

新陶時代
TERRA
NOVA

TCB 2014 臺灣國際陶藝雙年展
TAIWAN Ceramics Biennale

藝術 · 設計 · 數位趨勢
Critical Currents / Contemporary Ceramics

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市長序

豐沛的藝術文化資源，是新北市重要的文化資產；各地的藝文機構，更是帶動文化發展的火車頭。新北市政府長年致力推動國際交流，鶯歌陶瓷博物館不僅推動臺灣陶藝發展不遺餘力，臺灣國際陶藝雙年展的舉辦，更透過國際競賽的運作機制，躋身世界四大陶藝競賽之一，讓臺灣陶藝「立足新北，國際發聲」，來自各國藝術家的創作共聚臺灣，也展現當今陶藝的迷人風采，讓民眾一覽現代陶藝蓬勃發展的風貌。

臺灣國際陶藝雙年展首創作品競賽展和主題策劃展雙年交替的模式，為當代陶藝發展帶來新氣象。作品競賽呈現國際陶藝創作的現況，策展競賽則邀請國際策展人提出觀點，探索陶藝的多元表現。本屆由策展競賽徵選出策展人溫蒂·葛爾絲（Wendy Gers），規劃「新陶時代——藝術·設計·數位趨勢」，擴張了陶藝創作範疇，主題包括全球在地性認同、近年來被大量關注的生態、回收升級再造陶藝、3D陶瓷列印及數位科技的應用，揭示當前陶藝創作新趨勢，展現陶藝的前瞻視野。

形塑「文化新北」是長期積累的工程，新北市透過舉辦各種國際藝文活動，如新北市國際鼓藝節、國際環境藝術節、北海岸國際風箏節及臺灣國際陶藝雙年展等，建構國際交流的平臺。我們期待藉由引介這些多元面貌的活動，讓新北市民廣泛地接觸藝術文化，從而營造一個快樂宜居的生活環境。

朱立倫
新北市長

Mayor's Preface

Rich artistic and cultural resources are important cultural assets for New Taipei City. Arts and cultural institutions everywhere are engines for driving cultural development. The government of New Taipei City has for many years put effort into international exchanges, and as a part of this effort, Yingge Ceramics Museum has been doing its best to promote the development of ceramic art in Taiwan and to organize the Taiwan Ceramics Biennale. This competitive international exhibition has increased in stature to become one of the world's top four ceramic arts competitions; it has enabled Taiwanese ceramics to "achieve world renown while remaining rooted in New Taipei City." These exhibitions bring together in Taiwan the works of ceramists from all over the world. The works also display the enchanting allure of modern ceramic art and let the viewing public see at a glance the explosive developments in ceramic art today.

The format of Taiwan Ceramics Biennale is unique in that it alternates between a competitive exhibition (an exhibition of original works submitted for competition) and a themed exhibition (an exhibition whose theme and content are selected by curators who have submitted their proposals to a competitive review). This has brought new energy to the exhibition of contemporary ceramic art. The competitive exhibitions display the status quo of ceramics art around the world; the themed exhibitions present the viewpoints of the invited curators who explore the many varieties of expression in ceramic art. In the present Biennale, Wendy Gers was selected as curator after a competitive process. Her proposal, "Terra-Nova: Critical Currents / Contemporary Ceramics," expands the scope of ceramic art. The theme encompasses issues such as global identities, the environment (which has been garnering a great deal of attention in recent years), recycled and upcycled ceramic art, the use of 3D printing and digital technology in ceramics, and so on. It shows ceramic art's new creative trends and also looks toward the future.

Shaping a "Cultural New Taipei City" is a long-term, cumulative project. By hosting various kinds of arts and cultural events like the New Taipei City International Drum Arts Festival, International Environmental Arts Festival, North Coast International Kite Festival, and the Taiwan Ceramics Biennale, New Taipei City builds platforms for international exchange. By introducing diverse activities such as these, we expect the people of New Taipei City will gain extensive contact with art and culture, and thus create an enjoyable environment in which to live.


Mayor of New Taipei City

2014臺灣國際陶藝雙年展評審紀實

典藏展示組 余嘉齡

臺灣國際陶藝雙年展自2004年首度舉辦至今已邁入第5屆，為國際間陶藝交流的重要平臺。首屆雙年展，為了鼓勵全球陶藝家的參賽，祭出全球陶藝競賽的最高獎金，吸引了近700位的陶藝家參賽，從中選出入選及得獎作品展出；4年後，2008年續以作品競賽方式辦理，吸引了50國的參賽者參加；歷經了兩屆的「作品競賽型」展覽及比較了國際上幾個知名的競賽型陶藝雙年展，觀察到所謂「參賽型」作品在國際間的競賽展重複出現，造成展覽內容的重複性與侷限性，有鑑於此，自2010年起，改以「策展競賽」及「作品競賽」每兩年交替辦理的模式，兼顧展覽的深度與廣度，一方面透過策展人所策劃的展覽，讓民眾看見更多不同類型的作品，另一方面也提供給陶藝家嶄露頭角的機會。

2012年作品競賽雙年展，陶博館積極著手2014雙年展的籌備工作，延續2010年的「策展競賽」模式，於2012年底針對陶藝專業人士、專家學者、策展人等廣發邀請，徵求策展企劃大綱，至2013年3月底截止日前，共收到來自12個國家18件策展企劃大綱，於4月29日下午舉行初選，由策展人、陶藝家及專家學者組成的7位國內評審，針對策展提案的發展性與執行性，以及策展人的策展經歷進行評選，從18件提案中選出8件進入決選，此階段入選的策展人需進一步提交完整之策展企劃書。

於決選企劃書繳交截止日6月30日前，共收到7件完整提案；於8月5日上午舉辦決選會議，邀請來自澳洲、美國與日本的3位國外評審以及4位國內評審，共同就策展企劃書之主題與論述的強度、展覽執行的可能性、內容的完整度、空間展示、教育活動及媒體宣傳建議等項目進行討論，最後由南非策展人溫蒂·葛爾絲以其企劃案「當代陶藝：藝術、設計與數位材質」獲選為2014臺灣國際陶藝雙年展優勝策展人。

綜觀這次7件策展企劃書的規劃，有從陶瓷媒材性質本身出發，將陶瓷的創作技法與過程呈現於展中；亦有結合現代科技，加入錄像、聲光、行動藝術等多媒體的表現；或者探討當代藝術陶瓷與新穎科技結合所發展出的3D列印與虛擬拉坯機等，不難看出策展人的創意構想及對於當代陶藝發展趨勢的觀察與創意，也為評審過程增添不少討論話題。

評選過程中，不少評審提出「臺灣國際陶藝雙年展」應是一場國際性與在地性並重的展覽，能夠引發國際與臺灣之間的交流與對話，另一方面也期待這場雙年展能夠發揮影響力，做為未來陶瓷研究的論述依據，為當代陶藝的發展提出具國際前瞻性的視野，同時帶給國內陶藝家啟發性的作用。南非策展人溫蒂·葛爾絲的企劃書，除了探討地方的傳統陶藝作品，同時也將現今流行的陶瓷回收再利用的創作，以及當代陶藝與科技結合的新趨勢一同呈現於展覽，回顧傳統又放眼未來，同時選件來源的多元性，以及結合臺灣在地文化的教育活動，得到評審們一致的青睞。

*溫蒂·葛爾絲展覽提案「當代陶藝：藝術、設計與數位材質」後更名為「新陶時代——藝術、設計、數位趨勢」



An Overview of the Selection Process of the 2014 Taiwan Ceramics Biennale

Gillian Yu, Collection & Exhibition Department

Now in its 5th edition, the Taiwan Ceramics Biennale has become an important platform for international exchanges in the field of ceramic art since it was first held in 2004. In order to secure the maximum possible participation of ceramic artists from around the world, the highest prize money among similar events was offered for the first biennale 10 years ago. In the end, nearly 700 artists submitted their works, among which several were selected as winners and exhibited during the event. The biennale four years later was also competitive in nature, with artists from some 50 countries submitting their works. Having had two exhibitions which featured works chosen on a competitive basis, the organizers compared the biennale with similar events known internationally and found that many works were entered into multiple competitions repeatedly. Such a practice resulted in repetition and limited the scope of exhibitions. Consequently, in 2010, a decision was made to alternate between curatorial competitions and ceramic work competitions while ensuring the depth and the scope of each exhibition. The purpose is to allow the public access to a greater variety of works on the one hand and, on the other, to continue to provide ceramic artists with an opportunity to make themselves known.

Following the 2012 biennale, which was held around a competition of ceramic works, the Yingge Ceramics Museum began to plan for the 2014 event. Like the one in 2010, it is to be based on a curatorial competition. So early in late 2012, an invitation was issued to ceramic professionals, scholars and curators to ask for exhibition proposals in the form of an outline. As of the end of March deadline in 2013, 18 proposals from 12 countries were received. They were reviewed by seven Taiwanese judges, including curators, ceramic artists and experts, in a meeting held at Yingge Ceramics Museum on the afternoon of April 29. The judges studied the potential for development and execution of each proposal as well as the experience of each curator who had submitted a proposal before picking eight for consideration in the final selection. For this stage, each of the eight curators was asked to provide a detailed proposal.

When the deadline for that expired on June 30, the museum received detailed and complete proposals from seven curators. Three foreign judges – from Australia, the United States and Japan, respectively -- joined four local judges for the final selection meeting on the morning of Aug. 5. They discussed issues such as the theme of each proposal and the strength of its argument, the feasibility of the plan, its comprehensiveness, display arrangement, educational activities and publicity recommendations. In the end, Wendy Gers from South Africa won with her proposal titled "Ceramics NOW: Art, Design & Digital Materiality".

The concepts contained in the seven final proposals were extremely varied. One began with the nature of ceramic as a medium and sought to display the techniques and process of the making of ceramics. Another one employed modern technologies and added elements of media such as audio-visual recordings and action art. Yet another focused on the development of 3D printing and virtual pottery wheels as examples of the combination of contemporary ceramic art and new technologies. It was evident that all the proposals were full of creative ideas on the part of the participating curators and their observations and creative thinking about the trends in contemporary ceramic art. These efforts made interesting topics during the selection process.

During that process, several judges expressed the view that the Taiwan Ceramics Biennale should facilitate exchange and dialogue between Taiwan and the outside world by ensuring the event is both Taiwanese and international in nature. The judges also hoped the biennale can be influential enough to provide some theoretical basis for future studies on ceramics. It was hoped that the event will contribute a perspective that is both global and forward-looking to the development of contemporary ceramic art and help inspire local artists at the same time. It is because of these considerations that the proposal by Gers won unanimous approval. In her proposal, Gers touched on such topics as local traditional ceramic works, the current trend of ceramic recycling and another new trend to combine ceramic art and technologies. She envisioned an exhibition that would encompass both the past and the future, one that would display works from a great variety of sources and that would contain educational activities featuring Taiwanese culture.

* The title of Wendy Gers' proposal "Ceramics NOW: Art, Design & Digital Materiality" has been changed to "Terra-Nova: Critical Currents / Contemporary Ceramics."



當代陶藝發展趨勢與雙年展策略

2014臺灣國際陶藝雙年展座談會

典藏展示組 江淑玲

時間：2013年8月5日下午2點至4點

地點：國際駐村研習中心

當代陶藝在亞洲

臺灣國際陶藝雙年展在歷經2004、2008兩屆作品競賽的策畫後，2010年以策展競賽，讓國際陶藝界耳目一新。作品競賽形式做為當代陶藝展演的舞臺，已發展相當長的一段歷史，從1938年開辦至今的義大利法恩札陶藝雙年展，1977年開辦至1996年終止的紐西蘭富雷裘挑戰陶藝獎，從1986年開辦至今的日本美濃國際陶器競賽展，以及近10來年加入的韓國與臺灣，這股在東亞形成的國際陶藝競賽潮，彰顯陶藝在東亞受重視的程度，同時也將當代陶藝的目光轉向亞洲。然而，競賽型陶藝雙年展產生的作品重複、徵件時間重疊、「競賽型」作品參展，以及展覽同質性過高等問題，也使得各地新興的陶藝雙年展特色趨於模糊。我們明白競賽形式雖然可以有效了解現今陶藝的創作面向，然基於上述情況，如何聚焦當代陶藝，對照當代藝術，俾能引領當代陶藝發展趨勢，使臺灣國際陶藝雙年展中能在當前國際陶藝環境中獨樹一格，讓臺灣陶藝藉由舉辦雙年展，面向國際，淬鍊自身創作深度，是我們的重點所在。

作品競賽與策展競賽

在此共識上，本館從2010年起開啟主題策劃展和競賽展交替的模式，4年為一個區段，以作品競賽呈現國際陶藝創作的廣泛現況，策展競賽則邀請國際策展人提出觀點，連結作品與作品之間的關係，提供觀看陶藝的多元角度。此外，2012年的作品競賽除了持續關注當代陶藝，也推出提供首獎個展，以及首、金、銀獎得主參與駐村藝術家計畫的機會，藉此，將獎項的精神更關注在陶藝創作自身，並讓得獎者與主辦方臺灣產生實質連結，以藝術能量持續發散效力。

相較於2010年入圍的5件策展提案，本屆雙年展策展競賽入圍的7件提案（原有8件，其中1件最後放棄完整提案）在主題選擇上，反映出國際陶藝環境的變化。2010年入圍提案對政治、社會、經濟及環境議題的關注，基調上著重於現代陶藝史的整理、陶藝大師回顧、陶藝雕塑、專注探索陶瓷媒材的特性與空間的對應等。其中脫穎而出的紐西蘭籍策展人莫雅拉·伊利歐其「嗑牙樂——國際陶藝會話」的策劃，以虛擬空間——聊天室做為天馬行空創作的背景，從當西方遇見東方這個古老的陶瓷命題揭開展覽，進而到歷史層面、社會、政治、陶瓷媒材自身，最後回歸到居家生活，提示陶藝創作親近生活的本質。在最後一間展廳中科比·帕森斯的作品，巧妙關照陶藝居家環境的特質，製



作雲朵動畫投射在陶雲朵上，真實與虛幻交錯，暗示科技在現代文明生活扮演的角色。科技元素結合陶瓷創作在此已可見端倪，特別在歐美陶藝界更多見評論與發表，如2012澳洲國際陶藝三年展的Hyper Clay工作坊，以及相關的討論會等。

科技與陶藝撞擊的火花

本屆雙年展入圍的提案可概分為三大類：當代陶藝發展的前瞻與回顧、對於陶藝本質的探索、新科技於陶藝上的應用。在本屆提案內容上，有數件在科技應用上皆著墨甚深，但溫蒂以綜合策劃完整度最高，獲得評審青睞，評審們不約而同地表達對於陶藝與現代科技撞擊所能產生的火花抱以相當大的期待。

本身任教於大學美術系的陶藝創作者廖瑞章評審，原先對於本案在設計與科技的比重有所疑慮，但他最後認同科技發明可以是協助人類過更好的生活，若從引進這些元素，進而激發陶藝創作的角度來看，不失為值得嘗試的選項。

陳郁秀評審認為溫蒂的提案，為陶藝創作帶來期待、想像與實驗，由於策展人來自南非，南非過往的白人執政、種族隔離政策，在長期的抗爭後黑人終於獲得應有的政治權力的歷史背景，使得她的提案展現開放的胸懷與對多元文化的尊重。她舉出在兩廳院董事長任內與Robert Wilson合作的「鄭和1433」結合劇場、音樂及表演藝術的跨界實驗，都為文化藝術的表現帶來新的可能。

評審珍·米洛許則進一步提到，溫蒂提案中對於3D數位及高科技的使用，非但不會促使陶藝創作本質衰落甚而取代陶藝，相反地，則可以讓大眾認知到科技在陶藝創作的應用，並不能全然取代陶藝創作自身。

評審羅伯特·貝爾表示，在關注當代陶藝的同時，溫蒂其實極細膩處理如何與臺灣文化連結，如藝術家William Kentridge與林柳新偶戲博物館的跨界合作（註：此案由於William Kentridge時間無法配合，已放棄），以及對於陶藝升級再造，亦即當前世界所面臨生態環境的大肆破壞，以及資源回收以減少資源浪費的關懷，也是近年來當代陶藝學術研討會中的熱門議題。

長年活躍於國際陶藝活動，擔任2013韓國世界陶藝雙年展評審的國立臺南藝術大學應用藝術研究所副教授張清淵，則剖析韓國世界陶瓷雙年展的變革，也是將作品競賽的做法做了極大幅度的修正，特別是針對40歲以上創作成熟卻不廣為世人所知的創作者，邀請國際評審團提供人選名單，最後從



中選出20位藝術家參展，並選出首獎的作法，頗有彌補長年來這類型藝術家於雙年展中缺席的現象，且展覽相關教育活動亦持續整個展期，俾能將陶藝議題效力發散到最大，如此設計針對的正是—群專業的陶藝創作者。他指出陶博館長期在陶瓷領域的經營已蜚聲國際，但在國際宣傳及人力的投注卻非常少。一個實際的現實自然是經費的挹注，有限的經費主要用來支持展覽執行及相關活動的辦理，這跟韓國在宣傳與執行的經費並重是無法相提並論的。

建構陶藝對話的平臺

國立臺南藝術大學藝術創作理論研究所副教授龔卓軍談到，2010年時由交通大學社會與文化研究所陳光興教授為上海雙年展執行的「西天中土計畫：2010年上海雙年展的印中社會思想對話」，以中國大陸與印度兩個農業大國的對話，根基於雙方這層「既近且遠」的歷史政治情結，陳光興的西天中土是這十幾年來，藝術與思想界兩邊互相越界、交會後的對話平臺，由民間資金、人員挹注投入，參與討論場域也開放大眾參與。龔卓軍認為做為同樣具有後殖民背景的臺灣與南非，如何就雙方的異與同及當代陶藝在地化反思間進行批判性思考，在此屆雙年展建立一個交流的平臺，相信能引發更多討論。他也提到在做研究的過程中，曾數度有機會踏查臺灣各地廢置及現存的窯廠，由此建構臺灣陶瓷歷史，也是一個有趣的思考面向。

由此，龔卓軍也問到本館對於發展臺灣陶藝美學的詮釋權有沒有計畫？他指出建立一個對話的平臺是相當昂貴的，也並不容易，「西天中土計畫：2010年上海雙年展的印中社會思想對話」就花費500萬人民幣，建立平臺有助於掌握詮釋權或謂話語權，但如何建構，值得大家共同思索與努力。

陶博館持續舉辦臺灣國際陶藝雙年展，無非希望藉由長期的積累，建立國際知名度，進而發揮影響力。臺灣國際雙年展做為各種陶瓷藝術對話的平臺，本館陳春蘭館長也期許雙年展成為傳統與創新對話的平臺、全球與在地對話的平臺、人與人對話的平臺（含觀眾與觀眾、藝術家與觀眾、藝術家與藝術家對話的平臺）、尊重與對話的平臺及作品與作品對話的平臺。

當然評審們也提到本次提案的國際策展人普遍對臺灣文化陌生的問題，期待後續透過與策展人的充分溝通協調，能夠深化此部分的呈現。

前瞻與願景

陳郁秀評審並進一步呼應接下來臺灣須建立自身陶藝美學論述的說法。從臺灣陶藝的巡禮、論文的發表及工作坊的實作，立基於此之上，才能讓國際策展人了解，並進而建構一個與臺灣陶瓷文化對



話的策展提案。

全球化與在地性之間討論與思辯，從上個世紀末延伸到21世紀，再加上近年來被大量關注的生態、回收升級再造陶藝與3D陶瓷列印及設計題材，展覽提案標題「當代陶藝」揭示當前陶藝創作新趨勢。相較當代藝術創作中，科技藝術早已是其中的一個類型而言，本展將帶給尚少涉入科技創作的臺灣陶藝界一個新創作思維，並延展了陶藝創作的面向。

雙年展舉辦的效應，從將臺灣陶藝推介出去的角度看，已成功為我們爭取到2008年比利時安田陶藝雙年展茶顏及臺灣國家館的展出，並得以交換兩方的陶藝家駐村創作，促進文化交流。2010年本館亦推薦臺灣的雙年展參展者參加法國賽弗爾陶藝雙年展。2018年本館將主辦聯合國教科文組織國際陶藝學會（IAC）的年會，雙年展亦將於同一年舉辦，2018年的藝術盛況可期。

座談會與談人

評審團主席——新北市立鶯歌陶瓷博物館館長	陳春蘭
評審委員——藝術家雜誌社發行人兼總編輯	何政廣
評審委員——前行政院文化建設委員會主委、白鶯鶯文教基金會董事長	陳郁秀
評審委員——國立嘉義大學視覺藝術系教授	廖瑞章
評審委員——美國史密松尼博物院歷史、藝術、文化副局長辦公室之種源研究計畫主任	珍·米洛許
評審委員——澳洲坎培拉國家藝廊工藝類策展人	羅伯特·貝爾
評審委員——陶藝家	永澤節子
陶藝家——臺南藝術大學副教授	張清淵
藝評人——臺南藝術大學副教授	龔卓軍

2014臺灣國際陶藝雙年展策展競賽入圍提案

序號	姓名／國籍	策展題目
1	外館和子（日本）	從材質和過程出發的藝術表現
2	斯蒂芬妮·勒·佛利克-阿迪達（法國）	陶藝動起來
3	琳達·蓋斯特歐姆（美國）	參加：陶瓷慶祝會
4	克勞迪亞·卡薩利（義大利）	傳統與創新之間：為未來邁出的一步
5	加斯·強森（美國）	過程中的進程
6	嵐堤·曾（荷蘭）	快與慢
7	溫蒂·葛爾絲（南非）	當代陶藝：藝術、設計與數位材質
8	菲利普·巴德（瑞士） 弗雷德里克·保羅·博德（法國）	無所不在：（一位藝術家與一位藝術史學者的） 雙人組策展提案

Trends in the Development of Contemporary Ceramic Art and Strategy of the Taiwan Ceramics Biennale: An Extended Reflections on a Panel Discussion

Chiang Shu-ling, Collection & Exhibition Department

Date: PM 2:00-4:00

Venue: International Ceramics Residency Center

Contemporary ceramic art in Asia

There has been a long history of making an international competition a stage on which to showcase the latest and the best samples of contemporary ceramic art. The Faenza Biennale started as far back as 1938. The Fletcher Challenge ran from 1977 until 1996. The International Ceramics Competition in Mino, Japan has been going on since 1986. And in the past decade, both South Korea and Taiwan began to organize similar events. The increasing number of competitions in East Asia highlights the importance with which ceramic art is viewed in the region. At the same time, it has helped East Asia catch the attention of those working on, or interested in, contemporary ceramic art. All this was not lost on the organizers who were planning the 2010 Taiwan Ceramics Biennale. On the other hand, however, they also saw the downside of increased international competitions. Many works were submitted to more than one competition-based biennial event. The time frames for works to be submitted to different competitions overlapped each other. Works meant for a competition would appear alongside other pieces in exhibitions. Finally, many exhibitions would have basically the same appearance, which led to the characteristics of new and rising biennales being obscured. We understand competitions can shed light on the latest developments in the creation of ceramic art but our attention remains focused on how to contrast contemporary ceramic art with the arts of today and to play a leadership role in the development of our particular art form. We aim to make the Taiwan Ceramic Biennale a unique event in today's world of ceramics and, through organizing the biennial event, we hope to link Taiwan's ceramic art to the world outside and help increase the sophistication of the works created in this country.

Works competition and curatorial competition

Based on that understanding, the museum began in 2010 to have the biennale alternate between a thematic curatorial exhibition and one that displays works selected in a competition. Every four years, a works competition would present a broad cross-section of contemporary ceramic art from across the world while a curatorial competition would establish the relationship among a selection of works and thereby provide different perspectives on ceramic art. In 2012, when the biennale was held around a works competition, there were two additional features besides continued attention to contemporary ceramic art. One was a special exhibition of the works by the top prize winner and the other involved providing an opportunity for the winners of top prizes – Grand, Gold and Silver Prizes – to take part in the resident artist program. The changes were made to prolong the effect of the artistic energy of the biennale by focusing the spirit of the awards more on art making itself and creating a real linkage between the awardees and Taiwan.

Compared with five proposals that entered the final selection in 2010, seven made it to the final stage of the latest biennale's selection process. (One of the eight curators selected did not produce a detailed proposal as



requested). Their themes reflect the changes in the international world of ceramic art. In 2010, the attention paid to political, social, economic and environmental issues were basically focused on reviews of the modern history of ceramic art and the works of the masters, ceramic sculpture, characteristics of ceramic media and materials and their correlation with space. The curator who eventually won out – Moyra Elliott from New Zealand, with her proposal titled "Korero: Ceramics in Conversation" – used virtual chatrooms as a basis for imaginative art making. The exhibition she planned began with the ancient motif of the meeting between the West and the East. It then moved on to history, society, politics and ceramic media and materials before finally returning to home, living and highlighting the close relationship between ceramic works and our lives. The works of Colby Parsons, which were displayed in the last exhibition room, subtly touched on the characteristics of a living environment in which ceramic art forms a part. Animated clouds were projected onto cloud-shaped ceramic art work, creating a mixture of reality and virtuality and pointing to the role which technology plays in people's lives in this modern civilized world. Signs were showing that technological elements would be fused with the making of ceramic art. Examples of works of this kind and relevant reviews were abundant in the world of ceramics in the West, such as the Hyper Clay workshop during the 2012 Australian Ceramics Triennale and other related seminars.

Fireworks from the collision between technology and ceramic art

The proposals submitted for this year's biennale can be divided into three categories: the outlook and review of the development of contemporary ceramic art, the exploration of the nature of the art, and the application of new technology to the making of ceramic art works. The proposal made by Wendy Gers of South Africa was picked as the winner. Although several of the proposals dealt with the issue of technological applications in length, it was Gers who stood out by providing the most comprehensive planning. All the judges looked forward very much to the fireworks that they expected to come from the meeting between ceramic art and modern technologies.

Liao Jui-chang, one of the judges and a ceramist who also teaches in a university's fine arts department, had initial reservations about the balance between design and technology in Gers' proposal. In the end, he saw it as a viable option as technological innovations, which aim to make people live a better life, can also provide inspirations to the making of ceramic art.

Tchen Yu-chiou, another judge, saw the expectation, imagination and experiment that Gers' proposal could bring to the making of ceramic art. Gers hails from South Africa, with its historic background of the black majority winning political power which is rightfully theirs from the whites by fighting a long war against apartheid. Tchen believed this particular background allowed Gers to present a high level of open-mindedness and respect for pluralistic culture. In her comments, Tchen cited the example of "Cheng Ho 1433," a collaboration with Robert Wilson when she was chair of the National Chiang Kai-shek Cultural Center in Taipei. The crossover experiment combining theatre, music and other performing art forms brought new possibilities for the presentation of art and culture, Tchen said.

Jane C. Milosch mentioned the fact that Gers used 3D digital and other high-tech elements in her proposed exhibition would not lead to a decline of ceramic art nor its replacement. On the contrary, she said, these elements could help people understand that the use of technology in the making of ceramic art will not take the place of ceramic art itself.

Robert Bell observed that, while paying attention to contemporary ceramic art, Gers made reference to its linkage to Taiwanese culture, for instance the crossover cooperation between artist William Kentridge and Lin Lih-hsin Puppet Theatre Museum. (Note: This project did not materialize due to scheduling difficulties on Kentridge's part.) Gers also dealt with the subject of upgrading and renovating ceramic art, Bell pointed out, as recycling and cutting back waste in a world facing massive environmental degradation have become hot topics in seminars on ceramic art in recent years.

Chang Ching-yuan, another member of the judges panel who has long been active in the international world of ceramic art, is an associate professor at Tainan National University of the Arts' Graduate Institute of Applied Arts and also a judge at the 2013 World Ceramic Biennale Korea. He went over the changes undertaken at the event in South Korea and pointed out that the way the works competition was conducted there marked a dramatic break from tradition. The international judges were asked to each produce a list of artists aged 40 and over who are well

established in their own countries but little known to the outside world. In the end, 20 of these artists were selected, their works were displayed during the biennale and top prizes were presented. This somewhat made up for the long absence of this kind of artists in international biennales, Chang said. In addition, educational activities lasted as long as the World Ceramic Biennale Korea for the sake of maximizing publicity. The entire design, he said, was aimed at the group of professional ceramic artists. While Yingge Ceramics Museum has won international recognition for its efforts over the years, Chang said, it has invested woefully little on international publicity. The limitation of funding has been a real constraint on the museum, he added. The museum used its limited budget mainly on holding exhibitions and related activities and what it has done in terms of international publicity is a far cry from what the Koreans have done with their biennales, Chang said.

Building a platform for dialogue on ceramic art

In his comments, Gong Jow-jiun, Associate Professor of Tainan National University of the Arts' Doctoral Program in Art Creation and Theory, mentioned a project on which he collaborated for the 2010 Shanghai Biennale with Chen Kuan-hsing, a professor at National Chiao Tung University's Institute of Social Research and Cultural Studies. The project was called "From the West Heavens to the Middle Kingdom: A dialogue at the 2010 Shanghai Biennale on social thinking in India and China" and stated the dialogue between the two major agricultural societies were based on a historical and political complex that is both proximate and distant at the same time. It was a platform for dialogue between the two countries' artists and intellectuals after more than a decade of cross-border exchanges. The project was supported by funds and manpower from the private sector and its discussions were open to the general public. Noting that both South Africa and Taiwan emerged from years of colonization, Gong suggested creating a hot topic by setting up a platform for exchange during the 2014 Taiwan Ceramics Biennale and conducting a critical study into the similarities and differences between the two countries and the localization of contemporary ceramic art. He also mentioned the fact that he visited kilns – either operating or lying in ruins – around Taiwan when doing research. It would be an interesting thought to reconstruct a history of ceramics in Taiwan based on those findings, Gong said.

Gong also asked whether the museum has any plans on the development of a right to interpret Taiwan's ceramic art. He noted that it would take a great deal of money and effort to set up a platform for dialogue. The project at the 2010 Shanghai Biennale cost 5 million Chinese yuan, he said. Building a platform would help obtain the right to interpret, or the right to have a say, but a lot of thinking and effort would have to go into it, Gong added.

By organizing the Taiwan Ceramics Biennale, Yingge Ceramics Museum hopes to build up an international reputation with which to increase its influence. With the biennale acting as a platform for various kinds of dialogue on ceramic art, Museum Director Chen Chun-lan hopes that it can be one for dialogue between tradition and innovation, between Taiwan and the outside world, between peoples (including different audiences, artists and their audience), between artists, between respect and dialogue and even between works.

The judges also mentioned the issue of a general lack of knowledge about Taiwanese culture among foreign curators who submitted proposals for the 2014 biennale. They hoped for a better presentation of local culture through communication and coordination with Gers, the curator whose proposal has been chosen.



Outlook and expectations

Tchen Yu-chiou went further and echoed the call for Taiwan to build its own narrative about ceramic art, beginning with an overview of the art in Taiwan, publication of research papers and conducting workshops. From that basis, she said, Taiwan can begin to help international curators understand and come up with a proposal that can facilitate dialogue with Taiwan's circle of ceramic culture.

The debate over globalization versus localization has extended from the end of the previous century to the current one. In addition to that, recent trends involve the protection of the environment, ceramic art that is recycled, upcycled and remade, the making of 3D ceramic printing and its designs. The title of the 2014 biennale – "Ceramics NOW" – suggests that it will be an exhibition about the latest trends in the making of ceramic art. Given the fact that digital art and other art forms using modern technology have long been part of contemporary art, the latest biennale brings new thinking to the world of Taiwan's ceramic art, in which few modern technologies have been used so far, and will hopefully broaden the perspective in the making of the art.

Part of the purpose of holding the biennale is to introduce Taiwan's ceramic art to the outside world. In that respect, we helped bring Taiwanese works to the Biennial of Ceramics in Andenne, Belgium in 2008, during which they were displayed in the Taiwan pavilion and in a special exhibition named "The Colors of Tea: Taiwanese Teaware and Tea Settings." An exchange of resident artists between the two sides ensued, to the benefit of the promotion of cultural exchanges. In 2010, Yingge Ceramics Museum recommended some exhibitors at the Taiwan biennale to the event at Sèvres, France. The year 2018 looks set to be an exciting one as, in addition to the biennale here, the museum will host the annual convention of the International Academy of Ceramics, an official partner of UNESCO.

Panel discussants

Chairman of the Jury / Director of New Taipei City Yingge Ceramics Museum	Chen Chun-lan
Juror / President of Artist Magazine	Ho Cheng-kuang
Juror / Former Cultural Minister of Taiwan, President of Egret Culture and Education Foundation	Tchen Yu-chiou
Juror / Professor, Dept. of Visual Arts, National Chiayi University	Liao Jui-chang
Juror / Director, Provenance Research Initiative Office of the Under Secretary for History, Art, and Culture, Smithsonian Institution	Jane C. Milosch
Juror / Curator of Craft, National Gallery of Art, Canberra, Australia	Robert Bell
Juror / Ceramist	Nagasawa Setsuko
Ceramic Artist / Associate Professor, Tainan National University of the Arts, Taiwan	Chang Ching-yuan
Art Critic / Associate Professor, Tainan National University of the Arts, Taiwan	Gong Jow-jiun

Proposals initially selected for the curatorial competition of the 2014 Taiwan Ceramics Biennale

No	Name / Nationality	Theme
1	Todate Kazuko (Japan)	From Materials & Processes to Expressions
2	Stéphanie Le Follic-Hadida (France)	Ceramics on the Move
3	Linda Ganstrom (USA)	PARTicipate: A Ceramic Celebration
4	Claudia Casali (Italy)	Between Tradition and Innovation: A Step for the Future
5	Garth Johnson (USA)	Process → Process
6	Ranti Tjan (The Netherlands)	McSlow
7	Wendy Gers (South Africa)	Ceramics NOW: Art, Design & Digital Materiality
8	Philippe Barde (Switzerland) Frédéric Paul Bodet (France)	Omnipresence: Curatorial Project in Duet (an artist and art historian)



永澤節子

永澤節子出生於京都。她在日本、美國及瑞士完成藝術相關的學業與課程後，於1967年在京都成立個人的第一間工作室，並於1977年在日內瓦首次參加展覽。

永澤選擇「以具有做為張力場域條件的物件來表現空間」。她的創作揚棄了實用性的指涉，轉而著墨於雕塑材質的展現。自1960年代起，作品經常發表於歐洲、日本和美國等地，曾在法國維特羅萊的豐布蘭造形表現跨領域工作室（1977-1979）、日內瓦的裝飾藝術學院（1979-2005）和藝術學院（1991-2005）等處授課。

1995年，她以專業人士身分被提名給瑞士聯邦文化辦公室，也曾擔任國際陶藝學會副主席一職（2002-2008）。

除了持續於法國、日本、日內瓦、英國、德國、荷蘭等地舉辦個展之外，作品也常見於全球各地的聯展。

Nagasawa Setsuko

Nagasawa Setsuko was born in Kyoto. Following her studies of the arts in Japan, the United States and Switzerland, she opened her first studio in Kyoto in 1967, and participated in her first major exhibition in Geneva in 1977.

Nagasawa chooses to "present the space with objects that act above all as fields of tension". Her pieces have abandoned utilitarian references in favour of a sculptural quality. She has regularly exhibited her work throughout Europe, Japan and the United States since the 1960s, and has taught ceramics at the Ateliers pluridisciplinaires d'expression plastique de Fontblanche in Vitrolles, France, between 1977 and 1979, and at the École des arts décoratifs and the École des beaux-arts in Geneva, between 1979 and 2005, and 1991 and 2005, respectively.

She was nominated as an expert to the Swiss Federal Office of Culture in 1995 and was a vice president of the International Academy of Ceramics between 2002 and 2008.

She continues to hold solo exhibitions in France, Japan, Geneva, Great Britain, Germany and Holland and participates in many group exhibitions



陳郁秀

國立巴黎音樂學院鋼琴、室內樂第一獎畢業。鋼琴家、音樂教育家、文化行政首長。返國後，擔任國立臺灣師範大學音樂系教授至今，現任白鷺鷥文教基金會董事長、臺法文化協會理事長、誠品生活股份有限公司獨立董事、學學文創志業及德商安益國際展覽股份有限公司顧問、國家文化藝術基金會董事、並在政大兼課。曾任國立臺灣師範大學音樂系主任、所長及藝術學院院長。文建會主委(2000-2004)、總統府國策顧問(2004-2008)、外交部無任所大使(2004-2008)、國家文化總會秘書長(2005-2009)、國立中正文化中心戲劇、音樂兩廳院董事長(2008-2011)等。

曾於法國、美國、比利時、義大利等國舉辦獨奏會，並與國內外知名樂團合奏演出，包括：德國慕尼黑室內樂團、柏林愛樂木管五重奏團、日本名古屋愛樂管絃樂團、日本大阪交響樂團、上海交響樂團、NSO國家交響樂團、國立臺灣交響樂團、台北市立交響樂團等。曾獲頒「英國皇家音樂學院榮譽諮詢」、「法國「國家典範騎士勳章」、「法國「國家榮譽軍團騎士勳章」、「法國文化部「文化藝術軍官勳章」等殊榮。

Tchen Yu-chiou

Ms. Tchen is an accomplished Pianist as well as a reputed Professor and Diplomat of Culture and Fine Arts. As the former Cultural Minister of Taiwan and today under her own prowess, Ms. Tchen continues to aid, promote and develop every aspect of Taiwanese culture, both domestically and internationally. In 1996, Ms. Tchen was bestowed the highest honor of "Chevaleresse (Knighthood) in Chevalier dans l'Ordre National du Merite" by the French government for her great efforts in developing cultural ties between the two countries, Taiwan and France. Twelve years later in 2008, Ms. Tchen was bestowed the second Chevaleresse "Chevalier dans l'Ordre de la Legion d'Honneur" by the French government. Ms. Tchen is a Professor of music at the National Taiwan Normal University and the President of both the Egret Culture and Education Foundation and the Alliance Française de Taiwan. Ms. Tchen also serves as an Independent Board member at The Eslite Spectrum Corp, and serves as an adviser to: Xue Xue Institute, Uniplan Taiwan Corp, and the Board of National Culture and Arts Foundation.

Prior to her current positions, Ms. Tchen was the Chairperson and Dean of NTNU's music department, the Dean at the college of Fine and Applied Arts at NTNU, the President of R.O.C. Music Education Association, the National Policy Advisor to the President of Taiwan (2004-2006), the Ambassador-at-large to the Taiwan Ministry of Foreign Affairs (2004-2008), the Secretary General of the National Cultural Association (2005-2009), the President of Ching Kai-Shek Cultural Center (2007-2010), and the Artistic Director of the opening and closing ceremonies for "2009 Kaohsiung Word Games", among others.

Internationally, Ms. Tchen served as the Honorary Consultant for the British Royal Music College (2000, England), and in France Ms. Tchen received recognition "d'Officier dans l'Ordre des Arts et Lettres" (2009, France) for her work.

As a Pianist, Ms. Tchen has performed worldwide at notable concert halls in France, Belgium, Italy, and the United States. Ms. Tchen had performed with renowned orchestras such as the Munich Chamber Orchestra, Berlin Philharmonic Wind Quintet, Nagoya Philharmonic Orchestra, Osaka Philharmonic Orchestra, Shanghai Philharmonic Orchestra, National Symphony Orchestra (Taiwan), the National Taiwan Symphony Orchestra, and the Taipei Symphony Orchestra.



羅伯特·貝爾

羅伯特·貝爾博士是澳洲國家藝廊裝飾與設計部的資深策展人，職責範圍包括政策諮詢、典藏、展覽，以及澳洲本地與國際性的裝飾藝術及設計相關研究計畫，其中包括當代及古代的陶瓷、玻璃、織品、金工、珠寶、家具、工業設計、服裝、劇場藝術等範疇的作品，數量約一萬兩千餘件。貝爾博士曾任澳洲國家藝廊舉辦的大型國際研究展「轉型：工藝的語言」（2005），及「俄派芭蕾：服裝的藝術」（2010）的策展人。

出生於西澳伯斯。2000年遷居坎培拉之前，曾任西澳博物館的展覽及美術部資深設計師，以及西澳藝廊的工藝與設計部策展人。他擁有澳洲國立大學博士學位，論文主題為「北歐之浪：斯堪地那維亞設計在澳洲的接受程度與影響之研究」。他是國際陶藝學會的成員，亦具有陶藝創作的背景。

他曾經多次擔任在澳洲及全球各地舉辦的工藝和設計類展覽的評審委員，也經常舉辦工藝、設計、裝飾藝術方面的演說並發表文章。他在日本和斯堪地那維亞累積了豐富的經驗，與這兩地的當代工藝與設計文化保持密切的聯繫。

貝爾博士曾獲頒百周年紀念勳章，表揚他對澳洲裝飾藝術的貢獻（2003）；澳洲文化協會視覺藝術委員會名譽勳章，表揚他對澳洲工藝的貢獻（2005）；並為澳洲勳章的成員，表揚他在工藝、設計、博物館事業方面的貢獻（2010）。

Robert Bell

Dr Robert Bell AM is a Senior Curator of Decorative Arts and Design at the National Gallery of Australia, responsible for contributing to policy, collections, exhibitions and research program in Australian and international decorative arts and design, which includes over 12,000 works in contemporary and historical ceramics, glass, textiles, metalwork, jewellery, furniture, industrial design, costume and theatre arts. He curated the Gallery's major international survey exhibition, *Transformations: the language of craft*, in 2005 and the exhibition, *Ballets Russes: The art of costume* in 2010.

He was born in Perth, Western Australia and before moving to Canberra in 2000 was the Senior Exhibition and Graphic Designer at the Western Australian Museum and the Curator of Craft and Design at the Art Gallery of Western Australia. He holds a PhD from the Australian National University, titled *Nordic Wave: A study of the reception and influence of Scandinavian design in Australia*. He is a member of the International Academy of Ceramics and has a background as a practising ceramic artist.

He has been a member of numerous selection and judging panels for craft and design exhibitions in Australia and overseas and lectures and writes regularly on crafts, design and the decorative arts. He has had extensive experience in Japan and Scandinavia and maintains strong connections with their contemporary craft and design cultures.

He was awarded the Centenary Medal for services to the decorative arts in Australia (2003); the Australia Council Visual Art Board Emeritus Medal for service to the crafts in Australia (2005); and made a member of the Order of Australia for services to craft, design and museums (2010).



何政廣

現職
藝術家雜誌社發行人兼總編輯

學歷
臺北師範藝術科畢業

經歷
2013 國家藝術文化基金會董事
2008迄今 臺北市政府公共藝術諮詢委員會委員、臺北市立美術館諮詢委員、高雄市立美術館諮詢委員、高等教育評鑑中心大學校院系所評鑑委員、臺北市政府文化局諮詢委員
2007 發行《藝術收藏+設計》雜誌
2000-06 臺灣美術館諮詢委員會委員
1997 臺北市立美術館諮詢委員會委員、國立成功大學校園雕塑大展咨議委員、第1屆國家文化藝術基金會文藝獎美術評審委員、臺灣省立美術館館長甄選委員、高雄市立美術館高雄美術獎評審委員
1996 獲北師一百年傑出校友榮譽狀
獲行政院新聞局圖書主編金鼎獎
1993 高雄市立美術館籌備規劃典藏委員
1992起 行政院文化建設委員會美術諮議委員會第1屆委員

Ho Cheng-kuang

Current Occupation
Publisher and Editor-in-Chief, Artist Publishing Co.

Education
B.A., Dept. of Art, Provincial Taipei Normal College

Experience
2013 Board Member, National Culture and Arts Foundation
2008- Member, Public Art Advisory Committee, Taipei City Government; Member, Advisory Committee, Taipei Fine Arts Museum; Member, Advisory Committee, Kaohsiung Museum of Fine Arts; Member, Evaluation and Accreditation Committee for University Colleges, Departments, and Institutes, Higher Education Evaluation and Accreditation Council of Taiwan; Member, Advisory Committee, Department of Cultural Affairs, Taipei City Government
2007 Published *Art Collection+ Design* magazine
2000-06 Member, Advisory Committee, National Taiwan Museum of Fine Arts
1997 Member, Advisory Committee, Taipei Fine Arts Museum; Member, Advisory Committee, Campus Sculpture Exhibition, National Cheng Kung University; Fine Arts Juror for 1st National Culture and Arts Foundation Awards; Member of Committee for Selecting Director of Taiwan Provincial Fine Arts Museum; Juror for Kaohsiung Fine Arts Award, Kaohsiung Museum of Fine Arts
1996 Received an Outstanding Alumnus of Past Century Honor from Taipei Normal College
Received Golden Tripod Award (Best Editor-in-Chief) from the Government Information Office, Executive Yuan
1993 Member, Preparatory Planning and Collection Committee, Kaohsiung Museum of Fine Arts
1992- Member, 1st Fine Arts Advisory Committee, Council for Culture Affairs, Executive Yuan



珍·米洛許

Jane C. Milosch

2010年起，珍·米洛許擔任由美國史密松尼博物館的歷史、藝術、文化副局長辦公室所承辦之史密松尼種源研究計畫的主任，負責督導二次大戰時期種源研究計畫，並為該博物館各個部門提供與文化資產計畫、培訓、研究相關的諮詢建議。2008至2009年間，擔任資深藝術活動主任，米洛許主導進行泛機構藝術活動和新的跨領域計畫，及史密松尼博物館內部8個藝術單位的策略性規劃任務。由她負責或與其他單位共同合作的計畫和活動包括：史密松尼藝術家研究獎助金計畫；當代藝術策展人論壇；和美國歷史博物館合辦的「史密松尼連結：林肯在史密松尼」；和國立自然歷史博物館合辦的「雙曲勾針編織珊瑚礁展暨社區珊瑚計畫」；「藝術、軍旅+療癒：一項全新合作計畫」與國家航太博物館合辦。

2009年7月，從一群實力堅強的競爭對手中，她與另外一位同是代表史密松尼博物館的申請者，獲選參加洛杉磯蓋蒂中心享譽各方的博物館領袖學院。

2004年至2008年，她在史密松尼美國藝術博物館分部的倫威克畫廊擔任策展部主任，該畫廊擁有19世紀至今的美國工藝與裝飾藝術精品——用泥土、纖維、玻璃、金屬及木料為材質，純手工製作，獨一無二。米洛許曾擔任募款活動總召，策畫多項參觀人次創下新高的展覽。她曾協助取得200餘件收藏品，發展出佳評如潮的展覽，包括「格蘭特·伍德的工作室：美國哥德的誕生地」，展出極少出借的經典畫作《美國哥德式》(1930)，也重新推出雙年展系列「倫威克工藝邀請展」。她擅長的領域包括20世紀與當代藝術、工藝、設計，其中又以陶藝為其專攻領域。

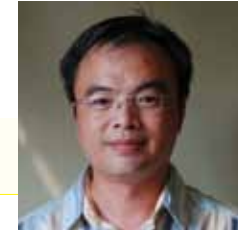
2000年至2004年，米洛許於愛荷華州的西得羅彼美術館擔任策展人一職，在與館長並肩合作下，將諮詢委員會及工作委員會、館員和志工的人數擴增為雙倍，其操作方式是透過與兩項大展發展出合作性與社區募款活動的策略聯盟。這兩項展覽為：「羅馬生活的藝術：別墅到墳墓」和「特納巷五號：格蘭特·伍德昔日的工作室」。她為展覽撰寫的論述先後發表於普瑞司托出版社、德國藝術出版社和義大利拉爾瑪·迪·布萊特斯奈德出版社。

Since 2010 Jane C. Milosch has served as the Director of the Smithsonian's Provenance Research Initiative in the Office of the Under Secretary for History, Art, and Culture (OUSHAC), Smithsonian Institution, overseeing the WWII-Era Provenance Research Project and advising on other cultural heritage projects, training, and research across the institution. From 2008 to 2009, as Senior Program Officer for Art, she directed pan-Institutional art programs and new interdisciplinary initiatives and led strategic planning efforts for the arts at the Smithsonian's eight art units. Some of the projects and programs she directed or collaborated on include: The Smithsonian Artist Research Fellowship Program (SARF); Contemporary Art Curators Forum; SI Connections: Lincoln at the Smithsonian, American History Museum; The Hyperbolic Crochet Coral Reef Exhibition and Community Reef Project, National Museum of Natural History; Arts, Military + Healing: A Collaborative Initiative, National Air and Space Museum.

In July 2009, she was selected from a highly competitive applicant pool as one of two Smithsonian representatives to participate in the Getty's prestigious Museum Leadership Institute (MLI), Los Angeles.

From 2004 to 2008, she was chief curator at the Renwick Gallery, a branch of the Smithsonian American Art Museum, housing one of the finest collections of American craft and decorative arts – one-of-a-kind, handmade works of art created in clay, fiber, glass, metal, and wood – from the 19th century to the present. Milosch led fundraising efforts and organized exhibitions that broke attendance records. She secured more than 200 acquisitions and developed critically-acclaimed exhibitions, including *Grant Wood's Studio: Birthplace of American Gothic*, which featured the rarely-loaned, iconic painting *American Gothic* (1930), and re-launched the biennial exhibition series, *The Renwick Craft Invitational*. Her area of expertise includes 20th-century and contemporary art, craft, and design, especially ceramics.

From 2000 to 2004, Milosch was curator at the Cedar Rapids Museum of Art in Iowa. Working closely with the director, she doubled the size of the advisory boards and working committees, staff, and volunteers through collaborative and community fundraising efforts in conjunction with two major exhibitions: *Art in Roman Life: Villa to Grave* and *5 Turner Alley: Grant Wood's Historic Studio*. Her essays on these projects were published in recent books by Prestel, Deutscher Kunstverlag, and L'Erma Bretschneider.



廖瑞章

現職
國立嘉義大學視覺藝術系專任教授

學歷
2003 澳洲皇家墨爾本大學，藝術博士

展覽
1995至2012年期間曾於新樂園藝術空間、臺北美國文化中心、高雄岡山陶坊、鶯歌富貴陶園、澳洲墨爾本Project Space、臺北文化總會藝文空間、三義當代陶藝館、逢甲大學藝術中心、嘉義鐵道藝術村及臺中臻品藝術中心舉辦個展。並曾參與多項重要陶藝聯展，如2006年國立歷史博物館邀請展「臺灣當代陶藝展」、陶博館「亞細亞陶藝三角洲——韓國·臺灣·日本」、2002年澳洲墨爾本Project畫廊「西門子藝術創作獎學金展」等。

榮譽
2008 高雄捷運紅線南段後驛站公共藝術製作
2002 澳洲西門子藝術創作獎學金
澳洲西門子年度典藏獎
1996 第30屆美國國家陶瓷教育年會新銳獎
1996 第4屆和成文教基金會金陶獎銅獎

Liao Jui-chang

Current Occupation
Professor (full-time), Dept. of Visual Arts, National Chiayi University

Education
2003 D.F.A., Royal Melbourne Institute of Technology (RMIT)

Exhibitions
Solo exhibitions from 1995 to 2012 at Shin Leh Yuan (SLY) Art Space (Taipei), American Culture Center in Taipei, Gangshan Clay Studio (Kaohsiung), Fu Guei Clay Garden (Yingge), Project Space (Melbourne), Art Space of the General Association of Chinese Culture (GACC, Taipei), Contemporary Ceramics Gallery (Sanyi), Art Center of Feng Chia University (Taichung), Art Site of Chiayi Railway Warehouse, and Galerie Pierre (Taichung).

Several important joint exhibitions, such as *National Modern Ceramics Invitational Exhibition*, National Museum of History (Taipei, 2006), *Asian Ceramic Delta: Korea, Taiwan, Japan*, Yingge Ceramics Museum (Yingge, 2006), and *Siemens' RMIT Fine Arts Scholarship Exhibition*, Project Space (Melbourne, 2002).

Honors and Awards
2008 Public art installation at Kaohsiung MRT Red Line Houyi Station
2002 Siemens' RMIT Fine Arts Scholarship (Australia)
Siemens' annual collection award
1996 Emerging Artist Award (30th year), National Council on Education for the Ceramic Arts (NCECA)
1996 Bronze Medal, 4th Golden Ceramic Awards, HCG Culture and Education Foundation



陳春蘭

現職
新北市立鶯歌陶瓷博物館館長

學歷
國立臺灣師範大學 博士班
英國倫敦大學政治經濟學院 碩士
國立政治大學 學士

經歷
新北市政府文化局 科長
新北市立淡水古蹟博物館 秘書
國立故宮博物院 編審
國立歷史博物館 秘書
臺北縣政府文化局 課長

Chen Chun-lan

Current Occupation
Director, New Taipei City Yingge Ceramics Museum

Education
Doctoral Candidate, National Taiwan Normal University
Master Degree, The London School of Economics and Political Science, UK
Bachelor Degree, National Chengchi University, Taiwan

Experience
Division Chief, Cultural Affairs Department, New Taipei City Government
Secretary, Tamsui Historical Museum, New Taipei City
Editor, National Palace Museum
Secretary, National Museum of History
Section Chief, Cultural Affairs Bureau, Taipei County

永澤節子

本屆雙年展的評審內容共包含7份提案：

第1份提案的策展人為日本的外館和子，提案內容將陶藝創作之技法分為9大區域呈現。外館和子具備多元的背景與豐富的經驗，但在其提出的參展藝術家名單中，日本藝術家的比例高達60%，考量陶藝雙年展為一國際性的展覽，她的規劃不免有失周全。

第2份提案的策展人為法國的斯蒂芬妮·勒·佛利克-阿迪達。她認為：「風景是時間與空間匯聚一體的交集」。其提案內容總共規劃了4個展區和一項教育活動，卻未清晰地界定各個展區的分類依據，因此在我看來，她的國際經驗或許略顯不足。

第3份提案的策展人為美國的琳達·蓋斯特歐姆。她的邀展藝術家名單海納了來自全球17個國家的46位藝術家。其提案定名為「參加：陶瓷慶祝會」，在我的認知裡，這樣的思維多少缺乏新意。

第4份提案的策展人為義大利的克勞迪亞·卡薩利，提案名稱為「傳統與創新之間：為未來邁出的一步」。她認為：「藝術是對世界觀點的提問」，提案中還包含了教育活動的規劃，但她所定的主題和挑選的參展藝術家對我而言並不具有足夠的說服力。

第5份提案的策展人為美國的加斯·強森。他所規劃的38位參展藝術家各個出色有趣，而他提出以錄像裝置搭配陶藝作品展出的概念也精采可期。但很明顯的，他的策展歷練仍稍嫌資淺。

第6份提案的策展人為荷蘭的嵐堤·曾，他的提案讓我們看到真正符合雙年展標準的策展思維。他將展覽分為5個類別，不僅在架構思考上令人感興趣，他所提出的東方生活哲學也使我頗有共感。嵐堤在策展和溝通方面都有十足的經驗，但是我對他的宣傳手法略持保留看法。

第7份提案的策展人是目前住在法國北部的南非籍溫蒂·葛爾絲。她的提案結構非常豐厚紮實，內容扣合當代議題，「當代陶藝：藝術、設計與數位材質」的展名更是一語道出其策展的概念，而教育活動的規劃也條理分明。但是她所欲表現的面向可能太過繁複；建議可將內容稍作簡化，以突顯策展的核心議題。

本次評審議程進行至最後一輪時，我的名單上只保留了兩個選擇：其一是荷蘭策展人嵐堤·曾（現為歐洲陶藝中心的新任館長）的提案；他在統籌規劃方面的經驗非常資深。其二是溫蒂·葛爾絲的提案，也就是最後的獲選者。我認為她的提案所涵蓋的豐富層次將會在「臺灣國際陶藝雙年展」中成功展現。

這位獲選者的提案結構非常豐厚紮實，內容扣合當代議題，展名與副標的含意也都一目了然，計畫內容無疑是深刻踏實的研究和紀錄的結晶。然而此提案的內容可能太過複雜，而無法有效整合時下的新技術，如3D列印等，這是我認為唯一需要注意的，因此建議將討論重點維持在提案概念的中心軸線上。

獲選者的提案使我得以觀察陶藝的未來發展，與當代陶藝的技法攜手合作定能為陶藝耕耘出一塊廣闊的創作田地。

Nagasawa Setsuko

There were seven proposals:

The first was by Todate Kazuko from Japan. She proposed nine sections which were about ceramic techniques. Her background is interesting and she has rich experiences. However, 60% of her invited artists were Japanese. As this ceramic biennale is international, that is not appropriate.

The second was by French women, Stephanie Le Follic-Hadida. She said "The landscape is a syncretism between time and space." She proposed four spaces and also an education program. However, the definition of these four spaces was not clear, and it seems to me, she did not have enough international experience.

The third was by Linda Ganstrom, from the United States. Her choice of 46 artists from 17 nations was open to the world. Her title was "PARTicipate: A Ceramic Celebration." That seemed to me to be a little old-fashioned.

The fourth was by Claudia Casali, Italy, "Between Tradition and Innovation: A step for the future." She said "Art is the question of vision of the world." Her education program was included. I have doubts about her choice of themes and also her choices of the invited artists.

The fifth was by Garth Johnson, from the United States. 38 artists were invited, and his choice of artists was interesting, as were the video installations. However, clearly he does not have much curating experience.

The sixth was by Ranti Tjan, the Netherlands. Here was a real concept for this Biennale. His choice of five categories was interesting. I felt his Oriental philosophy of life. He has a lot of experience in curating and communication. I wonder a little about his advertising style.

The seventh, Wendy Gers, South Africa, lives in the north of France. This proposal was very rich and contemporary. The title is clear: "Ceramics NOW: Art, Design & Digital Materiality." The education program was also clear. Maybe her proposal was too rich; she could simplify it and concentrate on the essential part.

For the final selection, I retained two proposals. One is from the Netherlands by Ranti Tjan, who is the new Director of EKWC; he has a lot of experience in organizations. The other is by Wendy Gers, who was the winner. I think you will discover her rich program for the Taiwan Ceramics Biennale.

This winner's proposal is very rich and contemporary. The title and subtitle are clear. This project is deeply documented. My criticism and suggestions are that it may be too rich to attract contemporary techniques, like "3D printing," etc. Therefore, it would be better to concentrate on the essential part of the program.

I am observing the future of ceramics through the winner's proposal. The collaboration with contemporary ceramic techniques gives us a large field for ceramic creations.

陳郁秀

臺灣國際陶藝雙年展自2004年開辦至今，我們已經累積了許多成就。藉由這個大規模的國際陶藝展覽，不但將世界陶藝的當代藝術作品呈現在民眾眼前，使臺灣得以擁抱更多元的藝術視野；也將臺灣藝術推向國際，塑造鶯歌成為國際級重要陶都，讓國際對於臺灣的陶藝生命力有更深入的認識，提升臺灣的國際形象。

我們邀約國內外策展人為陶瓷博物館策展，開展藝術家駐村計畫，提供參展藝術家於館內進行創作之機會，增加當地陶藝家與駐村藝術家之交流；另也邀請藝術家提供創作之教案，開放一般陶藝專業人士及親子參加體驗課程，達到推廣陶藝之目的。此外，透過舉辦國際研討會及藝術家駐村等活動，邀請藝術家分享交流專業學術研究、發表藝術創作，更吸引許多國內外藝文人士來臺，經由深度文化之旅瞭解臺灣陶瓷產業與陶藝活動。

多年來，陶藝雙年展的主軸已由邀展擴展到藝術家駐地交流，也從世界參展普及到教育推廣，不管由上而下的政策推動或者由下而上的經驗累積，鶯歌陶瓷博物館及鶯歌當地都逐漸地產生莫大的變化。

2014年的臺灣國際陶藝雙年展在羣策羣力之下，呈現了多元的面貌，值得肯定。今年參展的陶瓷藝術家來自：日本、法國、美國、義大利、荷蘭並遠至南非等。作品創作由媒材的開發到對當代的挑戰，讓我們看到陶藝創作新的契機及觀點。

精益求精是我們的目標，辦理雙年展的同時，應重視展覽作業的溝通與互動，讓參展的藝術家能得到更多的訊息，對臺灣的在地政治、社會、地理環境有更進一步的認識與瞭解，以達到：

- 一、對臺灣的環境有所瞭解而能產生互動，促成實質的文化交流。
- 二、深入討論陶瓷藝術的創作及技術。
- 三、對新科技如何透過教育和體驗深入生活之中，以及如何彰顯舉辦臺灣國際陶藝展的價值和意義有所著墨。
- 四、重視與關切當代的普世價值。

Tchen Yu-chiou

From the first Taiwan Ceramics Biennale in 2004 to the present, we have accumulated many accomplishments. A large-scale international ceramics exhibition like this not only presents the modern artworks of ceramists from around the world before the public eye, enabling Taiwan to embrace more diverse artistic visions, but also presents Taiwan to the international community and molds Yingge into an important, world-class ceramics hub. It gives the world a deeper understanding of the vitality of ceramic art in Taiwan and increases Taiwan's profile abroad.

We invite exhibition planners in Taiwan and overseas to serve as curators for the Yingge Ceramics Museum's exhibitions. We have established an artist-in-residency program, which allows participating artists to carry on their creative work within the museum, and have increased the opportunity for local ceramists to interact with the artists in residence. In addition, we invite artists to offer educational programs and to develop hands-on courses for other ceramics professionals as well as parents and children, all for the purpose of promoting ceramic art. Also, by organizing international seminars, the artist-in-residency program, and other activities, we invite artists to share their expertise and academic research and present their original creations. Furthermore, we attract a special kind of tourism from people (both from Taiwan and from overseas) who are deeply committed to art and culture and want to understand Taiwan's ceramics industry and ceramic arts activities through in-depth cultural tourism.

It has been many years since the main part of the Ceramics Biennale expanded from an invitational exhibition to an activity of exchange among artists in residence, and from an international exhibition to

an activity with a broader educational function. The Yingge Ceramics Museum and Yingge Township have both gradually changed, whether in terms of implementing policy from the top down or in terms of accumulating experience from the bottom up.

The diverse aspect presented by the 2014 Taiwan Ceramics Biennale, thanks to everyone's collective planning and hard work, deserves approval. Participating ceramists this year come from Japan, France, United States, Italy, the Netherlands, and even faraway South Africa. The works, whether developing media or challenging modernity, let us see the new opportunities and viewpoints within ceramic art.

Seeking the crème de la crème is our goal. While organizing the Biennale, we should attach emphasis to better communication and interaction about the exhibition's operations, so that participating artists can get more information, which in turn would give them a better understanding of Taiwan's local politics, society, geography, and environment. By doing so, the following would be accomplished:

1. Development of a better understanding of Taiwan's environment among international participants, which would generate more interaction and promote substantial cultural exchange.
2. A deeper discussion of the creation and techniques of ceramic art.
3. Greater attention to new technology in educational outreach and how it affects the value and meaning of the Biennale.
4. Greater attention to and concern for today's universal values.

羅伯特·貝爾

「臺灣國際陶藝雙年展」自2004年開辦至今，始終是陶藝家、學者、策展人和評論家們引頸期盼的盛事，除了期盼能參與這項盛會，更希望能藉機玩味它對全球陶藝創作現況所表述之清新、獨特的觀點。這項展覽是新北市立鶯歌陶瓷博物館兩年一次的周期性重點活動，為該館的典藏品帶來強效的曝光機會，也藉由收藏此展涵括的卓越、創新之作，進一步拓展該館的藏品結構與內涵。此展的主題與理念是建構在完善的專業度與精確嚴謹的智識程度上，每每都能引起藝術家、陶藝專家和策展人的高度關注，其中許多人更因此獲得造訪臺灣的初體驗，隨著臺灣陶藝的滾輪帶領他們體驗當地的文化。

個人有幸受邀成為評選「2014臺灣國際陶藝雙年展」策展人的評審委員，並隨此機會首次來到這個陶藝傳承與資產極為豐饒的國度。來自全球6個國家，7份實力堅強的提案，向我們揭示世界各地當代陶藝創作的全新觀點。陶博館的陶藝雙年展以「作品競賽」與「策展競賽」方式輪替舉辦，意欲刺激觀者從智識與視覺的層面去細細思考，一旦將陶藝創作的現況放在該館常設展品所鋪陳而出的史觀裡，以及將陶瓷的製作放在臺灣文化與歷史的脈絡中討論時，將會浮現種種議題。

溫蒂·葛爾絲的策展提案之所以獲得我的青睞，在於她以當代藝術與設計為前提對新的陶藝技術所做的探討，是我關切的面向。透過提案中包含的幾項次主題：全球在地化下的身分認同，探討地方、傳統和時間；破碎的、升級再造或再生利用的陶瓷；3D列印陶瓷；網路陶藝和數位材質，她提出了一般以陶藝為主軸的展覽計畫中少見的媒材多元性。溫蒂·葛爾絲運用這些謀略，將陶藝創作置入關乎製作之本質的廣義討論，並藉

此鼓勵觀者對陶藝界之牛耳的新勢力多加認識——也就是她在提案中獻出的南非陶藝——從此築起一個有趣的文化參考點。整體來說，此展中的作品為我們勾勒出一幅從地理藩籬或國族傳統包袱解脫的全新物質文化景觀，在熟悉的世界地圖上鋪蓋一面以流利暢通的想法、審視和文化觀點編織而成的新網絡，呈現出陶藝領域不斷延展所滋養的全新製作手法和溝通語彙。

受邀參加本展的藝術家們，都已在陶藝領域的各種創作規模與形態裡有出色的成就，或是在個人的工藝工作室，或是在工業式生產的大環境，其中幾位對流通全球和環環相扣的科技與數位資源，更是駕馭得游刃有餘。透過此次的展出作品，我們可以將他們視為在熟悉的物質領域中，新一代改變浪潮的代表。藝術家將再生與升級再造的概念融入作品中，藉此探討生產與消費的含意，展現這類對環境的關懷是如何刺激出前衛、嶄新的創作。與此同時，亦有些藝術家派出風靡全球，勢不可擋的3D列印技術，從概念、智識和形式上，推展人類能力所及的邊界。部分藝術家遊走於數位與網域之境，嘗試去了解某些陶藝的視覺與觸覺經驗，將觀賞的體驗從展間的實體空間引渡到個人化電子產品的私密空間。這些布局為陶博館獻出提升觀眾參與性的多重途徑，更讓該館站上為臺灣和亞太地區的文化景觀挹注全新的藝術、工藝、設計和科技能量的翹楚之位。

新北市立鶯歌陶瓷博物館在帶動陶藝風氣的目標上，具備明晰的宗旨和創新的規劃，因此能穩定地達成上述願景。而此次的評審經驗愉悅順暢，乃是歸因於陶博館以開放的態度與我們一同分享觀點，以按部就班的行事風格來組織多元的策展提案引起的批判性討論，我由衷感謝承辦單位提供如此激勵人心的機會。

Robert Bell

Since its inception in 2004, the Taiwan Ceramics Biennale has been an event that is eagerly awaited by ceramicists, academics, curators and writers for the opportunity to participate in and experience its fresh and unique view on current ceramic practice worldwide. As a major recurrent project of the New Taipei City Yingge Ceramics Museum, this event brings a focus to its collections and the opportunity to develop them through acquisitions of accomplished and innovative works from the exhibition. The professionalism and intellectual rigour through which the theme and concept of the exhibition is developed draws in artists, ceramic specialists and curators, offering many of them the opportunity to visit Taiwan for the first time and to experience its culture through the framework of its ceramic arts.

I was honoured to have been invited to join the jury to select the curator for the 2014 Biennale, providing me with my first experience of the country and its rich ceramic heritage. With seven strong proposals submitted by curators from six countries, we were presented with a broad new view of current ceramic practice from around the world. The Museum's Biennale program of alternating a competition with a curated exhibition offers its audience an intellectually and visually stimulating examination of contemporary ceramic practice in the context of its rich permanent exhibits on the history and craft of ceramics in the context of Taiwanese culture and history.

In selecting the curatorial proposal by Wendy Gers, I was interested in her exploration of new ceramic technologies in the context of contemporary art and design. Through its sub-themes: Glocal identities, investigating place, tradition and time; Shattered, upcycled and recycled ceramics; 3D printed ceramics; and Cyber-ceramics and digital materialities, the exhibition offers a diversity of media not usually found in ceramic-focused projects. By using these strategies to place ceramic practice into a broader discourse on the nature of production, Wendy Gers encourages the audience to consider the shifting centres of influence in ceramics and does so from her

particularly interesting cultural reference point of South Africa. The works in the exhibition collectively offer us a new landscape of material culture unfettered by geography or national tradition, instead overlaying on the familiar map of the world a fluid new network of ideas, interrogation and cultural perspectives informed by new ways of making and communicating through the expanding new dimensions of ceramics.

The artists that she has invited to participate in this exhibition have established practices from across the spectrum of ceramics, from individual craft studios to industrial settings, with a number of them drawing freely from globalised and interconnected technological and digital resources. Through their work in this exhibition we can locate them as agents of change within a familiar material territory. Artists exploring the implications of production and consumption by proposing re-use and up-cycling show how such concerns can be the stimulus for producing provocative new work, while others are pushing the conceptual, intellectual and formal dimensions of what is possible from the increasingly ubiquitous technology of 3D printing. Other artists are exploring some of the visual and tactile experiences of ceramics through the digital and cyber realm, taking these beyond the physical envelope of the exhibition gallery to the intimate space of the personal device. These strategies offer the Museum alternative ways to engage its audience and to position itself as a leader in bringing new dimensions of art, craft, design and technology to the cultural landscape of Taiwan and the Asia-Pacific region.

The New Taipei City Yingge Ceramics Museum achieves these objectives through its clear mission and its innovative programs to energise the field of ceramics. My task as a Juror was made enjoyable through the Museum's open and well-organised approach to the sharing of views and the critical discussion that the diverse range of curatorial propositions brought forth, and I thank the organisers for this stimulating opportunity.

何政廣

新北市立鶯歌陶瓷博物館所承辦的臺灣國際陶藝雙年展已有10年歷史，在經年的努力後，讓臺灣國際陶藝雙年展的聲譽遠播，在國際間已有一定地位，近年更吸引各國的陶藝創作者競相參展。

延續2010年「嗑牙樂」徵選策展人規劃雙年展的方式，2014年的臺灣國際陶藝雙年展經過評審們的討論後，選出南非籍的溫蒂·葛爾絲為策展人。本屆最後進入決選的策展案共有7件。日本籍外館和子的策展主題主要從材質與創作技法過程出發，透過不同的工序為展覽架構並規畫展區，以陶藝技法及關鍵詞為展覽特色，提供未來陶藝創作觀。法國的佛利克-阿迪達以「陶藝動起來」透過4種影像景致與陶藝作品對比的空間呈現，提出對社會批判性的內省評論觀點。美國的琳達·蓋斯特歐姆以「參加：陶瓷慶祝會」為主題的策展方式，透過當代陶藝家創作的精緻物件與裝置藝術生活化的展覽互動方式，讓大眾能了解陶藝與當代生活的連結。義大利的克勞迪亞·卡薩利以4個主軸構成展覽，探討傳統與創新，以具有歷史觀與未來觀的角度思索陶藝的未來。美國的加斯·強森將陶瓷作品與製作過程的媒體影像同時於展覽呈現，概念上相當具有創意。荷

蘭的嵐堤·曾以「快與慢」的5個類別如陶藝影響力、數位化技術、玩陶藝、慢速得到成果和精密創作手法與陶瓷深度特質等，以速度的概念呈現陶藝世界，議題新穎有趣。

在經過謹慎的討論後，評審們決議選出南非籍的溫蒂·葛爾絲為本屆策展人。溫蒂·葛爾絲的策展主題全面觀照了當代陶藝、數位材質和設計發展的趨勢，同時提供一個可以看到陶藝創造多元可能性的窗口。此次溫蒂·葛爾絲就展覽方式提出清楚的架構，無論是從全球在地化的觀點、永續未來、3D列印陶藝或社群網絡、數位材質對陶藝創作帶來的影響等，都拓展了當代陶藝的廣度並展現出其新面貌。相信在促進當代陶藝與數位媒介的交流方面，能產生極大的對話空間。

現今無論在國際藝壇或是臺灣，「策展人制」儼然成為展覽的主要形式。這樣的展覽形式儘管有其優點，如透過策展人的組織突顯出議題的重要性或達成藝術脈絡的梳理，然而若過度聚焦在策展人身上，也可能造成藝術家特質或作品藝術性遭到忽視的缺失。未來各大展覽是否非徵選策展人不可，相信對臺灣各美術館、博物館仍是一大考驗，也是藝術圈需要省思的議題。

Ho Cheng-kuang

The Taiwan Ceramics Biennale organized by the New Taipei City Yingge Ceramics Museum is now in its tenth year. Due to the hard work of the organizers through the years, the Biennale's renown and reputation has spread far and wide, and it has achieved a definite status, so that in the past few years it has attracted even more ceramic artists from various countries to join the competition.

Selection of the Biennale curator followed the Korero (Maori for "conversation") approach used in 2010. After some discussion, the selection committee chose Wendy Gers of South Africa to serve as the curator for the 2014 Biennale. There were seven finalists in the selection process. The theme proposed by Japan's Todate Kazuko would have begun from material qualities and the creative process, and the exhibition would have been divided into zones based on different working procedures. Perspectives on the future of ceramic art would be provided through a distinctive approach in the exhibition focusing on ceramic art techniques and key terms. The theme "Ceramics on the Move" proposed by Stéphanie Le Follic-Hadida of France would have presented reflective, critical perspectives on society through the presentation of the works in contrasting spaces with four kinds of landscapes. The American Linda Ganstrom proposed an exhibition under the title "PARTicipate: A Ceramic Celebration" that would present outstanding contemporary ceramic artists' works and dynamic installations in an interactive way that would let the public understand the connections between ceramic art and modern life. Claudia Casali of Italy also proposed an exhibition along four main axes exploring tradition and innovation and using perspectives on past and present to contemplate the future of ceramic art. Garth Johnson of the USA would have presented the works together with visual media showing the process of their making—the concept was quite innovative. Ranti Tjan of the Netherlands presented the proposal

"McSlow," in which the works would have been divided into five categories, e.g., the influence of ceramics, use of digital technology in ceramics, playing of/with clay, results obtained slowly, and the in-depth character of ceramic art. The idea of presenting the world of ceramic art through the different speeds of its processes was novel and interesting.

After careful discussion, the members of the selection committee chose Wendy Gers of South Africa to be the curator for this Biennale. Ms. Gers' proposal comprehensively sheds light on developing trends in contemporary ceramics, digital materiality, and design, and at the same time it provides a window for viewing the diverse possibilities of ceramic art. She proposed a clear structure for the means of display, so that the sheer breadth and novelty of contemporary ceramic art would be fully shown, with attention to perspectives on global identities, sustainability for the future, the effects of 3D printing, social networks, and digital materiality on ceramic art, and so on. We believed that this proposal would be able to create immense space for dialogue on promoting interaction between contemporary ceramic art and digital media.

Today, whether internationally or in Taiwan, "curatorial exhibitions" have become dominant in the art world. This kind of exhibition does have its advantages, for example, in that the curator's organization of the artworks can bring out the importance of certain issues or untangle their artistic contexts. However, too much focus on the curator can lead to a loss of focus on the qualities of the artists and their works. In future major exhibitions, will the selection of curators be necessary? I believe this issue will be posing a big challenge for Taiwan's art museums and other museums, and that it is an issue that the arts community must reflect on.

珍·米洛許

精采絕倫的典藏、資質精良的館員、陶藝工作室的設置、廣大的戶外雕塑公園——這些都是鶯歌陶瓷博物館主辦前瞻性的大型展覽所擁有的豐厚資產；新北市同樣也是舉辦「2014臺灣國際陶藝雙年展：「新陶時代——藝術·設計·數位趨勢」的絕佳城市。臺灣是科技與製造業的世界級高手，加上此地顯耀的陶藝傳統，堪稱是國際間思想匯流的交叉路口——是介於舊與新，東方與西方的轉折點，更是介於傳統與創新的樞紐。

21世紀的陶藝家與策展人也同樣處在一個交叉路口。一方面，兩者都受到地區性自古以來的傳統製作方式的影響；另一方面，不斷改變著陶藝製造和展示的新科技，也為他們帶來無比的壓力。在世界各處，科技加速了想法與影像流通的速度，為藝術家帶來實現想像的全新契機，與此同時，科技也威脅著較傳統的製作手法，而且對於無法取得科技的人來說，更有可能箝制他們創造的能量。科技一方面可以是一項利器，它亦可使我們迷惑徬徨，將人與物質世界的距離愈拉愈遠。這與工藝製造的本質是背道而馳的，手工藝殷殷告誡著我們要去觸摸、去感受如陶土這類的材質。手作的程序和各類工具的使用所激盪出的對話，向來是陶藝傳統的成分之一，對藝術性創作是如此，對因工業需求而生的產品亦然。

正因如此，陶瓷的故事——在過去通常被認為是往來於東方的亞洲與西方的歐洲／北美的創作者之間的東西對話——但如今，故事內容已全速擴展成一場往來於南與北，東與西的雙向對談，最初是從開發中國家被引入先進的經濟體系，如今已再度返回它的原生地。於是掀起一番關於「原始」或「高科技」的激辯。在工藝的領域，傳統的之於創新的手法是如何定義的？「永續性」之於浪費資源，又是什麼意思？秉持著全球與地區性的觀點與質問，雙年展的主辦單位匯集了一群由臺灣本地與其他國家的評審團，而且我發現，我們針對策展提案所激盪出的評斷與討論，將與最後呈現出的展覽的豐富與多樣性，不相上下。

2013年8月，7位評審委員齊聚一堂，共同審查本屆入選的7份提案。其中，南非籍的溫蒂·葛爾絲的計畫：「當代陶藝：藝術、設計與數位材質」對於陶瓷藝術處於2014年現今所面臨的種種議題，提出了最深入的探討。她將提案內容分為四個主題，整體而言能量十足，面面俱到，而且其知識內涵縝密周全，是入選提案中最多元也最國際化的，參展藝術家名單包括

藝術家、設計師、建築師和製作者。它的多元性不僅落實在製作者的國籍分布上，同時也發揮在媒材類型上（除了陶土之外還包括攝影與錄像）；應用的塑形與裝飾技法（手塑、拉坯，以及數位科技製造）；創作者的資歷條件（包括知名的、處於創作生涯中期的和新銳藝術家）；創作者涉入展覽規劃的程度（個別作品和合作計畫），以及造形的種類（器皿與雕塑，其中一部分為具象，其他則為非具象）。

若說臺灣是舉辦這項展覽最順理成章的地點，那麼選擇由一位南非籍的策展人為展覽操刀也是再恰當不過的了。南非擁有濃厚的地方陶藝傳統，這點與臺灣相同，除此之外，該國在近代的民主化與經濟發展，使它登上了世界的舞臺，國勢直逼那些人口數量遠遠不及的國家。葛爾絲曾經在法國和南非等地求學、教書，她厚實的學術研究背景，意謂著她對影響身在數位鴻溝兩側的藝術家們在處理的問題，持有全盤性的掌握。葛爾絲所列出的參展藝術家及作品皆為一時之選。她極為重視這次展覽的指標性意義，並與鶯歌陶瓷博物館的策展團隊保持緊密的工作關係。

這場雙年展拋出許多引人深思的問題，也使我们受其沁潤，但葛爾絲策劃的雙年展絕不僅是一場討論，好讓我們可以欣賞她如何以主題為架構呈現當代藝術。這同時是一張邀請函，開放給一般大眾前來與這些主題進行不同程度的接觸。無論是最直接的陶藝動手作，或是透過數位性的實驗，讓我們在不需觸摸到陶土的前提下，還能協助作品的「製作」——展覽設計了各種管道，歡迎大家來動手。其民眾活動的規劃重點，同樣是要突顯接觸陶土的感官體驗，尤其是要與其他藝術形式和工藝媒材，例如音樂和攝影，做出對比的效果。將於雙年展開幕期間同步舉行的國際研討會，勢必能搭配工作坊的實作經驗，激盪出全新的作品與想法，讓未來數年內的雙年展所需的養分能持續燃燒。

葛爾絲的策展主題涵蓋範圍廣泛——地方與全球身分，永續的未來，3D列印陶瓷，網路—陶藝，和數位材質（全球材質文化）——讓陶土回歸它源自土地的根基，同時說明它既實用又脫俗的特色。最後，「新陶時代」中的作品從鑑古知來的角度為起點，引領著我們往下一個時空前進：展現人類共同資產、造形和符號散發出的神秘莫測的磁性——並且揭露陶藝做為一種人類、想法和精神境地的載具和接口的真義。

Jane C. Milosch

The Yingge Ceramics Museum—with its exceptional collections, talented staff, ceramic studios, and extensive outdoor sculpture park—is well suited to host ambitious exhibitions in terms of scale and scope; and New Taipei City is an equally fitting location for the 2014 International Taiwan Ceramics Biennale: Terra-Nova: Critical Currents / Contemporary Ceramics. A world-player in technology and industry, with a strong regional tradition of ceramics, Taiwan is a crossroads in the international exchange of ideas—between the old and the new, the east and the west, and between tradition and innovation.

Ceramic artists and curators in the 21st century are also at a crossroads. They are both influenced by local historic traditional ways of making things and pressured by new technologies that are changing the ways ceramics are produced and displayed. Technology has expedited the communication of ideas and images around the world and provided new opportunities for artists to realize their vision. At the same time, technology has threatened more traditional ways of making, and potentially limited the creativity of those without access to it. While technology can be a great tool, it can also distract, and thus distance us, from the material world. This goes against the very nature of craft making which has always emphasized touch and the sensory aspects of materials, such as clay. The dialog between the hand-making process and the use of different kinds of tools has always been part of the ceramics tradition, for both artistic and industrial purposes.

For these reasons, the narrative of ceramics—often defined in the past as an East-West dialog between Asian and Western European/North American makers—has expanded to a rapid-fire conversation between North-South as well as East-West, from developing nations to advanced economies and back again. The notions of “primitive” or “high-tech” are called into question. In the craft arts, what defines traditional versus innovative approaches, and what do we mean by “sustainable,” versus a wasteful use of resources? With global and regional perspectives and questions in mind, the organizers of the Biennale assembled a nationally and internationally diverse panel of jurors, and I found our reviews and discussion of the curatorial proposals we received to be just as informative and diverse as the resulting exhibition.

Of the seven proposals reviewed by the seven jurors in August 2013, South African Wendy Gers’ proposal, “Ceramics NOW: Art, Design & Digital Materiality,” went the farthest in investigating these issues and the state of ceramic arts in 2014. Divided into four key themes, Gers’ proposal was energetic, comprehensive, and intellectually rigorous. It was by far the most diverse and international: it included

designers, architects, and makers. It was diverse not only in terms of the ethnicity of the makers, but also in the media types represented (including photography and video as well as clay); forming and decorating techniques employed (hand built, thrown, and digitally produced) the experience level of the makers (including established, mid-career and emerging artists); maker involvement (individual work and collaborative projects) and form types (vessels and sculpture, some figurative and others non-representational).

If Taiwan is the logical location for this exhibition, it is equally appropriate that a South African was chosen to curate it. While South Africa, like Taiwan, has a rich local tradition of ceramics, the country’s more recent arrival on the world scene as a democracy and developing economy places it closer to those countries whose populations are struggling to catch up. A scholar who has studied and lectured in France and South Africa, Gers is highly knowledgeable about issues that impact artists on both sides of the digital divide. The artists and the works Gers has selected to represent her themes are of the highest standard. She views this show as a benchmark exhibition, and she has curated it in close collaboration with the curatorial team at the Yingge Ceramics Museum.

This Biennale gives us much to think about and to enjoy, but Gers’ curated Biennale is more than a forum to appreciate her selection of theme-based contemporary art. It is also an invitation to the public to engage with these topics at a variety of levels. Whether by direct hands-on contact with ceramics, or via digital experiments that allow us to help “make” the work with out ever touching clay, we are drawn into action. The exhibition’s public programs are also designed to heighten our sensory experiences with clay, especially in contrast to other art forms and craft media, such as music and photography. The International Conference planned in conjunction with the opening of the Biennale exhibition promises to generate new work and ideas through workshops that can fuel biennale topics in the years to come.

Gers’ over-arching themes—local and global identities, sustainable futures, 3D printed ceramics, cyber-ceramics, and digital materialities (global material culture)—bring clay back to its earthy roots, at the same time it suggests its practical and ethereal characteristics. Finally, while the work in Terra Nova moves us forward in time, it does so with a concentrated backward glance: one that indicates a mysterious magnetism of shared heritage, forms, and symbols—and reveals ceramics as a carrier and connector of people, ideas and the spiritual realm.

廖瑞章

此次進入2014臺灣國際陶藝雙年展決選的策展人共有7位，他們正好來自世界各個地區。綜觀這些策展人所提的企劃案幾乎包含了傳統、當代以及未來的陶藝發展風貌，對於陶藝的創作觀念與發展趨勢都有相當精闢的見解與研究。由於陶瓷藝術所涉及的技術以及藝術層面相當龐雜，因此每個策展人所企劃的內容，難免顧此失彼，無法面面兼具。這7個提案裏，有些策展人偏重在陶藝材質的表現與詮釋上，有些關注陶藝與當代藝術科技的結合上。除了策展主題方向的異同之外，其所挑選的藝術家是否能代表該類型陶藝的風格？以及展出內容對當代陶藝的前瞻性為何？有無新的見解等因素往往成為評審決定策展人的關鍵。以下是我綜合了這7位策展人所提出方案的一些看法：

這次以陶藝材質之探討為主要議題的策展人有3位，包括來自日本的外館和子，她提出「從材質和過程出發的藝術表現」為主題，以陶土材質的特殊性與技術性為展出的重點，將各種陶藝風格，如手塑、鹽燒、土板成形等分區展覽。策展的陶藝材質屬性非常鮮明，可惜僅將主題放在陶藝之材質與技法上，較缺乏對陶藝之精神性與觀念性的探討。來自美國的琳達·蓋斯特歐姆，以非常正向的力量希望透過活潑愉悅的展出激發觀眾對於陶藝的熱情與理解。她將展場規劃成有如童話故事裡的場景，有森林、宮殿、舞臺與盛宴，來參觀的觀眾就像是經歷一場陶藝嘉年華派對，輕鬆愉悅地享受一場藝術饗宴，可惜這樣的展出形式較無主體性與前瞻性。來自義大利的克勞迪亞·卡薩利，以「傳統與創新——為未來邁出一步」為主題，廣納世界各地知名的陶藝創作者，試圖在青年藝術家與成名藝術家的作品裡尋找出未來陶藝發展的動向。

以陶藝創作的「過程」為主軸，並關注當代社會脈絡為主要議題的策展人有兩位，包括來自美國的加斯·強森，他以「過程中的進程」為議題，試圖在作品的展示中加入創作者製作的過程，藉由多媒體錄像的介入，讓作品的雕塑性、概念性與功能性之間取得平衡。此構想跳脫了以陶藝材質為主之思維，讓觀

眾可依影片之輔助而更了解藝術家創作的心路歷程。只是這樣的展出方式是否會因錄像的播放，而減弱了作品本身的藝術性與觀賞者個人的領會，都成為評審所顧慮的因素。來自荷蘭的策展人嵐堤·曾，以「快與慢」為主題，企圖將陶藝這種需要時間與努力的創作行為，對應時下科技所帶來的快速變遷。策展內容展現清新的思維，以及用不同的觀點探討當代陶瓷之風貌。快與慢的節奏反映現代生活與手工密集的陶瓷藝術之間的矛盾與調適。可惜同樣的問題在於其所挑選之藝術家並未能呈現策展人對陶藝展主題之概念。

以多面向來檢視當代陶瓷藝術發展趨勢的策展人有兩位，包括來自法國的斯蒂芬妮·勒·佛利克-阿迪達提出「陶藝動起來」其主題立基於探討社會、人性與物件之間的互動，並精心規畫了四個展區來呈現自然、工業與科技文明、存在主義以及消費文明所帶來的環境議題等，策展的構想頗具前瞻性，可惜策展人所提出的相關陶藝家的作品並無法很清晰的反應這些議題。南非的溫蒂·葛爾絲提案「當代陶藝：藝術、設計與數位材質」，以數位藝術的興起所帶來對陶藝的衝擊為前提，探討當代陶瓷藝術、設計與數位之間的互動關係。其所關注的陶藝是多面向的，除了創作類型的陶藝之外，一般大眾常使用的餐具、日常用具、環保作品、數位設計與3D列印陶瓷等領域都是策展人所關注的領域。

當代陶藝自二次世界大戰之後發展至今不過一甲子多的時間，但人類使用陶瓷的歷史源遠流長，使得陶藝這門藝術擁有相當深厚的底蘊。陶土的強烈材質屬性促使陶藝家在創作的同時，必須花更多的心力在解決成形與燒成的問題上，這種現象造成陶藝在藝術表現上的助力與阻力。因此陶藝家在面對陶土的創作過程中，除了因著身體與陶土的接觸而獲得的滿足與啟發外，如何突破新的陶藝創作觀念並正視新科技所帶來的影響是我們必須面對的課題。雖然外在的變因如此之多，但我相信當代陶藝的發展未曾迷失在快速變遷大環境裡，並且漸漸走出自己獨特與豐富內涵之藝術形式。

Liao Jui-chang

There were seven finalists in the international Curatorial Competition in the run-up to the 2014 Taiwan Ceramics Biennale, and it turned out that they had come from all regions of the world. Generally speaking, their proposals encompassed all aspects of tradition, modernity, and future developments in ceramics. They all had made very insightful observations and researched developing trends in ceramic art. Since the technical and artistic aspects of ceramic art are quite complex, the content of each candidate's proposal would inevitably focus on certain things at the expense of others—it is impossible to cover everything at once. Among the seven proposals, some tended to emphasize the expression and interpretation of the materials of ceramic art, and others gave more attention to the way ceramic art is tied up with contemporary art and technology. Apart from the similarities and differences in their general thematic orientation, however, could the artists they select represent the styles of the ceramic art for a given category? And what kind of prospective for contemporary ceramic art would be provided through the content on display? Were there any new views? Such considerations are always crucial in choosing the curator. Thus I shall sum up my views on the proposals of each of the seven candidates below.

Three of the curatorial candidates primarily discussed the materials of ceramic art. One of them was Todate Kazuko from Japan. Her proposal, "From Materials & Processes to Expressions," would have the exhibition focus on the special properties and techniques of ceramic materials, then divide the exhibition into different display areas on the technique used (e.g., hand-building, salt-firing, slab building). It was extremely clear in its presentation of the properties of ceramic art materials, but unfortunately, by focusing only on the materials and techniques, it was rather lacking with regard to its exploration of the spiritual and conceptual aspects of ceramic art. Linda Ganstrom from the United States hoped to use the very direct force of lively, cheerful displays to stimulate viewers' enthusiasm for and understanding of ceramic art. She proposed arranging the display space as scenes from a children's story, with a grove, palace, stage, and feast scenes, so that viewing the exhibition would be like going through a extravagant New Year's party for ceramic art—a relaxing, delightful artistic banquet. Unfortunately, this sort of display would have been rather lacking in subjectivity and future prospective. Claudia Casali from Italy, in her proposal entitled "Between Tradition and Innovation: A Step for the Future," would take in the works of young and well-known ceramists from around the world in an attempt to find the directions in which ceramic art will be developing.

Two of the curatorial candidates' proposals centered on "process" and focused mainly on the modern social context of ceramic art. Garth Johnson from the United States produced a proposal, "Process Process," that would have attempted, in the display of the works, to add the process of their production. That is, by using multimedia recordings, it would be possible to achieve a balance among the

works' sculptural, conceptual, and functional qualities. This idea broke free of the mindset that takes the ceramic material and object as primary, and the video aids would have allowed viewers to get a better understanding of the artists' thought processes. But whether the videos being played next to the works in display would weaken the artistic quality of the works themselves or diminish the viewers' individual intuitive understanding of them was something that we jurors worried about. Curatorial candidate Ranti Tjan from the Netherlands, with his "McSlow" proposal, aimed to show how the time-demanding, labor-intensive nature of ceramic art is a response to the rapid changes brought by current technology. This proposal showed fresh new ways of thinking and different perspectives in its exploration of the styles of contemporary ceramics. The speeds fast and slow reflect the contradictions and adjustments between modern life and ceramic art. However, the proposal was likewise problematic since the selected artists could not really express the curator's ideas on the exhibition theme.

Two of the curatorial candidates offered multifaceted ways of looking at developments in contemporary ceramic art. The proposal from Stéphanie Le Follic-Hadida of France, titled "Ceramics on the Move," was based on an investigation of the interaction between people and society on the one hand and objects on the other, and it presented a careful plan for four display areas: nature, industrial landscapes and technology; existentialism; and environmental issues caused by consumer culture. The concept for the exhibition was quite visionary. Unfortunately, the works of relevant ceramists that she proposed to include could not clearly reflect these issues. The proposal from Wendy Gers of South Africa, entitled "Ceramics NOW: Art, Design & Digital Materiality," directed attention to the impact of emerging digital art on ceramic art in order to explore the relationships among contemporary ceramic art, design, and digital technology. Her focus was multifaceted: besides creative or artistic works in ceramics, the areas of everyday tableware, daily use articles, environmental goods, digital design, 3D printing, and so on also fell within her scope of concern.

Contemporary ceramic art has been developing only less than 60 years, since the end of World War II, but because the history of ceramics reaches far back in time, ceramic art does have a very deep foundation. The strong materiality of the clay medium means that ceramists must devote even more effort on resolving problems in shaping and firing during the course of creation. This situation both aids and obstructs the ceramist's artistic expression, since he or she derives satisfaction and inspiration from physical contact with the clay, but coming up with breakthrough creative concepts and learning to look squarely at the influences of new technology are issues we must face. Despite the many external variables, I believe that contemporary ceramics has never lost its way in our fast-changing environment, and that it is gradually emerging as a unique art form, one that is also very rich in content.

陳春蘭

新北市立鶯歌陶瓷博物館自2004年首次舉辦「臺灣國際陶藝雙年展」，至今已邁入第5屆。藉由國際陶藝展覽，新北市鶯歌已成為國際當代陶藝交流的重要平臺，也是臺灣陶瓷藝術與國際溝通的重要窗口，活躍的展演活動、藝廊林立的鶯歌老街，使鶯歌成為國際重要陶都，臺灣國際陶藝雙年展亦躋身為世界四大重要陶藝獎項之一，一塊臺灣蜚聲國際的閃亮招牌，在在展現臺灣的文化軟實力。

自2010年開始，臺灣國際陶藝雙年展改以「國際策劃展」及「國際競賽展」，兩年一次的交替模式，兼顧展覽的廣度及深度，一方面提供新興陶藝家嶄露頭角的機會，另一方面也給予國際策展人發揮的舞臺，讓民眾有多元欣賞的管道，大受國際陶藝人士好評，動見之間均受國內外藝術界矚目，展現當代國際陶藝發展提示新思考的旺盛決心。

我們秉持開放、多元、活力及包容的態度，持續辦理國際陶藝雙年展，本屆的策展競賽，以帶給陶藝界新視野的期待向國際發出邀請，廣徵策展提案，初審的18件策展提案，無論從陶瓷媒材本身、呈現當代陶藝發展最新趨勢，或是從特定陶瓷主題角度出發，皆拓展當代陶藝的疆域。進入決賽7項的提案，均十分優秀，策展人溫蒂·葛爾絲以巧妙細膩處理多元文化，同

時將視野擴及藝術、設計及數位趨勢而獲得評審青睞。在決賽過程中，我們不時關注面對全球化文化的思維，但也兼具在地精神的觀點提出討論，期以建立富於臺灣特色的國際陶藝雙年展，並落實到實際的執行層面，館方與國際策展人合作，達到培養本地人才，同時也發揮在地精神的任務。

本屆雙年展對陶博館是一項新的嘗試，最後展覽的呈現，將展場從3樓延展至1樓大廳及2樓常設展，為陶博館原有的展演空間加入新的詮釋。從全球在地化認同主題、陶瓷回收利用及升級再造，到時下的熱門議題3D列印陶藝等，作品開展了陶藝創作無限的想像空間，同時陶藝與數位科技的結合、多項生動與互動的作品，在在豐富觀眾的感官新體驗。同時駐村計畫的加入，來自法國與南非的藝術家與在地藝術家互動合作，開啟文化對話與交流的契機，精彩綻放新的藝術能量。

除了展覽之外，本展還深富教育意涵，無論是研討會、工作營甚至是3D列印陶瓷課程，甚至展場上許多可讓觀眾互動、體驗與聆聽的作品，展覽動起來，可謂此次雙年展的成功寫照。

2014臺灣國際陶藝雙年展，昭示新陶時代的來臨，歡迎大家進入一個可思、可觀、可遊的藝術新場域。

Chen Chun-lan

The 2014 Taiwan Ceramics Biennale is the event's 5th edition since it was first organized in 2004 by Yingge Ceramics Museum. By hosting the international exhibition, Yingge, New Taipei has become an important platform for international exchanges in contemporary ceramic art and a channel through which Taiwan's ceramic art communicates with the world outside. The full schedule of events and the many galleries here have made Yingge an important base of ceramic art in the world as the biennale is ranked among the world's top four ceramic competitions. The biennale is now a shiny calling card for Taiwan that showcases the nation's cultural soft power.

Beginning in 2010, the Taiwan Ceramics Biennale has alternated between curatorial competitions and ceramic work competitions while ensuring the depth and the scope of each exhibition. In this way, a venue is offered for rising artists to showcase their art and for international curators to have a stage on which to perform while the general public can view a wider selection of works in different exhibition formats. The change was welcomed by the international world of ceramic art, with domestic and international artists paying close attention to every development of the biennale. In the process, a strong determination to look out for new thinking in the world of ceramic art has been evident.

Our museum continues to organize the Taiwan Ceramics Biennale with an attitude that is open, comprehensive, dynamic and tolerant all at the same time. For the latest event, we invited curatorial proposals from around the world with an expectation to provide the world of ceramic art a new perspective. Each of the 18 proposals we received during the preliminary stage brought something new to contemporary ceramic art whether in terms of ceramic material, the presentation of the latest trends or ceramic works of specific themes. The seven proposals that made it to the final selection stage were all outstanding. Wendy Gers' proposal was chosen in the end because she was able

to present a pluralistic culture with a high level of sophistication while spanning her perspective across such areas as art, design and digital trends. In the final selection process, we paid attention not only to thoughts about the globalization of culture but also to views about the spirit of localization. We hope to build a tradition of international ceramics festival full of Taiwanese characteristics and to realize that goal in the execution of the biennale. Our museum work with international curators in the effort to cultivate local talents and also to develop the spirit of localization.

The latest biennale presents an opportunity for some experiment. The exhibition extends from the third floor of the museum to the lobby on the ground floor and the space for permanent displays on the second floor. From global identities, the recycling and upcycling of ceramics to the latest hot topic of 3D printed ceramics, the works exhibited open up an infinite space for imagination in the making of ceramic art. At the same time, the fusion of ceramic art and digital technology and the various vivid and interactive works all serve to enrich the sensory experience of the audience. In addition, artists from France and South Africa interact and collaborate with their local counterparts under the resident artists program, making full use of the opportunity for cultural dialogue and exchange and releasing new artistic energy in the process.

In addition to the exhibition, the biennale is highly educational. There are seminars, workshops, classes on 3D printed ceramics and many ceramic works at the exhibition that interact with visitors by allowing them to experience and listen to the works. One way to sum up the 2014 Taiwan Ceramics Biennale is that it is an event that rocks.

The 2014 biennale ushers in an age of terra nova. We welcome everyone to this new arena of art that allows you to think, to view and to play.

在泥河裡優游

凱文·莫雷
墨爾本皇家理工大學兼任教授、世界工藝理事會亞太分會副總裁

陶藝即生活。在印度，陶藝匠人們從河裡舀泥巴來製作小杯子（印度話稱為kullarhs），杯子的形狀捏好之後就放在太陽底下曬乾，接著在開放式的火爐上烤到某個程度，然後成批成批地賣給那些在街上賣調味茶的小販。在把茶倒入之前，茶販會輕輕敲打杯壁，好讓沒有黏牢的陶土趁機剝落。在火車站，這些杯子有另外一個名稱：pi ke puht——pi ke意指「喝」的動作，puht是指杯子撞擊到鐵軌時產生的聲音。人們喝完茶後就將杯子往軌道上丟，等到雨來了，杯子也溶解了，塵歸塵、土歸土。

相比之下，工作室陶藝運動頌讚的是亙古永存的曠世鉅作。以樂燒技法製成的器皿上會帶著窯的灰與鹽，燒製的過程讓這些痕跡永遠鎖在時間裡。對一位像彼得·沃克斯這樣的藝術家來說，他以手塑形的工序本身才是燒製作品真正捕捉到的精髓。工作室陶藝與攝影這個現代藝術一樣，長久以來追求著將時間凝住的真意——倒不是像卡蒂爾·布雷松鏡頭底下在街上相遇的戀人們，而是各種元素在窯裡相遇時，激盪出那煉金術般的交互作用。

身為現代人，我們對於一邊破壞傳統，一邊保留東西的行為已訓練有素。德國哲學家華特·班雅明喚來了歷史的天使意象，往後疾馳回到未來，目睹在其身後製造的破壞所留下的斑斑蹤跡。我們一面投入科學和科技的研究，致力發展出走在最前端的全新生活模式，另一面蓋著博物館，要保住那些沒有被淘汰的遺留之物。今日，如Google和臉書等龐大的雲端科技帝國，承諾為我們將記憶保留在空間與時間之外。

在我們身邊被科技凍結的事物是如此之多，於是我們渴望河流。博物館這類的機構原是設計來積存時代的變遷，我們卻也在此開始感受到它的流易。1995年，艾未未用相機拍下他摔碎一只漢朝古董瓶器的行為。還有，如威尼斯雙年展雙人組藝術家菲施利和魏斯這類的藝術家們，也愈來愈常用未燒過的陶來描繪一個無定無常的浮生世界。我們不再期待在進入展場和走出展場的兩個時間點上，對同一件陶藝作品的觀感完全不會改變。當你踏進一條河兩次，那已是兩條不同的河。

在本屆陶藝雙年展中，我們看到一批極具冒險精神的藝術家名單，他們深入探討將陶瓷視為過程本身所蘊含的美學潛力。其中多位歐洲藝術家以碎片為主題，發展出後工業美學，反映了西方製造業的衰退。3D列印是以抽象代碼存在的創造性物質，具有穿越時間和空間的能力。以時間為基礎的作品展現陶土崩解的慢速美。

本屆陶藝雙年展讓我們有機會欣賞到諸多精采傑作的製作技術及其應用材質，另外一方面也讓我們感受到它的幻滅。「智者樂水」，誠如孔子所言也。



Swimming in the river of mud

Kevin Murray
Adjunct Professor of RMIT University; Vice-President of the World Crafts Council Asia Pacific

Ceramics is life. In India, potters produce small cups, or kullarhs, out of clay scooped from the river. These are dried in the sun and then half-baked on an open fire. Batches are sold to those selling spiced tea, or chai, on the street. Before filling the cup, the chai wallah taps it to dislodge the loose clay. In train stations, the cups are called pi ke puht—pi ke means 'to drink' and puht is the sound it makes when it hits the tracks, thrown away after use, dissolving back into the soil at the next rain.

By contrast, the studio ceramics movement has celebrated the timeless masterpiece. In the raku technique, the vessel bears the traces of ash and salt from the kiln, frozen in time by the firing process. For an artist like Peter Voukos, it is his gestural making process itself which is captured in the fired product. Like the modern art of photography, studio ceramics has sought to hold back time—not so much the Cartier-Bresson encounter of lovers on the street, but the alchemic interaction of elements in the kiln.

As moderns, we are conditioned to both destroy traditions and preserve things. The German philosopher Walter Benjamin evoked the image of an angel of history, hurtling backwards to the future, witnessing the trail of destruction produced in its wake. While we invested in science and technology to develop ever new modes of living, we also built museums to preserve what gets left behind. Now empires of the cloud such as Google and Facebook promise to hold memories beyond space as well as time.

With so much around us frozen in technology, we yearn for the river. We are beginning now to experience this flux in the very institutions once designed to contain it. In 1995, Ai Weiwei captured on camera the act of dropping an antique Han dynasty vase. Artists like the Venice Biennale duo Fischli and Weiss are increasingly using unfired clay to depict a world that is provisional and changing. We no longer always expect that the ceramic work is the same at the beginning and end of the exhibition. You can't step into the same river twice.

In this current biennale, we find an adventurous selection of artists who are exploring the aesthetic potential of ceramics as process. Many of the European artists develop a post-industrial aesthetic around the shard, reflecting the decline of manufacturing in the West. 3D printing part of the creative substance is housed in abstract code, capable of travelling through time and space. Time-based works convey the slow beauty of clay's decomposition.

This biennale offers us a chance not only to admire the combination of skill and materials that produces timeless works of beauty, but also to experience its evanescence. As Confucius says, 'The wise man delights in water.'



溫蒂·葛爾絲

溫蒂·葛爾絲目前為法國瓦朗謝訥高等美術學院的講師，同時也是南非約翰尼斯堡大學的副研究員。

葛爾絲曾為許多博物館發行的畫冊撰寫專文，至今約有30餘篇文章陸續發表於學術性的期刊上，包括《影像與文字》、《藝術南非》、《陶藝評論》、《南非藝術》、《陶瓷與玻璃》等。她過去曾擔任《藝術期刊》的客座評論，由她主編的一本以南非陶藝發展（1880至1980）為主題的出版品，業已接近完成階段。

在學術資歷上，葛爾絲具備藝術學士學位（主修藝術史及古典文明）；資訊研究大學高等文憑，及南非誇祖魯-納塔大學的藝術史碩士學位（優等）。1996至2001年間服務於南非伊莉莎白港曼德拉大都會美術館，擔任策展人一職。

除了國際陶藝之外，葛爾絲對於現代與當代藝術及設計史、批判性理論、文化研究、策展實踐和後殖民研究等議題也相當關注。

Wendy Gers

Wendy Gers currently lectures at l'Ecole Supérieure d'Art et de Design, Valenciennes, France. She is also a Research Associate at the University of Johannesburg, South Africa.

Gers has authored various museum catalogue articles, and published over 30 articles in scholarly journals including *Image and Text*, *Art South Africa*, *Ceramic Review*, *African Arts*, *La Revue de la Céramique et du Verre*, etc. She has also acted as a guest Reviewer for *De Arte Journal* and is finalizing a large publication on Southern African Potteries (1880-1980).

Gers has a BA (with majors in History of Art & Classical Civilization); an Advanced University Diploma in Information Studies & a Master's Degree in History of Art (*cum laude*), from the University of KwaZulu-Natal. She was the Curator at the Nelson Mandela Metropolitan Art Museum in Port Elizabeth, South Africa (1996-2001).

In addition to international ceramics, Gers' research interests include Modern and contemporary art and design history, critical theory, cultural studies, curatorial practices and post-colonial studies.

新陶時代——藝術·設計·數位趨勢 Terra-Nova: critical currents / contemporary ceramics

致謝詞

2014臺灣國際陶藝雙年展見證了所有參展藝術家的技術、觀點與寬容大度，以及鶯歌陶瓷博物館所具備的專業與活力。本篇論述有幸獲得伊莉莎白·裴瑞爾（美國）、趙惠暎（南韓）及江淑玲（臺灣）不吝賜予的意見與指正。此外，和參展藝術家之間的聯繫以及與下列人士的談話，在在使本文更為豐富完整：

陳景亮（臺灣）、伊恩·拜爾斯（臺灣）、席夢娜·杜曲·巴居（智利）、陳麗儀（香港）、張清淵（臺灣）、程文宏（臺灣）、鄭禕（中國大陸）、雪倫·克蘭普頓（南非）、喬·達恩（英國）、杜文田（臺灣）、盧多維克·杜恩（法國）、阿爾佛列·伊恩德拉得（阿根廷）、瑞夫基·艾芬迪（印尼）、莫雅拉·伊利歐（紐西蘭）、大衛·蓋勒格（二世）（美國）、龔卓軍（臺灣）、妮雅·瓜烏塔瑪（印尼）、安娜麗莎·古爾利（義大利）、哈莉·翰尼西亞（美國）、巴尼·黑爾·杜克（英國）、徐永旭（臺灣）、加斯·強森（美國）、賈克斯·考夫曼（法國）、古讓·克利（德國）、劉瑋珊（香港）、梁家豪（臺灣）、哈德良·門多薩（美國）、麥可·摩爾（愛爾蘭）、凱文·莫雷（澳洲）、永澤節子（法國）、瑪格達蓮恩·奧登多（英國）、茱蒂·舒瓦茲（美國）、尤金·史基夫（英國）、邵婷如（臺灣）、傑洛米·提阿費魯斯（英國）、鵜飼敦子（日本）、莫伊拉·凡臣特利（英國）、艾瑞特·凡（印度）、羅尼·瓦特（南非）、蘇珊·沃夫（美國）、余嘉齡（臺灣）、諾茲弗·祖魯（南非）。過去一年間，我的家人——馬修、諾亞和蓋布瑞爾——欣然接受我因遠行而不能經常陪在身邊。我願將這場雙年展獻給他們。

文前註解

1. 文中人名的露出格式，乃依照其個人之常用方式。大部分亞洲人名按照慣例是姓在前，名在後，而大部分西方人名的排序則與之相反。
2. 為行文順暢及清晰，本文以「藝術家」一詞泛指所有參與2014臺灣國際陶藝雙年展的藝術家、工作室陶藝家、設計師、建築師、雕塑家、工程師、實作者。

Acknowledgements

The 2014 Taiwan Ceramics Biennale is a tribute to the skills, vision and generosity of the participating artists. It is also a testimony to the professionalism and dynamism of the staff of the Yingge Ceramics Museum. This essay is enriched with editorial comments from Elizabeth Perrill (USA), Cho Hyeyoung (Korea) and Chiang Shu-ling (Taiwan); correspondence with the participating artists and informal discussions with Ah Leon (Taiwan), Ian Byers (UK), Ximena Ducci Budge (Chile), Chan Lai-yee (Hong Kong), Chang Ching-yuan (Taiwan), Cheng Wen-hung (Taiwan), Caroline Cheng (China), Sharon Crampton (South Africa), Jo Dahn (UK), Wentian Du (Taiwan), Ludovic Duhem (France), Alfredo Eandrade (Argentina), Rifky Effendy (Indonesia), Moyra Elliott (New Zealand), David Gallagher (Jr) (USA), Gong Jow-jiun (Taiwan), Nia Gautama (Indonesia), Annalisa Guerri (Italy), Holly Hanessian (USA), Barney Hare Duke (UK), Hsu Yung-hsu (Taiwan), Garth Johnson (USA), Jacques Kaufmann (France), Gudrun Klix (Germany), Hikki Lau (Hong Kong), Liang Jia-haur (Taiwan), Hadrian Mendoza (USA), Michael Moore (Ireland), Kevin Murray (Australia), Nagasawa Setsuko (France), Magdalene Odundo (UK), Judith Schwartz (USA), Eugene Skeef (UK), Shao Ting-Ju (Taiwan), Jeremy Theophilus (UK), Atsuko Ukai (Japan), Moira Vincentelli (UK), Aarti Vir (India), Ronnie Watt (South Africa), Suzanne Wolfe (USA), Gillian Yu (Taiwan) and Nozipho Zulu (South Africa). My family – Mathieu, Noah and Gabriel – have graciously endured my absences for the past year. I dedicate the Biennale to them.

Preliminary Notes

1. The names of individuals have been listed according to their individual preference. Most Asian names follow the traditional convention of family name succeeded by first name. This form is inverted for most Western names.
2. For the sake of fluidity and clarity, the term 'artist' has been used to refer to the artists, studio potters, designers, architects, sculptors, engineers, and makers that have participated in the 2014 Taiwan Ceramics Biennale.

新陶時代——藝術·設計·數位趨勢

前言

「新陶時代——藝術·設計·數位趨勢」為觀眾呈現當代國際陶藝新趨勢。這場第二次由國際策展人企劃的2014臺灣國際陶藝雙年展，涵括了來自全球21餘國的58位國際藝術家、設計師、建築師和實作者¹的作品與裝置。

這場盛會讚頌並審視過去，嚴格地檢驗現在，同時放眼未來。展覽在概念上與當代國際陶藝發展緊密互動，所呈現的作品以別具意義的方式扣合批判論述，因而被納入本展。這番與當今理論命題形成的重要連結，超越了向來不離技術和形式提問的陶藝討論——這種「傳統的」討論是國際間的陶藝雙年展界較為常見的景象。

就比較個人的層面而言，同時身為策展人、研究者與講者的我，在南非及法國兩地累積的專業經歷，是構築2014臺灣國際陶藝雙年展的基礎。我所投注於後殖民時期的現代與當代南非陶藝方面的專門研究，以及對新博物館學與對全球陶藝現狀的興趣，合力鍛造出這場展覽。就哲學性的層面而言，本展立足於歷經南非的國家轉型與民主和解的個人經驗，以及對烏班圖（Ubuntu）核心價值的崇信。烏班圖——其意為「我的存在是因為大家的存在」——提出一種以人性為本，對他人負責的價值觀，將之套用在2014臺灣國際陶藝雙年展上，便是一股希冀能夠促進並扶持有意義的對話與交流之追求。一如在本展的展覽手冊中所述，我在選擇藝術家時遵循的原則，除了確保年齡（新進與資深藝術家兼具）與性別的「平衡」外，也希望以洲際²和東亞地區³藝術家的作品呈現文化的多元性，更期待為特定「邊緣化」的聲音⁴找到觀眾群。

2014臺灣國際陶藝雙年展是建構在下列四個子題上：

1. 全球在地化⁵認同
2. 陶瓷破片、升級再造⁶、回收利用
3. 3D列印和電腦數控陶藝
4. 數位材質⁷

而這四個子題：

1. 代表全球藝術與設計舞臺的「熱點」，也是新觀念、新趨勢蓬勃滋長的區域。
2. 是臺灣陶藝界所見到的原創議題，且整體而言也尚未在其他東亞地區或國際間的陶藝雙年展中受到討論。
3. 獻出一個概念的基體，促使藝術品之間發展出豐富、細膩的跨國對話。
4. 「3D列印和電腦數控陶藝」和「數位材質」兩項類別，提供一種在陶瓷博物館內參觀陶藝類雙年展的全新體驗。藉由納入觸模式作品、聲音裝置、虛擬現實、靜態與動態影像（其中部分搭配陶瓷元素並置展出，部分則無）、互動式的實作工作坊，及其他複合媒材的作品，2014臺灣國際陶藝雙年展顛覆了「傳統」陶藝雙年展的模式。
5. 這些主題催化了陶瓷藝術在「已擴張的」和持續擴張的當代藝術、設計、工藝的領域內的突破性探索。

本展企圖刻意跳脫大多數陶藝類雙年展的框架——亦即那些採用定義未明或一般性主題類別為展覽架構，以將廣泛多樣的形式和表現一網打盡的模式。這個論點在本文後段章節將深入討論。

從表面上看來，這四個子題將展出作品分別歸納成不同的主題組別，但同時間，在這些組別之間也存在交錯重疊和相互流通的區域，其中可以辨識出的三個概念分群為：

1. 首先，對於建成環境，尤其是後工業景觀的關注貫穿了整場展覽。⁸
2. 其次，對當代實用性容器的反思整合了本展四個不同的主題區。⁹
3. 對人類軀體，尤其是後殖民軀體的反思來回出現於整場展覽中。¹⁰

一、對「擴張領域」&當代陶藝的反思

將「擴張領域」的概念應用在當代陶藝上，是2014臺灣國際陶藝雙年展的核心命題。從展覽囊括了多種「非泥土」作品，例如靜態¹¹與動態的影像¹²，以及實作工作坊¹³，便可看出這個特質。我之所以決定探討「擴張領域」的概念乃是受到兩個原因所驅動。首先是為了向羅莎琳·克勞斯於35年前發表的藝術評論〈在擴張領域的雕塑〉（1979）¹⁴致敬。這篇意義深遠的文章針對1960年代晚期及1970年代初期在西方（特別是美國）的前衛雕塑創作提出回應，對於理解當代藝術亦有極大的幫助。

其次是因為近年來真正投注於陶藝的延伸定義方面的關注，儼然已成一門顯學。2007年於瑞士舉辦的「當代陶瓷與玻璃展：卡魯日陶瓷之旅」，是歷年來的陶藝雙年展中，涉及將陶藝範疇向外擴展的前例，該展包括了攝影¹⁵、設計¹⁶，和一群由6位以陶瓷珠寶見長的藝術家所組成的團體¹⁷。尤有甚者，在東亞地區對於以「複合媒材」為主題訴求的陶藝雙年展更是呈現蓬勃發展的態勢，至少有兩屆的韓國陶藝雙年展都以此為特色¹⁸。同樣的，前幾屆的臺灣國際陶藝雙年展也囊括了不少複合媒材的作品。

本段將先解構克勞斯的「擴張領域」概念，再接著討論它與今日臺灣陶藝的關係。克勞斯受到羅伯特·史密森、理查德·塞拉、羅伯特·莫里斯、唐納·賈德、華特·德·瑪利亞、羅伯特·爾文、索爾·勒維特、布魯斯·諾曼及瑪莉·密斯等人的創作所啟發，認為1970年代末期的雕塑創作已經「具有幾近無限的可塑性」（第30頁）。依照克勞斯的觀點，地景作品、觀念藝術和其他新興的美學造形，需要透過一套新的藝術思維來討論，必須兼顧變通的空間與擴張的潛力，並且和過去的創作實踐有明顯的切割。

克勞斯發展出的第二個重要概念是個別藝術家的多元化（複合媒材）創作實踐。她的主張是，個別藝術家「相繼地」佔據了「擴張領域中的不同位置」（第42頁），而且她進一步提出，藝術品的創作應該與「依照一套任何媒材都有可能使用的文化條件而進行的合理操作」有所關聯。由於堅持「依照一套文化條件為基礎而進行的合理操作」（第42頁）的中心地位，克勞斯將材質或媒介置之度外。

克勞斯的論述因為許多理由而受到批評，最重要的是，它公然呈現一種輕率的美國式偏見，而且並未成功地在更廣泛的國際潮流中建立起「擴張領域」的語境，尤其是在歐洲與日本的前衛創作。¹⁹她提出界定當代雕塑之意義的本題論缺席（非地景及非建築）（第36、37頁）的類別，特意摒除了非物件和非實用性作品，即便那已是不揭自明！因此，她的論述其實惡化且蔓延了現代主義²⁰對工藝創作，包括陶藝的漠視。

在西方和在非西方世界的各種空間中的美術世界（倘若有需要的話，如此這般的假設性的、整體式的結構體是可以被想像的！）正在逐漸接納後現代時期的多元化作法的同時，從1970、1980年代起，持續進入1990年代後，多數大專藝術教育機構（包括大學與各類「以技術為主」的大學）的藝術教育計畫仍然相當死板，而大部分工藝、陶藝和工作室創作的學生們也仍舊傾向專攻某種特定的單一媒材²¹。

在不知情的情況下，克勞斯或許強化了藝術和工藝的分歧與兩極化，但她的論述所立基的後現代時期，就其對「工藝作品」的賞析能力而言，提供了一個重要的相對主義的民主化（Greenhalgh 2002:14）。因此，在她論述出版的同時，一些以白種男性為主要代表人物的美國藝術家，仍堅守著以單一媒材，即陶瓷，進行創作。舉例而言，羅伯特·安納森、盧迪·奧提歐、彼得·沃克斯，便因他們在單一媒材和創作工序上的專注而受到讚揚，尤其是在處理泥土的展演性、表達性和示意性等方面的轉化特質。

我可以在這篇論述中大幅討論克勞斯的想法所得到的接受度是如何的參差不齊，尤其在陶藝界甚為明顯。但我相信這個現象與此文的重點並沒有特殊的關聯，反之，我比較傾向將焦點放在克勞斯的論述在臺灣的接受度。在接下來的段落中，我將解析臺灣的陶藝史，這不是一份全面而徹底的學術研究，其目的在於傳達一場持續進行的開放對話。

以下為臺灣陶瓷發展史之概述：

在臺灣這個島上的原住民族，大約從3500年至2000年前的新石器時代起，便開始從事陶瓷創作。1648年，漢族移民接續在鶯歌定居下來，並著手開墾這個小鎮。1804年開始，吳鞍家族在鶯歌創建了製陶工業。移民至此的漢人中，前幾代的製陶者大多生產簡樸的餐具器皿和磁磚瓦片，奠定了鶯歌陶瓷獨特造形和裝飾圖案，直到日據時代仍然世代相傳。從1931年起，為了成為日本向外征戰的經濟後援，臺灣被迫加快工業化的腳步，這股工業陶瓷需求的遽增，間接使鶯歌製陶者受惠。當日本軍隊侵入中國大陸，發動了第二次中日大戰（1937年7月盧溝橋事變），許多鶯歌的製陶者便趁機返回中國大陸。在戰爭結束後的幾年間，中國共產黨的貿易禁運政策造成了碗盤的短缺，大規模地刺激了鶯歌的餐具工業。自1960年代早期起，臺灣手工藝推廣中心大力促成瓶器、撲滿、蓋碗和裝飾品的全球外銷（蘇世德，2004年 & 謝東山，2002年）。

臺灣的現代陶藝發展在1960與1970年代處於初步探索的階段，到了1980年代進入「爆炸性的成長」，而在1990年代則漸趨成熟（江淑玲，2009:15）。在海外求學習藝的藝術家紛紛回巢後與商業結盟，工藝和民俗陶藝和臺灣的當代陶藝環境有了同步的發展，在這股進程中，最具指標性的兩項展覽是1981年的「中日現代陶藝家作品展」，和前幾年於2009年舉辦的「測量探底：臺灣當代土象展」。

相較來說，臺灣當代陶藝環境的基礎仍舊穩穩地扎根在鶯歌，但是製陶的人也遍佈於這個島上的每一處。鶯歌陶瓷博物館（陶博館）的教育推廣部門不斷展現積極的做為，而該館籌辦的各項（國內外藝術家的）短期展覽和增進知識的永久陳列也是能量滿盈。舉凡設計師、當代藝術家、陶藝家的作品都是陶博館展示與收藏的對象，精良的技術（關於形式與最後的完成工序）也受到該館的積極培育和讚揚。舉例而言，專為向天目茶碗、青瓷、結晶瓷和其他釉燒致敬的展覽，在陶博館時有所見，同樣的，該館也鼓勵其他性質的計畫，包括地方性的品牌行銷專案以及國際性的計畫，如臺灣國際陶藝雙年展，企圖藉此追求對陶藝新趨勢的思索。

克勞斯所提出的跨領域的呼籲，不但全世界都聽到了，許多陶藝家也受其影響，只是臺灣和不少其他各國的陶藝家卻選擇與之違抗。以下將從技術、文化、經濟層面等因素來推敲出合理的解釋。

1. 技術的因素——和其他各種藝術類別相較之下，陶瓷創作的過程是耗費時間且程序繁複的，每一個階段（泥土的準備、製作、裝飾、燒製）都需要相當程度的專業經驗。尤其在燒製的過程最常發生許許多多無法事先預料的事，即使經驗老到的藝術家也偶爾需要能對付在窯裡出現的意外。
2. 文化的因素——東亞地區存在一股對其陶藝資產的自豪，為數眾多的陶瓷博物館、著名的獎項、資金充足的雙年展，皆是極好的例證。此區尚有將備受尊崇的陶藝家封為「重要的無形文化資產」，或一般所知的「人間國寶」或「名家」的傳統。
3. 經濟的因素——實用性陶瓷的收藏市場在東亞地區已發展的極為成熟、穩固。不可諱言的，我經常聽到本地的藝術家說，在臺灣，要找到實用性作品的收藏家並非難事，但是偏雕塑性的陶瓷作品就乏人問津，原因不外乎是市場的需求有限。

一直到最近，學術界對於真人大小和實用性物件瀟灑著一股不甚苟同的緘默，尤其是藝術史界對這類物件更是吝於給予正面肯定。1958年，法國哲學家吉伯特·席蒙東言之鑿鑿地提出一個前瞻性的回應，穩定了「技術」的地位，但令人遺憾的是，他的研究「消失」了許多年，直到最近才重新受到關注。席蒙東認為：

去工作室時，隨著工匠或僕人一起工作，或只是去學怎麼做模型或拉坯，都是不夠的。工人的觀點還是過於偏向外形的製作，這在本質上是「技術」導向的。更重要的，是要進入模型本身，與泥土和模型化為一體，用它們與創作者共享的機制去呼吸，去感受，從中獲得形式創作的思考能力。（1958年，自譯）

如席蒙東解釋到，唯有去領會、去讚許和各種實際創作（包括但不限於陶藝）有關的技法，才有可能理解藝術和藝術家。學術界、跨領域的研究和「新興」的領域，例如文化研究、設計人種學、科學與科技研究、社會性設計等，經常展現出對「技法」更細緻入微的關注。其主要的倡議者之一為法國理論學家貝爾納·斯蒂格勒，他的論點是，在哲學史的進程中，「技術」的角色始終受到抑制（1994年）。陶藝，特別是實用性的器皿的賞析，可見於近數十年間逐漸浮現的多元哲學論辯中。

以下是有關實用性器皿的部分關鍵論點概述：

1. 它們可以在家居與其他空間中，做為一種具體的標識物。
2. 它們可以做為伴手禮或紀念物，讓我們藉以回憶特定的人、事、地、物。
3. 它們可以在用餐、典禮、慶祝會、儀式中，做為我們冥想的媒介。在形形色色的空間中（包括家庭與工作的環境），實用性物件可以拉攏人際關係、強化身分（性別、年紀、階級），並有助用餐之社會等級的養成。
4. 它們可以被譽為「品味」或精緻和其他社會聲望和鑑賞力的代表物。
5. 前一項的概念和藝術市場密不可分，而國際金融市場（包括金融投機）的存在也是不可輕忽的。依我觀察，柴燒陶瓷品的價格在臺灣節節上升，這個現象所反映出的是，近年來由於都更發展和汙染的相關問題，迫使柴燒的窯數量漸減，因而導致此類陶製品物稀為貴。
6. 近來，實用性器皿常被藝術家用在社會性的事由上，例如社區工作和環保行動²²。這類物件同時具備了將榮譽感灌輸給那些權利被褫奪的社區的潛力²³。

- 實用性陶瓷品一旦被視為「事物」，便能讓我們可以認知到屬於你我個人的獨特觀看方式——除了觀看事物，審視它們的定位與關係，也包括觀看我們與他人的關係。
- 在當代的歐洲哲學界，物件存在於社會的角色是一個受到激烈論辯的主題。德國哲學家彼得·斯洛特戴克（1988年）受到黑格爾提出的「此有（Dasein）」²⁴這一概念的啟發，認為「人類」需要建造事物，才能建造世界，而且物件乃含括了外顯的記憶。依據貝爾納·斯蒂格勒的看法，主體／客體複合體的重新配置，並非一段因果關係，而是一個「封閉的」交易，而我們使用物件的方式，或在技術環境中操作的方式，正是我們建造自身及世界的方式。
- 同樣的，尼可拉斯·米爾佐夫在他的《觀看的權利》（2011年）一書中，從精神分析的觀點表述「事物」最終就是一種觀看自身的三稜鏡。

學術界於近年來才開始重視家居型和實用性的物件，但顯然的，藝術家們並沒有坐著等待這個增值機會的到來！多數藝術家對這些哲學思考早已了然於心，他們探究自身的藝術，而陶藝史的份量與奧義不但深深穩固了他們的基礎，也為其提供慰藉。臺灣和其他地區一樣，許多在地的藝術家展現高度的自我反思的自主性，和一定程度的堅毅。他們寧可不去汲汲營營地追求在當今跨領域創作世界中的一席之地，而我相信，這個選擇並非一時衝動做出的決定，反之，這是一個深思熟慮的、勇氣十足的、正面樂觀的抉擇——一個不應被貶低或嘲諷的抉擇。事實上，這個抉擇應被譽為一種重要的「能動性」表現。我套用馬克思主義提出的「能動性」（agency）的概念，意欲表達這個正向的選擇（能動性）涉及個人（或團體）獨立行為的能力，自由地為他們自己做出選擇，向看似侷限或左右他們的機會的主流社會結構提出挑戰。

所以說，我和克勞斯的關係是曖昧的。我挪用克勞斯的「擴張領域」做為一種偏於淺顯概念工具，來為臺灣國際陶藝雙年展的關鍵特色定調，也就是說，這場互動性的多媒材展覽在最具體的層面拓展了陶藝這個範疇。她的論述也刺激了臺灣及其他地區對古今陶瓷創作的思考脈絡，發展出一種批判性的反思。此外，「擴張領域」的概念也有效整合了本展的四個不同子題。克勞斯的研究將創作性的美術專業（studio arts）往體系外推去，造成其邊緣化的現象（如前段所討論），亦是我評論的重點之一。

有一種論點是，排斥克勞斯的「modus operandi」（譯註：英文為method of operation，意為「動作模式」、「作法」）的陶藝家們，在本質上是追隨法國哲學家喬治·巴代伊（1929年）提出的「非形式」（*informe*）的原理。此說否定形式的優勢，卻也未提出任何替代方案，它讓藝術家得以在陶藝範疇和廣義的藝術領域中，創造出滑移與斷裂的實例。直接一點來說，泥土這一媒材因其可塑性的本質，而能為這些存在論的、修辭學的和體系有關等問題²⁵，提供最多元的、一應俱全的答覆。本展同時也呼應了巴代伊的*非形式*概念，其方式是結合陶瓷製作的完整光譜——從住在鄉下的祖魯藝術家，到高科技的實驗室數位計畫。*非形式*的概念讓人可以「將競技場均質化」，避開因不同領域引起的階級制度。於此，本展高聲讚頌四個子題下的「美術創作者」²⁶、雕塑家²⁷、工作室陶藝家²⁸、設計師²⁹、藝術家－設計師³⁰、建築師³¹、實作者³²、和農村工匠³³們的創作能量。

總而言之，我相信許多陶藝家，尤其是實用性器皿的實作者，在獨立行動和針對擴展及*非形式*陶藝範疇方面，是能夠依其意志做出自由的選擇，展現了一種顯著的哲學能動性。這種違反一般規則的多元性，在我眼中是一種具多重意義的財富，由此轉化我們理解當代陶藝的方式。

專業作法與網絡系統

與*非形式*當代陶瓷領域的多元性全然契合的，是參展藝術家的工作方式。參與本展的多數藝術家都是獨立創作，但肯定絕非孤立無援。我希望在此強調的事實是，他們每個人都是緊密的社會與專業脈絡中的一環，彼此之間分享著這個網絡中相互流通的技術、想法、行為，其結果是創作出更加洗練、更具野心的作品。我針對一些串聯本展藝術家的重要專業網絡做了一些調查研究，並於附錄1中彙整列出。附錄1的表格讓我們觀察到某些本展的重點特色，也就是那些緊密相扣的各方網絡系統。個人與個人、個人與各類單位組織之間，皆以多元多樣的方式相互連結，包括長期的夥伴關係；短期或按計畫所需組成的合作關係；從朋友關係、家庭網絡、非正式的學徒關係等發展出來的人際網絡、機構聯盟、數位網絡及未來網絡等等。表格中列出的多數機構堪稱是相關領域中的主導者或先驅者，甚至可說，它們共同設下了全球一致看齊的「基準點」。它們讓技術與理論技能、創意與其他最佳做法流通各方。儘管大多數參展藝術家之間並不認識，但我相信他們之間靠某種無形的凝聚力，而有了更直接、有形的連結，藉此促進知識與藝術行為的養成。此類互惠且不斷擴展的網絡，不但充實了彼此，更嘉惠做為觀者的我們，建構出2014臺灣國際陶藝雙年展的關鍵元素。

總而言之，我彷彿一位陶藝家一般，在克勞斯的「擴張領域」中歷經了揉捏、操弄和加減的層層步驟。我用三種特別的方式放大了克勞斯的「擴張領域」：第一，我認知到技術的重要；第二，我的策展實踐乃是以當代批判理論的應用為基礎；第三，對卓越與創新的全球網絡之重要性的認知點出了本計畫的主軸。2014臺灣國際陶藝雙年展透過這三項因素的結合，創造出*非形式*的創新模範，擴展（人類與數位）網絡系統的範疇。

二、關於臺灣國際陶藝雙年在全球陶藝雙年展界之重要性的反思

本節將重點放在陶藝雙年展現象的探索，從結構的面向呈現2014臺灣國際陶藝雙年展與其他國際性陶藝雙年展的比較性分析。2014臺灣國際陶藝雙年展的角色、功能及重要內容也將於隨後討論。

關於2014臺灣國際陶藝雙年展之結構的反思

陶藝界正在經歷特定主題雙年展現象的快速擴散，我所知道的，就有超過20項國際陶藝雙年展和三年展³⁴，以及許許多多重要的國際陶瓷藝術節³⁵。其中多數都是在過去10年間創立的，想當然，這些雙年展的結構、目標與宗旨必定大相逕庭。大部分雙年展都會涉及層面廣泛的國家利益，縱使它們總會刻意彰顯其他的面向。

這些雙年展中歷史最為久遠的首推義大利的法恩札陶瓷藝術競賽³⁶（創立於1938年），以及法國的瓦洛希國際雙年展（創立於1966年）。在東亞地區的話，三年一度的美濃國際陶藝嘉年華（創立於1986年）則為最資深的國際陶瓷創作的平臺。上述三項活動的主要展覽都是架構在國際競賽的類別下，有些是開放給全球各地的陶藝家，有些則限某地區的會員，例如法國的瓦洛希國際雙年展目前僅限歐洲公民才可參加。

臺灣的鶯歌陶瓷博物館與韓國的京畿道世界陶瓷雙年展，共同在東亞建立了第二世代的陶藝雙年展，而這兩個組織也不間斷地與地方及國際趨勢進行自我反思的對話，並以此聞名。他們持續地試驗各種不同的方式來構思、組織及經營雙年展。如同江淑玲在〈當代陶藝發展趨勢與雙年展策略〉

2014臺灣國際陶藝雙年展座談會》一文中所提到，作品競賽雙年展的價值在近年來被不斷質疑。(第15至17頁)

競賽類機制的價值在近年間頗受爭議，原因在於，以競賽結果組織成的展覽通常缺乏連貫性或邏輯性的結構。再者，競賽展的委員或評審要從來自全球各地，風格迥異且精湛超群的眾多作品中選出一位優勝者，經常是問題重重而且需要信心滿滿。因此我們完全可以理解，這幾年才出現的新一代陶藝雙年展中，有些主力成員都會嘗試用不同的模式來發想、組織及操作他們的展覽機制。

以下列舉三種不同的全新陶藝雙年展策展規劃機制：

1. 國際策展型競賽的操作方式是選出一位客座獨立策展人，為該雙年展設定策展概念並邀請藝術家。此類型的雙年展以陶博館為先驅，展覽內容是以主題概念出發而選擇參展的作品（如2010年與2014年的臺灣國際陶藝雙年展）。
2. 由專家組成的委員會為審查單位的邀請競賽展（如2013年的南韓京畿道世界陶瓷雙年展）。
3. 由不同國家的委員組成委員會，再由委員各自提名代表該國的藝術家所組成的國際性雙年展（如在丹麥博恩霍姆舉辦的2014年歐洲陶藝之語境，或是在比利時芒斯的歐洲陶藝雙年展）。

這些新的機制具有十足的彈性空間，若有需要也可加以調整，不同的機制甚至可以穿插應用。舉例而言，臺灣國際陶藝雙年展自2010年起啟用一種二元結構的模式，也就是以國際策展人競賽與國際藝術家競賽交互舉辦。另一個混合雙年展機制則是2013年英國陶藝雙年展，該展包括了兩項全國競賽，以及一系列由客座策展人規劃的平行展覽。

這些過去和現在的各種雙年展機制，分別製造出了風格歧異的展覽。每一種雙年展機制各有其優缺點，此部分將於附錄2中詳述。更值得一提的是，當一個陶藝雙年展是由一所陶瓷類的主題博物館所主辦，並在其館舍內展示，隨著該館同期展出的其他各類展覽，如常設展和短期的展覽，讓參觀民眾可以獲得多元的參觀體驗，這勢必會激盪出一種混合雙年展的氛圍。

我從附錄2表格的對比調查得到的結論是，混合雙年展的模式顯然能將觀賞陶藝雙年展的益處極大化，因此不難發現大部分主要的國際陶藝雙年展已經陸續採用這個機制。一旦混合雙年展模式加上策展競賽，似乎更能徹底發揮雙年展的創意潛能。我相信，臺灣國際陶藝雙年展以隔屆輪替（2010年和2014年）為循環週期的混合機制，在陶博館的推行下仍有持續發展的空間。比方說，國際策展競賽可以和一群平行展同時發生，後者或許可由在鶯歌和臺北的合作單位及組織形成的聯合體來共同策劃，以擴展整體活動的接觸面，讓更多臺灣藝術家也能共襄盛舉。言及於此，我深信臺灣國際陶藝雙年展將會持續壯大，找出（在策展層面和理論層面）新的共構關係，鞏固它在東亞地區甚至他處做為一個極具影響力的指標性雙年展的地位！

關於臺灣國際陶藝雙年展之角色與功能的反思

批判性內容的相關面向已在本文前段有所表述，然我欲藉此強調本展所傳達出的重要轉變，亦即從我稱之為「敘事性的」或「總稱的」手法來處理內容³⁷，轉至以更嚴格的批判及理論來切入，一如本展四項子題所呈現的。言及於此，論述這個議題觸及的範圍，遠遠超過了高度批判和概念性的切入，它還需要把有關2014臺灣國際陶藝雙年展之功能的討論合併思考。

從1990年代中期起，國際性的藝術雙年展便以促進地方藝術發展與國際接軌為職志，此舉有助於將焦點從主流西方藝術中心轉移至其他地區。在某些案例中，活動本身強化了地方上的藝術發展。而其他案例中，如1997年由恩維佐擔任策展人的第二屆（也成了末屆）約翰尼斯堡雙年展，則可見到地方上湧現來自大眾的批評之聲，迫使該事件隨著全球與在地對話平臺的失敗而提前劃下句點。

究竟雙年展這種模式是否有效？還是這只是一種和文化觀光及國際策略有所掛勾的政治操作？可以肯定的是，隨著臺灣的雙年展事業持續擴張的同時，我們期許下一屆臺灣國際陶藝雙年展將能涵括對這個問題的內省與檢視。我希望2014臺灣國際陶藝雙年展能成為一個轉折點，藉以活化東亞地區工藝雙年展的角色、形式和內容的持續討論。

三、結語

亞洲是精緻陶藝的發源地。對陶瓷這個媒材的尊敬與珍惜，反映在東亞地區陶瓷博物館與其展演活動的水準上，包括國際性的雙年展。在過去10年間，韓國、臺灣、日本³⁸、中國大陸，以及近年來在印尼，在在見證了陶藝雙年展逐漸脫離單純的競賽性或慶祝型風格的現象。今日，越來越多亞洲地區的國際陶藝雙年展和陶瓷藝術節，開始朝向彰顯陶瓷在概念上的發展，並且更傾向當代性的表現。本展穩健並堅定地與這一進化軌跡相扣合，獻出一種以當代評論性論述為基礎的陶藝雙年展，做為策展的新方向，而四項子題所涵括的範圍之廣，無論在實質上或概念上，皆提供了擴展陶藝領域的可能性。

2014臺灣國際陶藝雙年展是亞洲地區一項具指標性與首創性的展覽，原因在於本展是這個區域內，第一個以批判角度反映新科技的陶藝雙年展。介於手、泥土與新工具之間的關係為何？這些數位工具能創造出何種嶄新的形式、網絡和思考泥土的方式？這些新工具賦予藝術家和設計師什麼樣的權利去提出關於陶瓷和人類社會的問題？這就是陶藝的未來嗎？我相信這些提問將會醞釀出更多的回應，而且就像中國套盒一般，也將會發酵出新的討論。這些討論的品質將形塑這個本質上具有高可塑性的非形式領域的未來。

Terra-Nova（譯註：在本展標題中譯為「新陶時代」）的意義個人領略自有不同。對語言家而言，Terra-Nova意指「新的土地」，或在拉丁文和其他羅馬語系中意為「新的大地」。對科學家和史學家而言，由英國海軍軍官暨探險家羅伯特·法爾肯·史考特（1868–1912）領隊的南極探險隊（Terra Nova Antarctic Expedition）採集到許多在生物學、地質學、冰川學、氣象學、地球物質學方面的珍貴觀察，只可惜這項壯舉是以悲劇收場。對生物學家而言，Terranova是海獸胃線蟲的腸道蛔蟲。對電影《星際迷航》的忠實粉絲而言，Terra Nova是最早被殖民的星球之一，也是《星際迷航》影集第一季的名稱。除此之外，舉凡研究機構、出版品、歌曲、遊戲、電影、舞台劇、電視頻道、學校、虛構的地方和實際的村莊、城鎮、城市、河川、油田、公園等，以Terra Nova為名者比比皆是。Terra-Nova在語義上的多樣性間接說明了本展的英文副標「contemporary ceramics / critical currents」（譯註：直譯意為「當代的陶瓷／批判的潮流」）——廣納多元的創作，翻新古老的傳統，果決堅定地展望未來。

附錄1

表1：運用在2014臺灣國際陶藝雙年展的部分合作網絡系統簡述

合作網絡系統的類型	2014臺灣國際陶藝雙年展的參展藝術家
長期的合作夥伴關係	<ul style="list-style-type: none"> • 隸屬於開展工作室的比利時設計師雙人組（克萊爾·瓦尼爾和德里斯·維爾布魯根） • 隸屬於特拉瑪拉藝術團體的3位印尼青年藝術家（菲比·貝比羅斯、赫伯特·漢斯·馬陸里A、路迪·哈圖瑁拉） • 法國工程師桑尼亞·洛吉耶和設計師法蘭索瓦·布呂芒的創作夥伴關係（變·調工作室） • 隸屬於竅門設計事務所的臺灣設計師王俊隆
短期或按計畫所需組成的合作關係	<ul style="list-style-type: none"> • 義大利雕塑家皮耶路易吉·龐貝39和荷蘭編曲家羅伯·范·斯維耶克及伊隆·斯特伯斯的合作。 • 開展工作室以其《地層製造》計畫與臺灣設計師合作。 • 王俊隆（竅門設計事務所）與工藝師陳培澤及黃瑞山合作製造《砌磚計畫》的原型。 • 昂狄雷·笛阿法內與陶藝家詹國祥。 • 法蘭索瓦·布呂芒及桑尼亞·洛吉耶與陶藝家詹國祥和陶博館同仁劉俊輝。
從朋友關係、家庭網絡、非正式的學徒關係等發展出來的人際網絡	<ul style="list-style-type: none"> • 重要的人際網絡在3D列印的創作環境中尤其明顯。我相信這些網絡深深影響了與數位輸出相關的新興研究方向。舉例而言，開展工作室、布萊恩·彼得斯、喬納森·契普，都曾參與過許多工作坊和各類合作計畫。 • 開展工作室和法蘭索瓦·布呂芒都曾到我任教的法國瓦朗謝訥高等美術學院擔任客座講師。 • 緊密的非正式合作網絡在專門創作祖魯啤酒罐的南非陶藝家族群中尤其明顯。古往今來，在特定的農村家庭中，製陶者的女兒、孫女、姊妹都是最貼身的幫手，如在納拉和瑪瓜扎家族的案例中可見一般。 • 伊恩·葛瑞特曾經師習偉大的祖魯女族長內斯塔·納拉（1940–2005）。 • 克萊夫·夕托雷曾在2004年向內斯塔·納拉拜師習藝，從此成為納拉家族的摯友。他曾和內斯塔·納拉的女兒雅布·納拉在2009年9月於南非德班的非洲藝術中心合辦一場展覽。 • 同樣的，欣皮威·貝爾也曾向克萊夫·夕托雷的拜師習藝。

機構聯盟	<p>美術館和其他文化機構是創造、組織、維持緊密的專業網絡的中心點。在此特別指出鶯歌陶瓷博物館做為一所在臺灣與東亞地區首屈一指的陶藝機構的角色。許多臺灣陶藝家都曾參與過陶博館舉辦的聯展。</p> <p>曾於陶博館展出的藝術家包括：</p> <ul style="list-style-type: none"> • 方柏欽、李永明、王怡惠、呂琪昌、李金生、許明香、蔡智勇、彭紹翔、陳高登。此外，韋愛倫、三木陽子、蔣顏澤的作品也曾在陶博館展出。 <p>同樣的，幾位本展的參展藝術家也曾參加韓國陶藝雙年展基金會籌辦的展覽。</p> <ul style="list-style-type: none"> • 包括卓銘順、蔣顏澤、朱世均、古斯塔沃·裴瑞茲、凱德妮茲·皮爾西、皮耶路易吉·龐貝、李曉峰、克萊門蒂娜·范德沃。 <p>大學和藝術學院的校友網絡也隱微地在本展中發生作用，這種狀況在其他展覽也很常見。⁴⁰在較小型的國家裡，如南非、臺灣、荷蘭，由於專門的大專教學機構為數有限，這些校友網絡便更顯重要。</p> <ul style="list-style-type: none"> • 多位受邀參與「陶瓷破片、升級再造、回收利用」子題的臺灣藝術家和韋愛倫，或是國立臺灣藝術大學的校友，或是與該校有過合作經驗。 • 我的母校，南非誇祖魯-納塔大學，向來在陶藝教學方面具有重要的地位，部分本展的參展藝術家皆畢業於此，如克萊夫·夕托雷、伊恩·葛瑞特、喬納森·契普。 • 蜜雪兒·勒格、尤金·韓、克萊門蒂娜·范德沃都畢業於南非的約翰尼斯堡大學，並曾於該校任教。 • 瑪琳·朗德馬克、王俊隆與何忠堂（竅門設計事務所）、柏克·德弗里斯、皮耶路易吉·龐貝、克萊爾·瓦尼爾與德里斯·維爾布魯根（開展工作室）都與知名的荷蘭恩荷芬設計學院有某種關聯。 <p>加入知名單位成為會員也有助於增加藝術家的能見度，如國際陶藝學會。</p> <ul style="list-style-type: none"> • 本年展中具有國際陶藝學會會員資格的參展藝術家包括古斯塔沃·裴瑞茲、伊恩·葛瑞特、尤金·韓、克萊門蒂娜·范德沃、蔣顏澤。 <p>國際駐村中心是發展專業網絡及承接前瞻性計畫的關鍵核心。部分本展參展藝術家曾和丹麥的Guldagergaard國際陶藝研究中心有接觸的經驗。</p> <ul style="list-style-type: none"> • 喬納森·契普、昂狄雷·笛阿法內、法蘭斯科·阿爾迪尼、尼爾·布朗斯沃德、蔣顏澤、古斯塔沃·裴瑞茲、露塔·帕卡克萊。 <p>曾於荷蘭的斯海爾托亨博斯的歐洲陶藝中心駐村的參展藝術家。</p> <ul style="list-style-type: none"> • 布萊恩·彼得斯、皮耶路易吉·龐貝、尼可拉·波喬尼、尼爾·布朗斯沃德。
數位網絡	<p>網路是最終極的網絡建立工具，它讓現今的合作計畫能夠不受限於傳統地理政治與國族的藩籬。</p>
未來網絡	<p>本展創造出許多衍生性的專業與社群網絡，並將會持續在個別藝術家、學術單位、策展人、收藏家及一般大眾之間交織出更廣闊的脈絡。</p>

附錄 2

表 2：各類雙年展機制之間可能的優點與缺點之比較

	機制	可能的優點	可能的缺點	範例
1	透過國際策展人競賽徵選客座策展人	1.由於是透過競賽而選出的提案，便能確保展出內容的最佳品質。 2.前後一致的策展觀點。	展覽的成果需仰賴策展人的專業脈絡及對藝術家的知識。	2010年與2014年的臺灣國際陶藝雙年展
2	由受邀專家學者組成的委員會策劃的非競賽型雙年展 ⁴¹	由專家學者組成的委員會，其知識涵養必然豐厚紮實。	1.在個人權術與體制政治影響下，必將產生妥協性的決議。 2.難以確保展覽在策展與理論上的連貫性。	<ul style="list-style-type: none"> 比利時的歐洲陶藝雙年展 印尼的雅加達當代陶藝雙年展
3	開放式競賽展	1.提供機會給任何有資格參賽的藝術家。 2.作品樣貌豐富，風格多元。	展覽缺乏主題上的連貫性。	<ul style="list-style-type: none"> 義大利的法恩札陶藝競賽 日本的美濃國際陶藝嘉年華（三年一度） 2004、2008及2012年的臺灣國際陶藝雙年展
4	封閉式競賽展 ⁴²	相對豐富及具代表性的作品。	展覽缺乏主題上的連貫性。	<ul style="list-style-type: none"> 美國陶藝教育學會的主要展覽⁴³ 法國瓦洛希國際雙年展的主要展覽⁴⁴
5	邀請型競賽展 ⁴⁵	展出高知名度的受邀藝術家可確保作品的豐富與多樣化。	1.展覽缺乏主題上或智識上的一致性，導致需要訴諸模糊且開放的主題。 2.有限範圍內的高知名度藝術家被制度化。	南韓的京畿道世界陶瓷雙年展的主要展覽
6	結合不同機制類型的混合雙年展，即機制1&3、3&4、2&4。 ⁴⁶	1.種類各異、豐富多元的展出集於一身，使觀者可以獲得最佳的觀展經驗。 2.參見於機制1、2、3中所列的優點。	參見機制1、2、3、4中所列的缺點。	<ul style="list-style-type: none"> 南韓的京畿道世界陶瓷雙年展 英國陶藝雙年展 美國陶藝教育學會

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註釋

- 實作者 (maker) 這種「次文化」族群是指致力於再利用、修復、重組，以及(再)創造物件、程序和工具的個人或小團體。他們通常就地取材，並結合基本素材和回收或重新配置的數位設備。自己動手做 (DIY) 與和別人一起做 (DIWO) 的技術和過程是其核心價值。就哲學的角度來說，實作者所探討的是，在難以迴避的消費品過剩的世界裡，所有權的意義為何。此外，大多數的實作者都很熟悉開源協定的運作規則。
- 本展包括了來自歐洲、亞洲、北美、南美及澳洲等地的頂尖藝術家，而非洲與臺灣的參展藝術家也占了一定的比例。
- 臺灣國際陶藝雙年展致力於提升臺灣陶瓷的地位，同時透過將韓國、日本及中國藝術家包含進來的方式，促進和諧的東亞區域平衡。
- 這些「邊緣化」的聲音包括回教的、拉丁裔的和非洲農村的女性。此類代表包括：凱德妮茲·皮爾西(土耳其)、庫庫里·維朗德(美國／祕魯)、多位祖魯陶藝家——唐蒂威·瑪彬古·瑪瓜札、札內蕾·納拉、瓊格希琵·瑪薩巴·瑪瓜札、瑪迷勒·恩給瑪、內斯塔·瑪彤·納拉、恩查內·莫蘇札、布澤匹·瑪卡恩依勒·瑪瓜札、添比·納拉。
- 同時體現或兼具全球與地方化特色者。
- 升級再造意指將廢棄物料轉變為品質更佳，更具環保意義的新產品。
- 「數位材質」一詞意指因數位特性影響而日漸豐富的當代全球物質文化，並受資訊、材質、電腦程式與建造方式的相互交織產生的數位特性而更顯豐富。(Gramazio & Kohler, 2008)。
- 例證可見於「全球在地化認同」子題下展出的韋愛倫、伊維特·奎耶爾·塞拉諾、古斯塔沃·裴瑞茲、昂克雷·笛阿法內、特拉瑪拉·尼爾·布朗斯沃德和金住利等人的作品。在「陶瓷破片、升級再造、回收利用」子題下則見舒密特·鮑曼、露塔·帕卡克萊、王怡惠、呂琪昌、許明香、李金生及竅門設計事務所。「3D列印和電腦數控陶藝」子題中，布萊恩·彼得斯的作品展現對建成環境的關注。在「數位材質」子題區中，三木陽子的作品充分刻劃一處險惡的後工業時代景象。
- 例證可見於「全球在地化認同」子題下展出的蔣顏澤、方柏欽、昂克雷·笛阿法內，以及製作祖魯啤酒罐的12位南非藝術家。此容器也可見於朱世均及「數位材質」子題區的法蘭斯科·阿爾迪尼的作品；在「陶瓷破片、升級再造、回收利用」子題，則反映於瑪琳·朗德馬克、陳高登、竅門設計事務所；在「3D列印和電腦數控陶藝」子題中的例證為蘇珊娜·特克姆、開展工作室、法蘭索瓦·布呂芒和桑尼亞·洛吉耶。
- 例證可見於「全球在地化認同」子題下展出的庫庫里·維朗德、克萊門蒂娜·范德沃、凱德妮茲·皮爾西、李曉峰、李永明；人類軀體的表現可見於「陶瓷破片、升級再造、回收利用」子題下的柏克·德弗里斯、馬丁·克里馬斯、彭紹翔、蔡智勇；在「數位材質」子題下的範例則是皮普·麥曼納斯與三木陽子。
- 馬丁·克里馬斯(德國)的照片呈現破碎的瓷器飾品。
- 比方說，澳洲籍藝術家皮普·麥曼納斯的影片《夜船》呈現一尊陶製人像和一艘金屬製的船處在幽暗陰鬱的水中環境。
- 實作工作坊包括開展工作室的《地層製造》和《數位拉坯機》以及變·調工作室與布萊恩·彼得斯的裝置作品。
- 羅莎琳·克勞斯，1979年，〈在擴張領域的雕塑〉，《十月》，第八集，頁30-44。
- 該雙年展展出中國藝術家倪海峰的攝影作品，他從1990年代起便居住於荷蘭。
- 該雙年展展出瑞士的Ramdam設計團隊的產品。
- 這些珠寶設計師包括Antje Brüer(德國)、Rian de Jong(荷蘭)、Diana Dudek(德國)、Julie Usel(瑞士)、Manon van Kouswijk(荷蘭)和Andréa Wagner(荷蘭)。
- 南韓的2005年第3屆世界陶瓷雙年展以「超越陶瓷藝術的境界」為名，目標在「呈現陶藝創作的範例，融合並整合多元的類型，藉此預知陶瓷藝術的未來」。第6屆京畿道世界陶瓷雙年展(2011年)的國際競賽展介紹了CeraMIX的概念，以此囊括陶瓷創作中所使用的各種材質、技法、類別(如金屬與玻璃)。主辦單位企圖脫離陶藝設計和藝術的古典二分法，重新詮釋陶瓷的傳統價值。
- 這番與以往的創作實踐決裂的假設性激進態度，在過去數十年間已經被更細緻、更協調的全球藝術史馴化了，包括日本的

Terra-Nova: critical currents / contemporary ceramics

Introduction

Terra-Nova: critical currents /contemporary ceramics, offers visitors a rich and expansive overview of some new currents in contemporary international ceramics. This second iteration of the International Curatorial Competition for the 2014 Taiwan Ceramics Biennale (TCB) includes works and installations from 58 international artists, designers, architects and makers¹ from over 21 countries.

The TCB celebrates and interrogates the past, critically examines the present and looks toward to the future. It engages with contemporary international ceramics on a conceptual level, and the selection of works was determined by their capacity to engage in a meaningful way with critical discourse. This critical engagement with contemporary theoretical concerns moves beyond ‘traditional’ ceramics discourse which is often associated with questions of technique and form that is so prevalent in the international ceramics biennale scene.

On a more personal level, the foundations of the TCB are grounded in my professional experiences as a passion for curator, researcher and lecturer in South Africa and France. It is forged by my specialization in post-colonial Modern and contemporary Southern African ceramics, interest in New Museology and for present-day international ceramics. On a philosophical level, the TCB is anchored in my experience of national transformation and democratic reconciliation in South Africa, and belief in the core value of Ubuntu – I am because you are. Ubuntu infers a humanitarian sense of responsibility for others, and in the case of the TCB, a desire to facilitate and nurture meaningful dialogue. As discussed in the TCB Handbook, my choice of artists was guided by the desire to ensure a ‘balance’ in terms of age (with both junior and senior artists) and gender; cultural diversity in terms of an inter-continental² and regional East-Asian³ representation, as well as a desire to give certain ‘marginalised’ voices⁴ an audience.

The TCB is constructed upon four thematic concerns:

1. Glocal⁵ identities
2. Shattered, upcycled⁶ & recycled ceramics
3. 3d printed & cnc ceramics
4. Digital materialities⁷

These four sub-themes:

1. Represent ‘hot-spots’ in the international art and design arena, and are zones where real innovation is occurring.
2. Are original within the Taiwanese ceramics scene, and as an ensemble, have not been explored in other East Asian or international ceramics biennales.
3. Offer a conceptual matrix that facilitates a rich and nuanced international dialogue between art works.
4. The categories ‘3d printed & cnc ceramics’ and ‘Digital materialities’ offer a new type of experience in a Ceramics Biennale and within a ceramics museum. The mould of ‘traditional’ ceramics biennales is shattered in the 2014 TCB with the incorporation of tactile works, sound pieces, virtual reality, still and moving image (with and without accompanying ceramic elements), interactive maker-spaces and other multi-media works.
5. The themes facilitate an avant-garde exploration of ceramics in an ‘expanded’ and constantly expanding field of contemporary art, design and craft.

This is a deliberate departure from the majority of ceramics biennales, which use loose or generic thematic groups that can be stretched to include widely diverse forms and expressions. This is explored in a subsequent section of this essay.

具體美術協會（活躍於1954年–1972年）、義大利的貧窮藝術、所有關於國際間出現的身體藝術、行為藝術及女權運動的介入現象，以及越來越多用實驗電影和其他的新技術——如個人電腦等等——創作的藝術家。

20. 在西方，陶藝在20世紀間不斷背負著各種負面的觀感，如堅持信奉單一媒材的工作室創作和經常跟居家空間牽扯在一起的裝飾品、（非英雄式的）物件和所謂的「應用藝術」。
21. 我明白這種一般性的概論所隱藏的問題，也了解這個現象中存在很多例外。
22. 例如由菲律賓的陶土工作室發起的游擊杯突襲活動，涉及將飲料（主要是咖啡）外帶的消費者，和使用丟棄式紙板、塑膠及聚苯乙烯塑料製成的高腳杯這種自私的消費習慣。
23. Ilana Crispi的《里肌肉計畫》的內容是要清潔、整治位於舊金山某社區內，一座骯髒不堪，而且飽受毒品侵擾的公園。計畫執行期間的後期，當地兒童用公園的泥土創作了一些陶瓷器皿和家具，賦予這個空間新的樣貌。
24. 黑格爾的論點是，人類必須以一種全新「寓居於世（beings-in-the-world）」的方式重新存有。此說與笛卡爾提出的人類是「思考的物質」之說反其道而行。
25. 在此指出，一些近期的展覽與出版物經常就字面的意義演繹巴代伊的非形式論，包括紐約Gladstone畫廊在2007年展出的「Makers and Modelers: Works in Ceramic」（實作者與模具製造者：陶瓷的創作），以及2009年由賓州大學當代藝術學院策劃的「Dirt on Delight: Impulses That Form Clay」（歡喜作陶：形塑陶土的衝動）。此外，2013年12月發行的《Artpress 2》雜誌特輯也以專題方式，討論那些強調過程及物性與陶土關係的「不工整的」作品。
26. 此類於本展展出的藝術家包括：尼爾·布朗斯沃德、庫庫里·維朗德、法蘭斯科·阿爾迪尼、尤金·韓、三木陽子、皮普·麥曼納斯、柏克·德弗里斯、古斯塔沃·裴瑞茲、特拉瑪拉和露塔·帕卡克萊等。
27. 此類於本展展出的雕塑家包括皮耶路易吉·龐貝、李曉峰、李永明。
28. 伊恩·葛瑞特、李金生及許明香稱他們的創作為工作室陶藝。
29. 此類於本展展出的設計師包括竅門設計事務所、瑪琳·朗德馬克、蘇珊娜·特克姆、開展工作室的克萊爾·瓦尼爾和德里斯·維爾布魯根和五十嵐瞳等。
30. 此類於本展展出的藝術家－設計師包括蔣顏澤、昂狄雷·笛阿法內、舒密特·鮑曼、方柏欽、尼可拉·波喬尼、卓銘順、喬納森·契普、韋愛倫。
31. 本展展出的唯一一位建築師是布萊恩·彼得斯。
32. 此類於本展展出的實作者包括法蘭索瓦·布呂芒及桑尼亞·洛吉耶。
33. 此類別下包括諸如來自南非誇祖魯–納塔的多位祖魯陶藝家。
34. 包括澳洲陶藝三年展，澳洲／當代陶瓷和玻璃雙年展，卡魯日，日內瓦／曼尼西國際陶藝雙年展，西班牙／瓦洛希國際雙年展，法國／英國陶藝雙年展，特倫特河畔斯多克／克盧日國際陶藝雙年展，羅馬尼亞／當代陶藝雙年展，科羅拉多西部，美國／歐洲陶藝之語境，博恩霍姆，丹麥／歐洲陶藝雙年展，芒斯，比利時／法恩札陶藝藝術競賽，義大利／京畿道世界陶瓷雙年展，利川，南韓／京都雙年展，日本／國際藝術陶瓷雙年展，阿威囉，葡萄牙／國際陶藝雙年展，開羅／國際陶藝雙年展，卡普芬貝格，奧地利／馬拉特克西國際陶藝雙年展，西班牙／美濃國際陶藝嘉年華，日本（三年一度）／UNICUM國際陶藝三年展，盧比安納，斯洛維尼亞／國際矽酸鹽藝術三年展，凱奇凱梅特，匈牙利／雅加達當代陶藝雙年展，印尼／美國陶藝教育協會陶藝雙年展，美國／臺灣國際陶藝雙年展。
35. 國際陶瓷藝術節包括Gelong Clay Push，澳洲／國際陶瓷藝術節，笹間，日本／國際陶瓷藝術節，阿伯里斯特威斯，威爾斯，英國。
36. 法恩札陶藝藝術競賽於1938年創辦時，是一項全國性的競賽，到1963年擴大為國際性競賽。
37. 諸多國際陶藝雙年展皆採用這種手法，隨意舉例如下：奧地利卡普芬貝格的國際陶藝雙年展的「Signs and Miracles」（符號與奇蹟），南韓2013世界陶瓷雙年展（CEBIKO）的「Community - with me, with you, with us」（社群－與你，與我，與大家），或是法國的2012瓦洛希國際雙年展的「Contemporary Creation and Ceramics」（當代的創作與陶藝）。
38. 在此說明，近年間在日本笠間創立的國際陶瓷藝術節，在概念上可做為美濃國際陶藝嘉年華的替代版。
39. 值得一提的是，皮耶路易吉·龐貝在2010年參與了由另一位本展參展藝術家尼可拉·波喬尼發起的巡迴展「Evolution art / r/evolution」。
40. 於此指出，因憂心招致不公平或「靠關係」的批評，策展人與藝術家之間的大學與藝術院校友網絡系統通常是不公開的。此處列出這份名單的目的是要以評論性的角度進一步對雙年展機制加以討論。
41. 由專家組成的委員會，可採由本國委員，或國際間的專家學者組成的形式。
42. 封閉型的競賽僅限某個組織或地區的成員方有參加資格。
43. 美國陶藝教育學會的主要評審展（共3位評審）是開放給所有該組織的現有（美國與國際）成員，和所有住在美國，年滿18歲的陶藝家。
44. 瓦洛希國際雙年展自2006年起只開放給歐盟成員，另外再提名一個國家做為客座展出單位。
45. 邀請展的特色是，由一組國際專家學者組成的委員會，在籌劃階段便先行挑選出一群已設定人數的參展藝術家。
46. 從假設性的角度來看，機制2和3是可以結合執行的，但可行度不高，因為在同一場雙年展下涵蓋兩種競賽很難為觀眾帶來啟發，甚至不易理解。

While the four themes appear to divide the works into distinctive separate thematic groupings, there are considerable zones of overlap and fluidity among the groups. Three conceptual clusters are discernible:

1. Firstly, an interest in the built environment and especially the post-industrial landscape runs through the exhibition.⁸
2. Secondly, a reflection on contemporary utilitarian vessels unites the four different thematic sections of the Biennale.⁹
3. A reflection on the human body, and especially the post-colonial body, traverses the TCB.¹⁰

I

A Reflection on the 'Expanded Field' & Contemporary Ceramics

The application of the concept of the 'Expanded Field' to contemporary ceramics is a central proposition of the 2014 TCB, which is characterised by the inclusion of various 'non-clay' works such as still¹¹ and moving images,¹² and maker-spaces.¹³ The decision to explore the 'Expanded Field' is motivated by two factors. Firstly, it is a homage to the thirty-fifth anniversary of the publication of Rosalind Krauss' land-mark essay, '*Sculpture in the Expanded Field*'¹⁴ which responded to vanguard sculptural practices in the West (especially the USA) of the late 1960s and early 1970s and contributed to a better understanding of contemporary art practices.

Secondly, a genuine interest in a broader definition of ceramics has been developing in recent years. In terms of historical precedents of ceramics biennales that have expanded the ceramics field, the 2007 Biennale 'C ramique et verre contemporains: Parcours C ramique Carougeois' in Switzerland included photography,¹⁵ design¹⁶ and a collective of six artists who specialise in ceramic jewellery¹⁷. Furthermore, a growing interest in 'multi-media' ceramics biennales is developing in East Asia, as exemplified by at least two editions of Korean ceramics biennales.¹⁸ Similarly previous editions of the Taiwan Ceramics Biennale have included various multi-media works.

This essay sub-section will deconstruct Krauss' notion of the 'Expanded Field', before considering its relationship with contemporary Taiwanese ceramics. Inspired by the works of Robert Smithson, Richard Serra, Robert Morris, Donald Judd, Walter De Maria, Robert Irwin, Sol LeWitt, Bruce Nauman and Mary Miss among others, Krauss argued that sculpture practices in the late 1970s had 'become almost infinitely malleable'(30). Earthworks, conceptual art and other new aesthetic forms, according to Krauss, required a new way of thinking about art, which was both flexible and expansive and marked a significant rupture with past practices.

The second key notion developed by Krauss was the diversified (multi-media) practices of individual artists. She advocated that individual artists occupy, 'successively, different places within the expanded field' (42). Furthermore, she argued that art should be produced in relation to 'logical operations on a set of cultural terms for which any medium... might be used' (42). Insisting of the centrality of 'logical operations on a set of cultural terms, (42)' Krauss disregarded material or medium.

Krauss' essay has been criticized on many accounts. Most importantly, it displayed a brazen American bias and failed to contextualize the 'Expanded Field' within broader international trends, most notably within avant-garde practices of Europe and Japan.¹⁹ Her categories of ontological absences (not-landscape and not-architecture) (36,37) that defined contemporary sculpture, excluded not-objects and not-utilitarian works, although this was clearly implied! Thus, her essay effectively compounded and extended the Modernist²⁰ disregard for craft practices, including ceramics.

While the Fine Art world (if indeed such a hypothetic, monolithic establishment can be imagined!) in the West and within various spaces in the non-western world, increasingly embraced pluralistic practices within the Postmodern era; throughout the 1970s, 1980s and into the 1990s, the arts education programs of the vast majority of tertiary art education institutions (including universities and various 'technical' universities) remained rigid. Most craft, ceramics and studio practice students continued to specialize in a single medium.²¹

While Krauss perhaps unwittingly, reinforced the differentiation and polarization of arts and crafts, the Postmodern epoch in which she was rooted, offered a significant Relativist democratization in terms of its capacity to appreciate 'craft' works (Greenhalgh 2002:14). Thus, simultaneous to the publication of her essay, the oeuvres of some predominantly white male American artists who remained faithful to a single medium – ceramics – such as Robert Arneson, Rudy Autio and Peter Voulkos, were celebrated for their singular, engagements with creation processes; especially performative, expressive and gestural transformations of clay.

I could dedicate this essay to discussing the uneven reception of Krauss' thoughts, particularly among the ceramics sector. However, I believe that this is not particularly relevant in this specific instance. Rather, I would prefer to focus my attention on the reception of Krauss' essay in Taiwan. My subsequent analysis of Taiwanese ceramic history is not an exhaustive body of scholarly research; rather it is intended to convey an ongoing, open dialogue.

Herewith follows a brief summary of Taiwan's ceramic history:

Within Taiwan, ceramics has been practiced by First Nations groups since the Neolithic period, about 3500 to 2000 years ago. From 1648 Han Chinese immigrants settled in the Yingge region and cultivated the valley. The ceramics industry was established from about 1804 by the Wu-An family. The early generations of immigrant potters produced humble dinner ware and tiles. The forms and decorative motifs that characterized Yingge ceramics remained relatively constant until late in the Japanese colonial period. From 1931 intense industrialization was enforced upon Taiwan to economically support the Japanese war efforts. Yingge potteries benefitted indirectly from this increase in demand for industrial ceramics. When the Japanese invaded mainland China, launching the Second Sino-Japanese War (July 1937), many potters in Yingge returned to the mainland. In the post-war years, the Chinese Communist trade embargo resulted in a shortage of bowls and dishes, which massively spurred the Yingge tableware industry. From the early 1960s the Taiwan Handicraft Promotion Centre promoted the international export of vases, piggy-banks, tureens and ornaments (Su 2004 & Hsieh 2002).

Contemporary ceramics in Taiwan are characterized by a tentative exploratory phase in the 1960s and 1970s, 'explosive growth' in the 1980s, and maturity in the 1990s (Chiang 2009:15). The return of local artists who had studied abroad; in conjunction with the commercial, craft and folk ceramics are associated with the development of the contemporary ceramics scene in Taiwan. Two key exhibitions that marked this development were the 1981 'Exhibition of Taiwanese and Japanese Ceramics Artists' and more recently, 'Surveying and Testing the Foundations: Contemporary Ceramic Sculpture in Taiwan' in 2009.

The contemporary Taiwanese ceramics scene remains relatively grounded in Yingge, but practitioners are also found all over the island. The Yingge Ceramics Museum (YCM) has an extremely active education department and boasts a dynamic variety of temporary exhibitions (of Taiwanese & international artists), together with an informative permanent display. The work of designers, contemporary artists and ceramics artists are exhibited and collected by the YCM. Technical excellence (both in respect to form and finish) is both actively nurtured and celebrated by the YCM. For example, the YCM has ongoing exhibitions dedicated to celebrating the Masters of tenmoku, celadon, crystalline and other glazes. In parallel, the Museum supports a variety of other projects, including local branding initiatives, as well as international projects, such as this Biennale, which seeks to reflect on new trends in ceramics.

The multi-disciplinary call of Krauss has been heard internationally, and many ceramics artists have responded. Yet, in Taiwan, as in many other nations, ceramics artists choose to defy this call. There are many possible reasons for this defiance, including technical, cultural and economic, and these factors are considered subsequently.

1. Technical – The ceramics creation process is long, and relatively complex – in comparison to various other art forms. Each stage of the ceramics creation process (clay preparation, fabrication, decorating and firing) requires a significant degree of expertise. In particular, the firing process involves numerous unforeseen hazards and even the most professional of artist has occasional nasty kiln surprises!
2. Cultural – A real pride in ceramics heritage exists in East Asia, as exemplified by the numerous specialist ceramics museums, prestigious prizes, well-endowed biennales and culture of honouring respected potters as ‘Important Intangible Cultural Properties’, also more commonly known as ‘Living National Treasures’ or ‘Masters’.
3. Economic – Within an East Asian context, a mature and robust collector’s market exists for utilitarian ceramics. Indeed, I have been told by numerous local ceramics artists that it is relatively easy to sell functional works, and difficult to sell sculptural ceramics in Taiwan, as the market for these objects is far more limited.

Until recently there has been a deafening silence from the academy in respect to human-scaled and utilitarian objects, which were particularly depreciated within Art Historical circles. While in 1958 the French philosopher Gilbert Simondon eloquently offered a visionary response that valorised ‘technique,’ sadly, his research got ‘lost’ and was not heeded until recently. Simondon argued:

It is really not enough to enter the studio with the worker or slave, or even to learn how to mould or throw [pottery]. The point of view of the working man is still much too exterior to the creation of a form that is essentially ‘technique. It is necessary to enter into the mould, become both the clay and the mould, live and feel their mutual operation to be able to think about the creation of forms (1958 own translation).

Simondon explains that it is essential necessity to appreciate the techniques associated with various studio practices (including, but not limited to ceramics) in order to understand both the art and the artist. Within the academy, a more nuanced interest in ‘technique’ is often manifested in interdisciplinary research and within ‘new’ disciplines such as Cultural Studies, Design Ethnography, Science and Technology Studies and Social Design. One of the key proponents is the French theorist, Bernard Stiegler, who argued that the role of ‘technics’ has been repressed throughout the history of philosophy (1994). The appreciation of ceramics, especially utilitarian wares, can be located in diverse philosophical arguments that have emerged in recent decades. A brief summary of some key arguments concerning utilitarian ceramics follows:

1. They can act as physical markers within domestic and other spaces.
2. They can serve as souvenirs or mementos, reminding us of people, time and place.
3. They can act as meditating agents within meals, ceremonies, celebrations and rituals. In a variety of different spaces (including the family and work environment), utilitarian objects can serve to mediate human relationships, articulate identities (both gender, age and class) and inform social hierarchies of dining.
4. They may be celebrated as signifiers of ‘taste’ or refinement and other forms of social prestige and connoisseurship.
5. The latter notion is intimately linked to the art market, and the presence of the international financial market (including financial speculation) is not negligible. I note that the prices of wood-fired pottery in Taiwan are rising significantly in response to the growing scarcity of these products, as a result of the decrease in wood-firings because of recent patterns of urbanization and allied questions of pollution.
6. In recent times, utilitarian vessels have been used by artists in acts of social engagement, including community stewardship and environmental activism²² and have the potential to instill pride within disempowered communities.²³
7. When viewed as ‘things,’ utilitarian ceramics allow us to acknowledge our individual ways of seeing—not only looking at things, at their constellations and relations; but also at our relations with other people.
8. The role of the object within society is a subject of vibrant debate in contemporary European philosophical circles. The German philosopher Peter Sloterdijk (1988), inspired by Heidegger’s notion of Dasein,²⁴ argued that ‘man’ needs to construct things in order to construct the world, and that objects contain the exteriorisation of memory. This reconfiguration of the subject/object complex, according to Bernard Stiegler, is not a causal relationship (ie with a cause and effect), rather it is a ‘closed’ transaction, and the way we use objects or the

way we operate within technical environments, is the way we construct ourselves and the world.

9. In a similar vein, Nicholas Mirzoeff takes a psychoanalytical view in his book, *The Right to Look* (2011), when he argues that ‘things’ are ultimately a kind of prism for looking at ourselves.

While in recent years the academy has started to appreciate domestic and utilitarian objects, artists obviously have not waited for this valorization! Most artists implicitly understand these philosophical considerations. They peruse their art, anchored within and comforted by the weight and depth of ceramics history. Within Taiwan as elsewhere, many ceramics artists display a notable degree of self-reflexive autonomy and certain stoicism. They simply prefer not to engage in a frenetic pursuit of occupying successive, different places within the contemporary expanded field. This choice, I believe, is not motivated by reactionary impulses. Rather it is a deliberate, courageous, positivist choice – and one which should not be devalued or derided. Indeed, this choice should be celebrated as an act of critical ‘agency.’ Adopting a Marxist conception of the notion of ‘agency,’ I argue that this positivist choice (agency) refers to the capacity of individuals (or groups) to act independently and to make their own free choices, and challenges the dominant social structure that may seem to limit or influence their opportunities.

Thus, my relationship with Krauss is ambiguous. I have appropriated Krauss’ ‘Expanded Field’ as a somewhat superficial conceptual tool to anchor the key characteristic of the TCB, namely that of an interactive multi-media exhibition that quite literally expands the ceramics field. Her essay has also served as a stimulus for developing a critical reflection on historic and current ceramics practices within Taiwan, and elsewhere. The notion of the ‘Expanded Field’ also serves as a useful tool to unite the four different sub-themes. At the same time, I am critical of Krauss’ research which has contributed towards the systemic marginalization of studio arts (as previously discussed).

It may be argued that ceramics artists who reject Krauss’ *modus operandi* essentially adhere to the *informe* or ‘formless’ principle described by the French philosopher, Georges Bataille (1929). The *informe* negates the privileges of form, while offering nothing as an alternative. It allows artists to create instances of slippage and rupture within the ceramics discipline and within the arts more broadly. On a literal level, clay, because of its fundamentally malleable nature, is a medium that offers some of the most potentially diverse repertoires of responses to these existential, rhetorical and systemic questions.²⁵ The TCB also responds to Bataille’s notion of the formless field by incorporating the full spectrum of ceramics production – from rural Zulu artists to high-tech experimental digital projects. The *informe* concept enables one to ‘level the playing-field’ and side-step the hierarchies associated with these different domains. The TCB thus celebrates the creative engagements of ‘fine artists’,²⁶ sculptors,²⁷ studio potters,²⁸ designers,²⁹ artist-designers,³⁰ architects,³¹ makers³² and rural artists³³ which respond to the four sub-themes.

In conclusion, I believe that many ceramic artists, especially makers of utilitarian wares, display a significant degree of philosophical agency in their capacity to act independently and engage in making free choices regarding the expanding, formless (*informe*) ceramics field. I view this heteroclitic diversity as a source of wealth that is transforming the way in which we understand contemporary ceramics.

Professional Modus Operandi and Networks

Integrally associated with the diversity of the formless (*informe*) contemporary ceramics field, is a reflection on the *modus operandi* of participating artists. Most of the participants in the TCB work individually, but they are by no means isolated. I wish to emphasize the fact that they all form part of dense social and professional networks. The sharing of skills, ideas and behaviour which is facilitated by these networks, results in the production of more sophisticated and ambitious work. I have investigated some of the key professional networks that link TCB artists, which is included as Appendix 1. This table enables us to observe some key characteristics of the TCB, namely numerous dense, interlocking networks. Individuals are linked to each other and to various institutions in multiple ways, including long-term partnerships, short-term or project based collaborations, inter-personal networks associated with friendships, family networks and informal apprenticeships etc, institutional affiliations, digital networks and future networks. Most of the institutions

that are listed in the table are leaders and pioneers, and may be argued to be agents that collectively set international 'bench-marks'. They function as conduits for the transmission of technical and theoretical skills, innovation and other best practices. While most of the TCB artists do not know each other, I believe that they are connected directly to each other by cohesive bonds that are formative in terms of intellectual and artistic behavior. These reciprocal, expanding networks inform each other, and us – the viewers, and constitute a key element of the TCB.

In conclusion, like a ceramic artist, I have engaged in a process of kneading, manipulating, adding to and subtracting from Krauss' 'Expanded Field'. I have enlarged Krauss' 'Expanded Field' in three significant ways. Firstly, I recognize the importance of technique. Secondly, my curatorial practice is grounded in the application of contemporary critical theory. Thirdly, this project is underscored by the recognition of the importance of international networks of excellence and innovation. The TCB, via its combination of these three factors, is creating an innovative new model of an *informe*, expanding the (human and digitally) networked field.

II

A Reflection on the Significance of the TCB in Terms of the International Ceramics Biennale Circuit

This section focuses on an exploration of the ceramics biennale phenomenon, and presents a comparative analysis of the TCB with other international ceramics biennales in terms of its structure. Subsequently, the role, function and critical content of the TCB will be considered.

A reflection on the structure of the TCB

The ceramics sector is experiencing the rapid proliferation of specialist Biennales. I am aware of over 20 international ceramics biennales and triennials³⁴ and a number of important international ceramics festivals³⁵. The vast majority have been established in the past decade. Obviously the structure, aims and objectives of these Biennales vary massively. Despite pretences to the contrary, the majority of these Biennales have an overarching national interest.

The oldest of these Biennales are the Faenza Ceramic Art Competition, Italy³⁶ (established 1938) and the Biennale Internationale de Vallauris, France (established 1966). Within East Asia the triennial International Ceramics Festival Mino, Japan (established 1986) is the oldest international ceramics platform. The main exhibition of all three of these events is structured as an international competition. These competitions may be open to ceramic artists from all nations (such as Mino) or may be restricted by membership of a region (for example, European citizenship is currently mandatory for participation in the Biennale Internationale de Vallauris).

The YCM, Taiwan and the Gyeonggi International Ceramic Biennale (GICB) Korea established a second generation of Ceramics Biennales in East Asia. These two leading institutions are characterised by an ongoing, self-reflexive dialogue with the region, and international trends. They are experimenting with alternative models for conceiving, organising and operating biennales. It is clear that the value of the competitive biennale model has been questioned in recent years, as noted in this volume by Chiang in her essay entitled 'Trends in the development of contemporary ceramic art and strategy of the Taiwan Ceramics Biennale: an extended reflections on a Panel Discussion' (15-17).

The value of this competitive model has been questioned in recent years. This is because competitions generally produce an exhibition that has no coherent or logical structure. Similarly, the designation of a winner is often a problematic and vainglorious endeavour when the committee or judges are faced with a selection of vastly diverse, yet excellent works from all over the globe. It is thus entirely understandable that some key players among the generation of recently established ceramics biennales are experimenting with alternative models for conceiving, organising and operating biennales.

Three distinct new curatorial models for ceramics biennales are evident:

1. An international curatorial competition that selects an independent guest curator who conceptualises the biennale and invites artists. This form of Biennale, which is pioneered by the YCM, is structured by a thematic selection of works (such as the 2010 & 2014 TCB).
2. An invitational competition overseen by a committee of experts (such as the 2013 GICB, Korea)
3. An international biennale structured by a panel of National Commissioners who nominate artists from their respective home country (for example, the 2014 European Ceramic Context, Bornholm, Denmark or the European Ceramics Biennale, Mons, Belgium.)

These new models are flexible and may be modified as required. Furthermore different models may be used in alternating editions. For example, since 2010 the TCB articulates a dual structure model that alternates between an international curatorial competition and an international competition for artists. Another hybrid biennale model is the 2013 British Ceramics Biennale, which included two national competitions and a series of additional exhibitions curated by guest curators.

These various historic and contemporary biennale models result in significantly different exhibitions. Each different biennale model presents specific advantages and disadvantages, which are explored in Appendix 2. It is important to note that when a ceramics biennale is hosted within a specialist ceramics museum, a Hybrid Biennale experience is automatically simulated, as the museum offers visitors the opportunity to simultaneously visit other exhibitions such as the permanent collection and temporary exhibition/s.

From the comparative survey that is tabled in Appendix 2, I conclude that a Hybrid Biennale model clearly maximises the benefits of visiting a ceramics biennale, and it is thus not surprising that this format has been adopted by most of the major international ceramics biennales. The adoption of the Hybrid Biennale format in conjunction with a curatorial competition appears to fully optimise the creative potential of the Biennale format. This Hybrid format, which is used by the TCB in alternating cycles (2010 and 2014), I believe can still be further developed by the YCM. For example, the combination of an international curatorial competition and with a network of parallel exhibitions, possibly curated by a confederation of partner organisations and institutions within Yingge and Taipei, could broaden the reach of the event, and facilitate the participation of a greater number of Taiwanese artists. This noted, I have no doubt that the TCB will continue to evolve, seek out new forms of engagement (both curatorial, and theoretical), and will consolidate its influence as a land-mark biennale within the East Asian region and beyond!

A reflection on the role and function of the TCB

Aspects of the critical content have already been addressed in previous sections of this essay, however I wish to emphasize the importance of the shift articulated by the 2014 TCB from what I term a 'narrative' or 'generic' approach to content,³⁷ to a more rigorously critical and theoretical approach, as displayed in the four themes of the TCB. This noted, the issue of discourse extends beyond a rigorously critical and conceptual approach. It incorporates the questioning of the function of the TCB.

From the mid-90s, international art biennales aimed to link local art scenes with international scenes. This helped to shift the focus from dominant western art centres to other locations. In some instances these events help to strengthen local artistic scenes. In other instances, such as the second (and last) Johannesburg Biennale curated by Okwui Enwezor in 1997, vocal public criticism forced the event to close prematurely, as platforms for dialogue between international and local artists failed.

Does this Biennale paradigm work or is it just a political exercise associated with cultural tourism and international diplomacy? Certainly, it is hoped that the next TCB will engage with a self-reflexive examination of this question as the Taiwanese Biennale sector continues to expand. I hope that the 2014 TCB is a watershed event that will enliven ongoing discussions about role, form and content of East Asian craft biennales.

III Conclusion

Asia is the cradle of fine ceramics. The esteem for the ceramics medium is reflected in the caliber of East Asian ceramics museums and their programs, including international biennales. Within Korea, Taiwan, Japan,³⁸ China, and more recently in Indonesia, the past decade has witnessed a gradual move away from ceramics biennales that are characterized by a purely competitive and/or celebratory tone. Increasingly, contemporary Asian international ceramics biennales and ceramics festivals are moving toward a more conceptual and contemporary approach to ceramics. The 2014 TCB is firmly engaged in this evolutionary trajectory. It offers a new way of thinking about a ceramics biennale that is grounded in contemporary critical discourse. The broad scopes of the four themes offer the possibility to both literally and conceptually expand the field.

The 2014 TCB is a land-mark, pioneering exhibition in Asia as the first regional ceramics biennale that critically reflects on new technologies. What is the relationship between the hand, clay and these new tools? What is the capacity of these digital tools to create new forms, networks and ways of thinking about clay? How do these new tools permit artists and designers to ask pertinent questions about ceramics and our society? Is this the future of ceramics? I believe that these questions will spawn a series of responses, and like a Chinese box, will raise new debates. The quality of these debates will shape the future of this intrinsically malleable, *informe* domain.

Terra-Nova, is a word that means many things to different people. For linguists, the term Terra-Nova literally means 'New Land' or 'New Earth' in Latin and various other Romance languages. For scientists and historians, the Terra Nova Antarctic Expedition led by the British naval officer and explorer, Robert Falcon Scott (1868 -1912) made valuable observations in biology, geology, glaciology, meteorology and geophysics, but ended in tragedy. For biologists the Terranova is an intestinal roundworm of the Anisakidae family. For the lovers of the cult film Star Trek, Terra Nova is the name of one of the first planets colonized as well as the name of the first season of the television series. In addition, there are research institutes, publications, songs, games, films, theatrical productions, television channels, schools, fictional places and real hamlets, towns, municipalities, rivers, oil fields and parks bearing this name. This semantic multiplicity of Terra-Nova is metaphoric of the TCB contemporary ceramics / critical currents which embraces a diversity of practices, renews ancient traditions, and looks resolutely to the future.

Appendix 1

Table 1. Profiles of Some of the Collaborative Networks Operational in the TCB.

Type of Collaborative Network	TCB Artists
Long-term Partnerships	<ul style="list-style-type: none"> the duo of Belgian designers associated with Unfold (Claire Warnier and Dries Verbruggen). the trio of young Indonesian artists associated with the artist collective Tromarama (Febie Babyrose, Herbert Hans Maruli A. and Ruddy Hatumena). the collaborative partnership between the French engineer Sonia Laugier and designer François Brument (In-Flexions design studio). the Taiwanese designer, Rock Wang, who is a part of the collective, Studio Qiao.
Short-term or Project-based Collaborations	<ul style="list-style-type: none"> the collaborative venture between the Italian sculptor Pierluigi Pompei³⁹ and the Dutch composers Rob van Rijswijk and Jeroen Strijbos. Unfold's collaborations with Taiwanese designers in their Stratigraphic Manufactory project. Rock Wang's (Studio Qiao) collaboration with the craft artists Chen Pei-ze and Huang Rui-shan for the production of the 'brick plan' prototypes. Andile Dyalvane and Ceramics Master Chan Guo-xiang François Brument and Sonia Laugier with Ceramics Master Chan Guo-xiang and YCM staff Ken Liu.
Inter-personal Networks Associated with Friendships, Family Networks and Informal Apprenticeships etc	<ul style="list-style-type: none"> Significant inter-personal networks are evident among the 3d printing milieu. These networks, I believe, have influenced the direction of new research in digital printing. For example, Unfold, Brian Peters and Jonathan Keep have been involved in workshops and other collaborative projects. Both Unfold and François Brument have been guests at the l'Ecole Supérieure d'Art et de Design, Valenciennes where I teach. Dense networks of informal collaborations are evident among the group of South African ceramic artists who specialise in Zulu beer pots. Historically and even today, in certain rural families, potters are assisted by their daughters, granddaughters or sisters as evident in the Nala and Magwaza families. Ian Garrett was apprenticed to the legendary Zulu matriarch, Nesta Nala (1940–2005). Clive Sithole knows the Nala family intimately, having spent time learning from Nesta Nala in 2004. He had a joint exhibition with her daughter, Jabu Nala, at the African Art Centre, Durban in September 2009. Similarly, Simphiwe Belle has received training from Clive Sithole.

Institutional Affiliations	<p>Art Museums and other cultural institutions operate as nodes for creating, organizing and sustaining dense professional networks. I note in particular the Yingge Ceramics Museum's role within Taiwan and East Asia, as a leading ceramics institution. The vast majority of Taiwanese ceramics artists have participated in a group exhibitions at the Museum.</p> <p>Artists who have exhibited at the YCM include</p> <ul style="list-style-type: none"> • Fang Po-ching, Lee Yong-ming, Wang Yi-hui, Lu Chi-chang, Lee Chin-sheng, Hsu, Ming-hsiang, Tsai Jr-yung, Peng Shao-hsiang and Chen Kao-teng. In addition, work by Elenor A. Wilson, Miki Yoko and Jiang Yanze have also been shown in the YCM. <p>Similarly, some of the TCB artists have participated in exhibitions organised by the Korean Ceramics Biennale Foundation.</p> <ul style="list-style-type: none"> • These artists include Cho Ming-shun, Jiang Yanze, Ju Se-kyun, Gustavo Pérez, K. Deniz Pireci, Pierluigi Pompei, Li Xiaofeng and Clementina van der Walt. <p>University and Art School alumni networks tacitly operate within the TCB, as they do in most similar projects.⁴⁰ In relatively small countries, such as South Africa, Taiwan and the Netherlands, where there are a limited number of specialist tertiary teaching institutions, these Alumni networks are especially evident.</p> <ul style="list-style-type: none"> • Within Taiwan, many of the artists that were invited to participate in the 'Shattered, Upcycled, recycled' section as well as Elenor A. Wilson are associated with the National Taiwan University of the Arts. • My Alma Mater, the University of KwaZulu-Natal, South Africa, has historically been an important educator in the ceramics domain and some TCB artists, including Clive Sithole, Ian Garrett and Jonathan Keep are former graduates of this institution. • Michelle Legg, Eugene Hön and Clementina van der Walt are all former graduates and teachers of the University of Johannesburg, South Africa. • Malin Lundmark, Rock Wang and Tong Ho (Studio Qiao), Bouke de Vries, Pierluigi Pompei, Claire Warnier and Dries Verbruggen (Unfold) are associated with the prestigious Design Academy Eindhoven in the Netherlands. <p>Memberships of prestigious bodies also play an important role in giving an artist visibility, including the International Academy of Ceramics (IAC).</p> <ul style="list-style-type: none"> • IAC Members in the TCB include Gustavo Pérez, Ian Garrett, Eugene Hön, Clementina van der Walt and Jiang Yanze. <p>International Residency Centers are key centers for developing professional networks and undertaking ambitious projects. Some of the TCB artists have been affiliated with the prestigious Guldagergaard - International Ceramic Research Center, Denmark.</p> <ul style="list-style-type: none"> • Jonathan Keep, Andile Dyalvane, Francesco Ardini, Neil Brownsword, Jiang Yanze, Gustavo Pérez and Ruta Pakarklyte. <p>TCB artists that have undertaken residencies at the pioneering European Ceramic Work centre, 's-Hertogenbosch, the Netherlands.</p> <ul style="list-style-type: none"> • Brian Peters, Pierluigi Pompei, Nicola Boccini and Neil Brownsword.
Digital Networks	The internet is the ultimate networking tool and has enabled contemporary collaborative projects to defy traditional geopolitical and national borders.
Future Networks	In association with the TCB, numerous professional and social networks have been created and will continue to form between individual artists, academics, curators, collectors and the public.

Appendix 2

Table 2. Comparison of the Possible Advantages and Disadvantages Associated With Various Biennale Models.

	Model	Possible Advantages	Possible Disadvantages	Example
1	Guest Curator via International Curatorial Competition	1. The guarantee of the highest possible standard due to the competitive format. 2. A coherent curatorial vision.	Final exhibition dependent on the curator's professional network and knowledge of artists.	TCB 2010, 2014
2	Non-competitive Biennale curated by a committee of invited experts ⁴¹	A committee of experts ensures a rich pool of knowledge.	1. Individual and institutional politics necessarily result in compromised choices. 2. Difficulty to ensure curatorial or thematic cohesion in the exhibition.	<ul style="list-style-type: none"> • European Ceramics Biennale, Belgium. • Jakarta Contemporary Ceramics Biennale, Indonesia.
3	Open Competition	1. The possibility for any qualifying individual artist to participate. 2. A rich & diverse range of works.	Lack of thematic cohesion in the exhibition.	<ul style="list-style-type: none"> • Faenza Ceramic Art Competition, Italy. • International Ceramics Festival Mino, Japan (Triennial). • TBC 2004, 2008, 2012
4	Closed Competition ⁴²	A relatively rich and representative range of work.	Lack of thematic cohesion in the exhibition.	<ul style="list-style-type: none"> • Main exhibition of NCECA,⁴³ USA. • Main exhibition of the Biennale Internationale de Vallauris, France⁴⁴
5	Invitational Competition ⁴⁵	A rich & diverse range of works is ensured by the presence of high-profile guest artists.	1. Lack of thematic or intellectual cohesion in the exhibition resulting in the recourse to vague and open themes. 2. Institutionalisation of a limited range of high profile artists.	Main exhibition of Gyeonggi International Ceramic Biennale, Korea.
6	Hybrid Biennale characterized by combinations of models, eg models 1 & 3, 3 & 4, 2 & 4. ⁴⁶	1. A rich variety of different types of exhibitions and optimisation of a visitor experience. 2. See the advantages listed in models 1, 2 and 3.	See the disadvantages listed in models 1, 2, 3 and 4.	<ul style="list-style-type: none"> • Gyeonggi International Ceramic Biennale, Korea. • British Ceramics Biennale. • NCECA, USA.

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- 1 Makers are a 'sub-culture' of individuals or small groups that are committed to reusing, repairing, reassembling and (re)inventing objects, processes and tools. They generally use eclectic combinations of raw material and recycled or re-deployed digital devices. Do-it-yourself (DIY) and do-it-with-others (DIWO) techniques and processes are core values. On a philosophical level, makers explore ideas about ownership in a world of built-in redundancy, and most makers are engaged in open source protocols.
- 2 The TCB features leading artists from Europe, Asia, North and South America and Australia, and is characterised by a significant presence of African and Taiwanese artists.
- 3 The TCB aims to boost Taiwanese ceramics and facilitate a harmonious regional East Asian equilibrium in respect to the inclusion of Korean, Japanese and Chinese artists.
- 4 These 'marginalised' voices include Muslim, Latina and rural African women. Works by K. Deniz Pireci (Turkey), Kukuli Velarde (USA / Peru) and the various Zulu ceramics artists, including Thandiwe Mabhengu Magwaza, Zanele Nala, Shongaziphi MaXaba Magwaza, Mamile Ngema, Nesta Mathom Nala, Mncane Mzuza, Buzephi MaKhanyile Magwaza, Thembi Nala are representative of these sectors.
- 5 Reflecting or characterized by both local and global considerations.
- 6 Upcycling is the process of converting waste materials into new products of better quality or for better environmental value.
- 7 The term 'digital materiality' describes contemporary global material culture, which is increasingly enriched with digital characteristics where data, material, programming and construction are interwoven (Gramazio & Kohler 2008).
- 8 In the Glocal Identities section this is evident in the works of Elenor A. Wilson, Ivette Guier Serrano, Gustavo Pérez, Andile Dylvane, Tromarama and Neil Brownsword and Kim Ju-ree, among others. In the Shattered, Upcycled & Recycled Ceramics section, works by Shlomit Bauman, Ruta Pakarklyte, Wang Yi-hui, Lu Chi-chang, Hsu Ming-hsiang, Lee Chin-sheng and Studio Qiao exemplify this concern. Within the 3D & CNC section an interest in the built environment is evident in the work of Brian Peters. Within the Digital Materialities section the work of Miki Yoko eloquently evokes a dystopian post-industrial landscape.
- 9 In the Glocal Identities section this is exemplified by works from Jiang Yanze, Fang Po-ching, Andile Dyalvane and the 12 contemporary South African artists who produce Zulu beer pots. The vessel is also present in works by Ju Se-kyun and Francesco Ardini in the Digital Materialities section; in the Shattered, Upcycled & Recycled Ceramics section in works by Malin Lundmark, Chen Kao-teng and Studio Qiao; and the 3D & CNC section as evident in the works of Suzanne Trocmé, Unfold, François Brument and Sonia Laugier.
- 10 This is evident in the Glocal Identities section, as exemplified by works by Kukuli Velarde, Clementina van der Walt, K. Deniz Pireci and Li Xiaofeng and Lee Yong-Ming. The human body is recalled in works by Bouke de Vries, Martin Klimas, Peng Shao-hsiang and Tsai Jr-yung in the Shattered, Upcycled & Recycled category; and in the Digital Materialities section by Pip McManus and Miki Yoko.
- 11 Martin Klimas' (Germany) photos depict shattering porcelain ornaments.
- 12 For example, the Australian Pip McManus' film, *Night Vessel* which depicts a clay figure and a metal boat in a dark, aquatic environment.
- 13 Maker spaces include Unfold's Stratigraphic Manufactory and l'Artisan Electronique, In-Flexions 'and Brian Peters' installations.
- 14 Krauss, R. 1979. Sculpture in the Expanded Field. *October*. Vol. 8., pp. 30-44
- 15 The Biennale included a photograph by the Ni Haifeng, a Chinese artist who has been a resident of Holland since the 1990s.
- 16 The Biennale included work by Ramdam Design, Switzerland.
- 17 These jewelers included Antje Bräuer (Germany), Rian de Jong (Holland), Diana Dudek (Germany), Julie Usel (Switzerland), Manon van Kouswijk (Holland) and Andréa Wagner (Holland).
- 18 The 3rd World Ceramic Biennale 2005 Korea, entitled 'Trans-Ceramic-Art' aimed 'to define the future of ceramic art by presenting a new paradigm of ceramic art works in which diverse genres are crossed and integrated. The 6th International Competition for the Gyeonggi International Biennale (2011) introduced the concept of CeraMIX to encompass numerous materials, techniques and genres (such as metal or glass) used with ceramics. The organisers aimed to move beyond the classic dichotomy of ceramic design and art, and reinterpret traditional values in ceramics.
- 19 The supposed radicalism of this rupture with past practices has over the past decades been tempered by a more nuanced and balanced global art history, which includes international groups such as the Japanese Gutai Art Association (active 1954–72), Italian Arte povera, the corpus of international Body Art, Performance Art and Feminist interventions, as well as the growing number of artists that worked with experimental film and other new technology, including personal computers; among others.
- 20 Within the West, over the twentieth century, ceramics was increasingly saddled with a series of pejorative associations, including that of a sustained studio practice that embraces a single medium, associations with the ornamental, the (non-heroic) object and 'applied' arts, often linked to domestic spaces.
- 21 I note the problematic nature of this sweeping generalisation, and note that there are numerous exceptions to this observation.
- 22 I note for example the activist tactics of the Guerrilla Mug Assault of The Clay Studio in Philadelphia which engaged with consumers of take-away beverages (primarily coffee) and habits associated with the thoughtless consumption of disposable cardboard, plastic and polystyrene goblets.
- 23 Ilana Crispi's 'Tenderloin Project' involved the cleaning of a filthy, drug-infested San Francisco neighborhood park. Local children subsequently created ceramic vessels and furniture from the park dirt, and reclaimed this space.
- 24 Heidegger argued that human subjects had to be reconceived in an altogether new manner, as 'beings-in-the-world.' This notion

represented the opposite of the Cartesian notion of humans as 'things that think.'

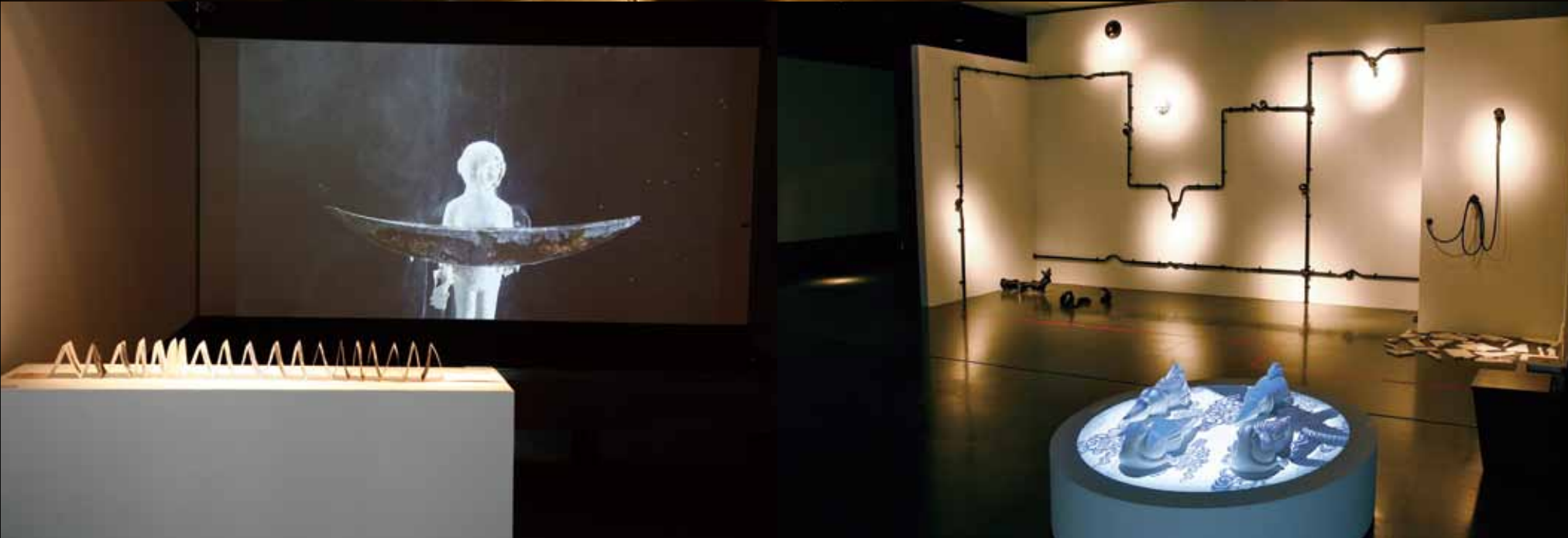
- 25 I note that Bataille's notion of the informe has been used rather literally in some recent exhibitions and publications, including the New York based Gladstone Gallery's 2007 exhibition 'Makers and Modelers: Works in Ceramic'; 'Dirt on Delight: Impulses That Form Clay' curated ICA, University of Pennsylvania in 2009 and the special edition of *Artpress 2* magazine in Dec 2013, which focussed on 'sloppy' works that emphasize process and relationships between objecthood and clay.
- 26 Artists present on the TCB include, for example Neil Brownsword, Kukuli Velarde, Francesco Ardini, Eugene Hön, Miki Yoko, Pip McManus, Bouke de Vries, Gustavo Pérez, Tromarama and Ruta Pakarklyte, among others.
- 27 Sculptors present on the TCB include Pierluigi Pompei, Li Xiaofeng and Lee Yong-ming.
- 28 Ian Garrett, Lee Chin-sheng and Hsu Ming-hsiang refer to their practice as Studio Ceramics.
- 29 Designers present on the TCB include Studio Qiao, Malin Lundmark, Suzanne Trocmé, Claire Warnier and Dries Verbruggen of the design studio Unfold, and Igarashi Hitomi, among others.
- 30 Artist-Designers present on the TCB include Jiang Yanze, Andile Dyalvane, Shlomit Bauman, Fang Po-ching, Nicola Boccini, Cho Ming-Shun, Jonathan Keep and Elenor A. Wilson.
- 31 The sole architect present on the TCB is Brian Peters.
- 32 Makers present on the TCB include François Brument and Sonia Laugier.
- 33 This includes, for example various Zulu potters from KwaZulu-Natal in South Africa.
- 34 These include the Australian Ceramics Triennale, Adelaide, Australia / Biennale de la céramique et du verre contemporains, Carouge, Geneva / Bienal Internacional de Cerámica de Manises, Spain / Biennale Internationale de Vallauris, France / British Ceramics Biennale, Stoke-on-Trent / Cluj International Ceramics Biennale, Romania / Contemporary Clay Biennial, Western Colorado, USA / European Ceramic Context, Bornholm, Denmark / European Ceramics Biennale, Mons, Belgium / Faenza Ceramic Art Competition, Italy / Gyeonggi International Ceramic Biennale, Icheon Cerapia, Korea / Kobe Biennale, Japan / International Biannual of Artistic Ceramics, Aveiro, Portugal / International Ceramics Biennial, Cairo / International Biannual of Ceramics, Kapfenberg, Austria / International Ceramics Biennale of Marratxi, Spain / International Ceramics Festival Mino, Japan (Triennial) / International Ceramic Triennial UNICUM, Ljubljana, Slovenia / International Triennial of Silicate Arts, Kecskemét, Hungary / Jakarta Contemporary Ceramics Biennale, Indonesia / NCECA Ceramics Biennial, USA and the Taiwan Ceramics Biennale.
- 35 International ceramics festivals include the Gelong Clay Push, Australia / International Ceramic Festival in Sasama, Japan / the International Ceramics Festival, Aberystwyth, Wales, United Kingdom.
- 36 Established as a national competition in 1938, the Faenza Ceramic Art Competition became an international competition in 1963.
- 37 This approach is evident in most international ceramics biennales. A random selection of recent examples include the 2013 International Biannual of Ceramics, Kapfenberg, Austria's ubiquitous 'Signs and Miracles'; or 'Community - with me, with you, with us' of the 2013 World Ceramic Biennale, Korea (CEBIKO), or the 2012 Biennale Internationale de Vallauris, France generic 'Contemporary Creation and Ceramics' (Création contemporaine et céramique).
- 38 I note the recent establishment of the International Ceramic Festival in Sasama, Japan offers a conceptual alternative to the completion model of Mino.
- 39 It is interesting to note that in 2010 Pierluigi Pompei participated in a travelling exhibition entitled 'Evolution art //evolution' that was initiated by another TCB 2014 artist, Nicola Boccini.
- 40 I note that University and Art School Alumni networks between artists and curators are generally undisclosed for fear of criticism of unfair or 'nepotistic' practices. The purpose of this list is to further critical discourse about Biennales.
- 41 This panel of experts may take the form of a team of national commissioners, or a committee of international experts.
- 42 In a closed competition access is limited by membership of an organization or a region.
- 43 The main juried NCECA exhibition (with three jurors) is open to all current members of the organisation (both national and international) and to all ceramic artists, 18 years and older, residing in the U.S.
- 44 From 2006 the Biennale Internationale de Vallauris has been limited to members of the European Union and one country that is nominated as the Guest Exhibitor.
- 45 An Invitational Competition is characterised by a limited number of international artists that are preselected by an international panel of experts.
- 46 Hypothetically models 2 and 3 could be combined, but this is not really a feasible option as two competitions within one Biennale are difficult to motivate and especially to understand by visitors.



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全球在地化¹認同

泥土的用途之廣，古有明鑑今有鐵證。從遮風避雨的建材，到飲食所需之烹調、儲存、享用的各類器皿；身體和建築的裝飾；醫療和美學用途以及宗教與儀典的文物；泥土是一種原始元素。今日，陶瓷在不同程度上，仍是日常生活中舉目可見的物件，然我也必須明指的是，塑膠、水泥及其他替代品都已大幅度削弱了陶瓷在平日裡的存在感。

藝術家與設計師在陶藝類雙年展的脈絡中，將置身於多元文化及社會政治語境裡的個人特質，透過陶土這個媒材得以款款述之。我相信，在地認同和跨域物質文化的新價值正在全球造就出全新一代有自信的、見聞廣博的和全球在地性的陶藝家與設計師。

2014臺灣國際陶藝雙年展的這一子題下展出的作品，思索著與當今全球在地化相關論述的種種面向，並可被區分為3個子群。第1子群以建成環境為討論重點，包括後工業及建築傳承。歸屬在這個子群下的作品探討涉及後工業環境在臺灣（韋愛倫）和英國（尼爾·布朗斯沃德），或是更全面性的建成環境（古斯塔沃·裴瑞茲和昂狄雷·笛阿法內）下的陶瓷產業；其餘的藝術家則再三思索建成環境帶來的變革所需付出的「代價」，例如自然資產（伊維特·奎耶爾·塞拉諾），以及有歷史意義（特拉瑪拉）和文化（金住利）象徵的喪失。

第2個子群聚焦在與東亞及撒哈拉以南非洲的飲食文化有所關聯的特殊元素。2014臺灣國際陶藝雙年展呈現一些精選的原創性當代實用性器皿，包括茶和（祖魯）啤酒的容器。與這些器皿並置展出的是朱世均的動態影片，內容探討另一個經典東亞造形的具體實現——韓國的《月罐》。這3組作品受邀參展的原因之一，乃因它們能在這個充滿華麗、吸睛和超尺寸藝術品的世界裡，²卻能喚起製造真人尺寸器皿的基本實踐。我認為這超越了二元辯證，它企圖重申家居的、實用的與日常的器皿所蘊含的原始重要性。

最後一項子群則以來自全球的文化傳承為核心。此區的藝術家全都出生於富含特殊全球在地化文化的區域，包括拉丁美洲（祕魯）、西亞（土耳其）、東亞（日本、臺灣）、撒哈拉以南非洲（南非）。作品再現極度獨特的個人宇宙，舉例而言，凱德妮茲·皮爾西和庫庫里·維朗德的作品涉及性別暴力，而克萊門蒂娜·范德沃的創作道出在後種族隔離時代的今日南非，為了打造全境式的「彩虹國度」而浮現出複雜的社會問題。與此相仿，李永明的作品思索在臺灣的文化少數族群議題。而五十嵐瞳的創作則與前述作品相違，她的裝置輕巧地呢喃著關於一種看似永恆的地方工藝詩篇（摺紙）。

1. 同時體現或兼具全球與地方化特色者。
2. 在此特別說明，這個傳統的代表藝術家如金子潤、約翰·巴里斯特瑞里、徐永旭。彼得·沃克斯的某些作品也以驚人的尺寸聞名。在視覺藝術界則有蔡志松、徐冰、蔡國強、張建軍、劉靜、穆罕默德·阿里、烏伊薩爾、榮穆克、溫·德維爾、伊莎·更斯肯、達米恩·赫斯特、瑞秋·懷特雷、傑夫·昆斯、安尼詩·卡普爾、草間彌生、東尼·克雷格、莫瑞吉奧·卡特藍、村上隆、艾爾·安納祖及其他藝術家。

歸屬於此3個子群的藝術家如下表所列：

<p>1 建成環境，包括後工業及建築傳承</p>	<p>尼爾·布朗斯沃德 昂狄雷·笛阿法內 伊維特·奎耶爾·塞拉諾 金住利 古斯塔沃·裴瑞茲 特拉瑪拉 韋愛倫</p>
<p>2 飲食傳承</p>	<p>方柏欽 朱世均 蔣顏澤</p> <p>製作當代啤酒罐的南非藝術家： 唐蒂薇·瑪彬古·瑪瓜札 蜜雪兒·勒格 札內蕾·納拉 瓊格希瑟·瑪薩巴·瑪瓜札 瑪迷勒·恩給瑪 內斯塔·瑪彤·納拉 恩查內·莫蘇札 布澤匹·瑪卡恩依勒·瑪瓜札 欣皮威·貝爾 伊恩·葛瑞特 添比·納拉 克萊夫·夕托雷</p>
<p>3 文化傳承</p>	<p>五十嵐瞳 凱德妮茲·皮爾西 克萊門蒂娜·范德沃 庫庫里·維朗德 李永明</p>

Glocal¹ identities

The artists associated with the 3 thematic subgroups are listed below:

<p>1 The built environment, including post-industrial and architectural heritage</p>	<p>Neil Brownsword Andile Dyalvane Ivette Guier Serrano Kim Ju-ree Gustavo Pérez Tromarama Elenor A. Wilson</p>
<p>2 Culinary heritage</p>	<p>Fang Po-ching Ju Se-kyun Jiang Yanze</p> <p>South African artists who make contemporary beer pots Thandiwe MaBhengu Magwaza Michelle Legg Zanele Nala Shongaziphi MaXaba Magwaza Mamile Ngema Nesta Mathom Nala Mncane Mzuza Buzephi MaKhanyile Magwaza Simphiwe Belle Ian Garrett Thembi Nala Clive Sithole</p>
<p>3 Cultural heritage</p>	<p>Igarashi Hitomi K. Deniz Pireci Clementina van der Walt Kukuli Velarde Lee Yong-ming</p>

Over the centuries, clay has been used for many applications. Ranging from a construction element for shelter, to vessels used in food preparation, storage and consumption; corporal and architectural adornment; medical and esthetic purposes, as well as for religious and ritual artifacts; clay is a primal element. Today, ceramics is still present in our everyday lives, in differing degrees, although I note that plastic, cement and other substitutes have made considerable inroads into diminishing the presence of ceramics in our quotidian.

Within the context of a ceramics biennale, clay is a medium which enables artists and designers to articulate individual identities that are located within diverse cultural and socio-political contexts. I believe that the valorization of local identities and hybrid regional material cultures are producing a new global generation of confident, informed glocal ceramics artists and designers.

The works in this section of the TCB reflect on aspects of contemporary glocal discourse and can be divided into three sub-sections. The first of these sub-sections focuses on the built environment, including post-industrial and architectural heritage. Works in this sub-section explore post-industrial landscape allied to the ceramics industry in both Taiwan (Elenor A. Wilson) and United Kingdom (Neil Brownsword) – or the built environment more generally (Gustavo Pérez and Andile Dyalvane). Other artists meditate on the ‘cost’ of changes in the built environment in respect to the loss of natural heritage (Ivette Guier Serrano) and historic (Tromarama) and cultural (Kim Ju-ree) landmarks.

The second sub-section focuses certain elements associated with East Asian and Sub-Saharan culinary heritage. The TCB presents a selection of original contemporary utilitarian vessels including tea and (Zulu) beer recipients. These vessels are juxtaposed against Ju Se-kyun’s video that explores the materialization of another iconic East Asian form, the Korean Moon Jar. These three bodies of work are included for their potential to evoke the radical practice of making human-scale vessels in a world saturated with extravagant, sensational and super-sized art.² I argue that this radical practice is more than a binary dialectic, but seeks to reclaim the primal importance of the domestic, utilitarian and quotidian vessels.

The final sub-theme focuses on cultural heritage from around the globe. The artists all hail from regions with distinctive glocal cultures, including Latin America (Peru), West Asia (Turkey), East Asia (Japan and Taiwan) and Sub-Saharan Africa (South Africa). The works evoke highly unique personal universes, for example, the works by K. Deniz Pireci and Kukuli Velarde engage with gendered violence, while Clementina van der Walt evokes the social complexities of forging the ubiquitous ‘rainbow nation’ in contemporary post-Apartheid South Africa. In a similar vein, Lee Yong-ming’s work reflects on the cultural minorities in Taiwan. In contrast to these works, Igarashi Hitomi’s installation whispers delicately about the poetry of a seemingly timeless local craft (origami).

1. Reflecting or characterized by both local and global considerations.
2. I note for example this tradition is exemplified by ceramics artists such as Jun Kaneko, John Balistreri and Hsu Yung-hsu. Certain ceramics pieces by Peter Voulkos are also spectacular in scale. In the fine arts scene this tradition is exemplified by artists such as Cai Zhisong, Xu Bing, Cai Guo-qiang, Zhang Jianjun, Liu Wei, Mehmet Ali Uysal, Ron Mueck, Wim Delvoye, Isa Genzken, Damien Hirst, Rachel Whiteread, Jeff Koons, Anish Kapoor, Yayoi Kusama, Tony Cragg, Maurizio Cattelan, Takashi Murakami and El Anatsui – among many others.

尼爾·布朗斯沃德 英國

Neil Brownsword United Kingdom

尼爾·布朗斯沃德長期以來的創作持續以北斯塔福德郡的後工業景象為探討的主題，他運用這個素材並透過各種觀點與實踐，思索著城市社會經濟的歷史進程和製造基礎建設。在《SY系列》中，布朗斯沃德像個考古學家一般，在斯托克特倫特河畔挖掘著這個原是英格蘭陶瓷重鎮，如今卻榮景不再的城市裡殘留的碎片餘屑。藝術家發揮修補補的功力，把一堆零碎的雜物重新匯聚並加以梳理，變身成一件流露著詩意與一抹淡淡失落感的裝置作品。這些被遺棄的「文物」就像小型的獎盃，印證了一個地區一旦失去了經濟來源的命脈，它的重要性也會被遺忘。然而，此作的意涵遠超過只是對昔日風光的緬懷與傷感。布朗斯沃德認為，「重新獲得力量的遺跡……說明了在每個終點之後，必有一個新的開始，而且這些清新的觀點對一個仰仗文化而重新再生的城市而言有其重大的貢獻。」¹

1. 尼爾·布朗斯沃德，〈透過當代藝術實踐重新活化北斯塔福市的後工業景觀及其相關歷史〉，2014臺灣國際陶藝雙年展國際研討會議程，http://public.ceramics.ntpc.gov.tw/ceramics/images/stories/pics/author/Neil_Brownsword_Taiwan_Essay_final.pdf，頁9，（2014年5月27日瀏覽）。

Neil Brownsword's oeuvre is an ongoing investigation of North Staffordshire's post-industrial landscape. He uses this raw material to consider the city's socio-economic histories and production infrastructure through a variety of perspectives and practices. In *SY Series* Brownsword works like an archaeologist in Stoke-on-Trent, excavating the detritus of the defunct former pottery capital of England. Working as a bricoleur, the artist reassembles this flotsam and jetsam into an installation that evokes a sense of poetic loss. These discarded 'artifacts' are like miniature trophies that testify to the forlorn materiality of a region that has lost its economic mainstay. Yet, the work is far more than a nostalgic mourning for past glories. Brownsword argues that, 'reanimated remains... demonstrate that with every end there is a new beginning, and that these fresh perspectives are important contributions to a culture led revitalisation of the city.'

1. Brownsword, N. (2014) *Reactivating the Post-Industrial Landscape of North Staffordshire and its Associated Histories through Contemporary Art Practice*, Proceedings of the Taiwan Ceramics Biennale International Conference. http://public.ceramics.ntpc.gov.tw/ceramics/images/stories/pics/author/Neil_Brownsword_Taiwan_Essay_final.pdf, p.9, (Accessed 27 May).



SY 系列
2001 76 組件 裝置尺寸 160×500×40公分
陶瓷、陶瓷考古學、裝置、挪用、升級再造、模具成形、各種溫度及窯種

SY Series
2001 76 pieces Installation 160×500×40cm
Ceramic and ceramic archaeology, assemblage, appropriation, upcycling, molding, various types of temperatures and kilns

昂狄雷·笛阿法內 南非

Andile Dyalvane South Africa

這位2014臺灣國際陶藝雙年展駐村藝術家的裝置作品包含了4個元素：

1. 鶯歌和開普敦——笛阿法內的故鄉——的都市建築元素的素描。
2. 以他的素描為藍圖發展出的一系列小型抽象雕塑。其中一件作品出現了裂痕，但藝術家仍將之展出，就此順勢以展出破損作品當作一種全新的出發。在一次近期的訪談中，笛阿法內解釋說，這些雕塑意欲描繪建成環境因大自然與大氣中的污染而造成的風化及崩解。¹
3. 由本地陶藝家詹國祥以手拉坯技法製作的兩只大型容器，隨後再由笛阿法內加以處理及裝飾。這些作品受到費拉·庫蒂的音樂、傳統的亞洲樂曲，和藝術家友人布赫勒·祖瑪專為他選錄、混音的深沉部落浩室音樂合輯等旋律的餵養而更顯意喻深刻。
4. 狀似容器卻沒有開口的一系列中型雕塑，它們居中連結了笛阿法內的容器和富建築語彙的小型雕塑。就像藝術家其他的作品一樣，此系列傳達出充滿活力的音感與律動。藝術家解釋到，他在創作的過程中會進入一種幾近恍惚的狀態，在那裡，音樂與陶土合而為一。

1. 笛阿法內，溫蒂·葛爾絲未出版之訪談內容，2014年4月25日。

The installation of this TCB Artist in Residence contains four elements:

1. Sketches of urban architectural elements from Yingge and Dyalvane's home city, Cape Town.
2. A series of smaller sculptural works that translate his sketches into abstracted sculptures. One of these works is cracked, and marks a new departure for the artist, in terms of showing damaged works. In a recent interview Dyalvane explained they are intended to speak of weathering and destruction of the built environment in response to nature and atmospheric pollution.¹
3. Two large vessels that were thrown by the local master, Chan Guo-xiang, and subsequently manipulated and decorated by the artist. These works are informed by rhythms Fela Kuti, traditional Asian music and a compilation of Deep Tribal House Music that has been specially mixed for the artist by his friend Buhle Zuma.
4. A series of intermediate sculptures that resemble vessels but are closed. This series serves as a link between Dyalvane's vessels and the small sculptures of architectural elements. As with his other works, they communicate dynamic musical rhythms. The artist explained that during the creation process, he enters an almost trance-like state in which music and the clay medium blend and merge.

1. Dyalvane, A.(2014) Unpublished interview conducted by Gers, W., 25 April.

恆久如一系列

2014
赤陶、雕塑土、日本瓷土、手塑、泥條、拉坯成形、刻劃、變形、素燒、1260°C燒成、電窯
土坯製作：詹國祥

Constant

2014
Terracotta, sculptural clay, Japanese porcelain, hand building, throwing, coiling, carving, distorting, bisque firing, firing to 1260°C, electric kiln
Clay body maker: Chan Guo-xiang



方柏欽 臺灣

Fang Po-ching Taiwan

在臺灣與澳洲接受教育的方柏欽，其創作兼具西方與東亞陶藝傳統的關鍵元素。他察覺到「實用性物件在今日的創作環境中陷在一種尷尬的處境中」¹，於是將實用性器皿，尤其是茶具，轉變成富雕塑語彙的物件和牆面作品。《狹限的物件》系列思索「貢堂」的概念——在形式上用來保護和安放他的器物——也隱喻著身為陶藝家的他，站在當代藝術、設計及陶藝的交叉路口應如何自處的反思。

藝術家的作品同時探討儀式與高貴的概念，為的是要強調出實用性器物在當今工藝創作環境下惶惶不安的處境，另一方面也檢視這些已被編入某種代碼系統的功能性物件，是否尚存任何創意的可能。《狹限的物件》是一段關於傳統物件之意義與地位的對話，這些物件是你我家中不可取代的成員，是每日都要進行的社會禮儀的潤滑劑，在亞洲如此，在這個全球在地化的世界各處更是必然——它們有無限的潛能去改變當代陶藝的傳統。

1. 方柏欽，《2014臺灣國際陶藝雙年展研討會手冊》，頁61。

The artist, who has received his tertiary training in both Taiwan and Australia, creates art works that engage with key elements from Western and East Asian ceramics traditions. Noting that 'utilitarian objects are in an awkward situation within the contemporary creative environment,'¹ Fang transforms utilitarian vessels and especially tea ware into sculptural objects and wall-pieces. His 'Trapped Objects' series reflects on the notion of the 'niche' – both formally, as a manner of protecting and elevating his vessels – and as a metaphor for exploring his identity as a potter located at the cross-roads of contemporary art, design and ceramics scenes.

The artist's works also explore notions of ritual and nobility in order to highlight the discomfort of utilitarian vessels within contemporary craft practices, and also to explore the creative possibilities of these highly coded functional objects. 'Trapped Objects' is a dialogue about meaning and status of these iconic objects which are at the heart of our homes and mediate everyday social rituals in Asia and throughout our globalised planet – and have unlimited possibilities to transform contemporary ceramic traditions.

1. Fang, P. (2014) Abstract for the TCB International Conference Guide Book, p.61.



狹限的物件

2013 最大組件 58×38×11公分 裝置尺寸100×200×200公分
中高溫陶土、瓷土、青瓷釉、銅釉、拉坯、手塑、土板成形、1260°C還原燒、瓦斯窯

Trapped Objects

2013 Max. 58×38×11cm Installation 100×200×200cm
Stoneware, porcelain, celadon and bronze glaze, throwing, hand and slab building, reduction firing to 1260°C, gas kiln



伊維特·奎耶爾·塞拉諾 哥斯大黎加

Ivette Guier Serrano Costa Rica

在哥斯大黎加曾出現一場大量鳥群病死於不明瘟疫的大災難，於是，伊維特·奎耶爾·塞拉諾開始深入調查這個現象。她按部就班地建立了一個鳥類屍體標本的檔案庫，將牠們的身體和四肢用繪畫、攝影和模具記錄下來。綜觀東西方的歷史，每一種類的鳥都代表某種象徵或隱喻，藝術家懷著這種傳統的思維，將鳥類看作和平、自由、解放的象徵。¹

作品《遺跡》是一只赤陶製成的空罐，在某種程度上會讓人聯想到損壞的鳥巢。伴隨著這只鳥巢的是數以百計用模具製成，但形似生鏽金屬廢料的鳥足，另外在容器上也可看到這些被肢解的鳥足的印痕。奎耶爾·塞拉諾意欲探討的並非只是這個因疾病引起的悲劇，其真正的用意是要藉作品傳達出對全球和平與自由之掙扎的省思，並企圖表述她對未來懷抱的希望。²

1. 伊維特·奎耶爾·塞拉諾，摘自與藝術家的往來書信，2013年6月12日。
2. 同上。

In response to an unexplained plague of bird deaths in Costa Rica, Ivette Guier Serrano embarked on an investigation of this phenomenon. An archive of specimens of dead bird bodies was gradually created, with drawings, photographs and mouldings of their bodies and limbs. Birds of every variety feature as a symbol and metaphor throughout Western and Eastern art history. It is within this tradition that the artist came to view birds as a symbol of peace, freedom and liberty.¹

Vestiges is an empty terracotta vessel, which may recall bruised and damaged nests. The nest is accompanied by hundreds of cast bird legs which resemble rusted scraps of metal. Traces of these dismembered legs are also evident on the vessel. Rather than merely reflect on the morbid tragedy of this situation, Guier Serrano argues that her work conveys a reflection on the struggle for global peace and liberty, and is intended to convey her hope for the future.²

1. Guier Serrano, I. (2013) Correspondence with the artist, 12 June.
2. Ibid

遺跡

2012 30×17×24公分
陶土、釉藥、拉坯、模具成形、1230°C還原燒、瓦斯窯

Vestiges

2012 30×17×24cm
Clay and glazes, throwing, molding, reduction firing to 1230°C, gas kiln



五十嵐瞳 日本 Igarashi Hitomi Japan

具有工業設計專業背景的五十嵐瞳，對於從陶瓷的基本觸感與塑形特質出發究竟能延展出何種可能性有著極大的興趣，此外，陶瓷的強度和它能製造出極為精緻、如紙一般的雕塑本事，也同樣吸引著她。其作品企圖捕捉摺紙藝術蘊含的律動與靈活感，隱隱擴張的造型宛如剛剛來了一縷清風，溫柔地輕撫過作品。優雅的動感將一股詩般的能量注入原本剛硬的造形。

Trained as an Industrial Designer, Igarashi was interested in exploring the possibilities of porcelain in terms of its essential tactile and plastic qualities. She was also attracted to porcelain's strength and the ability to produce incredibly fine, paper-like sculptures. Her work aims to capture the sense of movement or elasticity in origami. The subtly distended forms give the impression that a gentle breeze has just blown through the work. This delicate movement induces a poetic energy into forms that could otherwise be tight and rigid.



摺紙陶瓷

2013 14組件 最大組件 50×50×9公分
瓷土、注漿成形、1250°C、瓦斯窯與電窯

Making Porcelain with an Origami

2013 14 pieces Max. 50×50×9 cm
Porcelain, slip casting, firing to 1250°C, gas and electric kilns



蔣顏澤 中國大陸
Jiang Yanze China

當觀者進入陶博館的304展間時，第一眼便會看見這件作品，這樣的動線安排乃因此作相當適合做為「全球在地化認同」子題下幾項關鍵議題的開場白。藝術家對工業製造過程的美感極為著迷，尤其是日常所用的實用性器物的注漿過程。蔣顏澤認為，我們通常將日常生活裡的陶藝品視為「正」的事物，但這些物件都是從模具這個「外型」中脫胎出來的「內型」，而此「內型」事實上是模具的「負」。¹《有用無利——2》系列同時包含了人形和獸形的器物 and 作品，從中可以看到它們與其模具的對照。這些被轉化成雕塑品的模具推演出正／負的二元關係。

蔣顏澤在《有用無利——2》中為雕塑性的模具和器物安排了一段親密的關係，這些物件之間的正／負空間回應了作品的核心關注，強化了個別物件的關係拉扯出的張力。這場刻意的「戲中戲」²深入檢視「模具」和「模製」的關係。從象徵性的語境來看，此系列可被視為是對中國大陸當代文化的反思。隨著勢不可擋的資本主義發展狂潮和消費者生活形態的置入，中國文化中密實的社會基質正依樣畫葫蘆地被快速製造，並逐漸轉型。作品鼓勵我們提問：在這股集體漩渦中，有用之物為何，無用之物又為何？

1. 蔣顏澤，〈有用無利〉，《2014臺灣國際陶藝雙年展手冊》，2014年，頁49。
2. 法文裡的mise en abyme並無完全與之對應的英文同義詞，其意是指一件作品在另一件同類型的作品中呈現，或是將原本的作品加以包裝後再現，類似英文裡的「mirror effect」（鏡像效果）。

It is appropriate that this series is the first work that one sees when entering Exhibition Hall 304, as it serves as an introduction to some of the key issues of this Glocal Identities section. The artist is fascinated with the beauty of industrial processes, in particular the slip-casting of everyday utilitarian wares. Jiang notes that while we perceive everyday ceramics as positive forms, each of them is cast from a mold, which constitutes the negative form.¹ Her series 'Useful & Useless—2' contains both anthropomorphic and zoomorphic vessels and works that reference their moulds. These moulds have been transformed into sculptures that evoke the positive / negative binary relationship.

In 'Useful & Useless—2' Jiang places the sculptural mould and vessel in an intimate relationship. The positive and negative spaces between the objects echo the central concern of the work and amplify the tension of the relationships between the individual elements. This deliberate mise en abyme² is an exploration of the relationship between the 'mould' and the 'moulded.' In symbolic terms, the series may be seen to be a reflection on contemporary culture in China. The dense social matrix of Chinese culture is being rapidly moulded and transformed by rampant capitalist development and the adoption of a consumer life-style. The work encourages us to ask, what is useful and what is useless in this collective maelstrom.

1. Jiang, Y. (2014) 'Useful & Useless', *TCB Handbook*, p.49.
2. The French term mise en abyme does not have an exact English equivalent, but refers to the process whereby an œuvre is represented within another work of the same type, or within itself, for example by encrusting the same image. A loose translation is 'mirror effect'.

有用無利——2

2012 8組件 最大組件11.5×8.2×30.5公分 裝置尺寸 100×16×30.5公分
瓷土、注漿成形、1280°C氧化燒、電窯

Useful & Useless—2

2012 8 pieces Max. 11.5×8.2×30.5cm Installation 100×16×30.5cm
Porcelain, slip casting, oxidation firing to 1280°C, electric kiln



蔣顏澤 中國大陸
Jiang Yanze China

《茶海》系列以當代的角度探討傳統中國茶文化的社會面向，將一系列人形的茶具放在茶海上的動作，象徵性地傳達了這種人際溝通儀式背後的意義。蔣顏澤的創作集自然與人為於一體，而她的裝置企圖表露出我們希望隨著祥和的能量補給時光，淨化日益忙亂的生活的人類慾望。

The 'Tea Tray' series is a contemporary exploration of the social aspect of traditional Chinese tea culture. Placing a series of anthropomorphic tea ware onto a large tea tray is a symbolic gesture that conveys the meaning of this ritualized form of interpersonal communication. Jiang's works are both spontaneous and contrived. Her installation seeks to transmit our human desire to reconcile our increasingly frenetic lives with revitalizing moments of calm replenishment.



茶海系列——1、2、4

2009 裝置尺寸 224×58×26公分
瓷土、拉坯、注漿成形、1300°C還原燒、瓦斯窯、780°C氧化燒、電窯

Tea Tray—1, 2, 4

2009 Installation 224×58×26cm
Porcelain, throwing, slip casting, reduction firing to 1300°C, gas kiln, oxidation firing to 780°C, electric kiln



這位藝術家兼設計師在過去10多年來持續創造實用性的器物，如茶壺和瓶器。蔣顏澤曾說，她「希望每一件器物都能承載著自己的個性，並由此發出自己的聲音。」¹因此她經常以人的形體做為創作的第一道主題。

此系列的靈感來自古老中國儀式裡可見到的人體儀態，作品為人類軀體和器物的關係，以及社交禮節的問題——從家庭向外推展，進一步規範更廣泛的社交互動——提出具顛覆性又不失趣味的反思。

1. 蔣顏澤，〈桌上的儀式〉，《2014臺灣國際陶藝雙年展手冊》，2014年，頁51。

The artist-designer has been creating functional wares, such as teapots and vases, for over a decade. Jiang explained that she 'wanted these pieces to carry their own personalities and to be able to speak by themselves.'¹ Hence she often uses human figures as her primary subject.

This series is inspired by various different human gestures observed in ancient Chinese rituals. The work may be viewed as a mischievous and subversive reflection on the relationship between the human body and the vessel and questions of social etiquette – which extend from the home and regulate broader social transactions.

1. Jiang, Y. (2014) 'Etiquette on Table', *TCB Handbook*, p.51.

桌子上的儀式

2004 16組件
最大組件 9.5×15×24公分 裝置尺寸 103×33×24公分
瓷土、注漿及土板成形、1300°C還原燒、瓦斯窯、780°C氧化燒、電窯

Etiquette on Table

2004 16 pieces
Max. 9.5×15×24cm Installation 103×33×24cm
Porcelain, slip casting and slab building, reduction firing to 1300°C, gas kiln, oxidation firing to 780°C, electric kiln

朱世均 南韓

Ju Se-kyun South Korea

這場表演展現藝術家對於被譽為經典的物件與文物的演繹方式的長期關注，特別是韓國當地的經典象徵。他過去曾在一所位於鄉間的小型陶藝工作室工作，但是韓國傳統陶藝的包袱讓他感到處處受限，無法施展。藝術家指出，當時有一股想要投入更當代的形式和工序的欲望讓他感到相當困惑與不安，甚至有所缺憾。¹

在朱世均的行為表演「黑白瓷器」中，一只黑色的月罐被粉筆塗成白色，落下的粉塵形成一個如光暈似的圓圈。這場行為表演直接指向華特·班雅明提出的「靈光」概念，即面對獨特的藝術作品而出現驚奇與崇敬的體驗。對班雅明而言，靈光像是藝術品微妙的感官刺激，與其原真性密不可分，但是班雅明也試圖透過靈光之不可能性這個條件，將這類體驗重新概念化。根據米利安姆·布拉圖·韓森的说法，班雅明相信：

這是對抗在第一次世界大戰首度爆發的拙劣（資本主義的帝國主義的）改造技術的唯一機會，從此引發法西斯主義式的歐洲征服。這些努力意味著探討一個等同技術上已經改變和正在改變的環境之理解與改造的全新模式。但是與此同時，它們圍繞著新的科技媒體可重新啟動較早的感知與想像之潛力的可能性，這使人類能以自我異化的現代形式在集體和感官的層面，建立成效昭彰的關係（2008:268）。²

透過這場行為表演，朱世均的自我異化或許有一部分被展現出來了，也可能暫時有了釋出的管道——在表演中，他探討這個符指承載的權威性與包袱，為這個造形創造全新的賞析模式。以月罐的「陰／負」為起點，藝術家為它畫出一個「陽／正」的造形。新媒體（錄像）的應用使再現那場不復存在的表演行為成為可能。就像脆弱的陶泥塑造出了月罐，這段影片激盪出了創造的行為——詩般的粉塵形變。

1. 朱世均，〈月罐〉，《2014臺灣國際陶藝雙年展手冊》，2014年，頁53。
2. 米利安姆·布拉圖·韓森，《Benjamin's Aura – Critical Inquiry》，34(冬)，頁336-375。

月罐
2012
粉筆繪製於黑陶瓶上、14分12秒錄像作品

Moon Jar
2012
Chalk drawing on black ceramics, 14':12" single channel video

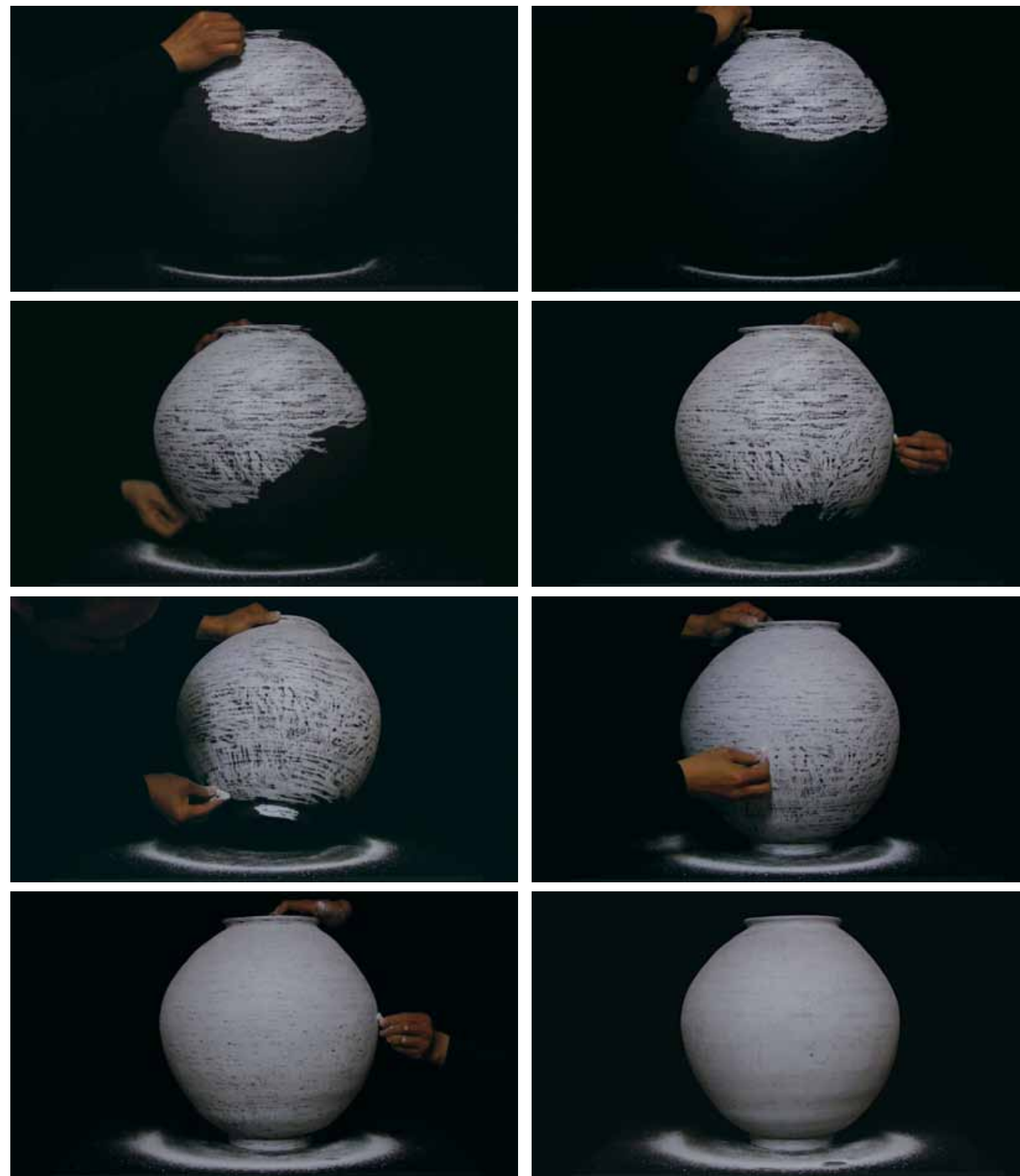
This performance reflects the artist's ongoing interest in interpretations of objects and artefacts that are considered to be iconic, especially local Korean icons. He used to work in a small rural ceramics studio, but felt restrained by the depth and weight of Korean traditional ceramics. The artist notes that his need to engage with more contemporary forms and processes resulted in considerable personal confusion, anxiety and a sense of incompleteness.¹

In Ju's performance, Black White Porcelain, a black *Moon Jar* is coloured white with chalk, which leaves a residual halo of dust. This performance engages directly with Walter Benjamin's 'Aura', in terms of a response to the awe and reverence of experiences in the presence of unique works of art. For Benjamin, the aura operated as a subtle sensory stimulus of a work of art, and was tied to its authenticity. However, Benjamin also tried to reconceptualize the Aural experience through the very conditions of its impossibility. According to Miriam Bratu Hansen, Benjamin believed that

'this was the only chance to counter the bungled (capitalist-imperialist) adaptation of technology that first exploded in the First World War and was leading to the fascist conquest of Europe. These efforts entailed exploring new modes of apperception and adaptation equal to a technologically changed and changing environment. At the same time, though, they revolved around the possibility that the new technological media could reactivate older potentials of perception and imagination that would enable human beings to engage productively, at a collective and sensorial level, with modern forms of self-alienation (2008:268).²

Ju's self-alienation is perhaps partially enacted, and possibly temporarily relieved, by this performance, in which he explores the canonical weight of this icon, and creates a new mode of appreciation of this form. Commencing with its negative, the artist renders the *Moon Jar* a positive form. The use of new media (video) has created the possibility of engaging with the fleeting materiality of the performance. Like the brittle clay that constitutes the *Moon Jar*, the video evokes the act of creation – a poetic transformation of powdery dust.

1. Ju, S. (2014) 'Moon Jar', *TCB Handbook*. p.53.
2. Bratu Hansen, M. (2008) *Benjamin's Aura*. *Critical Inquiry* 34 (Winter). pp.336-375.



金住利 南韓

Kim Ju-ree South Korea

「Hwigyeong」(揮景)一詞在韓文裡的意義是「消失中的風景」，同時也是指首爾東區一處即將被拆毀的舊城區。此區的公寓建於1970及1980年代，在風格上融合了西方的磚塊與韓國的在地元素，屋頂鋪的是水泥製的瓦片，顏色或紅、或藍、或綠，以端蓋瓦和滴水瓦為其特色，以「傳統」造形為其裝飾，屋子的中央暖氣系統也同樣承襲了舊式的作法。

1970及1980年代南韓出現一波對於平價住屋的需求，這些房子便是急就章對應策略下的產物。這些低價的基本型公寓，大部分只容得下單人的勞工或小家庭，於是形成一種城市中心外圍的「臥室社區」。金住利以5個入口做為這種臥室社區住屋形式的特點。這些公寓所在的區域，目前正面臨被大舉拆除的命運，取而代之的，是設計新穎但卻少了韓國在地建築風味的社區大樓，而且在風格上經常被拿來和1960年代由政府 and 南韓大型企業蓋的公寓相提並論。

金住利的裝置作品所關注的是建成環境的無常本質。她幾乎是硬生生地將房子除了根，把它從原本的環境中拔起，讓隱蔽的地下室曝了光——那原本像埋在地下的根一般，在正常情況下是看不見的。

這個將屋子連根拔起的動作具有強烈的象徵性意義，讓觀者可以暫停一下，好去細細檢閱這個結構的每個部分，反思有關「傳統」、現代性、今日南韓社會等衍生性問題。

藝術家所作的典型建築物的等比模型是以乾的、未燒製的陶土製成，一旦與水接觸，便會緩緩崩壞，變成一灘四處流散的泥巴。藝術家強調水做為破壞的起因之同時，卻也是一種生命的能量。逐漸加速的崩壞喚起對南韓近代歷史的記憶。金住利的作品並未把我們的想像拉到未來，也未獻上任何簡易的解套方式。泥土將我們轉介，回到創世的神話——大地與人類之初，流動不定的狀態，混沌與生成的力量。泥土是新生命的培養基！

The word 'Hwigyeong' means 'disappearing landscape' in Korean. Simultaneously, the word refers to an old district in eastern Seoul that is on the verge of destruction. Built in the 1970s and 1980s, these apartment buildings merge western brick elements with hybrid Korean vernacular elements. The cement roof tiles, which may be coloured red, blue or green, feature end tiles and drip tiles, decorated with 'traditional' forms. Similarly the central heating system is based on historic precedents.

These buildings were rapidly built in response to a need for inexpensive housing in the 1970s and 1980s. Most of these simple, cheap apartments were constructed for single workers and small families, resulting in bedroom communities on the periphery of the urban centers. With its five entrances, Kim's *Hwigyeong* typifies this bedroom community house form. Entire districts containing these apartments are currently being razed. They are being replaced with new apartment blocks that have a less overt link to Korean vernacular architecture. The new apartment towers are often linked stylistically to the apartments built by the government and large Korean corporations from the 1960s.

Kim's installation focuses on the ephemeral nature of the built environment. She has quite literally uprooted the house, and plucked it from its environment, exposing the subterranean basement, which like a root, is normally invisible.

This uprooting of the house is a powerful symbolic gesture. It allows the viewer to pause, study the structure in its entirety and reflect on the resulting questions regarding notions of 'tradition', Modernity and contemporary Korean society.

The artist's scale model of a typical building is constructed from dried, unfired clay. When placed in a recipient with water, it slowly disintegrates, turning into an oozing mass of mud. The artist stresses the importance of water as an agent of destruction, but also as an agent of life. The accelerated destruction evokes Korean recent history. Kim's work does not project us into the future, or offer any easy solutions. The mud refers us back to universal creation myths—the beginning of the earth, mankind, states of flux, forces of chaos and emergence. Mud is a medium for new life!

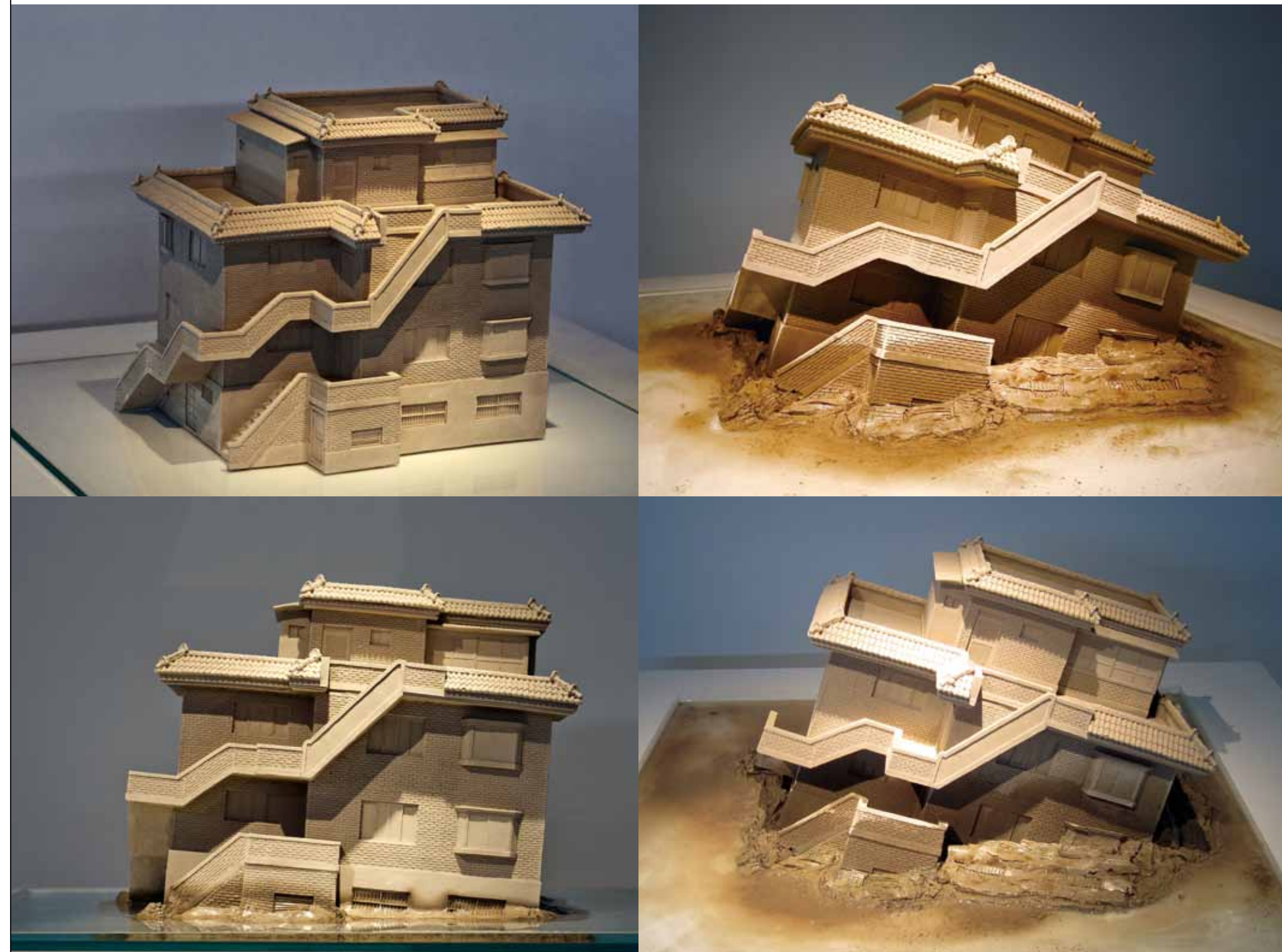


揮景

2014 裝置尺寸 75×75×130公分
白陶土、水、注漿成形、接合、構成

Hwigyeong

2014 Installation 75×75×130cm
White clay, water, slip casting, joint, construction



李永明 臺灣
Lee Yong-ming Taiwan

觀者來到陶博館後，隨即會受到李永明的雕塑三重奏的歡迎。作品《山林的回音》帶刀的獵人刻劃著住在臺灣中央山脈裡賽德克族於叢林中的身影；《豐收的日子》則表現臺灣蘭嶼原住民達悟族的捕魚人；最後《靜默無言》表現拿著船槳的達悟族人。

作者說道：人類生而平等，文化只有尊重，不能欺凌，和平是人類追求的普世價值。¹作品《靜默無言》所呈現的是：

「一位年輕人與族裡的大人們圍繞著站在一起，他們靜默無言，拿著一支船槳。大人們憂心著許多年輕人為了糊口遠赴城市工作離開了家鄉，因此製造獨木舟的文化與傳統手藝難以傳承，他們對於這樣的情況感到無奈及無能為力，只能靜默無語，無言愧對祖靈。」²

李永明希望將原住民各族被殖民前純真時代的歷史重新連結，藉作品描繪表現他們從事每日例行的「文化傳統」活動。曾深入觀察原住民生活的李永明，矢志為他們的自主權而貢獻己力。

1. 李永明，摘自與藝術家、余嘉齡、溫蒂·葛爾絲的往來書信，2014年5月29、30日。
2. 同上

Lee Yong-ming's trio of sculptures greet visitors when they enter the Yingge Ceramics Museum. In *An Echo in the Mountain Woods* figures armed with knives portrays the figures of Seediq hunters, who live primarily in the Central Mountain Range of Taiwan. *Days of Bountiful Harvest* represents the Tao people, who are native to Orchid Island, Taiwan, and are depicted as fishermen. Finally *Silent and Speechless* presents a small group of Tao people with a canoe paddle.

The artist explains, 'All human beings are created equal. Our culture should consist of respect and not bullying, and peace is the universal value we seek.'¹ He explains that the work *Silent and Speechless* represents,

Some adults and a young man are standing together in circle and are saying nothing. They are taking a paddle with them, and the adults are worried that more and more young people leave their land and go to the cities to make a living, so their culture and traditional skills of canoe making are hardly passed down. They feel hopeless at this situation and say nothing because there's nothing they can do. Therefore, they feel ashamed to face their ancestors' souls.²

Lee Yong-ming wishes to reconnect these people with their pre-colonial histories and portrays his subjects engaged in 'Cultural tradition' of everyday life. The artist has profoundly observed the lives of indigenous people and is committed to their empowerment.

1. Lee, Y. (2014) Correspondence between Gillian Yu, Wendy Gers and the artist, 29 & 30 May.
2. Ibid .



豐收的日子

2014 50×50×90公分

美國陶土、手捏成形、1240°C燒成、瓦斯窯

Days of Bountiful Harvest

2014 50×50×90cm

American clay, pinching, firing to 1240°C, gas kiln



靜默無言

2013 50×70×90公分

美國陶土、手捏成形、1240°C燒成、瓦斯窯

Silent and Speechless

2013 50×70×90cm

American clay, pinching, firing to 1240°C, gas kiln



山林的回音

2014 50×50×82公分

美國陶土、手捏成形、1240°C燒成、瓦斯窯

An Echo in the Mountain Woods

2014 50×50×82cm

American clay, pinching, firing to 1240°C, gas kiln



古斯塔沃·裴瑞茲

墨西哥
Gustavo Pérez Mexico

根據藝術家所述，此作是由對殘破古城的記憶所發想出的元素所構成的，它象徵性地召喚著那些已消逝的泥造之城。這座鬼魅般的城市如真似幻——裴瑞茲相信：

我們的記憶保存了每一個經驗，有意識或無意識地處理它，產生了你我能力所及的結果。不是你我希望的，而是你我能力所及的。想要回到伊薩卡¹的這股衝動，對我來說就是創造力的秘訣所在——那便是無止盡地去嘗試把我想表達的，用更清楚的方式表達出來。

他的看法是，創造周期不停的重複，是一個「無法徹底理解」的現象，這種重複性「比較像是宿命，而不是一個決定或選擇。」無法改變命運的事實也反映在泥磚的造形上。它們讓人想起過去的同時，也暗示著全新的開始。它們的高度和比例讓人想起建築所用的比例模型的同時，也暗示著在未來世界將會出現的優雅、互相聯繫的建築造形。

1. 「伊薩卡」一詞是對於生命旅程的隱喻，源於康斯坦丁諾斯·卡瓦菲斯〈伊薩卡〉一詩。該詩引用荷馬英雄史詩〈奧德賽〉中以伊薩卡象徵生命旅程之終點的概念。

According to the artist, this piece is a composition of elements that originated in the memory of ancient cities in ruins. It symbolically recalls the phantom of lost cities made of clay. This ghostly city is both fact and fiction – Pérez believes that

Our memory preserves every single experience and processes it in a conscious and an unconscious way to produce what one can. Not what one wants, but only what one can. It is in this impulse towards an Ithaca¹ that one would like to reach, for me, the secret of creativity lies. This involves trying endlessly to express in a clearer way what I want to express.

Pérez argues that this endless repetition of creative cycles is 'impossible to fully understand.' It is 'a sort of fate more than a decision or a choice.' This impossibility to alter the course of destiny is also echoed in the adobe forms. While they recall the past, they also hint at new beginnings. Their height and proportions recall architectural scale models and hint at gentle, inter-communicating architectural forms for tomorrow.

1. The term 'Ithaca' is a metaphor for a life journey that originates in the poem 'Ithaca' by Constantine Cavafy. This poem draws upon Homer's epic saga of the 'Odyssey' as a metaphor for the journey of life.

有機結構

2013 12組件 裝置尺寸 380×50×11公分
中高溫陶土、拉坯成形、變形、素面無釉、1300°C還原燒、瓦斯窯

Organic Construction

2013 12 pieces Installation 380×50×11cm
Stoneware, throwing, altering, unglazed, reduction firing to 1300°C, gas kiln



凱德妮茲·皮爾西 土耳其

K. Deniz Pireci Turkey

凱德妮茲·皮爾西常透過創作把與信仰、人性、時間相關的議題全都串聯起來，而作品《傳統娃娃》即是將陶瓷製成的頭顱串成一條超大版的念珠。藝術家相信，念珠這種許多宗教都會使用的物件，於古於今都有一股強大的影響力。她進而表示，科學家也主張念珠對於紓解壓力與福至心靈是一種有效的輔助工具。¹藝術家把圓珠改造成娃娃的頭顱，再用銅線裝飾，藉此對當今土耳其的父權文化作出深度的批判，那樣的文化將女性的角色貶低至生孩子的工具。皮爾西的作品很清楚地是要為女性的基本人權發聲，呈現出對今日伊斯蘭世界的社會與文化現實的檢視。

1. 凱德妮茲·皮爾西，摘自與藝術家的往來書信，2013年5月20日。

K. Deniz Pireci associates issues related to faith, humanity and time in her work. *'Traditional Babies'* consists of an enlarged string of prayer beads made of porcelain heads. The artist believes that prayer beads are a common denominator for most religions and have both a strong historical and contemporary presence. She explains that scientists claim prayer beads are an effective device for stress reduction and well-being.¹ By transforming the beads into babies' heads, and lacing them with copper wire, the artist conveys a deeply critical assessment of contemporary patriarchal culture in Turkey, which reduces women to subjects who must bear children. Pireci's work is explicitly engaged with contemporary social and cultural realities of the Islamic world as her work advocates for the fundamental human rights of women.

1. Pireci, K. (2013) Correspondence with the artist, 20 May.



傳統娃娃

2013 35組件 裝置尺寸 200×100×11公分
瓷土、模具、注漿成形、1200°C燒成、電窯

Traditional Babies

2013 35 pieces Installation 200×100×11cm
Porcelain, molding, slip casting, firing to 1200° C, electric kiln



特拉瑪拉 印尼

Tromarama Indonesia

此作以荷蘭文《Ons Aller Belang》為名，這個詞在英文裡是「Our Shared Concern」（共同利益）的意思。作品以批判的角度探討藝術家們在印尼曾經居住過的萬隆所面臨的都市發展現狀。歷史上，這個城市曾被荷蘭人佔領，在印尼獨立之後，荷蘭人蓋的建築物全都被保留下來，它們不但見證了萬隆的歷史，也是地緣政治的地標。今日，飛快的都市發展卻正在一一摧毀這些建築。

「Ons Aller Belang」同時也是一棟已被拆毀的房子的名稱。藝術家們以磁盤為素材，創作出一件動態的裝置作品，其藍色與白色的圖案讓人聯想到荷蘭陶瓷的特色。這件錄像（重新）模擬歷史畫面，讓我們以為這棟建築物依舊屹立於現在的萬隆市裡。藝術家們相信我們評估這些建築物的手法也是（全球）在地歷史的一種表現，而且是一道至關重要的問題。「當歷史被移交給下一代時，被拆除的建築物變成了遺失的一環。」¹

1. 特拉瑪拉，摘自與藝術家的往來書信，2013年5月24日。

The title of the work, 'Ons Aller Belang', is Dutch, and means 'Our Shared Concern.' The work is a critical reflection on contemporary urban development in the city Bandung, Indonesia, where the artists lived. Historically, Bandung was occupied by the Dutch. After independence, all the Dutch buildings remained. These buildings bear witness to Bandung's history and are geo-political landmarks. Now those buildings are being demolished due to rapid urban development.

'Ons Aller Belang' is also the name of a building that was demolished. The artists produced an animated installation of ceramic plates that bear blue and white motifs recalling Dutch pottery. The video (re)enacts history, and we may believe that the building still stands in contemporary Bandung. The artists believe that the manner in which we value these buildings is part of (g)local history, and is an essential question. The 'demolished building becomes a missing link when the history is being transferred to the next generation.'¹

1. Tromarama (2013) Correspondence with the artists, 24 May.



菲比·貝比羅斯、赫伯特·漢斯·馬陸里、路迪·哈圖瓊拉
共同利益

2012 30件盤子及投影 裝置尺寸 256×260公分
花紙、循環影片播放

Febie Babyrose, Herbert Hans Maruli A., Ruddy Hatumena
Ons Aller Belang

2012 30 plates and video Installation 256×260 cm
Decal, video loop



克萊門蒂娜·范德沃 南非
Clementina van der Walt South Africa

《假面舞會》探討存在於今日南非的多元文化認同的表現語彙。作品中的面具是用許多真人的臉翻模製成的，但卻不見得真的刻畫出那些模特兒的面容，而是用趣味性手法混合了白／歐洲人、蒙古人／亞洲、黑種人／黑的拓樸學。《假面舞會》隱射南非在後種族隔離時代，以所謂的「彩虹國度」之名而打造全新國家身分之餘，出現了時有耳聞的緊張情勢。《假面舞會》本身即具有死亡面具的指涉，所以更因南非前總統，亦是諾貝爾獎得主曼德拉（1918–2013）於去年辭世的事實，而強化了作品的意涵。

一系列的面具以一種外觀上無規則可循的方式固定，彷彿一群被釘住的魂魄，即使在牆板上動也不能動，卻猶然流露一股依戀之情。《假面舞會》裝置在陶博館一樓主要通道上的一排板凳前方，讓觀者得以在此開啟一場與這些神秘作品的內觀對話。

Masquerade explores articulations of multi-cultural identity in contemporary South Africa. These masks are cast from individuals' faces, but do not necessarily depict the sitter. They playfully mix white / Caucasian, Mongoloid / Asian and Negroid / Black typologies. *Masquerade* alludes to the ongoing tensions associated with forging a new national identity for the so called 'Rainbow Nation' in post-Apartheid times. *Masquerade* is especially poignant in the light of the recent passing away of the South African former leader and Nobel laureate, Nelson Rolihlahla Mandela (1918 – 2013), via its inherent reference to the death mask tradition.

The series of masks are attached in an apparently random manner and seem to hover on the wall panel, like a group of ghosts, which have been pinned down. The installation of *Masquerade* in the main passage on the ground floor of the Yingge Ceramics Museum, in front of a row of benches, enables visitors to enter into a meditative dialogue with these enigmatic works.



假面舞會
2013 18組件 裝置尺寸 840×230公分
黑色中低溫陶土、壓模成形、模製成形上泥漿、1120°C燒成、電窯

Masquerade
2013 18 pieces Installation 840×120cm
Charcoal earthenware, press moulding, modelling with underglaze, firing to 1120°C, electric kiln



庫庫里·維朗德 美國／秘魯

Kukuli Velarde United States / Peru

搶我吧，寶貝

《搶我吧，寶貝》中的8件雕塑是裝設在陶博館2樓的常設展區。藝術家希望觀者能夠重新思考美洲各國原住民文化與文明的藝術創作被他國掠奪的史實。自古以來，在博物館展出第一民族（First Nations）的文物所傳達出的重點多是其「異國情調」及「神秘感」，而非這些文物及製作者的相關史實。藝術家認為，在經過一段神奇的洲際旅行之後，這些「被掠奪」的文物在鶯歌陶器博物館裡甦醒了。作品化身迷路的、淘氣的、身分不明的旅人，要和身旁的文物及觀者聊聊天！

維朗德的雕塑作品全都是以前哥倫布時期¹的陶瓷造形為基礎，但這些原始的造形已透過各種方式被加以改造及顛覆。其中有些擁有具性徵的元素，就像許多原始的哥倫比亞雕塑一般，只不過她的作品往往透露著野蠻暴力的痕跡。她那狡詐或古靈精怪的人像不時在向觀者發出揶揄之語。維朗德詮釋出拉丁美洲史中的女權主義與後殖民的意涵，歌頌原住民文化的同時亦揭露了暴力與屈辱的歷史——這些事情從殖民時代至今，為原住民族，尤其是女性，造成了長期的痛苦。²

在大部分作品中，維朗德以她那貌似「原住民」的臉為主要元素。她的臉像朝觀眾扮鬼臉、撅嘴、譏笑或拋飛吻。她將自己的臉像融入作品中，是為了承受投擲在拉丁女性身上的侮辱。作品流露著苦痛，標籤腳著傷人的侮辱，她都要概括承受，以免去加諸於他人的罪過。

將這些作品裝設在陶博館2樓的常設展區，是經過極為謹慎小心的規劃與執行。此區既有的展品全都原封不動地留在原地，如此細心縝密的安排，讓維朗德的作品能夠融入一段與周遭環境的俐落簡練的對話。每件作品鄰近的牆上，都貼了一張印著「協尋」的說明牌，內容包含一張「遺失」物件的照片和它們的名稱，並透露其現存地的線索。藝術家意欲撩動觀者的玩心，一起和這些調皮的闖入者來一場捉迷藏的遊戲。

1. 歐洲探險家克里斯多福·哥倫布（Christopher Columbus, 1451年-1506年）在1492年航行美洲，而前哥倫布時期指的便是1492年之前，其時距跨越了舊石器時代晚期的原始聚落，乃至現代化前期的歐洲殖民時期。
2. 作者藉此感謝Ana Indych-Lopez於2013年進行的研究《搶我吧，寶貝》，該案由美國德州的紐門美術館委託進行，但從未公開發表。

Plunder Me Baby

Eight sculptures from the artist's *Plunder Me Baby* are installed on the second floor of the Yingge Ceramics Museum in the permanent display. The artist wishes the viewer to reconsider the history of the plunder of the artistic production of the indigenous cultures and civilizations of the Americas. Historically, the display of artifacts of First Nations in museums generally speaks more of 'exoticism' and mystery, than of the true history of the works or the people who made them. The artist suggests that these 'plundered' artifacts have woken up in the Yingge Ceramics Museum after a magical intercontinental voyage. The works represent lost, mischievous, unidentified travelers that chat to the surrounding artifacts and to the viewer!

All of Velarde's sculptures are based on pre-Columbian¹ ceramic forms that have been transformed and subverted in various ways. Some of the works have sexualized components, like many of the original-Columbian sculptures, but in Velarde's work, there are often traces of brutal violence. Velarde's cheeky, wicked or monstrous figures often tease the viewer. Her feminist, post-colonial reading of Latin American history celebrates indigenous cultures and exposes the histories of violence and abjection that have plagued indigenous people, especially women, from colonial times to the present.²

Velarde incorporates her 'native'-looking face as a central element in most of her work. Her face grimaces, pouts, sneers, or blows kisses to the viewer. She has included her face in order to absorb the insults that are hurled at Latina women. The artist wants to take ownership of the pain that is expressed in the works and the hurtful insults included in the labels, rather than impose these elements onto others.

The installation of these works in the permanent display on the second floor of the Yingge Ceramics Museum was undertaken with extreme care. No objects from the permanent display were moved or removed. The sensitive installation of these works enables the works to enter into a sophisticated dialogue with their environment. Nearby each work, a 'wanted' label is attached to the wall. These labels contain a photo of the 'missing' creature and their title, and give a clue as to the presence of the work. The artist wishes visitors to engage in a playful game of hide-and-seek with these mischievous interlopers.

1. This term refers to the period preceding the American voyages of the European explorer, Christopher Columbus (1451-1506), in 1492. It spans the period from the original settlement in the Upper Paleolithic period to European colonization during the Early Modern period.
2. The author acknowledges Ana Indych-Lopez's 2013 unpublished research, *Plunder Me Baby*, which was commissioned by the Nerman Museum, Kansas, USA.



❶ Cholibiris Bicephalus Echidna, 褐色的蜈蚣是如此的美麗卻危險，正因如此讓你喜歡上它……Nazca III, Perú AD 400-600
2009 55.9×39.4×27.9公分
赤陶、複合媒材
Cholibiris Bicephalus Echidna, The Brown Centipede, Bonita pero peligrosa, como te gustan...Nazca III, Perú AD 400-600
2009 55.9×39.4×27.9cm
Terracotta and mixed media

❷ Chola de Mierda. 憤恨不平的她，相信她是平等的、可處分的。Moche, Peru, AD 200
2006 43.2×43.2×50.8公分
赤陶、化妝土、蠟
Chola de Mierda. Resentida social, socially resentful, she believes she is an equal. Dismissible. Moche, Peru, AD 200
2006 43.2×43.2×50.8cm
Terracotta, engobes, wax

❸ India Patarrajada. 她會做出所有主人所要求的特技，但別期望她會愛上你……Tlatilco / Olmec, Mexico. 1200-800 BC
2008 38.1×40.6×55.9公分
白陶土、蠟、酪蛋白漆、樹脂
India Patarrajada. She will do all the acrobacies the Master orders, pero no esperes que te quiera mucho...Tlatilco / Olmec, Mexico. 1200-800 BC
2008 38.1×40.6×55.9cm
White clay, wax, casein paint, resin



4 Bien Torreja es esta Chuta, No te vaya a cagar! 別注意她。cojudeces. Nazca phase III Perú AD 500
2010 35.6×47×52.1公分
赤陶、複合媒材
Bien Torreja es esta Chuta, No te vaya a cagar!
Don't pay attention to her cojudeces. Nazca
phase III Perú AD 500
2010 35.6×47×52.1cm
Terracotta and mixed media

5 鋌而走險的侍女, Cha que 戲劇女王 queen la serrana ésta. Cupisnique Perú, 1800-600 BC
2009 36.8×43.2×61公分
棕色陶土、複合媒材
Desperate House-help, Cha que drama queen
la serrana ésta. Cupisnique Perú, 1800-600 BC
2009 36.8×43.2×61cm
Brown clay and mixed media

6 Longa Gatuna, Una Fiercita, 你越攻擊她, 她就越愛你 purrrrrr..... Tamaco / Tolita, Colombia / Ecuador. 300 BC- AD 300
2009 36.8×38.1×64.8公分
白陶土、複合媒材
Longa Gatuna, Una Fiercita, Más le Pegas,
más te quiere purrrrrr... Tamaco / Tolita,
Colombia / Ecuador. 300 BC- AD 300
2009 36.8×38.1×64.8cm
White clay, mixed media



7 Pacharaca Pacharaqueandose Tranquila, tranquila. 她可能對你缺乏尊重, 但她是真的害怕你。Ica, Perú, 1000-1476 BC
2010 53.3×53.3×91.4公分
赤陶、複合媒材
Pacharaca Pacharaqueandose Tranquila, tranquila.
She may lack respect, but she surely fears you. Ica,
Perú, 1000-1476 BC
2010 53.3×53.3×91.4cm
Terracotta and mixed media

8 Care' Huaco 'ta Cariñosa, Fishy, fishy. 別信任她 te va a dar de macanazos! Nazca phase III Perú, AD 500
2009 30.5×41.9×67.3公分
樂燒紅土、複合媒材
Care' Huaco 'ta Cariñosa, Fishy, fishy. Do not trust, te
va a dar de macanazos! Nazca phase III Perú, AD 500
2009 30.5×41.9×67.3cm
Raku red clay and mixed media

韋愛倫 美國
Elenor A. Wilson United States

此作以詩意的觀點探討「傳統的」臺灣陶瓷建築元素，其靈感來自陶博館2樓常設展區展示的窗花。曾於2010年至2013年間住在臺灣的韋愛倫，真正開始著手鑽研這個形式，是2013年4月在美國的安德森牧場藝術中心駐村時的那段期間。不過她指出，當初這些用來試水溫的作品並未獲得美國觀眾的欣賞，反而是本展給了她絕佳的機會，才能進一步發展這些初步的實驗。

從在地建成環境中預先存在的視覺詞彙而論，韋愛倫重新組構的窗花與臺灣及中國大陸的材質文化之間有段親密的對話。這件雙面的作品呈現的方式讓觀者乍看之下，會以為只是一種「古典」的窗花，一旦繞到臺座的另一邊，作品的另一面便隨著許多凸出的「手指」而現形。突變後的窗花以鋸齒狀的觸角恫嚇不知情的觀者。

雙面的作品透露了韋愛倫這位離鄉背井的美國人生活在臺灣的體驗，說明了雖然失去了共同的語言，藝術的力量仍可超越互不理解的困境，為溝通建立另一個空間。就像窗花——這些替代的語彙不但極具感染力，也滿載著意想不到的驚喜！

This work is a poetic investigation of a 'traditional' Taiwanese ceramic architectural element, and is inspired by a display of window flowers in the permanent display on the second floor of the Yingge Ceramics Museum. In April 2013, the artist, who lived in Taiwan from 2010-2013, started exploring this form during a residency at Anderson Ranch, USA. However, she notes that these initial exploratory works were not understood by her American audience. The TCB thus presented the perfect opportunity to extend these preliminary experiments.

Wilson's reconfigured window flowers dialogues intimately with Taiwanese and Chinese material culture in terms of the pre-existing visual lexicon of the local built environment. This double-faced work is placed so the viewer's initial impression is that of a 'classical' window-flower form. Yet, when one turns around the supporting platform, its other face, with multiple protruding 'fingers' becomes apparent. The window flower has mutated and menaces the unsuspecting viewer with jagged tentacles.

The Janus-faced works speak about Wilson's experience as an expatriate American living in Taiwan. It speaks of loss of a common vocabulary, and the power of the arts to move beyond mutual incomprehension and establish alternative spaces for communication. Like window flowers, – these alternative vocabularies are permeable and rich with unexpected surprises!

另一種窗戶空間

2013 9組件 每件 27×27×5公分 裝置尺寸 84.5×84.5×5公分
瓷土、釉藥、注漿成形、1250°C氧化燒、電窯

Alternative Window Space

2013 9 pieces Each 27×27×5cm Installation 84.5×84.5×5cm
Porcelain, glaze, slip casting, oxidation firing to 1250°C, electric kiln



當代「祖魯」啤酒罐的裝置與展出

Installation of contemporary 'Zulu' beer vessels

本展涵括了12位南非籍的當代啤酒罐創作者，目的在於讓觀者對這個古老藝術形式的持續演進有所認識，同時也藉此說明當代創作的多元性，彰顯不同的創作人口在掌握此種低溫燒製陶器造形方面的精湛技藝。除此之外，本展也收錄了5件imbenge（啤酒罐蓋）的編織作品。¹

背景簡述

歷史上，由女性製作的啤酒罐是在社交集會和祭拜祖靈的場合中，用來盛裝私釀的utshwala啤酒。舉凡陶泥的採掘與準備工序，器物的製作和裝飾，以至燒製的技法等傳統，從母親到女兒，或由婆婆到媳婦，一代代薪火相傳延續至今。

樣式造形

本展展出的三種當今較著名的器物樣式各為：長頸啤酒罐（Uphiso）、短頸扁罐（Ungiyana）、標準型無頸啤酒罐（Ukhamba）。長頸啤酒罐和無頸啤酒罐是目前最受歡迎的兩種樣式，並且因受商業市場的青睞，而成為時下收藏界的珍品。有一段時間，長頸啤酒罐的產量極少，此乃因為它的原始功能是用來運送液體，因此當金屬與塑膠製的容器變得容易取得後，製作有頸啤酒罐的陶藝家就變少了。近年來，外來資金的挹注和鑑賞家對陶藝精品的珍愛，讓較具挑戰性的長頸啤酒罐再度成為許多陶藝家作品集中的固定品項。然而本展因故只擷選了一小部分祖魯器物中與釀造、儲存、運送、喝啤酒有關的樣式——如小型的個人飲用杯（amancishane），和大型的釀造用器物（imbiza）皆未在此呈現。

脈絡

本展精選的「祖魯」啤酒罐都是製作於2004年至2014年間，這是一段具重要歷史意義的時期，因為此乃南非首次民主選舉後的第一個十年，期間，這個年輕有活力的國家持續面臨種族隔離時代所出現的社會及文化轉變。此項展示針對被稱為「傳統的」非洲或祖魯造形，提出了兩個重點。第一，當南非已陸續歷經主要的社會和政治轉變的同時，這類器物的市場也出現劇烈的多元變化。雖然瓶器仍是用來盛裝或飲用啤酒，這些器物多半是為都市裡的收藏家製作的。南非和國際上的收藏家極為喜愛高度精緻、光滑的器物；而且近年來，由於藝術家在國際間的遊歷和參與工作坊的經驗，以及藝術家、藝術品經紀人、買家之間的微妙互動，促成了這些器物在大小、造形、完成度上的轉變。許多以祖魯話為母語的女性普遍被視為未經認證的人間國寶，即使如此，她們大部分仍生活在極度貧窮與不安的環境下。她們之間，曾遭畫廊和農村社群施予經濟剝削者大有人在，尤其是女性通常缺乏尋求法律制裁犯罪的能力和管道。

異質多樣性

我欲在此針對製造所謂的「啤酒罐」的當代藝術家所代表的多元性提出特別說明，這項「傳統的」藝術已不再專屬於住在農村的祖魯女性，來自不同的社會及文化背景的藝術家，也紛紛投入這個領域的創作。裴瑞爾博士指出：

年輕的陶藝家開始在家裡、在大學、在藝術中心鑽研陶瓷這項媒材。非祖魯族的南非人開始研究祖魯陶藝，並從中汲取靈感。男人開始在這項古老的女性傳統中尋求自己的位置。祖魯陶藝代表了一種向外擴展而且不斷演進的傳統。²

因此，除了住在誇祖魯-納塔鄉下（如瑪迷勒·恩給瑪、布澤匹·瑪卡恩依勒·瑪瓜札、唐蒂薇·瑪瓜札、恩查內·莫蘇札）和住在城市裡（如添比·納拉）的藝術家，本展還包括了伊恩·葛瑞特（白人男性）、蜜雪兒·勒格（白人女性，她以西方女性主義的角度切入這個造形的創作與探索）、克萊夫·夕托雷（黑人男性，居住在城市裡，其原生背景為祖魯及索托得，原始的專業訓練為時尚設計）、欣皮爾·貝爾（黑人男性，居住在城市裡，原生背景為科薩）。這種創作者的多元性在當代研究的命題中，可見其相互呼應的關係。高度抽象化的「祖魯」身分和文化的整體概念正受到學術界的解構，而藝術家本身也仍在重新拿捏。這張文化標籤所代表的同源同種成分，已不像過去的認知中那般純粹。³

1. 本展展出之祖魯作品，皆為伊莉莎白·裴瑞爾博士提供之借展品，其中大部分曾於她的展覽「Ukucwebezela: To Shine: Contemporary Zulu Ceramics」中展出，該展曾巡迴於南非與美國。
2. 伊莉莎白·裴瑞爾，未出版的展覽說明，《Ukucwebezela: To Shine: Contemporary Zulu Ceramics》，2013年，頁2。
3. 許多重要的非洲研究學者都投入了「祖魯」身分及文化之整體概念的解構，可參見由非洲研究協會藝術委員會在紐約舉辦的第16屆非洲藝術三年展研討會（2014年3月）中所列出的「全球祖魯」與會成員名單。



Twelve contemporary South African beer vessel artists were included in the TCB to raise awareness of the continued transformation of this ancient art form, illustrating the diversity of contemporary production and highlighting diverse populations' mastery of these low-fired earthenware forms. In addition, the TCB installation includes both five examples of woven imbenge (beer pot covers).¹

Background

Beer vessels were historically made by women to serve home-brewed utshwala beer at social gatherings and spiritual ceremonies honoring ancestors. Clay mining, preparation, vessel production, decoration and firing techniques were transmitted from mother to daughter or mother-in-law to daughter-in-law, and these traditions continue today.

Forms

Three prominent contemporary vessel forms are displayed in the TCB: the Uphiso (beer pot with long neck), the Ungiyana (vessel with low neck) and Ukhamba (standard beer pot without a neck). The uphiso and ukhamba forms are currently the most popular and commercially successful pot shapes and have become prized treasures among contemporary collectors. For a time the uphiso form was very rarely produced, for it is historically used to transport liquids. When metal and plastic containers for transporting water and beer became available, few potters produced necked vessels. Recently, external patronage and the connoisseurs' love of ceramic virtuosity has brought the more challenging uphiso form back into many potters'

standard repertoires. However, the forms on display still only represent a small selection of Zulu vessels associated with brewing, storing, transporting and serving beer. For instance, the small amancishane, drinking vessel for a single user, and imbiza, large brewing vessel, are not represented.

Context

The selected 'Zulu' beer vessels were created between 2004 and 2014, a significant historical period which commences a decade after the first democratic elections, and marks the on-going post-Apartheid social and cultural transformation of this youthful nation. The installation makes two important points about what are referred to as 'traditional' African or Zulu forms. Firstly, in parallel to the major social and political transformations have occurred in South Africa, the markets for these vessels have diversified extensively. While pots are still used for beer consumption, most of these wares were made for urban collectors. South African and international collectors prize highly refined, burnished wares; in recent years, the size, forms and finish of these vessels have also been transformed by international travel by the artists, artists' participation in workshops, and nuanced interactions between artists, intermediaries and buyers. Secondly, while many of the senior Zulu speaking women are widely considered to be unofficial National Living Treasures, most of them still live in situations of extreme poverty and precariousness. Many have experienced financial exploitation by galleries and rural communities, in particular women, who often lack recourse to legal services to redress crimes.

Heterogeneous Diversity

I wish to draw attention to the diversity of contemporary of artists who make so-called 'Beer vessels.' This 'traditional' art is no longer the exclusive domain of rural Zulu women, and is now practiced by artists of various social and cultural origins. Perrill notes:

Young ceramists are taking up the ceramic medium in homes, at universities, and at art centers. Non-Zulu South Africans are studying and drawing inspiration from Zulu ceramic genres. Men are exploring their place in this historically women's tradition. Zulu ceramics represent an expanding and developing tradition.²

Thus, in addition to women living in rural KwaZulu-Natal (such as Mamile Ngema, Buzephi MaKhanyile Magwaza, Thandiwe Magwaza and Mcane Mzuzza) and those living in urban centers (such as Thambi Nala), the artists represented in the TCB include Ian Garrett (a Caucasian male), Michelle Legg (a Caucasian female with an overtly western feminist investment in this form), Clive Sithole (an urban black male originally trained as a fashion designer with both Zulu and Sotho origins) and Simphiwe Belle (an urban black male with Xhosa origins). This diversification of practitioners is echoed in contemporary research agendas. The highly essentialised, monolithic notion of 'Zulu' identity and culture is currently being deconstructed by the academy and renegotiated by artists themselves. This cultural label is argued to be far less homogenous than previously perceived.³

1. The works were borrowed from Dr Elizabeth Perrill, and most featured on her exhibition, *Ukucwebezela: To Shine: Contemporary Zulu Ceramics*, which has been seen in South Africa and the USA.
2. Perrill, E. (2013) Unpublished Exhibition Description. *Ukucwebezela: To Shine: Contemporary Zulu Ceramics*. p.2.
3. The deconstruction of the monolithic notion of 'Zulu' identity and culture is being undertaken by various major African Studies scholars, as tabled at the 'Global Zulu' panel at the 16th Triennial Symposium on African Art New York, ACASA, March 2014.

❶ 欣皮威·貝爾／長頸啤酒罐

2005 直徑24.1×19.7公分
中低溫陶土、泥條成形、拋光、各式裝飾及陰刻設計、素燒、坑燒

Simpfiwe Belle / Uphiso (beer pot with long neck)

2005 18 pieces Ø24.1×19.7cm
Earthenware, coil building, burnishing, various applied and incised designs, bisque and pit-firing

❷ 伊恩·葛瑞特／抽象圖形器皿

2014 直徑28×28公分
中低溫陶土、泥條成形、拋光、貝殼紋壓印設計、素燒、耐火泥燒

Ian Garrett / Vessel with abstract motif

2014 Ø28×28cm
Earthenware, coil building, burnishing, impressed shell designs, bisque and saggar firing

❸ 蜜雪兒·勒格／女戰士系列

2008 直徑22.5×12.1公分
中低溫陶土、泥條成形、拋光、附貼裝飾、素燒及耐火泥燒

Michelle Legg / Warrior Woman series

2008 Ø22.5×12.1cm
Earthenware, coil building, burnishing, applied lugs, bisque and saggar firing

❹ 唐蒂薇·瑪彬古·瑪瓜札／啤酒罐

2006 直徑42×34公分
中低溫陶土、泥條成形、拋光、穿刺凸點技法

Thandiwe MaBhengu Magwaza / Ukhamba (beer pot)

2006 Ø42×34cm
Earthenware, coil building, burnishing, qhumbuza style amasumpa bumps



❶
❷
❸
❹



5 布澤匹·瑪卡恩依勒·瑪瓜札／短頸扁罐

2006 直徑25.4×22.2公分
中低溫陶土、泥條成形、拋光、各式裝飾及陰刻設計、坑燒

Buzephi MaKhanyile Magwaza / Ungiyana (flattened vessel with low neck)

2006 Ø 25.4×22.2cm
Earthenware, coil building, burnishing, various applied and incised designs, pit-firing

6 內斯塔·瑪形·納拉／啤酒罐

2004 直徑30.3×26.5公分
中低溫陶土、泥條成形、拋光、各式裝飾、陰刻設計、坑燒

Nesta Mathom Nala / Ukhamba (beer pot)

2004 Ø30.3×26.5公分
Earthenware, coil building, burnishing, various applied and incised designs, pit-firing

7 瓊格希瑟·瑪薩巴·瑪瓜札／長頸啤酒罐

2006 直徑40.6×40公分
中低溫陶土、坑燒、泥條成形、拋光、各式雕紋設計

Shongaziphi MaXaba Magwaza / Uphiso (beer pot with long neck)

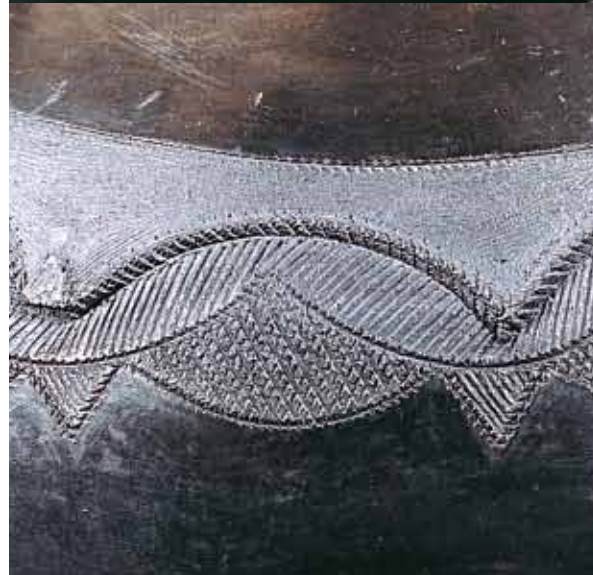
2006 Ø40.6×40cm
Earthenware, coil building, burnishing, applied coil design, pit-firing

8 恩查內·莫蘇札／啤酒罐

2006 直徑25.4×22公分
中低溫陶土、泥條成形、拋光、泥條、梳紋圖案、坑燒

Mncane Mzuza / Ukhamba (beer pot)

2006 Ø25.4×22cm
Earthenware, coil building, burnishing, applied coil, combed designs, pit-firing



5 6
7 8



9 添比·納拉／啤酒罐

2007 直徑27.5×25公分
中低溫陶土、泥條成形、拋光、各式裝飾及陰刻設計、坑燒

Thembi Nala / Ukhamba (beer pot)

2007 Ø27.5×25cm
Earthenware, coil building, burnishing, various applied and incised designs, pit-firing

10 札內蕾·納拉／啤酒罐

2006 直徑30×28.7公分
中低溫陶土、泥條成形、拋光、各式雕紋設計、坑燒

Zanele Nala / Ukhamba (beer pot)

2006 Ø30×28.7公分
Earthenware, coil building, burnishing, various applied and incised designs, pit-firing

11 瑪迷勒·恩給瑪／啤酒罐

2006 直徑30.2×25.7公分
中低溫陶土、泥條成形、拋光、凸點技法、坑燒

Mamile Ngema / Ukhamba (beer pot)

2006 Ø30.2×25.7cm
Earthenware, coil building, burnishing, umvaxaso style amasumpa bumps, pit-firing

12 克萊夫·夕托雷／長頸啤酒罐

2007 直徑27.5×35.5公分
中低溫陶土、泥條成形、拋光、蝕刻設計、素燒、耐火泥燒

Clive Sithole / Uphiso (beer pot with long neck)

2007 Ø27.5×35.5cm
Earthenware, coil building, burnishing, etched designs, bisque and saggar firing



9 10
11 12



啤酒罐蓋 Imbenge (beer pot cover)

13 作者不詳／誇祖魯-納塔爾省，南非
2006 直徑18×6公分
電話線

Unattributed artist / KwaZulu-Natal, South Africa
2006 Ø 18×6cm
Telephone wire

14 作者不詳／誇祖魯-納塔爾省，南非
1960年代 直徑18×4.5公分
植物纖維、珠飾

Unattributed artist / KwaZulu-Natal, South Africa
1960s Ø18×4.5cm
Fiber and beadwork

15 恩圖黎家族／梅爾莫地區，誇祖魯-納塔爾省，南非
2006 直徑22×7公分
電話線

Ntuli Family / Melmoth area, KwaZulu-Natal, South Africa
Imbenge (beer pot cover)
2006 Ø22×7cm
Telephone wire

16 作者不詳／誇祖魯-納塔爾省，南非
2006 直徑18.5×4.5公分
植物纖維

Unattributed artist / KwaZulu-Natal, South Africa
2006 Ø18.5×4.5cm
Fiber

17 作者不詳／誇祖魯-納塔爾省，南非
2006 直徑19.5×3.5公分
回收塑膠線

Unattributed artist / KwaZulu-Natal, South Africa
2006 Ø19.5×3.5cm
Recycled plastic



13



14



15



16



17

陶瓷破片、升級再造¹、回收利用

世界各地的綠色推動者一致主張地球的未來岌岌可危，因而在許多國家裡，在不同程度上，環保三R——減量（Reduce）、重複利用（Reuse）、循環再造（Recycle）——儼然已成為你我日常生活中的一環。今日，全球已因過度消費而使環境危機日益加劇，有鑑於此，邀請著重社會責任的藝術家與設計師一同參展，看他們是如何針對陶瓷碎片進行回收利用、升級再造與價值再創，無疑是一項責無旁貸的使命。

就陶瓷而言，與環保相關的倡議可以發揮在製作週期的各個階段，從優化陶瓷的開採運作、發展有效的燒製替代能源（這絕對不只限於「綠色環保的」窯用燃料）、縮短燒製時間的改良版釉藥配方，可使燃料減量並降低氣體排放量，乃至減少燒製產生的有毒及有害氣體，以及廢水、陶瓷、釉藥和已經燒製完成的不良品等物質的重新利用與回收再造。

「綠色」環保團體的活動觸及全球各處，深入社會的每個階層，而陶藝界中最值得一提的，則是美國陶藝教育學會的綠色行動小組。從2008年起，這個團體的宗旨之一便是在年會舉辦期間，確實監督相關的實際管理工作，並協助觀念與資訊的徹底切磋與交流，致力將全球化的影響對陶藝界造成的衝擊降到最低。

陶藝界所關注的「綠色」議題，不僅只是說服人們重新思考陶瓷製作的過程，更要一併含括進來的，是修復、重建的實踐。在亞洲，回收受損的陶瓷並非一種新的概念或作法。日本人運用各式技法修補破碎的瓷器，或是撒上瓷漆樹脂的粉末，或是將瓷漆樹脂和金粉、銀粉及白金粉混在一起。²本展透過柏克·德弗里斯和陳高登的作品向歐洲及亞洲的回收再造傳統致敬。這兩位受過陶瓷修復專業訓練的創作者，並非只是從事單純的傳統修復工作，而是各自努力從修復中發展出具有高度原創性的當代語彙。

破損和修復過的陶瓷（和同類陶泥組件）的回收利用與升級再造的工作並不限於專業的修復師。諸如李曉峰、馬丁·克里馬斯、瑪琳·朗德馬克這幾位藝術家和竅門設計事務所，都將這個材質令人回味的特質發揮得淋漓盡致。特定場域的歷史都和當地的陶藝傳統有著錯綜複雜的關聯，正因如此，升級再造和回收利用的作品，總是能引出一個物件、一間房子、一個窯址、一座城市、一個區域或一個國家³的歷史。在此以呂琪昌和王怡惠的共同創做為例，從臺灣的水庫回收過剩的淤泥。此外，舒密特·鮑曼的《耗盡》系列著墨在環境、社會、政治平衡的議題上，而蔡智勇的作品則影射存在今日臺灣的一些緊急政治問題，大膽地突顯正義的天秤。

以創作表述個人對社會平衡和回收記憶的探討則可見於臺灣藝術家許明香、李金生、彭紹翔的作品中。

回收利用後的陶瓷也可成為創造新環境的元素，例如瑪琳·朗德馬克的作品便是利用20世紀普遍可見的日常物件打造出魔幻的小宇宙。

此區可見的五項子群：

1 回收利用過去的陶藝品	柏克·德弗里斯 陳高登 李曉峰
2 升級再造舊的陶藝品	瑪琳·朗德馬克
3 環境——廢料的回收 & 資源枯竭的思考	瑪露塔·帕卡克萊 竅門設計事務所 呂琪昌、王怡惠 舒密特·鮑曼
4 探討社會和諧 & 回收記憶	許明香 李金生 彭紹翔 蔡智勇
5 陶瓷破片的價值再創	馬丁·克里馬斯

1. 升級再造意指將廢棄物料轉變為品質更佳，更具環保意義的新產品。
2. 日本著名的以漆修復陶瓷的傳統稱為Urushitsugi（漆繕）或Ursuhitsukuroi。這種技法通常是指以含有氧化鐵或烏木黑的黑漆，或是以含有紅色赭石、氧化鐵或朱砂的紅漆進行修補。另一種是指將漆與金粉或銀粉混合後，再以此進行修復，稱之為金繕或銀繕。Iten, C. (2008) 'Ceramics Mended with Lacquer - Fundamental Aesthetic Principles, Techniques and Artistic Concepts.' In: *Flickwerk: The Aesthetics of Mended Japanese Ceramics*. Herbert F. Johnson Museum of Art, Cornell University Ithaca NY, USA & Museum für Lackkunst, Münster, Germany. pp 18-25.
3. 對以古代瓷器做為創作素材的藝術家而言，和國家資產相關的問題常常造成不少困擾。比方說，為了遵守中國大陸對國家資產的法律規定，李曉峰的作品就同時採用古董的碎片（不能出境中國大陸）和近期製造的碎片（可以出境中國大陸）。

Shattered, upcycled¹ & recycled ceramics

Five sub-themes are evident in this section:

1 Recycling historical ceramics	Bouke de Vries Chen Kao-teng Li Xiaofeng
2 Upcycling old ceramics	Malin Lundmark
3 The Environment - recycling waste & considering the depletion of resources	Ruta Pakarklyte Studio Qiao Lu Chi-chang & Wang Yi-hui Shlomit Bauman
4 Exploring balance in society & recycling memories	Hsu Ming-hsiang Lee Chin-sheng Peng Shao-hsiang Tsai Jr-yung
5 Valorising shattered ceramics	Martin Klimas

1. Upcycling is the process of converting waste materials into new products of better quality or for better environmental value.
2. The Japanese legacy of restoring ceramics with lacquer, known as Urushitsugi or Ursuhitsukuroi usually refer, on the one hand, to repairs made of black lacquer coloured with iron oxide or ebony black, and to repairs made of red lacquer coloured with red ochre, iron oxide, or with cinnabar. On the other hand, they also refer to repairs executed with lacquer that has been mixed with gold or silver powder that is called Kintsugi or Kintsukuroi. Iten, C. (2008) 'Ceramics Mended with Lacquer - Fundamental Aesthetic Principles, Techniques and Artistic Concepts,' In: *Flickwerk: The Aesthetics of Mended Japanese Ceramics*. Herbert F. Johnson Museum of Art, Cornell University Ithaca NY, USA & Museum für Lackkunst, Münster, Germany. pp 18-25.
3. Questions of national heritage can plague artists working with historical ceramics. In response to Chinese heritage laws Li Xiaofeng makes works with both antique shards (which cannot leave China) and with recent shards (which can leave China).

All over the globe, green activists argue the future of our earth is at stake. In most countries, to varying degrees, the three R's – reduce, reuse and recycle - have become a part of our daily life. In view of the growing international concern for the environment, as a consequence of global over-consumption, I believe that it is important to consider artists and designers whose work evokes socially responsible practices of upcycling, recycling and revalorizing shattered ceramics.

In terms of ceramics, environmental questions extend to the entire production cycle of ceramics. This includes optimizing clay mining operations, developing efficient alternative energy sources for firing (which is by no means limited to 'green' kiln fuel), improved glaze recipes for reducing firing times which saves fuel and lowers emissions, the reduction of toxic and hazardous gasses from firing and the reclaiming and recycling of waste water, clay, glazes and fired rejects.

'Green' lobbies are active internationally on all levels of society. One especially noteworthy group within the ceramics domain is the National Council on Education for the Ceramic Arts (NCECA) Green Task Force. From 2008, this body aims to ensure oversight of practical stewardship at the annual conference and to assist in the overall exchange of ideas and information with an aim to minimize the global impact of the ceramics field.

Within ceramics 'green' concerns are not just limited to lobbying and reconsidering the ceramics production process, but also extends to restoration practices. Within an Asian context, the practice of recycling damaged ceramics is not new. The Japanese applied various techniques for mending broken pottery with lacquer resin dusted or mixed with powdered gold, silver, or platinum.² The TCB pays tribute to the importance of European and Asian recycling traditions via the inclusion of Bouke de Vries and Chen Kao-teng, who are professionally trained in ceramics restoration. Rather than following the classical route of merely restoring wares, they have both developed highly original contemporary languages for engaging with this tradition.

The recycling and upcycling of broken and fixed ceramics (and allied clay compounds) is not limited to professional restorers. Artists such as Li Xiaofeng, Martin Klimas, Malin Lundmark and Studio Qiao exploit this material for its evocative qualities. The history of specific sites are intricately associated with local ceramics traditions. Upcycled and recycled works evoke the history of an object, a household, a kiln site, a city, a region or a nation.³ For example, I note the collaborative works of Lu Chi-chang and Wang Yi-hui which recycles excess sediment from Taiwan's reservoirs. Similarly, Shlomit Bauman's *'Ran Out'* series deals with the issues of environmental, social and political balance. Tsai Jr-yung's work overtly highlights the scales of justice in his reference to burning contemporary political questions within Taiwan.

Works that evoke personal explorations of balance in society, as well as the recycling of memories are contributed by the Taiwanese artists Hsu Ming-hsiang, Lee Chin-sheng and Peng Shao-hsiang.

Recycled ceramics can also be diverted to create new environments, such as Malin Lundmark's works that use relatively common everyday twentieth century objects to create magical microcosms.

舒密特·鮑曼 以色列
Shlomit Bauman Israel

《耗盡》這件陶瓷設計計畫探討自然資源的枯竭和消費物品過剩(通常是不可避免)的現象。鮑曼的創作利用從已經停業的以色列陶瓷工廠取來的舊時模具和材質。此計畫匯合了進口瓷土和已經枯竭的以色列當地S5赤土，兩種材質各自歧異的特性，導致物件在燒製過程中出現了裂紋，進而變形。以色列本地和外來陶瓷的不相容性暗指這個地區在社會和政治上的重重問題。依照鮑曼的陳述，此系列要探討的是自然、工業、文化與個人資源之枯竭等命題。

"Ran Out" is a ceramic design project that evokes the depletion of natural resources and (often in-built) redundancy of consumer objects. Bauman uses historical moulds and materials from closed Israeli ceramic factories. The project unites imported porcelain and local S5 Israeli terracotta, that has ran out. The different characteristics of these two clay bodies result in cracking and distortion of objects during the firing process. The incompatibility between Israeli and foreign porcelain also serve as a metaphor for social and political questions concerning the region. According to Bauman, this series deals with notions of the depletion of natural, industrial, cultural and personal resources.



耗盡——第7、8、11、12號

2013 4組件 最大組件 35×20×25公分
以色列陶土(S5), 里摩瓷土、混合技法、注漿成形、變形、1180°C燒成、電窯

Ran Out — No. 7, 8, 11, 12

2013 4 pieces Max. 35×20×25cm
Local Israeli clay (S5), porcelain (Limoge), mix technique, slip casting, altering, firing to 1180°C, electric kiln



柏克·德弗里斯 荷蘭

Bouke de Vries The Netherlands

作品《戰爭與碎片》謹慎周密地布置出一場天體奇觀般的亂象，大氣地統馭了整個陶博館303展間。水漾的餐桌載著20個盤子「擺設」和7座大型的桌上雕塑主件，全是由碎片、人形塑像和拾得物件所拼組而成。這些桌上雕塑宛如世界末日之島，在混濁不清的黑水上幽幽地晃盪著，環繞四周的，是一畝畝沒入闇冥冥世的碎片之田。

一旦靠近點看，觀者便會察覺到大多數的餐盤「擺設」是以五花八門的盤子碎片為素材，拼成一個個多層的、不成套的圓盤。但這些被修復過的圓盤並不符合古典或傳統的修繕定義，因為其原始功用並未被一併復原。要重新回到它們原有的完美或優雅是不可能的，而多層的設計企圖影射著費人疑猜的、挫折無奈的、諷刺的和抒情嬉鬧的意涵。

桌上雕塑和原子彈蘑菇雲造形的雕塑主件，精彩呈現出德弗里斯語帶諷刺的趣味性。桌上雕塑呈現出以德拉克洛瓦的《自由引導人民》一做為雛形而再造的「賽博格」人形塑像，由此可以聯想到美國的硫磺島紀念碑的經典構圖。以原子彈爆炸後形成的蘑菇狀煙雲為造形的中心雕塑主件嵌著各類人形塑像，如小天使、骷髏頭、毛澤東、十字架上的耶穌、觀世音菩薩和「冷凍夏洛特」娃娃等，這些都是德弗里斯作品中常見的符號。

《戰爭與碎片》最初是為位於英國巴斯的霍爾本博物館所構思的創作計畫，此案由英格蘭藝術協會贊助，將該館永久典藏的品項納入作品中。隨後，此作曾在歐洲巡迴，而每次展出的裝置安排都有些微的調整。本次是此作在亞洲的首度曝光，呈現出有別於以往的裝置樣貌。經過策展人與藝術家的共同討論，在此次展出的版本中，作品的「臺座」形式從原本的桌子改成一座淺槽。加入水的元素後，這樣的環境設計強化了戰爭場面的末世感，而其更進一步的企圖，是要凸顯桌上陶瓷雕塑在英式與歐式筵席和重大戰役前舉行的盛宴——例如滑鐵盧之役前一晚舉行的里奇蒙公爵晚宴中代表的重要儀式性意義。

藝術家以拾得的物件和人像雕塑做成模貝後，再製作出磁盤、碎片、再造雕塑，以此築構成這件壯觀的雕塑裝置。作品承襲歐洲長期對衰廢狀態的偏愛，包括數百年來緊緊揪住18世紀歐洲美術與文學的文藝復興時期的夢境敘事——《毀滅慾望》。確實，毀滅之物被認為是建構西方現代化及後期的現代主義的基礎元素，¹而毀滅慾望也依舊存在於當代

藝術領域中，可以引證的藝術家及展覽不勝枚舉，例如第12屆德國文件大展（2007年）便提出「現代性是我們的古代」的論點。這個主題持續讓藝術家無止盡地憑著創意過濃動盪歷史殘留下的瓦礫碎石，站在距離現代的形式野心和政治任務的臨界距離之外，探討過去的和瞬間的時光。

具有修復師專業背景的德弗里斯用已經破損的陶瓷為創作素材，為它們賦予全新的生命和意義。基於這股對重新建構的用心與熱忱，也難怪他會投入解構的題材。作品《戰爭與碎片》的意義是多層且細膩的。作戰之姿的人像雕塑陳述陶瓷品在17與18世紀間，堪稱國際搶手商品的史實，當時為了爭奪這項產品而引發的戰爭不計其數。然而，此作也同時反映近代的戰事，直接點明觀者內心對全球核戰的恐懼。內戰的衝突使不少人身心受創，作家托爾斯泰便是其中一人，而德弗里斯在為《戰爭與碎片》一作命名時，便是參照他的小說《戰爭與和平》^{*}。此作確實可被視為對這位以自相矛盾人格而著名，並成為有遠見的道德思想家和社會改革者的傑出作家致敬，只不過，與托爾斯泰不同的是，德弗里斯為我們呈現出一種嘲諷中不失趣味的洗練語調。

在一回關於劇場的討論中，華特·班雅明主張「對思考而言，沒有比笑更好的出發點；更一般地說，膈肌的痙攣通常比靈魂的痙攣更能提供較佳的思考契機……」²。筆者很肯定的認為，德弗里斯的作品正是一個「思考契機」，給藝術家與觀者一個機會，對更美好的明日懷著零星破碎的脆弱希望，去思考生命中所有平凡的與壯麗的榮耀。這些「膈肌痙攣」是一種製作手法，是對德弗里斯及其整體創作都至關重要的創作夥伴。這番趣味的笑，是構成和改造我們的東西，而我們也用這些東西構成和改造彼此。簡言之，笑是為愛與分享、為意想不到的串聯而付出的勞力，我們因此而為人，因此而有了人性。

* 譯註：《戰爭與碎片》（*War & Pieces*）及《戰爭與和平》（*War & Peace*）中，「Pieces」與「Peace」的英文發音相似。

1. Dillon, B., 2010年,〈衰退與殞落——追尋藝術廢墟的歷史(自18世紀的繪畫至21世紀的電影)〉《Frieze》130期, http://www.frieze.com/issue/article/decline_and_fall/ (2014年5月15日瀏覽)。
2. 華特·班雅明, 1973年,《Understanding Brecht》, Anna Bostock譯, 倫敦: New Left Books出版, 頁101。

Exhibition Hall 303 is dominated by 'War & Pieces', an ethereal spectacle of carefully orchestrated chaos. The rippling watery dining table bears 20 plate 'settings' and 7 large central table sculptures that are made from assemblages of shards, figurines and found objects. Like apocalyptic islands, the table sculptures loom just above the murky black water, and are surrounded by fields of shards, which recede into the dark netherworld.

On close inspection, visitors realize that most of the 'set' of dinner plates consist of non-matching plates built up with multiple layers of different shards. The plates have not been restored pieces in the classical or conventional sense; their original utility has not been re-crafted. There is no possibility of going back to an original state of perfection or grace. The multiple layers hint at enigma, frustration, irony and a lyrical playfulness.

De Vries's ironic playfulness is pre-eminently visible in the table sculptures and the atomic-bomb centerpiece. The table sculptures include reconfigured 'cyborg' figurines, referencing Delacroix's 'Liberty Leading the People' and recalling the iconic composition of the US war memorial at Iwo Jima. The central sculpture, in the form of a nuclear-explosion mushroom cloud, is encrusted with figurines including cherubs, skulls, Chairman Mao, crucified Christs, Guan Yins and 'frozen Charlotte' dolls, familiar icons in de Vries's work.

'War & Pieces' was originally conceived in 2012 for the Holburne Museum in Bath, sponsored by the Arts Council England, where it was presented with elements from the permanent collection. The work has subsequently travelled within Europe, and in every setting the installation has been subtly modified. This is its first showing in Asia, where a significantly reconfigured installation form is presented. The transformation of the 'plinth', from a table to a shallow tank, was the outcome of collaborative discussions between the Curator and the artist. The design of the aquatic environment enhances the apocalyptic nature of the battle scenes. Furthermore, the aquatic environment is intended to highlight the significance of the ritual role of porcelain table sculptures in British and European banquets and pre-battle feasts, such as the Duchess of Richmond's ball on the eve of the Battle of Waterloo.

This spectacular installation of plates, shards and reconfigured sculptures made from found objects and figurines that the artist has cast, is located within a long-standing European taste for desuetude which includes Renaissance dream narratives, 'Ruinenlust' (ruin lust) that gripped 18th-century European art and

literature for centuries. Indeed, ruins are argued to be a fundamental element in the construction of western modernity and, later, Modernism.¹ Ruin lust is still alive in the contemporary-art scene, as evidenced by scores of artists and recent exhibitions, such as Documenta 12 (2007), which asserted that 'modernity is our antiquity'. This theme continues to allow artists endlessly to sift creatively through the rubble of turbulent histories, and explore historical and ephemeral moments with a critical distance from the formal ambition and political charge of the modern.

Trained as a professional restorer, de Vries works with previously broken ceramics and invests them with new lives and meanings. In view of this devotion to reconstruction, it is somehow appropriate that the artist should engage with themes of destruction. His 'War & Pieces' has multiple, nuanced layers of meaning. The battling figurines evoke the historic significance of porcelain as an international commodity in the 17th and 18th centuries. Numerous wars were fought over this product. Yet, the work also reflects on more recent warfare, and speaks directly to the spectator's innate fear of global nuclear warfare. Among those scarred by civil conflicts was the writer, Leo Tolstoy, whose novel, 'War and Peace' is referenced in the title of de Vries' 'War & Pieces'. Indeed, the work may be seen as homage to this brilliant writer, known for his paradoxical persona, who became a visionary moral thinker and social reformer. However, unlike Tolstoy, de Vries offers us a delicately playful and ironic tone.

In a discussion on lyric theater, Walter Benjamin, argues that 'there is no better starting point for thought than laughter; speaking more generally, spasms of the diaphragm generally offer better chances for thought than spasms of the soul...'² Indeed, I think that de Vries's oeuvre is a 'chance for thought', an opportunity for the artist, and the spectator, to consider life in all its mundane and spectacular glory, with brittle shards of fragile hopes for a better tomorrow. These 'spasms of the diaphragm' are a way of making, a creative companion that is essential to the artist, and traverse his oeuvre. This playful laughter is the stuff out of which we are ourselves made, and remade, and of which we make and remake each other. Laughter, in short, is a labour of love and generosity, of unexpected connections, which renders us human and humane.

1. Dillon, B. (2010) Decline and Fall: Tracing the history of ruins in art, from 18th-century painting to 21st-century film. (Issue 130) *Frieze*, http://www.frieze.com/issue/article/decline_and_fall/ (consulted 15 May 2014).
2. Benjamin, W. (1973) *Understanding Brecht*. Trans. Anna Bostock. London: New Left Books. p.101.

戰爭與碎片
2012 裝置尺寸 800×120×115公分
陶瓷、陶瓷破片、樹脂、黃銅、塑膠裝置

War & Pieces
2012 Installation 800×120×115cm
Ceramic, loose fragments, resin, brass, plastic assemblage





馬丁·克里馬斯 德國
Martin Klimas Germany

馬丁·克里馬斯的作品是關於捕捉動態的運動。照片中的影像呈現寧芬堡皇家瓷器工場出品的塑像從三公尺高之處落下，破裂為碎片。在碎裂的瞬間發出的聲音啟動了相機的快門，捕捉到原是靜態、裝飾用的陶瓷塑像向四處炸開的驚人轉變，爆破後的大量碎片竟充滿極具動感的張力。影像再現的，是人的肉眼無法捕捉到的瞬間。停格般懸浮在塑像四周的肢解四肢，傳達出力道強大的凄美撼動，使破壞挾帶的暴力更為彰顯。克里馬斯的作品因觸及破片在當代藝術之價值的相關討論而被納入本展中。藝術家選擇打破象徵意符強烈的德式人形塑像，這與艾未未1995年著名的《失手》（或名《掉下的一個漢朝瓷》）系列作品有諸多雷同之處。兩件作品同樣探究著我們如何理解與珍惜國家文化遺產的問題，特別是陶瓷作品。具有歷史意義的寧芬堡工廠自18世紀中葉開始營運，但今日因面臨價格低廉的商業性中國瓷器的衝擊，正試圖「改頭換面」以求生存——如同其他少數在歐洲仍碩果僅存的老牌陶瓷廠一般。

Martin Klimas' oeuvre is concerned with capturing dynamic movement. These photos depict figurines from the Nymphenburg Porcelain Manufactory dropped from a height of three meters. The sound of their shattering trips the camera's shutter. The result is a startling, transformation of a static, decorative statuette, into a dynamic expressive mass of exploding porcelain shards. The photos depict a moment that the human eye will never capture. The violence of the destruction is emphasised by the pathos created by the dismembered limbs that are momentarily suspended adjacent to the body. Klimas' works are included on the Biennale as they contribute to the discourse concerning the value of shards in contemporary art. Klimas' choice of shattering iconic German figurines has many similarities to the famous series by Ai Weiwei, 'Dropping a Han Dynasty Urn' (1995). Both works investigate questions of how we understand and value national cultural heritage, specifically that of ceramics. The historic Nymphenburg factory, which had been operational since the mid-eighteenth century, like the few remaining historic European ceramics factories, is struggling to 'reinvent' itself in the face of inexpensive commercial Chinese ceramics.



《無題》(寧芬堡 01)
2006 110×110公分
攝影作品
Untitled (Nymphenburger 01)
2006 110×110cm
Photograph



《無題》(寧芬堡 02)
2006 110×150公分
攝影作品
Untitled (Nymphenburger 02)
2006 110×150cm
Photograph

李曉峰 中國大陸

Li Xiaofeng China

《鳳兮之二》企圖刻劃一個女人自我犧牲的行為。無頭、無名、燃燒著的紅白色主人翁從一棟樓跳下，而此作要表達的，是她即將墜地的瞬間。藝術家將陶瓷碎片附著在一個金屬支架上，以此手法建造出「骨肉暴露狀的結構」。¹

李曉峰的雕塑是對中國大陸新頒訂的都市計畫政策所引發的眾多悲劇性後果的沉痛省思——這項專制的計畫有異於1980至2000年代大量農民自願性移居城市的現象。進展飛速的大都會建設計畫，不停地將農業用地和小型村鎮吸納為其腹地，這類土地強制徵收的政令往往伴隨著民居的拆除，造成官方與抗爭農民與村民之間的暴力衝突。在某些極端的情況下，受害者會訴諸自我犧牲為手段，然大部分這類自殺事件的消息都被中國大陸官方封鎖了。²

作品名稱《鳳兮之二》指出了某種介於中國和西方神話之間的關聯，而且兩造現象都值得列入考量。鳳凰是中國文化裡的一種仙禽，通常被認為代表男女相安、陰陽調和的狀態——就其字義的解釋：雄為鳳，雌為凰。一般而言，鳳凰與龍會一起出現，多半被應用在中國裝飾藝術中，藉以象徵祥瑞、財富、尊榮，體現中國歷代王朝穩定的政權，以及對社會上太平之氣的殷切期盼。

而在希臘神話中，鳳凰與太陽有著密切的關聯，牠的壽命約在500至1000歲之間，而且會循環性的再生。鳳凰在生命將盡時會為自己築巢，然後在巢中自焚。當巢與鳥皆燒成灰燼時，一顆新的鳳凰蛋或一隻雛鳥便從中獲得新生。

李曉峰的作品還夾帶了一個顛覆性（虛擬）的意外轉折——正如作品名稱《虛擬現實》所示。他的《鳳兮》引起陶博館、策展人、他的夫人與藝術家代理畫廊之間無數電子郵件的來回討論。根據藝術家最原先的創作論述及持續的通信所提供的作品說明，這件作品包含了彩繪陶瓷的元素，描繪了景觀、房屋及自焚的景象。作者原意在作品下方的地板擺設4張自焚圖片，最後決定不在這次的雙年展展出這些景象。就在雙年展開幕前的數日，李曉峰提出於他的作品中加入額外元素，希望能將其來臺參加雙年展開幕，向兩岸申請入臺的相關文件及信件做為展出作品的一部分。陶博館盡力配合為他取得了必要的入臺許可證。然而，由於無法在時間內取得中國有關單位的文件，再與作者討論之後，其決定維持現狀展出。

所以說，李曉峰的作品是極為錯綜複雜的。除了和藝術家前後針對作品進行的討論之外，邀請他來臺灣參加本展開幕式的安排也終未成行，在在透露藝術家個人的無力感和難以變通的官僚體制。就像那位無名女子悲壯的自殺行為企圖引來媒體的關注，此作吶喊著全然的絕望——在現實世界如此，在數位虛擬之境亦然。

總的來說，李曉峰的《鳳兮之二》是尖銳的，是諷刺的。它站在歐洲與東亞神話的十字路口，一方面訴說著對今日中國大陸社會的祥和與太平的渴望，另一方面或許也試圖表現火的破壞及再生能量。李曉峰的《鳳兮之二》的幽靈將死而復生——或許在現實世界如此，在虛擬之境亦然。

1. 李曉峰，〈鳳兮之二：虛擬現實〉，《2014臺灣國際陶藝雙年展手冊》，2014年，頁107。
2. Johnson, I. (2013) *Leaving the Land: Picking Death Over Eviction*. <http://www.nytimes.com/2013/09/09/world/asia/as-chinese-farmers-fight-for-homes-suicide-is-ultimate-protest.html> (Consulted 12 May 2014).
3. 同上。

Phoenix No.2 depicts a woman in the act of self-immolation. The headless, anonymous, red and white blazing subject has jumped from a building, and is depicted falling, at the instant before she hits the ground. An 'exposed flesh and bone structure' is indicated via the artist's construction method of attaching shards to a metal armature.¹

Li Xiaofeng's sculpture is a meditation on the tragic consequences of China's new urbanization policies. This top-down project is different from the largely voluntary migration of farmers to cities from the 1980s to the 2000s. Sprawling metropolises continue to consume agrarian land and small villages. Forced expropriations, which are often accompanied by demolitions, have resulted in violent struggles between the authoritarian state and opposing farmers or villagers. In dire situations, victims resort to self-immolation. Most of these suicides are covered-up by Chinese authorities.²

The title, *Phoenix No.2*, may indicate a link with Chinese or Western mythology, and it is worth considering these two phenomena. In China, the phoenix or fenghuang is an immortal bird that is often considered to signify a yin-yang harmony of male and female elements as indicated by its name which combines the words feng representing the male aspect and huang the female. Symbols of the phoenix are often used in combination with the dragon. The duo feature prominently in Chinese decorative arts and indicate a desire for harmony, good fortune and high social status. They embodied the stability of power in dynastic China and a longing for order and balance in Chinese society.

In Greek mythology, the phoenix was associated with the sun. It has a 500 to 1000 year life-span and is cyclically regenerated. At the end of its life, the phoenix builds itself a nest and then self-immolates. Both nest and bird are reduced to ashes, from which a new phoenix egg or chick arises.

Li Xiaofeng's work has a subversive (virtual) twist – as indicated in the subtitle '*The Realm of Virtual Reality*'. His Phoenix has been the subject of countless emails between the YCM staff, curator, the artist, his wife and their Gallery. According to Li's original artistic statement and ongoing correspondence, the sculptural figure incorporates painted ceramics elements depicting landscapes, houses and self-immolation. Four additional images of self-immolation scenes were intended to be placed on the floor below the sculpture. However, the artist subsequently decided to exclude these images from the TCB. Shortly prior to the opening of the TCB, Li Xiaofeng requested the inclusion of additional elements. He requested that the YCM include documents associated with his attempts to obtain travel documents and letters of authorisation from Taiwan and China to attend the opening ceremony of the TCB. The YCM did all that was possible to comply with this request, and obtained the necessary Taiwanese travel documents for the artists. However, in view of outstanding travel documents from Chinese authorities, and in discussion with the artist, it was decided to display the work in the current form.

Li Xiaofeng's work is thus extremely complex and layered. The lengthy discussions with the artist over his work and his failed travel arrangements to attend the opening ceremony in Taiwan, speaks of personal frustration and stifling bureaucracy. Like the anonymous woman whose spectacular suicide is aimed at attracting some media attention, the work speaks of sheer desperation – both in the real world and in the digital or virtual realm.

In conclusion, Li Xiaofeng's *Phoenix No.2* is a sharp and cutting work that is located at the intersection of European and East Asian mythologies. While it indicates a longing for order and balance in contemporary Chinese society, perhaps it also indicates the destructive and regenerative power of fire. The ghosts of Li Xiaofeng's Phoenix will be resurrected – possibly in both the real and virtual worlds.

1. Li, X.(2014) 'Phoenix No. 2: The Realm of Virtual Reality', *TCB Handbook*. p.107.
2. Johnson, I. (2013) *Leaving the Land: Picking Death Over Eviction*. <http://www.nytimes.com/2013/09/09/world/asia/as-chinese-farmers-fight-for-homes-suicide-is-ultimate-protest.html> (Consulted 12 May 2014).
3. Ibid.



鳳兮之二——虛擬現實

2011 106×56×176公分
釉裡紅瓷片、銀絲焊接、不銹鋼底座、青花釉裡紅、1270°C
燒成、瓦斯窯

Phoenix No.2: The Realm of Virtual Reality

2011 106×56×176cm
Underglazed red shards, silver wire welding, stainless steel
stand, firing to 1270°C, gas kiln

瑪琳·朗德馬克 瑞典 Malin Lundmark Sweden

朗德馬克的創作系列《幻想好像是真的——二部曲》在平凡常見的陶瓷用品身上進行升級再造的工程。茶杯、茶壺、茶盤、馬克杯、赤陶花盆及其他類品一一變身後，成了電燈、時鐘，或家具的構成組件，像是板凳和桌腳。在這窗明几淨的白色展間，觀者深受各式各樣俏皮、巧妙的再造物件而迷惑傾倒，它們或是懸掛在牆上，或是擱置在層板架、窗臺或階梯般的桌子上。《幻想好像是真的——二部曲》衍生自瑪琳·朗德馬克於2003年在斯德哥爾摩的布特許爾卡畫廊推出的「幻想好像是真的」個展。過去10年間，這位設計師陸續創造許多新的物件，進一步擴展這件裝置的規模與意義，她更為本展重新設計了此作的空間氛圍及物件擺設。

朗德馬克的裝置手法具有高度的原創性，瀰漫著一種劇場情境，讓人感受到居家般的神奇魔力，但其空間比例卻令人有些困惑。觀者可能會感到宛如置身於《愛麗絲夢遊仙境》的當代版電影場景前，且一如路易斯·卡羅*的宇宙，朗德馬克的異想世界也充滿了怪誕、幾分癡人、神奇的物件，流露出像孩子般想要大玩特玩的慾望。多元多樣的再造物品反映出高度的趣味巧思。事實上，透過遊戲而將物件重組再造，正是這位設計師的核心訴求。朗德馬克指出，她研究了許多與童年遊戲相關的理論，並將之挪用做為她個人的創作方法學，或專業做法(modus operandi)¹。她在物件上做些小調整，或將它們放入新的語境中，進而觀察到這些舉動會使物件的意義出現一些微小但強大的變化。而成群結夥的物件一同現身時，便會讓我們思索：對於每日生活其中的居家環境和內部的物件，你我究竟有何種解讀。朗德馬克認為，她的創作是為了讚頌「我們所擁有的，但到目前為止並未加以注意的。」²這番對日常的讚頌道出了反對和異議的弦外之音，為「不顯眼」的商業陶瓷及日常物件和經驗發聲，提出顛覆但平實的可能性來扭轉現狀。

* 譯註：Lewis Carroll，《愛麗絲夢遊仙境》的作者。

1. 瑪琳·朗德馬克，《幻想好像是真的》，2014臺灣國際陶藝雙年展國際研討會中發表的演講。http://public.ceramics.ntpc.gov.tw/ceramics/images/stories/pics/author/Malin_Lundmark.pdf，頁2，（2014年5月20日瀏覽）。
2. 同上，頁11。

幻想好像是真的——二部曲

2003、2013 裝置尺寸 640×310×305公分
回收陶瓷

As if...fantasy was reality-- Part II

2003, 2013 Installation 640×310×305cm
Recycled ceramics

Lundmark's series, 'As if ... fantasy was reality – Part II' consists of upcycled everyday ceramics. Teacups, teapots, saucers, mugs, terracotta planters and other elements are transformed into lights, clocks and furniture elements, such as stools or table legs. The spotless, brightly lit white environment dazzles the spectator with a range of cheeky and ingeniously reconfigured objects that are suspended from the walls, perched on shelves, window ledges and on cascading tables. 'As if ... fantasy was reality – Part II' is based on Malin Lundmark's solo exhibition 'As if...fantasy was reality' that was held in 2003 at Botkyrka Art Gallery, Stockholm. The passing decade has enabled the designer to extend the scope and significance of the installation by creating many new objects and completely redesigning the scenography for the Taiwan Ceramics Biennale.

Lundmark's highly original installation has a theatrical feel, recalling a magical domestic environment, but where the scale of the space is confusing. Visitors may feel as if they are in front of a film set for a contemporary version of 'Alice in Wonderland'. Like Lewis Carroll's universe, Lundmark's fantasy world is also populated by odd, some-what anthropomorphic, magical objects that evoke a child-like desire to play. The diverse range of reconfigured items reflects a high degree of playful ingenuity. Indeed, the re-creation of objects through a play is a central preoccupation of the designer. Lundmark notes that she has researched theories of childhood play and appropriated this as her personal work methodology or modus operandi.¹ By undertaking minor modifications or putting objects in new contexts, the designer observed small, yet extremely potent shifts in the meaning of objects. When presented as a group, these objects ask questions about how we understand our everyday home environments and the objects there-in. Lundmark argues that her oeuvre aims to celebrate 'what we have but have so far failed to notice.'² This celebration of the everyday has distinctly oppositional and dissident overtones. It offers a voice to the 'invisible' commercial pottery, quotidian objects and experiences and proposes subversive and prosaic possibilities for change.

1. Lundmark, M. (2014) *As if ... fantasy was reality*. Proceedings of the Taiwan Ceramics Biennale International Conference. http://public.ceramics.ntpc.gov.tw/ceramics/images/stories/pics/author/Malin_Lundmark.pdf, p.2. (Accessed 20 May).
2. Ibid. p.11.



露塔·帕卡克萊 立陶宛

Ruta Pakarklyte Lithuania

帕卡克萊的創作聚焦在當代消費者社會的黑暗面，她用陶瓷做出垃圾或廢料的模具，再以此建構她的作品，企圖傳達某種政治訊息。對她而言，垃圾可以反映出個人的消費模式和我們的環境。垃圾是升級再造的終極素材，因為它到處都是，而且免錢，更不具任何金錢或情感價值。這件作品裝設了一盞泛綠的光，更加凸顯出她的創作中隱含對生態議題的關注。

Pakarklyte focuses on the darker side of contemporary consumer society. By constructing art works that comprise of porcelain castings of rubbish, she conveys a political message. For her, litter is the basis of a reflection on personal consumption and our surroundings. Litter is the ultimate material for upcycling as it is freely available and has no financial or sentimental value. In this piece the use of a green interior light emphasizes the ecological engagement implicit in her oeuvre.



綠色的沉默 2

2013 裝置尺寸 120×120×40公分
瓷土、壓克力、模具成形、色料、1270°C氧化燒、電窯

Silence in Green 2

2013 Installation 120×120×40cm
Porcelain, plexiglass, mold casting, pigments, oxidation firing to 1270°C, electric kiln



竅門設計事務所 臺灣

Studio Qiao Taiwan

升級再造，或換句話說，是將低經濟價值的材料轉變為手工藝品，並非一種創新的作法，但肯定是全球藝術家和設計師越來越熱中的領域。《砌磚計畫》的創作初衷是想讓設計師還在襁褓中的女兒，即使成長在水泥打造的環境中，也有機會感受到紅磚平滑如絲的表面質感。作品參考臺灣過去使用紅磚為建材的建築傳統——這是臺灣在17世紀受荷蘭殖民的時期便傳續下來的工法，一直到日據時代仍繼續沿用。但一步一步地，紅磚瓦房正在大量消逝中，這個現象令人憂心，因為它們是臺灣文化資產中極為重要的元素之一。

畢業於恩荷芬設計學院的王俊隆（和工藝師陳培澤及黃瑞山共同合作）決定利用從荒廢的紅磚建築拾來的建築廢料，製作一系列經過機器加工的造形。然而多年的實驗結果證明舊的磚塊較容易脆裂，於是他們改用新製的磚塊，但製作出的成果仍不失與在地鄉土建築間的呼應。透過作品的比例、高度精緻的表面處理，及其優雅、內斂的造形，傳達出紅磚的溫潤與感性。

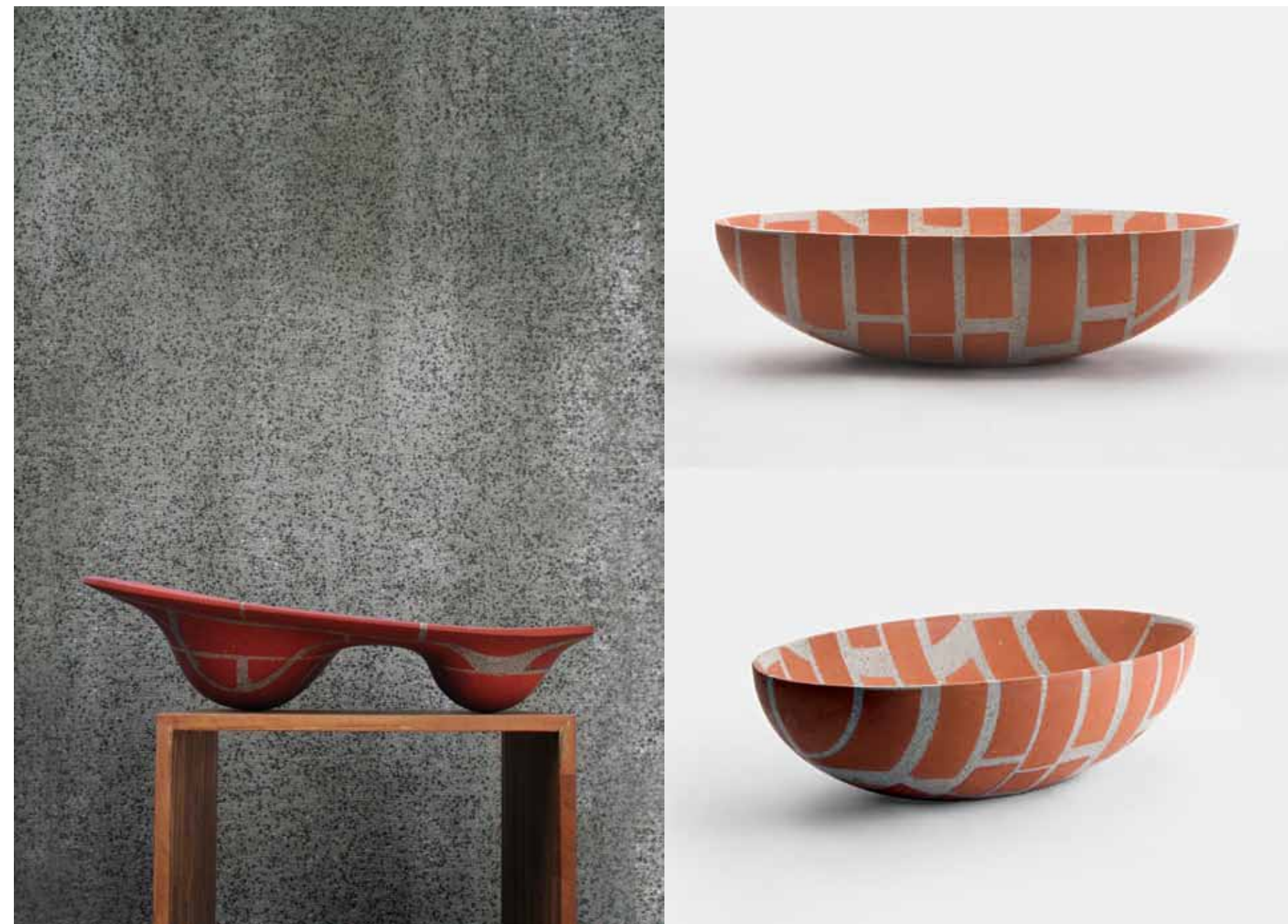
Upcycling, or transforming a material with a low economic value into an artifact is not a new practice, and is one that is increasingly being investigated by artists and designers internationally. The Brick Plan project originated in a desire to transmit the silky texture of brick to the designer's infant daughter, who is growing up in an environment made of concrete bricks. These works refer to historic red brick architectural traditions in Taiwan, which extended from the Dutch colonisation of Taiwan during the seventeenth century to after the Japanese colonial period. The gradual loss of many of these buildings is a cause of concern as they are important elements of Taiwan's cultural heritage.

Eindhoven Design Academy graduate, Rock Wang (in collaboration with craft artists Chen Pei-ze and Huang Rui-shan) decided to produce a series of machined forms from building rubble for ruined brick buildings. However, after many years of experimenting, they had to abandon using old bricks, which crumbled, in favor of new bricks. Nevertheless, the resulting forms recall local vernacular architecture and transmit its sensual warmth via their scale, highly refined finish and their elegant, restrained forms.



王俊隆、何忠堂
砌磚計畫——長花瓶、短花瓶
2009 2組件 直徑15×45公分、直徑20×35公分
紅磚、石材切割、打磨、拋光
工藝師：黃瑞山

Rock Wang & Tong Ho
Brick Plan – Vases
2009 2 pieces Ø15×45cm, Ø20×35cm
Bricks, cutting, polishing, burnishing
Craft Artist: Huang Rui-shan



王俊隆、何忠堂
砌磚計畫——磚盤
2009 60×62×22公分
紅磚、石材切割、打磨、拋光
工藝師：陳培澤
國立臺灣工藝研究發展中心提供

Rock Wang & Tong Ho
Brick Plan – Tray
2009 60×62×22cm
Bricks, cutting, polishing, burnishing
Craft Artist: Chen Pei-tse
Provided by National Taiwan Craft Research and Development Institute

王俊隆、何忠堂
砌磚計畫——橢圓容器
2009 60×25×25公分
紅磚、石材切割、打磨、拋光
工藝師：黃瑞山

Rock Wang & Tong Ho
Brick Plan – Oval Bowl
2009 60×25×25cm
Bricks, cutting, polishing, burnishing
Craft Artist: Huang Rui-shan

陳高登 臺灣

Chen Kao-teng Taiwan

陳高登對器物懷有濃厚的興趣，並將之與日常生活相關的題旨揉合。這些器物中，有些是受損的中國或臺灣的古物，另一些則是較為當代性的造形。具備珠寶師專業背景的他，將其金屬鑄造和模具製作的技術底子運用在受損器物的改造，將它們一一變身為藝術品。與其說這些作品被修復了，還不如說它們的受損與殘缺透過徹底扭轉作品意義的創意介入，而被彰顯、被歌頌。

有感於「再度吹起一股『丹寧藍』懷舊的風潮¹」，陳高登用看起來像是從牛仔褲取下的拉鍊來「修繕」一個碗。在同屬《東西韻味》系列的第二件作品中，藝術家加入了一個圖示，呈現出一張風格化的蜘蛛網，其中還鑲著一顆寶石。另一組成對的器物上，數以百計的小釘針爬滿了顯眼的裂痕。小釘針的擬人特質意指正在逃離暗黑戰壕的迷你軍團。陳高登期盼藉由作品串聯東西傳統，為當代藝術與設計注入古樸的韻味。²

1. 陳高登，〈東西韻味〉，《2014臺灣國際陶藝雙年展手冊》，2014年，頁122。
2. 同上。

Chen Kao-teng is interested in working with vessels and combining them with motifs associated with everyday life. Some of these vessels are damaged Chinese and Taiwanese antiques, while others are contemporary forms. The artist is trained as a jeweler, and uses his skills in casting and modeling metals to alter damaged vessels, and convert them into independent works of art. The works are not restored, rather their damage is highlighted and celebrated via a creative intervention that radically transforms the meaning of the work.

In response to 'another nostalgic round of fashion for denim blue'¹ Chen Kao-teng has 'mended' a bowl with what appears to be a zipper from a pair of jeans. In a second work from the *Flavors East and West Series*, the artist has added a motif that recalls a stylized spider web that contains a precious stone. Large clefts in a pair of matching vessels swarm with hundreds of little pins. The anthropomorphic quality of the pins may suggest an army of miniature soldiers fleeing dark trenches. Chen Kao-teng hopes that his oeuvre may serve to bridge eastern and western traditions and associate contemporary art and design with antiquity.²

1. Chen, K. (2014) 'Flavors East and West'. *TCB Handbook*. p.122.
2. Ibid.

東西韻味系列

2014 2組件 20×16×48公分 20×14×41公分
陶瓷、銀、青瓷、銅瓷
陶瓷提供者：曲俊榮

Flavors East and West Series

2014 2 pieces 20×16×48cm 20×14×41cm
Ceramics, silver, celadon, mending
Ceramics provider: Chu Jun-jong

東西韻味系列

2013 6組件 最大組件 12×12×7公分 裝置尺寸 40×60×7公分
陶瓷、銀、青瓷、銅瓷
陶瓷提供者：蘇保在

Flavors East and West Series

2013 6 pieces Max.12×12×7cm Installation 40×60×7cm
Ceramics, silver, celadon, mending
Ceramics provider: Su Bau-tsai



許明香 臺灣
Hsu Ming-hsiang Taiwan

藉著為本展創作這件作品的機會，藝術家意欲反思其自身本源。許明香的家庭是以製作陶瓷瓦片為本業。她形容此作中那一株仿樹的造形，是靠一堆破碎廢棄的瓦片而滋長茁壯。¹ 同樣的，此雕塑本身亦傳達出紅磚瓦片做為臺灣鄉土建築重要元素的經典價值。在超小型的瓦片鋪貼而成的外層保護下，許明香的圖騰向上攀爬，往天際竄升。

1. 許明香，溫蒂·葛爾絲未出版之訪談內容，2014年4月30日。

The artist has created this work for the TCB as a reflection on her personal roots. She was born into a family of earthenware tile makers. According to the artist, the stylized form of a tree grows from a pile of broken and discarded earthenware tiles.¹ In parallel, the sculpture evokes the iconic value of red tiles as a prominent element in the vernacular of Taiwanese architecture. Protected by a fine skin of miniature tiles, Hsu Ming-hsiang's totem reaches upwards and touches the sky.

1. Hsu, M. (2014) Unpublished interview conducted by Gers, W., 30 April.



記物探索

2014 裝置尺寸 100×100×170公分
陶土、舊瓦片、土板成形、1230°C氧化燒、電窯

An Exploration of Recordkeeping

2014 Installation 100×100×170 cm
Clay, recycled tiles, slab building, oxidation firing to 1230°C, electric kiln



李金生 臺灣

Lee Chin-sheng Taiwan

李金生的作品是一條概念性的時間軸，一長列大型骨牌似的造形影射他所歷經的幾個重要生命階段。每個長方形的組件上都有一道溝痕，這溝渠造形象徵夢境的水，漂浮的流體中混合有機和無機的物件，包括人物、動物、植物與昆蟲。此作為陶博館內一個選定的空間量身訂做的限地裝置，此處有一條狹窄的玻璃牆走道，從一樓向室外伸出，好似一個指狀的附加物。

李金生的裝置作品放在這個指定的地點，似乎小了些，也顯得不完整。然這個有效的留白，正是代表著我們無法描述所有記憶的能力缺陷，也隱喻了藝術家的生命仍有不斷前進的空間。《記憶的回收》在這個懸浮的空間中不安定地飄移在真實世界與夢境之間——一個局部且不完整的光榮計畫正在行進中。

藝術家在作品完成不久後歷經一次腦血管意外，所以當他說「《記憶的回收》表現時間的長流中不斷切割和回收，才漸漸露出物與我的界線」¹，便有其格外重要的意義。記憶是什麼？它是怎麼運作的？什麼樣的記憶是重要的？我們如何將這些記憶傳達給我們摯愛的人？這些都是李金生在復原過程中不斷推敲的本質性提問，並願在此與本展的觀者們分享。

1. 李金生，《記憶的回收》，《2014臺灣國際陶藝雙年展手冊》，2014年，頁124。

Lee Chin-sheng's works is a conceptual timeline with a procession of large domino-like forms that refer to important stages in his life. Each rectangular element is furrowed, and the channel-like form symbolizes water as seen in dreams. This watery flux bears a medley of organic and inorganic objects including human figures, animals, plants and insects. It was produced as a site-specific installation for a precise space in the Yingge Ceramics Museum, where a narrow, glass-walled passage juts out of the building from the first floor, like a finger-like appendage.

Lee Chin-sheng's installation seems too short for the assigned space and thus incomplete. This potent emptiness speaks of the inability to describe all our memories and the fact that the artist's life is still underway. *Memory Recycling* floats precariously between the real world and the dream world in this suspended space – a gloriously partial and incomplete project en route.

The artist suffered a large vascular cerebral accident near the completion of this work, and his assertion that '*Memory Recycling* depicts the gradually emerging boundary that separates things from the self, which is constantly being divided and recycled in time's protracted flow'¹ is especially significant in this context. What is memory? How does it work? What memories are important? How do we transmit these memories to our loved ones? These are the existential questions that Lee Chin-sheng is grappling with as he recovers, and which he imparts to visitors of the TCB.

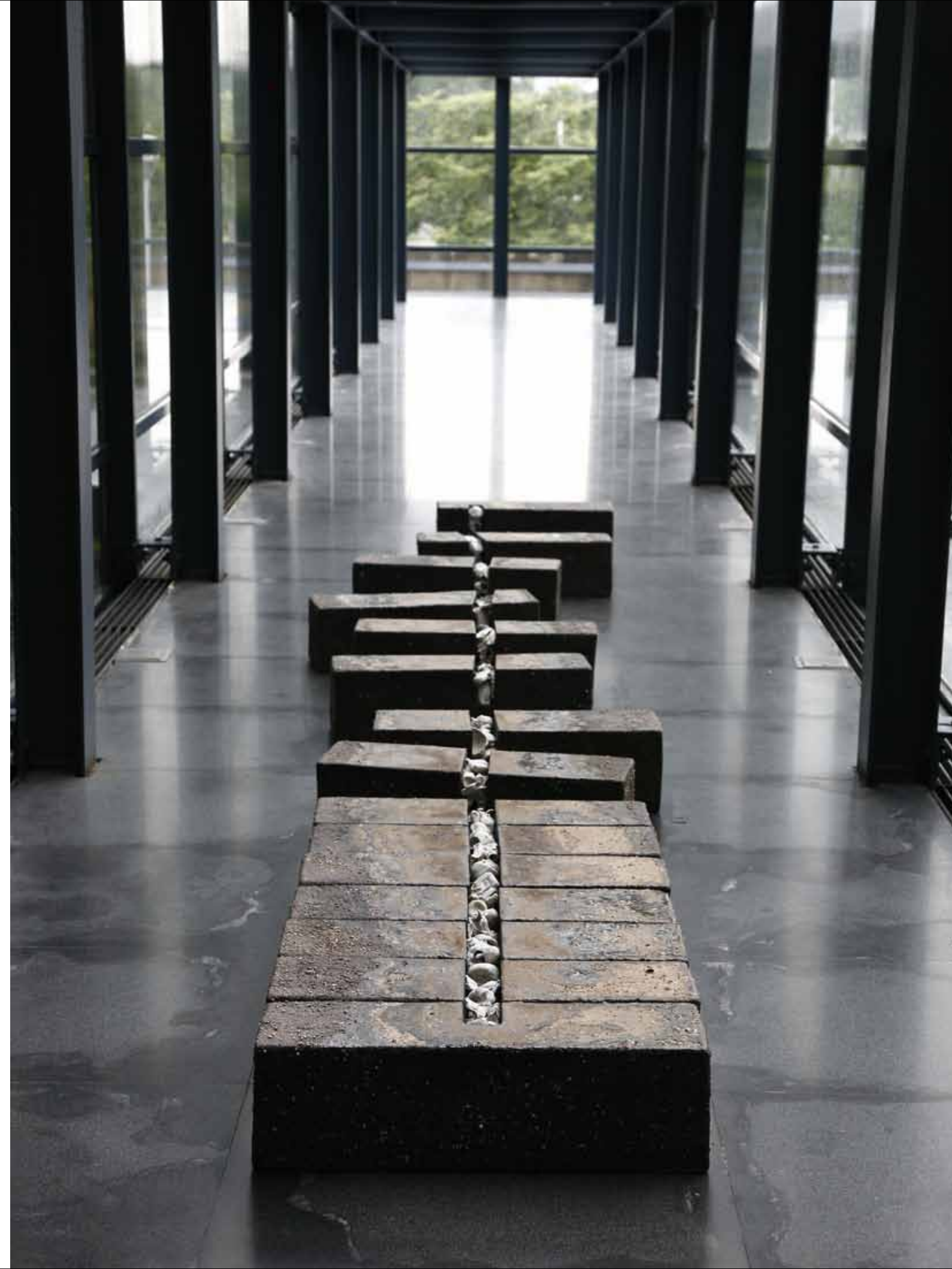
1. Lee, C. (2014) 'Memory Recycling', *TCB Handbook*, p.124.

記憶的回收

2014 15組件 裝置尺寸 62×460×20公分
陶土、土片、雕塑、1240°C燒成、電窯

Memory Recycling

2014 15 pieces Installation 62×460×20cm
Clay, slab, sculpting, firing to 1240°C, electric kiln



呂琪昌、王怡惠 臺灣

Lu Chi-chang & Wang Yi-hui Taiwan

此件合作計畫是將採集自桃園縣北部石門水庫的淤泥回收後，再加以利用做為創作的素材。這座排名臺灣第三大水庫的人工湖具有防洪及水力發電的功能，並且是北臺灣人口的主要水源。然而，在亞熱帶山區的砍伐使雨水的沖刷造成土壤沉積，這對水庫運作的安全性帶來不小的威脅。

呂琪昌與王怡惠將其裝置作品的關注焦點鎖定在這個問題上。5件圓柱形的器物代表超大尺寸的試管，放置其中的元素各自指向這個處境的不同面向。第一件含有取自水庫的水；第二件含有一張呂琪昌在水庫採集淤泥的黑白照片；第三件包含經過淨化、燒製的土地淤泥；第四件包含數十個用含有這個淤泥製成的青瓷與天目釉面的小茶碗；最後一件呈現浸在淤泥中（也吸收了淤泥）的絲瓜，讓觀眾藉此回想這件裝置作品逐步見證到的淨化儀式。

This collaborative project involves the recovery and recycling of excess silt from the Shihmen Reservoir, in northern Taoyuan County, Taiwan. This artificial lake serves as a flood control device, source of hydroelectricity, and is Taiwan's third largest water reservoir, serving people in northern Taiwan. However, sedimentation from erosion caused by logging in sub-tropical mountainous areas, threatens the safe operation of the dam.

Lu Chi-chang and Wang Yi-hui's installation focuses on this problem. The five cylindrical vessels, which recall oversize test-tubes, contain elements that refer to different aspects of this situation. The first contains water from the reservoir; the second contains a black and white photo of Lu Chi-chang harvesting silt at the reservoir. The third cylinder contains purified, fired, ground silt; while a fourth contains dozens of small tea bowls glazed with celadon and tenmoku glazes that contained the silt. Finally loofah, dipped in slip (also containing silt), are displayed to remind viewers of the cleansing ritual that they are witnessing in this installation.



形、態

2014 5組件 每件直徑16×68公分
玻璃瓶、影像輸出、瓷土、絲瓜絡、石門水庫淤泥、水、現成物瓷漿成形、瓦斯電兩用窯

Form, Condition

2014 5 pieces Each Ø16×68cm
Glass bottles, photo printing, porcelain, loofah, recycled damp slip, water, slip forming, hybrid kiln



彭紹翔 臺灣

Peng Shao-hsiang Taiwan

彭紹翔為本展「陶瓷破片、升級再造、回收利用」子題區所創作的作品探索著與學校制服有關的童年記憶。折的整整齊齊的男女學童制服所構成的裝置代表了某一個特定的時代，那時的小學生們都是穿著整潔的白色棉製上衣和深色裙子或短褲去上學。臺灣的小學生制服最初是隨著日本殖民統治政權引入的，在過去20年間歷經了明顯的風格演變後，現在的學童穿的是各色的短褲和合成纖維製成的T恤。新式制服好洗、不必燙，但卻失去了舒適與優雅。

本身是老師的彭紹翔並不認同制服的概念，不管是過去的或現在的，¹他相信制服的作用是為了替官方和權勢將其刻板、人為的結構正常化。藝術家以一種傅柯式的語氣說到：

「藉由回收兒時的制服再製，重新憶起兒時學校教育在人生歷程所刻劃下的片段。」²

彭紹翔相信，強制要求學生穿制服會導致社會一致性的現象，最終將會抑制孩子們發揮創意和自由選擇的能力。話雖如此，一疊一疊硬挺潔白、整齊劃一的陶瓷制服也道出對質樸、消逝的過去的懷舊與傷感，那是一段看不見任何明顯汗點的往日時光。

1. 彭紹翔，溫蒂·葛爾絲未出版之訪談內容，2014年4月30日。
2. 彭紹翔，〈童年意象〉，《2014臺灣國際陶藝雙年展手冊》，2014年，頁126。

Peng Shao-hsiang's work for the 'Shattered, Upcycled and Recycled' section of the TCB investigates childhood memories associated with school uniforms. A neatly folded installation of garments for boys and girls recalls a specific epoch, where children wore neat white cotton blouses and dark skirts or shorts to elementary school. Taiwanese elementary school uniforms, which were originally introduced by the Japanese colonial administration, have evolved significantly in the past two decades. Children currently wear colourful casual shorts and t-shirts made of synthetic fibers. New uniforms are easier to wash, and require no ironing, but lack in comfort and elegance.

The artist, who is a school teacher himself, doesn't appreciate school uniforms, of the past or present.¹ He believes that uniforms serve to normalize rigid, artificial structures of authority and power. In a Foucauldian manner, the artist explains:

'By recycling these childhood uniforms and making them anew, I recalled that part of my childhood when school and education planned out my life.'²

Peng Shao-hsiang believes that compulsory school uniforms result in a social conformity, and ultimately discourages children from being creative and making individual choices. Having noted this, the stark white, rigid porcelain uniforms in their neat piles also speak of nostalgia with regards to a pristine and fugitive past that lacks any noticeable blemishes.

1. Peng, S. (2014) Unpublished interview conducted by Gers, W., 30 April.
2. Peng, S. (2014) 'Images of Childhood', *TCB Handbook*, p.126

童年意象

2014 10組件 裝置尺寸 240×100×70公分
瓷土、布料纖維、手塑成形、1240°C氧化燒、電窯

Images of Childhood

2014 10 pieces Installation 240×100×70cm
Porcelain, cotton material, hand building, oxidation firing to 1240°C, electric kiln



蔡智勇 臺灣

Tsai Jr-yung Taiwan

蔡智勇的作品呈現一個正義的天秤與法槌。一只黑箱子和一塊建築物廢墟在天秤兩端相互抗衡，藉以明陳今日臺灣面臨的一些棘手政治問題。本地政府近年來以欲蓋彌彰的「黑箱」操作手法，企圖與中國大陸簽署兩岸服務貿易協議。反對該協議的公眾相信此舉將危害臺灣的利益，最終將會深化中國大陸對臺灣的影響，這樣的憂心引爆一場抗議者夜襲國會的行動，此波為期24天的佔領事件於2014年4月10日結束。

建築物廢墟則是指涉反對臺灣農地徵收條例的艱苦抗拒行動。自徵收政策施行以來，已造成至少兩名受難者的死亡。2010年至2013年間，被徵收的稻田和屋舍持續遭到強制破壞與拆除，引發許多大型抗爭與大眾對國家的譴責。尤有甚者，本地政府認定稻米可以仰賴進口，或稻米的生產可以外包給非洲或中美洲的農田，這類影響臺灣食安問題的舉措使其飽受非議。經過一段長期對抗，在2014年1月下旬，本地法院判決農民控告政府的區段徵收違法獲得勝訴。這個結果使政府官員大為震驚，而另一方面也振奮了公民運動和反對黨立法委員的道德使命感。

因此，黑箱子和建築物廢墟道出臺灣面臨的國內與國外的幾項重要政治問題。為了臺灣經濟的持續成長，並保持其在東亞的主導地位，這些元素之間勢必取得平衡。

Tsai Jr-yung's work presents a scales and gavel of justice. The black box and the building rubble that are counter-balanced on the scale refer directly to burning contemporary political questions within Taiwan. The government's recent dealing with the trade-in-services agreement with China is widely known as a "black-box" operation, as it was carried out in secret. Opponents of the agreement believed that it would compromise Taiwan's interests and lead to greater Chinese influence over the country. These concerns triggered a 24-day occupation of the Legislature by protesters that ended on 10 April 2014.

The building rubble refers to a bitter resistance campaign against expropriation of farmland in Taiwan that has cost at least two lives. Between 2010 and 2013 the ongoing destruction of expropriated rice fields and homes lead to numerous large protests and widespread condemnation of the state. Furthermore the government was criticized for compromising Taiwan's food security by its presumption that rice can always be imported or that its production could be out-sourced to farms in Africa or Central America. After a long battle, in late January 2014, Taiwan farmers won a landmark court case against the Land Expropriation Act. This shocked government officials and gave a moral boost to citizen campaigns and opposition lawmakers.

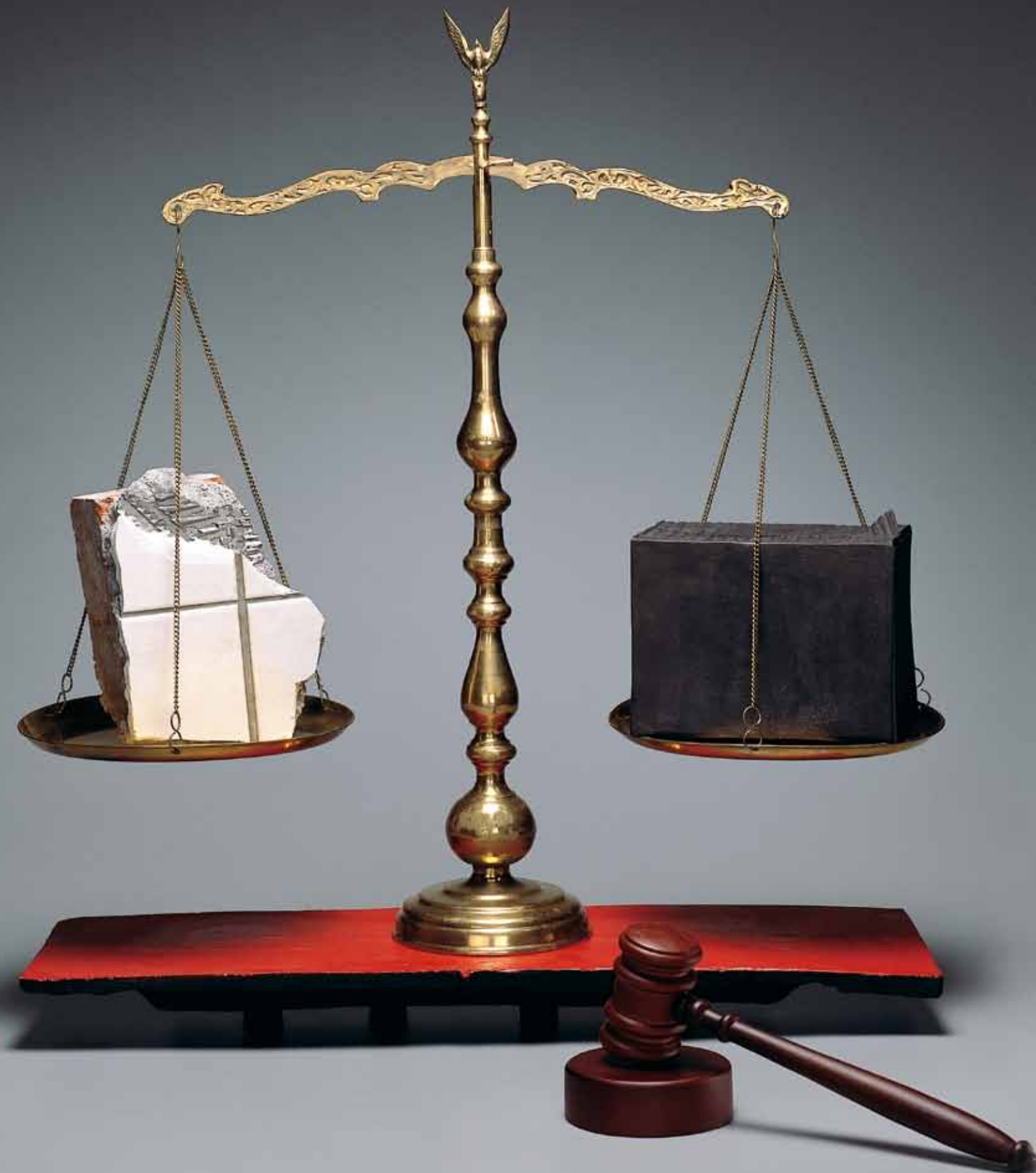
The black box and building rubble thus refer to some of Taiwan's key internal and external political problems. These elements need to be balanced if Taiwan is to continue to develop economically and maintain a leading role in East Asia.

衡量

2014 最大組件 55×40×60公分
磚、銅、木材、複合媒材

Balance

2014 Max. 55×40×60cm
Bricks, copper, wood, mixed media



3D列印和電腦數控陶藝

視覺藝術領域裡的陶瓷製作科技在過去幾世紀間皆無長足的進展。古埃及人率先發明了轆轤，時間是西元前2500年左右；運用模具來製作和「大量生產」陶製用品也早出現在許多年代久遠的社會，如古羅馬。縱使工業陶瓷領域¹已陸續開發出不少先進的科技，但在過去數十年間，這些發展卻鮮少在藝術家與設計師之間流傳開來。

然而近年間，隨著相對容易入手的3D建模軟體、價格平實的開放資源3D陶瓷列印機、電腦數控機和其他數位工具²相繼問世，這個情形有了深透徹底的改變，進而促使當今陶瓷藝術和設計的發展路徑有了歷史性的新變革。2014臺灣國際陶藝雙年展便聚焦在陶藝創作數位變革第一線的藝術家與設計家。

此區作品主要探討混合型的製作程序，探討介於手、傳統技法、數位工具之間的新關係。多件展出的計畫都採合作性的模式，不同技法的層層結合產生創意無限的作品，開拓傳統陶藝的潛力。這些數位工具的使用並沒有一種標準做法可循，而有些工具，如電腦數控機器，可在計畫發展的不同階段中，或不同材質上（如石膏模具和素坯）加以運用。每位藝術家和設計師在計畫中，都將他們的關注與感受力揮灑得淋漓盡致。

此區作品聚焦於：

1. 研發磚塊與建築元素的新造形
2. 探討自然的與數位的編碼之間的關係
3. 介紹數位拉坯機
4. 探討各地在3D列印的製造與推廣方面的各種製作方式及影響
5. 利用一種安裝在平板電腦上的特殊應用程式，創造出客製化的瓷盤藏品
6. 觸覺式壁燈
7. 拉坯師重新在容器上留下印記

1. 較顯著的進步諸如工業陶瓷應用在電子、冶金術、醫療用義肢、航空太空、汽車零件、能源工業、超導和智能陶瓷等領域。
2. 新的工具包括精準擠泥器和數位泥漿彩飾工具等。

3d printed and cnc ceramics

Ceramics production technology in the sphere of the visual arts has not advanced significantly over the past centuries. The ancient Egyptians pioneered the potter's wheel in about 2,500 BCE. Many early societies, including the ancient Romans used moulds to cast and 'mass produce' ceramic commodities. While numerous technological advances have been made in the field of industrial ceramics¹ over the past decades, few of these developments have filtered down to artists and designers.

However, the recent advent of relatively accessible, 3d modeling software, inexpensive open source, 3d ceramics printers and cnc milling machines, among other digital tools,² has radically changed this situation. Ceramic art and design practices are now engaged in a new historical trajectory. The 2014 TCB focuses on some key artists and designers who are at the fore-front of this digital revolution in ceramics.

Works in this section of the TCB primarily explore hybrid production processes that involve new relationships among the hand, traditional skills and digital tools. Many of the projects are collaborative, and the rich combinations of different skill sets produce innovative works that push the boundaries of conventional ceramics. There is no standardized way to use these digital tools, and some tools, such as the cnc milling machine, may be used at various stages of a project, and on different materials (eg plaster moulds and bisque clay). Each artist and designer brings their own interests and sensibilities to the fore in these projects.

Works in this section focus on:

1. Imagining new forms of bricks and architectural elements
2. Investigating relationships between natural & digital codes
3. Introducing the digital wheel
4. Exploring local production variations and influences in the manufacturing and distributing of 3d printed forms
5. The customisation of a plate collection using a special application on a tablet
6. Tactile lamps
7. The re-inscription of a thrower's gestures onto a vessel

1. Significant progress has been made in the field of industrial ceramic applications for electronics, metallurgy, medical prosthesis, aeronautics and aerospace, automotive components, the energy industry, superconducting and smart ceramics.
2. New tools include precision extruders and digital slip trailing tools etc.

變・調工作室 法國

In-Flexions France

布呂芒與洛吉耶陶藝家雙人組對於數位概念、製造與分享的概念有濃厚的興趣，於陶博館駐村的3個月期間，他們有充足的時間實驗陶藝創造技巧並與本地藝術家合作，為本屆臺灣國際陶藝雙年展創造出3項令人十分驚喜的作品。

尖端

承襲變・調工作室一向的創作理念，《尖端》突顯了陶藝家如何將既有的數位工具進一步客製化，做為設計或更改物件的新途徑，顯示陶藝家已經從過去單純強調構思獨特作品，轉而發展讓最終使用者自行創作的互動式系統。

《尖端》這項作品讓觀眾輕鬆地使用平板電腦提供的樣式來「設計」一系列的陶盤，觀眾能利用平板電腦客製化輸出作品的參數，如作品數量與最上（小）和最下（大）陶盤之寬度與厚度，電腦將依輸入條件自動計算系列中單獨瓷盤的大小，同時搭配數位電腦數控機，將工作室設計的注漿成形空白瓷盤進行自動切割輸出，特殊質地的空白盤是以CAD程式設計而成，並以電腦數控機刻入石膏模，本次展出包含原始的石膏模、一系列可堆疊瓷盤、切割後的剩餘環狀圈及裝有特殊程式的平板電腦。

本作品的英文名稱「Cutting Edges」除了有「最新潮流」更有「切割邊緣」的意思，可謂一語雙關，一方面表示本作品走在陶瓷創作的潮流尖端，一方面暗指機具依輸入參數切割白盤，雖然近期許多國際陶藝家與設計家都曾在創作中使用電腦數控機，但本次創作讓陶藝門外漢也有擔任設計師的機會，並使用多元創作工具的確是個高度創新的概念。

蟬連

變・調工作室與臺灣陶藝創作者兼鶯歌陶瓷博物館駐村中心同仁劉俊輝攜手合作，利用Kinect 紅外線投影機以及攝影機錄影並詮釋陶藝創作者拉坯的手法，並將錄像即時轉換成電腦立體3D景觀圖象，最後再將立體圖象轉變成視覺圖形或圖象，以電腦數控機轉刻到同一陶瓷作品的底部。

作品名稱《蟬連》（英文名：Back to Back，接續不停的意思），指的是電子或浩室音樂DJ一起合作的工作模式，通常夜店中多名DJ 會組成團隊接力上場創作音樂，各個DJ以組合重編手法或加入更快節奏或不同基調，藉由許多舞曲的編排或重組而進行音樂創作，布呂芒於學生時代經常擔任DJ和VJ，他對數位工具與手感創作的混搭概念濃厚的興趣也藉本作品表露無疑。

黯蝕

本作品是一盞觸覺式壁燈，為變・調工作室在臺灣國際陶藝雙年展創作的第3項作品，更是一項國內外陶藝家通力合作的成果。臺灣陶藝家詹國祥負責打造大型壁燈外部構造，劉俊輝製作的是中央元件部分，並由電腦數控機磨造出表面波浪狀紋理，經鶯歌陶瓷博物館駐村中心介紹由臺灣窯場協助燒製，布呂芒與洛吉耶則負責電路板焊燒以及電子迴路之設計。

布呂芒對於釉料導電性之研究於這項原創性十足的作品中獲得充足的應用，釉料中的感應器能感應人手觸摸燈具時所帶的電荷或電容，裝有整合型小型LED燈泡的壁燈則會依此進行循環開關，使用者將手由右向左沿著內部瓷盤邊緣滑動（猶如指南針由東向西的動作）就能將燈泡漸漸點亮開啟，這個動作象徵一天中時光的消逝也猶如星體偏蝕的循環。

The designer duo share an interest in digital conception, fabrication and distribution processes. As TCB Guest Artists in Residence for a period of three months, they had ample time to experiment with ceramics production techniques, collaborate with local artists and develop three very exciting new projects for the 2014 TCB.

Cutting Edges

Like many of In-Flexions' previous projects, *Cutting Edges* focuses on customising existing digital tools as a means of creating new ways to design or modify objects. This implies a shift from conceiving unique objects to developing interactive systems where end-users can produce their own object.

Cutting Edges aims to allow the public to easily 'design' a plate collection using a template on a tablet. The parameters that may be customized on the tablet include the number of plates in the collection and the width and breadth of the upper (smallest) and lowest (largest) plates. The tablet calculates the incremental graduations in size between the individual elements. A digital cnc machine enables the plates in this collection to be 'cut out' from standard slip-cast porcelain blanks designed by In-Flexions. The slip-cast blank plates are characterized by a textured base which was developed by a CAD design, and engraved into a plaster mould with their cnc machine. The TCB exhibition includes the original mould, various series of stackable plates, 'cut out' surplus rings, and the tablet featuring the specially conceived application.

The term 'Cutting Edges' is a play on words, referring to the notion of avant garde as well as the notion of physically removing the edges of an object. While cnc machines have been used in recent times by various international ceramics artists and designers, the notion of empowering the lay-man to become a designer, as well as the multiple, hybrid uses of the tool, is highly innovative.

Back to Back

Working in close association with Ken Liu, artist and Studio Technician of the Yingge Ceramics Museum International Artists Residency Center, Laugier and Brument used a Kinect infrared projector and camera to record, track and interpret the hand gestures of the artist during the throwing process. These gestures were transformed in real-time into a three dimensional graphic landscape on the designer's computer screen. Finally these three dimensional landscapes were converted into graphic icons and motifs and milled with a cnc machine into the bases of the same bisque platters.

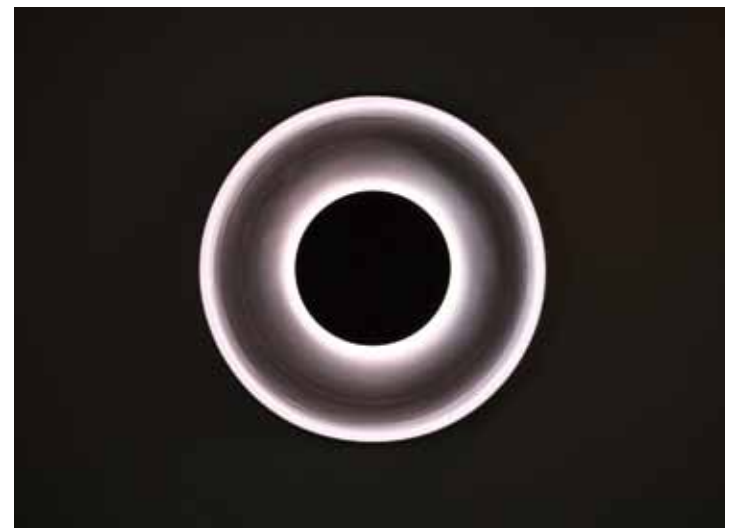
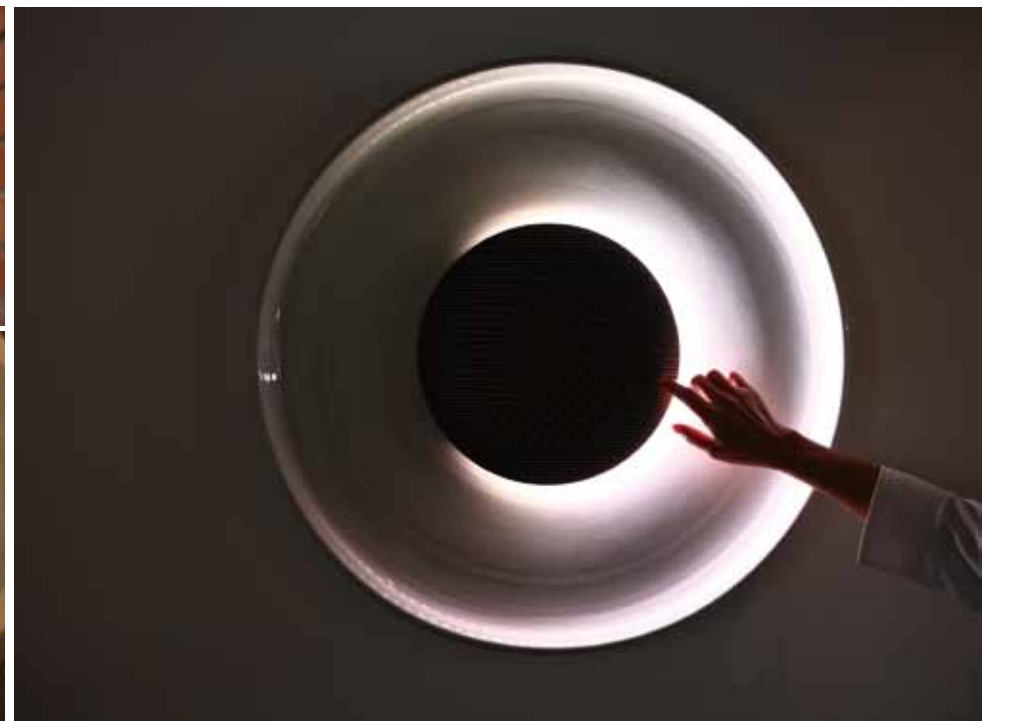
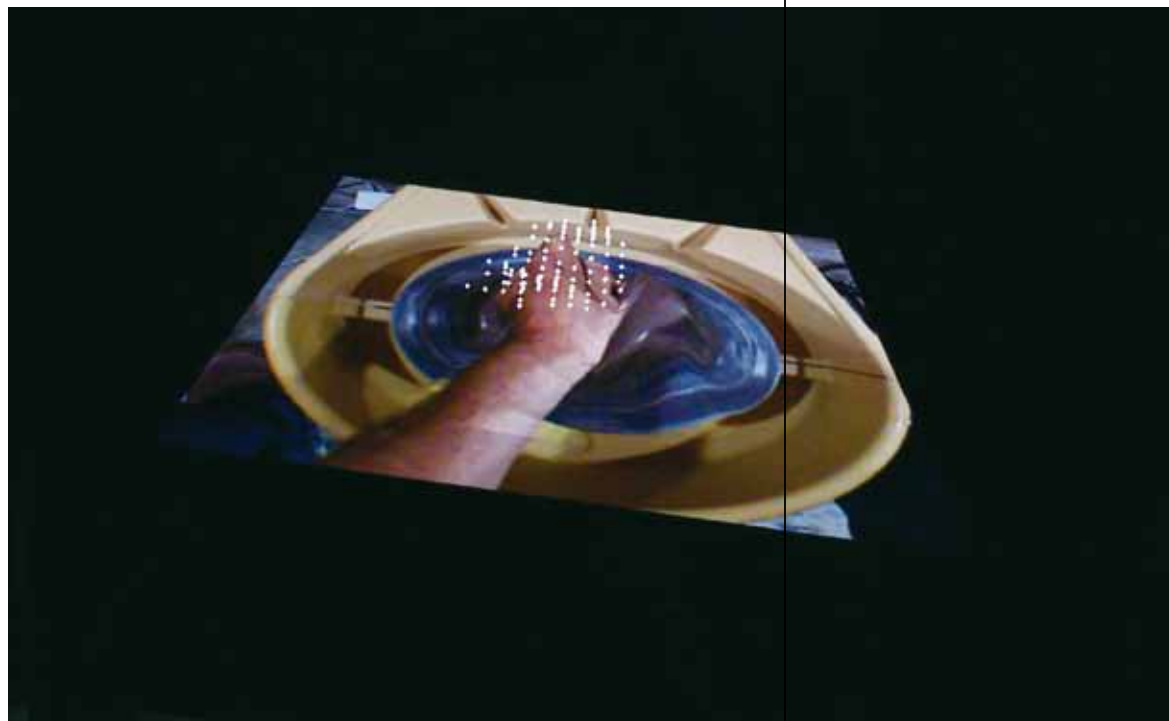
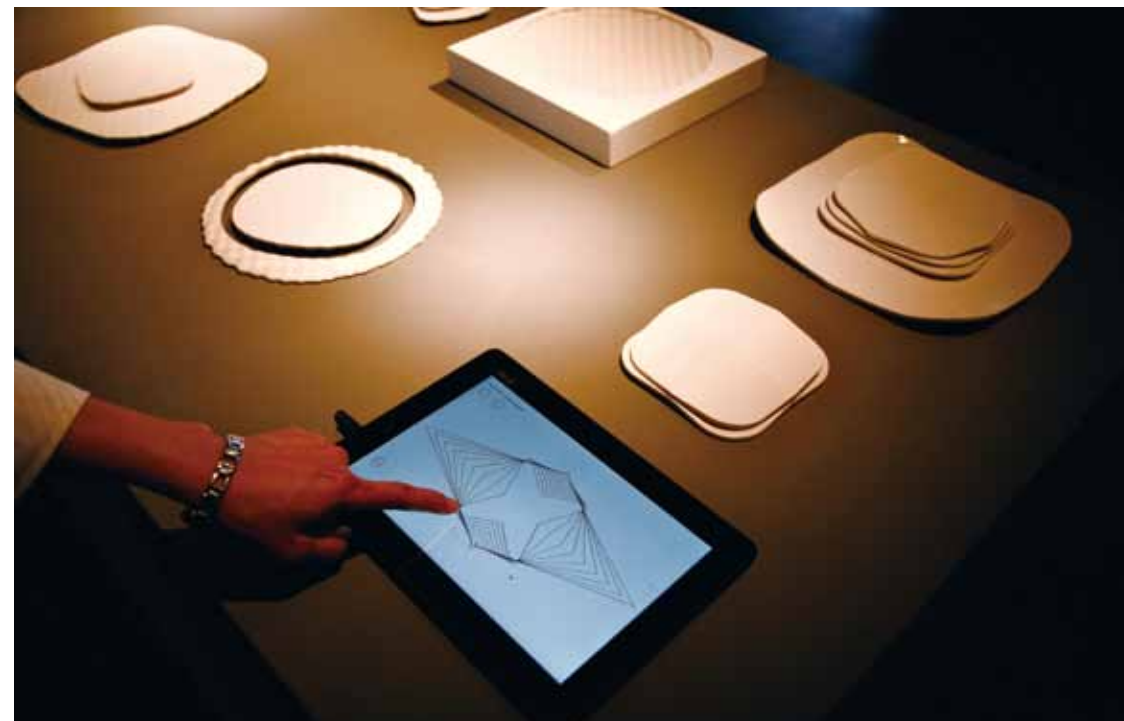
The title '*Back to Back*' refers to collaborative DJ practices in electronic and house music clubs. A team of DJs act like a tag team, and various dance sets may include live harmonic mixing and re-mixing of tracks, which may be repeated, and spiced up with a higher tempo or a whole different foundation. As a student, Brument engaged in DJ and VJ activities, and this interest in the creation of hybrid processes which 'mix' both the hand and digital tools is evident in most of his projects.

Eclipse

In-Flexions' third project for the TCB, a tactile lamp, is also characterized by collaborative production methods. Local ceramics Master, Chan Guo-xiang, made the large exterior lamp recipient. Ken Liu made the central element, whose surface was subsequently milled with a cnc machine to obtain an undulating texture. With assistance from the Yingge Ceramics Museum International Artists Residency Center, the ceramic elements were fired in a local factory. Brument and Laugier then undertook the soldering of electronic circuit boards and programming of the device.

This highly original work draws upon Brument and Laugier's investigations into glaze conductivity for electronics. Sensors in the glaze detect the electrical charge or capacitance of the human touch and the lamp (which consists of an integrated string of fine led lights) turns on and off in a rotary manner. The lighting of the lamp occurs gradually by moving the fingers along the rim of the inner plate, from what would be the eastern cardinal point to the western cardinal point on a hypothetical compass face. This gesture recalls the cycle of the day, as well as an eclipse of an astral body.





法蘭索瓦·布呂芒、桑尼亞·洛吉耶
數位工藝

2014
瓷土、注浆、拉坯成形、電腦數控機雕刻模具、650°C及1220°C燒成、電窯
土坯製作：詹國祥、劉俊輝

François Brument & Sonia Laugier
Digital Crafts

2014
Porcelain, slip casting, throwing, carving the mold with cnc machine, firing to 650°C and 1220°C, electric kiln
Clay body makers: Chan Guo-xiang & Ken Liu

喬納森·契普 英國
Jonathan Keep United Kingdom

喬納森·契普的作品《任意成長》就像蟻窩、鐘乳石、石筍形成一般，背後隱含一系列的邏輯與編碼，但契普刻意將變異性編入電腦程式中造成隨機性，所以每次編碼程式做出來的成品結構皆不盡相同。¹

《任意成長》系列作品就像人類囊腫或癌症細胞的半科學性採樣，可被視為現今藝術圈與社會中寄生蟲般的數位工具之象徵，我們以戒慎恐懼的心態觀察這些工具，對它們如何影響藝術創作與社會大眾卻一知半解，就像我們對寄生蟲了解不多一樣，對這些數位工具如何發展、成熟、對宿主的影響等仍待我們研究探討，契普的《任意成長》系列作品讓我們反省自身現況，不但發人省思更耐人尋味。

1. 喬納森·契普，摘自與藝術家的書信往來，2013年5月12日。

According to Keep, *Random Growth* forms like anthills or stalactites/stalagmites, containing an underlying production code or logic. However, the artist has introduced an inbuilt variation in the computer code that results in randomisation, so a different structure is created each time the code is run.¹

For me, the works in the *Random Growth* series appear to represent a quasi-scientific selection of specimens of different viral cysts or cancerous cells. These parasitic elements may be seen to serve as metaphors for the proliferation of new digital tools in art and society at large. We observe these tools with trepidation, and don't fully understand their significance on existing art practices, or society. Furthermore, like parasites, we don't know how they will develop and mutate in the future, or their long-term effects on their host. Jonathan Keep's *Random Growth* is both alarming and fascinating, as it invites us to reconsider our delicate status quo.

1. Keep, J. (2013) Correspondence with the artist, 12 May.



任意成長系列

2013 5件 最大組件 12×10×20公分
瓷土、釉藥、3D列印、1220°C還原燒、瓦斯窯

Random Growth Series

2013 5 pieces Max. 12×10×20cm
Porcelain, glaze, 3D printing, reduction firing to 1220°C, gas kiln



喬納森·契普對於自然背後所隱藏的數字編碼、數學公式與物體結構十分著迷，並以模仿自然為目標，發展一系列電腦編碼，他尤其對隨機圖形與對稱圖形間的關係特別有興趣，他發現隨機樣式的背後其實存在內建隨機性的數學算式，就像大自然中冰山的形成也必須仰賴一系列自然參數，他表示：「編碼中的隨機性有如括號中變異數會促成改變，如冰山的形成一樣，但每座冰山還是會有相通處可觀察得到，冰山剛開始形成時，背後的編碼系統與圓柱體的基本型是相同的，跟我的創作類似，雖然冰山會被不同外力侵蝕，但因為有共同形塑因素，所以仍有共通點可參考。」¹ 喬納森·契普將3D列印機改造為以陶土進行列印，列印機接收數位編碼後以類似泥條成形法的原理，機械式地將陶器一層層堆疊印出，最後再以傳統方式燒窯與上釉。

《冰山》是特地為本屆臺灣國際陶藝雙年展設計之作品，主要的目的是轉化詮釋這些看似隨机的自然形態，由材質堆疊而成的3D列印作品象徵了冰山的天然層次，純白陶瓷則回應了冰山的透明本質，傳遞永恆的寓意。²

1. 喬納森·契普，摘自與藝術家的往來書信，2014年5月27日。
1. 喬納森·契普，摘自與藝術家的往來書信，2013年5月12日。

Jonathan Keep is interested in the hidden numerical codes, mathematical patterns and structures that underpin nature. He has developed a working process whereby he mimics natural codes in computer codes. He is especially interested in the relationship with symmetrical patterns and so called random patterning. The algorithm used to generate these forms has an inbuilt randomness, which echoes the natural parameters associated with the formation of icebergs. Keep explains, 'Randomness in code is always bracketed, so there is a change, as in the Icebergs, but a common pattern appears. Each Iceberg is different although it starts from the same coded system and the same cylindrical form – my forms that is. Then, as in the apparently chaotic erosion of sea ice, there are constant factors, so there is a commonality between forms.'¹ Keep's digital codes are transmitted to a 3d printer that he has modified to print in clay. His vessels are printed, layer by layer, in a mechanical manner that recalls hand coiling construction techniques. After printing, the forms are fired and glazed in the traditional way.

This series of Icebergs, which was especially produced for the TCB, is concerned with transmitting the beauty of these apparently random natural forms. The cumulative layers of the 3d printed form recall the glacial strata of icebergs, and offer a sense of timelessness. The pure white porcelain echoes the translucency of ice.²

1. Keep, J. (2014) Correspondence with the artist, 27 May.
2. Keep, J. (2013) Correspondence with the artist, 12 May.

冰山

2013 8 組件 最大組件 16×16×30公分
瓷土、釉藥、3D列印、1220°C還原燒、瓦斯窯

Iceberg Field

2013 8 pieces Max. 16×16×30cm
Porcelain, glaze, 3D printing, reduction firing to 1220°C, gas kiln



布萊恩·彼得斯 美國

Brian Peters United States

建築師布萊恩·彼得斯為本次臺灣國際陶藝雙年展設計了一個裝置作品，將傳統媒材（陶瓷）與最新製造技術（3D列印）結合，以重新思考傳統建築元素（磚）。《建構位元》是一個未來導向的作品，顯示3D列印技術在未來將可應用於大型建築中的磚頭工廠，提供可攜帶並低成本的解決方案，也很可能在未來結合機械手臂進行使用，展現3D列印以及數位科技與傳統媒材工藝之結合，激盪出無限創意。

《建構位元》創造的磚塊形態比傳統還要細膩，3D列印的設計可以進行複雜化讓磚塊相互連鎖式連結，或讓建築呈現美感之圓弧外觀，另外，內部構造可經由特殊設計以減低磚塊重量，或依建築需求增加受壓點之耐受度。雖然數位製造方式屬於新興領域，但磚塊形態卻屬於直覺式設計，世界各處在使用上應能十分得心應手。

本次雙年展總共展出4種磚塊設計，皆經過精心的研發與測試以證實數位製造系統於室內和室外建築上的應用可行性：

1. 肋紋磚——用於柱與塔
2. 互鎖磚——用於圓頂與拱門
3. X型磚——用於垂直面
4. 蜂巢磚——做為模組式可堆疊磚

《建構位元》裝置展的設計是作者與策展人和鶯歌陶瓷博物館討論的成果，除了4種磚塊，還展出創作過程的說明，並以大型圖說解釋磚塊在建築上的種種應用方法，此外彼得斯還在現場展示了同樣使用了3D 列印技術、以連接式塑膠磚塊結合而成的隔音板材，以最新發明展示3D列印機如何搭配不同媒材進行多元應用，這樣的多元性鼓勵使用者重新審視可列印媒材的技術性本質，並從中挑選最適合者進行應用。

The architect, Brian Peters, designed a special installation for the TCB that focuses on blending a traditional building material (clay) with a new fabrication technique (3d printing) to re-think an ancient building component (bricks). *Building Bytes* is a futuristic undertaking, and evokes a period when 3d printers will be portable and used as inexpensive brick factories for large-scale construction. It is likely that these printers will be used with mechanical arms. It is a great example of how 3d printing and digital technology can be merged with traditional materials and crafts to produce new and exciting possibilities.

Building Bytes forms are much more sophisticated than standard extruded bricks. 3d printed bricks can have complex designs, permitting interlocking or curvature of the final structure. Similarly, their internal structure can be engineered to significantly lower their weight or increase their strength at stress points for a particular build. While this fabrication technique is new, the forms are relatively intuitive and builders throughout the world could easily be at ease with them.

Four brick types are exhibited on the TCB. They were developed to test and demonstrate the potential of this fabrication system and its applications in interior and exterior architecture. They include

1. Ribbed Bricks – for columns and towers
2. Interlocking Bricks – for domes and arches
3. X-Bricks – for vertical tiling
4. Honeycomb Bricks – modular stackable bricks

The *Building Bytes* installation for the TCB was designed in discussion with the Curator and the Yingge Ceramics Museum. In addition to the four brick types, a film explaining production methods, a large diagram displaying possible construction techniques; Peters displayed a 3d printed plastic acoustic insulation panel made of small modular interlocking units that he recently developed. This panel was included to demonstrate the versatility of 3d printers that may be used for different materials. This versatility encourages users to re-evaluate the basic technical characteristics of the various printable materials, and choose the most appropriate material for the job at hand.



建構位元

2012-2013 裝置尺寸 420×600×300公分
中低溫陶土、塑膠模型、影片、3D列印、1170°C燒成

Building Bytes

2012-2013 Installation 420×600×300cm
Earthenware, PLA plastic, Video, 3D Printing, firing to 1170°C



蘇珊娜·特克姆 英國
Suzanne Trocmé United Kingdom

《Aspirals》是以無限循環的莫比烏斯曲線做為概念基礎。在設計之初並未考慮要以列印為製造手法，但列印最後竟適時地成為解決之道。藝術家前後花了3年的時間才使計畫內容達到盡善盡美，其中歷經的步驟包括：用陶粉列印，接著劑在過程中燃燒掉留下陶瓷，之後又在1300度下窯燒，最後上釉後再次燒製，是一段新舊工序的相遇。我認為本作品成功之處正是因為3D列印不是原初的想法，但是到了最後卻使用了它，可謂科技隨形式而生。¹

1. 蘇珊娜·特克姆，摘自與藝術家的往來書信，2013年6月20日。

Aspirals is based upon a Mobius curve and is a continuous form. According to Trocmé, 'The pieces were not designed with printing in mind but printing became the solution to create the pieces. The project took three years to perfect. The process involves printing with ceramic powder, the bonding agents burn off in the process leaving pure ceramic, the pieces are then fired to 1300 degrees then glazed and further fired – new process meeting old. I think the success of the pieces is based upon the fact that 3d printing was not the initial thought in the design process but almost the last. The technology followed the form.'¹

1. Trocmé, S. (2013) Correspondence with the artist, 20 June.



Aspirals：白碗、黑碗、白蛋杯、黑蛋杯
2012 5件 碗 20×20×3.5公分 蛋杯 6.5×6.5×4公分
瓷粉、混合材料、3D列印、釉藥、1300°C、電窯
Aspirals: White Bowl, Black Bowl, White Egg Cup, Black Egg Cup
2012 5 pieces Bowl 20×20×3.5cm Egg Cup 6.5×6.5×4cm
Ceramic powder, composite, 3D printing, glaze, 1300°C, electric kiln



開展工作室 比利時

Unfold Belgium

開展工作室的《地層製造》探討開放源方式的陶瓷數位製造與散佈，工作室首先設計出一組數位3D檔案，並傳送到世界各地不同的製造商請他們利用，這些製造商都已在2009年取得該工作室開發並開放使用的3D列印製造方法。這些製造商得到的指示是在不更改原始數位檔案的前提下，可在製作過程中結合個人詮釋或地區特色以輸出陶瓷作品，所以輸出的第二代作品每個都與原始作品有相異之處，但也有共通之本質，顯示並非每件作品都必須是盤古開天的創舉，集體創作也能彰顯每人對美學的讚頌。

開展工作室與策展人和鶯歌陶瓷博物館經由討論決定針對《地層製造》設置特殊的展覽空間，以大型玻璃門、木質正面外觀、搭配簡單內裝，營造舒適親密的氛圍，觀眾踏入展覽空間猶如進入自家或一家溫馨小店，其中一面牆架上展示著日常廚房用品，設計師想藉此傳達陶藝中屬於工藝層面、平易近人之面向。

本展覽已經於7個國際知名場合展出，包含紐約新美術館的2013年 Adhocracy 展覽與2012年伊斯坦堡設計雙年展。聯合執行：喬納森·契普(英國)、歐荷麥德·哥魯寇卡恩(土耳其)、穆斯塔法·強努烏特(土耳其)、艾瑞克·荷蘭德(美國)、羅瑞莎·戴伊珈(美國)、珍·鮑伊麥如(美國)、班哲明·馬修斯(英國)及艾莉西亞·旺蓋·培瑞茲(英國)。

本次雙年展期間開展工作室提供臺灣藝術家與設計師合作的機會，如本地陶藝家陳加峯、曾詩迪、關凱宇、許智閔，這4名陶藝家將訓練本地藝術家與設計師使用工作室所開發的工具，同時鶯歌陶瓷博物館也會提供Rhino 3D Modeling 軟體免費訓練課程，希望能拋磚引玉激發對3D列印的興趣，開展工作室的《地層製造》專案是臺灣藝術與設計領域開放源3D陶瓷列印機之首次應用，有其意義上之重要性，相信能進一步激發臺灣現代藝術與新創作形態，產生推波助瀾的效應。

In the *Stratigraphic Manufactory*, Unfold explores open source digital manufacturing and distribution of porcelain. The studio transfers a set of digital files containing their 3d designs to collaborating partners who have acquired the 3d printing production method that they pioneered and open sourced in 2009. Collaborators are instructed not to alter the digital files but are requested to incorporate personal interpretations and local influences. Thus, none of the second generation pieces are wholly individual creations, yet none are identical to the originals. The result is a celebration of aesthetic diversity that is the inevitable outcome of design as a collaborative act of production, rather than as a 'heroic' gesture of individual genesis.

Discussions between Unfold, the Curator and the Yingge Ceramics Museum led to the creation of a special exhibition space for the *Stratigraphic Manufactory* project. The large glass doors, wooden façade and simple interior are intended to convey a cozy intimacy. Visitors feel like they are in a home or the back room of a humble shop, with various everyday kitchen appliances and equipment arranged on shelves that line one of the walls. The designers wish to communicate a sense of the accessibility of their craft-based approach to ceramics.

This project has been presented in seven different international locations, including the Adhocracy Exhibition, New Museum, New York (2013) and the Istanbul Design Biennial (2012). It includes works by Jonathan Keep (UK), Ahmet Gülkökan (Turkey), Mustafa Canyurt (Turkey), Eric Hollender (USA), Larisa Daiga (USA), Jen Poueymirou (USA), Benjamin Matthews (UK) and Alicia Ongay Pérez (UK).

For the TCB, Unfold worked with four Taiwanese designers and artists, Chen Chia-feng, Tseng Shih-dea, Kamm Kai-yu and Hsu Chih-min. These four trainers will subsequently train other local artists and designers in the use of this tool. In parallel, the Yingge Ceramics Museum also offered free training courses in Rhino 3d modeling software in order to stimulate interest in this domain. Unfold's *Stratigraphic Manufactory* is highly significant as it is the first occasion that open source 3d ceramic printers have been used by the Taiwanese art and design fraternity. It is sure to produce a ripple effect and produce interesting new forms that articulate contemporary Taiwanese interests.



克萊爾·瓦尼爾、德里斯·維爾布魯根
地層製造

2012 裝置尺寸 300×300×300公分
複合材料、陶瓷作品、3D陶瓷列印、多種燒成溫度、窯種、3D陶瓷列印機

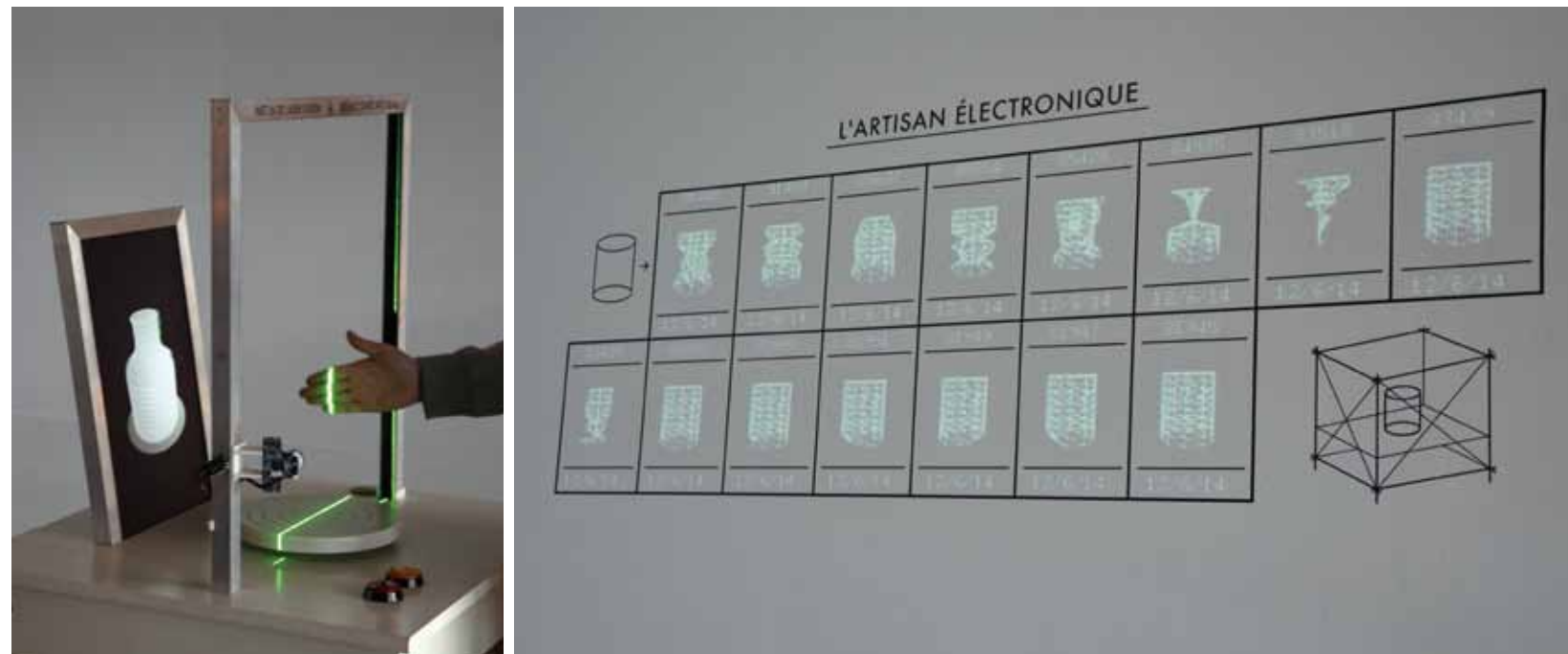
Claire Warnier & Dries Verbruggen
Stratigraphic Manufactory

2012 Installation 300×300×300cm
Mixed material, ceramic samples, 3D printing, various firing temperatures and kilns, 3D ceramic printer



《數位拉坯機》將傳統拉坯過程轉化成空中虛擬拉坯體驗，觀眾將手於雷射光束中移動就能將旋轉的數位陶坯進行塑形，除了手工數位拉坯外，還能利用手邊的物件如紙張、彎曲的金屬、有造形的木材做為陶器塑形範本，觀眾不但能體驗拉坯，成果也能儲存起來，電腦會將觀眾的創作依序編號，最後15位觀眾的設計會以相反順序即時投射在一旁牆面上，所有設計都能以序號調出資料，若有需要也可以3D列印機進行實體列印。

In *l'Artisan Électronique*, the pottery wheel is transformed into a digital work of art that 'turns' virtual forms in thin air. By moving your hand(s) through a laser beam a revolving cylinder of digital clay is moulded. In addition to the manual moulding process, various accessories can be used as a template to help create a form. Templates can include sheets of paper, pieces of bent metal, shaped timber etc. Visitors to the installation can freely create and save their virtual vessels. Each saved design is numbered. A database of the last 15 saved design (presented in reverse chronology) is projected onto a grid on the lateral wall. All saved designs can be retrieved by an accession number, and can be printed on a 3d printer, if desired.



克萊爾·瓦尼爾·德里斯·維爾布魯根、提姆·柯奈潘
數位拉坯機

2010 裝置尺寸 300×300×300公分
複合材料、陶瓷作品、數位拉坯機、3D陶瓷列印、1250°C燒成、電窯

Claire Warnier, Dries Verbruggen, Tim Knapen
L'Artisan Electronique

2010 Installation 300×300×300cm
Mixed material, ceramic samples, digital pottery wheel, 3D ceramic printing, firing to 1250°C, electric kiln



數位材質

數位科技的發展為多媒體技術創造出無以限量的可能性，也嘉惠了陶藝表現語彙的快速擴展。不可否認，數位科技確實引爆我們對陶瓷這個媒材的理解與體驗。此展區以多媒體與動態影像作品為主架構，呈現前所未見的全新觸覺與知覺體驗，作品不僅融合數位科技，更運用這些工具提出關乎陶瓷、藝術、社會的詰問，探索數位特性如何豐富當代全球物質文化，發現數據、數位材質與代碼如何交織在平凡日常之中。

值得注意的是，在此展區內，並非每件作品均在創作概念或創作過程中融入數位科技，以三木陽子的作品為例，該作品乃採用傳統手工製作與模製工法，陳述現代人的「網路」生活。

本區作品探討：

1. 貪與婪（透過虛擬現實）
2. 聲音感應互動陶瓷
3. 全球移民和生命週期
4. 當代聲音景觀
5. 數位落差和科技惡地
6. 原創工藝遊戲體驗

Digital materialities

The rapidly expanding field of ceramic expression is enriched by the numerous multi-media possibilities offered by digital technology. Indeed, digital technology offers the possibility of exploding the cannon in terms of our understanding and experience of the ceramics medium. Multi-media and moving image works that offer new and original tactile and sensory experiences form the back-bone of this section of the exhibition. However, works in this section of the TCB do not merely incorporate digital technologies, but use these tools to ask pertinent questions about ceramics, art and society. Rather, works of this section seek to explore how contemporary global material culture is enriched by digital characteristics and how data, digital material and code are interwoven into our quotidian.

It is important to note that not all works in this section physically incorporate digital technology in their conception or in their execution. For example Miki Yoko's work uses classical hand production and moulding techniques to speak about aspects of our contemporary 'networked' life.

The works in this section explore:

1. Greed and gluttony (via virtual reality)
2. Voice sensitive interactive ceramics
3. Global migration and life cycles
4. Contemporary soundscapes
5. The digital divide and technological dystopias
6. Original, crafted animated experiences

法蘭斯科·阿爾迪尼 義大利 Francesco Ardini Italy

客耳刻是希臘神話裡一位會施魔法的女神，在謀殺丈夫之後，被放逐到一座叫愛亞島的孤島上。在荷馬史詩《奧德賽》中，客耳刻以盛宴款待奧德修斯的部下，筵席中有一道加了酒與魔法藥水的蜂蜜起司肉濃湯。酒足飯飽之時，客耳刻用魔杖把所有的賓客變成了豬。

阿爾迪尼從這則神話故事出發，呈現出今日消費社會的現代景象。手持數位裝置（手機或平板電腦）搖身變為今日的科技魔杖；而如同客耳刻的神話，阿爾迪尼的盛宴也加入了「魔法」元素。當觀者透過平板電腦觀看作品表面上那些寄生的藍色陶瓷泡泡時，這些泡泡會轉變為一大群突變的蝴蝶或抽象花卉形式的漩渦。這場透過數位裝置而轉化為數位真實體驗的筵席，象徵性地表達食物所提供的營養與過度消費¹的危險。

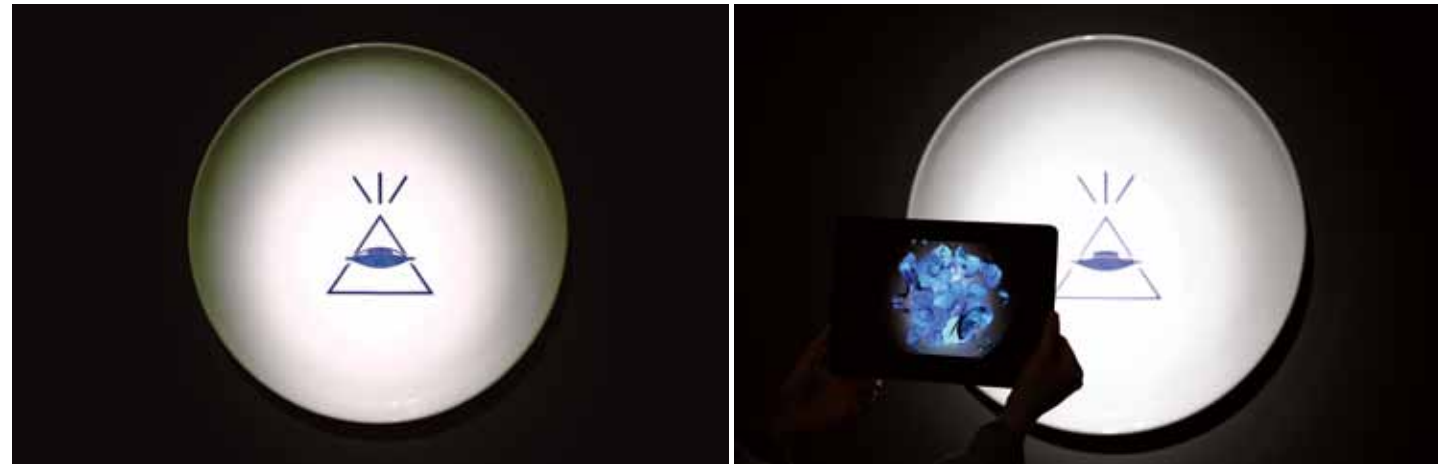
1. 法蘭斯科·阿爾迪尼，2013年。《Circa Catalogue》。米蘭，Jerome Zodo Contemporary。

In Greek mythology, Circe is a minor goddess of magic. Having murdered her husband, she was banished to the solitary island of Aeaea. She features prominently Homer's *Odyssey* when she invited Odysseus' crew to a feast of familiar food, a pottage of cheese and meal, sweetened with honey, laced with wine and magical potions. After the meal, with her wand, she turned all her guests into pigs.

Ardini invests aspects of this myth with a contemporary vision of our consumer society. Hand-held digital devices (smart-phone or digital tablets) are our present-day technological wands. Like in the myth of Circe, Ardini's banquet contains elements that are laced with 'magic'. When viewed with a digital tablet, blue parasitic ceramic bubbles on the surface of the work appear to transform into a swarm of randomly mutating butterflies or a vortex of abstract floral forms. This banquet which is transformed into a digital reality experience via digital devices is linked to the symbolic notion of nourishment that food provides, and the dangers of excessive consumption.¹

1. Ardini, F. (2013) *Circa Catalogue*. Milan, Jerome Zodo Contemporary.





客耳刻：魅力

2013 直徑60×2公分
陶土、白色釉藥、花紙、擴增實境（android行動應用程式）、
1100°C及980°C燒成、電窯

Circe: Incanto (Enchantment)

2013 Ø60×2cm
Clay, white glaze, decal, augmented reality (app in android),
firing to 1100°C and 980°C, electric kiln

客耳刻：筵席

2013 裝置尺寸 150×100×80公分
陶土、白色釉藥、無光藍釉藥、半無光綠結晶釉、
平板電腦擴增實境、1100°C及980°C燒成、電窯

Circe: Convivio (Banquet)

2013 Installation 150×100×80cm
Clay, white glaze, mat blue glaze, crystalline semi-mat on green color,
augmented reality on tablet, 1100°C and 980°C, electric kiln



客耳刻：祭品

2013 17.5×41×22.5公分
陶土、白色釉藥、無光藍釉藥、半霧面綠結晶釉、花紙、金色閃光釉、
平板電腦擴增實境、各種溫度燒成、電窯

Circe: Offerta (Offering)

2013 17.5×41×22.5cm
Clay, white glaze, mat blue glaze, crystalline semi mat on green color, decal, gold
luster, augmented reality on tablet, firing in various temperatures, electric kiln



客耳刻：宮殿

2013 80×80×140公分
陶土、白色釉藥、無光藍釉藥、半霧面綠結晶釉、
1100°C及980°C燒成、電窯

Circe: Megaron (Palace)

2013 80×80×140cm
Clay, white glaze, mat blue glaze,
crystalline semi mat on green color, firing to 1100°C and 980°C

尼可拉·波喬尼 義大利

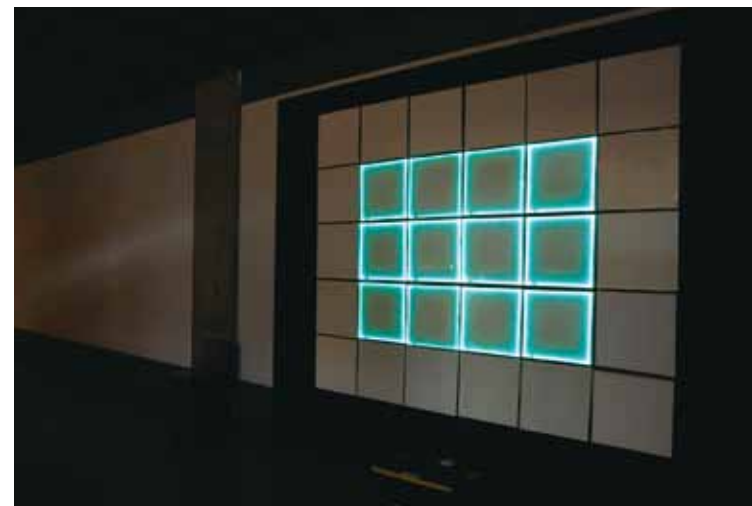
Nicola Boccini Italy

波喬尼的互動瓷磚面板是一項與工程師和其他夥伴共同研究的持續性實驗計畫。作品將精美的瓷磚與礦物、金屬和硫酸鹽等素材結合。瓷的高溫燒結使這些素材玻璃化；而面板會根據不同聲音（老或少、男或女）和觸碰而散發出不同色光。波喬尼說道：「我的概念是藉由多媒體作品創造出一種藝術與人之間的『感覺』，我希望發展出當代陶藝新概念的可行性，並建立新形態的陶藝表現語彙。」¹

1. 尼可拉·波喬尼，摘自與藝術家的書信往來，2013年6月22日。

Boccini's interactive tile panels are part of an ongoing experimental research with engineers and other partners. His work combines fine porcelain tiles with minerals, metal, sulphates and other elements. The high firing of the porcelain vitrifies the elements. The various panels emit coloured light which is responsive to different voices (young vs. old; male vs. female) and touch. The artist noted, "My idea is to create a 'feeling' between art and people with multi-media work. I'd like to develop the possibility of new conception of contemporary ceramics and try to create a new form of ceramic expression."¹

1. Boccini, N. (2013) Correspondence with the artist, 22 June.

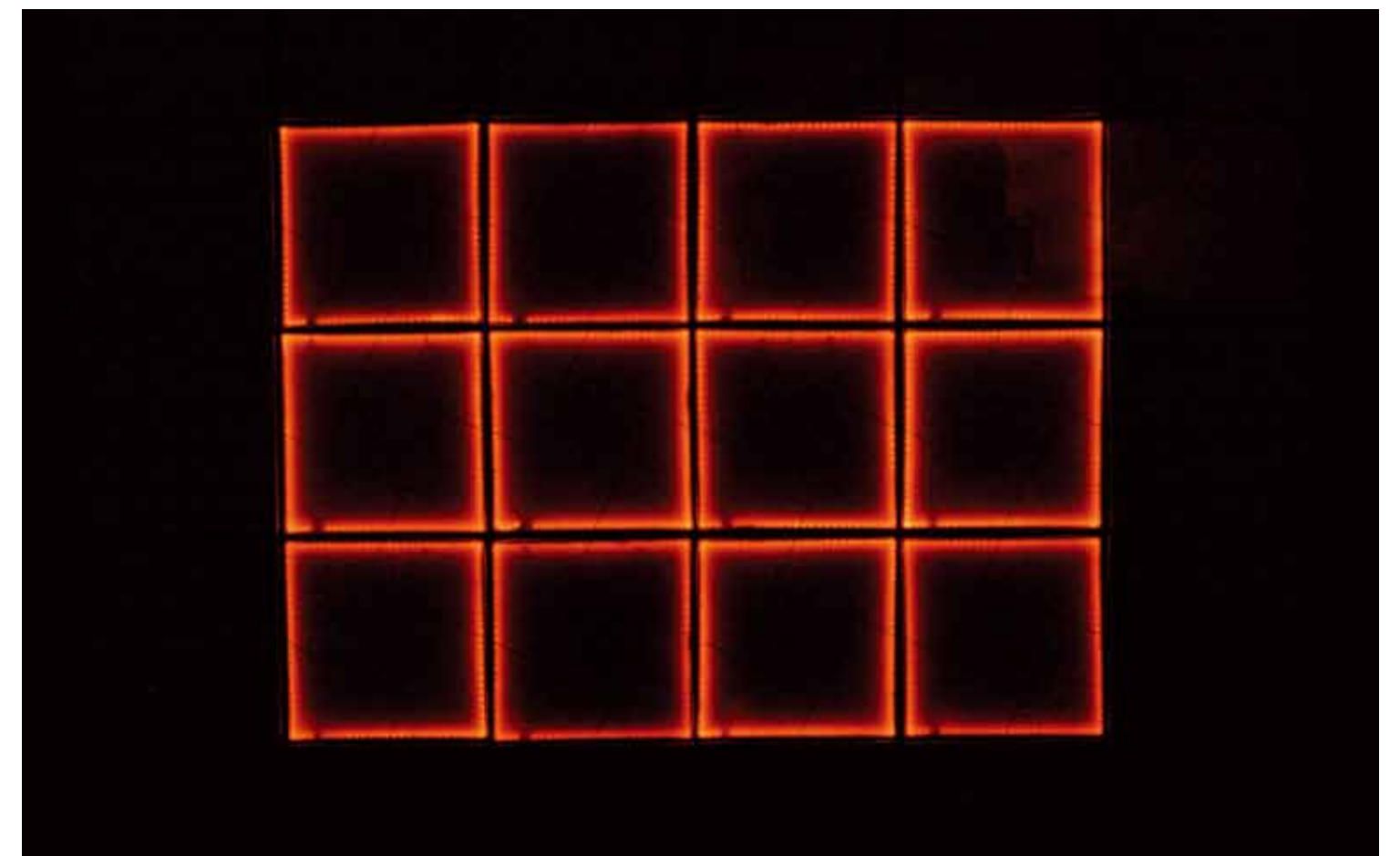
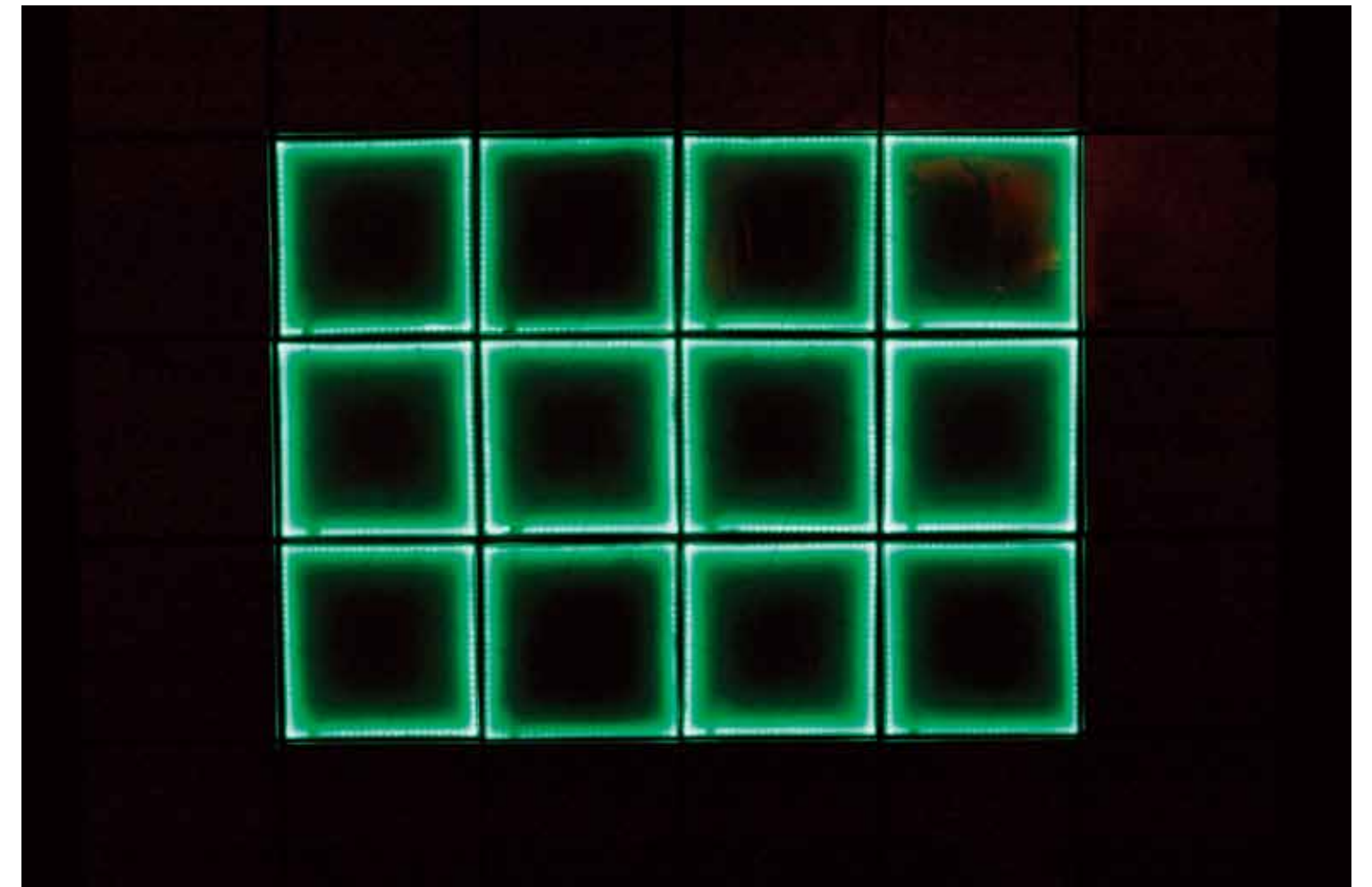


進化 14.04

2013 30件 每件 42×42×2.5公分 裝置尺寸 274×228×3公分
骨瓷、陶瓷紋路、銅線、玻璃、3色LED燈、硬體和軟體設備、1260°C至1280°C、電窯

Evolution 14.04

2013 30 pieces Each 42×42×2.5cm Installation 274×228×3cm
Bone china, personal porcelain vein, copper wire, frit, LED rgb, hardware and software, 1260°C to 1280°C, electric kiln



卓銘順 臺灣
Cho Ming-shun Taiwan

這位在臺灣受人敬重、以茶具創作聞名的藝術家、設計師，運用動態影像與陶瓷元素，為今年的陶藝雙年展創造出嶄新的裝置方式。此作品意在重溫他為小女兒創作這款兒童遊戲的歡樂。

這個遊戲由16棟「房子」組合而成，隨之展開一場搜尋每間小屋內祕密物件的尋寶遊戲。決定搜尋順序和取得祕密鑰匙的方法，是一段需要邏輯動腦和實際動手的探索，如同撲滿般，這個遊戲從「存放」動作開始，旁觀者把銅板投入孔中，引爆連鎖反應。玩家必須如偵探般仔細推敲，才會注意到相關線索，成功找出神秘隱藏的寶物。這項裝置作品的透視圖由鶯歌陶瓷博物館展場設計師鄭建榮製作，而棋盤地板的圓形基座上設有窺視孔。

The artist-designer who is well respected in Taiwan for his original tea sets created a new installation for the TCB that incorporates moving image and ceramic elements. This work aims to recapture the playful joy of children's game that he created for his young daughter.

Composed of sixteen clay 'houses,' the aim of the game is to embark on a sequential treasure hunt for secret objects that are contained in each house. Determining both the order of the sequence and the manner of obtaining each respective secret key is a logical and manual quest. Like a piggy-bank, this game starts with the action of saving, and the spectator engages a coin in a slot that triggers a chain reaction. Players must think carefully, like detectives, in order to observe the relevant clues and finally find the mysterious hidden treasure. The scenography of this installation, with peep holes in the rounded plinths, located on a checker board floor, was developed by the Yingge Ceramics Museum designer, Cheng Chien-jung.



尋寶遊戲

2010 16件 裝置尺寸依展場空間而定
土板成形、陶瓷、1230°C氧化燒、電窯

Treasure Hunt

2010 16 pieces Dimension Variable
Slab building, ceramics, oxidation firing to 1230°C, electric kiln



尤金·韓 南非
Eugene Hön South Africa

這項作品的名稱指涉一部由電影大師費里尼（Federico Fellini）執導、受到高度讚揚的電影《揚帆》（*and the ship sails on...*，1983），該電影探討時光流轉、歷史與無可避免的更迭變化，而韓的作品以相同的方式論及他對工藝狀態的認知。

作品中裝飾性花卉與龍圖案的動態原子筆素描取材自中國陶瓷，投射至韓形容為「鴨誘餌」的格式化外形上。韓提道：「我不希望陶藝裝置作品僅僅是用來投射某些影像的一面畫布而已，作品的每個部分都必須加深陶藝對話的豐富傳統，而極其重要的是，動畫必須在符號、顏色、形體及質感的運用上，體現陶瓷工藝的各個層面。」¹

韓主張，「從某種程度來看，《揚帆》再一次告訴我們，工藝可以擺脫傳統的包袱，做為一種在風格上及概念上用來讚頌表面裝飾的工具。作品隱射創立於1975年的圖樣裝飾運動的理想將捲土重來。然而，它不單只是提出一個對極簡主義的回應，作品觸及麥可·佩崔所倡導的高度精緻美學在當代藝術的回歸，並企圖針對現代主義主張裝飾是一種罪的咒語揮出致命的一擊。」²

1. 尤金·韓，2013年，摘錄自尤金·韓的部落格。http://eugenehon.blogspot.fr/search/label/and%20the%20ship%20sails%20，7月20日參閱。
2. 尤金·韓，〈揚帆〉，《2014臺灣國際陶藝雙年展手冊》，2014年，第160頁。

The title of the Hön's work refers to the acclaimed film "*and the ship sails on...*" (1983) by Federico Fellini which engages with the passage of time, history and ultimately with change. Hön's work similarly references his perception of the state of craft, signifies the passage of time and heralds the notion of change.

The work contains animated ball-point drawings of decorative floral and dragon motifs from Chinese ceramics, which are projected onto stylized forms the artist describes as 'duck decoys'. Hön notes, 'I did not want the ceramic installation to act merely as a canvas for the projection. Rather, the entire work had to reinforce the rich tradition of ceramic discourse. It was vital that the animation embody aspects of the craft of ceramics in its use of symbols, colours, shapes and textures.'¹

Hön argues, 'On one level, *and the ship sails on...* reiterates the significance of the crafts as a liberated tool in celebrating surface decoration both stylistically and conceptually. The work alludes to a revival of the ideals of the Pattern and Decoration movement, established in 1975. However, it is more than simply a response to minimalism. It refers to Michael Petry's advocating of a return to a highly crafted aesthetic in contemporary art and attempts to put a nail in the coffin of modernism's mantra that decoration is a crime.'²

1. Hön, E. (2013) Extract from the artist's blog. http://eugenehon.blogspot.fr/search/label/and%20the%20ship%20sails%20on (Consulted 20 July).
2. Hön, E. (2014) 'and the ship sails on...', *TBC Handbook*, p.160.

揚帆

2011 每件 21×62×19公分 裝置尺寸 136.5×170×60公分
模製、模具、注漿成形、動畫、複合媒材、原子筆繪圖、數位媒材
and the ship sails on....
2011 Each 21×62×19cm Installation 136.5×170×60cm
Modeling, molding, slip casting, animation, mixed media,
animated ballpoint pen drawings and digital media



皮普·麥曼納斯 澳洲

Pip McManus Australia

《夜船》描述在漆黑水中的一只陶瓷人形與一艘金屬船隻，豐富的影像與符號蘊含著古典神話與當代事件，特別是偷渡客被稱之為「船人」的澳洲偷渡現象。「在《夜船》作品中，船隻堅忍不拔，象徵嘎吱作響、緩慢前進卻堅持不懈的人類文化與歷史，而人形則回歸『塵土』的原貌；這即是我們每個人的生命週期，因著更巨大的歷史運動，甚至是更偉大的自然世界週期循環而黯然失色，為著這項作品的終期留下戲劇性的表現。」¹

1. 基倫·芬南，2013年，摘錄自Catalogue Essay。http://members.ozemail.com.au/~pipmcmanus/oceanriversea.html，7月22日參閱。

Night Vessel depicts a clay figure and a metal boat in a dark, aquatic environment. These rich images and symbols are loaded with allusions to both classical mythology and contemporary events, notably the phenomenon of clandestine immigrants, 'boat people' in Australia. 'In *Night Vessel* the boat endures – the creaking, grinding persistence of human culture and history. The figure is returned to 'the dust' from whence it came. Such is our individual human cycle, eclipsed by the greater movements of history and even greater cycles of the natural world, given dramatic expression in the final moments of this work.'¹

1. Finnane, Kieran. (2013) Extract from Catalogue Essay. http://members.ozemail.com.au/~pipmcmanus/oceanriversea.html (Consulted 22 July).



夜船
2012
24分鐘錄像作品、陶土、金屬、水
Night Vessel
2012
24 minutes HD video, images of clay, metal, water



三木陽子 日本
Miki Yoko Japan

三木陽子藉由《管子生活》裝置作品，詩意地喚起充滿孤獨寂寞和個人去物質化的科技惡地。《管子生活》清楚表達出不斷改變的網絡概念，或許可視為現代生活的象徵。毫無連結、無滲透性的網絡，訴說出發展永續專業網絡與社會人際網絡的困難。如同網際網絡，這種網路承諾連結各元素，但事實上，超現實主義的寄生形式卻從管壁、水管和其他管道繁衍生出許多混種擬人外形看似基因改造的突變體。

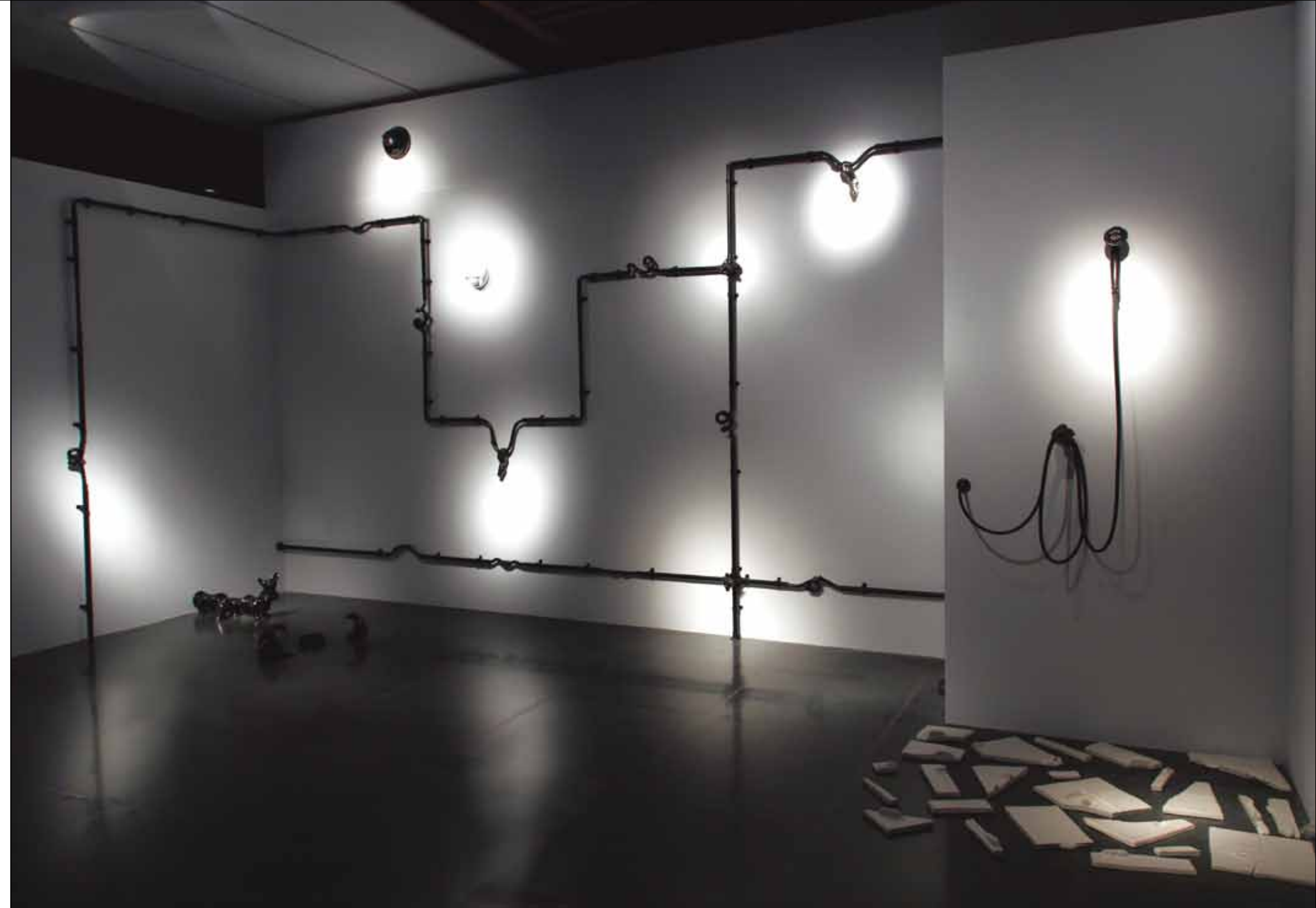
三木陽子發現人們同時生活在無意識和有意識的兩個世界裡，並相信有意識的世界被看得過於重要。陽子對於探索人與環境之間的連結充滿興趣，這些事物「與有影響力或令人害怕的事物連結」。¹著迷於「和工業商品相關的生命起源」²，期望自己的作品將成為喚醒目前不存在之事物的裝置。³事實上，陽子的作品論到持續變動是一種犯錯的狀態，並提出新的概念空間，從此空間再出發，以非二元方式接觸這個讓所有二元邏輯形式均終止的世界。《管子生活》使人聯想到無意識和有意識、現實和虛擬境界之間的交疊時刻與相互依賴，以及人們越加共享當代數位與非數位真實的體驗。

1. 三木陽子，與藝術家的往來書信，2013年5月13日。
2. 同上註。
3. 三木陽子，〈管子生活〉，《2014臺灣國際陶藝雙年展手冊》，2014年，第165頁。

A dystopian universe of loneliness and personal dematerialization is poetically evoked in Miki Yoko's installation. Tube life articulates the notion of a network of dislocated elements in flux. This work may be seen to be a metaphor for contemporary life. The disconnected, impermeable network speaks of the difficulties of developing sustainable professional and social interpersonal networks. Like the internet, this network promises to connect elements, but in fact, surreal parasitic forms come out of the walls, drains and other conduits. Many of these hybrid anthropomorphic forms appear to be genetically modified mutants.

The artist notes that people live in both unconscious and conscious worlds, and believes that the world of consciousness is overly prized. She is interested in exploring the connections between individuals and their environment, which are 'united with powerful or fearful things.'¹ Fascinated by 'the origins of life in relation to industrial commodities',² Miki Yoko hopes her work will function as a device to evoke something that does NOT presently exist.³ Indeed, her works speak of flux as a state of transgression and suggest new conceptual spaces from which to reapproach the world in a non-dualistic way where all forms of binary logic are suspended. *Tube Life* suggests overlapping moments and interdependence between the unconscious, conscious, real and virtual realms, which increasingly characterise our shared experience of contemporary digital and non-digital reality.

1. Miki, Y. (2013) Correspondence with the artist, 13 May.
2. Ibid.
3. Miki, Y. (2014) Tube Life, *TCB Handbook*, p.165.



管子生活

2004-2012 裝置尺寸依展場空間而定
陶土、無光黑色與白色釉藥、鐵管、塑膠配備、
橡膠管、泥條、注漿成形、1230°C、電窯

Tube Life

2004-2012 Dimension Variable
Clay, mat white and black glazes, iron pipes, plastic fixture,
rubber tube, coiling, casting, firing to 1230°C, electronic kiln



皮耶路易吉·龐貝 義大利

Pierluigi Pompei Italy

《耳語》裝置作品由兩種不同元素組合而成——雕塑形式與聲音景觀。在不開燈的房間，5支發光的陶管樂器和4支音響提供觀者豐富且多層次的聽覺環境體驗。4支壁掛式音響不停歇地播放，所創造的電聲環繞聲音景觀，描繪出日常生活中各種噪音、斷續的隻字片語，以及對話的片斷。壁掛式音響各自傳送截然不同的內容，形成數種聲流，從不同層面流轉於觀者之間。同樣地，陶管樂器各自發出不同的共振頻率¹；面朝不同方向，形成此裝置作品的中心——五聲音階系統。觀者必須主動繪製自己的聽覺路線，才能探索眼前的三維聲音景觀。²

陶管樂器是一種投射聲音——器樂或聲音——的傳輸裝置，隨著觀者與身旁靠近的人咬耳朵說悄悄話並努力聆聽，扮演著幫助觀者之間更加親密的角色。陶管樂器或許亦可成為帶來改變的催化劑，皮耶路易吉提到，「某些事物，可以變得比自身更大。需要的，僅是些許生命力，或許是最細微的空氣流動……」³耳語，有能力引發各種事件的連鎖反應，這是多麼神祕與矛盾、卻又強大與危險的隱喻啊！在現今世界裡，消費者文化正透過全球各地相互連結的商業市場在告知、同化、鞏固我們的身分認同和社會關係，而許多人也正投入於這樣的消費者文化之中；《耳語》卻描繪出另一種調解文化的手法，顛覆與質疑我們「聆聽」與「被聆聽」的能力。畢竟，歷史一再提醒我們，竊竊私語不但能引發風流情事，亦能引爆革命運動！

1. 皮耶路易吉·龐貝，與藝術家的討論內容，2014年5月11日。
2. 皮耶路易吉·龐貝，與藝術家的往來書信，2013年6月3日。
3. 皮耶路易吉·龐貝，摘錄自《2014臺灣國際陶藝雙年展研討會手冊》，2014年，頁93。

Whispers is an installation composed of two distinctive elements – sculptural forms and soundscapes. In a darkened room, the five illuminated ceramic horns and four additional speakers offer visitors a rich and layered sound ‘environmental’ experience. The electro acoustic ambient soundscape, which is relayed by the four wall-mounted speakers, evokes everyday noises, text fragments and extracts of conversations. Each of the four wall-mounted speakers relays a distinct composition, and this forms various sound currents which flow and intercept the visitor in different manners. Similarly, each of the five different horns emits a different resonance frequency.¹ The horns face in different directions and form a pentatonic system that is central in this installation. In order to explore this three-dimensional soundscape, viewers have to actively plot their own auditive route.²

The horns are a transmission device, associated with projecting sound – musical or vocal. They act to facilitate an intimacy between the visitors as they whisper their secrets to those who lean close, and listen hard. The horns may act as catalysts for change, and the artist notes, ‘Something that can become bigger than it is. It just needs a little sign of life, maybe the slightest movement of the air...’³ The capacity for a whisper to produce a chain reaction of events is both an enigmatic and ambivalent, powerful and dangerous metaphor. In our contemporary world where so many people are invested in consumer culture that mediates culture through globally interconnected commercial markets which inform, homogenize and consolidate identity and social relationships; *Whispers* evokes another *modus operandi*. *Whispers* is a deeply subversive installation which questions our capacity to hear and be heard. After all, history repeatedly reminds us that whispers can launch both love affairs and revolutions!

1. Pompei, P. (2014) Discussion with the artist, 11 May.
2. Pompei, P. (2013) Correspondence with the artist, 3 June.
3. Pompei, P. (2014) Abstract for the *TCB International Conference Guide Book*, p. 93.

耳語

2010 5件 每件直徑 58 (喇叭口) × 210公分 裝置尺寸依展場空間而定
陶瓷、塑膠管、音響、聲音裝置、注漿成形、1120°C燒成、瓦斯窯
作曲家：羅伯·范·斯維耶克、伊隆·斯特伯斯 (荷蘭)

Whispers

2010 5 pieces Each Ø58cm (that is the bell size) × 210cm Dimension Variable
Earthenware, plastic hose, speakers, environmental sound installation, slip casting, firing to 1120°C, gas kiln
Composers: Rob van Rijswijk & Jeroen Strijbos, the Netherlands.





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生於1970年／英國

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藝術家／教授

學歷

2006 英國倫敦布魯內爾大學博士
1995 英國倫敦皇家藝術學院陶瓷與玻璃藝術研究所碩士
1993 英國卡爾地夫威爾斯大學陶藝系學士（榮譽學位）

得獎

2013 提名，Paul Hamlyn基金會視覺藝術獎，倫敦，英國
2009 一次性類別得獎者，英國陶瓷雙年展，陶瓷博物館暨藝廊，特倫特河畔斯多克，英國

展覽

2011 「插話」，Caterina Tognon當代藝術，與第54屆威尼斯雙年展平行展出，威尼斯，義大利
2011 「遺跡」個展，永久藝廊，與英國布萊頓及霍夫博物館聯合舉辦

典藏

米德斯堡現代美術館，當代藝術協會捐贈，英國
維多利亞、亞伯特博物館，倫敦，英國
布萊頓及霍夫博物館，布萊頓，英國

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Neil Brownsword

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Current Occupation

Artist / Professor

Education

2006 PhD, Brunel University, London, UK
1995 MA, Ceramics and Glass, Royal College of Art, London, UK
1993 BA (Hons), Ceramics, University of Wales, Cardiff, UK

Awards

2013 Nominated, Paul Hamlyn Foundation Award for Visual Arts, London, UK
2009 One-off Category Award-Winner, British Ceramics Biennial, PMAG, Stoke-on-Trent, UK

Exhibitions

2011 *Interloqui*, Caterina Tognon Arte Contemporanea, an exhibition coinciding with *54th Venice Biennale of Art*, Venice, Italy
2011 Solo exhibition *Relic*, Permanent Gallery in conjunction with Brighton and Hove Museum

Collections

Middlesbrough Institute of Modern Art, Contemporary Arts Society donation, UK
Victoria & Albert Museum, London, UK
Brighton and Hove Museum, Brighton, UK

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昂狄雷·笛阿法內

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現職
陶藝設計師／藝術家

學歷

2003 南非伊莉莎白港納爾遜曼德拉都市科技大學陶瓷設計國家級文憑
1999 南非開普頓大學藝術與設計國家級文憑

得獎

2011 200大南非最具影響力的青年，郵衛報
2011 入選，設計類，約翰走路夢想資助計畫
2010 授名工藝大師，開普敦工藝及設計學院
2006 Elle傢飾國際設計獎，陶藝類，Elle傢飾雜誌

展覽

2003 「無題」，UCT Irma Stern博物館，南非
2013 「圖解非洲」，平臺藝廊，國王路，倫敦，英國
2013 「火燒」，伊奇科國立美術館，開普敦，南非
2013 「邁阿密／巴塞爾設計」，巴塞爾，瑞士

典藏

伊奇科國家博物館，開普敦，南非
喬治六世美術館典藏，伊莉莎白港，南非
Corobrik典藏，普勒托利亞美術館，南非
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Andile Dyalvane

b.1978 / South Africa

Current Occupation

Ceramics Designer / Artist

Education

2003 National Diploma, Ceramics Design, Nelson Mandela Metropolitan University of Technology, Port Elizabeth, South Africa
1999 National Diploma in Art and Design, College of Cape Town, Cape Town, South Africa

Awards

2011 Top 200 young influential people in South Africa, Mail & Guardian
2011 Finalist, Design Category, Johnnie Walker Celebrating Strides Awards
2010 Named Master Crafter, Cape Craft and Design Institute
2006 EDIDA International Award, Ceramics Category, Elle Decoration Décor Publication

Exhibitions

2003 *Untitled*, UCT Irma Stern Museum, South Africa
2013 *Graphic Africa*, Platform Gallery, Kings Road, London, UK
2013 *Fired*, Iziko National Gallery, Cape Town, South Africa
2013 *Design Miami / Basel*, Basel, Switzerland.

Collections

Iziko National Museum, Cape Town, South Africa
Collection at the King George VI Art Gallery, Port Elizabeth, South Africa
Corobrik Collection, Pretoria Art Museum, South Africa
Danish International Ceramics Center, Denmark

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方柏欽

生於1976年／臺灣

現職

國立臺南藝術大學材質創作與設計系助理教授

學歷

2007 澳洲墨爾本皇家理工大學藝術學院藝術創作博士

得獎

2008 銅獎，第1屆臺灣金盃獎陶藝設計競賽

2007 首獎，藝術創作獎，第5屆臺北陶藝獎

展覽

2013 「克盧日國際陶瓷雙年展」，克盧日-納波卡，羅馬尼亞

2013 「亞洲當代陶藝——新世代交感展」，愛知縣陶磁美術館，愛知縣，日本

2011 「Deuteragonist——方柏欽實用陶瓷創作個展」，富貴陶園，新北市，臺灣

2011 「青韻流動——東亞青瓷的誕生與發展」，鶯歌陶瓷博物館，新北市，臺灣

2010 「游移的平衡——方柏欽實用陶藝創作個展」，新竹教育大學毓秀藝術空間，新竹，臺灣

聯絡方式

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Fang Po-ching

b.1976 / Taiwan

Current Occupation

Assistant Professor, Department of Material Arts and Design, Tainan National University of the Arts, Taiwan

Education

2007 D.F.A. Doctor of Fine Art, RMIT University, School of Art, Melbourne, Australia

Awards

2008 Bronze Award, 1st Gold Teapot Prize Ceramics Design Competition

2007 First Prize, 5th Taipei Ceramics Awards: Creativity Award

Exhibitions

2013 Cluj International Ceramics Biennale (CICB2013), Cluj-Napoca, Romania

2013 Contemporary Asian Ceramics – Exchange Exhibition of New Generation, Aichi Prefectural Ceramic Museum, Aichi Prefecture, Japan

2011 Solo exhibition *Deuteragonist-Utilitarian Ceramics*, Fugui Pottery Garden, New Taipei City, Taiwan

2011 *Ambient Green Flow – The Emergence and Rise of East Asian Celadon*, Yingge Ceramics Museum, New Taipei City, Taiwan

2010 Solo exhibition *The Ever – Changing Balance*, Yushow Art Gallery, National Hsinchu University of Education, Hsinchu, Taiwan

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五十嵐瞳

生於1990年／日本

現職

設計師

學歷

2013 日本東京多摩美術大學產品設計系

得獎

2013 全球設計大賞

展覽

2013 「全球設計大賞」，永久博物館，米蘭，義大利

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Igarashi Hitomi

b.1990 / Japan

Current Occupation

Designer

Education

2013 Department of Product Design, Tama Art University, Tokyo, Japan

Awards

2013 Lexus Design Award

Exhibitions

2013 *Lexus Design Award*, Museo della Permanente, Milan, Italy

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伊維特·奎耶爾·塞拉諾

生於1950年／哥斯大黎加

現職

大學陶藝教師／陶藝家

學歷

1975 哥斯大黎加大學美術系學位，主修陶藝

得獎

1993 首獎，第2屆中美洲、貝里斯、巴拿馬及加勒比海陶藝競賽，聖荷西，哥斯大黎加

1985 首獎暨特殊獎，陶瓷手工藝類，全國美獎「七個省份」，文化部之文化、青年、體育科，哥斯大黎加

1981 獲獎，史特拉斯堡，法國

展覽

2013 「第1屆中美洲及加勒比地區陶藝大會開幕展」，拉斐爾·安傑爾·卡爾德隆·瓜迪亞博物館，聖荷西，哥斯大黎加

2012 「獸性」，文化遺產大樓，聖荷西，哥斯大黎加

2012 「第8屆陶藝研討會，太子港藝術節」，省立造形藝術協會畫廊，卡馬圭，古巴

2011 「開啟」，文化遺產大樓，聖荷西，哥斯大黎加

2009 「磁磚」，文化遺產大樓，聖荷西，哥斯大黎加

2007 陶藝展，經濟科學學院，哥斯大黎加大學，聖荷西，哥斯大黎加

2001 「狢猴之道」，高盛大學，印第安納州，美國

2000 「活著」，García Monge畫廊，聖荷西，哥斯大黎加

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Ivette Guier Serrano

b.1950 / Costa Rica

Current Occupation

University Ceramic Teacher / Ceramist

Education

1975 Degree in Fine Arts, specializing in Ceramics, University of Costa Rica

Awards

1993 First Prize, 2nd Central America, Belice, Panamá and the Caribbean Ceramic Contest, San José, Costa Rica

1985 First and Unique Award, Handcraft in Ceramics from the National Arts, *The Seven Provinces*, Culture Ministry, Ministry of Culture, Youth and Sports, Costa Rica

1981 Awarded, Strasbourg, France

Exhibitions

2013 *1st Ceramic Mesoamerican and the Caribbean Congress Closing Exhibition*, Rafael Angel Calderón Guardia Museum, San José, Costa Rica

2012 *Animalistic*, Cultural Patrimony Building, San José, Costa Rica

2012 *VIII Ceramic Symposium, D'Arte Puerto Príncipe*, Consejo Provincial de las Artes Plásticas Gallery, Camagüey, Cuba

2011 *Abierto*, Cultural Patrimony Building, San José, Costa Rica

2009 *Tiles*, Cultural Patrimony Building, San José, Costa Rica

2007 Ceramic exhibition, Economic Science Faculty, University of Costa Rica, San José, Costa Rica

2001 *The Armadillos Way*, Goshen College, IN, USA

2000 *Surviving*, García Monge Gallery, San José, Costa Rica

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蔣顏澤

生於1975年／中國大陸

現職

中國南京藝術學院設計學院副教授／顏澤陶瓷執行總監

學歷

2000 中國景德鎮陶瓷學院美術系碩士

1997 中國南京藝術學院設計系學士

得獎

2009 獲獎提名，第11屆全國美術作品展覽——陶藝類，廈門美術館，廈門，中國大陸

2004 優選獎，第1屆臺灣國際陶藝雙年展，鶯歌陶瓷博物館，新北市，臺灣

2004 首獎，悉尼·梅爾基金國際陶藝大獎，謝珀頓畫廊，維多利亞州，澳洲

展覽

2012 「瓷意·微言——蔣顏澤個人陶藝展」，雙城現代手工藝術館，上海，中國大陸

2007 「第4屆世界陶瓷雙年展」，利川世界陶瓷中心，京畿道，南韓

2005 「桌上的禮節——當代國際餐具展」，英國工藝美術協會畫廊，倫敦，英國

典藏

Guldagergaard 國際陶藝研究中心，丹麥

Garth Clark 陶藝畫廊，美國

聯絡方式

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Jiang Yanze

b.1975 / China

Current Occupation

Associate Professor, School of Design, Nanjing University of the Arts, China / Director, Yanze Ceramic

Education

2000 MFA, Fine Art Department, Jingdezhen Ceramic Institute, China

1997 BFA, School of Design, Nanjing University of the Arts, China

Awards

2009 Nominated Award, 11th Chinese National Art Exhibition – Ceramic Art Exhibition, Xiamen Art Museum, Xiamen, China

2004 Merit Prize, 1st Taiwan Ceramics Biennale, Yingge Ceramics Museum, New Taipei City, Taiwan

2004 Premier Prize, Sydney Myer Fund International Ceramics Award, Shepparton Art Gallery, Victoria, Australia

Exhibitions

2012 *Solo exhibition: Speak with Porcelain*, Twocities Gallery, Shanghai, China

2007 *4th World Ceramic Biennale Korea*, Icheon World Ceramic Center, Gyeonggi, South Korea

2005 *Table Manners: Contemporary International Tableware Ceramics*, British Crafts Council Gallery, London, UK

Collections

Guldagergaard International Ceramic Research Center, Denmark

Garth Clark Gallery, USA

Contact

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朱世均

生於1980年／南韓

現職
藝術家

學歷

2011 南韓首爾國民大學雕塑系碩士
2008 南韓首爾國民大學雕塑系學士

得獎

2011 特選獎，第33屆中央日報美術獎，首爾，南韓
2010 優選獎，第2屆全新論述藝術獎，首爾，南韓

展覽

2013 「白茫」個展，OpenSpace Bae，釜山，南韓
2013 「京畿世界陶瓷雙年展——新銳藝術家」，利川CeraMIX創意中心，利川，南韓
2013 「17工作室的開場白」，製作店藝術空間，坡州，南韓
2013 「並非陶瓷」，K空間畫廊，新沙洞，南韓
2012 「A.I.R.」（駐村藝術家聯展），立方間展室，國立金海博物館，尚南道，南韓
2012 「神話，想像的空間」，Tamna國際藝術營，伊保海灘，濟州，南韓
2012 「交—換」，國立藝術工作室——倉洞，首爾，南韓
2012 「正在做」，錦湖博物館，首爾，南韓
2011 「概念旗」個展，布萊恩工廠，首爾，南韓
2010 「黑符」個展，Syart畫廊，首爾，南韓

聯絡方式

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Ju Se-kyun

b.1980 / South Korea

Current Occupation
Artist

Education

2011 MFA, Sculpture, Kookmin University, Seoul, South Korea
2008 BFA, Sculpture, Kookmin University, Seoul, South Korea

Awards

2011 Selection Award, 33rd Joongang Fine Arts Prize, Seoul, South Korea
2010 Excellence Award, 2nd New Discourse Art Prize, Seoul, South Korea

Exhibitions

2013 Solo exhibition *Whiteout*, Openspace Bae, Busan, South Korea
2013 *The World Ceramic Biennale Korea – Hot Rookies*, Icheon CeraMIX Creativity Center, Icheon, South Korea
2013 *Studio 17 Prologue*, Makeshop Art Space, Paju, South Korea
2013 *Not A Ceramic*, Space K Gallery, Sinsadong, South Korea
2012 *A.I.R.* (C.C.C Resident Exhibition), Clayarch Gimhae Museum Cubic House, Gyungnam, South Korea
2012 *Myths, the Imaginative Space*, Tamna International Art Camp, Iho Beach, Jeju, South Korea
2012 *Ex-Change*, The National Art Studio – Changdong, Seoul, South Korea
2012 *Doing*, Kumho Museum, Seoul, South Korea
2011 Solo exhibition *Notional Flag*, Brain Factory, Seoul, South Korea
2010 Solo exhibition *Black Sign*, Syart Gallery, Seoul, South Korea

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Lee Yong-ming

b.1941 / Taiwan

Current Occupation
Ceramist

Education

1960 Provincial Taitung Teachers College, Taitung, Taiwan

Awards

2000 Bronze Medal, 8th Taiwan Ceramics Biennial
1997 First Prize, Taiwan Ceramics Exhibition
1996 First Prize, Taiwan Ceramics Exhibition

Exhibitions

2013 7th Gyeonggi International Ceramic Biennale, Icheon, South Korea
2009 *Surveying and Testing the Foundations: Contemporary Ceramic Sculpture in Taiwan*, Yingge Ceramics Museum, New Taipei City, Taiwan
2007 Shuilu Snake Kiln International Large Scale Ceramic Sculpture Workshop, on-site creation, Nantou, Taiwan
2006 *An invitational Exhibition of Ceramic Art from Taiwan*, National Museum of History, Taipei, Taiwan
2001 *Taiwan er sa Terre (contemporary ceramics exhibition)*, Bureau de Representation de Taipei en France, Paris, France
2001 *Trends in Contemporary Ceramics of the Asia-Pacific International Exhibition*, Yingge Ceramics Museum, New Taipei City, Taiwan

Collections

National Museum of History, Taipei, Taiwan
Yingge Ceramics Museum, New Taipei City, Taiwan
National Museum of History, Taipei, Taiwan

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李永明

生於1941年／臺灣

現職
陶藝家

學歷

1960 臺灣省立臺東師範專科學校

得獎

2000 銅牌獎，第8屆臺灣國際陶藝雙年展
1997 首獎，臺灣陶藝展現代組
1996 首獎，臺灣陶藝展現代組

展覽

2013 「第7屆京畿世界陶瓷雙年展」，利川，南韓
2009 「測量·探底：臺灣當代土象展」，鶯歌陶瓷博物館，新北市，臺灣
2007 水里蛇窯國際大型陶藝雕塑工作營現場創作，南投，臺灣
2006 「中華民國全國現代陶藝展」，國立歷史博物館，臺北，臺灣
2001 「土·臺灣——當代陶藝展」，臺北新聞中心，巴黎，法國
2001 「亞太地區國際現代陶藝發展趨勢展」，鶯歌陶瓷博物館，新北市，臺灣

典藏

國立歷史博物館，臺北，臺灣
鶯歌陶瓷博物館，新北市，臺灣
國立歷史博物館，臺北，臺灣

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藝術家

學歷

2004 南韓首爾慶熙大學美術學院雕塑系學士

得獎

2012 傑出亞洲藝術獎30位決賽者之一，傑出藝術基金會，香港
2010 大獎，第10屆宋氏藝術獎，宋氏藝術與文化基金會，首爾，南韓

展覽

2013 「韓國拓樸學」，Maximilians論壇空間，慕尼黑，德國
2012 「空間_收藏」個展，Mo計畫空間，首爾，南韓
2012 「對徒然消逝之事的傾慕」，Jungmiso藝術空間，首爾，南韓
2012 「香港國際藝術博覽會」，會議中心，香港
2012 「群集」，EM畫廊，首爾，南韓
2011 「第2屆重慶青年藝術雙年展」，重慶美術館，重慶，中國大陸
2011 「城——網亞洲」，首爾美術館，首爾，南韓
2011 「空」，省谷美術館，首爾，南韓
2011 「第10屆宋氏藝術獎大展」，宋氏藝術空間，首爾，南韓

典藏

宋氏藝術與文化基金會，首爾，南韓

聯絡方式

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古斯塔沃·裴瑞茲

生於1950年／墨西哥

現職
獨立創作藝術家

學歷

1973 墨西哥市設計與工藝學院陶藝系

展覽

2013 個展，Marianne Heller畫廊，海德堡，德國
2013 個展，Capazza畫廊，南錫，法國
2012 「法蘭克的國際陶瓷典藏」，法蘭克·洛伊德畫廊，洛杉磯，美國
2011 「往返」，MYL當代藝術中心，墨西哥市，墨西哥
2011 個展，Puls畫廊，布魯塞爾，比利時
2010 IAC會員展，國立陶瓷博物館，塞佛，法國
2010 個展，國立塞佛陶瓷博物館，巴黎，法國
2009 「聖修爾皮」，陶藝家市集，巴黎，法國
2009 個展，賈拉普人類學博物館，墨西哥

典藏

當代藝術文化中心，墨西哥市，墨西哥
現代美術館，墨西哥市，墨西哥
洛杉磯郡立美術館，洛杉磯，加州，美國
利川世界陶瓷中心，京畿道，南韓

聯絡方式

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Kim Ju-ree

b.1980 / South Korea

Current Occupation
Artist

Education

2004 BFA, Sculpture, College of Fine Art, Kyung Hee University, Seoul, South Korea

Awards

2012 Among the top 30 finalists, Sovereign Asian Art Prize, The Sovereign Art Foundation, Hong Kong
2010 Grand Prize, 10th Songeun Art Award, Songeun Art and Cultural Foundation, Seoul, South Korea

Exhibitions

2013 *Korean Typologies*, Maximilians Forum, Munich, Germany
2012 Solo exhibition *Scape _ Collection*, Projectspace Mo, Seoul, South Korea
2012 *Admiration For Things That Disappear In Vain*, Art Space Jungmiso, Seoul, South Korea
2012 *Hong Kong International Art Fair*, Convention Center, Hong Kong
2012 *Clusters*, Gallery EM, Seoul, South Korea
2011 2nd Chongqing Youth Art Biennale, Chongqing Art Museum, Chongqing, China
2011 *City – net Asia*, Seoul Museum of Art, Seoul, South Korea
2011 *Emptiness*, Sungkok Art Museum, Seoul, South Korea
2011 10th Songeun Art Award Exhibition, Songeun Artspace, Seoul, South Korea

Collections

Songeun Art and Cultural Foundation, Seoul, South Korea

Contact

juree80@naver.com

Gustavo Pérez

b.1950 / Mexico

Current Occupation
Independent Artist

Education

1973 Department of Ceramics, School of Design and Crafts, Mexico City, Mexico

Exhibitions

2013 Solo exhibition, Galerie Marianne Heller, Heidelberg, Germany
2013 Solo exhibition, Galerie Capazza, Nançay, France
2012 *Frank's International House of Ceramics*, Frank Lloyd Gallery, Los Angeles, USA
2011 *Ida y Vuelta*, MYL Arte Contemporáneo, México City, México
2011 Solo exhibition, Puls Gallery, Brussels, Belgium
2010 IAC members exhibition, Musée National de la Céramique, Sèvres, France
2010 Solo exhibition, Galerie de la Manufacture Nationale de Sèvres, Paris, France
2009 *St Sulpice*, Marché des Potiers, Paris, France
2009 Solo exhibition, Museo de Antropología de Xalapa, Mexico

Collections

Centro Cultural Arte Contemporáneo, Mexico City, México
Museo de Arte Moderno, Mexico City, México
Los Angeles County Museum of Art (LACMA), Los Angeles, CA, USA
Icheon World Ceramic Center, Gyeonggi, South Korea

Contact

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凱德妮茲·皮爾西

生於1963年／土耳其

現職
視覺藝術家

學歷

2006 土耳其伊斯坦堡馬爾馬拉大學美術學院陶藝碩士
1983 土耳其伊斯坦堡馬爾馬拉大學美術學院陶藝學士

得獎

2012 鋁——第5屆國際當代藝術雙年展，巴庫，亞塞拜然
2012 第5屆北京國際藝術雙年展，中國美術館，北京，中國大陸
2011 扶輪社專業責任獎，伊斯坦堡，土耳其

展覽

2013 「我們都是移民」個展，Bu畫廊，伊斯坦堡，土耳其
2012 「Bazzinga」個展，G 藝術畫廊，伊斯坦堡，土耳其
2009 「皮爾西·皮爾西」個展，土耳其文化中心，紐約，美國
2007 「生活在一個不存在的時間」個展，科學畫廊，伊斯坦堡，土耳其
2005 「蘇丹的統治」個展，Almelek畫廊，伊斯坦堡，土耳其
2005 「第3屆世界陶瓷雙年展」，利川世界陶瓷中心，京畿道，南韓
2005 「女神時代」個展，X畫廊，伊斯坦堡，土耳其
2004 「第7屆開羅陶瓷雙年展」，埃及
2003 「第1屆國際當代磁磚雙年展」，布宜諾斯艾利斯，阿根廷

聯絡方式
denizpireci@yahoo.com

K. Deniz Pireci

b.1963 / Turkey

Current Occupation
Visual Artist

Education

2006 MA, Ceramics Arts, Marmara University, Faculty of Fine Arts, Istanbul, Turkey
1983 BA, Ceramics Arts, Marmara University, Faculty of Fine Arts, Istanbul, Turkey

Awards

2012 Aluminium – 5th International Biennial of Contemporary Art, Baku, Azerbaijan
2012 5th Beijing International Art Biennale, National Art Museum of China, Beijing, China
2011 Rotary Club Prize of Professional Duty, Istanbul, Turkey

Exhibitions

2013 Solo exhibition *We are All Immigrants*, Gallery Bu, Istanbul, Turkey
2012 Solo exhibition *Bazzinga*, Gallery G-art, Istanbul, Turkey
2009 Solo exhibition *Pireci & Pireci*, Turkish Cultural Center, New York, USA
2007 Solo exhibition *Living In A Time That Doesn't Exist*, Bilim Art Gallery, Istanbul, Turkey
2005 Solo exhibition *Reign of Sultans*, Almelek, Istanbul, Turkey
2005 3rd World Ceramic Biennale Korea, Icheon World Ceramic Center, Gyeonggi-do, South Korea
2005 Solo exhibition *Times of Goddesses*, Gallery X, Istanbul, Turkey
2004 7th Ceramics Biennale of Cairo, Egypt
2003 1st International Biennale of the Contemporary Tile Exhibition, Buenos Aires, Argentina

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特拉瑪拉

成立於2006／印尼

菲比·貝比羅斯（生於1985年／印尼）
赫伯特·漢斯·馬陸里（生於1984年／印尼）
路迪·哈圖瓊拉（生於1984年／巴林）

現職 藝術家團體

學歷

2008 印尼萬隆科技大學版畫工作室（菲比·貝比羅斯）
2008 印尼萬隆科技大學視覺傳達設計（赫伯特·漢斯·馬陸里）
2007 印尼萬隆科技大學視覺傳達設計（路迪·哈圖瓊拉）

展覽

2013 印尼館，藝術登陸新加坡博覽會，新加坡
2013 「SIP！印尼當代藝術」，ARNDT畫廊，柏林，德國
2012 「第2屆雅加達當代陶瓷雙年展」，北方藝術空間，雅加達，印尼
2012 「第7屆亞太當代藝術三年展」，昆士蘭美術館／現代美術館，布里斯本，澳洲
2011 「少一點自己，多一點你和我」，亞洲·壹·展館，香港國際藝術展11，香港
2011 「M型思維——2011亞洲藝術雙年展」，國立臺灣美術館，臺中，臺灣
2011 「縮距：印尼當代藝術」，墨爾本美術館，澳洲

典藏

新加坡美術館，新加坡；維多利亞國家美術館，墨爾本，澳洲；
現代美術館，布里斯本，澳洲；亞洲協會博物館，香港

聯絡方式
tromarama@yahoo.com

Tromarama

Founded in 2006 / Indonesia
Febie Babyrose (1985, Indonesia)
Herbert Hans Maruli A. (1984, Indonesia)
Ruddy Hatumena (1984, Bahrain)

Current Occupation Artist Collective

Education

2008 Printmaking Studio, Bandung Institute Technology, Bandung, Indonesia (Febie Babyrose)
2008 Visual Communication Design, Bandung Institute Technology, Bandung, Indonesia (Herbert Hans Maruli A.)
2007 Visual Communication Design, Bandung Institute Technology, Bandung, Indonesia (Ruddy Hatumena)

Exhibitions

2013 Indonesia Pavilion, Art Stage, Singapore
2013 *SIP! Indonesian Art Today*, ARNDT, Berlin, Germany
2012 2nd Jakarta Contemporary Ceramic Biennale, North Art Space, Jakarta, Indonesia
2012 7th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery / GOMA, Brisbane, Australia
2011 *More We Less Me*, ASIA ONE, ART Hong Kong 11, Hong Kong
2011 *Medi(t)ation*, 3rd Asian Art Biennial, National Taiwan Museum of Fine Arts, Taichung, Taiwan
2011 *Closing The Gap: Indonesian Art Today*, MiFA, Australia

Collections
Singapore Art Museum, Singapore
National Gallery of Victoria, Melbourne, Australia
Gallery of Modern Art, Brisbane, Australia
Asia Society Museum, Hong Kong

Contact
tromarama@yahoo.com



克萊門蒂娜·范德沃

生於1952年／南非

現職
陶藝家

學歷

1983 南非約翰尼斯堡大學（前身為金山理工大學）陶瓷類國家高級文憑

得獎

1994 Molly Fish之最佳手工作品獎，國家陶瓷雙年展

展覽

2013 「地與火」，拉福德，英國
2011 「京畿世界陶瓷雙年展」，京畿道，南韓
2011 「陶藝倫敦」，皇家藝術學院，倫敦，英國
2010 「陶藝倫敦」，皇家藝術學院，倫敦，英國
2009 「陶土藝術」，赫特福德之屋，赫特福德郡，英國
2009 「陶藝倫敦」，皇家藝術學院，倫敦，英國
2008 「陶藝倫敦」，皇家藝術學院，倫敦，英國
2007 「紐約雕塑及實用藝術展」，代表Reece畫廊參展，紐約，美國
2006 「悉尼·梅爾基金國際陶藝大獎展」，謝珀頓畫廊，維多利亞州，澳洲

典藏

約翰尼斯堡美術館，南非
市集劇場基金會，約翰尼斯堡，南非
曼德拉大都會美術館，南非

聯絡方式
clementine@mweb.co.za

Clementina van der Walt

b.1952 / South Africa

Current Occupation
Ceramist

Education

1983 National Higher Diploma in Ceramics, University of Johannesburg (formerly Technikon Witwatersrand), Johannesburg, South Africa

Awards

1994 Molly Fish Award for Best Handwork, National Ceramics Biennale

Exhibitions

2013 *Earth and Fire*, Rufford, UK
2011 *Gyeonggi International Ceramic Biennale*, Gyeonggi-do, South Korea
2011 *Ceramic Art London*, Royal College of Art, London, UK
2010 *Ceramic Art London*, Royal College of Art, London, UK
2009 *Art in Clay*, Hatfield House, Hertfordshire, UK
2009 *Ceramic Art London*, Royal College of Art, London, UK
2008 *Ceramic Art London*, Royal College of Art, London, UK
2007 *SOFA New York*, represented by Reece Galleries, New York, USA
2006 *Sidney Myer Fund International Ceramic Award Show*, Shepparton Art Gallery, Victoria, Australia

Collections

Johannesburg Art Gallery, South Africa
Market Theatre Foundation, Johannesburg, South Africa
Nelson Mandela Metropolitan Art Museum, South Africa

Contact
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庫庫里·維朗德

生於1962年／美國／秘魯

現職
藝術家

學歷

1992 美國紐約市立大學亨特學院美術學士

得獎

2013 首獎，京畿世界陶瓷雙年展，利川世界陶瓷中心，京畿道，南韓
2012 Pollock Krasner基金會獎助，紐約，紐約州，美國
2011 Leeway基金會轉型獎，費城，賓州，美國

展覽

2012 「遺產」，Germán Krüger Espantoso畫廊，祕魯北美文化研究學院，利馬，祕魯
2010 「遺產」，Barry Friedman畫廊，紐約，紐約州，美國
2007 「搶我吧，寶貝」——持續創作計畫，Garth Clark畫廊，紐約，紐約州，美國

典藏

利馬當代美術館，利馬，祕魯
Garth Clark與Mark del Vecchio典藏，休士頓美術館，德州，美國
麥爾美術館，蘭道夫學院，林奇堡，維吉尼亞州，美國
尼門當代美術館，歐弗蘭帕克，堪薩斯州，美國

聯絡方式
Kukuli@me.com

Kukuli Velarde

b.1962 / USA / Peru

Current Occupation
Artist

Education

1992 BA, Hunter College of University of New York, USA

Awards

2013 Grand Prize, The World Ceramic Biennale Korea, Icheon World Ceramic Center, Gyeonggi, South Korea
2012 Pollock Krasner Foundation Grant, New York, NY, USA
2011 Leeway Foundation, Transformation Award, Philadelphia, PA, USA

Exhibitions

2012 *Patrimonio*, Germán Krüger Espantoso Gallery, ICPNA, Lima, Perú
2010 *Patrimonio*, Barry Friedman, New York, NY, USA
2007 *Plunder Me, Baby*, work in progress, Garth Clark Gallery, New York, NY, USA

Collections

Museo de Arte Contemporaneo de Lima MAC, Lima, Perú
The Garth Clark and Mark del Vecchio Collection, Museum of Fine Arts, Houston, TX, USA
Maier Museum of Fine Arts, Randolph College, Lynchburg, VA, USA
Nerman Museum of Contemporary Art, Overland Park, KS, USA

Contact
Kukuli@me.com



韋愛倫

生於1980年／美國

現職
藝術家／美國《工作室陶藝》雜誌副主編

學歷
2009 美國紐約州立大學紐普茲分校藝術碩士

展覽
2014 「流：2014美國國家陶藝教育學會」，密爾瓦基美術館，密爾瓦基，威斯康辛州，美國
2013 「第16屆國際公開展」，女性製作畫廊，芝加哥，伊利諾州，美國
2012 「五行創藝LOHAS・LIFE・CERAMICS陶藝聯展」，新北市立圖書館淡水分館藝文中心，新北市，臺灣
2011 「家鄉來的明信片」個展，鶯歌陶瓷博物館，新北市，臺灣
2009-11 「完美恰適：鞋子說的故事」巡迴聯展，弗勒工藝博物館，布拉克頓，麻州，2010-2009；尼可雷森美術館，凱司普爾，懷俄明州，2010；奧班尼歷史與藝術博物館，奧班尼，紐約州，2011-2010；金柏藝術中心，公園市，猶他州，2011；波伊西美術館，波伊西，愛達華州，2011
2009 「韋愛倫藝術碩士畢業展」，山謬·朵爾司基美術館，紐約州立大學紐普茲分校，紐約，美國

典藏
鶯歌陶瓷博物館，新北市，臺灣

聯絡方式
elenorwilson@gmail.com

Elenor A. Wilson

b.1980 / USA

Current Occupation
Artist / Associate Editor of *The Studio Potter* Magazine, USA

Education
2009 MFA, State University of New York, New Paltz, NY, USA

Exhibitions
2014 *Flow: The 2014 NCECA Ceramic Arts Invitational*, Milwaukee Art Museum, Milwaukee, WI, USA
2013 *16th International Open*, Woman Made Gallery, Chicago, IL, USA
2012 *LOHAS, LIFE, CERAMICS* – presenting the partners of WuXing Creative Design Studio, Danshui Public Library Gallery, New Taipei City, Taiwan
2011 Solo exhibition *Postcards From Home*, Yingge Ceramics Museum, New Taipei City, Taiwan
2009-11 Group traveling exhibition, *The Perfect Fit: Shoes Tell Stories*, The Fuller Craft Museum, Brockton, MA, 2010-2009; The Nicolaysen Art Museum, Casper, WY, 2010; Albany Institute of History & Art, Albany, NY, 2011-2010; Kimball Art Center, Park City, UT, 2011; Boise Art Museum, Boise, ID, 2011
2009 *Elenor Wilson MFA Thesis Exhibition*, Samuel Dorsky Museum of Art, State University of New York, New Paltz, NY, USA

Collections
Yingge Ceramics Museum, New Taipei City, Taiwan

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南非藝術家介紹

撰文／伊莉莎白·斐瑞爾博士

內文說明：
對祖魯女性的尊稱方式，是在其娘家的姓氏前加上「Ma」（字意為「母親」，中譯則取其音以「瑪」表示），這是在祖魯上層社會裡通用的敬語。

Biographies of South African Artists who Make Zulu Beer Vessels

Written by Dr. Elizabeth Perrill

Text Note:
The Ma- prefix in Zulu women's honorific names means 'mother' and is followed by their maiden name. This is the polite form of address in Zulu society.



欣皮威·貝爾

生於1975年

貝爾出生於一個以科薩語為母語的家庭，自1999至2006年間一直住在南非一處名為德班的祖魯區。這段期間他在當地一所大學就讀觀光科系，卻因受到祖魯陶藝的強烈吸引，而決定轉換跑道，成為一位專職的藝術家。對他有深刻影響的老師包括瑪姬·馬修斯和克萊夫·夕托雷，這兩位藝術家都是誇祖魯-納塔爾藝術社群的成員，並且都在巴塞爾藝術信託中心（BAT）授課。2006年後貝爾移居約翰內斯堡，持續從事陶藝創作及繪製城市壁畫。

Simphiwe Belle

b.1975

Originally from a Xhosa-speaking family, Belle lived in Durban, a Zulu region of South Africa, from 1999 to 2006. During that time, he studied tourism at a local university, but was drawn to Zulu ceramics and became a full-time artist. His influential teachers include Maggie Mathews and Clive Sithole, members of the KwaZulu-Natal arts community who have instructed at the Bartel Arts Trust (BAT) Centre. After 2006 Belle moved to Johannesburg and continues to create ceramics and to paint urban murals.



伊恩·葛瑞特

生於1971年

出生於南非東開普省的葛瑞特從類別廣泛的陶藝傳統汲取創作的養分，包括祖魯、梭托和南非陶藝的鐵器時代。1997年，就讀於納塔爾大學的葛瑞特發表了一篇以內斯塔·納拉為研究主題的美術碩士論文，指導老師為茱麗葉·阿姆斯壯，這份論文至今仍是當代祖魯陶藝學術研究領域裡一份關鍵性的資料。葛瑞特最常見的作品是圓形、有頸的造形，並以磨光處理陶瓷的表面，反映出他和祖魯陶藝家的合作與觀察。葛瑞特廣博精深的學術造詣，多方涉略各種技術實驗，使他的表面處理和設計變化多端，他的手塑造形也相當多元豐富。最近發表的不對稱圖形與他之前的作品有明顯的差異，反映出葛瑞特對自然世界的複雜性和多樣性的喜愛。

Ian Garrett

b.1971

Born in the Eastern Cape Province of South Africa, Garrett draws on a wide range of ceramic influences, including Zulu, Sotho, and iron age Southern African ceramics. Garrett's 1997 Masters of Fine Art thesis on Nesta Nala, written at the University of Natal under the mentorship of Juliet Armstrong, remains a foundational text in contemporary Zulu ceramic scholarship. Garrett often produces rounded, necked forms and burnishes his ceramics, reflections of his collaborations and observations with Zulu potters. Garrett's broad scholarly reading and technical experimentation have led him to many variations in surface treatment, design, and variations on hand-built forms. His most recent asymmetrical patterns are a distinct break from his previous work and reflect his delight in the complexity of the natural world.



蜜雪兒·勒格

生於1960年

蜜雪兒·勒格的陶藝技術碩士論文，是記錄她在手塑陶藝、浮雕、雕飾、印製杖狀裝飾花紋、壓印、施釉及燒製等各項技術的研究心得。為了豐富論文內容，她針對混合多種南非當地的原生陶藝技術，和融入裝飾性歐洲蕾絲的紋理，進行過不少嘗試，目的是為了創造出她的混合式論文展示陶藝。她的《女戰士》是一系列飾有浮誇的amasumpa凸點的黑色器皿，而這兩種形式上的特性，都與祖魯美學基準有關。然而，通常與女性的傳統角色畫上等號的熱情好客與溫柔款待的民風習俗及啤酒罐本身的呈現，卻不是勒格的企圖表達的重點，作品意欲呈現的是女性的權勢與力量。

Michelle Legg

b.1960

Michelle Legg's Master of Technology of Ceramics thesis catalogues her explorations of hand-building, embossing, incising, sprigging, impressing, glazing, and firing. As part of this thesis she experimented with a distinctively South African blend of indigenous ceramic techniques and the incorporation of decorative European lace textures to create her syncretic thesis show ceramics. Her *Warrior Woman* series featured aggressively exaggerated amasumpa bumps on blackened vessels. Both of these formal qualities reference Zulu aesthetic norms. However, rather than emphasize the welcoming and submissive hospitality tied to traditional women's roles and the presentation of beer vessels, Legg's work emphasizes the power and strength of women.



唐蒂威·瑪彬古·瑪瓜札

生於1949年

唐蒂威·瑪彬古·瑪瓜札是擅長qhumbuza技法的大師之一，這種技術使瑪瓜札家族的陶藝遠近馳名——在工法上是將陶土從容器的內部往外推出，然後在罐子表面作出淺淺隆起的凸塊，在執行上則需要對陶瓷表面在乾燥過程中的變化做到精準確實的掌控。瑪彬古是一位說話溫和的女性，她對自己的技術相當謙遜，因此更加彰顯出作品在形式與表面上的完美。身為恩蘭拉·瑪瓜札家族裡的第3位媳婦，她從婆婆恩吉內姆畢勒·瑪契子·瑪瓜札身上學習並承襲了陶藝的創作。瑪彬古的作品曾在南非各地及美國展出。

Thandiwe MaBhengu Magwaza

b.1949

Thandiwe MaBhengu Magwaza is one of the masters of the *qhumbuza* technique, for which the Magwaza family is renown. In this technique, low-raised bumps on the pot surface are created by pushing clay from the interior surface of the pot outward. This style of work requires precise control of the ceramic surface as it dries. MaBhengu is an extremely soft-spoken woman, whose humility about her skills is matched by her perfection of form and surface. As the third wife in Nhlanhla Magwaza's family, she learned ceramics from her mother-in-law, Nginembile MaShezi Magwaza. MaBhengu has exhibited work throughout South Africa and in the United States.



布澤匹·瑪卡恩依勒·瑪瓜札

生於1951年

布澤匹·瑪卡恩依勒·瑪瓜札和丈夫共同的妻子莫札圖·瑪德拉德拉·瑪瓜札同住了一個屋簷下進行她們的陶藝創作，創新的造形使她遠近馳名。她是瑪瓜札家族陶藝家的一員，最近開始投入一種被稱為indoklo的全新扁平造形。她對創作和振興古老的罐子造形也深感興趣，包括名為ungiyana的短頸扁罐，這是將典型的ukhamba（啤酒罐）稍加變化的一種器皿。Ukhamba是一種幾近球形的器皿；此種沒有凸起的口沿、頸部或足部的器皿，在外形上可以有各種變化。介於2005至2006年間，瑪瓜札共有8件作品獲得南非艾秀威城的巫卡尼典藏博物館的收藏，她在創新方面的名聲為她帶來越來越多的肯定。

Buzephi MaKhanyile Magwaza

b.1951

Working in a single household with her co-wife Mzathu MaDladla Magwaza, MaKhanyile is known for her inventive forms. She is one of the Magwaza family of ceramists who has begun working in a new flattened form known as *indoklo*. She is also interested in creating and revitalizing older pot shapes, including the low-necked *ungiyana* vessel, which is a subtle variation on the more typical *ukhamba*. The *ukhamba* is a nearly spherical vessel; it can exhibit variations in its profile, but has no raised lip, neck, or foot. In 2005 to 2006, MaKhanyile had eight works acquired by the Vukani Collection Museum in Eshowe, South Africa. Her reputation as an inventive potter has led to her increasing acknowledgement.



內斯塔·瑪彤·納拉

1940-2005年

內斯塔·納拉是20世紀最知名的祖魯陶藝家。從未嫁人的她，終其一生都住在誇祖魯–納塔爾的歐亞亞鄉下的家。南非的民主改革於1994年開花結果，順勢為她帶來了成名的機會，從此成為南非陶藝界中舉足輕重的一員。即使她的作品在1994年前便受到矚目，這個全新的恩賜使這位當時已屆高齡54歲的傑出藝術家得以獲得全面的認同與讚揚。納拉曾代表南非參加1994年的「開羅陶藝雙年展」，是1995年南非FNB Vita陶藝獎的得主，並於1996年榮獲「南非全國陶藝雙年展」首獎。1999年，納拉代表南非參加於美國華盛頓特區舉辦的「史密松尼民俗生活節」。她的作品獲得許多重要國際陶藝單位的收藏，而2007年的「向內斯塔·納拉致敬」一展便是對納拉的生平事蹟與傳世資產獻上最崇高的禮讚。內斯塔·納拉的女兒：邦吉、加卜、添比、南蘭拉和札內蕾全都跟隨其母的腳步，憑自身實力各自成為成功的陶藝家。



瓊格希琵·瑪薩巴·瑪瓜札

生於1954年

有幾名住在南非鄉間的陶藝家正投身於長頸啤酒罐的復興運動，瑪薩巴便是其中一位。這種有頸的器皿在過去應該是用來盛裝水或啤酒這類液體，因此其頸部的作用在於確保女人把器皿頂在頭上後，在行走之間罐裡的液體不會溢灑出來。然而，重量較輕的金屬和塑膠製品在20世紀取代了陶瓷的角色，導致這種長頸啤酒罐在誇祖魯-納塔爾省的許多地區幾乎完全停產。自從地方上的資金擁有者不再投入這些物件的生產製造，畫廊於是成為瑪薩巴這樣的農村婦女能夠重新製作這個造形器皿的主要業主。瑪薩巴的作品在南非各處的畫廊都有販售，她也因此行旅過南非許多城市，並舉辦過多場陶藝發表會，作品也曾遠赴美國展出。



恩查內·莫蘇札

生於1950年

恩查內·莫蘇札的陶藝作品具有的細膩與創意著實令人深深入迷。她所住的地方離最近的城鎮有三小時車程之遠，堪稱是外在世界裡的陶藝市場中，過著最像隱士般生活的祖魯陶藝家之一。一年之中，莫蘇札會數度長途跋涉前往南非艾秀威城的巫卡尼典藏博物館去賣作品。巫卡尼協會成立於1970年代，創始人為柯傑爾牧師和伯莎·羅夫羅斯，其創立宗旨在於提供祖魯藝術家可以將作品賣給都市或國際市場的交易樞紐。該協會於1991年轉型為一座博物館，截至今日，已擁有最豐富的南非祖魯陶藝與編織品的收藏。莫蘇札是少數可為她個人某種特定圖案命名的藝術家，包括inyoka amasumpa（蛇形的凸點）和indophi yentambo（一串細繩），這是一種看似用扭曲的繩子做成脊樑的技法。

Nesta Mathom Nala

1940-2005

Nesta Nala is the most famous Zulu ceramist of the 20th century. Nala never married and lived in a rural home in Oyaya, KwaZulu-Natal her entire life. Via celebrity that came after South Africa's transition into democracy in 1994, Nala became a prominent figure in the South Africa ceramic art world. Though her work had been recognized prior to 1994, the new dispensation meant that, at the age of 54, she could be fully acknowledged for her talents. Nala represented South Africa at the 1994 Cairo Ceramics Biennale, won the FNB Vita Craft Award in South Africa in 1995, and won first prize at the South African National Ceramics Biennale in 1996. In 1999, Nala represented South Africa at the Smithsonian Folk Life Festival in Washington D.C. in the United States. Her work is held in many key international collections of ceramics, and in 2007, the exhibition *Homage to Nesta Nala* honored the memory of Nala and her legacy. Nesta Nala's daughters Bongzi, Jabu, Thembi, Nonhlanhla and Zanele all followed in their mother's footsteps and became ceramists in their own right.

Shongaziphi MaXaba Magwaza

b.1954

MaXaba, is one of the few rural ceramists who are currently revitalizing the *uphiso* form. The uphiso, necked vessel would have been used to transport liquids, both water and beer. The neck of this form ensured that water would not spill out as it was transported on top of a woman's head. However, lighter-weight metal and plastic vessels replaced ceramics throughout the twentieth century and the *uphiso* largely fell out of production in many areas of the KwaZulu-Natal province. Because local patrons no longer commission these works, it is predominantly via gallery patronage that rural women, such as MaXaba, have had the chance to, once again, create this form. MaXaba has traveled to many cities in South Africa, where her work is sold in galleries and she has given ceramic demonstrations. Her work has also been exhibited in the United States.

Mncane Mzuza

b.1950

The meticulous and inventive ceramics of Mncane Mzuza are entrancing. Living over three hours' drive from the nearest town, Mzuza is one of the most secluded Zulu potters selling to contemporary external markets today. Mzuza travels a few times a year to the Vukani Collection Museum in the town of Eshowe, South Africa to sell her work. The Vukani Association began in the 1970s, a project begun by Reverend Kjell and Bertha Lofroth, as a place where Zulu artists could sell their work to urban and international markets. In 1991, the Vukani Association transitioned into a Museum, and the Vukani Collection Museum today houses one of the largest collections of Zulu ceramics and basketry in South Africa. Mzuza is one of the few potters who has names for her many patterns, including *inyoka amasumpa* ("snake of bumps") and *indophi yentambo* ("cord of strings"), a technique that looks like a ridge made of twisted rope.



添比·納拉

生於1973年

添比是知名陶藝家內斯塔·瑪彤·納拉的第3個女兒，她憑著富有故事性的陶藝作品為自己闖出名號。添比的作品是獨一無二的，因為她經常在器皿上刻劃具有雕塑感的具象式浮雕。這些主題涵括了大自然生態系統的重要性、愛滋病的影響、南非民主化的10周年紀念，以及祖魯的儀式慶典，例如蘆葦之舞等。她曾經獲得眾多南非全國性的獎項，作品曾參加於威爾斯的阿伯里斯特威斯舉辦的「桑科法非洲陶藝展」，並曾到西班牙、義大利及美國的亞特蘭大和聖塔菲參加作品展售及工作坊等活動。



札內蕾·納拉

1979-2006年

札內蕾·納拉是知名陶藝家內斯塔·瑪彤·納拉的第5個女兒，她專精於紋理與表面抽象處理，在其陶藝創作生涯的最後幾年，也開始引用詩詞與民間諺語，做為作品上的裝飾語彙。札內蕾的去世不只是對納拉家族，甚至對南非的陶藝圈都造成了巨大的衝擊。她在一場發生於2006年12月的車禍中喪生，那段時間，在南非有成千上萬的人都是因為險惡的道路狀況而喪命。在札內蕾過世的半年前，她的姐姐南蘭拉在納拉家族位於鄉下的家園被射殺而死於非命。這兩位天資過人的姊妹相繼死去的事件，突顯出生活在南非郊區的女性所處的險境。



瑪迷勒·恩給瑪

生於1931年

已從陶藝界退休多年的恩給瑪，其創作生涯橫跨半世紀之久。她的陶藝創作是婆婆傳授下來的，這是祖魯常見的傳統。在接受伊莉莎白·斐瑞爾博士的訪問後，已退休的恩給瑪破例製作了一只罐子。在受訪的過程中，她決定以她年輕時的風格製作一只啤酒罐。這個罐子上佈滿了小小的凸點，有異於該地區於1960年代後在器皿表面一塊一塊的區域上刻出凸點的舊有風格。恩給瑪的作品展現了南非陶藝品數世紀以來一直存在的複雜度與多樣性，也點出學者對歷史深遠的祖魯陶藝仍僅僅觸及到基本的風格分類和轉變的事實。



克萊夫·夕托雷

生於1971年

曾經師習幾位陶藝名師的夕托雷最為人知曉的作品特色，是他以牛隻、靈性和冥世的主題做為其裝飾性語彙。對祖魯女性陶藝傳統的推崇與景仰啟發了他用泥條技法創作啤酒罐和長頸啤酒罐。在一次參與在南非德班的巴特爾藝術信託（BAT）中心舉辦的一場陶藝工作坊的機會中，他在某間畫廊看到內斯塔·納拉的作品，當下便對這些陶藝造形產生極大的興趣，不久之後便決定要向納拉拜師學藝，隨後又師習南非陶藝家茱麗葉·阿姆斯壯，接著他又前往肯亞裔英籍的陶藝家瑪德蓮·歐敦度的工作室，去了解她的手塑技術。夕托雷本身亦是非洲藝術和文學作品的收藏家，近期正在進行一件委託製作專案，運用靠枕和板凳的造形，製作一件公共紀念碑，設置於南非德班一處以太陽能發電的公共集會空間中。

Thembi Nala

b.1973

The third daughter of famous ceramist, Nesta Nala, Thembi has distinguished herself via her narrative ceramics. Thembi's work is singular in that she often depicts sculptural, figurative reliefs on her vessels. These themes have included the importance of natural ecosystems, impacts of HIV/AIDS, the commemoration of ten years of South African democracy, as well as Zulu ceremonies such as the reed dance. She has won numerous South African national awards, had her work featured in the *Sankofa African Ceramics* exhibition in Aberystwyth, Wales, and has traveled to Spain, Italy, and to both Atlanta and Santa Fe in the United States as part of sales and workshop events.

Zanele Nala

1979-2006

Zanele Nala was the fifth daughter of the famous Nesta Nala. A master of texture and surface abstraction, Zanele was also starting to create works embellished with poetry and folk sayings during her final year of ceramic production. The death of Zanele came as a severe blow to the Nala family and to the South African ceramic art world. She was killed in a car accident in December of 2006, a time of year when thousands die on South Africa's roadways due to unsafe road conditions. Zanele's death came only half a year after the death of her sister Nonhlanhla, who was shot in the Nala's rural homestead. The vulnerability of rural women in South Africa is highlighted by the deaths of these extremely talented sisters.

Mamile Ngema

b.1931

Although she has been retired from pottery for several years, Ngema was a practicing potter for over fifty years. She was trained by her mother-in-law, as is common in the Zulu tradition. Ngema came out of retirement to create a single pot after she was interviewed by Dr. Elizabeth Perrill. She decided during her interview to create an *ukhamba* drinking pot in the style of her youth. This pot is covered with small raised bumps and is unlike the ceramic style of the region after the 1960s, which features large blocks of carved raised bumps. Ngema's work reveals the ceramic complexity and variety that has existed in South Africa for centuries and the fact that scholars still only know the basic stylistic divisions and transformations of historical Zulu ceramics.

Clive Sithole

b.1971

Known for his references to cattle, spirituality, and the afterlife in his decorative imagery, Sithole has studied with several master ceramists. Admiration for Zulu women's ceramic traditions first inspired Sithole to create *ukhamba* and *uphiso* shaped coil-built ceramics. While participating in a ceramic workshop at the Bartel Arts Trust (BAT) Centre in Durban, South Africa, Sithole saw the work of Nesta Nala in a gallery and was so taken with these ceramic forms that he later decided to study with Nala. Subsequently, Sithole studied with the South African ceramist Juliet Armstrong and traveled to the studio of Magdalene Odundo, a British ceramic artist of Kenyan heritage, to observe her hand-building techniques. A collector of African art and literature, Sithole has recently been commissioned to create a public monument in Durban, South Africa that utilizes forms of both headrests and stools as part of a solar-powered, lighted public gathering space.



舒密特·鮑曼

生於1962年／以色列

現職
陶藝家／設計師

學歷
2010 以色列海法理工學院工業設計碩士
1988 以色列耶路撒冷貝扎雷藝術與設計學院陶藝設計學士

得獎
2012 設計獎，文化與體育部，以色列
2012 二獎，羅斯柴爾德工藝獎，以色列

展覽
2013 「耗盡」，潛望鏡新工藝與設計畫廊，特拉維夫－雅法，以色列
2007 「AlDuwara頻道」，Zochrot畫廊，特拉維夫－雅法，以色列
2004 「扭曲的觀點」，Shoevz畫廊，以色列（與藝術家Ariel Mioduser 共同合作）

典藏
Marge Goldwater典藏，特拉維夫，以色列；紐約，美國

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Shlomit Bauman

b.1962 / Israel

Current Occupation
Ceramic Artist / Designer

Education
2010 MA, Industrial Design, Technion, Haifa, Israel
1988 BFA, Ceramic Design, Bezalel Academy, Jerusalem, Israel

Awards
2012 Design Prize, Ministry of Culture and Sport, Israel
2012 Second Prize, Alix de Rothschild Crafts Awards, Israel

Exhibitions
2013 *Ran Out*, Periscope Gallery for Neo Craft and Design, Tel Aviv Jaffa, Israel
2007 *Channel AlDuwara*, Zochrot Gallery, Tel Aviv Jaffa, Israel
2004 *Twisted Vision*, Shoevz Gallery, Israel (collaboration with Ariel Mioduser)

Collections
Marge Goldwater Collection, Tel Aviv, Israel; New York, USA

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柏克·德弗里斯

生於1960年／荷蘭

現職
藝術家／修復師

學歷
1978-81 荷蘭恩荷芬設計學院2D設計系

展覽
2014 「昔日大師的對話」，Collyer Bristow畫廊，倫敦，英國
2013 「藝術南方：合作」個展，南安普頓畫廊，南安普頓Aspex畫廊，普茲茅斯聖巴比，利明頓，英國
2013 「回歸」，貴族之家畫廊，倫敦，英國
2012 「當代反思」，莫斯科現代美術館，莫斯科，蘇俄
2012 「對你有害」，Shizaru畫廊，倫敦，英國
2012 「這就是倫敦」，Shizaru畫廊，倫敦，英國
2011 「工藝，失落藝術的攻略」，Pertwee Anderson & Gold藝術中心，倫敦，英國
2011 「符號（隱喻）」個展，Gloria Maria畫廊，米蘭，義大利
2010 「塊」個展，超樹窗計畫，京都，日本

典藏
亞伯丁藝廊，蘇格蘭，英國
米德爾斯伯勒現代美術館，英國
荷蘭外交部
艾爾頓強典藏，倫敦，英國；洛杉磯，美國

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Bouke de Vries

b.1960 / The Netherlands

Current Occupation
Artist / Restorer

Education
1978-81 Two-Dimensional Design, Design Academy, Eindhoven, The Netherlands

Exhibitions
2014 *Old Master Dialogues*, Collyer Bristow Gallery, London, UK
2013 Solo exhibition *Art South: Collaborations*, Southampton Art Gallery, Southampton Aspex Gallery, Portsmouth St Barbe, Lymington, UK
2013 *The Return*, House of A Nobleman, London, UK
2012 *Vanitas / Contemporary Reflections*, Moscow Museum of Modern Art, Moscow, Russia
2012 *Bad For You*, Shizaru Gallery, London, UK
2012 *This Is London*, Shizaru Gallery, London, UK
2011 *Craft, Raiders of the Lost Art*, Pertwee Anderson & Gold, London, UK
2011 Solo exhibition *Signs (Metamorphosis)*, Gloria Maria Gallery, Milan, Italy
2010 Solo exhibition *Piece*, Super Window Project, Kyoto, Japan

Collections
Aberdeen Art Gallery, Scotland, UK
MIMA, Middlesbrough, UK
Ministry of Foreign Affairs, The Netherlands
Collection Elton John, London, UK; Los Angeles, USA

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馬丁·克里馬斯

生於1971年／德國

現職
攝影師

學歷
1992-98 德國杜塞道夫技術學院視覺傳達暨攝影系

展覽
2013 「音」個展，Foley畫廊，紐約，美國
2013 「展開全新的歌劇」個展，音樂劇場，林茲，德國
2013 「天空辦公室」，McKinsey畫廊，杜塞道夫，德國
2012 「音的雕塑」個展，八甫洛夫的狗，柏林，德國
2012 「擊碎！」，Benyamini當代陶藝中心，特拉維夫，以色列
2012 「看3藝術節」，夏綠蒂鎮，維吉尼亞州，美國
2011 「花——時間、死亡、美」，FO.KU.S，因斯布魯克，奧地利
2011 「玻璃後被框住的紙」，Cosar HMT畫廊，杜塞道夫，德國
2010 「旅行但不行動」，Cosar HMT畫廊，杜塞道夫，德國
2010 「美——攝影的花」，空白空間畫廊，北京，中國大陸
2009 「重訪風景與靜物」，Bafa攝影，日內瓦，瑞士
2009 「衰與落」，Rena Bransten畫廊，舊金山，加州，美國
2008 「陶爆炸」個展，安迪沃荷美術館，匹茲堡，賓州，美國

聯絡方式
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李曉峰

生於1965年／中國大陸

現職
藝術家

學歷
2002 中國北京中央美術學院壁畫系研究所

展覽
2013 「第7屆京畿道國際陶瓷雙年展」，南韓
2012 「記憶」個展，瑜舍酒店，北京，中國大陸
2011 「涅槃」，紅門畫廊，北京，中國大陸
2010 「碰擊」，紅門畫廊，北京，中國大陸
2010 「寬度當代藝術展」，北京當代博物館，北京，中國大陸
2010 「鱷魚女裝陶瓷雕塑展」，驛酒店，北京，中國大陸
2010 「鱷魚男裝陶瓷雕塑展」，巴黎國立工藝博物館，巴黎，法國

典藏
鱷魚服飾，巴黎；路易士凡登，上海；瑜舍酒店，北京；中國大陸及海外的私人收藏

聯絡方式
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Martin Klimas

b.1971 / Germany

Current Occupation
Photographer

Education
1992-98 Visual Communications and Photography, FH Düsseldorf, Germany

Exhibitions
2013 Solo exhibition *Sonic*, Foley Gallery, New York, USA
2013 Solo exhibition *Opening New Opera*, Musiktheater, Linz, Germany
2013 *Sky Office*, McKinsey, Düsseldorf, Germany
2012 Solo exhibition *Sonic Sculpture*, Pavlov's Dog, Berlin, Germany
2012 *Smashing!*, Benyamini Contemporary Ceramic Art Center, Tel Aviv, Israel
2012 *Look3 Festival*, Charlottesville, VA, USA
2011 *Flowers – Time, Death and Beauty*, FO.KU.S, Innsbruck, Austria
2011 *Paper Framed Behind Glass*, Cosar HMT, Düsseldorf, Germany
2010 *Traveling without Moving*, Cosar HMT, Düsseldorf, Germany
2010 *Beauty – Flowers in Photography*, Alexander Ochs, Beijing, China
2009 *Revisiting Landscape & Still Life*, Bafa Foto, Geneva, Switzerland
2009 *Decline and Fall*, Rena Bransten Gallery, San Francisco, CA, USA
2008 Solo exhibition *Ceramic Explosion*, Andy Warhol Museum, Pittsburgh, PA, USA

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Li Xiaofeng

b.1965 / China

Current Occupation
Artist

Education
2002 MFA, Mural Department of Central Academy of Fine Arts, Beijing, China

Exhibitions
2013 *7th Gyeonggi International Ceramic Biennale*, South Korea
2012 Solo exhibition *Memory by Li Xiaofeng*, The Opposite House, Beijing, China
2011 *Ming to Nirvana*, Red Gate Gallery, Beijing, China
2010 *Head On*, Red Gate Gallery, Beijing, China
2010 *Width Contemporary Art Exhibition*, Museum of Contemporary Art, Beijing, China
2010 *Lacoste Women's Polo Sculpture Launch*, Yi Hotel, Beijing, China
2010 *Lacoste Men's Polo Sculpture Launch*, Musee Des Arts et Metiers, Paris, France

Collections
Lacoste, Paris; Louis Vuitton, Shanghai; The Opposite House, Beijing; private collections in China and overseas

Contact
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瑪琳·朗德馬克

生於1974年／瑞典

現職
藝術家

學歷

2003 瑞典斯德哥爾摩國立工藝與設計藝術學院陶瓷與玻璃藝術系

展覽

2010／2011 「分裂的身分——歐洲小型雕塑三年展」，穆爾斯卡索博塔畫廊，穆爾斯卡索博塔，斯洛維尼亞
2010／2011 「吃喝藝術設計」，藝術與設計博物館，紐約，美國
2010 「常日烏托邦」，塞爾布陶瓷博物館，塞爾布，德國
2009 「物件工廠」，藝術與設計博物館，紐約，美國
2009 「易碎品」，Al-Sabah藝術與設計典藏，科威特
2008 「發現歐洲」，鳳凰設計展，杭州，中國大陸
2008 「易碎品」，113畫廊，科特賴克，比利時
2007 「衛星沙龍」，米蘭家具展，米蘭，義大利
2007 「亮點」，Formex，阿維斯尤區，瑞典
2006 「衛星沙龍」，米蘭家具展，米蘭，義大利
2006 「回收設計」，埃斯基爾斯泰納，瑞典
2005 「可愛的設計」，Kosta Boda畫廊，科斯特他，瑞典
2004 暖房區展出，斯德哥爾摩家具展，斯德哥爾摩，瑞典

聯絡方式

Malin@malinlundmark.com

Malin Lundmark

b.1974 / Sweden

Current Occupation

Artist

Education

2003 Ceramic and Glass Department, National College of Art Craft and Design, Stockholm, Sweden

Exhibitions

2010-2011 *Split Identities – European Triennial of Small Scale Sculpture*, Murska Sobota Gallery, Murska Sobota, Slovenia
2010-2011 *Eat Drink Art Design*, Museum of Arts and Design, New York, USA
2010 *Utopias of the Everyday*, Porzellanikon Selb, Selb, Germany
2009 *Object Factory*, Museum of Arts and Design, New York, USA
2009 *Fragiles*, Al-Sabah Art & Design Collection, Kuwait
2008 *Discover Europe*, Phoenix Design Festival, Hangzhou, China
2008 *Fragiles*, Gallery 113, Kortrijk, Belgium
2007 *Salone Satellite*, Milan Furniture Fair, Milan, Italy
2007 *Ljuspunkter*, Formex, Älvsjö, Sweden
2006 *Salone Satellite*, Milan Furniture Fair, Milan, Italy
2006 *Recycle Design*, Eskilstuna, Sweden
2005 *Design Darlings*, Kosta Boda Art Gallery, Kosta, Sweden
2004 Exhibiting at Greenhouse, Stockholm Furniture Fair, Stockholm, Sweden

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Ruta Pakarklyte

b.1975 / Lithuania

Current Occupation

Artist

Education

2001-03 The National Academy of Art and Design in Oslo, Oslo, Norway
1998-2000 Vilnius Academy of Arts (Master of Arts Studies), Vilnius, Lithuania
1994-98 Vilnius Academy of Arts (Bachelors Studies), Vilnius, Lithuania

Awards

2009 Kerameikon Gold Medal, Ceramica Multiplex, Croatia
2008 Nordic Relations, Guldagergaard International Ceramic Research Center, Denmark

Exhibitions

2012 *UDs exhibition Paradigm*, Saatchi Gallery, London, UK
2011 *New Nordic Narratives*, Denmark KeramikmuseumGrimmerhus, Middelfart, Denmark
2010 *Follo Stories*, Kurzexposé, Berlin, Germany
2009 *Collect*, Saatchi Gallery, London, UK
2009 *International Competition of Ceramic Art*, Ceramica Multiplex, The City Museum of Varazdin, Croatia

Collections

The Norwegian Ministry of Foreign Affairs
National Museum of Decorative Arts in Oslo, Norway
National Museum of Decorative Arts in Trondheim, Norway
National Museum of Decorative Arts in Bergen, Norway
Museo della ceramica, Bassano del Grappa, Italy

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露塔·帕卡克萊

生於1975年／立陶宛

現職
藝術家

學歷

2001-03 挪威奧斯陸國立藝術與設計學院
1998-2000 立陶宛維爾紐斯藝術學院（藝術課程碩士）
1994-98 立陶宛維爾紐斯藝術學院（學士學位課程）

得獎

2009 陶瓷金獎，Ceramica Multiplex，克羅埃西亞
2008 北歐關係，Guldagergaard國際陶藝研究中心，丹麥

展覽

2012 「模範」設計大學聯展，薩奇畫廊，倫敦，英國
2011 「新北歐敘事」，丹麥國際陶瓷博物館，米澤爾法特，丹麥
2010 「Follo Stories」，Kurzexposé，柏林，德國
2009 「收集」，薩奇畫廊，倫敦，英國
2009 「Ceramica Multiplex——國際陶藝競賽」，瓦拉日丁市立博物館，克羅埃西亞

典藏

挪威外交部
挪威奧斯陸國立裝飾藝術博物館
挪威特隆荷姆國立裝飾藝術博物館
挪威卑爾根國立裝飾藝術博物館
義大利巴薩諾——德爾格拉帕陶瓷博物館

聯絡方式

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竅門設計事務所

成立於2011年／臺灣



王俊隆

生於1972年／臺灣

現職
主持設計師

學歷

2004 荷蘭恩荷芬設計學院工業設計（IM碩士）

得獎

2013 金獎，亞洲最有影響力大獎，香港
2007 入選，華人設計100，中國大陸

展覽

2013 「候鳥計畫」，高雄，臺灣
2012 「Tea Party」，臺北，臺灣

典藏

倫敦設計博物館，英國、威察設計博物館，德國

聯絡方式

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何忠堂

生於1972年／臺灣

現職
主持設計師

學歷

2004 荷蘭恩荷芬設計學院工業設計（IM碩士）

得獎

2013 金獎，亞洲最有影響力大獎，香港

展覽

2013 「候鳥計畫」，高雄，臺灣
2012 「Tea Party」，臺北，臺灣

典藏

倫敦設計博物館，英國、威察設計博物館，德國

聯絡方式

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陳培澤

生於1951年／臺灣

現職
工藝師

經歷

2000-迄今 曾任評審/國家工藝獎、臺灣工藝競賽、大墩美展、玉山美展、南瀛藝術獎國家工藝獎

展覽

2010 「玉蘊石華·石上流瀾的生命笛聲——陳培澤石雕展」個展，臺南，南瀛總爺藝文中心
2002 「瑩光映澤-陳培澤石雕刻藝術」個展，南投，國立臺灣工藝研究所
1997 「自然的撥捨與穿越——陳培澤石雕展」個展，臺中，臺中市立文化中心

典藏

維多利亞阿伯特博物院，倫敦，英國、國立臺灣美術館，臺中，臺灣、高雄市立美術館，高雄，臺灣

聯絡方式

peitse2652593@yahoo.com.tw

Studio Qiao

Founded in 2011 / Taiwan

Rock Wang

b.1972 / Taiwan

Current Occupation
Chief Designer

Education

2004 Industrial Design (IM Master), Design Academy Eindhoven, The Netherlands

Awards

2013 Gold Award, Design for Asia Award, Hong Kong
2007 Selected, 100 Chinese Designers, China

Exhibitions

2013 *1000 Birds*, Kaohsiung, Taiwan
2012 *Tea Party*, Taipei, Taiwan

Collections

London Design Museum, UK / Vitra Design Museum, Germany

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w_roc@msn.com; rock@qiaodesign.com

Tong Ho

b.1972 / Taiwan

Current Occupation
Chief Designer

Education

2004 Industrial Design (IM Master), Design Academy Eindhoven, The Netherlands

Awards

2013 Gold Award, Design for Asia Award, Hong Kong

Exhibitions

2013 *1000 Birds*, Kaohsiung, Taiwan
2012 *Tea Party*, Taipei, Taiwan

Collections

London Design Museum, UK / Vitra Design Museum, Germany

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Chen Pei-tse

b.1951 / Taiwan

Current Occupation
Craft Artist

Experience

2000- current The Jury of National Crafts Awards, Taiwan Craft Contest, Da Dun Fine Arts Exhibition, Yu-Shan Art Exhibition, Nan Ying Art Award

Exhibitions

2010 *Exhibition of Sculptures by Chen Pei-Tse—Like Virtue the Rock, Like Splendor the Jade. The Flute of Life Flowing on Stones*, individual exhibition, Red Chamber of Nan-Ying Tsung-Yeh Arts and Cultural Center, Tainan
2002 *The Jade Also Illumines—Stone carvings by Pei-tse Chen*, individual exhibition, National Taiwan Craft Research Institute, Nantou
1997 *The Plucking And Penetrating Of The Nature-Carving art by Chen Pei-tse*, individual exhibition, Cultural Affairs Bureau, Taichung City, Taichung

Collections

Victoria and Albert Museum, London, UK / National Taiwan Museum of Fine Arts, Taichung, Taiwan / Kaohsiung Museum of Fine Arts, Kaohsiung, Taiwan

Contact

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梁家豪

生於1977年／臺灣

現職

國立臺灣藝術大學工藝設計學系助理教授

學歷

2009 澳洲國立雪梨大學視覺藝術系博士

得獎

2013 教師學術研究與創作發展獎勵，臺灣藝術大學
2012 評審推薦獎，臺灣國際陶瓷雙年展

展覽

2014 第6屆臺北國際當代藝術博覽會，臺灣
2011 「過渡空間——梁家豪陶塑創作展」，鶯歌陶瓷博物館，新北市，臺灣
2013 「亞洲當代陶藝展」，金澤21世紀美術館，金澤，日本

典藏

2012 當代國際陶藝展，景德鎮，中國大陸

聯絡方式

liang88-craft@yahoo.com.tw

Liang Jia-haur

b.1977 / Taiwan

Current Occupation

Assistant Professor, Crafts and Design Department, National Taiwan University of Arts

Education

2009 PhD, Visual Arts, University of Sydney, Australia

Awards

2013 Research Grant, National Taiwan University of Arts
2012 Juror's Recommendation Prize, Taiwan Ceramics Biennale

Exhibitions

2014 6th Young Art Taipei, Taiwan
2011 Solo exhibition *Transitional Space*, Yingge Ceramics Museum, New Taipei City, Taiwan
2013 *Asian Exhibition of Contemporary Ceramic Works*, 21st Century Museum of Contemporary Art, Kanazawa, Japan

Collections

2012 Contemporary Ceramics Exhibition, Jingdezhen, China

Contact

liang88-craft@yahoo.com.tw



許明香

生於1963年／臺灣

現職

工作室陶藝家

學歷

2014 國立臺灣藝術大學工藝設計學系碩士班

得獎

2000-03 第2名、第3名、第1名，全省美展，臺灣省政府
1998 第3名，傳統工藝獎，國立臺灣傳統藝術中心，宜蘭，臺灣

展覽

2010 「百藝風采許明香陶藝個展」，國防大學八德校區，桃園，臺灣
2004 「許明香陶藝古厝情」，鶯歌陶瓷博物館，新北市，臺灣
2001 「許明香陶藝個展」，文建會臺北文化藝廊，臺北火車站，臺北，臺灣

典藏

國立臺灣傳統藝術中心，宜蘭，臺灣
國立臺灣美術館，臺中，臺灣

聯絡方式

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Hsu Ming-hsiang

b.1963 / Taiwan

Current Occupation

Studio Ceramist

Education

2014 Graduate studies, Crafts and Design Department, National Taiwan University of Arts, Taiwan

Awards

2000-03 Second Prize, Third Prize, First Prize, National Art Exhibition, Taiwan Provincial Government
1998 Third Prize, Traditional Crafts Award, National Center for Traditional Arts, Yilan, Taiwan

Exhibitions

2010 Solo exhibition, National Defense University in Bade City, Taoyuan, Taiwan
2004 Solo exhibition, Yingge Ceramics Museum, New Taipei City, Taiwan
2001 Solo exhibition, Council for Cultural Affairs Taipei Culture Gallery, Taipei Railway Station, Taipei, Taiwan

Collections

National Center for Traditional Arts, Yilan, Taiwan
National Taiwan Museum of Fine Arts, Taichung, Taiwan

Contact

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陳高登

生於1967年／臺灣

現職

高登設計有限公司設計師／國立臺灣藝術大學工藝設計系兼任講師

學歷

2011 國立臺灣藝術大學工藝設計系碩士

得獎

2010 入選，臺灣工藝設計競賽
2009 入選，第2屆金屬工藝大賽
2008 入選，臺灣工藝設計競賽
2005 入選，臺灣工藝設計競賽
2005 入選，臺灣創藝競賽
2002 佳作，身障人士工藝創作競賽
2001 佳作，身障人士工藝創作競賽

展覽

2013 「銅月人生——2013銅瓷藝術展」，山城美術館及國立臺灣藝術大學，新北市，臺灣
2011 「三木八水——漆藝創作聯展」，臺北當代工藝設計分館，臺北，臺灣
2010 「臺灣設計師週聯展」，花博公園爭艷館，臺北，臺灣
2010 「臺灣金工創作七校聯展」，輔仁大學藝文空間，新北市，臺灣

聯絡方式

golden391@yahoo.com

Chen Kao-teng

b.1967 / Taiwan

Current Occupation

Designer, Golden Design Limited / Adjunct Instructor, Crafts and Design Department, National Taiwan University of Arts, Taiwan

Education

2011 MFA, Crafts and Design Department, National Taiwan University of Arts, Taiwan

Awards

2010 Selected, Taiwan Crafts Design Competition
2009 Selected, 2nd National Metal Crafts Competition
2008 Selected, Taiwan Crafts Design Competition
2005 Selected, Taiwan Crafts Design Competition
2005 Selected, Taiwan Creative Crafts Competition
2002 Honorable Mention, Competition for Disabled Craftsmen, Taiwan
2001 Honorable Mention, Competition for Disabled Craftsmen, Taiwan

Exhibitions

2013 *2013 Art Exhibition – Beauty of Mended Porcelains*, Museum of Islamic Art & National Taiwan University of Arts, New Taipei City, Taiwan
2011 *Joint Exhibition of Lacquer Art*, National Taiwan Craft Research and Development Institute, Taipei, Taiwan
2010 *Taiwan Designers' Week*, Taipei Expo Park, Taipei, Taiwan
2010 *I Wanna Gold with You*, Fu-jen University, New Taipei City, Taiwan

Contact

golden391@yahoo.com



李金生

生於1962年／臺灣

現職

工作室陶藝家

學歷

2014 國立臺灣藝術大學工藝設計學系碩士班

得獎

2011 貳等獎，臺灣工藝競賽，國立臺灣工藝研究發展中心，臺灣
2009 佳作，臺灣工藝競賽，國立臺灣工藝研究發展中心，臺灣

展覽

2012 「獅情畫意——李金生陶藝展」，臺中市立文化局，臺灣
2010 「火·花——李金生陶藝展」，鶯歌陶瓷博物館，新北市，臺灣

典藏

國立臺灣工藝研究發展中心，臺灣

聯絡方式

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Lee Chin-sheng

b.1962 / Taiwan

Current Occupation

Studio Ceramist

Education

2014 Graduate studies, Crafts and Design Department, National Taiwan University of Arts, Taiwan

Awards

2011 Second Prize, Taiwan Crafts Competition, National Taiwan Craft Research and Development Institute, Taiwan
2009 Honorable Mention, Taiwan Crafts Competition, National Taiwan Craft Research and Development Institute, Taiwan

Exhibitions

2012 Solo exhibition, Cultural Affairs Bureau, Taichung City Government, Taiwan
2010 Solo exhibition *Fire. Flower*, Yingge Ceramics Museum, New Taipei City, Taiwan

Collections

National Taiwan Craft Research and Development Institute, Taiwan

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呂琪昌

生於1960年／臺灣

現職

藝術家／國立臺灣藝術大學工藝設計學系副教授兼系主任

學歷

2013 國立臺灣藝術大學創意產業設計研究所博士班

得獎

2013 最佳創意獎，中華工藝精品獎，廈門市，中國大陸
2011 創意獎，第3屆學學獎（綠色環保達人組），臺北，臺灣
1999 第1名，臺北縣第3屆美術展覽會書法部，臺北縣，臺灣
1990 第3名，第18屆全國青年書畫比賽社會組書法，臺北，臺灣
1990 第3名，第2屆伯納杯全國書法比賽，桃園縣，臺灣

展覽

2012 「墨韻泥意：淤泥與筆墨的邂逅——石門水庫環保澄泥釉陶藝作品展」，林本源園邸定靜堂，新北市，臺灣
2011 「天、釉、變——呂琪昌、張桂維、羅紹綺漿釉天目聯展」，臺灣藝術大學，新北市，臺灣
2010 「石門水庫環保澄泥釉——呂琪昌教授研究成果展」，臺灣藝術大學，新北市，臺灣

1992 「呂琪昌陶瓷工藝展」，臺北縣文化中心，臺北縣，臺灣
1991 「呂琪昌、劉邦漢、劉鎮洲木器陶藝展」，福華沙龍，臺北，臺灣

典藏

國立歷史博物館，臺北，臺灣

聯絡方式

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Lu Chi-chang

b.1960 / Taiwan

Current Occupation

Artist / Associate Professor and Department Chairman, Crafts and Design Department, National Taiwan University of Arts, Taiwan

Education

2013 Doctoral Program, Graduate School of Creative Industry Design, National Taiwan University of Arts, Taiwan

Awards

2013 Best Creativity Award, China Crafts Award, Xiamen, China
2011 Creativity Award, 3rd XueXue Awards (Green Design), Taipei, Taiwan
1999 First Prize, Calligraphy Category, 3rd Taipei County Art Exhibition, Taipei County, Taiwan
1990 Third Prize, Ink Painting Category, 18th National Youth Painting Competition Adult group, Taipei, Taiwan
1990 Third Prize, 2nd Bernard Cup National Calligraphy Competition, Taoyuan County, Taiwan

Exhibitions

2012 *When Mud Meets Ink – Ceramic Works by Utilizing Shihmen Reservoir Silt*, The Lin Family Mansion and Garden, New Taipei City, Taiwan
2011 *Slip Glazes Tenmoku by Chi-chang Lu, Kuei-wei Chang, Shao-chi Lo*, National Taiwan University of Arts, New Taipei City, Taiwan
2010 *Ceramic Works by Utilizing Shihmen Reservoir Silt – A Research by Professor Lu, Chi-chang*, National Taiwan University of Arts, New Taipei City, Taiwan
1992 *Ceramic Works by Chi-chang Lu*, Taipei County Culture Center, Taipei County, Taiwan
1991 *Wood Vessels and Ceramics by Chi-chang Lu, Bang-han Liu, and Chen-chou Liou*, Howard Salon, Taipei, Taiwan

Collections

National Museum of History, Taipei, Taiwan

Contact

t0134@ntua.edu.tw

Wang Yi-hui

b.1977 / Taiwan

Current Occupation

Artist & Assistant Professor, Department of Arts and Creative Industries, National Dong Hwa University, Taiwan

Education

2009 PhD, Visual Arts, Sydney College of the Arts, University of Sydney, Sydney, Australia

Exhibitions

2013 *Vessel, Form*, Pine Garden, Hualien, Taiwan
2013 *Contemporary Asian Ceramics – Exchange Exhibition of New Generation*, Aichi Prefectural Ceramic Museum, Aichi Prefecture, Japan
2012 *Taiwan Ceramics Biennale*, Yingge Ceramics Museum, New Taipei City, Taiwan

Contact

shi-520@yahoo.com.tw

王怡惠

生於1977年／臺灣

現職

藝術家、國立東華大學藝術創意產業學系助理教授

學歷

2009 澳洲國立雪梨大學視覺藝術博士

展覽

2013 「器、形」，松園別館，花蓮，臺灣
2013 「亞洲當代陶藝——新世代交感展」，愛知縣陶瓷美術館，愛知縣，日本
2012 「臺灣國際陶藝雙年展」，鶯歌陶瓷博物館，新北市，臺灣

聯絡方式

shi-520@yahoo.com.tw



彭紹翔

生於1978年／臺灣

現職

新北市立秀峰國小美術教師

學歷

2007 澳洲國立雪梨大學工作室藝術（陶藝）碩士

得獎

2013 入選，創作組，第1屆新北市陶藝獎——陶藝創新獎，鶯歌陶瓷博物館，新北市，臺灣

展覽

2014 「初心·頂真——當代工藝展」，MoNTUE北師美術館，臺北，臺灣
2013 「亞洲當代陶藝——新世代交感展」，愛知縣陶瓷美術館，愛知縣，日本
2013 「亞洲當代陶藝展」，金澤21世紀美術館，金澤，日本

典藏

南投縣立文化局，臺灣

聯絡方式

Kevin8507@gmail.com

Peng Shao-hsiang

b.1978 / Taiwan

Current Occupation

Fine Art Teacher, New Taipei City Xiufeng Elementary School

Education

2007 Master of Studio Art (Ceramics), University of Sydney, Sydney, Australia

Award

2013 Selected, Creative Category, 1st New Taipei City Ceramics Award – The Innovation Award, Yingge Ceramics Museum, New Taipei City, Taiwan

Exhibitions

2014 *Originality · Purity – Contemporary Crafts Exhibition*, Museum of National Taipei University of Education (MoNTUE), Taipei, Taiwan
2013 *Contemporary Asian Ceramics – Exchange Exhibition of New Generation*, Aichi Prefectural Ceramic Museum, Aichi Prefecture, Japan
2013 *Asian Exhibition of Contemporary Ceramic Works*, 21st Century Museum of Contemporary Art, Kanazawa, Japan

Collections

Cultural Affairs Bureau of Nantou County, Taiwan

Contact

Kevin8507@gmail.com



蔡智勇

生於1976年／臺灣

現職

新北市立鶯歌高職陶工科教師

學歷

2014 國立臺灣藝術大學工藝設計學系碩士班

得獎

2013 銅獎，第1屆新北市陶藝獎——陶藝創新獎，鶯歌陶瓷博物館，新北市，臺灣
2006 銅獎，第3屆陶藝雜誌新陶獎，臺北，臺灣

展覽

2013 「亞洲當代陶藝——新世代交感展」，愛知縣陶瓷美術館，愛知縣，日本
2013 「亞洲當代陶藝展」，金澤21世紀美術館，金澤，日本

典藏

鶯歌陶瓷博物館，新北市，臺灣

聯絡方式

sculptor0407@yahoo.com.tw

Tsai Jr-yung

b.1976 / Taiwan

Current Occupation

Ceramics Teacher, New Taipei Municipal Yingge Vocational High School

Education

2014 Graduate studies Crafts and Design Department, National Taiwan University of Arts, Taiwan

Awards

2013 Bronze Award, 1st New Taipei City Ceramics Award – The Innovation Award, Yingge Ceramics Museum, New Taipei City, Taiwan
2006 Bronze Award, 3rd Ceramic Art Magazine New Award, Taipei, Taiwan

Exhibitions

2013 *Contemporary Asian Ceramics – Exchange Exhibition of New Generation*, Aichi Prefectural Ceramic Museum, Aichi Prefecture, Japan
2013 *Asian Exhibition of Contemporary Ceramic Works*, 21st Century Museum of Contemporary Art, Kanazawa, Japan

Collections

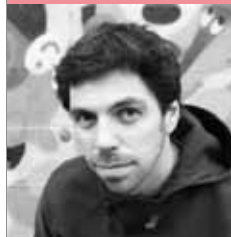
Yingge Ceramics Museum, New Taipei City, Taiwan

Contact

sculptor0407@yahoo.com.tw

變·調工作室

成立於2006年



法蘭索瓦·布呂芒

生於1977年／法國

現職
設計師

學歷
2004 法國巴黎國立高等工業設計學院工業設計系

得獎
2012 設計之星，數位設計大獎，設計觀察，巴黎，法國

展覽
2013 「逆光之城」，上海，中國大陸
2013 「不沾手」，藝術與設計博物館，紐約，美國

典藏
2013 舊金山現代美術館，美國

聯絡方式
sanfroi_one@hotmail.com

In-Flexions

Founded in 2006

François Brument

b.1977 / France

Current Occupation
Designer

Education
2004 Industrial Design, ENSCI-Les Aleliers, Paris, France

Award
2012 Etoile du design, Prix du Design Numérique, Observateur du design, Paris, France

Exhibitions
2013 *City of Counterlight*, Shanghai, China
2013 *Out of Hand*, MAD Museum, New York, USA

Collections
2013 SFMoma, San Francisco, USA

Contact
sanfroi_one@hotmail.com



桑尼亞·洛吉耶

生於1974年／法國

現職
工程師／設計師

學歷
2003 法國巴黎國立高等工業設計學院工業設計
1996 法國巴黎中央理工學院工程師

得獎
2012 設計之星，數位設計大獎，數位觀察，巴黎，法國

展覽
2013 「逆光之城」，上海，中國大陸
2013 「不沾手」，藝術與設計博物館，紐約，美國
2013 「VIA設計展」，Carte Blanche，巴黎，法國

典藏
2010 國立當代藝術基金會

聯絡方式
sonialaugier@hotmail.com

Sonia Laugier

b.1974 / France

Current Occupation
Engineer / Designer

Education
2003 Industrial Design, ENSCI-Les Ateliers, Paris, France
1996 Engineering, Ecole Centrale, Paris, France

Award
2012 Etoile du design, Prix du Design Numérique, Observateur du design, Paris, France

Exhibitions
2013 *City of Counterlight*, Shanghai, China
2013 *Out of Hand*, MAD Museum, New York, USA
2013 *VIA Design*, Carte Blanche, Paris, France

Collections
2010 Fonds National d'Art Contemporain

Contact
sonialaugier@hotmail.com



喬納森·契普

生於1958年／英國

現職
陶藝家

學歷
2002 英國倫敦皇家藝術學院藝術碩士
1979 南非彼得馬里茨堡納塔爾大學美術學士（榮譽學位）

得獎
2002 格群獎，最終展，皇家藝術學院，倫敦，英國

展覽
2013 「英國陶瓷雙年展」，陶瓷博物館，特倫特河畔斯多克，英國
2013 「3D革命的介面」，約翰尼斯堡大學藝術、設計、建築學院畫廊，約翰尼斯堡，南非

2013 「利奇的回聲」，利奇陶瓷博物館，聖艾夫斯，英國
2013 「3D列印」個展，Ann Linnemann畫廊，哥本哈根，丹麥
2012 「伊斯坦堡設計雙年展」，伊斯坦堡，土耳其
2012 「倫敦3D列印展」，啤酒廠，倫敦，英國

典藏
William Humphreys畫廊，金柏利，南非
薩福克大學校區，伊普斯威奇，英國
Mayer Brown法律事務所，倫敦，英國
國際陶瓷博物館，米澤爾法特，丹麥
格群，倫敦，英國

Thatham畫廊，彼得馬里茨堡，南非
德班畫廊，德班，南非

聯絡方式
j@keep-art.co.uk

Jonathan Keep

b.1958 / United Kingdom

Current Occupation
Artist Potter

Education
2002 MA Fine Arts, Royal College of Art, London, UK
1979 BA Fine Arts (Hons), Natal University, Pietermaritzburg, South Africa

Awards
2002 Lattice Group Awards, The Final Show, Royal College of Art, London, UK

Exhibitions
2013 *British Ceramic Biennial*, The Pottery Museum, Stoke-on-Trent, UK
2013 *Agents of the 3D Revolution*, FADA University Gallery, Johannesburg, South Africa
2013 *Echo of Leach*, Leach Pottery Museum, St Ives, UK
2013 Solo exhibition *3D Print*, Ann Linnemann Gallery, Copenhagen, Denmark
2012 *Istanbul Design Biennial*, Istanbul, Turkey
2012 *London 3D Print Show*, The Brewery, London, UK

Collections
William Humphreys Art Gallery, Kimberley, South Africa
University Campus Suffolk, Ipswich, UK
Mayer Brown, London, UK.
Museum of International Ceramic Art, Middelfart, Denmark
Lattice Group, London, UK
Thatham Art Gallery, Pietermaritzburg, South Africa
Durban Art Gallery, Durban, South Africa

Contact
j@keep-art.co.uk



布莱恩·彼得斯

生於1979年／美國

現職
建築師／美國肯特州立大學助理教授

學歷
2010 西班牙巴塞隆納加泰羅尼亞高等建築學院高等建築碩士
2005 美國伊利諾大學芝加哥分校建築碩士

得獎
2013 A+建築獎，建築+材質，Architizer，紐約市，美國
2012 第1名，啟動設計大賽，芝加哥人文建築，美國
2009 第1名，設計獎，美國室內設計師協會，伊利諾州，美國

展覽
2013 「物件鹿特丹」，鹿特丹，荷蘭
2012 「荷蘭設計週」，恩荷芬，荷蘭
2010 「北京建築雙年展」，北京，中國大陸

聯絡方式
brian.p.peters@gmail.com

Brian Peters

b.1979 / USA

Current Occupation
Architect / Assistant Professor, Kent State University, USA

Education
2010 Master of Advanced Architecture, Institute for Advanced Architecture of Catalonia (IAAC), Barcelona, Spain
2005 Master of Architecture, University of Illinois at Chicago, Chicago, IL, USA

Awards
2013 A+ Architizer Awards, Architecture +Materials, Architizer, New York City, USA
2012 First Place, Activate Design Competition, Architecture for Humanity of Chicago, USA
2009 First Place, Design Awards, American Society of Interior Designers, IL, USA

Exhibitions
2013 *Object Rotterdam*, Rotterdam, The Netherlands
2012 *Dutch Design Week*, Eindhoven, The Netherlands
2010 *Architecture Biennial Beijing*, Beijing, China

Contact
brian.p.peters@gmail.com



蘇珊娜·特克姆

生於1963年／英國

現職
設計師／創意總監

學歷
1984 英國倫敦大學語言及文學系

得獎
2012 獲選為倫敦奧林匹克大使館參訪代表，展示英國的民主設計
2009 《Allée椅》獲選室內設計雜誌大獎
2007-08 美國好設計大獎獲獎者
2006 家具設計師及「芝加哥辦公室及商用家具展」金牌獲獎者

展覽
2012 「Aspirals」，平臺，倫敦，英國
2009 「Allee」，國際當代家具博覽會，紐約，美國
2007 「論壇」，辦公室及商用家具展，芝加哥，美國

聯絡方式
suzanne@trocme.com

Suzanne Trocme

b.1963 / United Kingdom

Current Occupation
Designer / Creative Director

Education
1984 Languages & Literature, London University, London, UK

Awards
2012 Selected for the Olympic Embassy on London's Mall for visiting dignitaries as an example of British democratic design
2009 Interior Design magazine Award for the Allée chair
2007-08 Recipient American Good Design Award
2006 Furniture Designer and recipient of the Gold Award at Chicago NeoCon

Exhibitions
2012 *Aspirals*, PLATFORM, London, UK
2009 *Allee*, International Contemporary Furniture Fair, New York, USA
2007 *Forum*, NeoCon, Chicago, USA

Contact
suzanne@trocme.com



克萊爾·瓦尼爾

生於1978年／荷蘭

現職
設計師

學歷
2004-08 比利時根特大學藝術科學榮譽學位碩士
2003-04 荷蘭鹿特丹伊拉斯姆斯大學文化科學（無學位）
1997-2002 荷蘭恩荷芬設計學院學士（優等生）

專業經歷
2002 迄今 開展工作室，設計平臺
2012 客座藝術家及工作坊，高等美術學院，聖斯德望堂，法國
2008-12 講師，設計評論及理論，藝術與設計學院，布魯塞爾，比利時
2008 「Z33」策展人，當代藝術中心，哈瑟爾特，比利時

Claire Warnier

b.1978 / The Netherlands

Current Occupation
Designer

Education
2004-08 Master Degree in Art Sciences, with honor, University of Ghent, Belgium
2003-04 Culture Sciences (no degree), Erasmus University Rotterdam, The Netherlands
1997-2002 Bachelor Degree (Cum Laude), The Design Academy, Eindhoven, The Netherlands

Professional Experience
2002- Unfold, design platform
2012 Visiting Artist & Workshop, Ecole Supérieure d'Art et Design, Saint Etienne, France
2008-12 Lecturer, Design Criticism and Theory, University College of Art and Design, Brussels, Belgium
2008 Curator of Z33, House for Contemporary Art, Hasselt, Belgium
1997-02 Bachelor Degree (Cum Laude), The Design Academy, Eindhoven, The Netherlands

開展工作室

成立於2002年／比利時

展覽

2013 「活性組織」，新博物館，紐約，美國
2013 「空間之異」，設計／虛構，大奧爾尼，比利時
2013 「新型態」，衛音·約瑟夫國際陶藝博物館，艾爾弗雷德，美國
2013 「年度設計獎」，設計博物館，倫敦，英國
2012 「羅茲設計節」，羅茲，波蘭
2012 「機器」，C-Mine文化中心，根特，比利時
2012 「移動的材料」，紅點設計博物館，埃森，丹麥
2012 「觀點，比利時就是設計」，米蘭，義大利
2011 「在比特熱之後，後數位時代的設計」，Mu畫廊，恩荷芬，荷蘭
2011 「好奇之心：設計新手法」耶路撒冷博物館，以色列
2011 「按下列印鍵，印出來去寄」，Aram畫廊，倫敦，英國
2011 「設計指導者」，設計法蘭德斯畫廊，布魯塞爾，比利時
2010 「設計工作室」，阿布達比藝術中心，阿布達比，阿拉伯聯合大公國
2010 「數位實體設計」，瓦朗謝訥美術學院畫廊，法國
2010 「另一個維度」，鹿特丹視覺藝術中心，荷蘭

Unfold

Founded in 2002 / Belgium

Exhibitions

2013 *Adhocracy*, New Museum, New York, USA
2013 *Space Oddity*, Design/Fiction, Grand Hornu, Belgium
2013 *New Morphologies*, Schein-Joseph International Museum of Ceramic Art, Alfred, USA
2013 *Designs of the Year Awards*, Design Museum, London, UK
2012 *Lodz Design Festival*, Lodz, Poland
2012 *The Machine*, C-Mine, Ghent, Belgium
2012 *Moving Materials*, Red Dot Design Museum, Essen, Denmark
2012 *Perspectives, Belgium is Design*, Milan, Italy
2011 *After the Bit Rush, design in a post-digital age*, Mu Gallery, Eindhoven, The Netherlands
2011 *Curious Minds: New Approaches in Design*, Jerusalem Museum, Israel
2011 *Send to print, print to send*, Aram Gallery, London, UK
2011 *Design Directors*, Design Vlaanderen Gallery, Brussels, Belgium
2010 *Design Studio*, Abu Dhabi Art, Abu Dhabi, UAE
2010 *Digital Solid Design Numerique*, Galerie de l'Ecole supérieure des beaux-arts de Valenciennes, France
2010 *Another Dimension*, CBK Rotterdam, The Netherlands



德里斯·維爾布魯根

生於1979年／比利時

現職
設計師

學歷
1997-2002 荷蘭恩荷芬設計學院學士
1993-97 比利時聖盧卡斯安特衛普建築設計系

專業經歷
2002 迄今 開展工作室，設計平臺
2010 迄今 設計課程講師，布魯塞爾聖盧卡斯，藝術與設計學院，室內設計系，比利時
2013 客座藝術家及工作坊，艾爾弗雷德大學，美國
2012 客座藝術家，克瑞布魯克藝術學院，美國
2011 講師，恩荷芬設計學院研究所，荷蘭
2006-10 設計課程講師，方提斯專業大學，信息和通信技術與媒體設計，恩荷芬，荷蘭
1999-2003 聯合聲明，設計平臺（共同創始人）

Dries Verbruggen

b.1979 / Belgium

Current Occupation
Designer

Education
1997-2002 Bachelor Degree, The Design Academy, Eindhoven, The Netherlands
1993-97 KSO, Sint Lucas Antwerp, Architectural Design Department, Belgium

Professional Experience
2002- Unfold, design platform
2010- Lecturer of Design, Sint Lukas Brussels, University College of Art and Design, Department of Interior Design, Belgium
2013 Visiting Artist & Workshop, Alfred University, USA
2012 Visiting Artist, Cranbrook Academy of Art, USA
2011 Lecturer, The Design Academy Eindhoven, Master course, The Netherlands
2006-10 Lecturer of Design, Fontys University of Applied Sciences Eindhoven, ICT & Media Design, The Netherlands
1999-2003 United Statements, design platform (co-founder)



法蘭斯科·阿爾迪尼

生於1986年／義大利

現職

藝術家／設計師／建築師

學歷

2011 義大利威尼斯大學建築學位，專攻地景建築

得獎

2012 MACEF設計大獎，米蘭，義大利

展覽

2013 「Domus Carnea」個展，陶瓷博物館——波頓伯爵宮，卡斯泰拉蒙泰，杜林，義大利

2013 「客耳刻」個展，Jerome Zodo當代藝術畫廊，米蘭，義大利

2012 「信封」個展，Bonomo畫廊，羅馬，義大利

典藏

Vignato藝術基金會，威尼斯，義大利

聯絡方式

ardinifrancesco@gmail.com

Francesco Ardini

b.1986 / Italy

Current Occupation

Artist / Designer / Architect

Education

2011 Degree in Architecture, specializing in Landscape Architecture, IUAV, Venice, Italy

Award

2012 MACEF Design Award, Milan, Italy

Exhibitions

2013 Solo exhibition *Domus Carnea*, Museo della Ceramica-Palazzo dei Conti Botton-Castellamonte, Turin, Italy

2013 Solo exhibition *Circe*, Jerome Zodo Contemporary, Milan, Italy

2012 Solo exhibition *Inviluppi*, Galleria Bonomo, Rome, Italy

Collections

Fondazione Vignato per l'Arte, Venice, Italy

Contact

ardinifrancesco@gmail.com



尼可拉·波喬尼

生於1972年／義大利

現職

藝術家

學歷

1999 義大利佩魯賈美術學院雕塑系大學（榮譽）學位

1996-97 荷蘭海牙皇家藝術學院歐盟獎學金

得獎

2001 第1名，「Zdarzenia國際戲劇與視覺藝術節」，特切夫，波蘭

1998 第1名，月亮獎——陶瓷類，德魯塔（佩魯賈），義大利

展覽

2013 「使用、濫用與再用的陶瓷」，陶瓷博物館，蒙泰盧波菲奧倫蒂諾，佛羅倫斯，義大利

2013 「新陶瓷概念」，拜德阿爾祖貝爾博物館，阿曼

2013 「馬斯喀特的義大利」，拜德阿爾巴蘭達博物館，阿曼

2012 「藝術家之星」，Noa畫廊，米蘭，義大利

2012 「第13屆威尼斯國際建築雙年展」義大利國家館，威尼斯，義大利

2012 「SETTE 24——瓷製服飾高級時尚」，法蘭克福，德國

2011 「桌上的陶瓷」，陶瓷博物館，德魯塔，義大利

2011 「義大利陶藝」，Moskow陶藝畫廊，賓州，美國

2011 「瓷製」，當代畫廊，德魯塔，義大利

典藏

私人收藏

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Nicola Boccini

b.1972 / Italy

Current Occupation

Artist

Education

1999 University Degree (with Honours), Department of Sculpture, Academy of Fine Arts, Perugia, Italy

1996-97 Erasmus Scholarship, Royal Academy of Art, The Hague, The Netherlands

Awards

2001 1st Prize, The International Festival of Theatre and Visual Arts – Zdarzenia, Tczew, Poland

1998 1st Prize, Premio Luna – Ceramic, Deruta (PG), Italy

Exhibitions

2013 *Ceramica d'uso abuso e riuso*, Museum of Ceramic Art, Montelupo Fiorentino, Florence, Italy

2013 *New Ceramic Concept*, Bait Al Zubair Museum, Oman

2013 *Italy in Muscat*, Bait Al Baranda Museum, Muscat, Oman

2012 *Artistar*, Noa Art Gallery, Milan, Italy

2012 13th *Venice Biennale International Architecture Exhibition*, Italian Pavilion, Venice, Italy

2012 *SETTE 24-porcelain dresses high fashion*, Frankfurt, Germany

2011 *Ceramica in Tavola*, Museum of Ceramic, Deruta, Italy

2011 *Clayworks from Italy*, Moskow Claywork Gallery, PA, USA

2011 *Made in China Clay*, Galleria Contemporaneo, Deruta, Italy

Collections

Private Collections

Contact

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卓銘順

生於1968年／臺灣

現職

工作室陶藝家

學歷

2009 國立臺灣藝術大學工藝設計學系碩士

得獎

2012 金獎，第4屆臺灣金壺獎，臺灣陶藝聯盟，新北市，臺灣

2007 首獎，第5屆臺北陶藝獎，鶯歌陶瓷博物館，新北市，臺灣

2006 第3名，第11屆大墩美展，臺中市文化局，臺中，臺灣

2005 二等獎，「第5屆國家工藝獎」，國立臺灣工藝研究發展中心，南投，臺灣

2005 第2名，第2屆當代馬賽克雙年展，蘭波文化中心，聖尼古拉斯市，阿根廷

展覽

2009 「生態紀錄器陶藝造形創作」個展，鶯歌陶瓷博物館，新北市，臺灣

2006 「亞細亞陶藝三角洲——韓國、臺灣、日本」，鶯歌陶瓷博物館，新北市，臺灣

典藏

鶯歌陶瓷博物館，新北市，臺灣

韓國世界陶藝博覽基金會，南韓

聯絡方式

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Cho Ming-shun

b.1968 / Taiwan

Current Occupation

Studio Ceramist

Education

2009 MFA, Crafts and Design Department, National Taiwan University of Arts, Taiwan

Awards

2012 Gold Award, 4th Gold Teapot Prize Ceramics Design Competition, Taiwan Pottery League, New Taipei City, Taiwan

2007 First Prize, 5th Taipei Ceramics Awards, Yingge Ceramics Museum, New Taipei City, Taiwan

2006 Third Prize, 11th Da Dun Fine Arts Exhibition, Cultural Affairs Bureau, Taichung City Government, Taiwan

2005 Second Prize, 5th National Crafts Awards, National Taiwan Craft Research and Development Institute, Nantou, Taiwan

2005 Second Prize, 2nd Mosaic International Biennale, Lampo Cultural Center, St. Nicholas City, Argentina

Exhibitions

2009 Solo exhibition *Ecology Recorder – The Creation of Ceramics Sculpting*, Yingge Ceramics Museum, New Taipei City, Taiwan

2006 *Asian Ceramic Delta: Korea, Taiwan, Japan*, Yingge Ceramics Museum, New Taipei City, Taiwan

Collections

Yingge Ceramics Museum, New Taipei City, Taiwan

World Ceramic Exposition Foundation, South Korea

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尤金·韓

生於1958年／南非

現職

藝術家／南非約翰尼斯堡大學學者

學歷

1986 南非開普頓大學藝術碩士（陶瓷雕塑）

1983 南非開普頓大學藝術學士（陶瓷雕塑）

得獎

2010 會員，以表彰對陶藝及非洲南部陶藝協會的寶貴貢獻

2009 陶罐大獎，南非地區陶藝大獎展

1998 優選獎，國際陶藝雙年展，桑頓市民畫廊，約翰尼斯堡，南非

展覽

2012 「Ultra-Furn南非地區陶藝展」，非洲博物館，約翰尼斯堡，南非

2012 「揚帆」個展，優雅珠寶，約翰尼斯堡，南非

2011 「Ultra-Furn南非地區陶藝展」，非洲博物館，約翰尼斯堡，南非

2011 「合作／連接」，約翰尼斯堡大學藝術、設計、建築學院畫廊，約翰尼斯堡，南非

典藏

南非憲法院（信託），憲法院，南非

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Eugene Hön

b.1958 / South Africa

Current Occupation

Artist / Academic, University of Johannesburg, South Africa

Education

1986 MFA (Ceramic Sculpture) University of Cape Town, South Africa

1983 BFA (Ceramic Sculpture) University of Cape Town, South Africa

Awards

2010 Fellow, in recognition of valuable contributions to ceramics and to Ceramics Southern Africa

2009 Clay Pot Award, Ceramic SA Regional Awards Exhibition

1998 Merit Award, International Ceramics Biennale, Sandton Civic Art Gallery, Johannesburg, South Africa

Exhibitions

2012 *Ceramics SA's Ultra-Furn Regional exhibition*, Museum Africa, Johannesburg, South Africa

2012 Solo exhibition *and the ship sails on*, Elegance Jewelers, Johannesburg, South Africa

2011 *Ceramics SA's Ultra-Furn Regional exhibition*, Museum Africa, Johannesburg, South Africa

2011 *Collaborations / Articulations*, FADA Gallery, University of Johannesburg, Johannesburg, South Africa

Collections

Constitutional Court of SA (Trust), Constitutional Court, South Africa

Contact

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皮普·麥曼納斯

生於1952年／澳洲

現職
藝術家

學歷

2009 澳洲墨爾本皇家理工大學藝術學院公共空間藝術研究生證書
(傑出表現)

1981 澳洲阿德雷德南澳藝術學院陶瓷設計文憑
1973 澳洲珀斯西澳大學藝術學士及教育研究文憑

得獎

2012 澳洲文化協會視覺藝術補助——新作，創作中期
2008 第35屆(國家)愛麗斯獎，阿拉倫藝術中心，愛麗絲泉，澳洲
2007 首屆北領地Declan Aputimi / J Bird公共藝術獎助金

展覽

2011-14 「超黏土」，物件畫廊，雪梨，澳洲&巡迴12處地區的城市畫廊
2010 「太古」，荷西B·瓦格斯博物館，馬尼拉，菲律賓
2009 「大地造物——澳洲國際陶瓷三年展」，Tin Sheds畫廊，雪梨，澳洲
2008 「澳洲陶瓷的故事」，杜博地方畫廊，澳洲

典藏

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北領地博物館及藝廊，達爾文，澳洲

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Pip McManus

b.1952 / Australia

Current Occupation

Artist

Education

2009 Graduate Certificate in Art in Public Space (Distinction), RMIT, Melbourne, Australia
1981 Diploma in Ceramic Design, South Australia School of Art / CAE, Adelaide, Australia
1973 Bachelor of Arts & Grad Dip Education, University of Western Australia, Perth, Australia

Awards

2012 Australia Council Visual Arts Grant – New work, mid career
2008 35th (National) Alice Prize – Araluen Arts Centre, Alice Springs, Australia
2007 Inaugural Northern Territory Declan Aputimi / J Bird Public Art Fellowship

Exhibitions

2011-14 *Hyper Clay*, Object Gallery, Sydney, Australia & touring to 12 regional city galleries
2010 *Immemorial*, Jorge B. Vargas Museum, Manila, Philippines
2009 *Earth to Form – Australian Ceramics Triennale*, Tin Sheds, Sydney, Australia
2008 *Australian Ceramic Stories*, Dubbo Regional Gallery, Australia

Collections

Araluen Art Centre, Alice Prize & Alice Craft Collections, Alice Springs, NT, Australia
Canberra Museum and Art Gallery, Canberra, Australian Capital Territory, Australia
Museum and Art Gallery of The Northern Territory, Darwin, Australia

Contact

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Miki Yoko

b.1963 / Japan

Current Occupation

Artist / Part-time teacher at Osaka University of Arts, Ceramic art

Education

1988 Advanced courses, Osaka University of Arts, Osaka, Japan
1986 Osaka University of Arts, Osaka, Japan

Awards

2004 Kyoto Art Center, Kyoto, Japan
1986-87 The Yagi Kazuo Prize Modern Ceramic Exhibition, Kyoto, Osaka, Japan
1986 1st International Ceramics[Awards] Festival Mino, Gifu, Japan

Exhibitions

2013 *Visions of Flowers – The 60th anniversary of foundation Mishoryu Nakayama Bunpokai*, Osaka Takashimaya Grand Hall, Osaka, Japan
2011 Solo exhibition *Before Dark*, Naufu Gendai, Gifu, Japan
2010 Solo exhibition *Pet Shop*, INAX Galleria Ceramica, Tokyo, Japan
2009 Solo exhibition *Ear Pillow*, Gallery Yuragi, Kyoto, Japan
2009 *An Exchange Exhibition of Young Artists from Korea, Japan and USA*, Korea Craft and Design Foundation, Seoul, South Korea
2008 Solo exhibition, *Day Dream*, Azabujuban Gallery, Tokyo, Japan
2007 Solo exhibition *Kitchen*, Voice Gallery psf/w, Kyoto, Japan
2006 Solo exhibition *at home in the room*, Gallery TAF, Kyoto, Japan

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皮耶路易吉·龐貝

生於1969年／義大利

現職

視覺藝術家／荷蘭恩荷芬設計學院講師

學歷

1996-98 荷蘭海牙皇家藝術學院雕塑系
1995 獲得外交部獎學金前往荷蘭進修
1989-93 義大利羅馬美術學院雕塑系

展覽

2011 「京畿世界陶瓷雙年展」，利川CeraMIX創意中心，京畿道，南韓
2010-11 「演化藝術變革」，與格但斯克國家藝廊與精選畫廊合作，巴黎，法國
2009 「11月之樂」，與編曲家羅伯·范·思維耶克及伊隆·斯特伯斯合作
2009 「陶瓷與建築」，恩荷芬，荷蘭
2009 「第56屆法恩札青年藝術家獎」，國際當代陶藝博物館，法恩札，義大利
2008 「新陶藝——義大利陶藝新語言」，地區當代藝術基金會，巴羅尼西，義大利
2008 「陶藝與聲音」，Neues藝術講堂，科隆，德國
2008 「所有的天使」，加大瑞會院博物館，烏得勒支，荷蘭
2008 「具體」，威尼斯宮，羅馬，義大利
2001 「移動的展覽——荷蘭藝術博覽會」，荷蘭

聯絡方式

studio@pierluigipompei.com

Pierluigi Pompei

b.1969 / Italy

Current Occupation

Visual Artist / Instructor at the Design Academy in Eindhoven, The Netherlands

Education

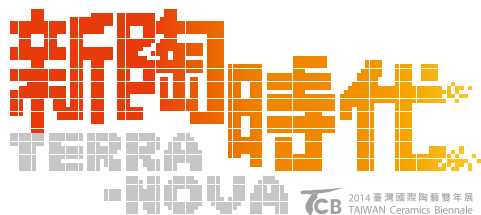
1996-98 Diploma in Sculpture, Koninklijke Academie voor Beeldende Kunst in The Hague, The Netherlands
1995 Won a scholarship from the ministry of Foreign Affairs to study in The Netherlands
1989-93 Diploma in Sculpture, Accademia di Belle Arti, Rome, Italy

Exhibitions

2011 *Gyeonggi International CeraMIX Biennale*, Gyeonggi, South Korea
2010-11 *Evolution Art Revolution*, in collaboration with the National Gallery of Gdansk and the Selective Art Gallery, Paris, France
2009 *November Music*, in collaboration with composers Rob van Rijswijk & Jeroen Strijbos
2009 *Ceramic & Architecture*, Eindhoven, The Netherlands
2009 *56th Premio Faenza for Young Artists*, International Museum of Contemporary Ceramic Art, Faenza, Italy
2008 *Nuove Argille, Linguaggi della Giovane Ceramica d'Arte Italiana*, FRAC, Baronissi, Italy
2008 *Ceramic and Sound*, Neues Kunstforum, Cologne, Germany
2008 *Allemaal Engelen*, Museum Catharijneconvent, Utrecht, The Netherlands
2008 *Concretamente*, Palazzo Venezia, Rome, Italy
2001 *Moving Exhibition – The Netherlands Art Fair*, The Netherlands

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Critical Currents / Contemporary Ceramics

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