



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

陶藝成就獎

The Ceramics Achievement Award

陳煥堂

CHEN Huan-Tang

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陳煥堂

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陶藝成就獎

The Ceramics Achievement Award



局長序

臺灣陶瓷藝術的創作承載著時代的精神與文化的意志，「臺灣陶藝獎」藉由陶瓷藝術展現生活美學的內涵。藝術家們與臺灣眾民一同站在這塊孕育我們的土地上，選擇使用大地賜給我們最好的禮物—土，讓社會大眾看見陶藝家創作者的創新與堅持，也使世界共同見證臺灣陶藝傳承與創新的多元面貌。

為了提供陶藝創作者更廣闊的發表舞臺，新北市政府在2017年時將「新北市陶藝獎」擴大辦理為「臺灣陶藝獎」，成為當前臺灣陶藝界最具有指標性的重要獎項。本屆除了設置表彰在陶藝領域有卓越貢獻的「陶藝成就獎」外，也以競賽形式設置「陶藝創作獎」、「陶藝實用獎」兩大獎項，發掘更多優秀的陶藝創作者，展現陶瓷在藝術創作與生活實用的多元特性，也體現臺灣陶藝文化的創作潛能與豐富、燦爛的樣貌。

本次「臺灣陶藝獎」集結老中青藝術家齊聚一堂展出，本屆成就獎得主陳煥堂理論與創作俱佳，也長期培育無數的陶藝人才，不只傳授陶藝創作的技術，也將創作的態度傳承給後輩們，為臺灣陶藝圈帶來教育性的貢獻；創作獎首獎得主李思樺，是第一位獲得首獎的新移民創作者，作品也將文化的差異與時代流行語彙的融合；實用獎首獎得主許旭倫，結合金工與陶藝的技法，創作成兼具實用與賞玩特性的茶具組。期盼能讓社會大眾看見陶藝家的堅持和創新，並將如窯火般創作的炙熱精神傳遞給更多人，共同見證臺灣陶藝先行者的典範。

新北市政府將持續透過設置更多文化藝術展覽，培植、拓展多元的藝術創作人才，吸引更多的優秀創作者進駐新北市，使新北市成為極具特色的藝文之都。

蔡佳芬 新北市政府文化局局長

Foreword from the Commissioner

The practice of ceramic art in Taiwan has accumulated the will of the spirit and culture of this era, therefore, the Taiwan Ceramics Awards is an attempt to show the intrinsic virtues of our daily aesthetics. Artists and the Taiwanese viewers both stand on this island that has nurtured us, and has chose to embrace the greatest gift from nature: clay. This exhibition is created for the public to see the innovation and persistent of these ceramic artists, which also invites the world to celebrated the multiple aspects of the inheritance and innovation of Taiwan ceramics.

To provide artists with a broader platform to show their talents, the New Taipei City government decided to expand the New Taipei City Ceramics Awards into a larger event, which became the Taiwan Ceramics Awards. This new competition has become one of the most important indicators in the Taiwan ceramics field. Aside from establishing "The Achievement Award", which is to praise those whom have made exceptional contributions to the development of ceramic culture in Taiwan, the "The Creative Awards" and "The Utilitarian Awards", were founded as a competition to search for talented ceramic artists in Taiwan, as well as to enhance and show the diverse features of ceramic art and everyday functionality. This event is a profound mean to display the creative potentials and the richness of Taiwan ceramic culture.

This year's Taiwan Ceramics Awards has included artists from all ages to show their work. The selected winner for "the Achievement Award " was CHEN Huan-Tang, who dedicated himself to fostered numerous talented artist. CHEN not only taught ceramic techniques, but also has passed on his attitude as a ceramic maker to the next generation, which has significantly contributed to the ceramic field in Taiwan. As for the Grand Prize winner of "the Creative Awards ", LEE Shih-Hwa, who is also the first new immigrant who won this prize, created ceramic pieces that fused cultural differences and fashionable visual vocabulary harmoniously together. HSU Hsu-Lun, who is the grand prize winner for "the Utilitarian Award ", has combined techniques from metal and ceramics to create a tea set that is functional and entertaining. I anticipate this exhibition can reach out to invite more viewers to see the persistence and innovation of Taiwanese ceramic artists, moreover, to deliver the strong passion for art to a larger audience.

The New Taipei City Government will continue to establish more exhibition regarding art and culture to cultivate artists from diverse fields. Hopefully this will attract more talented artist to relocate to New Taipei City and assist our city to become a better place for art to flourish.

TSAI Chia-Fen

Commissioner of Cultural Affairs Department, New Taipei City Government

遴選委員會

Jury Committee Conference

主持人 Host

吳秀慈
WU Hsiu-Tzu



吳秀慈

遴選委員 Jury Committee

邱煥堂
CHIU Huan-Tang



邱煥堂

范振金

FAN Chen-Chin



蔡榮祐

TSAI Jung-Yu



楊元太

YANG Yuan-Tai



范振金

蔡榮祐

楊元太

泥奴耕耘 美的豐收

陳煥堂陶藝作品賞析

資深陶藝家 / 邱煥堂

新北市立鶯歌陶瓷博物館2019年度臺灣陶藝成就獎決定頒予資深陶藝家陳煥堂。遴選委員一致推薦我撰寫這篇評審感言，所持理由之一是我較早認識陳煥堂。

1965年我在夏威夷大學主修語言教學之餘，選修初階陶藝結業返臺，1970年前後陳煥堂則在日本京都藝術大學專攻陶藝，並在岐阜陶瓷器試驗所實習後返國。當時國立歷史博物館舉辦一場「中華現代陶藝邀請展」，陳煥堂和我各有一件陶雕被館方認為造形比較突出，將之佈置於展廳中央，圍以繩索以防被推倒。史博館當時也募集臺灣現代陶藝作品，參加「義大利法恩札國際陶藝競賽展」，陳與我兩次各有作品入選，到了80年代這項官方參賽權被中國大陸所取代。

陳煥堂始終是史博館的座上客，他屢次受邀就有關陶藝的題目演講。有一次他介紹如何利用木灰調製釉藥，事前準備周全，印發講義，講解深入淺出，聽講人（包括我）都受益匪淺。

70年代臺視「藝文之夜」節目邀李茂宗、陳煥堂與我上節目，我們都出示幾件小作品在攝影棚裡，漫談現代陶藝的發展。

2014年夏天我應邀在新竹縣政府文化局舉行個展，是「新竹縣優秀藝術家薪傳展」系列之一；在開幕典禮上陳氏應邀致詞，他稱讚我作品豐富、造形現代，但大半是用市販色料，火候與釉色少了些驚喜，我很欣賞他那藝術家特有的耿直人格。

上述實例見證陳煥堂在臺灣現代陶藝史上所扮演的角色，加諸他作品的量與質，現在才頒他此項榮譽，難免有遲來的正義之感。

陳煥堂的作品可分三類：立體陶塑、浮雕壁飾、拉坯盤畫。它們有共同特徵，舉例說明如下。

Beautiful Achievements of a Hardworking Clay Addict

Review of CHEN Huan-Tang's Ceramic Works

Senior Ceramist / CHIU Huan-Tang

Senior ceramic artist CHEN Huan-Tang is honored with the Achievement Award of 2019 Taiwan Ceramics Awards organized by New Taipei City Yingge Ceramics Museum. The jury panel all agreed that I should be writing something about him and the reason is that CHEN and I go way back, earlier than anyone of them.

I took the introductory class of ceramics while studying second language teaching at University of Hawaii System. I finished the course and returned to Taiwan in 1965. As for CHEN, it was around 1970 that he came back to Taiwan after obtaining a degree on ceramics at Kyoto City University of Arts and finishing his internship at Gifu Prefectural Ceramics Research Institute. At that time, National Museum of History held an invitational exhibition on Chinese Contemporary Ceramics. CHEN and I each had one piece selected by the curator due to their eye-catching shapes, and placed in the center of the showground with rope barriers around them. The museum was also responsible for recruiting and taking modern ceramic artists of Taiwan to join the Premio Faenza - The International Competition of Ceramic Art in Italy. Both of us had our works selected to join the contest for two times, but Taiwan had been denied the right to join the competition after 1980 and replaced by China ever since.

CHEN Huan-Tang has always been a favorite of National Museum of History and frequently invited to give talks about ceramics there. I remember one time he was talking about how he used wood ash as a glaze ingredient. He came very well-prepared, gave out handouts and shared useful tips in such an understandable way that all of us felt we had learned a lot.

Another time back in the 1970's, LEE Mao-Chung, CHEN Huan-Tang and I were invited to show some of our works and talked about the development of modern ceramics in a TV show on Taiwan Television (TTV) called "A Night of Art and Culture" .

In the summer of 2014, I held a solo exhibition in the gallery of Cultural Affairs Bureau of Hsinchu County Government as a part of its project to promote and celebrate the legacy of outstanding local artists. CHEN was invited to give a talk during the opening ceremony. This is how he described my works: "They are diverse. The shape is very modern, but not much surprise on firing and glazing due to the use of colorants mostly acquired in retail stores." That is who he is as an artist, honest and always speaking his mind. That is also something I really admire.

You now probably have a sense of how important a role CHEN plays in the history of ceramic art in Taiwan from some of the stories I shared here. Not to mention he also has a huge amount of artworks that are in great quality. It is well-deserved for him to receive this award. To be honest, I even feel it took a bit too long for this to happen.

There are three main types of works of CHEN: 3D ceramic sculpture, embossed wall ornaments, and hand-thrown painted plates that share a few things in common.

材料的掌控

陳煥堂對應每件作品，在土胎、釉色和肌理上都有獨特的要求和掌握，這和他是日本藝大科班出身有密切的關係；日本人治學嚴謹，因而常有突破，這一點由日本人自1949年以來連獲諾貝爾物理學、化學、生理學、醫學獎可見一斑。陳氏在名師督導下，對耐火物的鑽研一絲不苟、既博且精；作陶不一定要用到釉，但一定要用到土，因此土料的精選或精製是第一優選，他說：「選對了土，就是成功的一半」。多數作陶的人遷就客觀條件，能買到什麼土就用什麼土；陳則針對單一創作調整生料和熟料的比例。他自己錘擊耐火磚，採用適當的顆粒，以收最佳肌理效果。觀賞陳氏作品須從形、色、肌理上仔細揣摩，才算得正看門道，《海底的樂章》、《與大地的對話》、《聖門》都是這一類的佳作。

形塑與修練

在成形方法上陳煥堂也有他的堅持，他幾乎不用輔助工具，樂於徒手捏塑，幼時家人叫他「泥奴」，及長自稱「苦行僧」，陶板機、擠管器都是他的拒絕往來戶。除了大盤或少數陶瓶，他連轆轤也很少用，他甚至以螺旋形繞泥條製作陶板，指間一擰一捏，一擠一壓都給他無限樂趣。入神時這種樂趣轉成一種無我的境界，一種冥想、一種禪修。



聖門
Sacred Exit



海底的樂章
The Melody Under the Sea



Command of Materials

Each and every work of CHEN shows what he wants and what he is capable of doing on clay bodies, glaze colors and textures. He got this from the training at Kyoto City University of Arts. Japan has the most hardworking people and has contributed much to scientific breakthroughs in the world. It is why Japanese scientists brought home the Nobel Prizes in physics, chemistry, physiology, and medicine since 1949. CHEN had very good teachers at college, and did a lot of in-depth research on heat-resistant materials. Pottery could go without glaze, but means nothing without clay. How to pick the right clay or make refined clay has come in as the top of the list. He said: “Once you’ve got the clay right, you are half way through to the end.” Most people are not doing enough about clay and just take what’s available on the table. CHEN is different and always adjusts the proportion of the raw materials and grogs for each specific work. He smashes the fire bricks with a hammer, picking the broken pieces of the size he wants to create the best texture possible. One has to look into the shapes, colors and textures to really have an appreciation of CHEN’s works. *Underwater Musical Chapter*, *Dialogue with the Land*, and *The Sacred Gate* are all perfect examples of this kind.

Formation and Practice

CHEN also goes his own special way to shape his works. He enjoys forming the shape by his own hands, and rarely uses any tools for assistance. He was so into the play of clay that his family saw him as a “clay addict” when he was little, and he grew up into a “ascetic” in his own words. He doesn’t need any tools and enjoys making pottery with his bare hands. He’s said no to slab makers or applicators, and rarely uses a potter’s wheel. All he has with him is just a large plate and a few pottery vessels. He is coiling clay into making a slab. Either a squeeze or a pinch, he is loving each and every move in this kind of hand work. He is so concentrated that he is reaching the level of Zen where everything is about selflessness, and he is like in a trance or in meditation.

陶以載道

陶藝家楊元太說：「陳煥堂為人低調一如他的作品。」法國18世紀的一位博物學家畢豐伯爵說過「風格即是人」，意思是說我們可以從風格看到一個人，從一個人看到他的風格。他的作品無一不是先有一個主題、內涵或意象(也就是所謂的靈感)強烈的驅使下才動手製作而成的，而這個內涵正是他在日常生活孕育出來的。且聽他自己怎麼說：「不受市場的壓力左右，以深厚的技術為底，加上哲學與佛理書籍的廣闊和對周遭靜觀冥想自省之所得，備集這些個人創作條件，不惜耗時耗力，事先擬定好內容和草稿才慢工精製。」(陳煥堂《火、土、技、藝—我的修行四友》)

所有作品內容源自他詩人般的感性，「萬物總同胞」的慈悲心涵蓋甚廣—自顯微鏡下始能觀察到的微生物，不甚平等的人類社會，乃至人類所造成的生態環境的破壞。但是修佛的人即使不滿周遭萬象，也不致憤世嫉俗，他選擇以委婉的方式諄諄善誘，《虛懷若谷》、《施與受》、《福不求全心恆靜》、《胸無宿物》就是這種宗教情懷下思索與力行的產物。陳煥堂從瓶瓶罐罐出發，捏塑鏤空的抽象造形，以便觀者不必對照標題，甚至忽略標題也可以欣賞作品，正如前述，陳煥堂善於經營釉色和肌理來配合內容，作品《逆境勇往》的鐵橙與鈷藍相輔相成，橫相肌理彰顯乘風破浪的氣勢；《一家三口》的光潤鐵紅益增家庭溫馨與親子柔情；《智慧之窗》的窗框圍出柔軟的心和幾何形狀的方與圓，暗示理性與感性的調和；《沙漠歲月》中鐵黃、鈷紫加上縱向流動的釉色耐人尋味。觀眾稍稍發揮想像力，即可在寂靜萬籟中聽到一種聲音：「地平線上日月星辰之同現，地平線下生命豐沛」。我想像法國飛行家兼作家聖修伯里所駕駛的飛機因機件故障而迫降在沙漠，不知從哪兒冒出一個神祕的孩童，小王子的故事於焉展開。

Enlightenment by Ceramics

In ceramic master YANG Yuan-Tai's eyes, CHEN keeps a low profile just like his works of art. French naturalist Comté de Buffon once said: "The style is the man (Le style, c'est l'homme)", meaning we get to know a man from his style, and see the style through a man. All of his works come from a theme, an idea or something he feels (which is inspiration). He feels it and then strongly motivated to do it. Where does he get all these from? Everyday life. He explained: "I am free from the voices of the market or the sales, and solely base my works on dexterous skills, plus extensive reading of philosophy books and Buddhist Sutras, as well as meditation and self-reflection on the surroundings. To have it all, I spare no efforts and time in conjuring up the content and drawing first, and then take my time working on the work." (From the book *CHEN Huan-Tang: Four Friends I Have in Self Practice — Fire, Land, Skill, Art*)

CHEN's works are closely associated with his sensibility and poetic side. He has the compassion to see "everything as his brothers and sisters". Micro-organisms, unfair human society, or human damage to the environment are all the topics he cares about. As someone who practices Buddhism, even if he is not happy about what he sees around him, he is not annoyed or cynical: he always chooses a euphemistic way to share his teachings. *Modest, Give and Take, Peace of Mind in an Unblessed Life, and Clear Conscience* are all the works on this religious narrative and show what he thinks and what he wants to do. He hand-made hollow bottles and pots into abstract shapes that are easy for the viewers to understand without even looking at the signs. Like I just said, CHEN is very good at managing glaze colors and textures that perfectly help portray his themes. His work *Valiant* has the beautiful balance between brown orange and cobalt blue, while the horizontal and streamlined textures mimic the strong wind and turbulent. *Family of Three* features gleaming and smooth brown red to show the warmth of family and parent-children affection, whereas the window panes in *The Window of Wisdom* are turned into a soft heart shape and geometric shapes, like circles and rectangles, implying a harmonious relationship of sense and sensibility. Brown yellow, cobalt purple and the glaze colors in vertical streams are intriguing in *The Days in the Desert*. Or use your imagination. You will hear a sound that comes out from the quiet world: "The sun, the moon and the stars in the sky, and myriads of things in the vibrant and lively world on earth". For me, I seem to see French aviator and writer Antoine de Saint-Exupéry's plane breaking down and having an emergency landing in the desert, and out of nowhere a mysterious kid showed up and the story of *Le Petit Prince* hence begins.



陳煥堂創作過程 CHEN Huan-Tang's creating process

相對於這悠然愉悅的暖色系列，陳煥堂用晦暗的釉色表達人類所破壞的生態環境，《冰河遺像》感傷地球暖化導致冰河退縮；《大地裸奔》哀傷為了高爾夫球場的開發，森林綠地被推土機開膛破肚；《仰天長嘯》、《給我新鮮的空氣》、《枯訴》中我們聽到大自然的哀鳴與吶喊！

陳煥堂的大慈大悲廣遮芸芸眾生，尤其是弱勢團體。《汗衫情》表達作者對勞動者的同情；《無語》可能意含饑民無語問蒼天；《足跡》可作多重解讀，但不論怎麼解讀，都脫離不了大地受到政治污染。作者有意諷選舉、金錢、樁腳、「走路工」等民主政治初期的瑕疵，但也解讀為打著赤腳的球僮與打小白球的權貴共處一個大地，我聯想到俄國文豪托爾斯泰的小說《一個人究竟需要多大的土地？》，陳氏陶藝富於文學意涵，稍有語文背景的人都會找到相關的典故。

As opposed to his delightful and refreshing works in warm colors, CHEN also created a series of works in darker glaze colors to show the dire ecological environment seriously harmed by human beings: *The Last Picture of Glacier* is about glacial retreat due to the climate change, while *Naked Run of the Land* laments that the forests and the grasslands are bulldozed because of the development of golf courses. From *Shout-out to the Sky, Give Me Some Fresh Air*, to *Withered Accusation*, we seem to hear the cry and scream of the nature!

CHEN's care goes to all walks of life, especially the minority groups. His work *The Undershirt* shows his empathy to laborers, whereas *Speechless* features the poor destiny of people in a hunger crisis. *Footsteps* is all about the land polluted by politics whichever perspectives you try to interpret it. He is intended to mock the problems happening in Taiwan's elections in its early phase of democracy, such as bribes, plutocracies, vote brokers, or the "supporters-for-hire" business. He lets us see the ironic reality that a caddie in bare feet stays in the same space with the wealthy and powerful golf players. I couldn't help but think of a sentence from the Russian great writer Leo Tolstoy's story: "Exactly how big a land does one need?" CHEN's ceramic works are so literary and poetic, and anyone with some language or literature backgrounds will definitely find these metaphors and connotations interesting.



作品出窯 Works kiln unpacking

《彩福》與鄉土文化

《彩福》是陳氏傑作之一，顯現作者輕鬆幽默的一面，紅與藍的交織、線條的強調、性器官的誇張，把原本只是個陶甕，提升為豐收的女神。相對地，《舞動丘壑》就是一尊土地公，兩者都令人連想歐洲石器時代的維納斯小像，尤其是《威冷多夫的維納斯》，有巨大的乳房、臀部和大腿，象徵肥沃、多產、繁殖、豐饒。古今中外勤樸農民都膜拜類似的神明，希冀祂們守護安康、五穀豐收、六畜興旺，陳煥堂透過陶藝昇華了他對客家農村的鄉愁。

圓盤彩繪

一批拉坯圓盤以五彩繽紛的色料釉形成陳煥堂另一個天地，幾件以類比色或以互補色營造的抽象或半抽象的繪畫，呈現活潑的韻律與躍動的生命力；與瑞士畫家保羅·克雷的水彩與油畫有異曲同工之妙，想到這些作品都是高溫燒成，益覺難能可貴；《文明之始》、《清風明月本無價，遠山近水皆有情》2件彩繪將象形文字之美發揮得淋漓盡致，傳統書法上毛筆、墨水與紙張具有水般的柔性，土釉火鍊則有石頭的剛性；由柔轉剛，同時保留原有之美，不只是文化傳承，更是發揚光大。



陶盤彩繪 Painted Plates



Colorful Blessing and Local Culture

Colorful Blessing is one of CHEN's masterpieces that showcases the fun and relaxing side of him. The intertwine of red and blue, the lines and exaggerating expression of genitalia are the elements that turn an ordinary pottery urn into a goddess of harvest. *Dancing Hills* on the contrast is the illustration of the god of land. Both works could be associated with the image of Venus figurines, especially Venus of Willendorf of the Stone Age in Europe that has huge breasts, a fat buttock and thighs, symbolizing fertility, productivity, reproduction and harvest. From the old time to the present, we see farmers in different places worshipping similar deities, hoping they could be blessed with safety, good harvest and thriving livestock businesses. CHEN is in a sense imparting his nostalgia to his very own Hakka village via his ceramic works.

Painted Plates

CHEN found a whole new world in a bunch of hand thrown plates painted with colorful glaze. A few of his abstract or semi-abstract pieces that feature analogous colors or complementary colors and show rhythmic tones and high energy remind me of the watercolor and oil paintings of Swiss artist Paul Klée. It's just CHEN's works have to go through high-temperature firing, making it extra difficult. *Beginning of Civilization* and *Priceless Gentle Breeze and Bright Moon and Feelings for Mountains and Rivers, Near or Far* are the best combination of gentle and tender calligraphy brush strokes, ink and paper and hard and masculine earthen glaze and firing, showing the beauty of Chinese pictographs. What he does here is not just demonstrating what tradition can do, but taking it to the next level.



結語

陳煥堂與我初期較常謀面，後來的50年較少互動，他當初低調謙恭的身影，如今像澳洲原住民打獵用的迴力鏢，在空中飛繞了半個世紀再回到我這裡。他珍惜每一時刻，孜孜不倦地雙手捏塑，陶雕逐漸升高，使我聯想到自1998年以來風靡全世界的法文歌舞劇《鐘樓怪人》。它是從法國大文豪維克多·雨果的小說「巴黎聖母院」改編的，整劇的歌詞則由呂克·普拉孟頓擔綱，前奏曲之後詩人甘瓜唱出「大教堂的時代」，我只意譯其中一個片段，贈送陳煥堂以及臺灣所有在陶藝園地上努力耕耘的人們，中世紀的石匠用一塊塊石頭砌築天下馳名的巴黎聖母院：

一石又一石，一日復一日，
 一世紀接一世紀，帶著愛意，
 他看到自己雙手打造的塔樓，
 冉冉升起。
 詩人和遊吟歌手
 詠唱愛的香頌，
 向人類許諾
 更美好的明日。

一座大教堂和一尊陶雕如何相提並論呢？不錯，如果只是看規模的大小，兩者有天壤之別，但若看信徒們為了對上帝虔誠的信仰而慷慨解囊，若看建築師與石匠憑一技之長砌造一幢宏偉的聖堂榮耀上帝，這就和陶藝家以同樣虔誠的態度塑造陶雕供人觀賞，藉以豐富他們的精神生活，則兩者的精神意義是完全一致的。

歌德式與羅馬式的大教堂早已是世界藝術史裡被熱烈討論的主題；而陶藝擠進藝術史裡分享一個章節，則是二十世紀中葉才開始的，以彼得·沃克斯為首的前衛陶藝家們，以他們豪放創作拓展現代陶藝，趨近純美的藝術境界，從而引起藝術史學者的青睞與掌聲，這些評論家把現代陶藝推上藝術殿堂，與其他媒介的藝術平起平坐。

陳煥堂以其質量兼備的終身創作，絕對沒有辜負藝史家的這種肯定和美意。



Conclusion

CHEN and I had much interaction when we first came back to Taiwan, but didn't see each other much after that. Low-key, humble and everything I remember what he was as a person 50 years ago all come back to me right now like a boomerang that Australian indigenous people use for hunting. He cherishes every opportunity to create art and diligently make ceramics in his own hands, reaching higher grounds in the art world step by step. I think about the world famous musical *Notre Dame de Paris* which is adapted from French writer Victor Hugo's eponymous novel. The lyrics were written by Luc Plamondon. After the prelude, the poet Gringoire sings the famous song - Age of Cathedrals (*Le Temps de Cathédrale*). I take a particular part of it as my message to CHEN Huan-Tang and all those who work hard in the world of ceramics. The stonemasons in the medieval age were using stones, one by one and eventually built the Notre Dame de Paris that is known to almost everyone in the world.

Stone after stone, day after day,
from a century to another, lovingly
they saw the rise of towers
they had crafted with their own hands.
Poets and troubadours
have sung love songs
that promised a better future
to mankind.

Does it make sense for us to compare a ceramic work to a huge cathedral? In terms of sizes, the two are totally different. But the fact that people are generous and dedicate what they have for their belief in god, and the architects and stonemasons are building a grandeur cathedral to glorify god with their craftsmanship is nothing too far away from how ceramic artists devote their lives into the making of ceramic art and to enrich the viewers' lives and inner selves.

Gothic cathedrals and Roman Catholic churches have important roles in art studies and have been researched and discussed over and over again, while it wasn't until the mid-20th century that ceramic art was noticed and included in art history as well. It was Peter Voulkos and other trailblazers who expanded the possibilities of ceramics with their avant-garde works and took it to the whole new realm of "pure art". Art historians therefore saw the beauty of ceramics and amazed by it, and thanks to these art critics, modern ceramics was then considered as art that was no less than other kinds of art forms.

Looking back on CHEN Huan-Tang's career as a ceramic artist who never stops creating high quality artworks throughout his life, for 100% he lives up to the expectations of all the art historians and critics and will definitely stand the test of time.



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陳煥堂

CHEN Huan-Tang

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