

永恆詩歌 Eternal Poem

 amuel
Shih

Samuel Hsuan-yu, Shih

施 宣宇

市長序

新北市長 朱立倫

工藝不僅是創造美觀而實用的工藝品，同時也是藝術表現的一種形式，尤其當今社會益發重視美感的傳達與功能之使用，將工藝、藝術與生活結合就顯得格外重要。「臺灣工藝之家」系列的展示，讓市民欣賞到跨界的藝術，藝術家運用各種素材創作出可實用、可欣賞、可收藏的不同作品，為藝術與生活的結合做出了完美示範。

施宣宇先生在年輕時便已獲獎無數，參展經驗更是豐富，包括新北市立鶯歌陶瓷博物館、義大利法恩札國際陶藝博物館及澳大利亞黃金海岸藝術中心，都肯定了他在陶藝創作領域的深厚功力，他也在2010年獲頒「臺灣工藝之家」殊榮，為我國在工藝創作領域的極高榮譽。去年上半年，施先生還榮獲英國皇室御用茶葉唐寧公司的邀請，打造2只陶藝茶罐，作為英女王登基60周年賀禮。

特別值得一提的是，2011年時施先生曾受邀至義大利羅馬與法恩札市舉辦雙城個展，將他獨特的東方裝飾美學帶進世界的藝術殿堂，這也是羅馬現代美術館創館以來，第一次有亞洲當代陶藝入駐展覽。現在，他除了把這些作品帶回新北市外，更藉由東西文化激盪出的火花，創作出許多新的精采作品。此次展覽堪稱2011年雙城個展的延續，開啟了一扇讓東西方當代藝術互相探索的窗，也為城市間的藝術交流埋下了契機。

新北市「臺灣工藝之家」系列展覽，在約一年半的時間裡，我們密集的展出了9位新北市的優秀工藝家以及他們的傑出創作。欣喜的是，許多臺灣工藝之家已突破了國家的疆界，在國際舞臺上分享臺灣工藝的驕傲與喜悅。誠心期望市民朋友們一同見證美的力量，也多多予以推薦、分享，讓更多美的體驗，在新北市發生。

新北市長



Preface

Mayor of New Taipei City Dr. Eric Liluan Chu

Besides creating beautiful and practical articles, craft is also a form of art. With increasing emphasis on beauty and functions nowadays, combination of craft, art and life has become a major concern. Cross-border artworks of various materials exhibited in the Taiwan Craft Workshop are open for the citizens. These art pieces for practical use, aesthetic appreciation and collection are the best example of connecting art and life.

Samuel Hsuan-Yu Shih has won numerous prizes since young and is experienced in exhibition participation. New Taipei City Yingge Ceramics Museum in Taiwan, International Museum of Ceramics in Faenza of Italy, Golden Beach Art Center in Australia have all recognized his craftsmanship in ceramic art. In 2010, he won the prize of Taiwan Craft Workshop, which is the greatest honor of craftsmanship in Taiwan. In the first half of last year, he received invitation from Twinings, the official tea supplier of the British Royal Family, to make two ceramic teapots as a gift for Queen Elizabeth's 60th anniversary.

It is remarkable that in 2011, Samuel Hsuan-Yu Shih was invited to hold solo exhibitions in Rome and Faenza of Italy, showing the two cities his unique Oriental decorative art. It is the first time that the Museum of Contemporary Art in Rome displays Asian contemporary ceramic art. After bringing these art pieces back to New Taipei City from Italy, now he has created more outstanding pieces of art from the exchange of Eastern and Western cultures. This exhibition can be an extension of the solo exhibitions in Rome and Faenza, opening up a future possibility of contemporary art exchange between New Taipei City in Taiwan and the two cities in Italy.

The Taiwan Craft Workshop serial exhibitions in New Taipei City will display masterpieces of the 9 excellent craft artists in one and half year. We are proud and glad to introduce our craft artists to the world and hope all the citizens to participate in and recommend the exhibitions, sharing the joy of beauty in New Taipei City.

Governor of New Taipei City
Zhu Li Lun

局長序

新北市政府文化局 局長 林倩綺

初見施宣宇先生的陶，只覺得與一般所認知的陶藝作品頗有不同，意象大器，甚至達到一層樓高；形制上也極為特別，超脫了陶藝原始上作為實用器具的意義；尤其在這些作品的表面常能觀察到多樣的紋飾，在在增添了作品的神秘感與高貴氣息。由此讓人驚覺，原來陶藝可以如此震撼。

曾有國內藝術家形容道，施宣宇的作品特質是「多層次的套包結構」，即指出在他作品複雜的紋飾、符號、圖騰或文字之中，於各種觀賞距離分別有不同的視覺感受，就好像洋蔥般層層疊疊的包覆，而每剝落一層，卻發現皆是如此華麗。其實，在這華麗的裝飾之餘，更為人驚嘆的是他之所以成就這些傑作的燒製準確度。他的作品—尤其是大型作品，常是由許多部件所構成，而這些部件則含括了多元素材，如玻璃、鐵線、木材等，若欲組裝嚴整，則各部件扣合的精確性勢屬必要，這也是施宣宇先生在製陶技術上甚令人稱道之處。位於三鶯之心空間藝術特區的大型公共藝術創作〈王者之杖-1804〉，便體現了上述特質。此作品一組三件，是由陶瓷、不鏽鋼、石材所組成，正如他的一貫作風，整體嵌合平順無瑕，雕鏤花紋雍容華貴，典雅而又氣派，是非常值得一看的作品。這三件原比例放大的製陶工具還佇立在「三鶯之心」現地，有興趣的民眾可以前往一覽。

撰寫這篇序文時，施先生正為了這次展覽，全力趕工打造新的作品。這是他自2011義大利雙城雙個展後，汲取東西文化精髓，再次打造的非凡逸品，我們都非常期待這睽違兩年的全新個展。文化局在文化交流之推廣上深切耕耘，鶯歌陶瓷博物館在國際陶瓷藝術之推動也不遺餘力，此次展覽是一個跨界的契機，讓藝術超越國界與城市的藩籬自在悠遊。期待市民朋友們一同來參與這場華麗的藝術饗宴。

新北市政府文化局局長

林倩綺

Preface

Comissioner of Cultural Affairs Department of
New Taipei City Government, Chien-chi Lin

Ceramic artworks by Samuel Hsuan-Yu Shih are out of the ordinary in size and shape. Some of his huge pieces are one story high and no longer for practical use, which is the original purpose of ceramic works. Various patterns on the surface of these works of art create a mysterious and noble atmosphere. His ceramics is a shock to viewers.

Once a domestic artist has characterized art pieces by Samuel Hsuan-Yu Shih as “multilevel embedded structures,” which suggests as standing at different distances from an artwork of complicated patterns, symbols, totems and words, a viewer would have diverse visual feelings. It’s just like peeling an onion: one would find rich content as peeling each layer. In fact, besides the splendid decorations, accuracy to make those masterpieces is even a marvel. His works of art, especially the giant ones, often consist of several parts of materials such as glass, wires, and wood. And Samuel Hsuan-Yu Shih is distinguished for the high precision required to assemble these different parts. The huge piece of public artwork Potters of the Magic Wand 1804 in San-Ying Spatial Art District is a good example of the features mentioned above. This work consists of three pieces made with ceramic, stainless steel and stone embedded flawlessly. The engraved patterns look elegant magnificent. These three enlarged ceramic tools are now still available for the general public in San-Ying Spatial Art District.

At the moment, Mr. Shih is working on new works for this exhibition. We all look forward to the brand new solo exhibition after the ones in Rome and Faenza of Italy two years ago. With long and great efforts in promoting culture exchange and ceramic art, the Cultural Affairs Department and Yingge Ceramics Museum cooperate to organize this exhibition. We wish art can cross the boundaries of countries and cities, and hope all the citizens join the feast of art.

Director General
of Cultural Affairs Department,
New Taipei City Government
Lin Qian Qi

符號的幽微魅惑力

義大利法恩札陶瓷博物館館長
克勞蒂亞·卡薩利

一直以來，西方文明總迷醉於東方優雅的圖像式書寫，對許多人而言，它們既隱晦又陌生，使人全然魅惑於書寫的線條序列，線條化身為和諧的裝飾性元素，進而創生了深奧規則下意想之外的關聯。施宣宇聚焦於此文化特性，並將此特性以原創的語彙呈現，展露出一種型態學與美學上的探究。

施宣宇的雕塑作品之所以迷人，肇因於它們徘徊於傳統與現代的質素，結合了過去與現在的時間，並且訴諸多樣和特殊理解的層面，他的詩學更可能優雅指涉了某個文化傳統的當代暗碼，在此，藝術家運用書寫的線條詮釋了上述意涵，並賦予型態學肌理。

施宣宇雕塑作品的巨大尺寸平衡了雕刻符號的細緻姿態，而符號又為整件作品賦予魅力，被裝飾的表面因這神秘魅力而生出了個性，雕刻則象徵性地陳述了詮釋的法則。藝術家透過字體來呈現他個人的故事，在緻密的書寫中，每個符號皆有可能變成真實的文字或無窮無盡的紋飾，這些線條不僅鮮活並賦予形體能量，使形體開始有了自己的生命。事實上，我們可以看到作品造型在物質與型態上的一種反差，顯現出令人印象深刻而生動的動態紋理。

純熟善巧的東方式書寫，被藝術家用為雕刻而不著軌跡，以此釋放出「土」的深度，而土透過陶藝的語言充分呈現冶煉的力度。施宣宇善於運用陶瓷藝術的所有潛在可能性，他掌握了示態的技術、信息的創新，並以此演化出無比優異的技藝，這些技藝為年輕的他帶來許多的獎項。在法恩札舉辦的第57屆國際陶藝競賽中，他以諷刺意味命名的作品〈中式朱墨旋轉木馬〉，贏得了「艾米利亞—羅馬涅立法議院特別獎」。

語言和溝通的互動創造了假設的模式、情緒及嘲諷；在土的冶煉中能尋獲它們不可思議的能量；對照面的繼續研究—宏觀與微觀、意義與表現形式、精緻與奢華等—則守護了那可能輕易落入個人癖性陷阱中的詩學。由於藝術家的強大能耐，他必定意識到所有這些事情，因為過去的經驗為他保持了重要的基礎及出色的確證。

義大利法恩札國際陶瓷博物館館長
克勞蒂亞·卡薩利

The subtle charm of the sign

The International Museum of Ceramics in Faenza
Claudia Casali

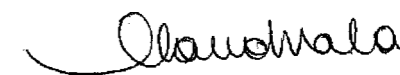
The Western culture has always been enchanted by the elegant Eastern picture-writing, that, for a lot of people, is cryptic and unknown, absolutely seductive in its sequence of lines which transform themselves in decorative elements of harmony and create unexpected connections of hermetic codes. Samuel Hsuan-yu Shih focuses this cultural characteristic and he puts it in field using a very original language, showing a morphological and aesthetic research.

His sculptures enchant thanks to their essence, halfway between tradition and contemporaneity, they join past and present time and propose various and particular level of understanding. His poetic may combine a contemporary code to an elegant reference to a cultured tradition, that the artist interprets using the lines of writing as a morphologic texture. The great dimensions of Hsuan-yu Shih's sculptures balance the delicate gesture of the engraved sign that confers charm to the whole work, where the surface is characterized by a mysterious beauty and the engraving symbolically expresses an interpretative code.

The artist shows his personal story through characters that you can imagine inside his closely writing, even if each sign may become a true character, or an infinite pattern: the lines come to life and give energy to the shape that assume its own life. In fact we can see a contrast between the physical and morphological shape of the object, that appears impressive, and the lively dynamic texture.

The skillfulness of the Eastern writing is utilized by the artist as an engraving, not a track, to let come out the deepness of the earth that shows all its alchemic strength through the language of ceramics. Samuel Hsuan-yu Shih uses all these ceramic potentialities, he takes, thanks to the technique of gestures, the innovation of the message demonstrating a great skillfulness that gave him many prizes, in spite of his young age. In Faenza, on the occasion of the 57th International Competition of Ceramic Art, he won the Prize of the "Assemblea Legislativa della Regione Emilia Romagna", for the work Chinese Ink Carousel, tile characterized by an undoubted irony.

Language and communication interact to create hypothetical patterns, emotions and irony find their inscrutable energy inside the alchemy of the earth. The continuous research of contrasts (macro and microcosm, meaning and expressive form, fine and sumptuous, and so on), safeguards a poetic which could easily fall in the trap of personal mannerism. But, thanks to his great ability, the artist is certainly conscious of all these things, because the experience he did preserves important premises and excellent confirmations.



無盡挑戰

日本岐阜県現代陶瓷博物館館長

榎本 徹

施宣宇作品最大的特徵就是猶如紀念碑般的雄偉巨大，此處所言並非僅指其作品的尺寸巨大，而是作品本身的題目立意就是雄偉巨大的具體表現。這點我們可以從他所培養、蘊涵而後具備的國際宏觀性得到解答與說明。

陶藝，乃是使用當地本地所蘊含的土壤，在受限於天候氣象與許多現有條件下，不斷嘗試挑戰並持續創作的一種藝術。正因如此，他秉持無論前往何處都不忘挑戰自我，並持續不斷從事創作的態度，這些均是陶藝領域裡非常重要的環節。我在工作的地方—多治見市(岐阜縣南部城市，以美濃燒聞名的陶瓷產地)—親眼見過他在比自己家鄉臺灣還要嚴酷的冬季氣候下，不畏嚴寒創作作品的身影，他在此學習到許多經驗。此外，他也在美國、巴基斯坦等地，經歷許多辛苦艱難的創作過程以訓練自我。透過各式各樣的磨練，他獲得從事陶藝創作最寶貴的資產，就是無論身在何處，皆能因地制宜，盡情揮灑地創作作品。執此之故，雄偉且永恆不朽的意涵始能賦予於施宣宇的作品中。

施宣宇身為一名亞洲人，創作的思維想法富含亞洲色彩自屬理所當然，在他的血液中，流動著溯及千年陶藝歷史的DNA。因此，有時我們可以從其作品中看見高度陶藝技術的表現；有時可以窺見其作品散發出土壤這種材質的相對柔軟性。他巧妙地將這兩者融合，並透過作品加以表現。不僅於此，他在接受國際宏觀性涵養的同時，也不忘吸收社會性的一面。他發現，身處當代世界，如何忠於自我並將個人想法與意念向世人傳達與發聲，亦是十分重要的課題。身為一名當代藝術家，以個人立場對於社會發言，將是值得關注且必須。在深山裡專注於自己的偏好，與世隔絕地從事創作，此類作家並不能稱為當代藝術家；擔負起自身的責任，盡心竭力向社會發聲發言、傳達意象，這才是所謂當代藝術家的社會責任與時代任務。施宣宇正是時時刻刻持此自覺的藝術家之一，這也是他的作品之所以宏觀雄偉且永恆不朽的另一個理由。

作品在離開藝術家手心的那一刻，立即成為極其社會性的存在，那是因為許多人將透過觀覽作品的過程，嘗試讀取創作者所欲表達的意涵。僅僅是美麗卻無意涵的東西，在這個世界上是不存在的。藝術作品本身就是作者最強而有力的概念傳達，然後透過觀覽的過程直接傳達給每一位觀眾。施宣宇的陶瓷藝術並非只有技術而已，此自不待言，然則無庸置疑的是，他的製作技術顯然已是極為純熟。出自他手的每一件作品，皆內涵強烈清晰的意涵寓意，是我一直深深感受到的。

Director of the Museum of Modern Ceramic Art,
Gifu Prefecture

Toru Enomoto

The greatest feature of his creations is monumental; however, it is not merely about the size. The topics of his creations are monumental themselves. It can be explained by his internationality. Ceramics, the art using soil from local lands, is done when limited by the meteorology and other local conditions. Indeed, that is an important element to produce ceramic art creations at any places one goes to. At the Tajimi I work in, I witnessed how he focused on the production while fighting with the extreme temperature compared to his home country, Taiwan. In addition to the strictly focused production in United States, Pakistan and other countries, he has learned a lot here. Thus, he managed to perform practice productions anywhere, which is critical for ceramics. Moreover, that is how he added Monumentality into his works. For sure he is Asian, so it's natural that deep in the concept of his creation there is something Asian. The thousands of years of ceramic art history is rooted in his DNA; sometimes it appears in his sophisticated ceramic techniques and the ways he gently treat the soil.

There is also something more. During the process of obtaining internationality, he has also gained sociality. That is, he realized the importance of his own speaking to the world. Modern artists are strongly demanded to speak to the society from their own standpoints. Those, who isolate themselves from the society and focus on the production of their beloved things in the mountains, are not considered modern artists. Only when they engaged themselves in action and speak to the society at their own risk, they are fulfilling the tasks of modern artists. Samuel is one of those who are aware of their responsibilities. There is another reason for his monumental works. As people look at it and attempt to read the message from artist, from the moment a work piece leaves the hands of the artist, the existence of it becomes extremely social. Nothing in this world is created only for beauty. A work of art is a powerful message from the artist who made it. Then the message is directly propagated to the viewer. It's axiomatic that ceramics does not exist only for the techniques.

Besides that he is excellent in techniques, I can always feel the overflowing powerful messages from his creations.



施宣宇的華麗裝飾美學

松平 美由紀

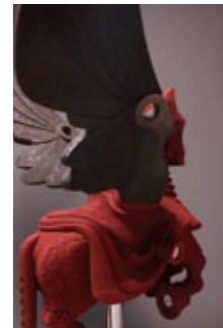
華麗的裝飾符號源自於世紀前

西洋藝術自史前、古代、中世紀美術到文藝復興，轉而進入巴洛克、古典、浪漫至今的現代藝術，「裝飾」雖如同文字意義般，扮演著藝術呈現的加分一職，在新藝術輪替之中，也並未引起慷慨激昂的革命，而是真真實實的見證時代，忠實記錄並反映當下人文、環境、科學、流行風潮與社會現況。

裝飾性藝術中廣為使用的圖案或物件造型，廣義而言則是一種人類社會特有的「符號」，其中包含民間故事、人類學、敘事學、言說分析、神話、宗教等。而各種符號又再略分為圖案性及文字性，其主要功能均為記錄與傳遞，如同古埃及的象形圖騰、中美洲馬雅的雕刻碑文、兩河流域美索不達米亞的楔形文字，或中國各朝各代的甲文、金文與多不能數的裝飾性圖騰。圖像式的符號在藝術中紮實記錄著各時期各時代的斷代史，學者相信，以藝術作品中不起眼的個別符號作為參考對象，可以看出作者所希望傳遞的訊息。

多層次的微型劇場與裝飾美學

施宣宇的裝飾性美學，事實上是一幅幅無止境詩篇，如同天上星辰，以圖騰及符碼無止盡地在陶土上記述人、時代與空間的關係，其記述的動作，與數萬年前使用削尖的蘆葦桿或木棒在軟泥上刻寫，並沒有太大差別。這簡易且平凡的動作是人類嘗試收藏記憶的開端，也是他選取陶土材質做為創作媒材的主要原因。作品上滿佈的圖騰符號裝飾，對他而言卻有另一種意義，如《越絕書·外傳本事》載：「越王句踐，東垂海濱，夷狄文身。」對施宣宇而言，在作品上刻印裝飾是一種極為慎重的儀式，如同紋身一般，在已完成的作品上，詳細紋上重要且不容遺忘的事件圖文，藉以謹記、守護並封存記憶。



藝評家黃海鳴曾形容施宣宇的作品特質是「多層次的套包結構」。華麗且多層次的包覆，是以東方四合院建築二進一院、三進二院，或西方劇場舞台的大幕、沿幕、翼幕、天幕等層次為概念，以洋葱層疊的包覆手法詳細保存記憶；這點從香港環球貿易中心收藏的作品〈加官晉祿〉可見詮釋。管子《心術上》載：「道在天地之間，其大無外，其小無內，故曰不遠而難極。」事物本身並未改變，只是人們從立足點看待它的角度不同，在作品極度複雜的裝飾性符號與圖騰之中，於各種觀賞距離分別有不同的視覺感受，如同香水的前調、中調和後調，起承轉合韻律感，層次分明。黃海鳴亦指出「陶器經常傳達是一種母性的容器概念，而在他的陶藝作品

中，更加具體的往一種述事性，以及微型的舞台發展方向。」不可諱言地，施宣宇的作品一個階段比一個階段複雜，這個微型敘事舞台上演的劇碼越來越精彩，越說越多，叨叨絮絮、不厭其煩向觀眾傳播他所信仰的藝術之道。

「微型的舞台」的說法很貼切施宣宇的作品，主因在於他的作品細節很多，必須慢慢閱讀、細細咀嚼，敘述性很高，每一個裝飾性符碼都有其對應的意義，例如「條碼」、「數字」、「文字」、「亂碼」等皆是呼應或陳述作品的重要元素。「文字與數字之間的轉譯」是討論文字傳遞過程中不可能消除「測不準原理」式的誤解，自九〇年代，打上條碼的陶罐至今佈滿符碼的天書之作，符號的議題始終是施宣宇作品中相當耐人尋味的一環。這些由條碼(barcode)符號結構衍生出謎語般的句子，其實是一道道哲學的密碼，滿佈在作品各個角落，如同達文西在他的筆記本中留下的獨特文字—左撇子的鏡像書寫。



而這些難以理解的新世代詞彙，符號屏障了一處私密卻盎然的園地，施宣宇的改造語文，就是他對語言文字的符號意涵重新消化的重大工程之一，透過觀者從數字，到英文，到中文腦袋的還原過程中，幽默地暴露出語文潛在的科學性問題，人類互相了解的意願，以及符號使用者看待符號的態度。這個「數字說話」的頑皮遊戲，在美學及內涵上均反映出現代人的疏離感。

在裝與飾之間的符碼消滅符碼

繼石器時代、工業時代，世界正式進入了數位時代。九〇年代後期，社會開始大量使用電腦處理各種事務，新時代的漢文字已在默許中完全數位化，成為全世界可以在電腦裡書寫的古文明文字—BIG5大五碼，正體中文標準字符初期共收錄13,060個漢字，成為國際共通內碼；而所謂的永字八法—點、橫、豎、勾、仰橫、撇、斜撇、捺也正式融入國際通用編號CNS11643「中文標準交換碼」(CSIC, Chinese Standard Interchange Code)。而施宣宇極度複雜的文字符碼裝飾風格，也在這時期改變了注目方向—漢文字的封存，尤其對於漢字繼爾雅、四庫、說文、正字、到康熙之後的巨大變形特別關心。

自商朝(1766年)之後的今天，隨著網際網路的普及，我們記憶中的繁體文漸漸在數位中簡化與變形，並以符號重新造字，出現全新象形字體，年輕族群將其稱為「火星文」。實際上是指各種網路語言，新世

代的人們大量使用同音字、音近字、特殊符號來表音的文字。而這股數位風潮中最讓施宣宇關切的，則是在千年之後，人們成功塑造了另一種文字符碼－病毒，這是倉頡造字之後首次由文字自體消滅文字，文字自我複製，再生並且變形。在這個時代，所有資訊與史料往往在一瞬間化為烏有，就連國家資料庫的數位資料也不見得比放在洞穴一萬五千年的岩壁繪畫還安全，歷史可能在彈指之間化為零。也因此，更加深了施宣宇使用陶土詳細記錄當下的動力，解構文字符碼再以自己的邏輯重新編彙另一套，藉以記錄並且封存。英國哲學家休謨(David Hume)說：「原因和結果之間並無關聯。」雖然每個人解構的方式各有不同，而這種多面向多元化的交流，則是施宣宇拋出一個訊號，期待碰撞與火花之間產生新的故事。

封存裝飾典藏記憶在千年之後

裝飾性的藝術相較其他前衛藝術風格，在某些層面往往聚焦在於當代而非未來，相形保守而非躍進，忠實記錄而非憑空想像。其圖案與形態，普遍為當今世人所能理解與接受的共同記憶，跟隨著人群共同成長而非突破超越。舉凡古埃及、馬雅、美索不達米亞或中國過去歷朝歷代，各古國均不約而同地在建築及器物上，大量使用繁複的圖騰文字當作裝飾，忠實闡述與描繪該時代的各項宗教、文化、藝術、生活型態與當代紀錄，看似平淡而卻濃烈地代表該時代風格。

單純挑戰技術並非藝術，而是由原創給予角色說故事與表演的舞台，在創作的同時，藝術家也已經把自己的想法帶入作品中。就像文藝復興時期米開朗基羅創作「最後的審判」，藉聖經主題畫出他的看法－對現實世界人類的批判，卻早在他接受教宗保祿三世聘請創作壁畫之前，就已經參與了歷史的一部份。



「施宣宇的作品結合古老的雄偉和現代的概念。藝術曾經神聖過，藝術同時代表或象徵一般肉眼不能看見的事物。」西班牙策展人José Miranda如此說著。

一本好書總是不那麼容易讀得懂，從中換得的智慧的喜悅，卻能讓人願意終其一生繼續閱讀的工作。讀施宣宇的作品，猶如閱讀一本好書，在費力解讀數字碑文的過程中，我們認識到這位關注於形而上問題的新世紀維特，在提示語言作為人類彼此溝通的鑰匙卻已逐漸遙遠之外，也提供了相當精闢的哲學觀。如果創作是紀錄與敘事的舞台，在這個國度的共通語言是「感動」，各種創作方式以及媒材，將像是微型舞台上華麗的劇碼，闡述精湛的故事，而這一呼一吸的律動，那是心跳的起伏，將會是世界悸動。

Samuel Hsuan-Yu Shih's Aesthetics of Splendid Decoration

Matsudaira Miyuki

Splendid decorative signs date back to prehistory

The history of Western art has proceeded through different artistic periods: prehistory, antiquities, medieval art, the Renaissance, the Baroque, Classicism, Romanticism, Modernism and contemporary art. Throughout these periods, “decoration,” like words, has always played a significant role in enhancing artistic representation. In the midst of successive artistic movements and social revolutions, “decoration” has served as a true witness to the times, faithfully recording and reflecting contemporary cultural, environmental, scientific, fashionable and social conditions.

Broadly speaking, patterns and modelling extensively used in the decorative arts are “signs” that can be found distinctively in human society. These signs can be classified as pictorial or textual and they contain themes that can be found in folklore, anthropology, narratology, discourse analysis, mythology and religion. The main function of these signs is to record and convey meaning, similar to Egyptian hieroglyphs, Mayan carved inscriptions in Central America, cuneiform script in Mesopotamia, Chinese oracle bone script, Chinese bronze inscriptions and numerous decorative totems from different periods in Chinese history. Pictorial signs record meticulously in art different historical periods. Scholars believe, by examining inconspicuous individual signs in artworks, the viewer can understand the messages the author hopes to convey.

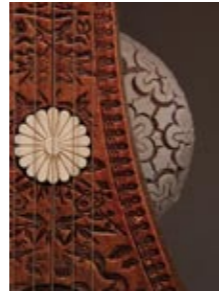
Multi-layered micro-theater and aesthetics of decoration

Samuel Hsuan-Yu Shih's decorative aesthetics is in fact endless poetry; like stars in the sky, it infinitely inscribes in clay the relationship among human, time and space through totems and signs. This act of inscribing is very similar to inscribing in mud with sharpened reeds and sticks, a method used by people hundreds of thousands of years ago. This simple and ordinary act was the beginning of people's attempt to collect memory, because of which mankind chose clay as creative media. The totemic and symbolic decoration covering artworks signifies another meaning to mankind. For instance, in Yue Jue Shu, it is recorded that “the Yue King, Chien Kou, reaching the Eastern seaboard, was tattooed by barbarians.” According to Hsuan-Yu Shih, carving decoration on artworks is an extremely cautious ritual, which resembles tattooing a human body. On the surface of finished works, he carefully carves important and unforgettable images and texts of events in order to commemorate, guard and preserve memory.

Hai-Ming Huang, the art critic, describes the characteristics of Hsuan-Yu Shih's art as “having the multi-layered structure of a Russian nesting doll.” The ornate multiple layers of Shih's art echo the single- or double-entrance structure of the Chinese Siheyuan or the complex curtain system of Western theater, such as grand



drapes, false proscenium, legs and borders. These multiple layers, resembling the multi-layered composition of the onion, preserve memory in a very meticulous manner. This characteristic is manifested in the work *Official Promotion*, which is collected by the International Commerce Centre in Hong Kong. In *Xin Shu I* by Guanzi, it is written that “Tao pervades the heaven and the earth. It is so immense that it does not have limits; it is so infinitesimal that it does not have volume. Therefore, it can be said that, although Tao is very near us, still it is difficult to reach.” Things in themselves do not change; they appear different only because the viewer sees them from different



perspectives. Similarly, an artwork with extremely ornate decorative signs and totems does not change in itself. It appears different only because the viewer receives different visual experiences through looking at the artwork at various distances. This multi-layered experience is similar to the top, middle and base notes of a perfume, which offers to the smeller a rhythmic progression of olfactory sensations. Hai-Ming Huang also indicates that “pottery often contains the concept of the vessel, which is often associated with maternity. In his [Hsuan-Yu Shih’s] pottery works, the artist concretely develops the elements of narrativity, attempting to transform his pottery into micro-theater.” With no doubt, Hsuan-Yu Shih’s art becomes more complex stage after stage and, accordingly, the drama staged in this micro-theater becomes ever more engaging. As a result, Hsuan-Yu Shih’s art contains more and more stories and thoughts and, through his art, the artist untiringly preaches his philosophy of art to the spectator.

The term, “micro-theater,” encapsulates Hsuan-Yu Shih’s art in an appropriate way because his works contain a great amount of details and a high degree of narrativity. Therefore, the spectator has to read these details slowly and ruminate over them in order to fully understand Hsuan-Yu Shih’s art. In his works, every decorative sign has its corresponding meaning. For instance, terms such as “barcode,” “number,” “word” or “garbled code” all correspond to or narrate important elements in his works. “The translation between words and numbers” discusses the argument that it is impossible to eliminate the misconception about “the uncertainty principle” in the process of the transmission of words. From pottery with barcodes in the 1990s to works fully covered with indecipherable signs and illegible writing at the present, Hsuan-Yu Shih has always been interested in exploring the issue of the sign. These enigmatic sentences, which are derived from the semiotic structure of the barcode, are in fact philosophical codes that fully cover the surface of his works. It is similar to Leonardo da Vinci’s fully written notebook that contains the unique characters of the mirror-writing by a left-hander.

With this newly coined and incomprehensible vocabulary, signs turn into a strong shelter that protects a secret and verdant garden. Hsuan-Yu Shih’s modified language is a major reconstructive project in which he redefines the semiotic meaning of language. Hsuan-Yu Shih humorously explores the latent scientific problem of language, humankind’s willingness to understand one another and sign-user’s attitude towards signs by

making the spectator go through the reconstructive process of thinking consecutively in numbers, English and then Chinese. This mischievous game of “numbers speak” reflects the sense of alienation among modern people both in terms of aesthetics and meaning.

In between elements of decoration, signs annihilating signs

After the Stone Age and the Industrial Age, the world has officially entered into the Digital Age. In the late 1990s, society began to extensively use computers to process all kinds of business. In this new era, the Chinese language has been completely digitized in a tacit manner and hence has become one of the languages from ancient civilizations that can be processed on computer. BIG 5, the standard character encoding for traditional Chinese, included 13,060 Chinese characters at its initial stage, becoming common international encoding. And the so-called Eight Principles of Yong, namely Sideway, Bridle, Crossbow, Jump, Horsewhip, Passing, Pecking and Dismemberment, were officially included into CNS11643, which is also known as CSIC (Chinese Standard Interchange Code). At this point in time, Hsuan-Yu Shih’s coincidentally changed the direction of his extremely complex and decorative style of linguistic signs. He was particularly interested in the preservation of Chinese characters throughout history and paid special attention to the drastic transformation of the structures of Chinese characters from Erya, Siku Quanshu, Shuowen, Orthography to the Kangxi Dictionary.

From the Shang Dynasty (1766 AD) to the present, with the growing presence of the Internet, traditional Chinese characters in our memory have been gradually simplified and transformed in the digital world. They have been reconstructed into newly-formed modern-day pictograms—signs that the younger generation jokingly have named “Martian characters.” In fact, this neologism refers to various kinds of cyber language. The younger generation use myriads of homophones, phonetically similar words and special characters to represent the sounds of words in the cyber world. In this digital wave of the future, Hsuan-Yu Shih is most concerned with the creation of the computer virus, which is another linguistic sign system successfully created by humankind. After Cang Jie created Chinese characters thousands of years ago, it is the first time that words in themselves are able to annihilate words, words are able to multiply themselves, words are able to regenerate themselves and words are able to metamorphose—all because of the creation of the computer virus. In this digital age, all



information and historical documents could be deleted completely in the blink of an eye. As a result, the digital information stored in the national digital archives will not necessarily be more secure than the historical incidents recorded by the rock paintings fifteen thousands of years ago in pre-historical caves. With the threats from the computer virus, history might be totally destroyed in no time. Because of this potential annihilation of information, Hsuan-Yu Shih becomes even more motivated to carefully record the present in pottery. In his pottery works, Hsuan-Yu Shih deconstructs established linguistic signs and then constructs a whole new system of linguistic signs

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施 宣宇

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離異在你與我與他與場域的幻境
幻境以颶風為使者以火焰為僕役
僕役記述混亂史詩凝結動態沉寂
沉寂讓泥土躁動而產生潛在默契
默契擁抱金文甲文爾雅說文康熙
康熙語意依附高溫燒結產生共鳴
共鳴在共生共長共滅的燦美詩句
詩句述說一切有為法如夢幻泡影
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對奕讓羽翼失去調停與平衡能力
能力存在的意義為解讀虛構漣漪
漣漪安處大地四方讓四方風持續
持續莊周夢蝶夢莊周嚴謹飛行
飛行劃過天際在思見聞尋找軌跡
軌跡穿過黎明振翅在炫目與華麗



Preface

Samuel Hsuan-yu. Shih

Xinbei long Zhu Lilun constructs to make a city increase, the culture makes the city great. A great city, is constructs by the deep profound culture foundation inevitably, contained to chant because of the poetry, the fine arts, music, craft, the urban tone therefore reappears. Just like Chang'an because of Li Bai's horse's hoof, but the poem sound is unceasing; Kaifeng Beijing a babel of voices because of Zhang Zeduan's writing brush; Vienna because of the fingertip that Liszt dances in the air, but the qin skill is magnificent; Florence stands erect because of Michelangelo's perfect David proud. But Xinbei leads into various types of beautiful elements by way of artists fallow land incessantly, finally can stride bravely forward, moves toward greatly.

Reviewed in 2004, the Council for Cultural Affairs to inspire the Taiwan technological level, entrusts with the potential of craft domain culture promotion, the technique promotion, the leisure value and even the industrial development, the committee (presently national Taiwan technical study development center) handles \"the family of Taiwan craft\" by national Taiwan Craft Research institute authentication mechanism, the technologist who attained the authentication symbolized to have the honor to receive the country to affirm highly. After 4 strict evaluations, Xinbei altogether had 9 technologists to win this great honor until now, stretches across the design and craft domain Mr. Zhang Zhengcheng, is one of them.

臺灣工藝之家

Taiwan Crafts Workshop



臺灣工藝之家
Taiwan Crafts Workshop

「臺灣工藝之家」是由文化部指導，國立臺灣工藝研究發展中心主辦設置，經各直轄市、縣市文化主管機關初審、推薦，再透過甄選、審核之程序，以肯定優秀工藝師並建立工藝發展制度的認證機制。

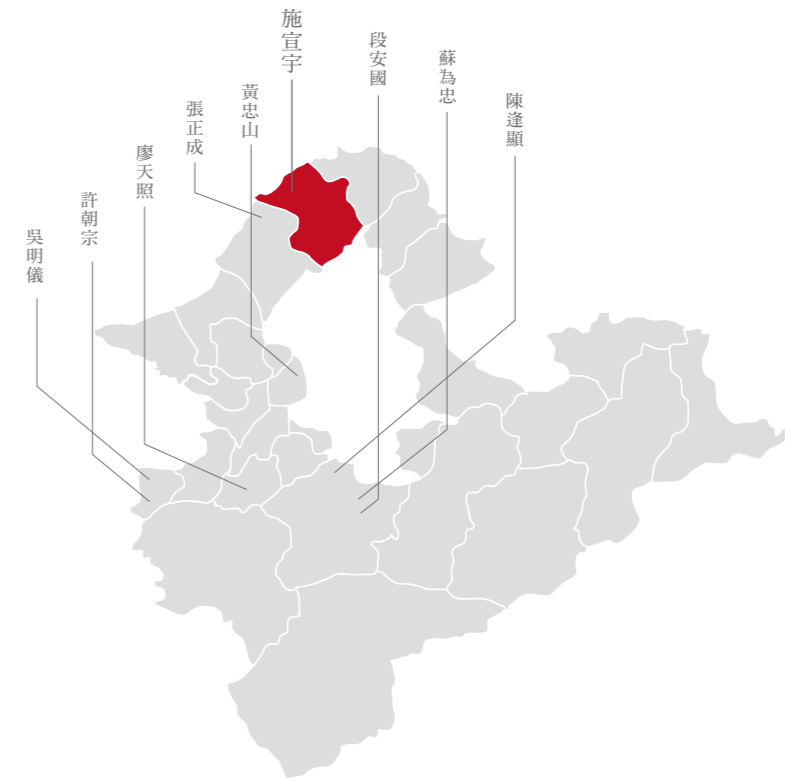
正式授證掛牌的「臺灣工藝之家」，其工藝成就無疑獲得高度肯定，無論是工藝技藝、文化推廣、休閒價值或文創產業發展潛力均具相當水準，尤其透過制度化、精緻化、商品化、品牌化模式的展銷推廣，對於臺灣工藝競爭力將注入一股源源不絕的堅實動力。每一處「臺灣工藝之家」均受理民眾預約參觀導覽，期望藉由民眾親自參與，促進工藝師與民眾的互動，進而帶動民眾認識臺灣工藝之創作環境，並深層認識工藝創作的過程及背景，瞭解臺灣工藝文化的發展及脈絡，最終達到工藝生活化的目標。另外，透過「臺灣工藝之家」的設置，縱向可結合政府與民間的力量，橫向可聯繫工藝師、工藝社群之間的情感及意見，以求綿延發揚本土工藝技藝，優秀工藝師也將大步走向國際。

新北市目前共有11位工藝師獲得「臺灣工藝之家」殊榮，依屆次分別為許朝宗、黃忠山、蘇為忠、陳逢顯、廖天照、段安國、張正成、吳明儀、施宣宇、王錫坤及谷源滔。每位工藝師擅長領域各有不同，包括陶瓷藝術、珊瑚雕刻、毫芒工藝、石雕創作、皮塑藝術、製鼓工藝等，各有千秋，百花齊放，無論是在藝術創作還是美學欣賞領域，皆有其獨特性與渲染力。

Taiwan Craft Workshop, directed by the Ministry of Culture and organized by National Taiwan Craft Research and Development Institute (NTCRI), is a certificate system to recognize excellent craft artists and to establish a mechanism for craft development. The selection procedure consists of review and approval of the candidates examined and recommended by the competent authorities of each special municipality, county and city.

For those selected craft artists who have won the prize of Taiwan Craft Workshop, it's doubtless to say their achievements are highly recognized. Furthermore, their craftsmanship, promotion of cultures, value of leisure, and development potential for cultural and creative industry are all of high quality. Above all, the systematic and exquisite exhibition, sales and promotion of the products and brands keep helping to improve the competitiveness of crafts in Taiwan. General public can reserve for a tour visit in every Taiwan Craft Workshop, and the purpose people's participation is to enhance interaction between craft artists and the general public, and for people to have a deeper understanding of the environment, procedure and background of Taiwanese craftwork creation. It is also hoped that the development and ideas of crafts culture in Taiwan can be understood and the ultimate goal is "Craft in Life." In addition, the establishment of Taiwan Craft Workshop can not only combine the government and civil forces, but also can strengthen relationship among crafts artists and connect ideas from different crafts groups together. Thus, the local craftsmanship would be passed down and promoted, and outstanding craft artists would shine on international stage.

In New Taipei City, there are 11 craft artists winning the honor of Taiwan Craft Workshop at present. They are listed in chronological order as below: Hsu Chao-tsung, Huang Chung-shan, Su Wei-chung, Chen Fornng-shean, Liao Tien-chao, Tuan An-guo, Chang Cheng-chen, Wu Ming-yi, Samuel Hsuan-Yu Shih, Wang His-kun, and Ku Yuan-tao. Every craft artist is specialized in different fields such as pottery, coral sculpture, miniature art, stone sculpture, leather sculpture, and drum making. Their craftworks are all unique and touching in fields of art and aesthetic appreciation.



施宣宇

Samuel Hsuan-Yu. Shih

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聯絡電話：02-26363999
開放時間：週一至週日，請先預約

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Address : No. 39, Haijing 5th St. Sanjhieh Township, New Taipei City 25242, Taiwan



永恆詩歌
Eternal Poem



伊娃之淚—沉默語言

Floating Sitar—Silence Language

2006

L29 × W21 × H110 cm

中高溫陶土、木、金屬、複合媒材

Stoneware、Wood、Metal、Mixed Media



御風瀚羽—圖特

Wings in the Wind—Thoth
2004

L60 × W80 × H345 cm
中高溫陶土、複合媒材
Stoneware、Mixed Media



National Art Museum of China, China
Museum of Modern Ceramic Art, Gifu, Japan
World Ceramic Exposition Foundation, Korea





漂流西塔—吉慶世界
Floating Sitar—Pumpkin
2009

L30 × W28 × H56 cm
中高溫陶土、木、金屬、複合媒材
Stoneware、Wood、Metal、Mixed Media

MIC Museo Internazionale delle Ceramiche in Faenza   Prize of the Chambers of Deputies, Italy
International Museum of Ceramics in Faenza, Italy
National Taiwan Craft Research and Development Institute, Taiwan



旋轉木馬—墨硯
Carousel—Chinese Ink
2010

L53 × W46 × H230 cm
中高溫陶土、複合媒材
Stoneware、Mixed Media





朱雀

Vermilion Bird

2010

L68 × W48 × H185 cm

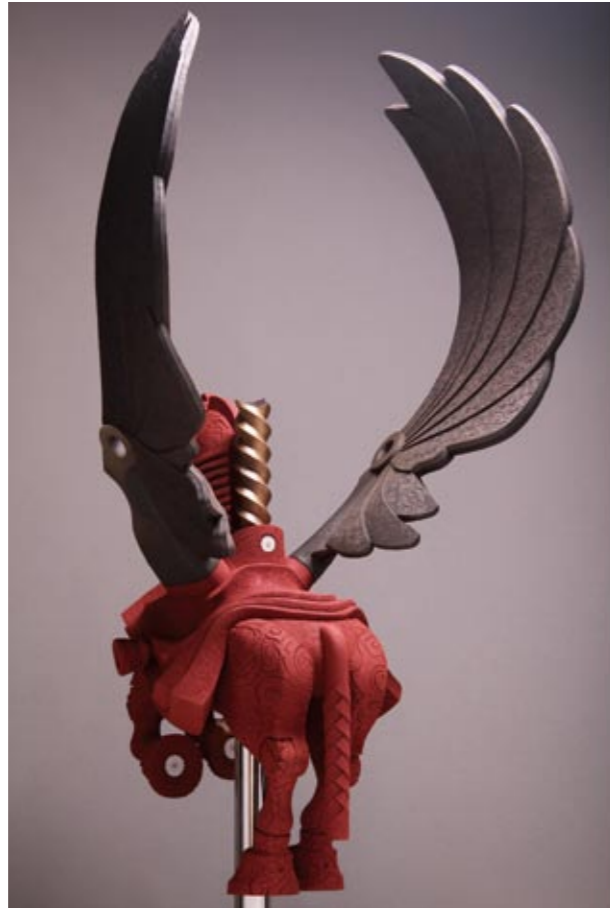
中高溫陶土、金屬、複合媒材

Stoneware、Metal、Mixed Media



Museum of Contemporary Art, Roma, Italy
Faenza City Government Art Gallery, Faenza, Italy
ART TAIPEI — Taipei World Trade Center, Taiwan





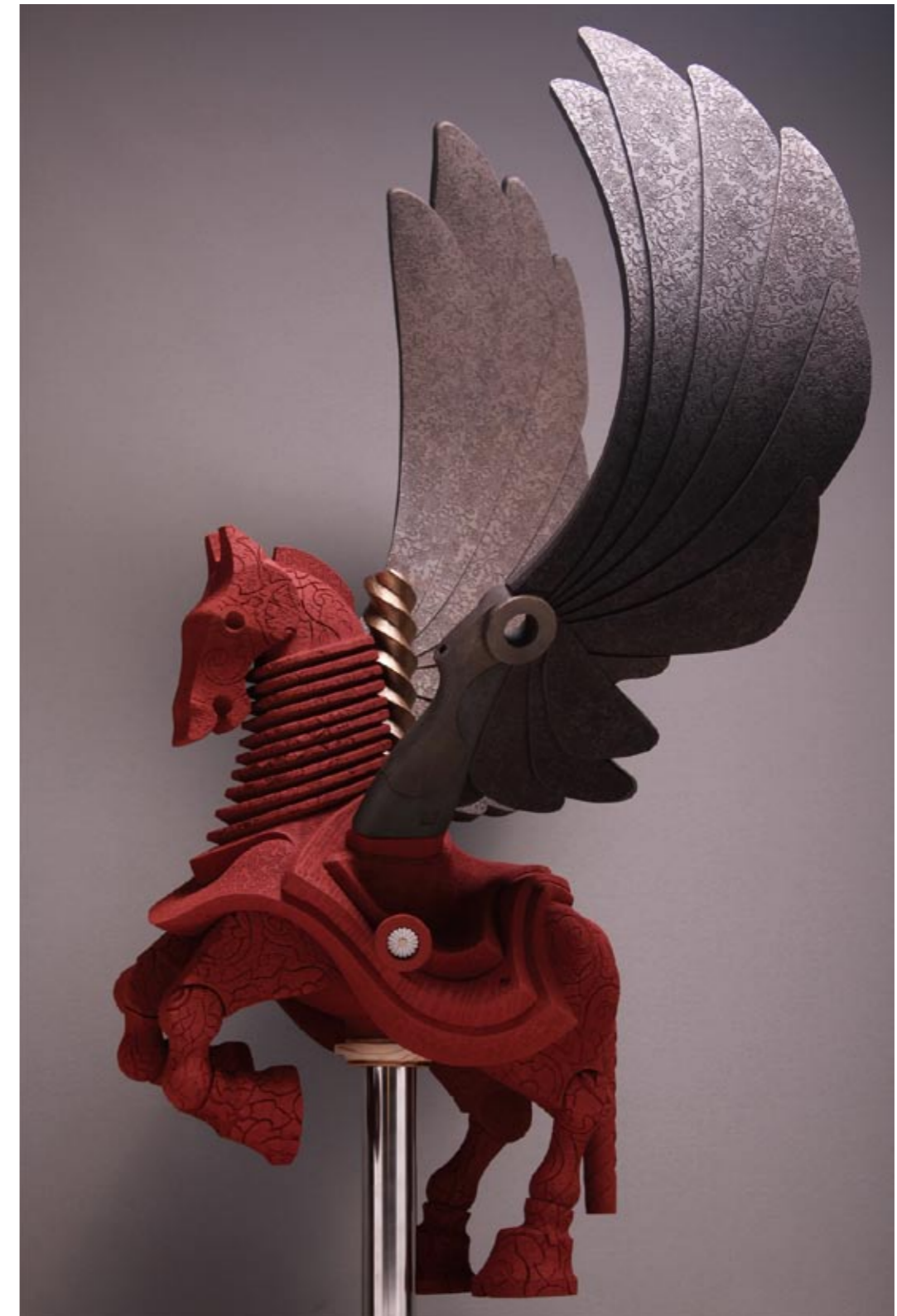
旋轉木馬—朱墨

Carousel—Red Ink

2010

L84 × W77 × H250 cm

中高溫陶土、複合媒材
Stoneware、Mixed Media






鳴鑼喝道—
薄金／硃砂／鳳仙／黛紫／沙青
Mingluohedao—
Pale Ochre/Cinnabar/Soft Purple/
Dark Purple/Mineral Blue
2012

L72 × W81 × H93 cm/
L76 × W47 × H89 cm/
L47 × W87 × H100 cm/
L90 × W64 × H96 cm/
L56 × W85 × H79 cm
中高溫陶土、複合媒材
Stoneware、Mixed Media

鳴鑼喝道—黛紫

Mingluohedao—Dark Purple
2012

L90 × W64 × H96 cm
中高溫陶土、複合媒材
Stoneware、Mixed Media

 ART TAIPEI—Taipei World Trade Center, Taiwan





牡丹大盤

Peony Platter

2008

L90 × W90 × H6.5 cm
中高溫陶土
Stoneware





牡丹茶壺

Peony Teapot

2010

L17 × W11 × H7 cm

中高溫陶土、紫檀木、金屬

Stoneware、Rosewood、Metal



Taiwan Gold Teapot Prize – Gold, Taiwan
 Culture Center of Taipei Economic and Cultural Office in Houston / Los Angeles, USA
 Shanghai International Arts Festival, China

女兒碗

Wedding Gift for Daughter—Sammi

L15 × W15 × H9 cm
中高溫陶土、瓷土
Stoneware、Porcelain



御風瀚羽—元青
Wing in the wind—Yuan Qing
2012

L27 × W47 × H96 cm
中高溫陶土、複合媒材
Stoneware、Mixed Media





御風瀚羽—元素

Wings in the Wind—Elements

2009

L120 × W40 × H210 cm

中高溫陶土、金屬、999純金、925純銀

Stoneware、Metal、999 Fine Gold、925 Sterling silver

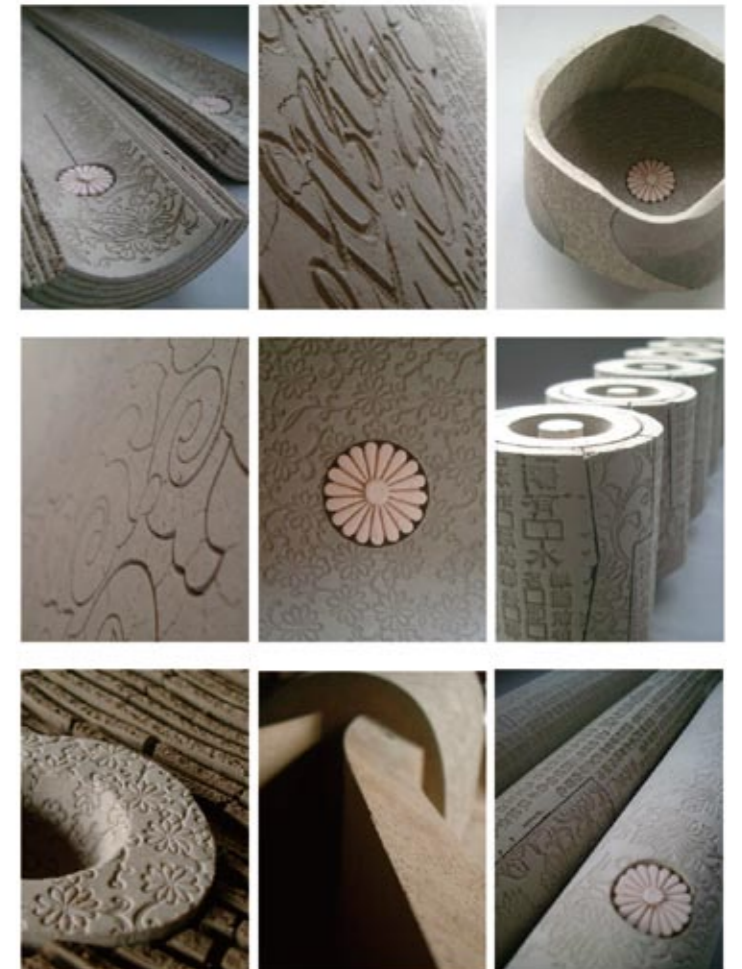


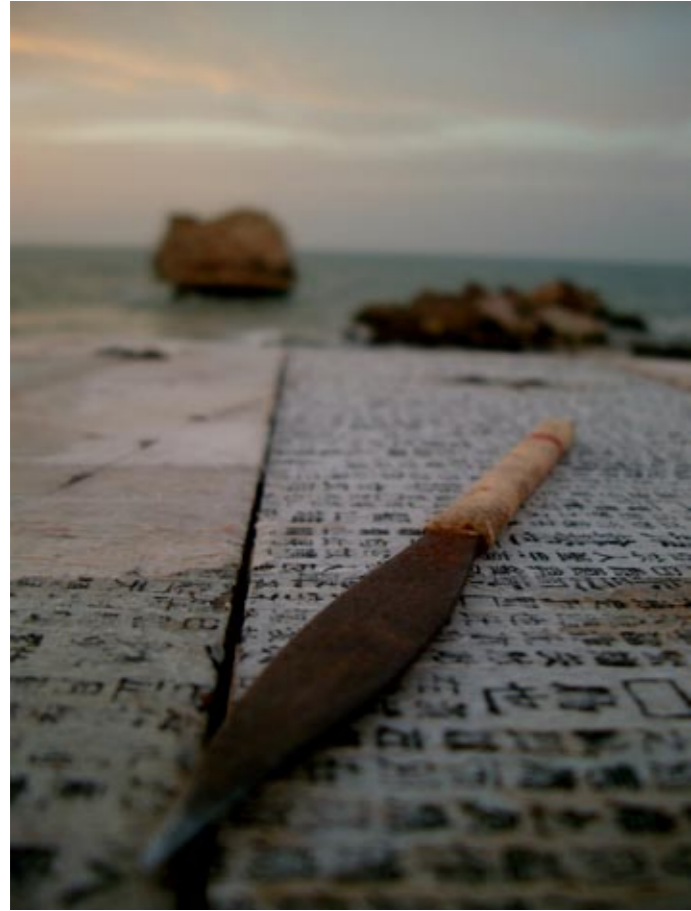


記憶行詩14首

Memory in the Wind—Poetry 14
2007

中高溫陶土、木、金屬、複合媒材
Stoneware、Wood、Metal、Mixed Media





中國白
Chinese White
2006

中高溫陶土、複合媒材
Stoneware、Mixed Media





特別企劃

Dedicate Works

英國女王伊莉莎白二世—登基六十周年鑽禧慶
TWINING聘請製作致贈

Appointed for producing artwork to the Diamond Jubilee of
Queen Elizabeth II by R. Twining & Company Limited, UK





北辰之星

The North Polar Star
2012

L26.5 × W16 × H16 cm / L26.5 × W16 × H16 cm

白瓷土、朱砂、紫砂、925 純銀

Porcelain、Shudei Clay、Zhuni Clay、925 Sterling Silver



Collected by Buckingham Palace, UK



香港麗思卡爾頓酒店 藝術品設置
The Ritz-Carlton Hotel, Hong Kong





加官晉祿

Chia Kuan Chin Lu
2011

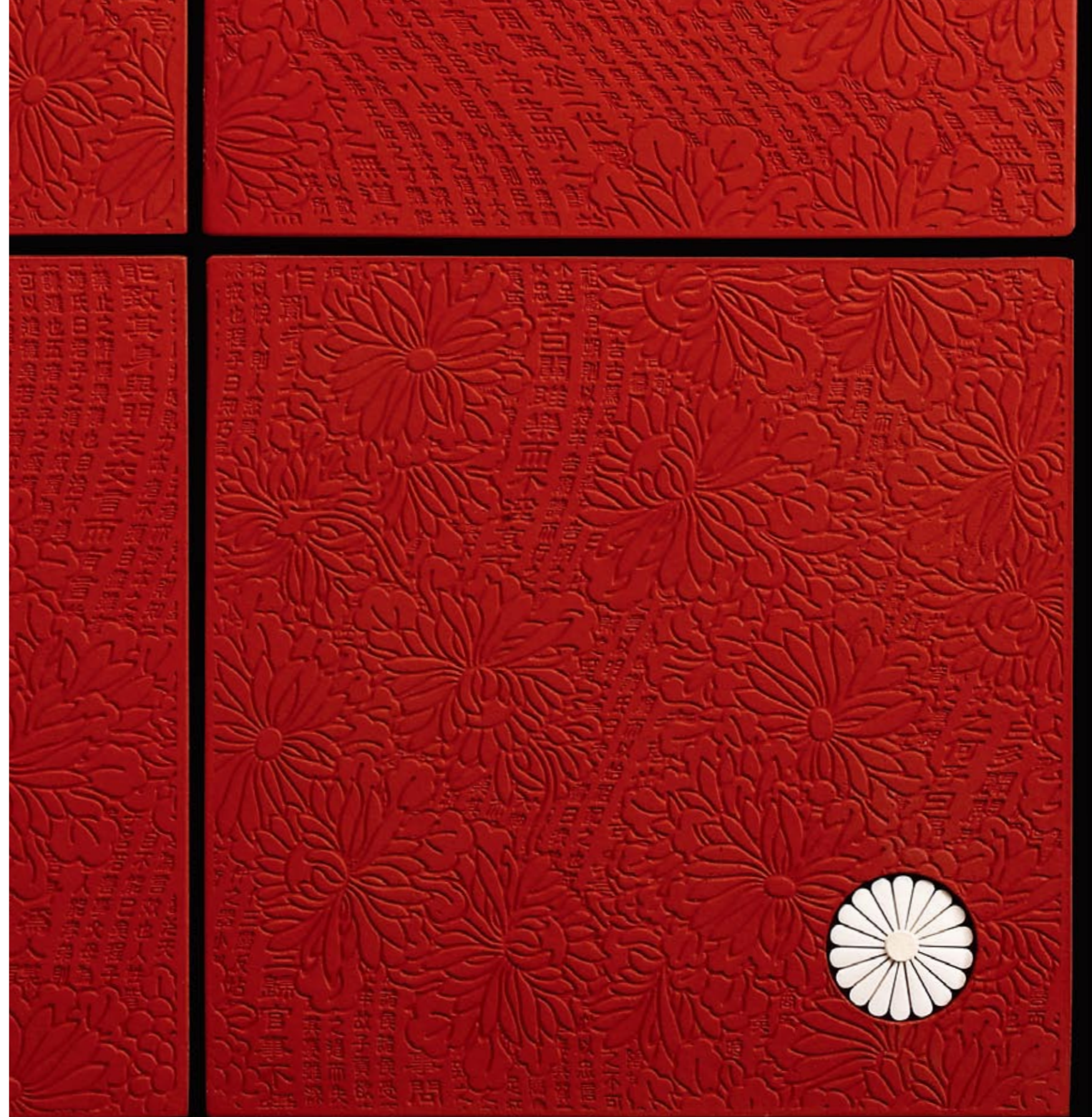
L325 × W530 × D3.2 cm
中高溫陶土、金屬、石材、複合媒材
Stoneware、Metal、Stone、Mixed Media



The Ritz-Carlton Hotel, Hong Kong



香港半島酒店 藝術品設置
Peninsula Hotel, Hong Kong





志於道 據於德 依於仁 游於藝

Jhih Yu Dao

2012

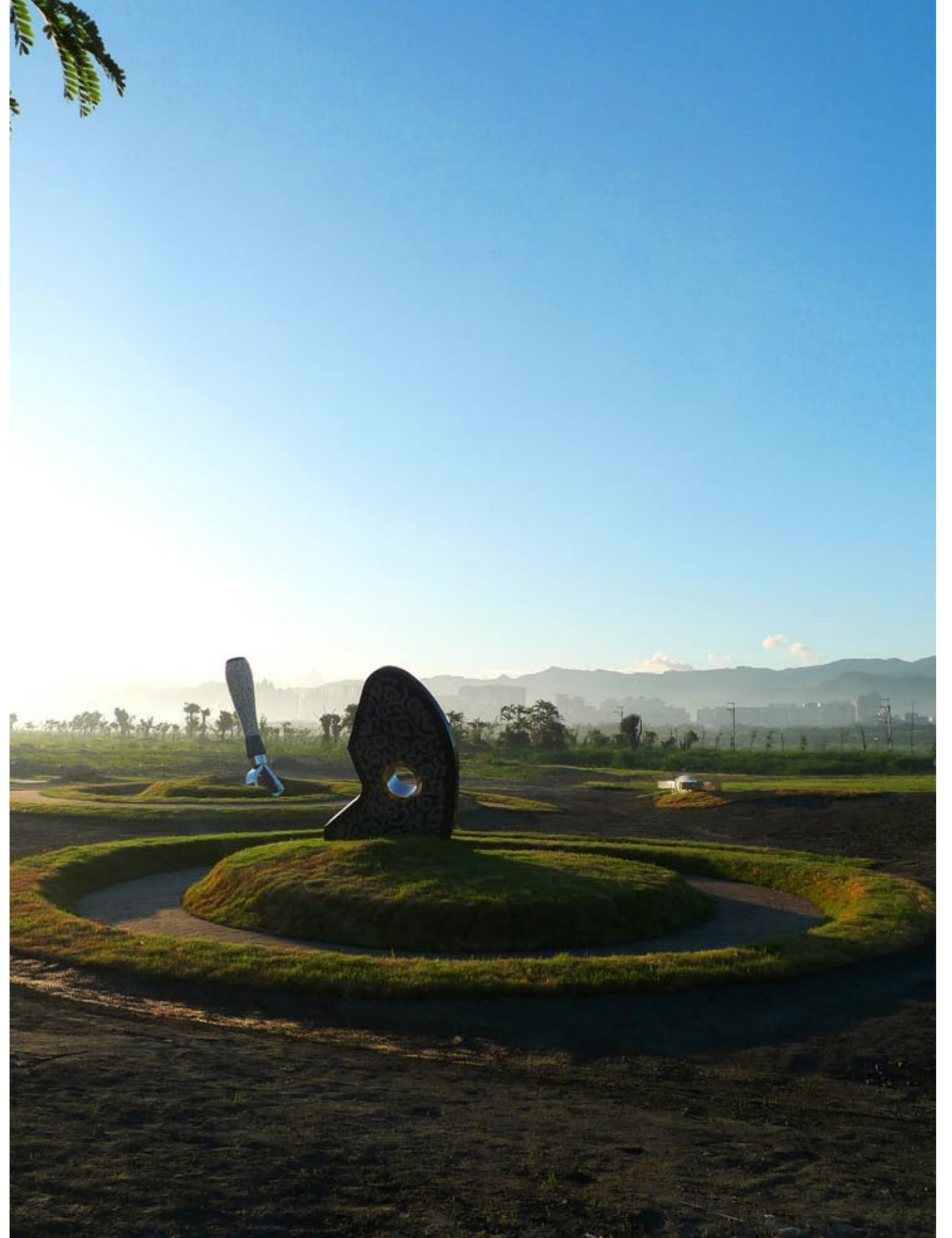
L50 × W50 × D4 cm (296 Rooms)

中高溫陶土、白瓷土

Stoneware、Porcelain



臺灣新北市政府三鶯之心藝術特區 藝術品設置
New Taipei City Department of Cultural Affairs,
San-Ying Spatial Art District, Taiwan





王者之杖—1804 I / II / III

Potters of the Magic Wand—1804 I / II / III
2009

L5400 × W5400 × H400 cm /

L5400 × W5400 × H350 cm /

L1200 × W900 × H900 cm

中高溫陶土、石材、316不鏽鋼、複合媒材

Stoneware、Stone、316 Stainless Steel、Mixed Media



後記

蔣世偉

天有陰晴，暮灑微雨，直上登輝大道此際，頓覺視野開闊，胸懷舒暢，靈思乍現，仿如汨汨泉湧無止歇。乘此天寬地廣，無怪乎三芝代有人才出。近代以降，迭有杜聰明、江文也、李登輝、盧修一等嶄露鋒芒，於醫、樂、政途光輝熠熠，照耀普世；至當代則以文化一途為人所識，藝術聚落三五成群，馳名遠近。施宣宇師，其中燦然大者，陶藝創作別開生面，自成一家，早為外國內隅所共認。

余與施宣宇師初見於南投臺灣工藝研究發展中心，是時正值當屆「臺灣工藝之家」授證典禮，施宣宇師亦為其一。工藝師向以端凝厚重、嚴謹自持見稱，其作品始能一絲不苟、精微細緻。然當其時瞥見施宣宇師，卻予人瀟灑佻狂、怡然自適之感，甚多有藝術家風範。斯時未能往敘一二，甚感遺憾。及後，緣於一訪施宣宇師工作室，其態度之專、製作之精亦自不含糊，尤其創作觀念大開大闢、勇於突破，令人印象極為深刻。如此新舊觀念雜陳，寬嚴態度並濟，實所少見，亦促其作品風格獨具，大鳴大放。

氣勢磅礴，猶如萬馬奔騰之勢，揚起飛沙走石襲目而至，使人神奪氣滯，放心於九空。倏忽回神，凜然細思，才知竟為施宣宇師創作驚異，動人心魄至此。此真為陶藝耶？既破除一切既有形式，非壺非罐，非碗非盤，不見傳統枷鎖於其身；復納入古今晦澀文明，是飛馬雄鹿，是樂器羽翼，只有鴻鵠意念落其心。震撼之情，莫此為甚。然則定睛注視，乍見《論語》附於羽翼上，《漢書》雕於雄鹿首，磅礴之餘有細膩，陶壁其中藏文采，豈不令人讚賞無已。非現代，卻又極為現代，非傳統，卻又蘊含傳統。施宣宇師之陶，誠為余所見之首屈一二者。

方此之時，余已不復於文化局任職，但因緣際會，仍竊略盡棉力，實乃有僭，只因「臺灣工藝之家」系列展覽漸告段落，而施宣宇師陶藝創作復又雄偉瑰麗，喜不自勝。是以為文作跋，據以為祝。

Afterword

by Xavier, Chiang Shih We

In Sanzhi, clouds occasionally overwhelm the sun-bright sky, and there is often a little fall of rain in the evening. However, as we march onto Teng-hui Avenue, the view opens up abruptly, and inspiration wells in our hearts like an ever-flowing stream. With such broad skies and open views, it is little wonder that the Sanzhi area have always yielded men of talent. In recent history, local luminaries include Du Congming, Jiang Wen-ye, Lee Teng-hui and Lu Hsiu-yi, each shining in his respective area of expertise of medicine, music, and statesmanship. As for the present day, Sanzhi is most known for its culture, with artistic communities of great repute peppering the area. Amongst local artists, Samuel Hsuan-yu Shih is one of the most prestigious; his ceramic creations have long been renowned for their unique artistry in and out of the country.

I met Master Shih for the first time at the National Taiwan Craft Research and Development Institute in Nantou, during the Taiwan Craft Houses certification ceremony, of which Master Shih was one of the recipients. Craftsmen are often said to be stately, solemn individuals, in keeping with the intricate and precise nature of their work; however, my first glimpse of Master Shih gave the impression of free-spiritedness and the comfort born of self-knowledge, traits more reminiscent of an artist. Regrettably, I did not have the chance to engage him in further conversation at that time. Later, I had the opportunity to visit his studio. His professionalism and craftsmanship were assuredly impressive, but even more so were the grand scope and boundary-breaking audacity of his creative concepts. Growing out of such a rare harmony of time-tested concepts and new ideas, strict principles and loose definitions, his works were unique and full of flair.

Upon seeing his creations, I felt such force, such energy in the air, as though a whole band of horses were galloping past, throwing dust into the air, stinging my eyes and stealing my breath. Just as swiftly I snapped out of the vision to realize that it was the power of Master Shih's creations that amazed, moved and shook me so. Were they really just ceramics? Not only did they break free from the preexisting forms of pots and vases, bowls and pans, from the shackles of tradition, they also embraced clandestine cultural symbols past and the present; whether they depicted a Pegasus, a hart, a musical instrument or a pair of wings, I saw a great will at their core. After the first shock, I observed more closely to discover the sayings of the Analects covering the wings, and the Book of Han carved on the hart's head—such intricacies amidst grandeur, such literary glory set against ceramic, should provoke nothing less than adoration. Extremely modern without being Modern, non-traditional and yet full of tradition, Shih's ceramic works are truly some of the most impressive artworks I have ever seen.

We are coming upon the closing day of the Taiwan Craft Houses exhibition series, where Master Shih's ceramic works still shine with fierce majesty and tremulous joy. Therefore, while I no longer occupy a position at the Department of Cultural Affairs, given the chance, I am still glad to contribute these few meager words of congratulations to Master Shih.

施 宣宇 藝術家、設計師

資歷

- 1974 出生於臺北市
- 1996 成立九座寮聯合事務所
- 1998 美國聖塔安納藝術學院陶藝工作室
- 2009 Volkswagen福斯汽車平面媒體代言
- 2010 獲頒國立臺灣工藝研究發展中心臺灣工藝之家工藝師
- 2012 任英國伊莉莎白女王登基60周年鑽禧慶 TWININGS英國皇室御用唐寧茶藝術執行

獲獎典藏

- | | | |
|-----------|-----------------------------|------------------|
| 2011 義大利 | 「立法議院特別獎」第57屆義大利法恩札國際陶藝雙年展 | 法恩札國際陶瓷博物館 |
| 2010 臺灣 | 「首獎」第3屆臺灣金壺獎 | 新北市立鶯歌陶瓷博物館 |
| 2009 義大利 | 「眾議院議長特別獎」第56屆義大利法恩札國際陶藝雙年展 | 法恩札國際陶瓷博物館 |
| 2003 臺灣 | 「首獎」第3屆臺北陶藝獎 | 新北市立鶯歌陶瓷博物館 |
| 2002 臺灣 | 「首獎」第16屆南瀛美展 | 臺南縣立文化中心 |
| 2000 澳大利亞 | 「大英聯合王國特別榮譽獎」澳洲黃金海岸國際陶藝展 | 澳大利亞黃金海岸藝術中心 |
| 2000 臺灣 | 「銀獎」第8屆國際陶藝雙年展 | 國立歷史博物館 |
| 2000 臺灣 | 「銀獎」第14屆南瀛美展 | 臺南縣立文化中心 |
| 1998 臺灣 | 「銀獎」第1屆陶瓷金鶯獎 | 聯合報系文教基金會 |
| 1992 臺灣 | 「銀獎」第1屆陶藝金陶獎 | 邱和成文教基金會 |
| 2012 英國 | 「典藏」典藏作品〈北辰之星〉 | 白金漢宮 |
| 2007 臺灣 | 「典藏」典藏作品〈女兒碗 Sammi〉 | 新北市立鶯歌陶瓷博物館 |
| 2007 日本 | 「典藏」典藏作品〈飄蕩的記憶詩歌 IV〉 | 岐阜縣多治見市政府 |
| 2007 日本 | 「典藏」典藏作品〈飄蕩的記憶詩歌 VII〉 | 岐阜當代陶瓷美術館 |
| 2006 臺灣 | 「典藏」典藏作品〈芙蓉梵天軸〉 | 國立歷史博物館 |
| 2006 巴基斯坦 | 「典藏」典藏作品〈伊娃之淚〉 | 喀拉蚩(Karachi)市政中心 |
| 2003 臺灣 | 「典藏」典藏作品〈制器規圓之漂流雙西塔〉 | 新北市立鶯歌陶瓷博物館 |
| 2002 臺灣 | 「典藏」典藏作品〈穹宇梭傳法則之天體膨脹論〉 | 臺南縣政府文化局 |
| 2000 臺灣 | 「典藏」典藏作品〈共識妄想鳥瞰軸〉 | 國立歷史博物館 |
| 1998 臺灣 | 「典藏」典藏作品〈天體梭軌〉 | 聯合報系文教基金會 |
| 1992 臺灣 | 「典藏」典藏作品〈窄門〉 | 邱和成文教基金會 |

創作贊助

- 2011 臺灣 國立臺灣工藝研究發展中心贊助創作
- 2006 日本 日本多治見市政府贊助創作
- 2004 英國 三角藝術信託中心贊助創作
- 2004 臺灣 臺北市政府文化局美術類贊助創作
- 2002 臺灣 國家文化藝術基金會美術類贊助創作
- 2001 臺灣 行政院文化建設委員會贊助創作
- 2000 臺灣 臺北市政府文化局美術類贊助創作
- 1999 臺灣 國家文化藝術基金會美術類贊助創作

國際駐村

- 2011 西班牙 馬德里市政廳駐村藝術家
- 2007 日本 岐阜縣多治見市藝術中心駐村藝術家
- 2006 巴基斯坦 VASL藝術中心駐村藝術家
- 2006 巴基斯坦 喀拉蚩(Karachi)市政中心Rangoon Walla Community Centre駐村藝術家
- 2001 美國 安德森藝術中心駐村藝術家
- 2001 美國 紐約駐市藝術家

藝術品特別製作與公共藝術設置

- 2012 香港 半島酒店 (Peninsula Hotel Hong Kong)
- 2010 香港 環球貿易廣場 麗思卡爾頓酒店 (The Ritz-Carlton Hong Kong)
- 2009 臺灣 新北市政府文化局 三鶯之心空間藝術特區
- 2005 臺灣 財團法人方圓文化藝術基金會 方圓美術館

文字著作

- 2004 《制器規圓Close the World / Open the next》 新北市鶯歌陶瓷博物館

重要個展

- 2011 義大利 羅馬市立MACRO現代美術館 「XI - 十一土」施宣宇創作個展
- 2011 義大利 法恩札市政廳 「後辛亥元年」施宣宇創作個展
- 2011 西班牙 馬德里市政廳 「喜2」施宣宇創作個展
- 2010 臺灣 臺北雲清藝術中心 「丞」施宣宇創作個展
- 2007 日本 岐阜當代陶瓷美術館 「飄蕩的記憶詩歌十四首」施宣宇創作個展
- 2004 臺灣 新北市鶯歌陶瓷博物館 「制器規圓」施宣宇創作個展
- 1999 臺灣 新竹敦煌藝術中心 「御風瀚羽」施宣宇創作個展
- 1998 臺灣 臺北敦煌藝術中心 「蒼穹脊索」施宣宇創作個展
- 1994 臺灣 臺北敦煌藝術中心 「調和波長」施宣宇創作個展

藝術品拍賣會

2011	中國	北京	「現當代陶瓷藝術—春/秋季拍賣」	中國嘉德國際拍賣有限公司
2010	中國	北京	「現當代陶瓷藝術—春/秋季拍賣」	中國嘉德國際拍賣有限公司
2009	中國	北京	「現當代陶瓷藝術—春/秋季拍賣」	中國嘉德國際拍賣有限公司
2009	中國	上海	「油畫 雕塑」	中國泓盛國際拍賣有限公司
2008	中國	北京	「現當代陶瓷藝術—春/秋季拍賣」	中國嘉德國際拍賣有限公司

藝術聯展

2012	中國	中華人民共和國文化部	「上海國際藝術節—跨世代薪傳」國際藝術聯展
2012	中國	中國北京臺灣會館	「臺灣工藝精品展」國際藝術聯展
2011	義大利	法恩札國際陶瓷博物館	「法恩札陶藝雙年展」國際藝術聯展
2011	美國	洛杉磯華僑文教服務中心	「茶顏—臺灣·茶具·茶風景」陶藝邀請展
2011	美國	休士頓華僑文教服務中心	「茶顏—臺灣·茶具·茶風景」陶藝邀請展
2009	香港	香港藝術中心	「質地有聲—臺灣新生代」陶藝邀請展
2009	義大利	法恩札國際陶瓷博物館	「法恩札陶藝雙年展」國際藝術聯展
2009	日本	東京國立新美術館	「藝術未來展」國際藝術聯展
2008	比利時	安田市市政府	「驚艷福爾摩沙」比利時陶藝雙年展
2008	臺灣	新北市立鶯歌陶瓷博物館	「空間像遊戲」陶藝邀請展
2008	西班牙	亞拉剛工藝文化中心	「疆域的凝視」西班牙亞拉岡國際當代陶藝博覽會
2008	中國	北京國家美術	「藝器·造藝臺灣當代陶藝」北京奧運文化邀請展
2007	日本	岐阜縣當代陶瓷美術館	「Asian Ceramic Delta Project」國際創作展
2007	日本	岐阜縣立美術館	「Space “ON” 日本織部燒」國際創作展
2007	臺灣	臺北縣立鶯歌陶瓷博物	「Asian Ceramic Delta Project」國際創作展
2006	韓國	京畿道世界陶瓷博物館	「Asian Ceramic Delta Project」國際創作展
2006	巴基斯坦	Karachi市政中心VM藝術廳	「ASNA」國際陶藝三年展
2006	臺灣	國立歷史博物館	「臺灣現代陶藝展」
2006	臺灣	臺北縣立鶯歌陶瓷博物館	「新食器時代」實用陶藝展
2006	巴基斯坦	VM藝術中心	「FIVE 6」國際創作展
2006	巴基斯坦	VASL藝術中心	「The Art」國際創作展
2002	臺灣	高雄駁二藝術特區	「迷眩島嶼：藝慾超連結」邀請展
2000	日本	福岡美術館	「2000亞洲工藝展」陶藝邀請展
2000	臺灣	華山藝文特區	「錯速」錄像裝置展
2000	臺灣	遊移美術館竹圍工作室	「朝生暮死」駐地裝置展
1999	臺灣	日本福岡美術館	「亞洲工藝展」創作聯展
1998	美國	加洲R.S.C.藝術中心	「臺灣陶藝聯展」創作聯展
1998	臺灣	國立歷史博物館	「當代陶藝」陶藝邀請展

Samuel Hsuan-Yu. Shih

Biography

1974	Born in Taipei, Taiwan
1996	Art Director of UNIT-9 Ceramics & Visual Arts Office
1998	Enrolled in Santa Anna Art Academy, Ceramic Studio, California, U.S.A
2009	Print media Spokesman of Volkswagen in Taiwan
2010	Certificate Awarded [Taiwanese Craft Master] by National Taiwan Craft Research and Development Institute
2012	Appointed as Project Designer and Producer of artwork for "The Diamond Jubilee of Queen Elizabeth II" by R. Twining & Company Limited in Taiwan

Prize and Collection

2011	[Prize of the Assemblea Legislatva of Regione Emilia-Romagna] 57th Italy Premio Faenza International Competition of Contemporary Ceramic Art / International Museum of Ceramics in Faenza, Italy
2010	[Gold] The 3rd Taiwan Gold Teapot Prize / New Taipei City Yingge Ceramics Museum, Taiwan
2003	[Gold] The 3rd Taipei Ceramics Awards / New Taipei City Yingge Ceramics Museum, Taiwan
2002	[Gold] The 16th Nan-Yin Annual Art Competition / Tainan County Culture Center, Taiwan
2009	[Prize of the Chambers of Deputies] 56th Italy Premio Faenza International Competition of Contemporary Ceramic Art / International Museum of Ceramics in Faenza, Italy
2000	[UK Special] Australia Gold Coast Arts Center International Ceramic Fair Golden Beach Art Center, Australia [Silver] International Biennial Exhibition of Ceramic Art / National Museum of History, Taiwan [Silver] The 14th Nan-Yin Annual Art Competition / Tainan County Culture Center, Taiwan
1998	[Silver] Golden Oriole Ceramic Prize / United News Culture & Education Foundation, Taiwan
1992	[Silver] The 1st Golden Ceramic Prize / Chiu Hocheng Cultural & Educational Foundation, Taiwan
2012	[Collection] Buckingham Palace, England / North Star
2007	[Collection] New Taipei City Yingge Ceramics Museum, Taiwan / Sammi [Collection] Tajimi City, Gifu Prefecture, Japan / Memory in the wind IV [Collection] Museum of Modern Ceramic Art Gifu, Japan / Memory in the wind VII
2006	[Collection] National Museum of History, Taiwan / Pictures of Two Cities [Collection] City District Government Karachi, Pakistan / Tears of Sitar
2003	[Collection] New Taipei City Yingge Ceramics Museum, Taiwan / The Axis of the Metagalaxy - Sitar
2002	[Collection] Tainan City Government Department of Cultural Affairs / Rules of Shuttle
2000	[Collection] National Museum of History, Taiwan / Consensual Hallucination
1998	[Collection] United News Culture and Education Foundation, Taiwan / Shuttle
1992	[Collection] Chiu Ho-Chen Culture and Education Foundation, Taiwan / Narrow Door

Sponsors

2011	Taiwan	Fine Art Grant of National Taiwan Craft Research and Development Institute
2006	Japan	Fine Art Grant of Tajimi City Government of Cultural Affairs
2004	U.K	Fine Art Grant of Gasworks and Triangle Arts Trust
	Taiwan	Fine Art Grant of Taipei City Government of Cultural Affairs
2002	Taiwan	Fine Art Grant of National Culture and Art Foundation
2001	Taiwan	Fine Art Grant of Council for cultural Affairs
2000	Taiwan	Fine Art Grant of Taipei City Government of Cultural Affairs
1999	Taiwan	Fine Art Grant of National Culture and Art Foundation

International Artist in Residence

2011	Spain	Madrid City International Artist in residence
2007	Japan	MINONOKUNI International Artist in residence
2006	Pakistan	VASL International Artist in residence
	Pakistan	Karachi Rangoon Walla Community Centre Artist in residence
2001	U.S.A.	Anderson Ranch Arts Center Artist in residence
	U.S.A.	New York city Artist in residence

Public Arts

2012	[Invited] International Invited case	Peninsula Hotel, HK
2010	[Invited] International Invited case	Hong Kong International Commerce Center, HK
2009	[First prize] Public selection	New Taipei City Department of Cultural Affairs, San-Ying Spatial Art District
	[Second place] Invited case	Department of Rapid Transit Systems, Taipei City Government No. CK240B MRT Daqiao Elementary School Station
2005	[Invited] Commissioned case	Fang-yuan Culture and Arts Foundation, Fang-yuan museum

Books

「Close the World / Open the next」 Published by New Taipei City Yingge Ceramics Museum, Taiwan

Solo Exhibitions

2011	[XI] Italy	Museum of Contemporary Art, Roma
2011	[Xinhai] Italy	Faenza City Government Art Gallery, Faenza
2011	[JOY2] Spain	Madrid City Art Center, Madrid
2010	[Cheng] Taiwan	Elsa Art Gallery, Taipei
2010	[Art Taipei 2010-Vermilion Bird] Taiwan	Taipei World Trade Center

2007	[Memory in the Wind-Poetry 14] Japan	Museum of Modern Ceramic Art. Gifu
2004	[Close the World / Open the next] Taiwan	New Taipei City Yingge Ceramics Museum
1999	[The Wings in the Wind] Taiwan	Chinchu Caves Art Center
1998	[The Axis of the Metagalaxy] Taiwan	Taipei Caves Art Center
1994	[Be in a State of Equilibrium] Taiwan	Taipei Caves Art Center

International Art Auction

2011	[Modern and Contemporary Ceramic Art - Spring Auction] China Beijing China Guardian Auctions Co., Ltd.
2010	[Modern and Contemporary Ceramic Art - Autumn Auction] China Beijing China Guardian Auctions Co., Ltd.
	[Modern and Contemporary Ceramic Art - Spring Auction] China Beijing China Guardian Auctions Co., Ltd.
2009	[Modern and Contemporary Ceramic Art - Autumn Auction] China Beijing China Guardian Auctions Co., Ltd.
	[Modern and Contemporary Ceramic Art - Spring Auction] China Beijing China Guardian Auctions Co., Ltd.
	[Contemporary Art / Oil Painting & Sculpture] China ShangHai HOZANE international auction house
2008	[Modern and Contemporary Ceramic Art - Autumn Auction] China Beijing China Guardian Auctions Co., Ltd.
	[Modern and Contemporary Ceramic Art - Spring Auction] China Beijing China Guardian Auctions Co., Ltd.

Group Exhibition

2012	[Taiwan Craft Fine Exhibition] International Art Exhibition/China/Taiwan Assembly Hall, Beijing, China
2011	[Shanghai International Arts Festival - Intergenerational Legacy] International Art Exhibition/China/ Ministry of Culture of the People's Republic of China
	[Taipei World Design Expo] International Design Exhibition/TAIWAN/Ministry of Economic Affairs, R.O.C
	[Go on the Stage] Joint Exhibition for Selected Taiwanese Submissions/TAIWAN/National Taiwan Craft Research and Development Institute
	[57° Premio Faenza] International Art Joint Exhibition/Italy/International Museum of Ceramics in Faenza
	[Tea - Taiwan, Tea set, Tea landscape] Ceramic Invitational Exhibition/USA/Culture Center of Taipei Economic and Cultural Office in Los Angeles

- [Tea - Taiwan, Tea set, Tea landscape] Ceramic Invitational Exhibition/USA/ Culture Center of Taipei Economic and Cultural Office in Houston
- 2010 [Taiwan Gold Teapot Prize] Ceramic Invitational Exhibition/Taiwan /New Taipei City Yingge Ceramics Museum
- [Nang-Ying Biennale Classic Nang-Ying Exhibition] An Invitational Art Exhibition/Taiwan /Tainan County Government
- 2010 [2010 Taiwan Ceramic Exhibition] An Invitational Ceramic Exhibition/Taiwan/Taichung County Cultural Center
- [A Wedding Feast] An Invitational Ceramic Exhibition/Taiwan/New Taipei City Yingge Ceramics Museum
- [Happiness Exhibition of Life Aesthetics] An Invitational Ceramic Exhibition/Taiwan/National Hsinchu Living Art Center
- [Exploring the Aesthetics of life] An Invitational Ceramics Exhibition/Taiwan/New Taipei City Yingge Ceramics Museum
- 2009 [Plays of Texture- New Generation Ceramics in Taiwan] An Invitational Ceramic Exhibition/Hong Kong/ Hong Kong Arts Centre
- [56° PREMIO FAENZA] International Art Joint Exhibition/Italy/International Museum of Ceramics in Faenza
- [Art Future Exhibition] International Art Exhibition/Japan/The National Art Center, Tokyo
- 2008 [Ceramics of the world] A Biennial of Ceramics/Belgium/Andenne City Hall
- [Space · Image · Game] Ceramic Joint Exhibition/Taiwan/Taipei County Yingge Ceramics Museum
- [Staring at the Area to Record the World while it is Changing Dissipating and Reconstructing] CERCO 08 /Spain/Centro de Artesania de Aragon
- [Utensil and Innovative Artworks - Contemporary Ceramics in Taiwan] Beijing Olympic Cultural Festival Invitational Exhibition/China/National Art Museum of China
- [A Wedding Feast] Taiwanese Elegance in Banquets an Exhibition of Tableware/Taiwan /New Taipei City Yingge Ceramics Museum
- 2007 [Asian Ceramic Delta Project] International Art Joint Exhibition/Japan/Museum of Modern Ceramic Art, Gifu
- [Space ON] International Ceramic Joint Exhibition/Japan/Gifu Museum of Fine Arts
- [Asian Ceramic Delta Project] International Art Joint Exhibition/Taiwan/New Taipei City Yingge Ceramics Museum
- 2006 [Asian Ceramic Delta Project] International Art Joint Exhibition/Korea/World Ceramic Exposition Foundation
- [ASNA Clay Triennial] International Ceramic Joint Exhibition/Pakistan/VM Art Gallery
- [Modern Ceramics] Ceramic Joint Exhibition/Taiwan/National Museum of History
- 2006 [New Tableware Generation] Ceramic Joint Exhibition / Taiwan / New Taipei City Yingge Ceramics Museum

- 2006 [FIVE 6] International Art Joint Exhibition / Pakistan / VM Art Gallery
- 2006 [The Art] International Art Joint Exhibition / Pakistan / VASL International Artists' Collective
- 2003 [Blessed by Heaven] Creative Exhibition / Taiwan / Taipei Cloud Art Center
- 2003 [Equilibrium] Creative Exhibition / Taiwan / Kaohsiung Dear Gallery
- 2003 [The Monsoon] Ceramic Joint Exhibition / Taiwan / Place 2 Studio
- 2002 [Modern Ceramics] Ceramic Joint Exhibition / Taiwan / Chiang Kai-Shek Memorial Hall Gallery
- 2002 [Confused Islands] Invited Exhibition / Taiwan / The pier-2 Art District Kaohsiung
- 2001 [Plum Blossom & Bamboo] Invited Ceramic Exhibition / Taiwan / National Tsing Hua University
- 2000 [Asian Exhibition of Art and Crafts, 2000] Japan / Fukuoka Fine Art Museum
- 2000 [Asian Exhibition of Art and Crafts] Taiwan Special Exhibition / Taiwan / Taipei Fine Art Museum
- 2000 [Two Generation Love] Creative Exhibition / Taiwan / Renown Exhibit Art Center
- 2000 [Misssssss-speed] Video Art Installation Exhibition / Taiwan / Huashan Arts District
- 2000 [The Ephemeral] Stationed Installation Exhibition / Taiwan / Bamboo Frame Studio
- 2000 [Purple Gold Garden] Creative Exhibition / Taiwan / Taipei Caves Art Center
- 1999 [Asian Exhibition of Arts and Crafts] Japan / Fukuoka Fine Art Museum,
- 1998 [Taiwan Ceramics Collection] USA / R.S.C. Art Center, CA
- 1998 [Modern Ceramics] Invited Exhibition / Taiwan / National Museum of History
- [The Art] Ceramic Joint Exhibition / Taiwan / Taipei Caves Art Center



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Samuel Hsuan-yu. Shih

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