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I 前言

Preface

經過兩次世界大戰，社會國家動盪，人們身心交瘁與物質困頓缺乏，整體百廢待興。藝術家在環境的巨大變動下，透過創作反應著時代的變遷，尋求精神性的補充與昇昇。

The two world wars plunged societies into turmoil and exhausted minds and bodies. In this evolving time, artists created works that reflected those changes and spiritual pursuits.



1 八木一夫 Yagi Kazuo / 牛 cow
2 Peter Voukos / 堆疊 Stack
3 林憲夫 Hayashi Yasuo / 入口 91-2, Entrance 91-2
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前言 Preface



II 戰後東西精神的交會

Spiritual Exchanges between Post-war Asia and the West

在這個充滿變革的時代，許多西方陶藝家也深受東方陶藝歷史、文化的影響，他們結合東西方法，將不同文化特徵帶進創作中。

In this era packed with changes, many Western ceramic artists also came into contact with Eastern ceramics and cultures. They combined these techniques and infused these elements into their works.



7 Ralph Bocerra / 人物瓶 Portrait Vase
8 楊文霞 Winnie Yang / 刻紋彩陶泥瓶 Vase with Carved Pattern
9 Bouke de Vries / 美枝、辛普森觀音像 Marge Simpson as Guan Yin goddess of compassion
10 姚克洪 Yao Keh-hong / 陸境飄流的傳統方向 The Legendary moving Direction of Continents
11 Adrian Saxe / 神秘壺 Mystery Ewer
12 Paul Soldner / 無題 Untitled
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戰後東西精神的交會 Spiritual Exchanges between Post-war Asia and the West

陶藝的人文回歸

從藝術的精神原點談起

Humanistic Return: The Spiritual Origin of Ceramic Art

2018臺灣國際陶藝雙年展，將主軸定位於亞洲，為聚焦當代陶藝形塑的重要時空背景與思潮影響。在日一時的歷史轉折點，亞洲區域大多仍專注在傳統的陶藝觀念，當代陶藝的整體進程發展中較難取樣。

故此，本展以當代陶藝在亞洲的發源國日本為起點，西方的美國為支線，觀察臺灣當代陶藝發展的時代局部脈絡，來檢視當代陶藝於二次大戰後的源起，以及受到東方影響的西方陶藝家文化交會觸點，與立足母國會思自身文化的東方陶藝家。

藝術家為何創作

過去人類祖先透過塗畫或泥塑記錄其精神世界，反應當時社會儀式的文化關連，探尋精神靈性的歸屬，與神祕宇宙的連結。

21世紀的我們身處在急速建構與急劇破壞的時代，科技與新資本主義的架構下，以型世界集體貧困的擴大，溫室效應帶來地球生態的激變，安身立命的界線不斷偏移。當精神世界與物質高度失衡，當科技先於人性，人們沉迷感官刺激、物質文明與高度浪費的過剩生產力，拿起遠古祖先熟悉的泥土，在現今時代創作者的角色與自我的又是什麼？人類逐步進化至智人的意識，深化了同理心，體達了人類的共通經驗，而藝術家的創作不僅是個人生命的感受梳理，更是人類集體經驗與心靈動盪的詮釋，同時開掘了精神的深處，征服生命與天地的高貴恩典，反應了自身與人類在時代共進的過程。

The organizers of the Tawain Ceramics Biennale have focused their attention on Asia for 2018. We concentrate on the important backgrounds and historical influences of contemporary ceramics' forms. When we investigate other areas in Asia, we see that, most were still making traditional ceramics during that crucial period, so it was difficult to extend our coverage of contemporary ceramics to those parts of Asia. Therefore the focus means its core extends from Japan to the US. We look back to the origins of contemporary ceramics after WWII and how Asia became a source of influences to some Western ceramic artists. We examine how some Asian artists find inspirations within their own cultures.

How ceramic artists find their creative inspirations.

When the first artists painted on the walls of caves and sculpted statuettes, it might have been to record, ritualize, explore their spirituality, or connect with the sacred. 21st-century humans seek out immediate gratification and live in materialistic cultures that demand fast mass production. Spiritually and the senses have become disconnected as technology overwhelms human nature. Artists still work with clay a timeless material that has remained unchanged since early humans picked it up. What are the roles and goals of artists today? The evolution into Homo sapiens led to another level of awareness and empathy. Humanity has always had a shared experience. And artists make work not just to express their personal feelings, but they are interpreting what touches the spirit of the collective experience. They are also reaching into the depths of the human spirit and quickening the pulses of life. Their works reflect themselves and society.

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2020 臺灣國際陶藝雙年展 報名 Open call for 2020 TCB Artists Competition
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人文白晝

從陶藝的
精神原點
談起

人文白晝

TCB 2018 臺灣國際陶藝雙年展
TAWAIN Ceramics BiennaleHumanistic Return
The Spiritual Origin of Ceramic Art