

策展記言

專案執行者的話：漣漪共振

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「今年的NCECA年會在聖地牙哥舉行，系上將補助飛機票與報名費，請大家踴躍報名。」2003年的春天，正在美國羅德島設計學院就讀陶藝研究所的我，聽到系上老師向大家宣布NCECA年會的訊息後，立刻感受到課堂上的喧鬧聲，大家此起彼落地談論起NCECA年會的主題、展覽、論文內容、工作營示範者的專長等等。參加NCECA年會，是北美陶藝系所學生的年度大事。2005年的春天，已回到臺北縣立鶯歌陶瓷博物館工作的我，正在為NCECA北美當代陶藝展而奔忙，在美國學陶兩年所見所聞不時一一浮現腦海。

50年代初期，美國陶藝工作者受視覺藝術思潮影響，漸漸省思陶瓷藝術表現的可能性。當彼得·沃克斯（Peter Voulkos）朝「完整的容器」劃破一條狹長溝紋的同時，不但破解了陶瓷只能是容器的魔咒，也展開了陶藝啟蒙運動的篇章。歷經半個世紀，北美的陶藝教育與創作環境發展日趨成熟，其中，最引人注目的便是美國國家陶藝教育學會（NCECA）。美國國家陶藝教育學會應是全世界最大的陶藝學會，此處所指的最大，包括會員人數最多、組織最健全、年會活動最盛大、對陶藝教育最具貢獻等多項世界之最。

臺北縣立鶯歌陶瓷博物館很榮幸能舉辦NCECA創會以來最大的國際性展覽，共計展出來自美國與加拿大67位陶藝家的125件展品。感謝本展的兩位策展人：米雪兒·康蕊（Michel L. Conroy）女士與郭義文（Yih-Wen Kuo）先生。因為他們不辭辛勞的為我們聯繫陶藝家、整理參展者資料、提供陶藝品國際運輸的經驗與建議、協助文章撰寫與邀稿等繁重的工作，「複調多音——NCECA北美當代陶藝展」方能於2005年7月在臺灣順利展出，當然更要感謝所有參展者的共襄盛舉，以及美國在台協會文化新聞組、仕嘉運通股份有限公司的熱情協助。

北美特別注重「個人價值」的觀念，人與人之間不時互相鼓勵、讚美與肯定，這樣的整體特質也同時反映在陶藝作品上。展覽的主標題往往萃取自展覽內容最重要的精神，本展以「複調多音」為主標題，希冀詮釋北美當代陶藝家創作意識的獨立自主性與作品風格的多元表現性。本展引用巴赫汀的「複調」理論，強調每一件作品都源自於創作者創作意識的實踐、都各有其獨立而重要的存在價值。因此，每一個參展者、每一件作品都各自發出屬於自己的聲音而共存於多元的當代。北美陶藝家血液裡蘊藏的就是這種自信與能量，每一個人都能盡情實踐自我、發出屬於自己的鳴聲。

還記得在撰寫研究所畢業論文時，論文寫作指導老師要求同學問自己一個問題：「我的作品是以什麼樣的語言言說？」乍聽之下一時不知如何回答，而論文寫作課的重點，就是幫助大家尋找答案、彼此分享並激盪出更多的想法。期末的創作論文發表，則是成果驗收的美好時刻，來自不同藝術系所的同學各自以充分的準備向大家分享創作成果，而大家也回饋不同的觀點與想法，這濃厚而愉悅的藝術氛圍，至今仍讓我懷念不已。令人感動的是在北美陶藝環境中也同樣有的氛圍，陶藝家之間交流頻繁，定期舉辦作品發表、作品評論與建議、經驗與技術的切磋等。只要敞開胸懷，陶藝創作這條路可以不需孤獨無助地踽踽獨行。

期待藉由「複調多音——NCECA北美當代陶藝展」在臺灣的展出的機會，提供大家一個近距離欣賞北美當代陶藝的場域。然而除了展覽的粉墨登場之外，北美陶藝界如何凝聚力量、相互扶持、提攜後進，更值得臺灣陶藝界借鏡參考。深深祈願這次「複調多音」所發出的聲響，得以為臺灣陶藝教育與創作環境震盪出美麗奔放的漣漪。

Projector Coordinator's Statement: "Diverse Domain" as an Activator

Miao-Feng Chen / Research Assistant of Taipei County Yingge Ceramics Museum

"The annual NCECA meeting is held in San Diego this year. The faculty will sponsor your plane tickets and registration fees, so all of you shall join this grand meeting enthusiastically!" As a ceramics major graduate student in Rhode Island School of Design in the spring of 2003, I was immediately aware of the noise and excitement in my class after the professor announced the NCECA event. Everyone started to discuss this annual meeting: its topics, exhibitions, contents of the dissertations, specialties of the demonstrators, and so on. To participate in the annual meeting of NCECA is a yearly event to all the ceramics students in North America. In the spring of 2005, now working in Taipei County Yingge Ceramics Museum, I am strangled with exhibition planning while often recalling my two-year study of ceramics in America.

In the early 1950s, deeply influenced by the trend of visual arts, American ceramists began to reevaluate the possibilities of ceramic arts. When Peter Voulkos sliced off the intact vessels, he not only had broken the curse that ceramics only produces containers, but he also started the enlightenment movement of ceramic art. Half a century later, ceramic art education and artistic environment in North America gradually attains maturity. The most impressive one has to be National Council on Education for the Ceramic Arts (NCECA). NCECA ought to be the largest and the most effective ceramic art association in the world. These refers to the number of its members, the sturdiness of its structure, and the grandness of its annual meetings are the most contributive ceramics association in the world. Taipei County Yingge Ceramics Museum is honored to hold the biggest international NCECA exhibition, with totally of 125 exhibits by 67 ceramists from America and Canada, since NCECA's establishment. Especially thanks to Ms. Michel L. Conroy and Mr. Yih-Wen Kuo whose devotion to help contact with the artists, sort the datum of the exhibitors, provide their experiences and suggestions about the shipping of exhibits, write down the introductory documents, and finish innumerable and miscellaneous chores, "Diverse Domain——Contemporary North American Ceramic Art" can finally present to Taiwan public in July, 2005. Also, greatly thanks to the ceramists participate in the exhibition, Public Affairs Section of American Institute in Taiwan, and SDV Taiwan Co., Ltd., to cooperate for such a great project.

People in North America value the concept of "individual worth." They constantly encourage, praise and confirm each other and such a characteristic also reflects on their ceramic works. The topic of the exhibition always extracts from the most important spirit of the exhibition content. Thus, this exhibition uses "Diverse Domain" as the topic in order to interpret the independence of North American artists' creative consciousness and the diversities of the styles of the works. This exhibition cites Mikhail Bakhtin's "Polyphony Theory" to emphasize that each work, which derives from the practice of the creator's creative consciousness, undoubtedly has its unique and important value. Thus, every exhibitor and every work can speak in his or her own voices while coexists in this diversified age. It is this confidence and energy that roots in North American potters. Everyone is free to be him/herself and speaks out with his/her own voices. I still remember, when I was writing my thesis for the master's degree, the thesis advisee asked us students to ask ourselves one question, "in what language does my work speak?" One may not know to the immediate answer that question, yet the focal point of our thesis writing class was to help us finding out the answer, sharing with one another, and stimulating greater ideas. While presenting the thesis in the end of the semester, it was the greatest time to have an abundant harvest. Classmates or schoolmates from different departments of arts shared with all the listeners their creative achievements and the listeners also offered their valuable opinions and feedbacks. I can never forget such a rich and joyful artistic atmosphere. What is more touching is that I find the same aura in the artistic environment of North America. These ceramists regularly issue their works, bring out their penetrating critiques and suggestions, and moreover continuously improve themselves through discussions with others. With an open mind, one does not have to work in clay in solitaire.

I hope that with the presentation of "Diverse Domain——Contemporary North American Ceramic Art" the museum can offer Taiwan public a chance to closely admire the aura of North American contemporary ceramic art. Beyond the exhibition featuring, we shall make reference of how these ceramists unite, support one another and guide the junior generation. I sincerely hope that the "Diverse Domain" can trigger the further development of ceramic art education and artistic environment of Taiwan with its beautiful ripples.