

The background features a series of overlapping circles in shades of purple, teal, and blue. A fine, scale-like texture is visible across the entire image, particularly prominent in the purple areas.

臺灣國際陶藝雙年展

2024 TAIWAN

CERAMICS
BIENNALE

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新北市立鶯歌陶瓷博物館
New Taipei City Yingge Ceramics Museum

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深耕城市美學 打造國際藝術交流舞臺

在全球化的趨勢中，新北市積極推動與國際間在藝術與文化的交流，「臺灣國際陶藝雙年展」作為國際四大陶藝競賽之一，為新北市與國際接軌作出十分重要的貢獻，也提供了臺灣陶藝一個更具有主體性特色的展現空間。「2024 臺灣國際陶藝雙年展」，在國際藝術家的支持與參與下，以突破歷史參賽件數，讓鶯歌成為國際藝術交流的重要舞臺，不僅成果亮眼，亦是新北市文化發展的重要里程碑。

鶯歌作為陶瓷產業重鎮，一直是新北市整合產業、觀光、文化與藝術發展的核心，更是近年積極堆動「三鶯文創整合計畫」中不可或缺的一員，除了包含鶯歌車站、陶瓷老街、美術館與博物館等周邊空間的硬體升級，也透過如「臺灣國際陶藝雙年展」這樣的大型國際交流活動，持續將城市美學的獨特、創新透過交流產生的火花帶到大眾面前。

新北市作為臺灣人口最多的城市，無論在經濟或文化方面，都具有顯著的影響力，始終秉持著深耕在地、面向國際的精神，以簡政便民、行動治理、智能城市為施政方向，在「活力、創新、永續」的政策布局中，致力於打造「安居樂業」的幸福城市，落實新北市 2030 願景工程，不斷積極推動並前進。

未來，市府也將持續耕耘城市美學、厚植文化土壤，讓藝術的交流、探索、成長與更多樣化的可能性，在城市的舞臺上永不落幕。

新北市長

侯友宜

Cultivating Urban Aesthetics, Creating an International Stage for Artistic Exchange

In the trend of globalization, New Taipei City actively promotes artistic and cultural exchanges with the international community. As one of the world's four major ceramic art competitions, the "Taiwan Ceramics Biennale" makes a significant contribution to connecting New Taipei City with the international arena. It also provides a more distinctive space for Taiwanese ceramic art to showcase its unique characteristics. The "2024 Taiwan Ceramics Biennale", with the support and participation of international artists, has broken historical records in the number of entries, making Yingge an important stage for international artistic exchange. This not only yields impressive results but also marks a significant milestone in New Taipei City's cultural development.

As a stronghold of the ceramics industry, Yingge has always been the core of New Taipei City's integration of industry, tourism, culture, and artistic development. It is also an indispensable part of the recently promoted "Sanxia-Yingge Cultural and Creative Integration Plan". This plan includes hardware upgrades to surrounding spaces such as Yingge Station, Yingge Old Street, the New Taipei City Art Museum, and the Yingge Ceramics Museum. Through large-scale international exchange activities like the "Taiwan Ceramics Biennale", we continue to bring the unique and innovative urban aesthetics to the public through the sparks generated by these exchanges.

As the most populous city in Taiwan, New Taipei City has significant influence in both economic and cultural aspects. We have always adhered to the spirit of deepening local roots while facing the international community. With our administrative direction focused on streamlining government for the convenience of the people, action-oriented governance, and building a smart city, we are committed to creating a "happy city where people can live and work in peace and contentment" within our policy framework of "vitality, innovation, and sustainability". We continuously and actively promote and advance the implementation of New Taipei City's 2030 Vision Project.

In the future, the team of the New Taipei City Government will continue to cultivate urban aesthetics and enrich the cultural soil, ensuring that the exchange, exploration, growth, and diversification of art will never cease on the city's stage.

Mayor of New Taipei City

Yu-Te Hou

關於競賽

ABOUT THE COMPETITION

雙年展歷程

鶯歌陶瓷藝術萌生的契機

位於臺灣北部的鶯歌為陶瓷產業重鎮，200 多年前因土質特性開始發展製陶產業，1990 年代產業轉型，傳統陶瓷工業逐漸退出，陶瓷藝術創作者紛紛成立工作室，醞釀鶯歌陶瓷藝術的能量。2000 年，全臺第一座以陶瓷為主題的博物館——新北市立鶯歌陶瓷博物館（以下簡稱陶博館）正式開館，為臺灣陶瓷發展的重要里程碑。

藝術競賽激盪創作潛力

陶博館自 2004 年辦理「臺灣國際陶藝雙年展」，首屆及第二屆（2004 及 2008 年）臺灣國際陶藝雙年展以作品競賽模式進行，開放全球陶藝創作者報名參賽，得獎及入選作品可於陶博館展出。2010 年起，陶博館增設「主題策展」，以展覽企劃徵件的方式，徵選國際策展人與館方合作策展。此後，陶博館以每兩年舉辦「作品競賽」、「主題策展」雙軌輪替的模式舉辦至今。

第一屆以當時全球最高的陶藝競賽獎金吸引了 47 國 692 名藝術家參賽，除了透過展覽呈現了國際陶藝作品競逐的成果外，亦舉行研討會與工作營深入探討陶瓷知識。2004 年為本展開啟了成功的起跑點，以陶藝競賽作為向全世界展現陶藝創作的舞臺，在當代陶瓷發展史中寫下豐富的一頁。

2008 年以「無垠」為徵件精神，意喻著藝術無限可能性，創作是自由的，沒有界限、沒有框架。2012 年「陶藝觀象」寓有陶藝萬象之美，將展覽作品分為「物象」、「意象」、「紀象」及「變象」，引導觀眾從四種觀象欣賞陶瓷。2016 年「陶觀」汲取陶瓷藝術多元面向，展覽以「陶」的主體精神與「觀」的實踐引導觀者探索陶瓷。2020 年首度開始受理一人可投 2 件作品，大幅提升參賽作品數量，共有 58 個國家、732 件作品報名參賽。2024 年延續上一屆的競賽規範，共有 827 位來自全球五大洲 66 個國家的創作者，總計 1,216 件作品報名參賽。本展從第一屆競賽以來，已評選出超過百件優秀的獲獎作品及典藏上百件經典作品，也透過獎項的頒發與展覽活動鼓勵創作者參與國際交流。本展亦自 2020 年開始，於徵件階段未限制展覽主軸及徵件精神，展現更加多元的創作精神，持續激盪創作者的潛力與創意。

主題策展深化文化論述

2010 年改制採用「作品競賽」及「策展企劃」每屆交替辦理的方式，首次舉行陶藝策展競賽。紐西蘭策展人莫雅拉·伊利歐的策展提案「Korero 嗑牙樂，國際陶藝會話」獲得評審一致認同，展覽從居家生活、社會文化等不同層面，探索陶藝與當代生活各種樣貌的對話。透過國際策展人的觀點拓展展覽的廣度，廣納全球的聲音，以陶瓷作為發聲的載體。

2014 年「新陶時代：藝術、設計與數位趨勢」來自南非策展人溫蒂·葛爾絲的提案，陶瓷媒材與科技、建築、設計等跨領域結合，創造全球創新陶瓷時代，帶動地方產業開創新的產品開發契機，展覽約 65 萬人次參觀，創下歷年最佳紀錄。

2018 年由國內知名陶藝家邵婷如獲選成為策展人，主題「陶藝的人文回歸——從藝術的精神原點談起」從人類與土地的原生連結出發，以臺灣視角探討亞洲陶藝文化面對全球環境的影響。本屆展覽共計 10 國 43 位藝術家 85 組作品參展，並與陶博館首次獲得活動主辦權的「國際陶藝學會會員大會」共同盛大辦理。

2022 年「世界的形狀——陶藝作為社會新動能」首度由館方策展，與國內策展顧問王怡惠、來自韓國的策展顧問趙惠暎共同合作，並與國際友館日本岐阜縣現代陶藝美術館、韓國金海美術館、以色列特拉維夫依瑞茲以色列博物館、荷蘭歐洲陶藝中心等四單位合作邀展，共計展出 12 國 47 位藝術家的 72 組陶藝創作。陶博館透過主題策展表現競賽展所缺乏的陶瓷文化探討與論述，藉此展現陶瓷的人文精神。

展望下一個 20 年

如今臺灣國際陶藝雙年展已邁入第十屆，經過 20 年來的耕耘與蛻變，逐漸穩定發展並獲得全球陶藝界的專家學者及藝文單位的認可。展覽為藝術家表現陶瓷之美的舞臺，亦是博物館鼓勵觀眾親近藝術、激發靈感的空間，期許未來的 20 年，「臺灣國際陶藝雙年展」除了被定位為陶藝家們嶄露頭角的重要匯聚地，也能夠持續提供觀眾休閒社交、文化滋養的服務，雙年展亦持續創新並廣納多元創作思維，期望為臺灣以及世界陶藝開闢一方兼容並蓄的創作沃土。

Brief of Taiwan Ceramics Biennale

The Genesis of Ceramic Art in Yingge

Located in northern Taiwan, Yingge is a hub for the ceramics industry. Over 200 years ago, it began developing its pottery industry due to the unique qualities of its soil. In the 1990s, as the industry transformed, traditional ceramic manufacturing gradually phased out, and ceramic artists began establishing their own studios, nurturing the energy of

Yingge’s ceramic art scene. In 2000, Taiwan’s first ceramics-themed museum—the New Taipei City Yingge Ceramics Museum (abbreviated as YCM)—officially opened, marking a significant milestone in Taiwan’s ceramic development.

Art Competitions Stimulating Creative Potential

YCM has been organizing the “Taiwan Ceramics Biennale” since 2004. The first two editions (in 2004 and 2008) were conducted as artwork competitions, open to ceramic artists worldwide, with winning and selected works exhibited at YCM. From 2010, YCM introduced a “Themed Curation” category, inviting international curators to collaborate on exhibitions through proposal submissions. Since then, YCM has alternated between “Artwork Competition” and “Themed Curation” every two years.

The first edition attracted 692 artists from 47 countries with what was then the world’s highest prize for a ceramics competition. Besides showcasing international ceramic works, it also held symposiums and workshops to delve deeper into ceramic knowledge. The event in 2004 set a successful starting point, establishing a global stage for ceramic creation and writing a rich chapter in contemporary ceramic history.

The theme “Boundless” in 2008 symbolized the limitless possibilities in art, emphasizing that creation is free, without boundaries or

frameworks. The Ceramic Visions in 2012 celebrated the beauty of ceramic phenomena, categorizing exhibits into Physical Manifestation, Mental Manifestation, Environmental Manifestation and Existential Manifestation, guiding viewers to appreciate ceramics from four perspectives. The “Concept” in 2016 drew from diverse aspects of ceramic art, using “ceramics” as the core spirit and “observation” as practice to guide viewers in exploring ceramics. In 2020, for the first time, each participant could submit two works, significantly increasing the number of entries to 732 from 58 countries. The 2024 edition continued this format, receiving 1,216 entries from 827 creators across 66 countries on five continents. Since its inception, the Biennale has selected over a hundred award-winning works and collected hundreds of classic pieces, encouraging creators to participate in international exchanges through awards and exhibitions. Since 2020, the competition has not restricted themes or submission guidelines during the call for entries, showcasing a more diverse creative spirit and continuously stimulating creators’ potential and creativity.

Themed Curations Deepening Cultural Discourse

In 2010, the format was changed to alternate between “Artwork Competition” and “Curatorial Proposal” each edition, with the first ceramics curatorial competition held. New Zealand curator Moyra Elliott’s proposal “Korero: International Ceramics in Conversation” was unanimously approved by the jury. The exhibition explored dialogues

between ceramics and contemporary life from various aspects such as domestic life and social culture. Through international curators’ perspectives, the exhibition’s scope was expanded, incorporating global voices with ceramics as the medium of expression.

The 2014 exhibition “Terra-Nova: Critical Currents/Contemporary Ceramics” was proposed by South African curator Wendy Gers. It combined ceramics with technology, architecture, and design, creating a new global era of innovative ceramics and driving local industries to develop new product opportunities. The exhibition attracted about 650,000 visitors, setting a record high.

In 2018, renowned Taiwanese ceramic artist Shao Ting-Ju was selected as the curator. The theme “Humanistic Return: The Spiritual Origin of Ceramic Art” started from the primal connection between humans and the land, exploring Asian ceramic culture’s response to global environmental influences from a Taiwanese perspective. This edition featured 85 works by 43 artists from 10 countries and was held in conjunction with the “International Academy of Ceramics Members’ Exhibition”, for which YCM was the first-time host.

Looking Forward to the Next 20 Years

Now in its tenth edition, the Taiwan Ceramics Biennale has gradually stabilized and gained recognition from global ceramic experts, scholars, and art institutions after 20 years of cultivation and transformation. The exhibition serves as a stage for artists to showcase the beauty of ceramics and a space for the museum to encourage public engagement with art and inspire creativity. For the next 20 years, the Taiwan Ceramics

The 2022 exhibition “Tangible World: The New Social Dynamics in Ceramics” was curated by the museum for the first time, collaborating with domestic curatorial consultant Wang, Yi-hui and Korean curatorial consultant Cho Hye-young. It also cooperated with international partner museums including the Museum of Modern Ceramic Art, Gifu (Japan), Gimhae Clayarch Museum (Korea), Eretz Israel Museum Tel Aviv (Israel), and European Ceramic Work Centre (Netherlands) for invited exhibitions, showcasing 72 ceramic creations by 47 artists from 12 countries. Through themed curation, YCM presents ceramic cultural exploration and discourse lacking in competitive exhibitions, thereby showcasing the humanistic spirit of ceramics.

Biennale aims to continue being an important gathering place for ceramic artists to make their mark, while providing leisure, social, and cultural nourishment services to the public. The Biennale will continue to innovate and embrace diverse creative thinking, hoping to cultivate a fertile ground for ceramic creation that embraces both Taiwanese and global perspectives.

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