

Monochromatic Majesty



The Allure of Black and White Vessels

主辦單位 | Organizers



承辦單位 | Executive Organizer



協辦單位 | Co-organizers



教育活動合作單位 | Educational outreach partners



目錄

Table of Contents

序	1
Foreword	

| 展 | 覽 | 概 | 述 | Exhibition Concept

「黑華白光－器用之美」特展概述	3
An Overview of the Special Exhibition "Monochromatic Majesty : the Allure of Black and White Vessels"	

| 展 | 覽 | 專 | 文 | Exhibition Essays

臺灣史前時代的灰黑陶	11
Gray-Black Pottery of Prehistoric Taiwan	

漫談黑陶燻燒	27
Musings on the Smoke Firing of Black Ceramics	

天目的世界	37
The World of Tenmoku	

| 延 | 伸 | 閱 | 讀 | Reference Reading

高麗瓷器中的剔花、鑲嵌瓷器探析 ————— 49

An Exploration of Goryeo Porcelain with Sgraffito and Inlays,
with Remarks on Song-Dynasty Porcelain with Sgraffito and
Black Motifs

展品賞析 ————— 59

Exploring the Exhibits

參展者簡歷 ————— 211

Participating Artists' Resumes

序

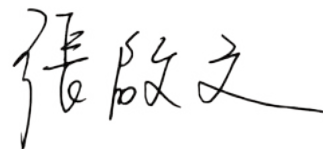
黑與白看似無色卻非無語，白的空無有著多樣質感，黑的深沉亦有不同層次，各自展現純色陶瓷的特性。鶯歌陶瓷博物館從開館以來，曾辦理「古意與新顏－臺灣彩繪陶瓷展」、「燿聚群英－藝術彩瓷展」、「意想青花瓷」等探討陶瓷彩繪裝飾的主題特展；亦推出「光華照眼明－鶯歌釉彩之美」、「青韻流動特展」等以釉色為主題的展覽，黑釉與白釉為陶瓷器純色表現的大宗，因此激盪出探討黑白陶瓷之美的想法，「黑華白光－器用之美」特展於焉誕生。

「黑華白光－器用之美特展」共計展出 142 組件，包含國內外從古至今的黑白陶瓷文物與作品，除了本館的典藏品外，特別邀請國立自然科學博物館、國立歷史博物館、中國文化大學華岡博物館與墨西哥商務簽證文件暨文化辦事處共同協辦，借展珍貴的新石器時代龍山黑陶、商周白陶、歷代黑白釉陶瓷器，以及臺灣考古遺址所出土之新石器時代晚期的灰黑陶，並有國內外多位陶藝創作者的燻燒黑陶、天目茶碗以及現代設計茶具、花器等各式器物，展現黑白陶瓷器特色之美。

以黑白兩色的生活器物為主，邀請觀者捨棄直接連結作者內在表達的觀展經驗，改從器物的外在質感察覺自身當下的感受。在現代生活中，器物追求極簡與設計感，黑白兩色仍是不變的時尚要角，是一場實用與美感兼具的視覺饗宴。

感謝各協辦單位慷慨出借珍貴的典藏品，及多位專心創作的陶藝家無私借出作品，同時墨西哥商務簽證文件暨文化辦事處處長捐贈墨西哥傳統黑陶，共同促成此次合作；同時感謝新北市鶯歌區中湖國小、汐止區長安國小兩所陶藝教學特色學校，設計適合在地學生的教案－「燻燒黑兔手搖鈴」、「黑黑白白·玩陶得勝利」，讓學生創作呼應特展的作品，既趣味又富教育與傳統文化傳承意涵。最後更要鄭重感謝劉克竑、劉鎮洲、呂琪昌、成蒼仁等專家學者在教學研究繁忙之際撥冗撰寫專文，為本展覽增加學術厚度。各方的隆情摯誼，在專刊順利付梓之際，鶯歌陶瓷博物館由衷獻上敬意與謝忱。

新北市立鶯歌陶瓷博物館 館長



Foreword

Black and white may be achromatic, yet they do not hesitate to express themselves. White occupies a void to highlight the richness of textures. In its solemn depths, black unveils its various levels of intensity. Since its founding, the Yingge Ceramics Museum has presented exhibitions exploring painting on ceramics, such as "Old Ideas, New Interpretations (on Taiwanese painted ceramics)", A "Splendid Gathering of Artist-Painted Porcelain", and "Imaging the Blue and White (about blue-on-white porcelain)". The Museum has also held exhibitions centered around glazes, such as "The Glory Shining in the Eyes" (on Yingge's glazes) and "Ambient Green Flow" (on celadon). Since many solid-colored ceramics are black or white, it is only fitting to delve into the exquisiteness of black and white ceramics with this special exhibition, "Monochromatic Majesty: the Allure of Black and White Vessels".

"Monochromatic Majesty: the Allure of Black and White Vessels" showcases 142 works. These black and white ceramic artifacts and artworks are from Taiwan and beyond, spanning antiquity and the present. In addition to items from the Ceramics Museum's own collections, we are honored to be featuring loans from the National Museum of Natural Science, the National Museum of History, the Hwa Kang Museum of the Chinese Culture University and the Mexican Trade Services Documentation and Cultural Office. Thanks to their partnership, we can display treasures like black ceramics from the Neolithic Longshan culture, white ceramics from the Shang and Zhou dynasties, and black-glazed and white-glazed vessels throughout history. Also of note are the gray pottery pieces from the late Neolithic that were unearthed in archeological digs in Taiwan. There are also smoke-fired black ceramics, tenmoku tea bowls, designer teaware, vases and other works by artists from around the world. They are insights into the distinctive majesty that black and white ceramics embody.

When you observe these vessels, avoid the approach that depends on the artists' internal expressiveness. Instead, focus on perceiving the external appearances and textures of these vessels and observe your own response. Vessels nowadays tend to be minimalist and fashionably designed, and they still rely on black and white as their key components. This is a striking selection of utensils and artworks.

I would like to thank our co-organizers for generously loaning us treasures from their collections. Many dedicated ceramic artists also magnanimously loaned us their works. In addition, Mr. Matrin Torres, Head of the Mexican Trade Services Documentation and Cultural Office in Taipei kindly donated us traditional black potteries from Mexico. Their support made this joint effort possible. I would also like to thank Zhonghu Elementary School in Yingge District and Chang'an Elementary School in Xizhi District. They are both schools in New Taipei City with a specific focus on ceramic art. For this occasion, they have developed projects for their students: "Smoke-fired Black Bunny Hand Bells" and "Black and White: Play with Clay and Win." The students make art that responds to this special exhibition in an educationally intriguing and culturally meaningful way, as the traditions are passed down to the students. Finally, I would like to extend special thanks to Liu Ke-hung, Liou Chen-chou, Lu Chi-chang and Sung Kee-in, the experts and scholars who have taken time from their busy teaching and research schedules to pen articles for us. The exhibition has benefited from their profound erudition. On the eve of this monograph's publication, I am taking this opportunity to acknowledge everyone's ardor and sincerity. All the contributors and participants have earned the respect and gratitude of the Yingge Ceramics Museum.

Director of the New Taipei City Yingge Ceramics Museum

Chang Chiwen

「黑華白光－器用之美」 特展概述

林青梅
展覽企劃執行

從人類知道用火以來，陶器是存在最久遠的人造物類型之一，在石器早已被其他材質、工具所取代的 21 世紀，陶器依舊在人類生活中佔有一席之地。遠從新石器時代，人類為求生存於處處挑戰與未知的自然界中，取用周遭自然物捏製成形、燒造為器，用以烹煮熟食，開展生物繁衍與文化傳承之篇章。

新石器時代晚期代表性陶器從彩陶轉為黑陶，是因為技術上兩項極大的創新。其一是從大汶口文化時期開始出現而到龍山文化盛行的輪製技術¹，使得器形渾圓工整、器胎厚薄均勻、生產力也因之提高。另一項則是封窯技術，陶室溫度得以因此提高，提高器物的燒成硬度，而成就了黑陶的黑、薄、光等許多特點。雖然顏色較為單一，且多數是素面、磨光，但器形變化上卻相對豐富，例如高足杯、鬶、甗、鬲、甗等，最為人知的莫過薄如蛋殼帶有光澤的蛋殼黑陶，是龍山黑陶文化的典型。另一個黑陶工藝中極為出色且有代表性的器物是鬶，從大汶口文化時期逐漸演變到龍山文化時期器形逐漸走向形象化，又提高了實用的功能²。

臺灣西部地區於距今約 3000 年前左右的新石器時代晚期，出現以灰黑色陶器為主流的史前文化，以中部地區的營埔文化及西南部地區的大湖文化為代表。「營埔文化為臺灣中部地區繼牛罵頭文化之後的一層黑陶文化³」，「特別引人注目的是出土少量的磨光黑陶。在灰黑陶的口緣及腹部外側常見有壓印的凹弦紋、羽狀紋及圈點紋。可以復原的器形有侈口的陶罐、鉢、器蓋，也有圈足及鼎足。」⁴在邱敏勇的分析下，營埔文化的陶器紋飾具有「對比調和、平衡對稱」的特點，也藉由紋飾的分析認為營埔文化與中國大陸的黑陶文化，尤其是良渚文化，有著密切的關聯⁵。

然而，有些灰黑陶的形成，不全然是封窯還原燒出的成果，由於目前在中國大陸的華南地區以及臺灣史前遺址中並未發現燒陶窯體的遺跡，因此推測是採用露天平地堆燒或坑燒法。不論為何，都很容易受到外在環境的影響，不容易保持柴火穩定的密封悶燒，如何穩定的燒出灰黑陶也成一大考驗。河姆渡的灰黑陶則是因為加入了植物莖葉和稻穀，在燒製過程碳化的成果⁶。

這種史前時代遺留下的燻燒製陶方法，在世界各地都有相似的表現文化，至今仍為許多陶藝創作者所沿用，或野燒無釉、或打磨拋光，在天地之間利用生活周遭可取得的土料、植物，燒製出樸質、神秘與沉穩的黑陶器。從遠古時期的龍山黑陶、大湖文化灰黑陶，以及陶藝創作中使用相同的燻燒技法，或再加以拋光打磨的無釉樸質黑與白，是展覽的第一個子題。

至於白陶的出現，也同步在新石器時代晚期因為不同土質的撿擇選用而出現，尤以商周白陶最為知名。選用的土因為氧化鐵的含量極低，所以胎體和表面都呈現白色，田自秉直接認為是高嶺土⁷，而有一說較為保守的只說接近高嶺土，與製瓷的原料土相似⁸。也有說是以瓷土和高嶺土為原料。器物表面有許多與同時期的青銅器上相同的饕餮紋、夔紋、雲雷紋和曲折紋等精美圖案，遍布器物全身，構圖嚴謹而富於變化⁹。中央研究院歷史語言研究所民國 17-26 年間在河南安陽的殷墟遺址發掘，並將出土遺物帶到臺灣，如今完整陳列在歷史文物陳列館，殷墟遺址中出土的白陶不多，完整的更少，在該館中藏有一件帶蓋白陶罐，器身主體有褶曲紋和雲雷紋，蓋鈕有渦紋，蓋為蟠龍紋¹⁰，是當時留存下來的珍品；商代之後，由於燒製與使用較多的印紋硬陶器和原始瓷器，白陶器即不再有。

隨著窯爐的出現，產生自然落灰的原始青瓷是釉藥之原始樣貌，隨著原料的精選調配，降低釉中鐵的含量而有了白色釉陶的出現。再加上練土技術精進產製出幾近無雜質純瓷土，世人喜愛的白色瓷器於焉誕生，宋代定窯白瓷是其中一例，都是社會集體對潔淨白的執著追求。

在追求極致的工藝下，發展出既脆且薄的透光白瓷器，「光」的穿透成就作品的完整性。臺灣製陶產業中在 70-80 年代極為興盛的仿古陶瓷，造就了許多技藝精湛的陶藝創作者，尤其鶯歌第一家專門製作藝術陶瓷的市拿公司培育出許多頂尖彩繪師，劉育慈是其中一位；曉芳窯早期的仿宋定窯作品也是一絕；而位於鶯歌多年來以精湛的薄胎鏤空雕刻聞名的存仁堂，也是此一工藝技術的傳承展現。

黑釉體系的發展隨著窯爐的出現與原料的精選調配，製陶人鑽研釉中鐵的含量如何在不同火候中析放蛻變出不同的顏色展現，精妙燒製出宛如日月星辰的宋代建盞，襯托當時飲茶文化講究的「黑盞淺沫」。後人仰慕著前人的成就，前仆後繼地投入創作耀眼奪目的現代天目黑釉茶碗。郭明慶、林育生、邱藏億、黃玉英、羅紹綺、黃存仁等人都在受到前人作品的吸引下，投入天目的創作中，開展屬於自己語彙的新篇章。林葆家在教學示範中，留下貼木葉燒成的木葉天目碗；薛瑞芳也在釉藥研究與教學之間，創作出許多黑釉器。

在現代生活中，器物追求極簡與設計感，黑白兩色仍是不變的時尚要角，心理學中，喜好選用白色或黑色者，各有其不同的心理特質，黑的高貴、優雅、華麗；白色的潔淨、冷靜、簡單，各有其擁護者。陳正勳返回彰化家鄉創作後，嘗試將創作與舉目所見的植栽加以結合，他認為「植物象徵生生不息，燃燒碳化是為滅，化入土，土經燒結而成為陶。藉由物

質之生滅，探討人與自然之間的生息循環。」卓銘順在創作中探討人與器物的互動關係，借用使用者手成為茶壺的「足」，透過有機物與無機物的「共生體」連結，創造了人與茶壺全新的關係。

陳妙鳳以亂數 (random number) 作為變因撰寫陶瓷 3D 列印程式碼，在一件作品上 3D 列印出兩種不同紋路，透過皺褶質感以及點狀圖騰，產生作品型態的轉折變異，是她最新的創作發表；從傳統中找出象徵長壽福祿的六角龜殼、在地尖山黑土等傳統意象，改為適合現代生活的飲食餐盤設計，「KOGA 許家陶器品」在 2021 年推出，企圖打造臺灣新食器品牌；以在地為立基點，希望突破以往陶瓷產業代工的處境，走向設計品牌的「旗津窯文化藝術」，是旗津子弟沈亨榮的在地深耕堅持所創立的，打造出突破舊有造形的立體瓷藝作品。

在展場的最末端，放置了一件「祥兔高躍」的精緻白瓷作品，除了兔年應景的吉祥祝福之外，主要在於引導觀者回到展覽的副標題「器用」的思考，何為器用？器物的使用是否僅侷限於實用性？藝術創作者在精巧的技藝下展現個人心靈與思想，讓觀者透過作品得以產生共鳴或思考、或是單純愉悅的感受，是否為另一種「用」？

東方哲學中，形而上者謂之道，形而下者謂之器。一陰一陽謂之道，以黑白兩色為代表。器，是天地氣息匯聚所形成之萬般具體物，由自然所形成且存於自然之中。習藝之人在道與器之間練技藝、精工法、修身心，求至極之道。從所製之物見其人，人的神韻與所製物的形貌終將一致，手之技巧隨著意念轉化、物件器形開展出人的精、氣、神。人與器、技與藝，如同黑與白所代表之陰與陽，倆倆相互共生共存融為一體。

在遠古神話傳說中的女媧煉石補天，文學中改寫補天所剩的一塊煉石幻化成人，展開一場動人情愛。製陶人所取用之土，或許是從女媧補天未用的那塊石頭風化成土，經過眾多古今巧手精工，投注畢生意志與神韻，成就了這般形質俱佳的器物，而得以傳唱千古。天目黑釉、晶透白瓷，加入當今技術與個人詮釋轉化新樣貌，成就一場古今黑白陶瓷精湛工與藝的對話。

-
1. 中國陶瓷史編輯委員會 (Ed.)。《中國陶瓷史 (上)》。臺北：胡氏圖書出版社。2004。第 35 頁。
 2. 田自秉。《中國工藝美術史》。臺北：丹青圖書有限公司。1986。第 31-34 頁。
 3. 邱敏勇。〈營埔文化陶器紋飾的初步研究〉。《人類與文化》，21。1985。第 112 頁。
 4. 何傳坤、劉克斌。臺中縣營埔遺址發掘報告。臺中：國立自然科學博物館。2006。第 10-13、144-145 頁。
 5. 同註 3，第 112、128 頁。
 6. 同註 1，第 37 頁。
 7. 同註 2，第 67 頁。
 8. 同註 1，第 35 頁。
 9. 華人百科 <https://www.itsfun.com.tw/%E7%99%BD%E9%99%B6/wiki-1924121-7587411>，瀏覽日期：2023/2/3
 10. 中央研究院歷史語言研究所歷史文物陳列館 <https://museum.sinica.edu.tw/collection/7/item/16/>，瀏覽日期：2022/11/20

An Overview of the Special Exhibition Monochromatic Majesty: the Allure of Black and White Vessels

Lin Ching-mei,
the executive exhibition developer

Pottery was invented soon after humans learned to control fire, so ceramics are among the oldest objects that humankind has created. By the 21st century, stone tools have long been replaced by other materials and implements, but pottery has remained intertwined with our lives. Eons ago, people of the Neolithic used ceramic tools to take on the challenges in their environment. They sculpted objects from nearby natural materials and fired them into tools and cookware. Pottery made it possible for early humans to thrive and pass on their cultural heritage.

The predominant pottery of the late Neolithic changed from colored pottery to black pottery because of two significant technical innovations. One is the potter's wheel, which appeared in the Dawenkou culture and became common in the Longshan culture.¹ (Both cultures were in Neolithic China.) With a potter's wheel, people could make perfectly circular forms. It became possible to create an even thickness throughout the wall of the non-glazed vessel body. Productivity also improved. The other innovation was the sealing of the kiln, which raised the temperature of the firing chamber and increased the hardness of the products. These innovations made it possible to create black pottery that was also thin and glossy. The vessels have basically just one color, and their surfaces are mostly undecorated or burnished, but there is a rich variety of forms, such as chalices (stem-cups: gaozubei), pitchers (gui), wine vessels (jia), bulbous cauldrons with hollow legs (li), and steamers (yan). Eggshell-thin glossy black pottery is a well-known example of the Longshan culture (the Black Pottery culture). Another outstanding example is the pitcher (gui), which underwent gradual changes from the Dawenkou cultural period to the Longshan cultural period as its form became more figurative and its functions became more practical.²

In the late Neolithic, about 3500 BP (years before the present), western Taiwan saw the emergence of prehistoric cultures characterized by gray-black pottery: the Yingpu culture in central Taiwan and the Dahu culture in the southwest. "The Yingpu culture is a layer of black pottery culture in central Taiwan that followed the Niumatou culture."³ "Among the finds, there is a small amount of remarkable burnished black pottery. The outsides of the gray-black pottery's rims and middle bodies often have bowstring-like grooves, feather-like patterns, ring patterns, and dotted patterns. Reconstruction has revealed vessels with forms like pots with flanged rims, hemispherical bowls (bo), lids, foot-rims (ring-feet), and feet of tripod cauldrons (ding)."⁴ Chiu Min-yung points out that the pottery of the Yingpu culture is ornamented with motifs that exude "a harmony of contrasts and a balance of symmetry." An analysis of the ornamentation concludes that the Yingpu culture was closely related to the black pottery cultures of the Chinese mainland, particularly the Liangzhu culture.⁵

However, not all gray-black pottery was reduction-fired in sealed kilns. Since no remains of kilns have been found at the prehistoric sites in southern China or Taiwan, they were likely made by bonfire firing on level grounds or by pit firing. In any case, as the methods were easily affected by the external environment, it was hard to keep the firewood burning steadily and gently. It was also hard to keep the space enclosed. Sustained firing of the gray-black pottery was a major challenge. The Hemudu culture of Neolithic China also produced gray-black pottery, which derived its colors from plant stems, leaves and rice husks that carbonized during firing.⁶

This prehistoric method of smoke-firing pottery was used in cultures all over the world, and it is still used by many ceramics artists today. The non-glazed pieces may be fired outdoors. They may be burnished (polished). Nature provides the necessary materials like clay and plants. Firing produces simple, mysterious and solemn black pottery. Ancient black pottery of Longshan and gray-black pottery of the Dahu culture were made with such smoke-firing techniques. The unglazed black and white surfaces were also burnished. This is the first section of this exhibition.

White pottery also appeared in the late Neolithic by using different types of clay. The best known is the white pottery of the Shang and Zhou dynasties. The clay is extremely low in iron oxide, and the vessels' underlying non-glazed bodies and surfaces are white. Tian Zibing suggests that it is kaolin,⁷ but a more conservative view is that it is merely close to kaolin and is similar to the clay used to make porcelain.⁸ Yet another view is that china clay and kaolin are used as raw materials. The utensils are covered with many elegant patterns, such as taotie (a mythical beast), kui (a dragon-like creature), cloud-and-thunder motifs, and zigzags. These patterns are also found on bronzes of the same period. The artistic composition is meticulous and diverse.⁹ The Institute of History and Philology of the Academia Sinica excavated the Yin ruins in Anyang, Henan Province, from 1928 to 1937. The artifacts were transferred to Taiwan, where these restored vessels are displayed in the Museum of the Institute of History and Philology in Taipei. There are few examples of white pottery unearthed from the Yin ruins, most of which are not intact. There is a white lidded ceramic pot in that museum. The main body of the vessel has folded motifs and cloud-and-thunder motifs. The lid knob (finial) has scrollwork, and the lid has a dragon pattern.¹⁰ It is a treasure that has survived all this time. After the Shang dynasty, hard pottery with stamped impressions (yinwen yingtao) and proto-porcelain (yuanshi-ci) became the prevalent products and utensils, so that period's white pottery began to disappear.

The advent of kilns gave rise to proto-celadons (yuanshi-qingci), which were formed by a coating of fallen ash in the kiln. Carefully chosen raw materials reduced the iron content in the glazes, and white-glazed pottery appeared. Coupled with improved clay-kneading techniques, porcelain clay became almost free of impurities, and the beloved white porcelain was born. The white porcelain of Ding ware from the Song dynasty is such an example of the immaculate and pristine works that people valued.

The quest for technical virtuosity led to the invention of delicate and thin translucent vessels. When light embraces and passes through a vessel, it also completes the artwork. Neoclassical ceramics became one of the most popular products of Taiwan's ceramics industry in the 1970s and 1980s. Many skilled ceramics artists emerged. China Art Ceramic (later Cena Porcelain) was the first company in Yingge to specialize in the production of artistic ceramics, and it has cultivated many master ceramics painters, including Liu Yutzu. Hsiao Fang Pottery Arts's early neo-Song Ding-ware works are also outstanding. Tsun Ren Tang Art Pottery is known for its exquisite thin openwork carvings that it has developed over the years. These are the heirs of traditional craftsmanship.