



蝴蝶春夢

國籍：台灣
 作者：郭雅眉
 尺寸：88×62×6.5 cm
 年代：2000
 燒成溫度：1200°C

Butterfly spring dream

Nationality: Taiwan
 Ceramist: Kuo, Ya-Mei
 88×62×6.5 cm
 Year: 2000
 Temperature: 1200°C

對於日益減少的傳統建築有著莫大的情懷，希望能藉由陶土將其人文藝術思想保留下來。由於建築物本身大部份就是由磚土等所形成，所以用陶土創作也最能表現建築的特色，由於陶土創作時的落差而呈現的光影變化更是其它媒材所不能及。此件作品是將台灣的多處知名傳統建築最精美之處摘錄下，而集結成一件作品。因不希望讓人有呆板的感覺，因此加上現代美學重新分割、重組，呈現一種新的面貌。

I have a strong attachment to the ever-decreasing traditional architecture, which I wish to restore by infusing in my work its literature and artistic value. Traditional buildings were mostly constructed from bricks, so I think ceramics is the most suitable way to represent the characteristics of their architecture. The effect of light and shadow naturally created in the process of making ceramic work is superior to most other media.

I chose the most fantastic parts from well-known traditional buildings in Taiwan, adapted them and incorporated these features in one piece. To avoid the impression of mechanical adaptation, I rearranged and reconstructed these elements to give my audience a sense of modern aestheticism.



群相系列一聚

國籍：台灣 作者：曾永鴻
 尺寸：100×60×10 cm 年代：1999 燒成溫度：1230°C

Faces of crowd series- Getting together

Nationality: Taiwan Ceramist: Tseng, Yung-Hung
 100×60×10 cm Year: 1999 Temperature: 1230°C

對人的關心是我從事陶藝創作的出發點，近年來，我一直以人物為創作主題，尤其以現代都會生活中之男女之間的微妙關係，進行一系列的探討、表現。

本作品題為「群相系列一聚」，在作品坯體的處理上，先以陶土塑造形體，再用各色化妝土，進行表面肌理的處理，再加上雕刻紋理、重疊上化妝土等手法，刻劃出細密、繁複的花紋，以表現現代都會生活的「光鮮、亮麗」。在造型上，人物的身體比例，以較為誇張、扭曲的方式呈現，透過手指、腳趾等緊張肌肉的塑造，反應出人們內心世界的「冷漠、疏離」。外表的衣飾光鮮亮麗，內心世界卻相互提防、冷漠疏離，交織出一幅現代都會生活中的男女關係。

Human interest is my starting point in making pots. In recent years I have been handling ceramic work with subjects related to people, especially the delicate relations between male and female in the modern urban society. This series of works is my exploration and representation of this topic.

In Faces of Crowd series-Getting Together, I made the body by molding the clay and processed the surface textures using cosmetic clay with different colors. I further carved patterns on the surface and reapplied layers of cosmetic clay, creating closely woven and complicated decoration, which is the "fashionable and attracting" aspect of modern city life. However the figures are exaggeratedly out of proportion and their fingers and toes are twisted with tension, reflecting the "strange and indifferent" inner world of modern people. Isn't this an appropriate portrayal of the contrast in the relations between men and women in urban life?