

看創意餐具玩遊戲

Tablewares Having Fun

吳念凡◎展覽執行

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遊戲飲食的時代，也許已經悄悄地到來了。

近年來，陶博館藉由臺灣陶瓷金質獎以及主題式邀請展的模式，持續觀察當代臺灣陶藝工作者和設計師們在生活器皿創作的發展現狀。臺灣實用器皿在形制上的演變，配合著臺灣人的飲食習慣，不僅有精緻茶具的古典茶道儀式、跨界藝術家引進的精緻國宴享受，更有新生代創作者顛覆餐具印象和功能的遊戲式宴席。藉由器皿形制的變遷，我們觀察到創意正隨著生命和時代的脈動而轉換著。

若要提及餐具在中華文化禮俗規範當中的角色，也許可以溯及戰國時代（公元前475年到公元前221年）《禮記·少儀》裡呈現的：「國家靡敝，則車不雕幾，甲不組滕，『食器』不刻鏤，君子不履絲屨，馬不常秣。」這段簡潔但沈重的文字，委婉道出人民生活美學與國家榮景的密切關連性。倘若國家動亂萎靡，用餐自然僅能求溫飽而不奢求美感。餐具與生活之密切關連性，還可以觀察《說文解字》中為「寧」（讀作ㄋㄩㄥˊ，「寧」的異體字）所撰寫的解釋：「寧：安也。從宀，心在皿上。人之飲食器，所以安人。」如此簡短兩句話，竟然深刻描繪出「安寧」，也不過就是一幅心靈和器皿皆受到妥善保護的畫面。因此，當我們看到今年入圍金質獎的創意餐具，無論是套組或單品創作，主要是由一群生於1960年代到1980年代之間的XY世代年輕作者，不約而同地朝向遊戲、幾何、自然與人文等四大方向進行發想，我們打從心底慶幸著，時代對於生命的影響，正藉由輕鬆不拘泥的餐具表現，應證著臺灣是一個令藝術家感到自由且樂觀的創作場域。

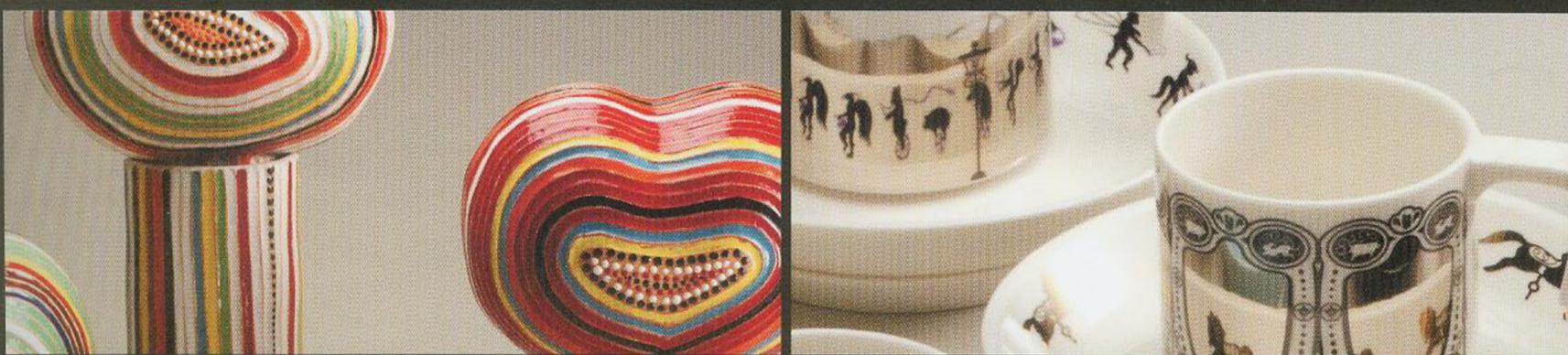
The time to have fun with meals has arrived before we even realized it.

For the past few years, through the Ceramics Gold Awards of Taiwan, the Ceramics Museum has been soliciting works based on specified themes. We have been observing how Taiwanese ceramic artists have changed in their designs of tableware. The changes are partly influenced by the culinary customs of the Taiwanese. Some elegant works introduce to the world of the classical Chinese tea ceremony. Other works by a new generation of artists who experiment with the forms and functions of tablewares. We have noticed that creativity reflects people's lifestyle and the trends of the time.

To truly appreciate the roles of tableware in the Chinese culture, we have to go back to the Period of the Warring States (from 475 to 211 B.C.E.). In the Book of Rites, the section on Lesser Rules of Demeanor states that “in backward states, the chariots have no decorations, the armors no belts, the dining utensils no carvings, the scholars no silk sandals, and the horse no sufficient meals.” This concise but serious statement describes the intimate relation between the quality of living and the prosperity of a nation. If a country is corrupt and chaotic, then its tableware is the bare minimal and nothing more. The close relationship between tableware and life is also evident in the Shuowen Jiezi, an etymological dictionary, where the character ning, “tranquility,” is parsed into “synonymous with peace, comprised of a roof and heart over a vessel. It refers to the fact that when people dine from vessels, their hearts feel at peace.” These two brief sentences describe perfectly how people feel content and tranquil when both themselves and their dining utensils are being protected.

Consequently we were delighted to that most of works submitted to the contest this years came from younger ceramists born between the 1960s and 1980s. These artists experiment with the fun, geometry, natural, and cultural aspects of the medium. We find that contemporary trends have a clear and conspicuous influence on life. It shows how Taiwan is a freeing and positive environment that encourages and inspires artists.

遊戲與律動 Games and Rhythms



王安佩《昇起的願望》

Wang An-pei, *The Raising Hopes*

莊瑞豪、盧衫雲《旋轉木馬·愛麗絲夢遊仙境》

Chun Jui-hao & Lu Chen-yun, *Carousel: Alice in Wonderland*

以遊戲為題，以玩耍為終極目的。遊戲系列的餐具巧妙地架構一場場喜悅且帶點童趣的餐會，藉由童話故事裡的人物或虛擬的場景，同時傳達作者實驗性的用餐概念，並挑戰使用者嘗新的意願。這類作品呈現的模式相當多元，有些以色彩鮮麗的積木式組合，讓餐具也可以是好玩的裝飾品；也有些是應用創新媒材結合機械結構，為尋常可見的器物添加超乎想像的把玩趣味。在遊戲餐具與人的互動過程中，使用者不自覺地也開始構思新奇的童話故事。

Inspired by games and aimed to entertain, these are amusing works with a touch of innocence. The artists convey their concepts by fairy-tale characters and settings. They are also experimenting with innovative ideas and challenging diners to new experiences. There is a diverse range of styles in this category. Some are colorful blocks that are fun and decorative. There are some that apply new media with mechanical structures, adding a surprising sense of fun to the common vessels. Through this game-like interaction between people and the utensils, the user can't help but to start imagine some fantastic stories.

遊戲主題作者：王安佩、李雅雯、莊瑞豪和盧衫雲、林博裕。

Artists in this Category: Wang An-pei, Li Ya-wen, Chun Jui-hao & Lu Chen-yun, and Lin Po-yu.