新山市政府

## CERANICS BIENNALE

2020臺灣國際陶藝雙年展



### CERAMICS BIENNALE

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### 市長序

### Foreword

漫步鶯歌,踏上老街,那一磚一瓦間,輕吐著豐饒的歷史底蘊與人文氣息,傳承留下 與泥土交流的手感痕跡與百年的藝術精髓,鶯歌的產業脈絡與人文風貌讓人流連忘 扳。隨著新北市推動三營文創整合計畫,結合觀光、牛熊、藝術、產業等,發展文創 品牌,打造「鶯歌·藝術城」,正展現新北市的文化底蘊。此項計畫將使原有鶯歌國 際品牌與地位——鶯歌陶瓷博物館及即將啟用的新北市立美術館,更加深化、昇華; 在軟硬體的建設整合下,鶯歌不再只是傳統印象中的陶瓷重鎮,而是一座藝術城、國 際化的美學新廊帶。

臺灣國際陶藝雙年展多年積累藝術文化能量是陶博館深化鶯歌、立足國際的品牌,今 年開展之際,適逢新北市立鶯歌陶瓷博物館20週年館慶,回顧過去,陶博館自成立 以來,就積極將臺灣陶瓷文化推上國際舞臺,推廣臺灣陶瓷產業及形塑地方形象,在 經年累月的成長中,鶯歌與臺灣國際陶藝雙年展在國際的關注度與日俱增,是國人國 際交流學習的平臺,也是未來藝術城不可或缺的一塊;2020雙年展,共徵集了來自全 球五大洲 58 國 732 件作品投件參賽,為歷年最多,也為新北市注入豐富多元的人文 美學風采。

此次展覽作品精采絕倫,在109件參展作品中,除了國外藝術家作品大放異彩外,也 有我們 21 位臺灣陶藝家的亮眼傑作。歡迎大家手牽手相伴到鶯歌,探索在地美學, 共享藝術之美。感謝所有藝術家、評審與工作團隊的參與。新北市已準備好展開雙臂 迎向世界,期待與民眾攜手迎接下一個嶄新的世代。

新北市長侯友宜

Walking down the old streets of Yingge, each brick and tile breathes rich historical and cultural depths, passing on the traces of hands interacting with the soil and hundreds of years of artistic essence. The industrial lineage and cultural landscape of Yingge make the town captivating. With the initiative by New Taipei City to integrate the cultural and creative assets of the Sanxia-Yingge region, combining tourism, ecology, art, and industry, cultural and creative brands are being developed for "Yingge: City of Art" as a presentation for the cultural depths of New Taipei City. This initiative will deepen and elevate Yingge's existing global brand and standing, based on Yingge Ceramics Museum and the soon-to-be-open New Taipei City Museum of Arts. By integrating hardware and software resources, Yingge will grow beyond its traditional image of a ceramics hub, into a "City of Art," a new global corridor for aesthetics.

The Taiwan Ceramics Biennale, with years of accumulated cultural momentum, is a brand that helps Yingge Ceramics Museum take root in Yingge and reach into the global arena. The opening of this year's biennale coincides with the 20th anniversary of Yingge Ceramics Museum. Since its founding, the Museum has been actively propelling Taiwan's ceramics culture onto the global stage, promoting Taiwan's ceramics industry, and shaping the image of the region. As the Museum grows, Yingge and the Taiwan Ceramics Biennale has garnered increasing global attention as a platform for exchange and learning among Taiwanese and international talents, as well as an indispensable part of the future "City of Art." The 2020 Biennale received a record 732 entries from 58 countries across the world, which has imbued New Taipei City with richly diverse culture and aesthetics.

This exhibition features a collection of brilliant works. Among the 109 exhibits, in addition to phenomenal works by international artists, there are excellent works by 21 Taiwanese ceramic artists. We invite you all to come to Yingge, hand-in-hand, to explore local aesthetics and enjoy the beauty of art. We are grateful for the participation of all artists, members of the jury, and the staff. New Taipei City is ready to welcome the world with open arms, and we look forward to starting a new era with the public.

Mayor of New Taipei City Nu-7h Hou

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### 雙年展歷程

臺灣第一次以陶藝創作為主的常設性競賽是國立歷史博物館於 1986 年舉辦的第一屆中華民國陶藝雙年展。1990年間,民間團體與地方亦紛設許多陶藝競賽,其中推廣甚深的是和成基金會開辦的「陶藝金陶獎」。到了 2000年,兩展都不約而同以國際規格來規劃(邀請展及作品競賽)。爾後,臺灣第一座陶瓷專業博物館——新北市立(屆時為臺北縣)鶯歌陶瓷博物館(陶博館)於 2000年 11 月開館,2003年接受行政院文化建設委員會(今文化部)委託及經費支持,開始籌辦國際陶藝競賽——臺灣國際陶藝雙年展,以陶藝創作為徵件對象,開啟臺灣陶藝面向國際交流的新頁,成為匯集國內及海外陶藝創作能量的匯聚點。

臺灣國際陶藝雙年展試圖跳脫制式競賽框架,突顯自身特色與開創性,透過作品競賽、教育推廣(國際研討會、工作營)、宣傳行銷(藝術評論)及國際評審團四大主軸做串聯,不斷實驗各種可能性:2004年開辦,透過國際競賽建立陶瓷博物館與臺灣的知名度,它所引入的全球藝術視野、專業展覽組織型態、國際媒體曝光率,對內提升臺灣陶藝專業族群國際視野及組織國際專業形象與能力,對外搭建國際合作平臺,進而推廣與輸出臺灣陶藝文化,廣納世界創意,推動臺灣走向國際。第一屆嘗試邀集來自臺灣、日本、英國、德國及美國資深陶藝家、教育家及評論家共7名成員組成國際評審團進行評選,因來自不同人文背景與理念,評審對陶藝、藝術及工藝的標準詮釋皆不相同,加上競賽對作品內容形式並未設限,為評審專業度及評比過程帶來更多元的激盪與交流。首屆即吸引了47國692名藝術家參賽。

2008年接續辦理第二屆,2010年提出策展競賽與作品競賽方式交替辦理,成為全球首次的陶藝策展競賽,此次雙年展成為擴展新觀眾的重要媒介,跨越國家與文化、時代與年齡,讓觀點得以交流,獲益良多。在為知名藝術家提供舞臺的同時也不忘新秀。2012年作品競賽更領先全球推出得獎者駐村計畫及個展補助。這些策略引起國際陶藝界更多的關注與討論,為國際陶藝環境創造一個更為活潑多元的藝術環境氛圍。2014年臺灣國際陶藝雙年展邁入第10周年,在經年的努力與經營,建立起相當國際知名度,也成功讓臺灣陶藝與創作者推介出去,獲得國際多方文化交流機會。2014雙年展第二次由國際策展人規劃展覽內容,來自全球7個國家8份國際策展提案在主題選擇上,反映出國際陶藝環境的變化,包含傳統、當代及未來陶藝發展風貌、3D列印的引入也讓臺灣藝術設計領域產生推波助瀾的效應。2016年創設雙首、金獎個展及駐村計畫,當屆競賽結果亦揭示另一陶藝創作及流派趨勢。2018年首次邀請國內陶藝家擔任策展人,第一次嘗試著論述研究、爬梳及詮釋臺灣當代陶藝於亞洲初始的發展脈絡,提出臺灣當代陶藝之藝術性與精神性的特徵。返身回顧臺灣的陶藝雙年展,多年來持續拋出許多引人深思的問題。面對全球、臺灣當代陶藝發展的現實,全球化趨勢是無可避免的結果,我們需要重新檢視臺灣國際陶藝雙年展的角色與功能,如何有助於我們更能掌握、發展臺灣陶藝美學的詮釋權及話語權。

本文段落節錄自「林佳蓉,〈源流不息——「臺灣國際陶藝雙年展」開啟臺灣陶藝國際交流新頁〉,《歷史文物》第29卷第3期,No.302,頁64-頁71,2019」。

This paragraph is an excerpt from: LIN Chia-jung "Continuum—The Taiwan Ceramics Biennale opens a new page for Taiwan ceramic art community to exchange with its international counterparts." Bulletin of the National Museum of History 29, no.3 (2019). 64-71.

### Brief of Taiwan Ceramics Biennale

The very first permanent competition in Taiwan focused on ceramic art is the Chinese Biennial Ceramics Exhibition held by National Museum of History in 1986. Since then many ceramic art competitions have been organized by civil societies and local organizations in the 1990s. Among all, the Golden Ceramics Awards set up by Hocheng Cultural and Educational Foundation was particularly popularized. In 2000, both the Chinese Biennial Ceramics Exhibition and the Golden Ceramics Awards were expanded internationally (in the format of invitational exhibition and artwork contest). Later on, the first professional pottery museum in Taiwan—New Taipei City Yingge Ceramics Museum (formerly known as the Taipei County Yingge Ceramics Museum)—opened in November, 2000. The museum was commissioned and sponsored by the Council for Cultural Planning and Development of Executive Yuan (now the Ministry of Culture) in 2003 to organize an international ceramics competition, namely, Taiwan Ceramics Biennale ("Biennale"). The Biennale that calls for ceramic artwork has opened a new page for Taiwan's ceramic art community to exchange with its international counterparts and has become a domestic and international hub of creative energy.

The Biennale attempts to explore out-of-the-box ideas in an effort to establish its groundbreaking uniqueness. The Biennale continues to try different possibilities through four main axes: art competition, education and promotion (e.g. international symposiums and workshops), marketing (art critiques), and international jury. The first Biennale, opened in 2004, earned the Yingge Ceramics Museum and Taiwan a reputation and introduced to Taiwan global art perspectives, professional exhibition organization and international media exposure. Domestically it enhanced global perspectives, international professional image and capabilities of ceramic art professionals; externally it built an international cooperation platform to promote and export Taiwan's ceramic art and culture, to welcome creativity from around the world, and to give impetus to Taiwan to go global. The first Biennale attracted 692 artists from 47 countries and had an international jury made up of senior ceramicists, educators and critics from Taiwan, Japan, the United Kingdom, Germany and the United States. The jury members brought different interpretations of ceramic art, art, and crafts based on their very different cultural backgrounds and beliefs. The selection process sparked further discussion and diverse debates owing to the fact that the competition didn't set limits on the form and content of artwork.

very first exhibition curating competition as the museum adopted an unprecedented model of holding exhibition curating competition and artwork competition in turns. That year's Biennale became an important medium for reaching new audiences. It enabled ideas to be exchanged across nations, cultures, generations and ages. It offered a stage for well-known artists as well as rookies. The 2012 Biennale went ahead of the world to offer solo exhibition and artist-in-residence program opportunities, attracting more attention and discussion within the international ceramic art community and creating a more lively and diverse artistic environment in the field of ceramic art. On its 10th anniversary, the 2014 Biennale enjoyed a considerable international reputation because of years of hard work. It succeeded in promoting Taiwan's ceramic art and artists and in obtaining international cultural exchange opportunities. Being an exhibition curating competition for the second time, the 2014 edition received 8 curatorial proposals from 7 countries. The choice of an exhibition theme reflected changes in the international ceramic art environment. The exhibit's theme selected covered the past, present, and future of ceramic art, and introduced the topic of 3D printing that generated a ripple effect in the field of art and design in Taiwan. The 2016 Biennale celebrated, for the first time, two winners of Grand Prize and two of Gold Prize and those artists in residence. The result of the competition also revealed a new trend and school of ceramic art. In 2018, the Biennale introduced a domestic ceramic artist as the curator. Meanwhile, it, for the first time, discoursed, systematically examined and interpreted on the initial development of Taiwan's contemporary ceramic art, and presented the artistic and spiritual characteristics of Taiwan's modern ceramic art. Over the years the Biennale has continued to raise numerous thought-provoking questions. In light of the fact that globalization is an inevitable result and reality faced by Taiwan's contemporary ceramic art development, the role and function of the Biennale need to be reexamined so to better grasp and develop the right of interpretation and the right of discourse for ceramic aesthetics of Taiwan

The Biennale had its second edition in 2008. In 2010, the Biennale held the world's

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### 評審紀實

臺灣國際陶藝雙年展透過國際作品徵件及策展邀請比件、作品發表展示平臺及相關教育推廣活動(研討會、駐村計畫及創作示範)之舉辦與操作,將多年建構鶯歌及雙年展品牌形象之成果推向國際,對於入選、得獎藝術家及作品而言也受到國際陶藝界高度重視及注目,累積至今計有3,146參賽/展人次,歷屆亦皆有多位國人參與,包含首、金、銀、銅等,獲獎成績優秀,計770參賽/展人次。雙年展被視為一呈現當前世界陶藝趨勢,並提供新陶藝觀測方向的展示媒介,因此也考驗藝術家們如何體現他們所想展現的陶藝思創,不論是現代或是傳統都代表著其當代性,在傳統實用品與藝術品間的界限也許亦表達著簡樸卻精緻的審美風格。

臺灣國際陶藝雙年展於2020年正式邁向第八屆,針對國內外當代陶瓷藝術創作者提供展示平臺,採作品競賽展方式辦理,徵求全球陶藝工作者報名參加,

其中國籍、年齡、資格不限,須以陶瓷媒材為主之藝術創作(作品中陶瓷材料須占整件作品二分之一以上)。經過1年多國際宣傳,於2019年5月完成徵件,共有來自全球五大洲、58個國家、732件作品參賽,件數為自2004年開辦16年來最多,共同角逐獎金100萬元首獎。

本屆邀請來自英國、法國、日本、印尼及臺灣國內外資深陶藝家、陶藝教授、 策展人及藝文機構共7人組成國際評審團:高雄市立美術館李玉玲館長、法 國瓦洛里馬涅利陶瓷博物館榮譽策展顧問 Sandra BENADRETTI-PELLARD 女 士、國立歷史博物館廖新田館長、國立臺南藝術大學張清淵教授、日本滋賀 縣陶藝之森美術館松井利夫館長、英國皇家藝術學院陶瓷與玻璃系 Martin SMITH 榮譽教授及印尼雅加達陶藝雙年展策展人 Arief YUDI 先生等7位專業 人士進行初、決選兩階段評選出得獎作品。

### 評審過程

初選:陶博館依參賽者所提供之作品影像及報名資料進行檢視,審閱資料齊全度並進行審譯校稿。爾後,系統性地彙整、編撰,再提交予評審團評比。評審團須從605位創作者(含集體創作)所提732件作品挑選出入選者,共計有28個國家、118作品進入決選階段,且於2019年9月9日官網公告及通知入選者;經陶博館通知初選結果過程中,亦有因參賽者個人因素無法順利送件,截至決選會議前為止,最終計有109件作品進入決選。

送件:接獲入選通知者應於陶博館指定收件時間內將參賽作品寄達指定地點, 其中包含國際運輸、國際進出口報關及相關手續處理,作品抵達後由 陶博館開箱檢視狀況,過程繁瑣且耗時。 決選:陶博館於 2020年 1 月邀請評審團,進行為期 2 天作品原件評審。各評審針對作品造形創意、媒材運用及表現手法等嚴格審視;工藝技巧、原創性、技術發展或精緻美感等標準,都因評審多元背景及對於陶藝認定標準之構成條件各不相同有所撞擊,過程中經過數回合的討論、細細檢視及反覆思量,最終共議決選出首獎 1 名、金獎 1 名、銀獎 1 名、銅獎 1 名、優選 9 名及評審推薦獎 7 名,計有 20 位獲獎藝術家脫穎而出。



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### About the Record of Competition 2020

The Taiwan Ceramics Biennale has advanced the brand image of Yingge and itself through international call for artists and curators, platform for displaying artwork, and related education and promotion events (e.g. symposiums, artist-in-residence programs and demonstrations). All of the Biennale's finalists and winners and their works of art have been highly valued and received great attention in the international realm of ceramic art. So far there have been 3,146 entrants taking part in the competitions/exhibitions. Many Taiwanese contenders—770 to be exact—have participated and received excellent recognition in the form of awards such as Grand Prize, Gold Prize, Silver Prize and Brown Prize. While the Biennale is regarded as a display medium that presents current trends in contemporary ceramic art and provides new directions for ceramic art observation, artists are also being tested of how to embody their ideas and innovations. No matter what, a work of art—modern or traditional—will present its own contemporary form. The boundary between traditional utilitarian wares and artwork may also express a simple yet exquisite aesthetic style.

The Biennale has its eighth edition in 2020. It provides a display platform for contemporary ceramic artists at home and abroad. In the form of artwork

competition, this year's Biennale called for artists of all nationalities and in all ages to submit ceramic-based artwork (i.e. ceramic is required to account for more than 50% of all materials). After more than a year of international publicity, the Biennale accepted submissions till May, 2019, and received 732 entries from 58 countries across five continents, reaching its highest number in 16 years, to compete for NT\$1M Grand Prize.

This year's Biennale invited senior ceramicists, professors of ceramic art, curators, and directors of arts and cultural organization from the United Kingdom, France, Japan, Indonesia and Taiwan to form an international panel. The jury members are Yulin LEE, Director of Kaohsiung Museum of Fine Arts; Sandra BENADRETTI-PELLARD, Chief curator emeritus of the Magnelli Museum and Ceramics Museum of Vallauris; LIAO Hsin-tien, General-Director of National Museum of History; CHANG Ching-yuan, Professor at the Tainan National University of the Arts; Martin SMITH, Professor Emeritus of Ceramics and Glass at the Royal College of Art; Toshio MATSUI, Director of the Shigaraki Ceramic Cultural Park; and Arief YUDI, Curator of the 5th Jakarta Contemporary Ceramics Biennale. They selected the winners after preliminary and final selections.

### **Selection Process**

### Preliminary selection

The Yingge Ceramics Museum reviewed document integrity and went through the translation and proofreading process after examining the registration documents and photographic materials provided by the applicants. Then the museum systematically compiled and consolidated all of the materials and provided them to the jury. The jury then selected 118 entries from 28 countries out of 732 entries (including collective works) submitted by 605 artists for final selection. On September 9th, 2019, the museum announced the list of finalists on its official website as well as notified all finalists individually. Some finalists failed to submit their works due to personal reasons. Consequently, there were a total of 109 entries submitted before the final selection phase.

### Submission of works

The entrants who received the notification of entering the final selection stage were required to deliver their works to the appointed location within the designated

delivery period and to handle all relevant matters relating to artwork transport, such as international delivery, and import and export customs services. Upon arrival, those works were unpacked and inspected by the museum. This phase involved a large number of tedious and time-consuming tasks.

### Final selectior

The jury was invited to conduct a two-day review of original artwork in January, 2020. Every jury member rigorously reviewed the works from the aspects of form and creativity, use of materials, and methods of expression. They hotly debated on the topics of craftsmanship, originality, technical development, finesse and aesthetics in light of the fact that they're from diverse backgrounds and with different standards of what constitutes ceramic art. After several rounds of deliberation, meticulous inspection and repeated contemplation, the jury panel finally reached a consensus and selected 20 winners, including 1 Grand Prize, 1 Gold Prize, 1 Silver Prize, 1 Bronze Prize, 9 Special Prizes and 7 Recommendation Prizes.



012 關於雙年展 ABOUT THE COMPETITION 013

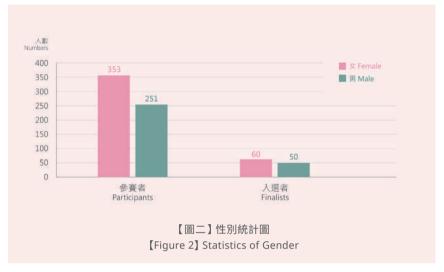
根據【圖一】參賽洲別統計圖,亞洲(380人)為參賽者人數最多的洲別,歐洲(144人)次之,美洲(71人)第三。初步統計總計110人,亞洲入選者占總人數之54.55%;其次為歐洲入選者占總人數之26.36%;第三為美洲入選者占總人數之17.27%。

如【圖二】中參賽者性別所示,本屆雙年展女性參賽者多於男性,共計353人, 約佔全體參賽者之58.35%。根據入選者性別,其比例差異較小,女性與男性 分別佔總入選者54.55%、45.45%。

依據參賽者年齡統計, 26-30歲參賽者人數(96人)以及31-35歲(81人), 佔全體參賽者的29.26%。根據入選者年齡而言,以46-50歲入選者(19人) 最多,36-40歲入選者(17人)次之。此外,本屆首獎、金獎及銀獎得獎者屬 中堅輩,年齡分別為58歲、41歲及56歲。 [Figure 1] Statistic of Continents indicates that Asia (380) provides the largest number of participants, followed by Europe (144) and America (71). There are 110 finalists of preliminary data, the percentage of finalists from Asia is 54.55%, followed by Europe (26.36%) and America (17.27%).

[Figure 2]Statistics of Gender reveals that women's participation in this year's Biennale exceeds that of men – at 58.35%, equivalent to a total 353 female participants. The percentage of women and men being selected as finalists is rather close, where women accounts for 54.55% of the finalists, and men, 45.45%.

The statistics by age group shows that 29.26% of the participants are between 26 and 30 years old (96) and between 31 and 35 years old (81). According to finalists' age, the highest number are between 46 and 50 years old (19), between 36 and 40 years old (17). Besides, the age of this year's prizewinners is between 41 and 58 years old – one of the winners of Grand Prize, Gold Prize and Silver Prize are aged 58, 41 and 30 respectively.



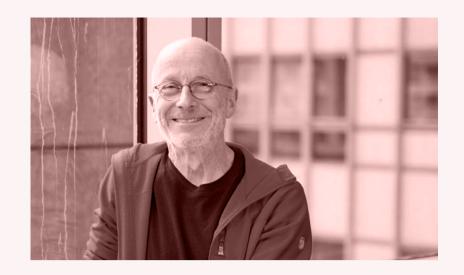


備註:由典藏展示組黃柔晏統計製圖表 Note: Statistics collected by HUANG Rou-yan,

Collection & Exhibition Dept.

016 關於雙年展 ABOUT THE COMPETITION 017





Martin SMITH

英國 British

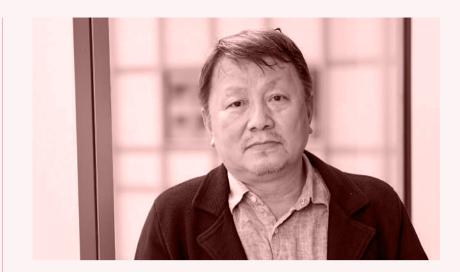
2020 臺灣國際陶藝雙年展評審團主席 Jury Chairman of 2020 Taiwan Ceramics Biennale

### 現職

▶ 英國倫敦皇家藝術學院實用美術系榮譽教授,專長陶瓷藝術及 玻璃設計,為英國陶瓷藝術重要關鍵人物

### **Current Occupation**

► Professor Emeritus of ceramics and Glass at the Royal College of Art, ceramic artist and designer.



張清淵 CHANG Ching-yuan

臺灣 Taiwanese

### 現職

- ▶國立臺南藝術大學教授、陶藝家、策展人
- 聯合國教科文組織國際陶藝學會及美國陶瓷藝術教育年會會員

### **Current Occupation**

- ► Ceramic artist and curator.
- Professor and the Chair of the Graduate Institute of Apply Arts of the Tainan National University of the Arts since 1997.
- ► Member of IAC and NCECA.



廖新田 LIAO Hsin-tien

臺灣 Taiwanese

### 現職

- ▶國立歷史博物館館長
- 國立臺灣藝術大學教授

### **Current Occupation**

- → The 14th General-Director of National Museum of History.
- ▶ Professor of National Taiwan University of Arts.



李玉玲 Yulin LEE

臺灣 Taiwanese

### 現職

- ▶高雄市立美術館館長
- ▶策展人、藝術評論、藝術史學者

### **Current Occupation**

► Curator, critic, art historian, and Director of Kaohsiung Museum of Fine Arts since 2016.

028 關於評審團 ABOUT THE JURY 029



Sandra BENADRETTI-PELLARD

法國 French



- ▶ 法國瓦洛里馬涅利陶瓷博物館榮譽策展顧問
- ▶ 2000-2019 法國瓦洛里馬涅利陶瓷博物館總策展人
- ▶ 2019 法國瓦洛里當代陶藝雙年展總監
- ▶ 2019 獲得法國騎士勳章
- ▶ 2015 獲得法國藝術文學騎士勳章

### **Current Occupation**

- ► Chief curator emeritus of the Magnelli Museum and Ceramics Museum of Vallauris.
- ► Chief curator of the Magnelli Museum and Ceramics Museum of Vallauris (2000-2019).
- General curator of the International Biennial of Contemporary Ceramics of Vallauris (2019).
- The Medal of the Knight of National Order of Merit (2019).
- ► The Medal of the Knight of National Order of Arts and Letters (2015).



松井利夫 Toshio MATSUI

日本 Japanese

### 現職

- ▶ 日本滋賀縣陶藝之森美術館館長
- ▶ 京都造型藝術大學教授、陶藝家

### **Current Occupation**

- → Director of the Shigaraki Ceramic Cultural Park.
- Ceramic artist, professor of Kyoto University of Art and Design.



Arief YUDI

印尼 Indonesian

### 現職

- ▶加帝旺宜藝術工廠創辦人暨總監
- ▶ 2019 印尼雅加達陶藝雙年展策展人

### **Current Occupation**

- Founder and Director of Jatiwangi art Factory since 2005.
- ► Curated the 5th Indonesia Contemporary Ceramics Biennale "Terracotta City Ceramic for the Real World" 2019.



### 張清淵 CHANG Ching-yuan

### 病毒 V.S. 解藥

年初,新北市立鶯歌陶瓷博物館的臺灣國際陶藝雙年展匯集了來自全球多國數百件的陶藝作品。

年初,臺灣全島因為地理位置以及國際化經濟發展的關係,開始受到新冠狀病毒的感染。

2020年對臺灣來說真是一個重要且特別的一年。

臺灣的當代陶藝發展進程中,陶博館的雙年展扮演了絕對重要的催化作用。原本被堅持傳統的族群視為毒蛇猛獸的外來陶藝物種,因為近 20 年來陶博館的雙年展以及頻繁的國際藝博會的推波助瀾下,臺灣當代陶藝的新世代逐漸演化出自主性強的抗體。

作為此次雙年展的受邀臺灣評審之一,本人是唯一兼具創作者與教育者身分。對於今年參展作品的 質與量以及評審的結果都不是我最關注的核心議題,因為像這樣量體的國際陶藝雙年展在亞洲鄰近 的日本和韓國也舉辦了相當多年,同時在中國大陸因為經濟實力的奧援下,更多更大的國際性陶藝 活動與展演不斷地上演,國際間知名且活躍的陶藝創作者、作品也不停地曝光於各個國際舞臺,如 同不斷重演的電視劇一般,逐漸地讓觀眾失去了期待感。

人類文化發展史中,狹隘的在地性發展與進程往往無法產生具深度的文化底蘊,唯有經歷不斷被衝擊與被挑戰的文化體才能蛻變,成為經典。

對於每兩年的臺灣國際陶藝雙年展,我深切地期待更多的新病毒入侵臺灣,提供臺灣建構出檢視分析病毒的機制和調製解藥的途徑;讓臺灣原本就深具應變能力的新世代在自我深化的過程中,找到自己的解藥、自己的話語權。

評審特別獎——以色列 Johnathan HOPP 的〈數位輔助〉,我所推選的這件作品,作者在陶瓷器物的製造過程中,將手工操作的介質移除,取而代之的是新的科技的代工。對於 20 世紀深受東方美學影響的西方當代陶藝,作者明確的指示出一個新的路徑。

### Viruses v.s. Antidotes

The beginning of the year was marked by the gathering of hundreds of ceramic artworks from around the world for the Taiwan Ceramics Biennale in the New Taipei City Yingge Ceramics Museum.

The beginning of the year was also marked by infections of novel coronavirus across the island of Taiwan because of its geographical location and international economic relations.

2020 is indeed a momentous and unusual year for Taiwan.

The Taiwan Ceramics Biennale has absolutely played a critical and catalytic role in the development of contemporary ceramic art in Taiwan. Ceramic artwork from abroad was formerly regarded as an alien species of vipers and beasts by communities sticking to traditions. However, after two decades of art movements by the Taiwan Ceramics Biennale and the international art fairs in Taiwan, emerging contemporary ceramic artists in Taiwan gradually develop highly autonomous antibodies.

Being the only one Taiwanese jury member with dual identities—creator and educator, my main concerns were not about the quality and quantity of entries or the results of evaluation. In the Asian region, international ceramics biennales with similar scale have been held for many years in Japan and South Korea, and more and larger international ceramic art events have been staged one after another in China because of its strong economic power. World renowned and active artists constantly present their works on various international stages just like TV shows which are rerun repeatedly, gradually losing audience expectations.

Throughout the history of human cultural development, a narrow focus on local development often fails to give birth to profound cultural heritage. Only cultural entities which have been constantly impacted and challenged will be transformed and become a classic.

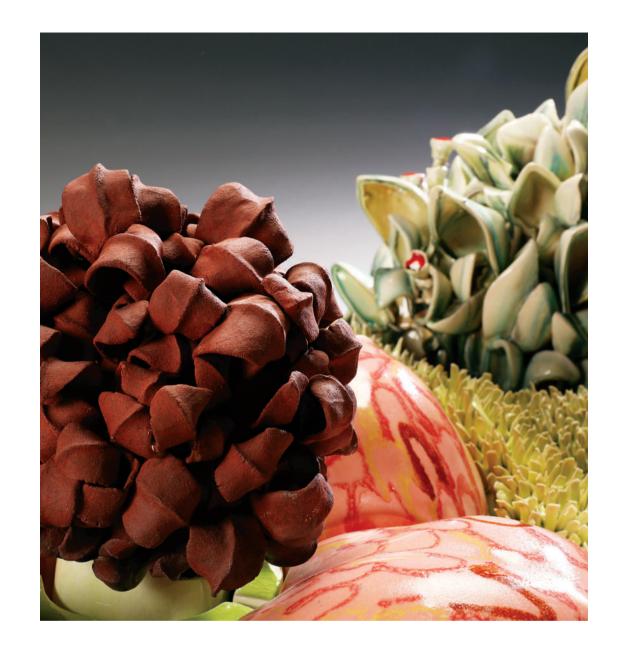
My deep expectation of the Taiwan Ceramics Biennale is this: More new viruses will invade Taiwan and consequently evoke mechanisms for viral analysis and methods of antidote formulation. It is my hope that Taiwan's young generation artists, who already have high capacity for resilience, can find their own antidotes and discursive power in the process of self-deepening.

Recommendation prize—Binary Assistant by Johnathan HOPP

In this work I selected, the artist removed manually operated media in the pottery making process and replaced them with new technology. By doing so, he explicitly indicates a new path for western contemporary ceramic art that is deeply influenced by Eastern aesthetics in the 20th century.

032 關於評審團 ABOUT THE JURY 033





### 首獎 Grand Prize

### Susan BEINER

美國 USA

### 盛菊花 Contained Chrysanthemum

88×31×88cm, 2019 瓷土、紅石∣注漿成形、組裝∣瓦斯窯 1222℃ Porcelain, red stone Slip casting, assembled | Gas kiln 1222°C



利用中國古畫中的菊花描繪大自然的幾何現象與力量,象徵 能夠抵抗任何逆境的美德。我關切於脆弱的人類與動植物生 態受到的影響,目標是透過現代工藝的實體性,創造我們與 自然及文化連結的生態平衡性。

### Contained Chrysanthemum

Contained Chrysanthemum portrays geometry and strength in nature by utilizing the chrysanthemum from historical Chinese painting. Chrysanthemum blooms symbolized the virtue to withstand all adversities. I raise concern about the effects on the fragile ecosystem of humans, animals and plants. My objective is to create an ecological balance between our connection to nature and culture through the materiality of modern craft, as we choose an interior landscape from our surroundings.

### Exhibitions

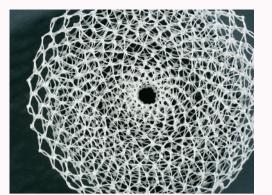
- ▶ 2020 Triaxial Blends, Northern Clay Center, Minneapolis, Minnesota,
- 2020 Contrasts in Clay, 2 person exhibition, Rockefeller Arts Center, State University of New York, Fredonia, New York, USA
- ▶ 2019 Sugar Fields, Form and Concept Gallery, Santa Fe, New Mexico, • 2018 Composed Construct, Traylor Gallery, Berea College, Berea,
- Kentucky, USA ▶ 2017 Hive Expanded, Art Lab, Krasl Art Center, St. Joseph, Michigan,

sbbaroque@gmail.com



Susan BEINER

b.1962 美國 USA



### NWC 1904

陶瓷是脆弱的,也是它美麗的原因。陶瓷的特點之一在於不 論材料看起來多麼堅硬,它都可以打破,以此為焦點,我做 了一件看起來一觸即破的陶瓷品。動物的骨骼是呈現動物性 的指標,可有不同的形式運作。我透過這種細緻架構的特性 創造出容器,以表達陶瓷脆弱的特性。

### NWC 1904

Pottery is fragile. But that makes it beautiful.

One of the pottery's features is that no matter how hard the material appears, it is breakable. Focusing on this, I have made a ceramic piece which seems like it could be broken with just a touch. The bones of vertebrate animals take different forms in order to exercise each motion and function. The skeleton of an animal is an index to represent its animal-ness, its identity. By creating a delicate framework that takes the shape of a vessel. I express the very nature of fragile pottery.

### Exhibitions

- → 2019 Surprise -Transcendental World, Setouchi City Museum, Setouchi, Japan
- → 2019 Toh-ISM from JAPAN, Sara Japanese Pottery, New York, USA
- → 2018 Live with Clay, Bizen City Bizen Pottery Museum, Okayama,
- → 2018 Sans quoi, Okayama('16,'14, '12, '10, '08, '06), Japan
- ► 2018 Area Gallery, Hiroshima('16,'14, '12), Japan

### Awards

▶ 2017 Bronze Prize, Gyeonggi International Ceramic Competition, Icheon World Ceramic Center, Icheon, Korea

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### 加藤直樹 Naoki KATO

b.1979 日本 Japan

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### 壓實的物質

我測試物質並選擇最擅於表達的透明白。我利用材料的抗 拒,挑戰我的力量,將彼此推到極限。我探索泥土的潛力, 安排物質與火的互動,但我控制與限制它的影響。這些作品 談的是現象論、經驗與脈絡。我對土著迷,我愛它的可能 性、顏色、味道、觸感,它軟到可以擠壓在我的手指之間, 但也銳利、密實到可以割破我的手指。

### Compressed Mass

I test matter, and choose the most eloquent of translucent whites. I challenge my strength with the resistance of my materials—pushing us both to our physical limits. I explore the potentials of clay and choreograph the movement of mass—fire collaborates; but I control and limit its input. These works speak to phenomenology, experience, and context. I am obsessed with clay: I love the possibilities, the colors, the smell, and the touch – at once so soft that it squishes between my fingers, and so sharp and dense that it could slice them.

### Exhibitions

- 2018 Raw Design, San Francisco Museum of Art and Design, San Fransisco California, USA
- ► 2016 Taiwan Ceramics Biennale, New Taipei Yingge Ceramics

• 2015 Silver Prize, Gyeonggi International Ceramic Competition, Icheon World Ceramic Center, Icheon, Korea

bradevanTAYLOR@gmail.com



**Brad TAYLOR** 

b.1964 美國 USA



### 青白餘談

在簡潔的器物表面,利用青釉的色調,以現代的方式和審 美,重新呈現了青釉的濃淡效果,也是對傳統青白釉的另一 種理解和詮釋。器物中所呈現的青白相間,猶如青色與白色 在相互交談,產生一種獨特的溫潤,樸素之美。

### A Conversation Between Green and White

Celadon glaze is applied on the simple surface of the object to re-render the variable density effects in a contemporary and aesthetic way. It is also one of the artist's understanding and interpretation of traditional green white glaze. That both green and white appearing on an vessel looks like they are talking to each other, creating a unique, warm, and simple beauty.

### Exhibitions

- → 2019 Hand Standing + Head Standing Exhibition, Korea
- → 2019 Contemporary Asian Ceramics Exchange Exhibition, Hangzhou,
- → 2017 Contemporary Asian Ceramics Exchange Exhibition, Hangzhou,

### Awards

- ▶ 2019 Winners Cheongju International Craft Biennale, Korea
- ▶ 2019 Selected, Gyeonggi International Ceramic Biennale 2019,
- → 2019 Special Prize, 20th Korea Craft Award, Iksan, Korea
- ► 2018 Selected, Talente Competition, Munich, Germany

isachina@hotmail.com



JIANG Shaoqing

b.1989 中國大陸 China



### 在臺灣的每一天

此主題是我將 2019 年 1 月至 4 月於鶯歌陶瓷博物館駐村 計畫的體驗化為作品。我對臺灣人如何深受陶瓷影響的文 化感興趣,以及日常陶瓷物件的元素如何帶來餐桌樂趣。 因此,我創作了一桌〈在臺灣的每一天〉,像是磚瓦、鐵花 窗、迪化街的色彩(藥材與食材)、外食文化和便當盒。全 部都是我個人在臺灣停留時所有的體驗,將快樂與獨特帶

### Taiwan Everyday

This project is to visualise Taiwanese cultural experiences from my perspective during the residency time in Yingge from January to April 2019. I am interested in how ceramics are deeply engaged with people's life in Taiwan and explore how the elements of everyday ceramic objects can be brought to the

In result, I created a table set which is explored the everyday life in Taiwan, such as tiles, penetrating windows, colours of Dihuajie (ingredients of medicine and food), a culture of eating out, and lunchbox. All are experienced by myself during my stay and would like to use my personal experience to the work to bring

- ▶ 2019 A Tale of Food & Tableware, Yingge Ceramics Museum, New
- ► 2018 Blue Contemporary Chinoiserie, KCDF Gallery (Solo Show), Seoul, Korea
- > 2017 The Colour of Akron (Solo Show), Folk Hall Gallery, University
- of Akron, Ohio, USA ▶ 2016 Perceive, Feel and Sense, Site-specific Solo Show, Mods Gallery, Seoul, Korea
- ▶ 2015 Korea Young Revolution, Gallery Huue, Singapore

sunaesharonkim@gmail.com



金善愛 KIM Sun Ae

b.1982 韓國 Rep. of Korea

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人物雕塑對我來說是捕捉人性與文化的過程。服裝是說故事 的媒介,也為文化的一部分,服裝在我的創作當中佔有重要 角色。我受到中世紀聖母馬利亞等古代人物雕像的袍子、布 匹與衣服褶紋的啟發。底座可以強調人物的姿態,例如:不 穩定性、臨時性或是固定的姿勢,或往天空仰望。

To work on the figure is for me a process to grasp human nature and culture. Clothes as a medium for storytelling and as a part of culture itself are taking a central position in my work. I'm inspired by robes, drapery and garment folds of historical sculptures like the medieval Marian Statues. Pedestals are elements that underline the attitude of the figure like e.g., an unstable/ provisional or a closed situation or a skyward

- 2017 Narrative- Ode to life, Gyeonggi International Ceramic Biennale, Icheon, Korea
- ▶ 2015 59th Faenza Prize, MIC Faenza, Italy
- → 2014 European Ceramics -13th Westerwald Prize, Keramikmuseum Westerwald, Höhr-Grenzhausen, Germany

- → 2017 First Prize, Suedwestdeutscher Keramikpreis, Keramikmuseum Westerwald and Badisches Landesmuseum, Höhr-Grenzhausen and Karlsruhe, Germany
- → 2016 Honourable Mention, Ceramica Multiplex 2016, City Museum, Varaždin, Croatia
- ► 2015 Honorary Award, Unicum 2015, National Museum Ljubljana, Ljubljana, Croatia

kontakt@stephanie-roos.de



### Stephanie Marie ROOS

b.1971 德國 Germany

ABOUT WINNERS AND FINALISTS 177