

43 施權峰 SHIH Chuan-Feng

44 彭春榮 PENG Chun-Rong

45 余成忠 YU Cheng-Chung

46 張淑珍 CHANG Shu-Chen

47 賴逸倫 LAI Yi-Lun

48 許菊 HSU Chu

49 包容瑜 PAO Jung-Yu

50 許芯慈 SHIU Jui-Tsz

51 許珊珊 HSU Shan-Shan

52 林渙騰 LIN Hung-Tun

53 劉惠雯 LIU Hui-Wen

54 唐壽南 TANG Shou-Nan

55 簡志達 CHIEN Chih-Ta

56 王裔婷 WANG Yi-Ting

57 許蕎棋 HSU Chiau-Chi

58 黃芷儀 HUANG Zhi-Yi

59 陳蕙婷 CHEN Yi-Ting

60 簡湘霖 CHIEN Hsiang-Lin

61 唐瑄 TANG Hsuan

62 林佳儀 LIN Jia-Yi

63 張玉美 CHANG Yu-Mei

64 陳郁嵐 CHAN Yu-Lan

65 侯春廷 HO Chun-Ting

66 曾祥軒 ZENG Siang-Syuan

67 魏金蕊 WEI Chin-Jui

68 陳元杉 CHEN Yuan-Shan

69 曾岩懌 ZENG Yan-Yi

70 實用獎 Utilitarian Awards

72 實用獎 — 評審觀點 Utilitarian Awards-Judg's Statements

82 首獎 Grand Prize

許旭倫 HSU Hsu-Lun

特優 Excellence Prizes

86 翁士傑 WENG Shih-Chieh

88 楊育睿 YANG Yu-Jui

90 曾靖驍 TSENG Jing-Shiau

佳作 Merit Prize

92 張淑珍 CHANG Shu-chen

93 賴宗欽 LAI Tsung-Ching

94 陳希泓 CHEN Xi-Hung

95 蕭鴻成 HSIAO Hung-Cheng

96 曾祥軒 ZENG Siang-Syuan

97 杜瑀婕 TU Yu-Chieh

98 袁子軒 YUAN Tzu-Hsuan

99 侯春廷 HO Chun-Ting

100 許淑敏 HSU Shu-Ming

101 陳岱昕 CHEN Dai-Sin

入選 Finalists

102 王妙淑 WANG Miao-Shu

103 余成忠 YU Cheng-Chung

104 鍾志順 CHUNG Chih-Shun

105 侯明男 HOU Ming-Nan

106 張鶴文 CHANG He-Wen

107 陳品慈 CHEN Pin-Tzu

108 林靖崧 LIN Ching-Sung

109 曹潤合 TSAO Jun-Ho

110 劉胤君 LIU Yin-Chun

111 柯安珩 KO An-Heng

112 楊家佳 YANG Chia-Chia

113 王宏祥 WANG Hung-Shiang

114 呂巧智 LU Chiao-Chih

115 周易伯 CHOU Yi-Po

116 鄧羽婷 TENG Yu-Ting

117 李昌駿 LI Chang-Chun

118 湯季婷 TANG Ji-Ting

119 李善愷 LEE Shan-Yin

120 張純綺 CHANG Chun-Chi

121 高辰翔 KAO Chen-Hsiang

122 附錄 Appendixes

124 2019臺灣陶藝獎徵件簡章概要 Guidelines for Submission

128 得獎及入選者簡歷 Curriculum Vitae of Prize Winners

關於展覽

為鼓勵臺灣陶藝創作，從「臺北陶藝獎」、「新北市陶藝獎」至「臺灣陶藝獎」，陶博館冀望為臺灣陶藝文化挹注活水、開拓新疆，使更多陶瓷創作者有更廣闊的舞臺得以發揮。

本屆「成就獎」得主陳煥堂老師，誠如遴選委員亦是第4屆陶藝成就獎得主邱煥堂所言，他是國內少數將藝術與技術集於一身的陶藝家，又是學院派的頂尖陶瓷研究者。累積40餘年研究、著作、創作的豐富經驗，作品常受邀於國內外重要展覽會展出，並長期投入陶藝教學與推動陶瓷產業的發展，他將在日本所學的技术與知識帶入臺灣，提攜後進的同時也對陶藝人才的栽培不遺餘力，目前許多活躍於陶藝界的藝術家皆受教於他，顯見其對臺灣當代陶藝教育的傑出貢獻。

「創作獎」旨在鼓勵陶藝創新，嘗試多元的媒材結合與實驗性的創作，展現當代陶藝豐富的創造力。本屆共計133件作品參賽，初審階段採作品圖像評審，本屆參展作品水準齊整，評審就參賽作品反覆審視討論，最終選出44件進入複審。

複審於一樓大廳進行，採實件評審，本屆吸引許多相當年輕的藝術家參與，作品風格多元新穎，不乏從自身感受、文化歷史、環境保育、社會科技等方向延伸，巧妙運用陶瓷媒材特質的作品，而資歷成熟的藝術家亦交出漂亮成績。評審過程討論熱烈，最終李思樺《琤璫集錦》獲得了評審委員們一致的肯定，其作品量體精巧，彩繪技法細緻，雕塑技巧與完整度都相當高超，兩者結合下整體視覺效果絕佳，獲得了本屆首獎。

「實用獎」旨在鼓勵生活陶藝創作，展現「創作源自於生活」，具備當代生活美學以及獨特的人文面貌。本屆共計95件作品參賽，這次評審過程委員提到，本屆雖有不同品項的作品來投件，但以茶器為主題的作品，占報名人數的6成，顯見實用陶瓷的主流需求。許多參展茶具作品不僅技藝純熟，並且融入創作新思維，許旭倫《衛戍》將茶壺、茶海與茶倉轉化為鳥及鳥巢的意象，組成一組茶具，而在使用的同時又可獨立出各自的功能，結合了金工與陶瓷的技法，充滿創意又具有實用性，因此獲得諸位評審一致的肯定，成為本屆實用獎首獎。



而評審對於特優作品也是讚譽有加，雖然都是茶具的創作，但結合了許多人生經驗，從生活的日常去找到新的想法。翁士傑《鐵鏽釉補釘壺組》使用了陶土仿鐵鏽的質地，再做出鉚釘鑲嵌的效果，呈現了獨特、細緻且精湛風格；曾靖驍《無我系列—飛輪玄封牡丹》帶入佛學的思想，並留下陶土本身的質感，展現出簡約又自然的樸實韻味；楊育睿《浴室白噪音-現代人之湯》使用了臺灣白瓷磚為元素做成的茶盤與茶托，展現出年輕藝術家對於茶具嶄新的詮釋，注入全然不同的思維，風格清新脫俗，在參賽的作品中獨樹一幟。

本館為臺灣最重要的陶藝平臺，「臺灣陶藝獎」提供陶瓷創作者更大的展現空間與曝光機會，實現創作風格與當代陶藝的豐富性，並促使新一代陶藝工作者追尋、貫徹自我的創作理想，蓄積臺灣陶藝進軍國際的實力。

初審

日期：創作組/實用組2019年1月29日

地點：新北市立鶯歌陶瓷博物館地下一樓大會議室

評審方式：作品圖像審查

參賽件數：創作組：133件、實用組：95件

評審結果：創作組：44件、實用組：35件

複審

日期：創作組2019年3月4日/實用組2019年3月11日

地點：新北市立鶯歌陶瓷博物館一樓大廳及預備室

評審方式：作品原件審查

評審結果：創作組 首獎1名、評審特別獎4名、入選38名

實用組 首獎1名、特優3名、佳作10名、入選20名



About Competition

Overview of the Selection Process

To encourage the development of contemporary ceramics in Taiwan, the Yingge Ceramics Museum has held various competitions to invigorate Taiwanese ceramic field, from the Taipei Ceramics Awards, the New Taipei City Ceramics Awards to the Taiwan Ceramics Awards. These competitions were founded to provide a greater platform for ceramic artist to bring their talents into full play.

This year's Achievement Award goes to CHEN Huan-Tang. CHEN's achievements were acknowledged by the former Achievement Award winner, CHIU Huan-Tang, who believed that he was one of the few domestic ceramic artists who not only simultaneously understand art and technique, but also a leading academic. CHEN has accumulated over 40 years of research, publications and practice; his ceramic works are often invited to participate in various international and domestic exhibitions, more importantly, he has invested long periods of time and effort in ceramic education and industrial development of ceramics. The selfless artist has brought the knowledge and the technique which he acquired in Japan to Taiwan, and has groomed succeeding generations and educated numerous successful ceramic artists. CHEN Huan-Tang's outstanding contribution to the field of Taiwan ceramics was why he was chosen for this award.

The intention of "The Creative Award" was to encourage innovation, the use of missed media and experimental approaches in contemporary ceramics. There were 133 applications, in which 44 pieces were selected as finalists. The primary selection was carried out based on the given artwork images. All artworks have reached the jury's standard, and therefore the finalists were chosen through a series of discussions.

The final selection was carried out in the Main Hall of the Museum, where all the artworks were placed for the jury to select in person. Many young artists have participated in this event. In general, the styles and the topics of their works and diverse and innovation, many focused on personal feelings, cultural history, environmental conservation, social technology etc. The established artists have also brought quality work to the table. This selection process led to a series of heated discussions, and at last, the *Golden Mirage* by LEE Shih-Hwa was selected for the Grand Prize. LEE's detailed piece, along with its delicate decoration, sculpting technique, and completion took the jury's breath away, as a result, the panel has agreed to award her the Grand Prize of "The Creative Award."



The Utilitarian Award” is created to encourage the development of ceramic functional ware, an attempt to follow through the concept that “art practice originates from life.” The ceramic artwork must possess the aesthetics of living and unique features that embeds humanity. A total of 95 applications were received. It is worth mentioning that even though there were a range of different functional items that appeared in the selection, the jury pointed out that 60% of the entries focused on teaware. This statistic indicates the trend and needs of pottery nowadays. Many contestants who applied for this category not only excelled in making but have brought new ideas into perspective, such as HSU Hsu-Lun and his work *Defending*, which was an interesting piece that has combined the techniques of metalsmith and ceramics to create a tea set that not only integrate the teapot, tea pitcher, and tea canister into one, but also fuse the tea set with the forms of a bird and its nest. This piece was filled with creativity and functionality, therefore, the jury decided to give him the Grand Prize of the Utilitarian Awards.

Many of the Excellence Award winners were praised by the jury as well. In spite the fact that all the selected pieces are teawares, the artworks have integrated experiences from life, which paved a new path for the emergence of artistic ideas. *Rust Patch up Teapot Set* made by artist WENG Shih-Chieh used clay to mimic the texture of rusted iron and created the effects of embedded rivets, this piece delivered a unique, delicate, and exquisite style. The *Anatta Collection* created by TSENG Jing-Shiau infused the Buddhist philosophy; therefore, through the texture of the clay, his work shows simplicity and nature that creates a sense of humbleness. YANG Yu-Jui employed Taiwan white porcelain tiles as the tea tray and tea saucer for his work *White Noise in the Bathroom - Modern Generation's Tea*. YANG's approach to teaware has demonstrated an innovative interpretation of the new generation, providing a fresh and unique style to the field.

The Yingge Ceramics Museum is the most significant ceramic platform in Taiwan. The Taiwan Ceramics Awards provides ceramic practitioners with a significant opportunity to show and expose their work. The Museum strives to foster the possibilities for new ceramics styles to emerge, for the flourishing of diversity, and for the new generation to pursue their practice and artistic dreams, so they can cultivate the ability to become a part of the global ceramics community in the near future.



Preliminary Selection

Date: (Utilitarian category/Creative category) January 29, 2019

Venue: New Taipei City Yingge Ceramics Museum B1 Conference Room

Review methodology: Artwork image review

Total of enrolled artworks:

(Creative category) 133 pieces, (Utilitarian category) 95 pieces

Review results: (Creative category) 44 pieces were qualified for examination ,
(Utilitarian category) 35 pieces

Final Selection

Date: (Creative category) March 4, 2019

(Utilitarian category) March 11, 2019

Venue: New Taipei City Yingge Ceramics Museum Preparation Room and 1/F Lobby

Review Method: Judging by Original artworks

Review Results:

(Creative category) 1 Grand prize, 4 Recommendation Award, 38 Finalists

(Utilitarian category) 1 Grand prize, 3 Excellence, 10 Merit prizes, 20 Finalists

評審觀點

Judge's Statements



范振金 FAN Chen-Chin

陶藝作品約分為形與色兩項來評比。現代的陶藝比賽作品大部份比較看重在形的變化，就算是敘說一個故事，它也圍繞著形的變化作為發想的重點，而在釉色方面的表現，相對的比較弱，這似乎是現代陶藝發展的趨勢。

個人認為陶藝的創作可分成理性與感性兩方面同時兼具，理性部份是釉色的表現。釉的研究是陶藝家的基本功夫，釉色研究可用比較科學的方式，短時間就可以學會配釉方法。配釉用的主要原料有長石、碳酸鈣、氧化鋅、碳酸鋇、碳酸鎂、高嶺土、硅石和植物的灰，我們只要熟記以上八種原料的成份加以運用，其實不是很困難的事，陶藝工作者只要花很短時間就可以學好用釉了，充實理性的實力必能輔助感性的發揮。

評審特別獎《雨·雲》

舉辦展覽有一項非常重要的任務就是希望達到教育的目的。舉辦國際性的比賽與展覽，由世界各地作品前來參與盛會，不同國家有其不同的文化背景，生活習慣差異外，創作的作品自然是大不相同，這些作品在國內展出，讓我們學習到不同的文化優點，提升我們的生活品質，學習它的創作技法與知識。這次的臺灣陶藝獎創作獎參展的作品品質比以往進步許多，由於首獎得主只限一人，其餘由4位評審委員各選1件評價很高而未能得到首獎的作品，幾經多方觀察之後，我選擇《雨·雲》這件作品。

一件參與比賽的作品，往往都以敘述一個精彩的故事作為主題，或展現美麗的造形作為特色，《雨·雲》這件作品似乎兩者兼具，它的姿態是優美而多變的，大可以塑造成一座景觀，縮小則可當圖案，是一幅立體的四方連續；其用釉熟練，從透明到失透，光亮到無光，流動性也拿捏得恰到好處，這件作品的展出，讓觀眾欣賞到平面與立體的交互變化，走出室內向戶外公共藝術空間擴展。

雲的形是多變的而且是瞬息萬變，雲彩從白色開始變化，可讓我們有無限大的想像空間，雨的變化更不亞於雲彩，雨上加雲這兩者相加，就產生海闊天空自由奔放，希望藉由這件作品的展出，能提供觀者更多的想像空間，同時提升對公共藝術的創作能量。

范振金

A piece of ceramic art generally can be critiqued in two ways — form and glazing. The creativity on the form has relatively been the focus in modern ceramic art competition. Even to tell a story, artists mostly develop the creative concept around the variation of form. Less attention is paid to the development and presentation of glazing somehow. This however seems to be the trend of modern ceramic art.

In my opinion, the creation of ceramic art involves both rationality and sensibility. By rationality, I refer to the presentation of glazing, which ought to be of a ceramist's fundamental knowledge. Such knowledge could be obtained in relatively short time through scientific approach. The main ingredients for glazing include feldspar, calcium carbonate (limestone), zinc oxide, barium carbonate, magnesium carbonate, kaolinite, quartz stone and ashes of plants. It does not take much time for a ceramist to get familiar with the application of glazing with these eight kinds of ingredients in mind. Solid foundation in rational aspect (i.e. glazing here) would definitely benefit the expression out of sensibility.

Recommendation Award to *Cloud Whispering*

A significant mission of holding an exhibition is education. Through international competitions and exhibitions, we would be able to see works of art from different places. Various cultural background and different living habits would naturally result in very different art works. With these works being displayed domestically, we would get to learn different cultural advantages and different techniques as well as knowledge, further enhancing our living quality. In my view, the overall quality of participant works in the Creative Award category has improved significantly over last year's. Since there would be only one winner for the Grand Prize, each of the four judges could select one other work that is well-received yet not able to win the Grand Prize, hence called Recommendation Award. After observing in many aspects, I would choose and recommend *Cloud Whispering*.

Most works of participation that I have seen are usually either depicting a splendid story or pursuing beautiful design. *Cloud Whispering* has them both. It has elegant shape while also full of variety. In large it can be a landscape, while in small it can be a cubical seamless pattern. From transparent to translucent and from bright to matte, the various presentation of glazing shows the artist's proficiency in it. The runny glaze is also properly applied. This display of this work would invite the viewer to appreciate the interaction between the plane and space. It is beyond the exhibition display cabinet but the outdoor art space.

The form of clouds is ever-changing while the color varies from white, allowing infinite imagination by the viewers. There is even more variation for the rains. The combination of two becomes the boundless sky and gives the freedom. Hope the display of this work could offer the viewers more space for imagination and promote the creation of public ceramic art.

評審觀點

Judge's Statements



楊文霓 Winnie Yang

陶瓷的製作長久以來豐富了人類便利的生活，亦因此隨著人類品味藝術的發展，陶瓷也漸漸脫離實用器物的形象，出現了以表現裝飾的非實用陶瓷藝術。

今年由新北市立鶯歌陶瓷博物館辦理「2019臺灣陶藝獎」是項富饒意義的競賽活動，不只是雙年度的賽事，更是連續性計劃的延伸。參賽的創作者以溫故而創新方法，去設計及推出更符合現代生活的藝術陶瓷。

評審特別獎，華麗的變身《時光之犬II》，利用陶瓷器物為造型的主軸，而呈現出陶瓷實用功能之外的涵義表現是常見的創作手法之一。本作品運用AI人工智慧電子機械寵物，在經過物與生命的造形結合，詢問和對比兩者之間的疑慮。

有生命的個體與人工智慧的產物所產生的矛盾，將影響未來的世界嗎？

整組作品是以流動的釉色為主，鮮豔的桔釉交織夢幻舒暢的視覺效果。將兩種色感的釉呈現共存共榮的密切關係，表現出作者以活潑的題材和細緻的手法去設計多元欣賞的藝術陶瓷作品。

楊文霓

The production of ceramic ware has long enriched human life by bringing the unprecedented convenience. Along with the development of aesthetics, the role of ceramics has been expanded from utilitarian object to decorative items, and hence ceramic art.

The “2019 Taiwan Ceramics Awards” organized by New Taipei City Yingge Ceramics Museum is a very meaningful contest. It is not only a biennial competition, but an extension of a continuous project. The participants of the competition apply the traditional techniques or concepts to develop innovative creation and further design the works catering to the modern lifestyle.

The Recommendation Award-winner *Time Dog II* is a ceramic item but carries the meaning beyond its utilitarian function, which is a very common method of art creation. In the form of artificial intelligence robot pet, it is the combination of object and living thing. The artist quests and compares the two. Will the contradiction between the real living thing and artificial creature make great impact on the future world?

The runny glazing in brilliant mandarin color delivers a dreamlike and comforting visual effect. The artist chooses an intriguing theme and delicately uses glazing of two different colors in a harmonious way. It is a marvelous ceramic art work that can be appreciated in many aspects.

評審觀點

Judge's Statements



蔡榮祐 TSAI Jung-Yu

「臺灣陶藝獎」從前身「臺北陶藝獎」、「新北市陶藝獎」一脈傳承，無論舉辦規模、影響力、參賽作品的質量皆日漸成長，每一度盛事來臨，相信大家都滿懷期待。這個可讓陶藝工作者互相切磋競藝、揮灑才華的公開平臺，因著籌辦團隊的資源投注，戮力在方方面面提升，比賽進程以及結果的出爐，當然也令各界矚目。這回接下評審委員的任務，我秉著謹慎的態度從事，有一些心得在此與諸位同好交流。

本屆與賽的作品水平非常高，取材多元不設限，從人物、動植物、自然現象之形相轉化、幾何造形或傳統器物的新創發、甚至連結歷史、戰爭、夢、科技……等等，作者們的想像力天馬行空，讓人驚嘆不已；內涵面也相當充實，作品言之有物，除了美感之外，還能帶給觀眾省思。重點是利用巧妙到位的技法將靈思一一落實，這就顯示基本功夫的重要性了，沒有扎實的自我鍛煉，絕對無法達到完美融合概念與形式的藝術層次；今日一件突破窠臼的精彩之作於世人眼前呈現，背後可能是三、四年甚至是十年以上的時間養成，我為此由衷感動。

一百多件作品競逐，其中先選出四十餘件，經現場討論再從最後個位數的名單內擇定首獎與評審特別獎；討論進行順暢，評委們的看法高度一致。首獎《琤璫集錦》體積雖小，可觀者大焉，色彩細節繁複，技巧困難完成度高，整體的視覺效果絕佳；評審特別獎包括：《圓形·原形#5》造型討喜，置於鏡面上的設計，延展了作品的詮釋向度；《雨·雲》援引自然意象，雲、雨、水氣等性質柔軟，卻能藉由陶土而營造出逼真的畫面感和氛圍；《真空妙有》以古法製作，蘊藏深刻的生命哲學，光芒內斂；《時光之犬II》是一件極具當代意義的作品，針對人工智慧的急速發展，有思考也有關懷。從以上名列前茅的作品中足見，陶藝領域的潛力之大，駕馭各種題目都不是不可能的。

獎項與鼓勵創作應視為良性循環，獎辦得愈有公信力，愈能吸引號召優秀的創作者踴躍參加，觀眾也更有機會看到出色的作品，願意持續地支持，帶動起整個社會喜愛陶藝的風氣；感謝陶博館的工作團隊，也恭喜在陶藝界堅持努力的夥伴們，我們大家又往前走了一步！

評審特別獎《真空妙有》

這件作品在參賽作品之中，釉色、造形相對沉穩洗鍊，別有一種獨樹一幟的格局；環視各角度後，發現它端重的外表下，有許多耐人尋味的細節，尤其是一體成形有一定的技巧難度，從製作過程到燒製完成，都得依賴相當純熟的專業技術和經驗。更為難得的是，作者運用現已罕見的手擠坯技法，在陶藝表現日新月異的當代，為傳統工藝打開了活化的新路，其志可嘉。

作者藉實體作品傳達抽象的精神境界，融會佛法、老莊、東方美學等眾家思想，成就了「真空妙有」，造型、題名、創作理念三者彼此呼應，拓展出作品的縱深，虛實之間，自然與人世間的真諦彷彿呼之欲出。形式上繼承古典的精粹，內涵上氣度恢弘，實為我心目中一等佳作。

蔡榮祐

The “Taiwan Ceramics Awards” exceeds its predecessors — the “Taipei Ceramics Awards” and the “New Taipei City Ceramics Awards” -- in many aspects, including scale, influence, and quality of the participant works. It can be called one of the most anticipated events in the field. It is a platform for ceramists to compete, learn from others, and express. The organizing team has put tremendous resources to enhance the organization of the contest from different aspects. The progress and the result of the competition no doubt receive wide attention from the public. I am honored to be one of the judges in the competition. Being prudent in fulfilling my responsibilities, here I have some thoughts to share with who might be interested.

Overall quality of the participant works this year is very high. It can be observed that sources of inspiration are very diverse, ranging from human, animals, plants, transformation of natural phenomena, innovative design based on geometric patterns or shape of traditional vessels, to even history, wars, dreams, and technology. There seems no limit to the participants’ imagination. Meanwhile, in addition to aesthetic experience, these works also have messages behind to deliver. Most importantly, how to skillfully apply required techniques to turn the concept into a real work of ceramic art is the key. Without solid self-training, it is impossible to reach the level of perfect combination of concept and form. A brilliant innovative work at display here may require at least three, four, or even more than ten years of practices and exploration. I feel deeply moved by this.

Among more than a hundred of submitted works, we the jury firstly chose more than forty works. After reviewing and discussing on site, we shortlisted less than ten works and decided the Grand Prize and Recommendation Awards from these. The discussion went smoothly, as all the judges shared similar view. The Grand Prize winner *Golden Mirage*, small but splendid, exhibited excellent visual effect. Colors of glazing were delicately dealt with and full of details. The techniques involved were difficult but perfectly applied. The Recommendation Awards include: *Circle Primality #5* featuring adorable design and being placed on the mirror to extend the interpretation possibility; *Cloud Whispering* referring to natural phenomena, cleverly using the clay to imitate the softness and shape of cloud, rain, and moisture; *The Vacuum is Wonderful* leveraging the traditional techniques to humbly deliver inspiring philosophical thoughts about life; and *Time Dog II*, a work with deep contemporary thinking, showing the care and concern about the rapid development of artificial intelligence. From these awarded works, one thing we may conclude is that ceramic art is a form of art with broad possibility of expressing all kinds of concepts.

The awards and promotion of creation should be inter-reinforcing. An award with good reputation would naturally attract more good creators to participate. Meanwhile the public would then have the chance to see these outstanding works and therefore be willing to support continuously. More attention from the public would be paid to the ceramic art. Thanks to the team at Yingge Ceramics Museum and congratulations to dear industrious friends in ceramic art field — we’ve made a further step!

The Recommendation Award to *The Vacuum Is Wonderful*

Among all the works of participants, this is an outstanding piece considering the glazing and form, which are comparatively “plain, simple, yet refined,” making this work unique. However, after viewing this work from different angles, I realize that there are actually details hidden behind its seemingly rough design. Particularly, making it in one piece requires sophisticated techniques and experience from forming to firing. Also importantly, the coiling technique applied to make this work is no longer common in the field of modern ceramic art. It is indeed a brave attempt to explore the innovative possibility for traditional craftsmanship.

A physical work of art expresses abstract philosophical thoughts. The artist incorporates the ideas of Buddhism, Taoism, and oriental aesthetics to express “the state of true emptiness and wonderful existence”. The design, title of the work, and also the creative concept are interlinked. In between the physical and virtual world, the universal truth seems right there available to be comprehended.

In my opinion, this is a superior work considering that it inherits the classical spirit on form while it also carries in-depth philosophy on concept.

評審觀點

Judge's Statements



劉鎮洲 LIOU Chen-Chou

臺灣當代陶藝的發展雖然短短數十年，但在早期國立歷史博物館的啟動及後來新北市立鶯歌陶瓷博物館的持續推進，使得臺灣陶藝一直維持著活躍的狀態。尤其陶博館所舉辦的各項專題展、國際陶藝雙年展等，促進了國內外陶藝作品的觀摹與作者、民眾的相互交流，這些活動也提供了陶藝發展的持續動能。

新北市政府為鼓勵陶藝創作、提昇陶藝文化，策畫「臺灣陶藝獎」，並設置「臺灣陶藝成就獎」、「臺灣陶藝創作獎」、「臺灣陶藝實用獎」三大獎項，以推崇資深陶藝家的貢獻，及鼓舞年輕作陶者的創作熱情，促進臺灣陶藝文化持續蓬勃發展。

今年「2019臺灣陶藝獎」之中「創作獎」的主旨是：「鼓勵陶藝專業成長及創新，並樹立優質典範，以提升陶藝推廣，體現臺灣陶藝創作優異者。」因此評選的主軸在於對陶藝專業的體認與作品的創新表現，而本次參加評選的作品大多能符合這種精神。在表現技術方面可以看出具有相當的水準，不但在於坯土的調製、釉色的呈現及異質材料的運用等方面顯得豐富多樣之外，對於作品成形技法的創新以及燒成效果的呈現等，也都能看到作者的巧思與用心。至於作品的創作主題方面，則多以作者個人情感的抒發或對環境事物現象的詮釋，表現主題豐富多元，也能呈現作者欲探討的核心。

至於對提供作品參加評選的作者則略有建言：因本次競賽是採2階段式評選，第1階段的初審為書面資料審查，以送件者提供的作品照片資料為主要評選依據，初選入圍後再送實物作品進行第2階段的複審。因此書面審查中的作品照片品質便十分重要，除了整體造型能呈現作品的主題與特色外，對於作品質感、釉色的表現及光影效果等都要能忠實表達，在參加本次初審的133件作品中便有部分照片未臻理想。而第2階段的複審是實品送審，初選入圍者將作品送至陶博館並佈置於指定地點，雖然並非正式展出的位置，也要注意作品放置的高低與方向，若有組件作品時則要注意各元件間的相對位置，以展現作品的最佳狀態。以上各項建議將來的參賽者多加留意。

綜觀本次參加評選的作品，在材質選擇與創作技法的運用上，均有相當成熟的掌握，而對創作主題的表現則較偏重於個人議題的詮釋，少見對大眾議題的陳述，尤其近年來臺灣在產業發展、社會形態、自然環境的變遷很大，其中衍變出來的現象更是多樣，因此陶藝的創作如何反映當下、關懷現況，以發揮陶藝創作對本土文化的積極作用，是令人期待課題。

評審特別獎《圓形·原形#5》

本作品由四個以圓形為元素的造形構件組成，每個造形皆以圓體切割出的圓弧塊體為基礎，分別以交錯、互嵌、連結等方式構成，圓弧塊體的切面上則刻繪細密多層的彩色旋渦狀弧線，形成具有迴旋動感的圓面，隨著旋渦狀弧線的內聚集中，觀者視線也被導引進入中央的暗黑孔洞之中。作者以圓形元素象徵生命初始的圓滿樣貌，而以圓切面上的旋渦狀弧線匯聚視線進入形體內部，隱喻從現實的生命狀態探索內心深處的核心本質。而從底部鏡面的反映中，讓實存形體增加了另一個觀望視角，同時也產生了另一個形體虛像，擴大了主題的探討空間。

Within a few decades of contemporary development of ceramic art in Taiwan, thanks to the initiation by National Museum of History and later the New Taipei City Yingge Ceramics Museum's continuous efforts, the momentum of ceramic art in Taiwan has never cooled down. Particularly the several special exhibitions and international ceramics biennale hosted by Yingge Ceramics Museum have also fostered the interaction between local and international ceramists as well as between artists and the public, which further furnished the hotbed for the development of ceramic art.

The Government of New Taipei City set up the "Taiwan Ceramics Awards" aiming to promote ceramic creation and to enhance ceramic art culture. Three categories, including "Achievement Award", "Creative Awards", and "Utilitarian Awards," were established to recognize the contribution of senior ceramists to the field in Taiwan and also to encourage the young ceramists to continue creation of ceramics art, ultimately providing a favorable environment for the ceramics industry in Taiwan to thrive.

The objective of the "Creative Awards" in 2019 Taiwan Ceramics Awards was "to encourage the growth and innovation of ceramic art creation and manufacturing, to establish quality idols, to strengthen promotion of ceramic art, and to present excellent ceramic artists in Taiwan". Therefore the assessment focus primarily laid on the sophisticated understanding of ceramics (the materials) and innovative presentation (the concept). Generally speaking these two requirements were fulfilled in most of the works of participation. Overall, the use of techniques and presentation were very up to standard. I observed a broad variety of techniques, on clay itself, glazing, and even mixed media, were applied. Also there were some ingenious ideas such as innovation in forming and shaping method as well as firing techniques. In terms of concept and theme, many works were the expression of artists' personal emotions or artists' view on the environmental phenomena. There were very diverse subjects while the presentation was mostly able to deliver artists' messages properly.

Nevertheless, I have words for the participants. There were two rounds of selection process. The first round was conducted by paper and hence the information provided by the participants became critical for the judges to assess. The resolution of the photographs would have huge impact on the judges' impression on the works' quality, texture, glazing and shadow, not to mention the shape and characteristics. It was unfortunate that pictures of some, out of 133 participation works, were not even satisfactory. The second and also the final round was conducted by reviewing the actual works on site. The selected participants needed to send the works to Yingge Ceramics Museum and displayed their works on their own at the designated location. Although it was just for review, the placement of works, including the height and direction, should be cautiously taken care of. Especially for artworks with many separate components, the relative position of each component cannot be wrong; otherwise the presentation would be affected. The above is some suggestion for future participants' reference.

In general, the participants have shown sophisticated understanding of the choice of materials and application of production technique. The subject of the artworks were however mostly about personal experience and expression and little about discussion of public issues. In recent years, there have been great changes in industrial development, social structure and situation, natural environment, et cetera in Taiwan. The derived phenomena were even more diverse. It was hence anticipated seeing more artworks reflecting the present social situation and showing care for the society or environment. Ceramic art should be able to bring more positive influence on local culture.

The Recommendation Award to *Circle Primality* #5

This artwork comprises four round-shaped components. Each component has spherical segments being interlaced, interlocked, or interlinked. There are multi-layered colored circular patterns painted on the plane of each spherical segment. The viewer sight would be led by the circular pattern getting close to the center, where the dark hole is located. The artist uses the circular element to symbolize the perfect, complete status of the origin of life. Meanwhile the circular lines on the spherical segments lead the sight towards the center and further into the interior of the object, implying the exploration of inner self through the life conditions in reality. The reflection of the mirror provides another perspective to see the artwork, while it also creates a virtual object, expanding the interpretation of the work.

評審觀點

Judge's Statements



程文宏 CHENG Wen-Hung

整體來看這次創作組作品，材質廣泛運用複合媒材，讓陶瓷不再單純只是陶瓷，許多作品加入了金屬、玻璃、矽膠等，增加了作品的趣味性跟可看性；另外，參賽作品題材也相當豐富多元，自然造形探索、材質實驗、生活敘事及抽象造形等，充分展現出臺灣陶藝發展的各項樣貌。

這次首獎作品李思樺的《琤璫集錦》，巧妙運用「獸」的形體，複雜的符號圖騰堆疊在具象的形體上，圖案與立體的羽毛浮雕呈現出新的視覺美感，作品表達手法細膩自然，呈現出工藝的極緻美感，獲得所有委員一致的認同。

臺灣陶藝獎是目前臺灣當代陶藝競賽中最高的獎項，其用意在建構一個當代陶藝交流觀摩的機會，並提供年輕及中生代藝術家揮灑創意的平臺，今年的臺灣陶藝獎很開心看到許多年輕新面的孔參與，這些陶藝新世代的生力軍代表著臺灣陶藝創作新的思維及觀點，呈現出臺灣陶藝新時代的語彙。

程文宏

My general perspective on the selected works in the Creative Award category is that many artworks were widely made of mixed media, which enables the field of ceramics to go beyond its limitations. The various materials that have incorporated into the ceramic pieces, such as metal, glass, silicone, etc. have increased the interest and depth of the work itself. Moreover, the concepts of the artworks cover a broad scope of subjects, from exploring nature, material experimentation, personal narratives to abstract forms, all indicating the various aspects of what Taiwan ceramic art has become.

LEE Shih-Hwa created *The Golden Mirage*, which won the Grand Prize. Her ceramic “beasts” were meticulously made, with beautiful and complex patterns and signs covered a concrete form. The patterns and the relief feathers on the delicate beasts have presented a new visual aesthetics in the craft field, and as a result the jury has agreed to award her the grand prize.

2019 Taiwan Ceramics Awards Competition currently holds the highest prize for contemporary ceramics in Taiwan. The establishment of this award is an opportunity for the ceramic art community to develop and exchange. The competition is a platform that encourages emerging and established artists to unleash their creativity. I am pleased to see new artists participating in this event; these young people represent the new ideas and perspectives of Taiwan ceramics and bring new languages of a new era of Taiwan ceramics.



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