



TCB 2022 臺灣國際陶藝雙年展
TAIWAN Ceramics Biennale

世界的形狀
TANGIBLE WORLD





目錄 Content

市長序 - 永續未來 國際交流進行式	004
局長序 - 深耕地方 展望鶯歌藝術城	006
館長序 - 世界為友 以陶藝開啟對話	008
陶藝作為世界的新動能 2022 臺灣國際陶藝雙年展策展顧問 王怡惠	010
邁向新紀元，探索陶藝的社會新動能 2022 臺灣國際陶藝雙年展策展顧問 趙惠暎	018
從捏土成形到文化的進展 ——綜觀 2022 臺灣國際陶藝雙年展 臺灣美術史學者 蕭瓊瑞	022
子題一 溯形	024
子題二 無形	058
子題三 變形	086
子題四 進形	114
美濃的創造力 岐阜縣現代陶藝美術館學藝員 林泉	116
金海陶瓷的展現 Clayarch 金海美術館策展人 洪偉珠	120
藝術家簡歷	168

Mayor's Foreword - Sustaining the Future by Engaging with the World	004
Commissioner's Foreword - Striving for Yingge's Future as a Capital of Art	006
Director's Foreword - Making Friends Across the World: Ceramics as Icebreakers	008
The New Social Dynamics in Ceramics Exhibition Consultant, 2022 Taiwan Ceramics Biennale, WANG Yi-hui	010
Encountering a New Epoch, confronting new Social Dynamics in Ceramics Exhibition Consultant, 2022 Taiwan Ceramics Biennale, CHO Hye-young	018
From Working with Clay to Cultural Development: An Overview of the 2022 Taiwan Ceramics Biennale Taiwan Art History Researcher, HSIAO Chiong-rei	022
Tracing	024
Amorphous	058
Metamorphosis	086
Taking Shape	114
Creativity of Mino Curator Museum of Modern Ceramic Art, Gifu, Izumi Hayashi	116
The Clayarch Gimhae Museum Showcases the Ceramics of Gimhae Curator Clayarch Gimhae Museum, HONG Hee-joo	120
Curriculum Vitae of Artists	168

永續未來 國際交流進行式

新北市升格迄今已逾十年，持續以多核心區塊的思維發展地方特色，建構宜居環境，發展永續觀光。近年更以「新美學」為推動核心，打造文化韌性城市，透過即將完工的「三環六線」，將廣大的新北市以點線面串連，以多元且創新的思維規劃特色城鎮，透過 5C(Culture、Creativity、Care、Collaboration、Core) 發展策略，關照所有族群的藝文需求，發展美學廊帶深入市民生活。

而市府近年積極推動的「三鶯文創整合計畫」，即是以新北市立鶯歌陶瓷博物館及新北市美術館為雙核心打造鶯歌藝術城，並以「陶、藝、山、水」的理念整合改善鶯歌車站、陶瓷老街、美術館、博物館周邊空間，並結合在地景觀及人文意象。令人漫步其中即可想見鶯歌從早期作為產業聚落成就臺灣外銷陶瓷的榮景，深刻感受今日發展出精緻的陶瓷工藝並吸引大量的創意人才聚居的創新動能。陶藝的魅力在此不隨時間的更迭有所遞減，反而透過跨域的連結展現具臺灣特色的彈性與韌性，並透過如「臺灣國際陶藝雙年展」這樣具創新精神與專業代表性的國際陶藝交流平臺，持續帶領大眾認識鶯歌、感受獨特的「新北創藝力」。

很高興看到「2022 臺灣國際陶藝雙年展」無懼疫情的影響，以日新又新的精神，持續以線上線下的交流接軌國際、推動當代陶藝的發展，感謝策展團隊、國際友館與所有展出藝術家的努力，讓精采的作品得以在鶯歌陶瓷博物館呈現於大眾的眼前，新北市政府亦將持續透過文化向下扎根，豐潤這片美好的土地，向國際伸展友誼的枝桠，盼能使在地與藝文產業永續發展，恆久地盛放燦美的陶藝之花。

新北市長

侯友宜

Sustaining the Future by Engaging with the World

It has been a decade since New Taipei City gained its status as a city. New Taipei has been developing multiple areas as poles of growth, building infrastructure to improve the quality of living, and investing in sustainable tourism. As part of the New Aesthetics project, we are setting up the city to be culturally resilient. The rapid transit system, including three circular routes and six lines, will soon complete and connect the city more thoroughly. There are plans to foster multi-pronged and innovative local visions via developmental policies that focus on the “five Cs” (culture, creativity, care, collaboration and the cores). By being attentive to the artistic and cultural aspirations of all peoples and communities, we expand pathways that can immerse our citizenry in art.

For the past several years, the city hall has been working on the integrated cultural program for the Sanxia-Yingge region. The New Taipei City Art Museum and the Yingge Ceramics Museum will be the twin flagship institutions of Yingge, a capital of art. We will focus on ceramics, art and the landscape to enhance the areas around the Yingge train station, the historic ceramics streets, the Art Museum and the Ceramics Museum. The enrichment will incorporate the existing natural, cultural and visual elements of the areas. When you take a stroll here, you will be able to visualize the early days of Yingge, when the town was a flourishing industrial center that exported ceramics abroad. You will feel the impacts of today’s intricate ceramic masterpieces. You will sense our enthusiasm that appeals to many artists, who want to relocate and join us. The captivating allure of ceramics is timeless and transcends boundaries. Ceramics represent Taiwan’s distinctive flexibility and resilience. The Taiwan Ceramics Biennale is an innovative and professional international event for ceramic art that gives people a chance to get to know Yingge and experience the unique creative forces of New Taipei.

I am delighted to see how the 2022 Taiwan Ceramics Biennale does not succumb to anxiety about the pandemic and its obstacles. As a new day dawns, we rise again to forge digital and real-world bonds with partners across the world to promote contemporary ceramics. I am grateful to the curatorial team, our sister museums abroad, and all participating artists, who have put in so much effort. It is because of them that these exciting artworks can be seen by visitors to the Yingge Ceramics Museum. The government of New Taipei City will keep investing in cultural initiatives to enrich our fair city and build friendships with the rest of the world. I expect that more artistic and cultural enterprises in our city will pursue sustainable development in order to continue to create splendid ceramic treasures in the long term.

Mayor of New Taipei City

Yu-Yu Hou

深耕地方 展望鶯歌藝術城

鶯歌、三峽地區有歷史悠久的陶瓷產業和富饒人文氣息，走進鶯歌的街道巷弄，處處可見陶瓷產業在此長久發展的痕跡，傳統與現代彼此交融，和諧而富有生機，隨著「三鶯文創整合計畫」的逐步推動，更多的文化藝術活動在此蓬勃開展，透過城市景觀改造、生活美學營造、文化觀光體驗、產業加值創新、品牌活動建構等計畫，從鶯歌出發，帶動文化創意產業扎根萌芽，擴展至周邊地區，展現新北市豐沛的文化底蘊。

於 2000 年 11 月 26 日正式開館的鶯歌陶瓷博物館，是臺灣第一座以陶瓷為主題的專業博物館，由其組建策展團隊辦理的「2022 臺灣國際陶藝雙年展」以「世界的形狀－陶藝作為社會新動能」為主題，展現令人驚豔的創意，不只帶來陶藝跨領域結合的豐富表現，也呈現創作者對於己身所處的當下社會環境的種種思考。在邀集世界各陶瓷產地的創作者、美術館、博物館、人才培育單位及年輕世代陶藝家共同展出的過程中，亦可看見臺灣與鶯歌不只保留了悠久的技術，更以開放的心態面對時代的改變，在世界的陶瓷產地中已有了極具前瞻性的位置。

由新北市主辦的 2023 臺灣設計展，將以鶯歌為基地，結合地方藝文和休閒場域，展現新北市多面向的設計創造力，也盼望以臺灣國際陶藝雙年展享譽國際的陶博館持續以深耕在地累積的能量，結合具實驗創新面向的新北市美術館，以雙館磁吸效應共造鶯歌藝術城，展現城市轉型的創新成果。

新北市政府文化局長

龔雅雯

Striving for Yingge's Future as a Capital of Art

Yingge and Sanxia are intertwined with the history and industry of ceramics, which are enhanced by an active creative atmosphere. When you step into the streets and alleys of Yingge, you will find signs of its established ceramics industry. You will notice how this is where traditions and modernity converge, reconcile and re-emerge. As part of the integrated cultural program for the Sanxia-Yingge region, more cultural and artistic plans and events will follow. These include projects for urban renewal, art workshops, culture-based tourism, improvements and innovations to the industries, and branding campaigns. Yingge will be a center of cultural, artistic and industrial initiatives, which will influence its surrounding areas and highlight the vibrant cultures of New Taipei City.

The Yingge Ceramics Museum, inaugurated on November 26, 2000, is Taiwan's first museum to focus specifically on ceramics. The museum's curatorial staff has organized the 2022 Taiwan Ceramics Biennale around the theme "Tangible World: The New Social Dynamics in Ceramics". The biennale features surprisingly creative works that connect different fields and give insights into how the artists' communities and environments have inspired them. Invitees come from different fields of ceramics around the world. It is a joint effort between artists, galleries, museums and organizations that foster talents and young ceramics artists. We can see how Taiwan and Yingge have preserved traditional skills and embraced modern transformations. Taiwanese ceramics have earned a unique and innovative place among the world's ceramics.

New Taipei City, specifically Yingge, will host the 2023 Taiwan Design Expo. It will integrate local artistic and recreational sites. The multitalented designers and artists of New Taipei City will be at the forefront. We also hope that the Yingge Ceramics Museum, renowned globally for its Taiwan Ceramics Biennale, will continue to cultivate Yingge's own talents and resources. The New Taipei City Art Museum and the Yingge Ceramics Museum will solidify Yingge's status as a capital of art in our efforts to reorient and renew the city.

Commissioner of the
Cultural Affairs Department, New Taipei City

Kung, Yea-Wen

世界為友 以陶藝開啟對話

自 2004 年起開辦的「臺灣國際陶藝雙年展」，由新北市立鶯歌陶瓷博物館主辦，2010 年起更以開創的精神，開始以策展及作品競賽的形式交替舉行，經歷了將近 20 年的累積，已成為世界性的陶藝交流平臺，更與義大利法恩札國際陶藝雙年展、日本美濃國際陶藝三年展、韓國京畿道國際陶瓷雙年展並列為世界四大陶藝年展，透過雙年展這樣的世界級平臺，不只引進許多精彩的國際作品被國人認識，也促使更多臺灣藝術家受到矚目，持續在陶藝、設計、策展等領域發光發熱。

而已來到第九屆的「2022 臺灣國際陶藝雙年展」，面對近三年的疫情考驗，衝擊全球的博物館及美術館的營運與交流，並相當大程度地改變了人們旅行及互動的方式，在這樣的時刻，得以維繫國際陶藝展覽不間斷地辦理就更顯艱難與珍貴，「2022 臺灣國際陶藝雙年展」在瞬息萬變的當代世界，從鶯歌作為陶瓷文化產地的位置，持續地與世界保持聯繫並啟動對話。

陶博館非常珍惜有這樣的機會能夠以雙年展為平臺與王怡惠、趙惠暎策展顧問，國際單位以色列伊瑞茲博物館、日本岐阜現代陶藝美術館、韓國金海美術館、荷蘭歐洲陶藝中心合作。透過邀請具前瞻創作意識與精湛藝術表現的作品展出，帶領觀者共同反思我們所身處的當代社會，以作品回應在地認同，館際鏈結以及文化永續的未來想像。

新北市立鶯歌陶瓷博物館館長

張啟文

Making Friends Across the World: Ceramics as Icebreakers

Since the first Taiwan Ceramics Biennale in 2004, the event has been organized and hosted by the Yingge Ceramics Museum of New Taipei City. 2010 marked the beginning of a new cyclical format: The biennales now alternate between a curated exhibition and a juried competition. After nearly two decades of experience, the biennales have attained world-class status in the field of ceramic art. It is now recognized as one of the four main events for ceramic art in the world, along with the biennale of Faenza in Italy, the triennale of Mino in Japan, and the biennale of Gyeonggi in South Korea. As an international event, the Yingge biennale has introduced numerous fascinating works from across the world to the people of Taiwan. It also has brought attention to talents that Taiwan has cultivated. It has highlighted and boosted the fields of ceramics, design and curation.

The 2022 Taiwan Ceramics Biennale is the ninth biennale. It has to face the challenges of the pandemic of the past three years. The pandemic has impacted operations and relationships between museums and galleries across the globe, as well as traveling and interpersonal relationships. Despite the ongoing difficulties, it is even more crucial and meaningful now to keep organizing international events for ceramic art. In this rapidly changing world, the 2022 biennale uses its location in the ceramic cultural town of Yingge to initiate and maintain dialogs with the world.

The Yingge Ceramics Museum appreciates the curatorial expertise of Wang Yi-hui and Cho Hyeyoung during the biennale. We have also worked with organizations across the globe, such as the Eretz Israel Museum, Tel Aviv, Israel; the Gifu Museum of Modern Ceramic Art, Japan; the Clayarch Gimhae Museum, South Korea; and the European Ceramic Work Centre, the Netherlands. We have selected visionary works demonstrating creative awareness and exquisite artistry. These exhibits prompt the visitors to reflect on the society we find ourselves in. The works are reactions of local identities. They are also evidence of the friendships forged between museums. They are dreams of cultural sustainability.

Director of New Taipei City Yingge
Ceramics Museum

Chang Chi-wen

陶藝作為世界的新動能

王 怡惠

2022 臺灣國際陶藝雙年展策展顧問
國立臺北科技大學 文化事業發展系 系主任 副教授
澳洲國立雪梨大學 視覺藝術博士 Ph.D

陶藝是一種動態的、具象的、勞動的藝術表現形式，也同時包含觀念性、物質性與開放性。陶藝的歷史從人類手工技藝的發展，逐漸轉譯為延續文化的載體，其中涉入環境、科技、美學、經濟及永續等範疇之中。2022 年的臺灣陶藝雙年展處在全球疫情的考驗之下，館方在整體的策展機制與腳步，對應當前非常態的外在環境，試圖在全球期待恢復日常的情境中給予最大的可能性，並同時從環境人文、社會責任、身體感官、知識技術、區域特色及藝術家個人生命映照中，反思與探問近三年的疫情考驗，所投射出的新陶藝想像為何？藉由邀集展演的途徑，匯集 12 個國家，共 47 位創作者，從臺灣所在位置，重新梳理陶藝歷史脈絡一直傳達卻被忽視的聲音。以陶藝為知識的主體，視其為社會共有與集體生產的結果，逐步建構將 2022 年臺灣陶藝雙年展聚焦於「陶藝如何成為社會新動能」的提問與觀察。

陶藝生產的過程從感知經驗中看到、聽到、嗅到、摸到，乃至於理解並成為內容，並非所有的創作物件皆能以文字表述。透過思索「人」的價值和觀念是如何反映在生活、行動、創造性及「物」的關聯性時，英國人類學家阿爾弗雷德·傑爾（Alfred Gell）在其遺作《藝術與能動性：一套人類學理論》（Art and Agency: an Anthropological Theory）中，以藝術作為社會的行為，對「社會能動者（Social Agency）的社會關係」進行研究論述。所謂的藝術品（Art Object）的產出與對應，應是社會關係的產物，物質成為人內在的延伸，所以，就連社會中的人，因能動者的角色，藝術行為與其自身，透過深刻認識自我的需求中，變遷成為一種藝術發生條件的可能。人類學在文化、符號的關注之外，阿爾弗雷德·傑爾也提出「藝術是趨近於物傳達社會媒介的一種社會關係」（Social relations in the vicinity of objects mediating social agency）（Gell, 1992:13）藝術活動的特質不單是藝術家的創作，還有觀者的回應。經由博物館團隊、藝術家、策展顧問等的對話與討論，2022 臺灣陶藝雙年展及其於當代陶藝發展之脈路，綜整出四個面向作為當代陶藝現象觀察中的動能，其中包含：

- 1 溯形：回溯歷史與文化出發的養分，作為展覽的序曲與陶藝於當代藝術座標象限中的定位。
- 2 無形：取徑自然之物，匯集東、西方對應生存議題所產生具精神性象徵的造型生成。
- 3 變形：基於陶瓷材料所觸發的創意與跨界表現，將陶藝生產技術視為知識生產的過程（skill-based knowledge）。
- 4 進形：著重於人、物、與環境關係的面向，梳理土地紋理後所凝聚的地域特色。

以此四個面向作為推進陶藝在當代藝術表現中，激發藝術家向內探索及對外連結的觀察途徑，當代陶藝的表現也在世代間，再現所有具有創造力的藝術行為，提供觀者透過雙年展的舉行，近距離深入探究陶藝主體建構的可能性。

1 溯形—陶瓷之路

回溯歷史與文化的養分，呈現具有當代觀點的動能。

泥土擁有豐沛的能量，涵納人與多重藝術實踐形式，透過泥土的形塑過程，觸及生活的知覺並建立有意義的聯繫，帶有藝術、經濟、功能與文化想像的陶瓷物件，從東方穿越到西方，從西

方循跡回首東方。檢視陶藝歷史發展的路徑，「土」成為創造力的中心點，其所擊劃出的範圍，藝術家將材料深刻的互動和過程，經由參與的形式，促使功能和意義成為有形。除理解文字所描述的意義以外，創作者在「製做時」的態度和意圖，深切的將文化的色彩、歷史的裝飾表現、民間藝術中的符號、政治價值與認同、挑戰傳統以及回應宗教在生命中的低鳴等等，在文化積累的路徑上，將具有啟發性的創作意圖輸入廣泛的社會大眾群體，歷史的真實需以「物質」承載，並且只有原件能夠揭示（Walter Benjamin, 1935），陶瓷成為人類具有意義的視覺表現，涉及受文化影響下製作過程中決策的生成，經由物件傳遞出歷史性及社會性的網絡。

從關照東、西方二次戰後陶藝的變革、重要陶藝運動的啟發或亞洲陶藝族群間的關係性等，陶瓷成為當代藝術中的一個領域，也為藝術的表現提供了實踐的可能，由於黏土被視為一種長期與社會文化密不可分的材質，外在環境總會激勵藝術家打破慣例，面對社會及生活多方面的問題。黏土也被視為一種創作工具，藉此表露藝術家對於時代性及精神性的關心與情緒反應。

2 無形—自然轉譯

取徑自然，對應生存議題所產生具精神性象徵的造型。

傳統上界定陶藝的方式，多指以土為媒材，經過捏塑、切削、上彩與燒成等工序而完成的作品，然而現今世代對於「陶瓷藝術為何？」的課題，經由一再地審視而浮上檯面。當過程以更為開放的態度容納當前陶瓷藝術的現況時，約定俗成的創作路徑，經由空間、地景、聲音、環境等的結合與對話，將文化斷裂的造型，延續到時間與地理的質感表現，反之，亦有創作者將景與物所投射的心境，轉化成為結構與再建構的儀式表現。當人類邁向科技創新的世代，同時鏈結人與物最基本的關係時，創作者在環境中獲得較以往更高度的自主性，來回應所處自身的脈絡及覺知。

創作者的主體性取徑自然景物，映照自我對於陶瓷材料的態度，如實的將材料掌握能力，經由工序的重新排列組合，並且破除材料依附關係的必然性，作品逐漸從使用進入概念傳達並具有對社會議題反思的作用力。抑或將看似平凡安靜的生命情感，透過土的層層疊疊、火的炙熱燃燒、釉的自由淋漓，詮釋建構出內在與自然間虛實空間的律動。

3 變形—媒材理路

基於陶瓷材料所觸發的媒材與跨界表現，陶藝生產技術是知識生產的過程（skill-based knowledge）。

當使用各式種類的土材質進行陶藝製作時，製作者在生產過程中能非常纖細的感受其差異性，並運用不同的身體感官經驗，對應環境中溫度、濕度、風向等因素對於材質的影響。因此，透過自身對於陶瓷成形工序工法的研究與執行，可以理解不同的環境知識，以及當中「人」與「環境」的關係。此外，技術有著物質、社會與象徵的意義，研究技術不應脫離社會脈絡，重新重視創作過程中，技術所展現的媚惑力（captivation）與技術所蘊含的社會文化概念（Gell, 1992:40-63）就陶藝創作而言，以質材為優先的前提下，黏土必為優先材料，所以質材的選擇是被指定的（Watanabe, 1998）。陶藝家慣用黏土來傳遞概念，與觀者進行交流與溝通，因此，當陶藝家著手進行創作，概念經常是透過與質材的關係而發展出來，充分顯現質材本來的屬性，在形象塑造和精神表現上以不改變質材特徵為界線為基準。製作過程對於材料的理解程度往往是一種交換或是交流的途徑，材料與身體之間交流可

能面對極為棘手的難題，也可能是一種對抗關係，由單方支配創作最終的結果，無論是順應材質或是掌握材質，都有可能是一種不穩定的偶然與學習。

陶藝創作正透過新媒材的運用與基礎知識的挑戰，而與更廣泛的藝術領域相銜接，科技的滲透更是現代社會中不可忽視的一股力量，藉此藝術家們不斷地探索和發現新的題材及藝術表現形式，以求與科技、文化和藝術同步發展，展現出不分形態及區域的創作活力。許多不同領域的藝術家在過去跟陶藝沒有關聯，現在開始意識到以往認為獨立的論述正在與陶藝融合，特別當陶藝展望新領域並備受矚目時，使其在美術上的地位更是舉足輕重（Elliott, 2010）。多媒體影像轉換、身體舞蹈律動、生物疾病知識、解構數位編碼及開放材質想像，都讓探索素材與生產陶瓷物件的過程包含智力、體力與活力。媒材是具有挑戰性的、意外而美麗的、有時是實用的、可觸的，卻也可能是失敗的、挫折的，但理解和享受在製作過程中所帶來的能量，是讓陶藝創作者樂此不疲的巨大動能。

4 進形—土地共振

著重於人、物、與環境關係的面向，梳理土地紋理後所凝聚的地域特色。

陶瓷藝術曾經受限於原料運輸、成形過程、窯爐燒造及作品運輸不易等因素，而造成創作者經常定居於原料及燃料較易取得之陶瓷產區進行創作，因而作品風格與成型方式逐漸形成具有土地美感的特色產區。陶瓷該如何被保存？保存在空間中？地方創作者的手中？或成為一種具有脈絡化的概念延續在文化裡（Adamsom, 2007）？臺灣陶藝雙年展站在臺灣的位置，反觀國際陶藝的各個面向，臺灣必須更清晰的釐清自我的定位。陶藝是人類生活智慧的結晶，飽含族群文化內涵與特質，世界各地著名陶瓷生產地域，皆有其在土壤、燃料、動力資源上先天優渥的自然條件，而後在生產創造的過程中反映出地方生活文化特色，創作者也因沉浸其中，逐漸形塑出作品的地域風味。此次雙年展能看見藝術家如何將資本式消費型工業生產物件，轉換為對文化環境永續生存的反思，亦或透過聲音的傳遞，提醒即將消失的文化、技術和傳統。

透過邀集、推薦著名陶瓷城鎮的地方創作者、美術館及品牌等加入雙年展的脈絡中，滋潤博物館所在鶯歌本地的創作土壤，並強化與延續臺灣特色。同時邀請具有國際驻村經驗的創作者與關心土地議題的在地藝術家，產生作品與作品之間差異性的觀察與對話，形成共振與共震的連結，抑是相互鼓舞的力量，抑是差異產生的衝擊與行動。地方性陶藝的生產過程，相較於學院式的教育，其中蘊含的是富饒的在地自然環境知識，此乃珍貴的無形文化資產，具有推進現代人重新認識所處環境以及面對適應環境挑戰的潛質，不同的國際驻村經驗與創作環境，會逐步內化至創作者積累的知識與技術中，創造凝聚文化語言的能量，並同時檢視在環境改變之際，陶瓷所面臨的永續問題。

陶藝是一種可能性的開始，
 它提供物件與人交會的場域，
 它嘗試避免絕對與確定性的路徑，
 它是關於經驗、關於土地、關於人，
 它美麗而充滿能量。

The New Social Dynamics in Ceramics

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Ceramic art is an evolving, figurative, and laborious form of artistic expression that incorporates the qualities of conceptuality, materiality, and openness. Ceramics have evolved from tools and handicrafts to embodiments of cultural heritage. They are intertwined with the environment, technology, aesthetics, economy and sustainability. The 2022 Taiwan Ceramics Biennale takes place in the midst of a challenging global epidemic. The museum's overall curatorial approach and measures are taken in reaction to the current unusual circumstances. We do our best as the world hopes to regain some sort of equilibrium. During this time, we have brought together perspectives of environmental humanities, social responsibility, sensory perceptions, knowledge, technology, local identities and artistic introspection. We wonder how the pandemic has affected the conception of new ceramic art in the past three years. This invitational exhibition has brought together 47 artists from 12 countries. In Taiwan, we have gathered some of the neglected but historically significant voices in ceramic art. Ceramics can be considered bodies of knowledge that are socially shared and collectively produced. The 2022 Taiwan Ceramics Biennale asks and observes how ceramics become a new driving force for society.

Ceramic production is a sensory process involving sight, hearing, smell, touch, comprehension and the integration of oneself with the process. Not all artworks can be described verbally. By thinking about how the values and concepts of humanity are reflected in the interconnection between life, action, creativity, and objects, British anthropologist Alfred Gell's posthumously published book *Art and Agency: an Anthropological Theory* discusses art as a social behavior and elaborates on the social relations of social agency. The effects and responses of an art object are the products of social relations, and materials become inner extensions of people. In this way, even for members of a society, due to their role as the agent, artistic behavior and the self – through the need for a deep understanding of the self – become a possible condition for art to occur. In addition to the anthropological focus on culture and symbols, Gell defines the anthropology of art as “*social relations in the vicinity of objects mediating social agency*” (Gell, 1992:13). Artistic activities are not only distinguished by the creations of the artist, but also by the responses of the viewer. Through dialogues and discussions with the museum workers, artists, and curatorial consultants about the 2022 Taiwan Ceramics Biennale and the development of contemporary ceramics, we have synthesized four approaches for the observation of the dynamics of contemporary ceramics, namely:

1 Tracing:

Tracing the sources in history and culture that are the preludes to the exhibition and the status of ceramic art among contemporary art.

2 Amorphous:

Taking natural objects, bringing together Eastern and Western solutions to the issues of survival to produce spiritual symbols.

3 Metamorphosis:

Based on creativity and interdisciplinary performance from ceramic materials, ceramic production technology is viewed as a process of producing skill-based knowledge.

4 Taking shape:

Focusing on the aspect of the relationship between people, objects, and the environment, sifting through the textures of the land to distill regional identities.

These four aforementioned aspects can be used during the promotion of ceramic art in contemporary art. They inspire artists to explore introspectively and connect externally. Endeavors of contemporary ceramic art also reveal creativeness across generations. Viewers of the biennale can personally discover the possibilities of the subject construction of ceramic art.

1 Tracing: the Ceramic Journey

Tracing the sources in history and culture and presenting new momentum from a contemporary perspective.

Clay is rich in energy. It is as if it embeds people and multiple forms of art practice. Sculpting clay is a process that requires the perception of life and creation of meaningful connections. Ceramic objects with artistic, economic, functional and cultural purposes travel from the East to the West, and vice versa. An examination of the paths of the historical development of ceramic art shows that clay is a focal point of creativity. Within that delineated realm, artists interact intensely with the material and give forms to functions and meanings. In addition to understanding meanings describable by words, artists during the “production” have attitudes and intentions that are closely integrated with cultural hues, historical decorations, folk art symbols, political values and identities. They challenge traditions and respond to the whispers of religions. Once they enter the paths of cultural accumulation, these inspirational creative messages are transmitted to a wide range of social groups. The authenticity of history needs to be transferred by materials, and only an original work can reveal it (Walter Benjamin, 1935). Ceramics have become a meaningful visual representation of people. They have needed culturally influenced decisions during production processes. The objects are points of transmission in networks of historical and social relations.

Reflecting the transformation of ceramic art in the East and West after World War II, influences from major ceramic movements and relationships among Asian ceramic groups, ceramic art has become a field of contemporary art. It has also provided practical possibilities for artistic expression of art. Because clay has long been deemed a material inseparable from social culture, the external environment has always inspired artists to break conventions and to examine issues in society and life. Clay is also regarded as a creative tool to express an artist's concerns and emotional responses to the times and spirituality.

2 Amorphous: Interpretation of Nature

Art forms are inspired by nature, respond to survival issues and produce spiritual symbolism.

The traditional definition of ceramic art refers to the clay-derived works that are formed by sculpting, cutting, glazing and firing. However, the present-day definition is being reexamined and has regained prominence. Now that ceramic art is accepted and embraced openly, the conventional creative paths communicate with space, landscapes, sounds, and environment to break away from cultural norms and expand to the expression of the periodic and geographic textures. On the other hand, there are also artists who transform their state of mind (which are derived from landscapes and objects) into formal expressions of structure and reconstruction. As humanity

ventures into an era of technological innovation, we remain tethered to the simplest relationships between people and objects. In this environment, artists gain more autonomy than before, and they respond to their own context and awareness.

The artist's subjectivity derives from their natural surroundings and reflects one's attitudes towards ceramic materials and virtuosity with the materials. After revamping the workflow and breaking away from the necessity of material attachment, the works gain conceptual expressiveness and contemplative capabilities over social issues. Seemingly ordinary and subdued emotions, under the layers of clay, the flames, and the dripping glaze, are interpretations of the rhythms of the virtual and actual spaces between the interior and the nature.

3 Metamorphosis: Material Philosophy

The medium and cross-disciplinary expressions are based on ceramic material. This is where ceramic making becomes the process of skill-based knowledge.

When working with the various types of clay to make ceramics, an artist feels the subtle differences during the production process. The different bodily senses perceive the impacts of environmental factors on the materials, such as the temperature, humidity, and wind direction. Therefore, through one's own research and experience of ceramic-making processes and methods, one can grasp the different environmental knowledge and the relationship between people and the environment. Furthermore, technology has materialistic, social, and symbolic implications. The study of technology cannot be isolated from its social fabric. The re-emphasis of the creative process includes captivation by technology and the social and cultural concepts inherent in technology during the creative process (Gell, 1992:40 -63). When making ceramics, if one prioritizes the materials, clay must be the prioritized material, so the choice of materials is pre-specified (Watanabe, 1998). Ceramic artists habitually use clay to convey concepts and communicate with viewers. Therefore, when ceramic artists create, the concept is often developed through their relationship with the material. This reveals the original attributes of the material. In terms of shaping the image and manifesting the spirit, the delineation is based on the immutability of the material. During the production process, the comprehension of the materials is often a way to exchange or communicate. The communication between materials and the body may be difficult, as it may also be a confrontational relationship. The creative end-result is controlled by one party. Whether by yielding to or mastering the material, it may be an unpredictable opportunity for learning.

Through the use of new media and challenges to fundamental knowledge, ceramic art is connecting with the broader art community. The immersion of technology has an impact that cannot be ignored in modern society. Artists keep exploring and discovering new topics and forms of expression, so technology, culture and art can grow together and show how creativity is alive across disciplines and domains. Many non-ceramics artists who had no contact with ceramics are now beginning to recognize their previously isolated discourses are encountering ceramics. It is especially true as ceramics cross into new areas, gain attention and attain a pivotal status among the fine arts (Elliott, 2010). Multimedia conversions, dance rhythms, the biological study of diseases, the analysis of computer codes and unchained imagination of materials are all part of the exploration of materials and production of ceramics. These include intellectual prowess, physical strength and vigor. The medium is challenging, unexpected and beautiful. Sometimes practical and tangible, it can also be a failure and a cause of frustration. Understanding and appreciating the energy brought forth by the creative process is what makes ceramics artists keep going back to their work.

4 Taking Shape: Connections in the World

Highlighting aspects of people, objects and ties with the environment. Unraveling local characteristics unique to a region.

Ceramic art was once hampered by the transportation of raw materials, sculptural processes, kiln firing, and the transportation of works. Artists therefore often lived in ceramics-producing towns, where raw materials and fuels were easier to obtain. As a result, their works and methods developed distinctive local characters specific to their lovely towns. How do we preserve these ceramics? Should they be preserved in their space or in the hands of local artists? Or should it become a contextualized concept of cultural heritage (Adamsom, 2007)? The Taiwan Ceramics Biennale is located in Taiwan. To distinguish itself from other ceramics around the world, Taiwan must clarify its distinctiveness clearly. Ceramic art crystallizes human wisdom. It contains ethno-cultural connotations and characteristics. Famous ceramics centers over the globe have favorable natural conditions, such as soil, fuels, and power-supply resources, so their production and creative processes are sensitive to local life. Artists also absorb these elements and produce works with regional characteristics. This biennale sees how the artists replace capital-based and industrially produced consumer products with works that reflect on the sustainability of the cultural environment. These voices are a reminder about how these cultures, skills and traditions are at risk of vanishing.

By inviting and highlighting local artists from reputable ceramic towns, art museums and enterprises have come together for the biennale. This will nourish the creative soil of Yingge, where the museum finds itself. They will reinvigorate and maintain what makes Taiwan special. We have also invited people with artist-in-residence experience abroad and local artists concerned with land issues to observe and discuss the differences between the works, to resonate and to connect as a group. We hope to see mutual encouragement as well as debates that are inspired by the contrasting approaches. Ceramics production in a local setting is comparable to formal education, augmented with extensive knowledge about the local natural environment. This is a precious intangible cultural asset, and it can encourage people to re-examine their environment and to face the challenges of adjusting to the environment. The different international art-residency experience and creative environments are internalized and accumulated by artists as knowledge and skills. They conceive and advance a cultural language. At the same time, they explore how ceramics survive when their environment changes.

Ceramics are at the forefront of another possibility.

They provide a forum for objects and people to come together.

They venture beyond static and predictable paths.

They're about the experience, land and people.

They're beautiful and vibrant.

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