

寫在「鶯陶的鄉味-鶯歌陶藝工作室即景」展之前

宋龍飛

前國立故宮博物院研究員
兼出版組組長
資深陶藝評論家

臺北縣鶯歌鎮是國內陶瓷製造業歷史悠久的一處產區，根據民國三十一年（一九四二）臺北縣誌記載：「鶯歌於清朝嘉慶年間，有福建泉州人吳岸、吳糖、吳曾者來臺，見鶯歌尖山埔附近，所產黏土適宜陶瓷，乃開廠製造，漸傳播於各地」。後人考證嘉慶年間大致是指嘉慶九年（一八〇四），泉州人吳岸即是曾在鶯歌大湖兔子坑從事陶瓷燒造的吳鞍。這段簡短的歷史，說明了鶯歌成爲一個陶瓷專業區的緣始，乃是有其歷史淵源的背景。去歲二〇〇四年，鶯歌製陶二〇〇年，更彰顯了陶瓷工業區的重要性。

二百年來，鶯歌陶瓷產業經過不斷的改良，引進新科技，在品質上逐漸的提昇；製陶技術、釉藥應用以及造形設計上都有顯著進步，儼然已經成爲世界重要的一處陶瓷生產地。陶瓷博物館的興建，更帶動了國際專業人士、知名藝術家、陶藝家相繼來訪，過去鶯歌陶瓷博物館，已策畫了許多精采的展覽，從宏觀的角度看，都不失其爲鶯歌陶瓷產區創造了一頁新歷史，而這頁歷史是聚合了無數幕後工作人員、專家、學者、陶藝家的智慧心血所凝聚而成。

一九八八年在香港召開了一項定名爲「傳統與現代國際陶瓷學術研討會」，會中我曾對臺灣社區陶瓷發展做了一個總結：「經濟發展快速，帶動了社會大眾參與的意願，大批的陶藝家駐進陶瓷生產專業區，可促進日趨式微的傳統陶瓷產業更新，一個專業的小社區，駐進的陶藝家愈多，則愈能顯現社區活動的生命力，不僅品質大幅提昇，同時更能營造出一種特殊的陶瓷藝術氣氛，並以廣招徠」。我國近鄰日本、韓國，莫不都是以著名陶藝家工作室爲號召，用以彰顯此一地區的重要性。鶯歌陶瓷博物館有鑑於此，乃積極籌畫，邀請在地十六位陶藝家之工作室參與展出，將他們的生活型態、夢想、現實創作以及思想一一呈現給觀眾。他們的年齡差距上下二十年（一九四八～一九六八），但均爲一時之選，此一現象說明國內陶藝家發展已全面開展，青壯年陶藝家投入製陶的專業行列，爲未來的陶藝發展注入了新血與活力。

Writing Prior to the Exhibition of "The Scent of Yingge Ceramics-Images of Yingge Pottery Studios"

Long-Fei Song

Former researcher and the director of the publishing department in the National Palace Museum /
Currently senior ceramics critic

Yingge is a region in Taipei County with a long history of ceramic production. According to the record in the 1942 *Annals of Taipei County*: "During Jiachin era, Ching Dynasty, An Wu, Tang Wu, and Zen Wu came to Taiwan from Fujian, Chuanzhou. They found that the clay dug in Jianshanpu, Yingge was suitable for pottery making, so they started to exploit and manufacture, gradually spread out to other towns quickly". Later research indicated that "Jiachin era" refers to "the ninth year of Jiachin" in 1804, and the one came from Chuanzhou called An Wu was the same person who was engaged in pottery making in Tu-Tze-Kang, Dahu in Yingge afterwards. This short brief proved Yingge as the pioneer of professional pottery district with historical reasons. Last year was the two-hundred-year anniversary of ceramics making in Yingge remarked the importance of pottery industries.

For 200 years, the pottery industry in Yingge has constantly evolved with technical innovation, and the gradual improvement on quality. The apparent progress on the technologies, applying glazes, and the form design of pottery had already make Yingge become an important site of pottery production in the world. The establishment of Yingge Ceramics Museum also invites international professionals, famous artists, and ceramists to come to visit. And furthermore, Yingge Ceramics Museum has planned lots of wonderful exhibitions. Its achievements can regard as a new page for ceramic production in Yingge gathered by the intelligence and effort of the countless staffs, experts, scholars and ceramic artists behind the scenes.

I summarized "The ceramic community development in Taiwan" at "The International Symposium on Traditional and Modern Ceramic" in Hong Kong, 1988: I conclude the lecture with, "When economy fast develops and inspires people's participation, many ceramic artists would reside in the professional district, and promote traditional ceramic industry. With potters residence in the community, the community shall gain upgraded quality and atmosphere with attractions." Japan and Korea are nearby countries where famous pottery studios present good reputation and reflect the importance of the region. With considerations, Yingge Ceramics Museum has invited sixteen pottery studios for this exhibition. They present artists' attitude about life, dreams, realistic condition of creation and thought to the audience. These artists with disparity approximately 20 years (1948-1968), they are all gathered for the moment. This explains that potters have already launched into a new field with younger generation's participation, and new hopes for future ceramics development.

這十六位陶藝家，他們分別是：

- 一、陳木泉一九四八年生，早期作品以原住民的生活片段與其作品結合形成其獨特的陶藝風格，頗獲國際人士的讚譽，近年復研究傳統的陶瓷釉藥，已獲得可觀的進展。
- 二、王惠民一九四八年生，充滿了鄉土氣息與誘人的丰采，他的作品從創新中，看到了傳統的新生。
- 三、郭明慶一九五一年生，他是一位具有深厚繪畫、配釉、燒窯基礎的陶藝家，他靈活的思考能力加上一般人獨缺的爆發力，使他的作品從傳統中形成了巨大的想像空間。
- 四、許朝宗一九五五年生，作品細膩，刻畫精微，將傳統陶瓷造型變造，予人視野印象深刻，近年復大量用金描繪，使舊文化與新生命產生了新的交融。
- 五、郭聰仁一九五七年生，擅用無光鐵釉與錳釉裝飾陶瓷，而創造其個人陶瓷生命史上之巔峰，對其他釉色之研究，亦花費了很大的功夫。
- 六、李邱吉一九五七年生，長年以坯體代工著稱，近年從張繼陶先生學習鈞釉，作品始見釉色，大有青出於藍之趨勢。
- 七、許德家一九五九年生，擅製茶具，作品以青瓷、青白瓷著稱，假以時日成就無可限量。
- 八、李金生一九六二年生、許明香一九六三年生，他們是夫妻檔陶藝家，常年耕耘於民俗陶藝這塊園地，獲得可觀之成就，對本土人、地、物的摹寫，尤見真情。
- 九、蕭巨杰一九六三年生，作品浪漫而富遐想，色釉搭配，柔和細膩，隱然展現巨匠之丰采。
- 十、劉奮飛一九六四年生，作品以手捏花器著稱，器表處處殘留陶藝家的手捏真跡。

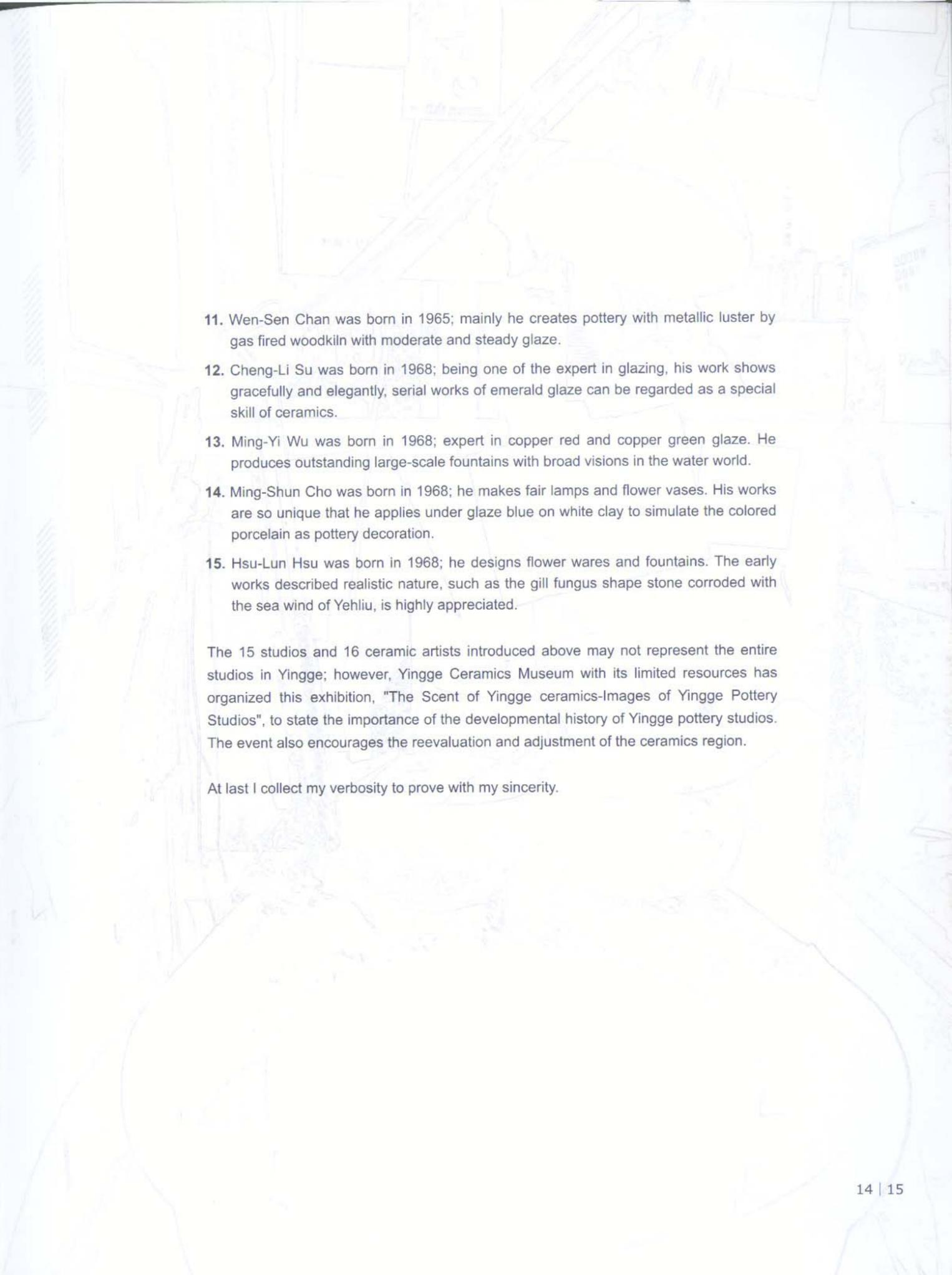
These sixteen artists are:

1. Mun-Chang Chen was born in 1948; his early works feature the aboriginals' life as his unique style. He also obtained praises from international experts. He currently produces traditional glazes, and has received considerable progress.
2. Hui-Min Wang was born in 1948; full of local flavors and enchanting appearance, his works show the rebirth of tradition from innovation.
3. Ming-Ching Kwo was born in 1951, and he is well-trained at painting, glazing, and pottery making skills. His flexible thinking and explosive energy make his works an enormous imagination space from the tradition.
4. Chao-Chong Hsu was born in 1955; the works are fine and delicate, and what he changes the shape of the pottery is deeply impressed. Recently he depicts in a large amount of gold, and brings the new blend of the culture and the new life.
5. Tsung-Je Kwo was born in 1957; good at using the iron glaze and manganese glaze for decoration, which also led him to the summit of his ceramic life. Besides, he makes lots of effort to research other color glazes as well.
6. Qiu-Ji Lee was born in 1957, famous for his mold casting. Since he studied Chun glazes with Mr. Ji-Tao Chang, his works appeared the glaze color that surpassed the master.
7. Te-Chia Hsu was born in 1959; expert in tea set, produce fine celadon porcelain, and will soon become a master.
8. Jin-Sheng Li was born in 1962; Ming-Chiang Hsu was born in 1963. For years, they are pottery couple with considerable achievement in folk pottery. The works describe the local people, land and things with genuine and sincerity.
9. Chu-Chieh Hsiao was born in 1963, and his works are romantic fantasy, the color glazes is matched, soft and fine, fully represent the master's appearance.
10. Fen-Fei Liu was born in 1964; his works are famous for pinching flower ware, and the surface of pottery remains the real marks of pinch everywhere.

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- 十一、詹文森一九六五年生，以瓦斯柴窯燒製帶有金屬光澤之生活陶為主，釉色沉穩內斂。
- 十二、蘇正立一九六八年生，是玩釉的高手之一，作品無論大小，均展現出雅致、雍容之氣息，所製翡翠釉系列作品，堪稱陶林之一絕。
- 十三、吳明儀一九六八年生，作品以銅紅、銅綠釉見長，近年來復製作大型水流生活陶，而愈見其視野之寬廣，氣魄之雄偉，而成爲水世界中之佼佼者。
- 十四、卓銘順一九六八年，擅製燈具、花器，作品利用化妝土繪製青花，模擬青花瓷片裝飾於器表，作品別具一格。
- 十五、許旭倫一九六八年生，擅作花器、水流，早期作品多以摹寫自然爲尚，如野柳蕈形石被海風侵蝕所呈現的不同的地貌，頗受好評。

以上所介紹的十五家工作室十六位陶藝家，雖非代表鶯歌陶藝工作室之全貌，但鶯歌陶瓷博物館，在有限的資源下，克盡萬難，舉辦這個定名爲「鶯陶的鄉味—鶯歌陶藝工作室即景」展覽會，旨在說明陶藝工作室在鶯歌陶瓷發展史上的重要性、以及陶藝工作室在無形之中提昇了陶瓷產區的產品水準。

作者謹摭拾贅言以證之。

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11. Wen-Sen Chan was born in 1965; mainly he creates pottery with metallic luster by gas fired woodkiln with moderate and steady glaze.
12. Cheng-Li Su was born in 1968; being one of the expert in glazing, his work shows gracefully and elegantly, serial works of emerald glaze can be regarded as a special skill of ceramics.
13. Ming-Yi Wu was born in 1968; expert in copper red and copper green glaze. He produces outstanding large-scale fountains with broad visions in the water world.
14. Ming-Shun Cho was born in 1968; he makes fair lamps and flower vases. His works are so unique that he applies under glaze blue on white clay to simulate the colored porcelain as pottery decoration.
15. Hsu-Lun Hsu was born in 1968; he designs flower wares and fountains. The early works described realistic nature, such as the gill fungus shape stone corroded with the sea wind of Yehliu, is highly appreciated.

The 15 studios and 16 ceramic artists introduced above may not represent the entire studios in Yingge; however, Yingge Ceramics Museum with its limited resources has organized this exhibition, "The Scent of Yingge ceramics-Images of Yingge Pottery Studios", to state the importance of the developmental history of Yingge pottery studios. The event also encourages the reevaluation and adjustment of the ceramics region.

At last I collect my verbosity to prove with my sincerity.