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A Special Exhibition on Plant Ash Glazes 展

植 物 灰 特 釉



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A Special Exhibition on Plant Ash Glazes

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Currents of Light:

A Special Exhibition on Plant Ash Glazes

流光— 植物灰釉特展

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細彩賦予陶藝品變幻美麗的外衣,是作品的靈魂,也是創作者使用的語言之一。 不同年代發展和盛行的釉彩,呈現各個階段的藝術風貌與審美觀。在工藝技術發展的層面,也涵蓋了科學知識,甚至當代歷史中政治經濟的影響。

新北市立鶯歌陶瓷博物館作為第一座陶瓷主題的博物館,致力於以研究為基礎, 持續走向推廣、教育、深耕、紀錄在地文化的方向,蓄積陶瓷藝術研究的廣度與 深度,一步一腳印地建構臺灣的陶瓷藝術,提升人們的生活美學與賞析能力,為 未來撒下陶瓷藝術的種子。

近年來本館以陶瓷釉色為主題,推出一系列的特展,如彩繪陶瓷、青瓷、青花瓷、 黑白陶,到 2024 年的「流光——植物灰釉特展」。本系列特展兼具知識性、藝術 性及生活性,呈現陶瓷的發展沿革及傑出作品,把陶瓷文化和陶藝作品系統化地 介紹給社會大眾,也逐漸建立以臺灣為出發點的研究論述。

「流光——植物灰釉特展」延續陶瓷釉彩的主題,立基於本館出版由薛瑞芳老師多 年研究所得彙集而成的《灰釉——植物灰的故事與應用》一書,並轉化為展覽,多 面向介紹植物灰釉的風貌,其中特別著墨的是臺灣的植物灰釉創作,此外,也涵 蓋植物灰釉的整體性介紹,包括灰釉在東亞的發展史,以及如何製作灰釉等。

本展彙集多位臺灣陶藝家的創作,讓「流光——植物灰釉特展」兼具知識性和美感 的藝術饗宴,帶領觀者進入植物灰釉的世界,也呈現生活與藝術的關聯,在宏觀 中放入微觀的思考,深入淺出介紹不同時代和類型的灰釉,讓這個流傳久遠的古 老釉色瞬時立體起來,孩童和民眾都可以充滿樂趣地欣賞,並且了解陶瓷藝術其 實離我們的生活並不遠,也讓觀者更加了解臺灣的陶藝創作。

感謝薛瑞芳老師撰述的灰釉專書,為本展提供充沛的研究能量,也要特別感謝國 立臺灣工藝研究發展中心、國立歷史博物館、國立臺灣美術館、財團法人鴻禧藝 術文教基金會以及所有參展者的慷慨借展,本館豐富的典藏也在此中扮演不可或 缺的角色,策展人王怡文更為本展勞苦付出,提出精彩的展覽內容,眾志成城, 讓本展有如此豐富的呈現。我們藉由本展認識古今陶藝發展,這是一檔陶藝愛好 者不容錯過的藝術盛宴,在橫跨數千年的灰釉流動中,細細品嘗釉彩的美麗。

新北市立鶯歌陶瓷博物館 館長

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Currents of Light:

A Special Exhibition on Plant Ash Glazes

流光— 植物灰釉特展

Foreword

Glazes bestow transformative and exquisite cloaks upon ceramic artworks. They are the works' souls. Artists use them to communicate their messages. The emergence and popularity of glazes in different eras reveal the artistic styles and aesthetic fascination in those periods. Advances in glaze technology have contributed to scientific knowledge. Glazes have even influenced politics and the economy in contemporary history.

As the first Taiwanese museum entirely devoted to ceramics, the New Taipei City Yingge Ceramics Museum takes a research-based approach in its promotion, education, cultivation, and documentation of local culture. It has deepened and broadened research on ceramic art. It has steadily shaped Taiwan's ceramic art. It has enhanced people's aesthetic experiences in daily life. It has enabled people to better appreciate and analyze art. It has sown the seeds for the future of ceramic art.

For the past few years, the museum has staged a number of special exhibitions themed around ceramic glazes, such as polychrome-painted ceramics, celadons, blue-on-white porcelain, black and white ceramics, and the 2024 *Currents of Light: A Special Exhibition on Plant Glazes*. These exhibitions fuse knowledge, art, and life. They showcase the progress and masterpieces of ceramics. Ceramic culture and ceramic works have been systematically introduced to the public. The exhibitions have also gradually established Taiwan as a starting point for research and discourses.

Currents of Light: A Special Exhibition on Plant Glazes continues with the theme of ceramic glazes. It is based on the book *Ash Glazes: The Stories and Applications of Plant Ash*, which was published by the museum and authored by Hsueh Jui-fang after years of research. The publication has been transformed into an exhibition as a multifaceted introduction to the styles of plant ash glazes, with a focus on plant ash-glazed works from Taiwan. In addition, the exhibition features a holistic introduction of plant ash glazes, including the history of the development of ash glazes in East Asia and methods of making ash glazes.

This exhibition has assembled the works of many Taiwanese ceramic artists. *Currents of Light: A Special Exhibition on Plant Glazes* is an extravaganza of knowledge and beauty that guides its visitors into the world of plant ash glazes. It also links everyday life to art. It keeps the microcosm in mind while being in the macrocosm. It explores and clearly presents ash glazes from different periods and types, instantly reviving these ancient glaze colors that have been passed down through generations. Visitors of all ages can enjoy and appreciate the exhibits. People can see how ceramic art is not that far away from their lives. Visitors also gain a deeper understanding of Taiwanese ceramic art.

I am immensely grateful to Mr. Hsueh Jui-fang for penning the monograph on ash glazes, which amply fueled the research behind this exhibition. I would like to extend special thanks to the National Taiwan Craft Research and Development Institute, the National Museum of History, the National Taiwan Museum of Fine Arts, the Chang Foundation (juridical person), and other exhibit lenders for their generous loans. Our museum's diverse collection has also proven indispensable. The curator, Wang lwen, has worked tirelessly for this exhibition. She came up with amazing ideas for making the exhibition exciting. Many people were involved in making this event a reality. They have delivered an exhibition that is filled with a wealth of exhibits and insights. This exhibition unveils the evolution of ceramics throughout history. It is a celebration of art that lovers of ceramics should attend. Ash glazes have flowed like currents for millennia, and here you can experience the splendor of glazes.

Director of the New Taipei City Yingge Ceramics Museum

Chang Chiwen

策展專文 撲流螢——展覽思考的路徑

策展人 / 王怡文

靜靜盯著柴火,循序漸進觀察並調節溫度,耐著長時間的專注與對睡眠的抵抗,等待開窯一 刻的結果,或驚喜或失落;如此再週而復始……這是一種怎樣的內在動機或使命意志?

從窯口或投柴孔窺探窯內的火紅風景:思緒經由想像延伸進窯爐內,劈哩啪拉的柴火聲中, 火舌、飛灰在窯內隨著柴薪、壓力、溫度起伏捲起的炫風,飛揚起落、奔赴黏著,進而停留 在土的表面與各種元素產生交流……眼盯著柴火隨著溫度升高,呼吸著柴薪的味道,總是會 讓人發呆,進入一種神秘的安靜中;是亙古的記憶使然或是遠紅外線效果?

每每想著這些畫面,就又會浮現「撲流螢」與「飛螢撲火」的文字意象。成語飛蛾撲火的義 無反顧與杜牧詩中的「輕羅小扇撲流螢」完全不同力道,然而,飛螢撲火那種沒有思考餘地, 如同宿命般奮勇地向前,或許讓人得以揣摩的投窯者內在動機;而杜牧「秋夜」詩中描寫的 點點星芒,「銀燭」、「冷屛」、「流螢」、「牛郎織女星」又何嘗不是那些千古陶人所等 待茶碗宇宙的驚喜?

灰釉並不是灰色的釉色,而是指以各種燃燒後物質所形成的灰燼(ash)與各種不同材料的 黏著劑與玻璃質,燃燒後在坯體表面呈現效果的總稱。它的顏色與質感各異,從最初介於褐 色、灰綠到後來與各種添加物形成的青、紫,甚而到金屬、虹光等各種質感肌理,變化萬千 深不見底。由於它的光譜範圍不斷持續在擴展,因此也吸引歷來的愛好者與創作者持續不斷 地投入。

在很長一段的歷史中,這些掌握釉藥的技術受到保護與隱藏,但進入公民社會的現代教育體制下,不僅透過科學的技術與方法將其逐步解答,同時也成為大家可作為共同探討的知識而持續 累進;另一方面,自然取得的灰釉沒有經過純化,保有各種因素交互影響而難以預測的效果與 表現,仍然吸引著一批陶人,以傳統的方式燒窯並透過量化的經驗累積眼力與樣態模型。

民用與冥用:灰釉的歷時與穿越

現在看灰釉是種古老而且表現力強大的介質也是主角,依附於坯體表現存在,卻也在與坯體 交融的過程中隨坯體的性質而變化。流動而充滿變數是一般對於灰釉外觀的印象。但在原初 作為實用功能上,堅硬密度高而隔絕水分的特性使它與千年來人們生活飲食中的儲存、釀造、 炊事等基本需求關聯密不可分。人類文明不論源起於何處,皆有很長一段時間與這類的陶器 共處。

因此本次展覽的選件,企圖從臺灣過往在地的日常出發,透過曾經熟識的畫面,拉近看似遙 遠其實就在身旁的「灰釉」的距離。進入展場首先展出選自陶博館典藏品,民生用的灰釉陶 瓷,19件隨機選出的展品之中,包含廚房常用的水缸、砂鍋、飯鍋、各種瓶甕,室內保暖照 明的煤油燈、烘爐、燻香器,以及提供路邊行人茶水的龍罐等,透過分類的陳列,可以回溯 到臺灣早期民間陶器與生活空間、生活作息,甚至人我關係。 想像過去的一日之晨,灶角邊的水缸一早被先掀起,揭開廚房嘈雜的日常。砂鍋淘米煮粥飯, 檢視小雞的供水器裡還有沒有水?角落豆菜甕的豆芽熟成了嗎?米粥煮好從甕裡拿出醬菜盛 到角缽端上桌用餐,出門務農帶上龍罐來到田埂邊……日落回家點起煤油燈,燒點炭火放到 烘爐內溫被就寢……千年以來,日復一日生活與灰釉陶器密不可分。

民間的農業日常生活如此,在早期社會中的貴族生活上更有過之而無不及,尤其在祭器、冥器等與信仰相關的類型。從此次借展自國立歷史博物館與財團法人鴻禧藝術文教基金會的藏品中,自戰國時期仿青銅祭器類的陶鼎、到越窯青瓷的燭臺、壺、冥器的穀倉魂瓶,搭配下方的古陶瓷系統年表(表1),觀眾可迅速認知到灰釉系的釉色具有長久歷史,且隨著歷史與地域開展出不同的表現。





資料來源:作者整理,參考自《世界陶瓷史》及大阪市立東洋陶瓷美術館網頁圖表。

現代化脈絡校準

臺灣陶瓷產業的現代化約莫開始於日治時期。從荷西、明鄭到日治時期因為貿易交流頻繁, 多數民生用品除了粗陶之外,長期仰賴進口;日治時期人口的增長對於陶瓷產品的需求增加, 但本地生產的產品仍僅佔不到總消費的二成。在地產業發展主要是迫於海上交通中斷中止進 口,只得就地生產;戰後本地生產的產品礙於人才與技術,初期即使民生用陶也相當粗糙, 也多用自然柴燒灰釉或是煤炭。於此同時,在日治時期大量前往日本進修的人才中,其中也 不乏到了日本接觸到各種文化進程的多樣性而改變人生志向者,其中來自中部的林葆家則因 為接受到現代窯業與陶業的工業訓練,成為影響臺灣現代陶瓷產業發展的關鍵人物。

林葆家:用臺灣土燒臺灣陶

1915年出生於臺灣中部望族的林葆家,受到良好的教育,原先預計如同當時多數仕紳前往日 本學醫,但在日本學習的過程體驗到生活品質與器用之間的美好,因此轉而走向陶瓷與窯業 的學習之路。1934年,林葆家從立命館大學經濟學部轉入京都高等工藝學校窯業科時正值 20歲,這年正好也成立了日本民藝協會。雖然林葆家最初以茶道體驗到陶藝的美好,但他所 入學的京都高等工藝學校窯業科(戰後改名京都工藝纖維大學工藝學部),以及參與研習的 京都陶瓷器試驗所,都是明治維新之後日本工業化進程中研究窯業技術、材料演進與生產制 度建立的專業機構;前往見習與就職的城南製陶所則是生產建築陶瓷與衛浴陶瓷的工廠。這 些經歷都為林葆家回到臺灣之後的影響力廣度與深度奠定了基礎,也讓我們認知到他在選擇 學習陶瓷發展時,對於社會需求的考量。

1939 年林葆家 25 歲從日本回到臺灣,當時大部分的陶瓷製品都直接從日本進口,只有少數 低階的產品土管、水甕、植木缽在本地生產,工廠中從原料到成形仍然依賴手工製程。在日 本產品強勢免關稅的競爭下,臺灣在日治期間的製陶產業規模發展有限而且停留在低階產品。 林葆家當時以個人之力,將在日本所學習到的現代化製陶、燒窯、陶瓷工業生產流程等現代 製程在臺灣付諸實行,初期光是基本的材料來源調查與生產流程改善,就已跑遍全臺。

二次大戰結束前,前往日本放棄學醫改走文化藝術路線的名人中,林葆家不算知名,即便他 在當年陶藝界鼎鼎大名且被企業界稱為窯業醫生。到現在仍是文青復古風代表物件的浴室用 馬賽克、廚房常見 3.6 寸白色磁磚、麵攤辦桌持柄有孔洞陶瓷湯匙、烤花蝦盤……這些 1950 年代到 1960 年代的產品,都曾經有他參與研發的身影。奔波於各工廠間的過程中,他也開 過公司,也當過廠長……主要是在臺灣陶瓷產業現代化初期,產業需要什麼他就投入開始做。 從 1940 年剛回臺中開設「明治製陶所」做杯碗盤餐具也做便器;1949 年又創立「陶林工房」 從事在地礦藏原料開發,進行釉藥方面的實驗與調配;1960 年更在板橋開設臺灣長石公司, 試圖從事土礦的開採……萬華金義合、北投中華藝術陶瓷,都曾邀請他擔任過廠長,1966 – 1974 年更遷居到鶯歌為陶瓷工廠提供專業知識,協助改進製陶相關的各種技術與知識。

臺灣陶瓷史的發展有一段時期受到 18 世紀乾隆皇帝的收藏品味影響,一方面是清王朝故宮陶 瓷文物收藏近在咫尺,另一方面則受到文化政策的影響;讓製陶之人對於故宮所藏而垂涎於 國際的作品產生追隨的效應。

林葆家所處的階段就是在從日本的現代化教育取得窯業與陶瓷知識後,回到臺灣後一邊建構 臺灣陶藝與窯業基礎,一邊接觸到受到特別關愛的乾隆品味的時期。因此在對於陶藝教育與 陶瓷產業投入心力的同時,他也積極投入解碼乾隆皇帝收藏的中國歷代單色釉,並由此開展 出「從傳統創新」的訴求。我們從他 1970 年代以來歷來嘗試的各種釉色與陶瓷表面的表現, 就能看到他對於掌握過去陶瓷釉方知識的雄心,對各種歷來傳統基本單色釉藥做現代科學研 究與紀錄,同時挑戰各種釉色之間組合的可能,為後續的創作者提供了一個基本的資料庫, 也推出了各種示範的樣本,將東亞陶瓷歷史發展中的陶瓷文明 DNA,一次納入臺灣現代陶藝 的血脈中。 而其中他所鍾情的青瓷系釉也是他最用心嘗試,追求突破表現的。我們從他歷來的青瓷作品 中可以見到他在透過典雅造型凸顯青瓷的優美的同時,又期望透過釉藥技術掌握增加青瓷可 能性的嘗試。這次展出的1988《時光》、1988《隨緣》、1990《漫舞》、1990《萬紫千紅》, 就能看到不同種展示釉色的器形,以及在青瓷釉上寫實與抽象的表現。



臺灣有幸匯集古中國歷來精品收藏在各博物館中,提供公眾觀賞。然而將歷來秘方轉化成以 現代標準化方法得以運用,則需要大量的研究累積。在早期還沒有學院與師資教導釉藥學的 年代,林葆家老師以其化學與釉藥基礎,帶領著學生以親身一邊實驗一邊紀錄的做法,透過 化學程式概念、窯爐控制的掌握,讓學生能憑一己之力領略釉藥的原理並且開拓自身的表現 光譜。林葆家的出現即站在臺灣的這個轉捩點上,他將灰釉為基礎的釉色配方原理揭露,有 如將天邊的彩虹,分析他們的成因,再轉化成身邊得以再現的虹光與人分享,影響了臺灣陶 藝與產業的進程與面向,並且透過其弟子蔡榮祐、張繼陶、林振龍等與家族成員薛瑞芳參與 研究紀錄,加以傳承。

經濟至上主義的質樸反撲

1970年開始臺灣歷經美援結束、斷交,各種國際局勢孤立的同時,國內的建設轉向更積極的 經濟投入,加工出口區、家庭即工廠、十項建設等都在這十年間發展。同時陶藝界這期間, 林葆家在鶯歌之後成立「陶林陶藝教室」、故宮科技保管技術室成立陶瓷項目、歷史博物館 舉辦現代陶藝聯展、楊文霓返臺進故宮之後前往高雄開設工作室、邱焕堂成立「陶然陶舍」、 「陶朋舍」(首家以陶藝為主的畫廊)開張,各個學校開設陶藝相關課程……各方面從產業、 展覽、教學、畫廊等全方面地展開。就在十項建設完成的那一年,蔡榮祐的兩檔展覽讓臺灣 人改變對陶瓷的看法,同時收藏家們也展現有別於王公貴族的自身品味。

蔡榮祐:天道酬勤的質樸

從陶藝市場上來看,蔡榮祐的旋風為陶藝創作帶起一陣熱潮,也是一個階段性的鼓舞,一種 天道酬勤的回饋爆發式的降落在陶藝圈,迄今為止這種展覽銷售規模恐怕還是無人可及的。 蔡榮祐學陶之後三年就舉辦第一次個展,1979年二月在臺中文化中心,十月在臺北春之藝 廊,一年內兩次展覽數百多件作品銷售一空。這樣實質的回饋讓許多人願意投入陶藝,進而 帶動中部製作陶藝的風潮。就猶如宋龍飛所說:「他是臺灣陶藝發展史上,促進陶藝走向蓬 勃發展的第一人,……拓展陶藝、作育年輕的一代陶藝人才,有其一定的成就與貢獻。」這 份禮物呼應了當時社會全面向經濟成果看齊的風氣,卻也顯露了臺灣的集體在地品味。 蔡榮祐早年就對美術、攝影、雅石與民俗工藝文物收藏都有深厚的興趣,然而進入陶藝創作 的時期並不算早。33歲(1976年)正式拜從美國回臺的邱煥堂學藝,7個月之後又到林葆 家陶林陶藝教室學習釉藥,同年就在自己家鄉霧峰成立工作室,日以繼夜不斷練習。之後隔 年成立陶藝教室開始授課教學。在短暫而密集的學習與自我鍛鍊過程中,傳承了林葆家現代 化釉藥科學技術的同時,也讓傳統釉色調配技術進入了在地化的審美轉變,這些釉色與其命 名的道德審美價值結合,受到市場與大眾的接納,擴展了在地陶藝審美的面向;也提供快速 都市化過程中經濟優渥的消費人口,對於土地情感與生命價值的共鳴點。

蔡榮祐對於陶藝的投入不僅表現在勤勞與產量,他對於陶藝的敬意還呈現在多年來不受市場 耽誤的持續自我挑戰,以及對於人生價值信仰的推廣。從他的雅石收藏、攝影作品與膠彩作 品的細膩表現,可以感受蔡榮祐對於質感細緻變化的愛好,另一方面從他文物收藏與撿拾石 頭的興致則能體會對於土地質感與情感的連結。2005年之後嘗試將釉藥與坯體間黏著與流 動之間的張力,極致化成為造型與釉色表面質感的一環時,原本器皿作為抽象造型以表現釉 色的單純傳統功能被翻轉,釉藥的流動性與凝結的時間點成為決定其作品造型的關鍵;釉藥 本來作為保護坯體、使其耐用的功能,被膨脹到超出器型的臨界點,使器皿具有新造型而功 能反而消失為「弱器皿」,而自弱器皿上展現釉彩溫潤、恢宏不可遏抑的姿態。

灰釉的自然落灰引力

灰釉的審美範疇中,另一類以自然落灰與火的痕跡進行風格演繹了類型。此類最早除了燒製 缸甕類實用器型偶有窯汗而受民藝收藏家喜愛,也有以此原型持續進行高溫挑戰者如竹南蛇 窯及其追隨者等。還有部分受到傳統日本土器的備前與信樂燒等影響的柴燒愛好者,強調自 然的火痕與落灰肌理的樂趣。在日本以地域為名的燒陶風格,很注重瀨戶燒用瀨戶的土、備 前信樂就該用備前信樂的土,他們以土的特質為基準來觀察落灰與火痕變化的樂趣。臺灣因 為沒有那麼多的土礦得以選擇,所以難以以各自的地域與風土特質形成有脈絡與結構性的鑑 賞條件,只能單單就作者各自混合土的隨機燒製表現來強調其偶然與隨性,而無法進一步深 入探究,形成一般市面上柴燒的局限性。幸而仍有部分作家,有意識地投入自然落灰表現與 人為掌控合力的開拓。林錦鐘受到天目與曜變的洗禮,開拓出以窯火與落灰當潑墨畫筆的創 作方式,在器型表面表現另一個難以捉摸的自然現象極光;另一位羅紹綺堅持以臺灣的土與 天然的植物燃料燒成灰釉,演繹出「生土死灰」的哲人思緒。

林錦鐘:以火痕為畫筆

1957年出生於彰化的林錦鐘,為累積視野成立工作室之後走訪歐洲、日本,90年代初期也 曾多次深入中國古代窯址探訪。彰化的工廠收起來之後,遷居埔里卻遇到了 921大地震;歷 經生死一瞬間失去工作室與作品,讓他重新思考創作的方向,決定一輩子做一件有意義的事。 開始從當時覺得最難的下手,但,就如他自己說的沒想到那麼難。但是從死生關頭經過的人, 他們的生命觀與對時間的價值感不是我們一般人說的毅力而已,十萬片以上的試片,上千次 的燒窯,自己一人好幾個窯一起燒,那是與命運決鬥的決心,也是不枉此生的胸懷。在他個 人的努力與一些同好的支持下,陸續解鎖了心目中可遇不可求的歷代逸品曜變、天目油滴、 虹光、青瓷走泥,之後更開啟了自己風格的「極光」到「破」的系列。

從打鐵試釉的階段與過程中詳細的各種紀錄,以及為追求不同效果改變窯爐的結構這些作法, 都能感受到林錦鐘對於抽象的神聖性的追求,採取務實而科學性的做法;只是他務實與科學 試驗的尺度不同一般,他能耐受的次數更多、承擔的壓力更大,願意付出的超越凡夫想像。 也就有這樣的人才能帶領我們遇見「極光」,而再以「破」回到生活。他不僅在物理上到達 了宋人茶碗的境界,也在禪的心境上與他們千年對話。

羅紹綺:在地認同與生命思考

自稱土的孩子的羅紹綺,回溯土與火相處的經驗,連結自兒時跟隨母親在磚灶邊的記憶。與 土地、母親的深切連結,不難理解其陶藝創作路線對於自然素材的植物灰釉與泥漿釉的執著。 即使在今日陶藝產業一切供應都相對簡便的情況下,羅紹綺仍然選擇繁瑣、費事、產量小又 不穩定的自製植物灰釉,不僅僅著迷於古典陶瓷的溫潤豐澤,也沈浸在古代陶匠工序流程的 內在精神狀態中。

堅持採用在地的原料的羅紹綺,以土與灰寓意生命的誕生與消逝的信念來製作植物灰釉陶藝, 有如在為臺灣土地以及其相關的生命進行轉化與再生,透過一次次取土、採集植物、製灰、 成形燒製,身體力行而週而復始的動作,為臺灣土地生生不息的生命祈福。

與時俱進的灰釉

灰釉也是一種生活風格型態的表現,亙古以來,灰釉就在人類生活中既扮演實用功能,也提供直感真切的審美互動。展覽最後一個單元,邀請現代陶藝先驅的資深陶藝家邱煥堂夫婦,以早年共同開發的灰釉彩繪盤與日常生活的音樂、語言學習、彩繪樂趣,分享他們銀髮松年的灰釉生活;另一對中堅輩夥伴邱玉錡與郭雅玟則以共同經營學堂的方式,將深入陶瓷工廠跟著老師傅拉坯習得的手藝與態度,以陶農與教學兼顧,同時展現灰釉品味的生活與大眾分享。此外,茶與陶於生活中向來是不可分割的存在,灰釉與茶又在現代生活展現如何的可能? 近來傳統民窯的轉型與學校藝術科系與農村合作使灰釉成為社會參與的灰釉,都是灰釉在現代生活光譜中可期待的另類展演。

音樂、水彩與語言環繞的灰釉

具外國語文學教授素養背景的邱焕堂,本身就對多種文化語言、藝術懷有廣泛的興趣與好奇 心。他接觸到陶藝的環境是在1960年代初的美國夏威夷,在陶藝課程中受到肯定的部分是 一種隨性自由的創作方式。邱焕堂接觸與學習陶藝的起點,不同於當時臺灣的環境,自然 而然1974年成立的陶藝教室「陶然陶舍」所提供的創作氛圍,也強調個性的發揮與創意。 1979年趁休假之便赴美國聖荷西大學(San Jose)選修陶塑,期間創作了陶燒噴泉作為庭 院裝置,更讓他之後的創作朝向空間發展。

工作室成立後到1979年之間,邱焕堂與師母施乃月嘗試了許多植物灰釉配方,這次展出的 彩繪盤,在居家的氛圍中,帶著邱焕堂寫生的隨性與自由,由相思木灰所調配的釉料色彩, 讓輕盈的花卉景物在吸引目光之餘,有份內在的協調與溫潤。展場上搭配居家生活實境,讓 我們感受到他創作與生活樂趣的連結。

陶藝學堂的灰釉作品

邱玉錡早年即投入工廠拉坯的工作,讓她有與同世代全然不同的歷練。在她這世代的陶藝工 作者,已少有「師級」願意收徒弟了,但她不僅能珍惜機緣並自主拜師學習臺灣各路的傳統 手工製作缸甕之技術,前後師事陳鈺良、林清隆、林添福、李進福、徐鑫昌等師傅,繼承了 多位師傅即將失傳的傳統技術,也傳承了老一輩的匠師為人處世的職業態度。受到現代學院 訓練的學生願意以傳承的態度拉長自身的練功歷程者已屬少數,一路持續創作、授課同時透 過各種工作營將自身體力行的成形法推廣分享,更屬難能可貴。2011年出版《手拉坯技法》 一書,透過實際操作的示範,以文字及影片紀錄,將其手藝匯集成書。更近年來在桃園開辦 「八塊陶學堂」,定期定點的以各種中長期課程,讓有心深入陶藝者得有師從,同時也透過 她與夥伴半農半陶的生活風格,在傳承技藝的同時展現當代陶藝生活的新可能。



歷史流變中的灰釉之光

灰釉在歷史流變中,與不同地域、時代、文化價值的人相遇,就如同每一根柴火投入窯爐中, 化為煙灰,接觸到不同位置的坯土,產生了可遇不可求的變化。這份變化的介於似乎可能掌 握,又似乎無法超越之間,激發著不同時空的陶工、貴族階級、產業、創作者,一而再再而 三地開窯之後又再反身投入,因而製造出這些跨越時空的繽紛萬象。

當代藝術與文化研究中,物質性(materiality)的議題持續受到關注,與此同時,傳統工藝 則從曾經被視為著重物質與勞動技術關係的類型,反而成為淺碟文化與快速合成的創作潮流 中具有抵抗姿態的新利器。不同傳統工藝類型中被深度開發的材質與技術,如何透過當代創 作者的思維與感知,重新為媒材賦能而擴大文化藝術的深度與廣度,是此間當代藝術發展的 有趣面向。

陶藝作為一個具有高度技術門檻和豐富文化內涵的領域,正是開發物質多面性的寶藏。對於 博物館而言,透過陶藝物質材料的特性和文化意義展現,可以擴大藝術史的視野,開闢新的 探索途徑,也能成為文本或物件創作者進一步開展材質內涵的資源。以陶藝各元素之一的「植 物灰釉」作為主體,梳理出其物質特性與文化發展的關聯,是這次展覽的初步嘗試。

植物灰釉的範疇廣大,展覽的空間與籌備的時間有限,必有不盡如人意之處,見諒之餘還請 多所指正。感謝陶博館的邀約機緣也感謝團隊的合力付出,最後感謝所有孜孜不倦、戮力不 懈的藝術家們,你們本身就是火、就是光!照亮時代也溫暖每個人的心。

Curatorial Essay Paths of Musing about Exhibiting Fanned Fireflies

Curator / Wang Iwen

Without a word, they stare at the firewood. Step by step, they observe and adjust the temperature, patiently enduring long hours that demand their full attention and resisting the urge to sleep. They anticipate the moment the kiln is opened. The result may be a pleasant surprise or a disappointment. The process repeats. What kind of motivation or calling drives them?

They peep into the kiln's entrance or stokehole to get glimpses of the fiery scenery inside the kiln. Their imagination carries their thoughts into the kiln. As the firewood crackles, tongues of fire and flying ash in the kiln are at the mercy of the fluctuations of the firewood, pressure, and temperature. The ash gets sucked into dazzling winds, rising and falling before quickly sticking to and then staying on clay surfaces to interact with other elements. When people stare at the firewood as the temperature rises, they inhale the scent of the firewood. This always makes people feel dazed and fall into a mysterious silence. Is it a fragment of an ancient memory or the effect of far-infrared rays?

Whenever I think about these scenes, the images of "fanning fireflies" and "fireflies striking a fire" come to mind. The expression "moths charging toward a fire" is about going ahead without looking back and is different from Du Mu's poem about "fanning the flying fireflies with a small silken fan." Yet, the determination and dedication of fireflies flying toward a fire remind me of the impulse and drive of potters working with kilns. Du Mu's poem "Autumn Night" describes sparkling stars. There were also mentions of "silver candles," "cold screens," "soaring fireflies," and the Cowherd and Weaver Girl (two stars). Aren't these the surprisingly delightful cosmos that ancient potters saw in their tea bowls?

An ash glaze is not just a gray-colored glaze. It consists of the ash formed by various kinds of incinerated substances, as well as adhesives and vitreous (glassy) substances. After firing, these materials fully reveal their effects as they adhere to the surfaces of the clay bodies. Each work has its own colors and textures. The colors were originally brown and gray-green. Later on, with a variety of additives, they expanded to blue-green, purple, metallic, and iridescent. The hues, textures, and tactile properties are an array of endless possibilities. Because of its ever-expanding shades, it has always attracted collectors and artists who keep on innovating.

For much of their history, the formulas of these glazes were trade secrets that were highly protected. However, public education nowadays has gradually unveiled these secrets through scientific techniques and methods. They have also become public knowledge that we can share, research, and expand together. On the other hand, naturally obtained ash glazes are not purified, so their effects and interactions with other factors are hardly predictable. Nonetheless, certain potters are attracted to the traditional ways of firing kilns. With quantified experience, they accumulate discerning abilities and models of the forms.

Domestic and Funerary Uses: Ash Glazes Across Eras and Realms

Ash glazes now seem to be an ancient and expressive medium, and they also play leading roles. They cling to clay bodies to express their existence. Yet, as they blend into the bodies, they also change according to the bodies' properties. Ash glazes generally give off the impression of being fluidic and full of variables. However, their original practical purposes require them to be hard, dense, and waterproof. For millennia, these qualities have made them inextricably tied to the basic needs of domestic lives, food, and drink, such as storage, brewing, and cooking. Regardless of its origin, human civilization has coexisted with this type of pottery for a long time.

In consequence, the pieces chosen for this exhibition are meant to begin with the daily Taiwanese life of the past. These oncefamiliar scenes bring us closer to ash glazes, which may seem far away but are actually right beside us. Upon entering the exhibition space, the first exhibits are some of the ash-glazed household ceramics held in the collection of the Yingge Ceramics Museum. The 19 randomly selected items include water tanks, earthenware casserole pots ("sandy pots"), rice pots, and various bottles and jugs that were commonly used in the kitchen. There are also objects that were used for indoor warmth and lighting, such as kerosene lamps, braziers, and incense burners. The exhibits also include dragon pots, which were used to serve tea to pedestrians and wayfarers. The categorized exhibits look back on Taiwan's early folk pottery, living space, and daily routines. We even gain insights into ourselves in relation to others.

Visualize this bygone morning: Beside the stove, there's a water tank that was opened earlier that day. The noise and chaos in the kitchen are just beginning. A casserole pot is used to cook rinsed rice into congee (rice porridge). Have we checked if there is still water in the water dispenser for the chickens? In the corner, there's a bean sprout urn. Are the sprouts there mature enough? After the congee is cooked, let's take some sauce-pickled vegetables from an urn, mix them in a bowl with an out-curved rim, and bring

it to the table. When we go to work in the field, let's bring some dragon pots to put on the edges of the field. When the sun sets, it's time to go home. We can light the kerosene lamps and heat up a little charcoal in the braziers to warm the blankets before going to bed. For thousands of years, our lives have been intertwined with ash-glazed pottery every single day.

This was how the commoners farmed and lived. It was even more evident with the nobles in feudal society, especially with ritual vessels, burial objects, and religious objects. For this exhibition, the National Museum of History and the Chang Foundation have loaned us items from their collections, including a ceramic ding-cauldron of the Warring States Period that was inspired by bronze ritual vessels, a Yueware celadon candle holder, pots, and a burial object known as the "grain urn" (soul vase). By consulting this exhibition's chronological chart of ancient ceramic systems, visitors can recognize the long history of the glaze colors of the ash glaze systems and their different historical and regional expressions. (Images of the exhibited ancient objects and the chart of the chronology of East Asian ceramics)

Adjusting the Pulses of Modernization

The modernization of Taiwan's ceramic industry began during Japanese rule. During the Dutch and Spanish colonial eras, Koxinga's dynasty, and Japanese rule, Taiwan was a hub of extensive trading. Except for coarse pottery, many daily necessities were, for a long time, imported. During Japanese rule, the population increase led to a rise in the demand for ceramic products, but local products only accounted for less than 20% of the total consumer spending. The development of local industries happened mostly when importation stopped due to disruptions to maritime routes. The only option was to produce locally. After the war, local production was hampered by the lack of a skilled workforce and technology. In the early days, even household pottery was quite crude and mostly made with natural wood-fired ash glazes and coal. During Japanese rule, some talented individuals went to Japan to pursue further education. A number of them changed their life goals after experiencing the diversity of cultural movements in Japan. Among them, Lin Pao-chia from central Taiwan received modern training in kiln-based industries, including the ceramic industry. He became a key figure who influenced the development of Taiwan's modern ceramic industry.

Lin Pao-chia: Firing Taiwan's Clay to Make Taiwan's Ceramics

Born in 1915 into a prominent family in central Taiwan, Lin Pao-chia received a good education. His original plan was to study medicine in Japan, like many men from powerful families at the time. However, after having gone to study in Japan, he felt the beauty that existed between the quality of life and utilitarian objects, so he turned to the study of ceramics and the ceramic industry. In 1934, Lin transferred from the college of economics at Ritsumeikan University to the ceramics department of the Kyoto College of Industry. He was 20 years old, and that was the year when the Japan Folk Craft Association was established. Lin first experienced the beauty of pottery through the tea ceremony. He attended the Kyoto College of Industry, which would, after the war, become the Faculty of Industrial Arts of the Kyoto University of Industrial Arts and Textile Fibers. [The university's name was also translated as "Kyoto Technical University" and now as "Kyoto Institute of Technology."] He also studied and undertook research at the Kyoto City Research Laboratory for Pottery. Both professional institutions examine Japan's industrialization after the Meiji Restoration, such as its ceramic technology, evolution of materials, and creation of production systems. He gained practical experience by working at the Jōnan Seitōsho (ceramic factory), which produced architectural and bathroom ceramics. These experiences laid the foundation for how immense Lin's influence would be after he returned to Taiwan. These also enable us to recognize his consideration of societal needs when he chose to study ceramics and hone his skills.

In 1939, when he was 25, Lin Pao-chia returned to Taiwan from Japan. At that time, most ceramic products were imported directly from Japan. Only a few low-end products, such as dokan (earthenware pipes), mizugame (water jars), and uekibachi (planters), were made locally. Factories still relied on manual labor to prepare raw materials and configure items. Faced with fierce competition from Japanese products, which were exempt from customs duty, Taiwan's ceramics industry during Japanese rule had developed little and was limited to low-end products. At that time, Lin determinedly put into practice in Taiwan what he had learned in Japan: the modernization methods of making pottery, kiln firing, ceramic industrial production processes, and other modern techniques. Even in their early stages, some of his efforts quickly spread throughout Taiwan, such as the analysis of the sources of basic materials and improvements to production processes.

Before the end of the Second World War, there were others who went to Japan to study medicine but ended up pursuing careers in the cultural and creative sectors. Some became hugely famous. Lin Pao-chia did not reach that level of fame. However, in the ceramic art community, he was renowned. Those in the industry called him the "doctor of the ceramic industry." Bathroom mosaics that are popular with cultural enthusiasts and retro scenes, 3.6-cun white ceramic tiles for kitchens, hole-handled ceramic spoons used at noodle stalls and roadside banquets, and plates enameled with shrimp motifs are some of the products from the 1950s to the 1960s that he was involved in researching and developing. Having traveled between many factories, he also founded his own company and served as the chief manager of factories. In the early days of the modernization of Taiwan's ceramic industry, he dived into any project that the industry needed help with. In 1940, just after returning to Taichung, he opened the Meiji Seitōsho (ceramic factory) to make cups, dishes, tableware, and toilets. In 1949, he founded the Tao Lin Studio to promote the harvest of local mineral raw materials, experiment with glazes, and make glazes. In 1960, he opened the Taiwan Feldspar Company in Banqiao to mine soil and minerals. The Chin Yi Ho store in Wanhua and the China Pottery Arts Co. in Beitou both asked him to manage their factories. From 1966 to 1974, he lived in Yingge, where the ceramic factories benefited from his expertise. He helped to improve their ceramics-producing techniques and knowledge.

The historical development of Taiwan's ceramics was, for a time, influenced by the tastes of Qianlong-era aristocratic collectors from the 18th century. It was partly because the Qing-dynasty palaces' ceramic artifacts were not that far away. It was also a result of cultural policies. The result was that potters admired and emulated the styles of the internationally coveted works from the palatial collections.

Lin Pao-chia was at such a stage after his modern education in Japan, where he acquired industrial and ceramic knowledge. Back in Taiwan, while laying the basis of Taiwanese ceramic art and industry, he was exposed to the beloved Qianlong-style art. Therefore, while investing his energy in ceramic art education and industry, he also devoted himself to rediscovering the formulas of the single-colored glazes of the Chinese dynasties collected by Qianlong-era collectors. He began a pursuit of "tradition-rooted innovation." When we examine his expressive glaze colors and ceramic surfaces from the 1970s onward, we can see his ambition to master the formulas of historic glazes. He conducted modern scientific research and documentation on key single-colored glazes from the past. At the same time, he challenged conventions by combining glazes, provided a fundamental database for later artists, and made demonstration samples. He distilled the historical essence of East Asian ceramic civilizations and integrated it into the core of Taiwan's modern ceramics.

Among his undertakings, the glazes of the celadon system were his favorites. They were what he tried the most diligently to make. After many tries, he achieved the breakthrough. His celadon works throughout the years have elegant forms that accentuate the sublime beauty of celadon. He also strove to expand the possibilities of celadon with a mastery of glaze technology. This exhibition features Time (1988), Let Providence Take Care of It (1988), Dancing Freely (1990), and Countless Flowers in Full Bloom (1990). We can see the different types of vessel forms he chose for displaying glaze colors. Over the celadon glazes, there is realist and abstract art.

Taiwan is fortunate to have amassed exquisite ancient Chinese artifacts in its museums for the public to appreciate. However, to convert the secret formulas of the past into standardized methods for modern applications, it takes extensive research. In the early days, there were no colleges and instructors for glaze science. Lin Pao-chia became a teacher who used his background in chemistry and glazes to guide his students by example. As they conducted experiments, they documented their activities. With proficiency in chemistry software and kiln control, the students, on their own, could grasp the principles of glazes and develop their creative spectrum. Lin's emergence straddled this turning point in Taiwan. He revealed the principles behind the formulation of glaze colors based on ash glazes. It is as if he analyzed what caused a rainbow to appear in the sky, and he re-created a rainbow beside him so he could share its rays with others. He influenced the evolution and direction of Taiwan's ceramic art and industry. His apprentices, Tsai Jung-yu, Chang Chi-tao, Lin Chen-long, and Hsueh Jui-fang (Lin Pao-chia's son-in-law), were involved in the research and documentation. They have passed down his knowledge.

Simple Reactions to the Prioritization of the Economy

In the 1970s, the US stopped its aid to Taiwan and cut diplomatic ties. A number of international situations isolated Taiwan. At the same time, Taiwan shifted its focus to investing in its infrastructure. Export-processing zones, home-based factories, and the Ten Major Construction Projects were all developed in this decade. During this period in the ceramic art world, Lin Pao-chia opened the Tao Lin Ceramic Art School after leaving Yingge. The National Palace Museum's Technical Office for Scientific Preservation started its project about ceramics. The National Museum of History held a joint exhibition on modern ceramics. Winnie Yang (Yang Wen-ni) returned to Taiwan to work at the National Palace Museum, and then she set up a studio in Kaohsiung. Chiu Huan-tang set up the Tao Ran Ceramics Studio. The Pottery Shed (the first gallery focusing on ceramic art) opened. Several schools began offering courses on ceramic art. Various facets thrived, such as industries, exhibitions, education, and galleries. In the same year that the Ten Major Construction Projects were completed, Tsai Jung-yu's two exhibitions changed how Taiwanese viewed ceramics. Contemporary collectors also formed independent tastes that differed from what the aristocrats favored.

Tsai Jung-yu: The Simplicity of How Heaven Blesses Hard Work

The ceramic art market has witnessed how Tsai Jung-yu's dazzling style has re-energized other ceramic artists in their work. It has also been a series of encouraging stages. As Heaven rewards hard work, a gift has dramatically fallen into the ceramic art community. So far, the number of sales from his exhibitions is probably unmatched. Tsai held his first solo exhibition three years after having begun studying pottery. The exhibition was at the Taichung Cultural Center in February 1979, and it was followed by another at the Spring Gallery in Taipei in October. The hundreds of exhibits from the two events were sold out within a year. Such tangible benefits incentivized many people to become ceramic artists and led to a surge in the creation of ceramic art in central Taiwan. Sung Lung-fei said that "he is the first in the history of the development of Taiwanese ceramic art to so intensely and drastically boost its development. [...] The growth of the art and the cultivation of the next generation of talented ceramists are his definite achievements and contributions." This gift reflected how, at that time, society overall focused on economic performance, and it also showed the types of local art valued by Taiwan as a whole.

Since his youth, Tsai Jung-yu has been deeply interested in art and photography, as well as in collecting elegant stones, folk objects, and folk art. However, he did not begin making ceramics until later in life. At the age of 33 (in 1976), he formally apprenticed to Chiu Huan-tang, who had returned to Taiwan from the US. Seven months later, he went to Lin Pao-chia's Tao Lin Ceramic Art School to learn about glazes. In the same year, he set up a studio in his hometown of Wufeng and practiced day and night. With his training, which was rapid but intensive, and his continual practice, he has inherited Lin's modern glaze science and technology. At the same time, he has also enhanced traditional glaze colors with local aesthetic flavors. These glazes, combined with the ethical and aesthetic values in the works' titles, have found commercial success and popular acclaim. He has multiplied the aspects in which local ceramic art is appreciated and approached. For well-off consumers in rapidly urbanized areas, he has also provided focal points that resonate with their sentiments for the land and the value of their lives.

Tsai Jung-yu's devotion to ceramic art is shown in his hard work and the quantity of his art. His respect for the art is also shown by

how, over the years, he has continued to challenge himself without being constrained by marketability. In addition, it is shown in his promotion of a belief in the value of people's lives. In his collection of elegant stones and in the subtle styles of his photographic art and gouache paintings, we can notice Tsai's interest in the nuanced changes in textures. Furthermore, from his interest in collecting historic cultural objects and acquiring stones, we can understand the links between the textures of the land and emotions. Since 2005, he has worked with the tension that exists between glazes and clay bodies, as well as between being viscous (sticky) and runny. He has tried to optimize this tension so that it becomes an integral element of a vessel's form and a glaze's texture. He wants to overturn the uncomplicated traditional functions of the vessel as an abstract form for the glazes to display their colors. The fluidity and the setting duration of the glazes are the keys that determine his works' forms. Originally intended to coat and protect clay bodies and improve their durability, glazes have been pushed beyond the confines of the vessel's designed form. A vessel that is designed with a new form and without functions is a "weak vessel." And yet, weak vessels showcase glazes' gentle warmth, majesty, and irrepressible spirit.

The Allure of Ash Glazes' Natural Ash

Of the aesthetic categories of ash glazes, there is a type of stylistic interpretation that is based on the traces and markings formed by naturally fallen ash and fire. The earliest examples of this type include tanks, barrels, and other utilitarian objects that are sometimes covered by "kiln sweat" (glassy slag formed in a kiln) and are cherished by folk art collectors. This type is still made by people who have taken on the challenge of high temperatures, such as the Zhunan Snake Kiln and its students. There are also some wood-firers who are influenced by traditional Japanese earthenware, particularly Bizen ware and Shigaraki ware. They emphasize the natural marks of flames and the delightful textures of fallen ash. In Japan, the styles of ware (yaki) are named after their places of production. People insist on Seto ware (Seto-yaki) being made with clay from Seto. Similarly, Bizen ware needs Bizen's clay, and Shigaraki ware needs Shigaraki's clay. The people enjoy observing the changes in ash and flames' marks in relation to clay properties. Taiwan does not have as many soil mines to choose from, so it is hard for each place to use its distinctive local character to generate qualities with the context and structure that people could assess and praise. Some potters must mix their own clay, fire the items, and focus on the randomness and serendipity of the products. They cannot explore the depths, and this inhibits the range of wood-fired art generally available on the market. Fortunately, there are still some artists who have consciously devoted themselves to exploring how the expression of naturally fallen ash can cooperate with human control. Lin Chin-chung has had experience with tenmoku and yohen (flame-transfigured) effects, and he has developed a creative method of using kiln fire and fallen ash as if they are brushes to splash ink with. The vessels' surfaces are seemingly covered with the elusive natural phenomenon, the auroras (polar lights). Another artist, Lo Shao-chi, insists on using Taiwan's soil and plants as natural fuels to make ash glazes. It is his interpretation of the philosophical concept of "living clay and dead ash."

Lin Chin-chung: Using Marks of Flames as Brushes

Born in 1957 in Changhua, Lin Chin-chung wanted to expand his horizons after having set up a studio, so he traveled to Europe and Japan. In the early 1990s, he also made many thorough visits to historic kiln sites in China. After closing down the workshop in Changhua, he moved to Puli, Nantou, where a massive earthquake struck on September 21, 1999. In that disastrous instant, he could have died, and he lost his studio and work. It made him rethink the direction of his art, and he decided to dedicate his life to something meaningful. At that time, he thought that getting started would be the hardest part, but as he said, it was not as hard as he thought. Those who have survived deadly events view life and value time with more than what we consider "willpower." He has made over 10,000 test tiles and fired the kiln over 1,000 times, sometimes using several kilns simultaneously by himself. This is his determination to defy fate and his ambition to not waste a day of his life. He has worked hard, with the support of fellow ceramists, to recreate aspects of past masterpieces that he thought were impossible to achieve, such as yōhen (flame-transfigured) effects, tenmoku with yuteki droplets, iridescent effects, and celadon. This has been his life with ceramics. Furthermore, he has created some series in his distinctive style, such as *Aurora* and *Broken*.

When he fires glazes containing metallic compounds (which he calls "forging the metals") in his experiments with glazes, he documents the stages and processes in detailed records of all kinds. To obtain different effects, he modifies his kiln structurally. These methods let us sense how Lin Chin-chung's sacred pursuit of abstraction takes a pragmatic and scientific approach. Furthermore, the scale of his pragmatism and scientific tests is unusual, as he can endure more repetitions and handle greater pressure. His willingness to dedicate himself to the art is greater than what an ordinary person can imagine. Only such a person can take us to see Aurora and return to life after having been Broken. He has physically reached the realm of the tea bowls used by the people in the Song dynasty, and he has conversed with those people from a thousand years ago in the realm of the Zen mind.

Lo Shao-chi: Local Identity and Reflections of Life

Calling himself a "child of earth," Lo Shao-chi looks back on his earliest experiences with earth and fire, and he links them to his childhood memories of following his mother around a brick stove. Knowing his strong bonds with the land and his mother, we can easily understand his insistence on using natural materials in plant ash glazes and slip glazes when making ceramics. Even though it is relatively easy nowadays to get art supplies from the ceramic industry, Lo still chooses to make plant ash glazes himself, despite the homemade methods being complicated and labor-intensive and having low and unpredictable yields. Fascinated by the gentle warmth of classical ceramics, he is immersed in the state of mind of the ancient potters and their working processes.



Insisting on using local raw materials, Lo Shao-chi makes plant ash-glazed ceramics with the view that clay and ash symbolize birth and death. It is like transforming and regenerating the land of Taiwan and the lives tied to it. Time after time, he collects soil, gathers plants, makes ashes, forms clay, and fires the pieces. He puts into practice what he believes, so his repeated acts are his prayers for the lives on the land of Taiwan to thrive forever.

Ash Glazes that Stay Current

Ash glazes are also a kind of lifestyle expression. Since antiquity, ash glazes have had practical functions in people's lives. Their aesthetics have interacted with people directly and genuinely. The last section of this exhibition features Chiu Huan-tang and his wife, accomplished pioneers of modern ceramic art. They jointly developed ash-glazed painted plates in their early years. We also see their love of music, languages, and painting. They share with us a glimpse into their golden years with ash glazes. Chiu Yu-chi and Kuo Ya-wen are another couple from the established generation. Together, they run a school after having spent time in ceramics factories to learn throwing from elderly masters. They also acquired the masters' skills and approaches, which they use as they juggle their jobs as ceramists, farmers, and educators. At the same time, they share with the public a lifestyle mingled with ash glazes. In addition, tea and pottery have always been inseparable, so what possibilities in modern life are emerging due to ash glazes and tea? The recent reorientation of traditional private-sector pottery workshops and the cooperation between schools and rural areas have given ash glazes a socially involved character. These are all the different types of roles that ash glazes can be expected to play in the spectrum of modern life.

Music, Watercolor, and Languages amid Ash Glazes

Having worked as a foreign language and literature professor, Chiu Huan-tang has a profound interest and curiosity in cultures, languages, and art. His exposure to ceramics was in the early 1960s in Hawaii. Those ceramics classes assured him of a spontaneous and liberating way of making art. Chiu's first contact with ceramics and his first lessons in the art were unlike those in Taiwan at the time. Doing what felt natural, he opened a ceramic art school, the Tao Ran Pottery House, in 1974, which had an atmosphere that emphasized expressive individuality and originality. In 1979, he used his sabbatical to study ceramics at San José State University, California. During this time, he created a ceramic fountain as a garden installation, which led to the spatial development of his subsequent art.

Between the opening of the studio and 1979, Chiu Huan-tang and his wife, Nadia Shih (Shih Nai-yueh), experimented with many formulas for plant ash glazes. The painted plates in this exhibition are in a domestic atmosphere, and they feature Chiu's spontaneous and free sketches. The colors of the glazes are from a formula that includes acacia wood ash. The light-hearted floral subjects are eye-catching, inherently harmonious, warm, and gentle. The exhibition area is decorated with actual scenes of his home life, so we can feel how his art is linked to his other joys in life.

Ash-Glazed Works from Ceramic Art Schools

Chiu Yu-chi's early career as a pottery-throwing technician in factories has given her experience that her contemporaries lack. In her years, there have been few master-level ceramic workers willing to take on apprentices. She cherishes how she has met some masters by chance, but she has also proactively connected with them across Taiwan. From them, she has learned to make traditional handmade tanks and barrels. Her masters include Chen Yu-liang, Lin Ching-lung, Lin Tien-fu, Li Chin-fu, and Hsu Hsin-chang. These traditional techniques that were passed down to her were almost lost. The conduct and professionalism of the senior craftsmen were also passed down to her. There are few students from modern schools who are willing to prolong their practice and training to preserve cultural heritage. Yet she continues to make art, teach, and still create educational programs. She puts her knowledge into practice in order to promote and share ceramic forming techniques. It is rare to find such valuable people like her. In 2011, she published a book on manual throwing techniques, featuring practical demonstrations, text, and video recordings. It distilled her

mastery into a book. A few years ago, she opened the Bakuai Pottery School in Taoyuan, where she regularly offers a variety of medium- and long-term courses for those who wish to delve into ceramics art. At the same time, she and her partner also work as farmers in addition to being potters. Besides teaching the art, she shows there is a new way today to lead a life centered on ceramic art.

The Radiance of Ash Glazes Throughout History

As history changes, ash glazes encounter people of different origins, eras, and cultural values. It is just like how every piece of firewood, after being fed into the kiln and turned into ash, comes into contact with the clay in different spots and creates serendipitous changes. It seems that these changes are controllable, but it also seems impossible to surpass them. The changes have motivated potters, aristocrats, manufacturers, and artists of different eras and origins to unload and reload their kilns repeatedly as they produce all these colorful and splendid variations that transcend time and space.

In contemporary art and cultural studies, the topic of materiality continues to receive attention. Meanwhile, traditional crafts, which were once regarded as the types that focused on the relationship between material and labor techniques, have instead become a new tool of resistance against a shallow culture and the trends of rapidly synthesized art. Among the various types of traditional crafts, some materials and techniques have been thoroughly developed. How can contemporary artists consider and perceive them to re-empower media and deepen and broaden culture and art? These are interesting aspects of the development of contemporary art.

Ceramic art is a field with high technical barriers to entry. The field also has an abundance of cultural connotations. In fact, ceramics are treasures that highlight the multiple aspects of materials. Museums showcase ceramics' material properties and cultural significance. This can expand the scope of art history and open up new avenues of exploration. This can also become a resource for writers and artisans to further develop the qualities inherent in the materials. This exhibition is themed around plant ash glazes, which are among the elements of ceramic art. The basic aims of the exhibition are to explore and clarify the ties between their material properties and cultural development.

Plant ash glazes form a vast domain, but the exhibition space and preparation timeframe are limited. There are bound to be some unsatisfactory flaws, for which I apologize and would appreciate your feedback on what could be improved. I am grateful to the Ceramics Museum for the opportune invitation. I also need to recognize the team for working together to accomplish this. Lastly, I would like to thank all the artists for working tirelessly and ceaselessly. You're the fire and the light. You light up this era and warm everyone's heart.

