



臺灣陶藝獎

Taiwan

Ceramics

Awards

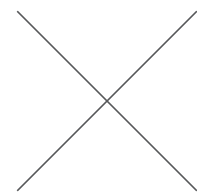
2017

陶藝新銳獎雙個展

The Ceramics Avant-garde Awards Dual Solo Exhibitions

胡慧琴

HU Hui-Chin



盧嫻宇

LU Yen-Yu



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

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拔擢陶藝新銳 推進想像疆界

陶博館為推廣陶藝創作，傳播臺灣陶藝之美，持續舉辦優質陶藝競賽。2017年「臺灣陶藝獎」更化身夢想推手，首度增設「新銳獎」，透過創作計畫提案拔擢新秀。並於2019年舉辦雙個展，完整呈現創作計畫成果，展現新世代陶藝發想創意與創作熱情。

新銳獎得主胡慧琴及盧熾宇，作品技法成熟，曾獲諸多獎項肯定，已在陶藝界顯露鋒芒。她們所提創新概念，不論新主題的萌生或置入多元媒材，都展現成熟而完整的創意脈絡，開創陶藝新語彙，突顯藝術的創新精神，以及對陶藝創作的熱愛本質。

從兩位女性陶藝家歷年創作脈絡，可以看到她們不斷自我突破、持續創新的活力。胡慧琴擅以自然元素為靈感來源，敏銳地將生活周遭微渺之事，凝聚為具豐富生命力與奇幻意涵的創作，作品簡潔卻富象徵美學，承載了她對生命萬物的想像。盧熾宇則長於探索、質疑、重塑自我與外界變動的依存，於非人似人、具象或變形的造形創作中解離固有概念，記錄對環境的反思及內省歷程。除了鮮明的個人風格外，更在複合媒材使用上開創許多嶄新的搭配。

首屆臺灣陶藝新銳獎提供陶藝家發表的平台，引領觀者體驗創作者多年積澱與鍛鍊過程。期能藉此砥礪陶藝工作者皆勇於追尋、貫徹創作理想，彰顯持之以恆的創新價值。

新北市立鶯歌陶瓷博物館 館長
吳秀慈

Raising Outstanding Young Ceramists and Advancing the Boundaries of Imagination

The Yingge Ceramics Museum is devoted to promoting ceramic art and sharing the beauty of ceramics of Taiwan, and continues to organize high-quality ceramic art competitions. The 2017 Taiwan Ceramics Awards played the role of dream maker to launch Avant-garde Awards for the first time to build up emerging artists through innovation project proposals. In 2019, a dual solo exhibition will be held to fully present the result of the project, showing the creativity and the passion of the new generation ceramic artists.

The winners of the Avant-garde Awards — HU Hui-Chin and LU Yen-Yu — have shown mature skills and received numerous awards. They have displayed their talents in the world of ceramic art. Their innovative ideas, regardless of the formation of new themes or the placement of multimedia, demonstrate mature and comprehensive creative contexts, create new languages of ceramic art, accentuate the spirit of innovation, and draw attention to the essence of art creation—passion.

The creative context of the two female artists over the years shows that they constantly create personal breakthroughs and continue to innovate. HU is expert at taking natural elements as the source of inspiration. She is able to shrewdly fuse itsy-bitsy things in life into works of art full of vitality and fantasy. Her works are succinct yet rich in symbolic aesthetics, carrying her imagination of all things in life. LU masters exploring, questioning, and reshaping the self's dependence on external world. She deconstructs concepts through forms in between figurative and abstract and through abnormal formats appearing to be like human figure to record the process of self-reflection and introspection about the environment. She not only has a unique personal style, but also creates many new combinations of media.

The first Avant-garde Awards provide a platform for ceramic artists to showcase their creativity and lead the viewers to experience how the artists have honing and perfecting their skills over the years. It is hoped that the Awards may encourage ceramic artists to dare to pursue their dreams, to put creativity into practice, and to persist in demonstrating the value of innovation.

Director of New Taipei City Yingge Ceramics Museum
WU Hsiu-Tzu

形塑 — 凝聚的痕跡

文 / 王亞婷

當代陶藝創作面向多元，議題取材廣泛，作品表現形式有數件組合、裝置藝術，也有以單一件作品呈現。此次，2017年臺灣陶藝新銳獎獲獎者新作展出，胡慧琴擅長物件裝置的符號對話，盧熾宇則是擅長泥塑翻模以單一件作品展現創作意念。兩位在大學時均是雕塑系學生，因深受土的柔軟和延展性吸引，而選擇陶瓷為創作媒材，截至目前都已是創作超過10年以上的陶藝家，且皆有海內外駐村的經驗。

胡慧琴在大學時期接觸過石雕、木雕、泥塑和金屬創作，也選修過陶瓷。從研究所時期起，陶瓷成為她日後主要運用的媒材。創作是她生活體驗的反芻，透過創作提問，將體察到的事物轉化為物件形式呈現；主題由自身擴散，不斷地向周遭、世界提問。2005年第一次個展「微弱的力量」，從微弱這個概念本身思考內在與外在的關係，而這輕盈的訊號如滴水穿石般逐漸擴散；2012年「房裡，總是在隔壁的時間」個展，延伸探討的是自我、空間與時間的連結；2014年「尋找泡沫小島」焦點聚集在臺灣島上模糊、疏離的波動關係；2019年展出「低鳴的世界輕輕湧動」關注於世界萬物生命的姿態與起承轉合。她細緻的陶瓷物件，依場域不同錯落、排列，在營造出特殊觀看氛圍的同時，也將物件所象徵的符號連結起作者、觀者與空間的情感。

創作初始，胡慧琴不刻意追求特定風格，多年來在這不刻意追求的創作中已形塑出辨識度極高的自我風格。從自我、空間、時間、臺灣再到世界，透過陶瓷，她持續地創作，持續地提問。

盧熾宇大學時期主修泥塑翻模，對於人體構成知識有著深刻的學習。在研究所時的陶瓷創作，延續大學時期重複泥塑人體的基礎，再運用具象與非具象形式轉化來發展自己的創作語彙，以似人非人、似物非物的形式呈現外，也將自己對文學的感知轉化為超現實的思維。

人的形象，一向是她創作關注的主題，以此發展出詮釋各肢體部位的功能、外形與意義。作品《心手》、《拾碎》，手的造形之於創作者有著深刻的意涵，象徵著各種創作、行為和選擇等活動，置於玻璃罩內如同收藏消逝情感的心境。

創作也是她凝縮內心多面向活動的一種靜態形體展示，記錄著當下生活片段與所處時空環境的情感經驗。《歧異獸》系列—鹿形獸，視覺從犄角、頭部延伸至纖細、優雅的形體，純白色調、覆膜般的造形特質在作品肌理上嶄露無遺。犄角如同探索、抵禦等意象，樹枝隱喻著植物的生長，或者如血管流動顯現出器官的動態。既讓觀者的視覺接收到如此衍生出的特徵，也傳達變動不定的環境中，人類與大自然逐漸混合。

此外，閱讀文學後的情感起伏是她創作發想的另一種表達靈感來源。如德國作家赫曼·赫塞的《徬徨少年時》牽引出《羽毛殼》系列、《無垠之境》作品，變異鳥在破殼而出前，都需奮力一搏才能展翅飛翔，猶如窮究於人性本質，自我追尋的歷程也需要一番反覆掙扎。日本作家中島敦的《山月記》使其創作《黑犬》時，將陰影想像成隱藏在潛意識下低潮的內在驅力，終究展現出安靜潛伏的走獸形象。

這些人物、動物的變形異體，是自身對於人與其他物件間糾結關係的表述，同時反映出內在自我與外部環境時刻變動的依存關係。《容身之所》系列，是為掙脫桎梏、擺脫枷鎖，尋求精神自由的渴望；《擴散》、《墨跡》系列，將心理測試轉換成潛意識的浮動與漫遊的想像；《時間之流》，是凝視、隱藏於內在深層的自我對望。盧熾宇持續在似人非人、似物非物異體的變動姿態中，發展抽象與擬真間不協調的獨特美感，找尋與觀者新的共鳴點。

創作中片刻的靈光閃動，凝聚於泥塑痕跡間，並在細膩地構思和不斷地反覆重新排列中，尋求突破與超越。走過當下，回首一路探索的軌跡，胡慧琴和盧熾宇眺望著更廣闊的風景。

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Shaping — The Imprints of Condensation

Article / WANG Ya-Ting

Contemporary ceramic art is diverse. It speaks of various topics and expresses in different forms, such as multi-piece work, installation, and single-piece work. This exhibition presents new works of the two winners of Avant-garde Awards under 2017 Taiwan Ceramics Awards: HU Hui-Chin and LU Yen-Yu. HU is expert at creating dialogues among the symbols in her installation works, and LU is good at clay molding and conveying her messages through single-piece works. Both of them majored in sculpture in college. Both of them choose ceramics as the medium of art because they feel deeply drawn to the softness and elasticity in clay. Moreover, both of them are devoted ceramic artists for over a decade and with experiences of residency programs, here and abroad.

HU was exposed to stone carving, wood carving, clay sculpture and metalwork during her time at the university and took elective courses in ceramics. She began to focus on ceramics when pursuing her master's degree. For her, art creation is the practice of ruminating on experiences in life. She raises questions through art creation, and presents what she observes through the forms of objects. She starts from herself and continues to ask questions about her surroundings and the world. In her first solo exhibition of *The Power of Weakness* in 2005, she began with the concept of weakness and pondered internal and external relationships, where light signals started to spread like a ripple effect. In her solo exhibition of *Inside the Room, Where Time is Always in the Room Next Door* in 2012, she further examined the relationships among self, space and time. In the exhibition of *Look for Bubble Island* in 2014, she focused on ambiguous, alienated and fluctuating relationships on the island of Taiwan. In 2019, she puts her attention to the twists and the turns of life and all creations in the world in the exhibition of *Gentle Currents in the World of Soft Sounds*. Her delicate ceramic objects are arranged according to the field, not only creating a special atmosphere for her viewers but also connecting the symbols with the emotions of the author, the viewers and the space.

HU did not deliberately pursue certain styles of art in the beginning of creating. However, she has developed her signature style, which is highly distinct and recognizable over the years. From self, space, and time, to Taiwan and the world, she continues to create with ceramics and continues to ask questions.

LU majored in clay molding during her time at the university and had a profound understanding of the structures of the human body. She advanced her training in clay molding in her master's program and began to develop her own artistic language by transforming figurative and non-figurative forms. She creates mutated forms of human and animal figure, and translates her perception of literature into surreal ideas.

The human figure has always been an important theme in LU's creation, and she interprets the functions, images and meanings of body parts in her own unique way. Take *Heart* and *Reminiscence* for example. The image of hand especially has a profound meaning to her. Hand represents various meanings, such as creativity, behaviors, and choices. When being put in a glass dome is like collecting feelings fading away.

Her artwork is a still-life statement of the many faces of her inner world as well as a record of her emotional experiences at the time and place. *Changeable Animal* depicts a deer-shaped animal with slender and elegant horns, head and body. The texture of the work highlights pure white tone and film-like quality. The horns are the symbols of exploration and defense. The branches are the metaphor for the growth of plants or blood vessels. Overall, the work allows its viewers to receive such derived features and also conveys that human beings are gradually inseparable from the nature in the changing environment.

Feelings in literary reading are another source of her inspiration. *Demian* by Hermann Hesse inspires her to create works including *Feather Shell* series and *Expanse of Territory*. The mutated bird needs to put up a fight to get out of the egg and to fly in the sky; and the same goes to a human being's self-seeking journey. Japanese author Atsushi Nakajima's *The Moon over the Mountain* motivates her to create *Black Dog*, a quietly-lurking beast in the shadow of the downcast hidden under the conscious mind.

The abnormal forms of human and animal figures are presentations of tangled relationships between human and other objects, as well as reflections of the constantly changing interdependent relationship between the external environment and herself. *A Place of Belonging* expresses the idea of breaking free from bondage and the desire for spiritual freedom. *Diffusion* and *Inkblot Test* transform psychological tests into imagination of drifting and roaming in the subconscious. *Flow* is a work that gazes at the inner self hidden deep inside. All in all, LU keeps on developing a discordant and distinct aesthetic in between abstract and figurative and finding new elements that her viewers can resonate with in mutated forms of human and animal figure.

Flashes of inspiration in the creation process are imprinted on the surface of ceramic works; and seek breakthroughs in the midst of meticulous conception and repeated rearrangements. HU Hui-Chin and LU Yen-Yu, by looking back the trajectory of exploration, will get to see a wider horizon of their future.

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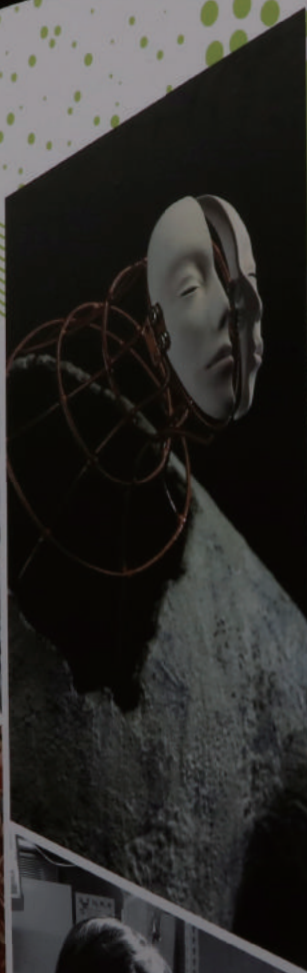
2017臺灣陶藝 新銳獎雙個展

The Ceramics Avant-garde
Awards Dual Solo Exhibitions

胡慧琴 盧嫻宇
HU Hui-Chin LU Yen-Yu

「臺灣陶藝獎」於2017年化身夢想推手，首度開設「新銳獎」，透過創作計畫提案拔擢新秀，鼓勵青年從事陶藝創作，透過技術、理念、技法與形式的各方運用，藉以呈現其藝術思維與創作精神，展現新世代陶藝工作者的創意。歷經兩年籌畫，兩位得主於本屆推出雙個展。

The 2017 Taiwan Ceramics Awards played the role of dream maker to launch the first Avant-garde Awards, so as to build up emerging artists through innovative project proposals. Aiming to encourage the youth to get involved with ceramics creation, and to demonstrate their creativity through artistic concept and presentation method. After two years of planning, the two winners dual solo exhibitions are now launched.





臺灣陶藝獎：陶藝新銳獎雙個展. 2017：

胡慧琴×盧嫻宇

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