

2010 國際工藝競賽台灣入選者聯展

Joint Exhibition for Selected Taiwanese Submissions
in International Craft and Design Competitions 2010



毛潔軒·周子梅·卓銘順·林潔怡·陳逸·許芝綺·梁家豪·陳愷靜·黃耿茂·黃娜玲·盧羿好·盧熾宇·羅紹綺
Kai Jing CHEN, Yi CHEN, Ming-Shun CHO, Yu-Mei CHOU, Chih-Chi HSU, Keng-Mao HUANG,
Na-Ling HUANG, Jia-Haur LIANG, Jie-Yi LIN, Shao-Chi LO, Yen-Yu LU, Yi-Yu LU, Chieh-Hsuan MAO

梁家豪

Jia-Haur LIANG

liang@ntua.edu.tw

Born 1977

國立臺灣藝術大學工藝設計系助理教授

Assistant Professor, Crafts and Design Department,

National Taiwan University of Arts

國際獲獎記錄 Awards

2007 第三十九屆澳洲Muswellbrook藝術創作公開賽 入選

Selected, 39th Muswellbrook Open Art Prize, Australia

2008 第二十六屆澳洲黃金海岸國際陶藝獎 入選

Selected, 26th Gold Coast International Ceramic Art Award, Australia

2009 第五屆韓國京畿道世界陶瓷雙年賽 入選

Selected, 5th World Ceramic Biennale Korea



《過渡空間》的創作靈感源自於陶藝創作中所特有的內外空間思考，更確切地說是延伸陶瓷造形中的容器美學，探討陶瓷中空本質所衍生出的深層論述。

「過渡空間」即在詮釋稱之為「之間」的空間，它可以是空間的轉換過程，亦或是一個處於即將轉變的狀態，更可演繹為觀念的轉捩點。我的創作過程不僅是在探討陶瓷的中空特質，也呼應陶瓷處在工藝與當代藝術課題的現況，思辯的進路包含探討介於藝術家、材質與創作過程的互動關係。

The idea of "Transitional Space" grew out of thinking about internal and external space, one of the fundamental characteristics of ceramics arising from the vessel form. Transitional space or 'in-between' space is the connection between the inner and outer space, a point at which things are changing from one position to another.

The aim of my recent work has been to examine the transitional spaces of ceramics not only in regard to the quality of hollowness, but also the theoretical transitional point ceramics inhabits between historical craft and contemporary art practice. Interestingly, a third form of transitional space can be seen as the point where the relationship between artist, material and process is articulated.



雕塑土
stoneware
壓模、手塑
mold, hand-built
150 × 150 × 35 cm
2008

過渡空間 3

Transitional Space 3

2009第五屆韓國京畿道世界陶藝雙年賽 入選
Selected for the 5th World Ceramic Biennale Korea

「過渡空間」即在詮釋「之間」的空間，它可以是內外空間的連結過程，亦或是一個處於即將轉變的狀態，更可演繹為觀念的轉捩點。

我使用陀螺造形來詮釋過渡空間，透過一個不平穩的造形來傳達一份動感與轉變的狀態。這件作品我以十五件變形陀螺排成一正三角形，過渡空間的概念除了表現在每一個物件中，也存在於物件與物件之間，觀賞者可以從不同角度的欣賞作品並游移在過渡空間之中。

"Transitional Space" or 'in-between' space is the connection between the inner and outer space, a point at which things are changing from one position to another.

I used the top to represent the idea of transitional space because the top is a turning form in itself and it gives people a feeling of movement. I usually display my artwork in series of ten, fifteen or twenty tops in order to highlight the 'transitional space', the in-between space within the group. When audiences see this work, it can be easily observed from different sides and the space can be seen in different transitional zones.



過渡空間 1

Transitional Space 1

雕塑土

stoneware

手塑

hand-built

78 × 60 × 60 cm

2006



這件作品的成形概念是以一個二度空間的平面經轉折後構成一個三度空間的立體造形，作品的內部空間同時是外部空間，外部空間也同時是內部空間，就此確立了過渡空間概念的存在。此外，在作品的前方預留了一圈縫隙，除了明示作品的中空特質，並企圖以一個極小化的縫隙創造出極大化的共鳴。

It is a single-wall work. I left a little gap at the front of this work. As we can see from this work, outside space turns to inside space; or inside space turns to outside space. Where outside space and inside space meet, transitional space is defined. Two different sides of wall almost meet together at the end, but they do not touch each other. It allows the object an open space and shows an interstice. With a minimum interstice, I aim to create the maximum resonance.



過渡空間 2

Transitional Space 2

雕塑土
stoneware
手塑
hand-built
65 × 65 × 37 cm
2007

透過完形心理學的理论延續過渡空間的概念，想像它是一個完整的局部，作品的內部空間同時是外部空間，外部空間也同時是內部空間。

It was formed as a large ring. It is a cross-section of a whole. Although inside and outside space in this work is firmly defined, it can be exchanged. Inside space changes to outside space; outside space becomes inside space.



過渡空間 4

Transitional Space 4

雕塑土
 stoneware
 壓模、手塑
 Mold, hand-built
 600 × 25 × 25 cm
 2009

我運用陀螺造形來詮釋過渡空間，透過一個不平穩的造形來傳達一份動感與轉變的狀態。這件作品我以二十件變形陀螺排成一長列，過渡空間的概念除了表現在每一個物件中，也存在於物件與物件之間，觀賞者可以依序欣賞作品並游移在過渡空間之中。

The whole 'twenty tops' are expressive of their interrelationship with each other: with the same component of contact, that is, the idea of 'transitional space.' The tops do not necessarily have to be shown in a particular form to indicate inter-relatedness; a single top may stand alone. Sometimes they are arranged in a triangle; sometimes they are placed in a line, depending on the exhibition space available.



過渡空間 5

Transitional Space 5

雕塑土
 stoneware
 手塑
 hand-built
 84 × 84 × 67 cm
 2009

《過渡空間》的創作靈感源自於陶藝創作中所特有的內外空間思考，更確切地說是延伸陶瓷造形中的容器美學，探討陶瓷中空本質所衍生出的深層論述。我的創作過程不僅是在探討陶瓷的中空特質，也呼應陶瓷處在工藝與當代藝術課題的現況，思辨的進路包含探討介於藝術家、材質與創作過程的互動關係。

Contemporary ceramic sculpture may be read as a dramatic re-enactment of the historic transition from traditional functionalism to abstract expressionism. The idea of my work grew out of thinking about internal and external space, one of the fundamental characteristics of ceramics arising from the vessel form.



過渡空間系列

Transitional Space Series

雕塑土
stoneware
手塑
hand-built
空間裝置
Installation
2009

整體而言，我的創作在探討過渡空間的造形表現，過渡空間的概念除了呈現在每件作品中，也透過群組的關係存在於每件作品之間。我的創作過程不僅是在探討陶瓷的中空特質，也呼應陶瓷處在工藝與當代藝術課題的現況，思辨的進路包含探討介於藝術家、材質與創作過程的互動關係。

All of my works shown here are based on the idea of 'transitional space'. Although each object can be seen as an individual single work, all of them can also be seen as a series or grouping. Transitional space exists between each object as well. Besides, I invite the viewer to have a relationship with the object. Inevitably, through the traces, the viewer is brought back to the process I went through to make the work. The viewer is left to fill in the gap – the space between process and object. Thus, I create a space for the viewer to exist; to participate in the work that encompasses sculptural forms as well as materials.

國家圖書館出版品預行編目(CIP)資料

國際工藝競賽台灣入選者聯展. 2010 / 林美臣主

編. -- 南投縣草屯鎮 : 臺灣工藝研發中心,

2010. 10

面 : 公分

ISBN 978-986-02-4971-2(平裝)

1. 工藝設計 2. 工藝美術 3. 陶瓷工藝 4. 作品集

960

99020295

臺灣工藝推廣叢書 第二十八號 PC-016

2010國際工藝競賽台灣入選者聯展

Joint Exhibition for Selected Taiwanese Submissions in International Craft and Design Competitions 2010

指導單位：行政院文化建設委員會

主辦單位：國立台灣工藝研究發展中心

出版發行：國立台灣工藝研究發展中心

地址：南投縣542草屯鎮中正路573號

電話：049-2334141

傳真：049-2356613

網址：www.ntcri.gov.tw

發行人：林正儀

策劃：陳泰松

主編／策展：林美臣

編輯／執行：謝靜怡

美編：樊孝昀

翻譯：統一翻譯社

印刷：佳釐印刷有限公司

出版日期：中華民國九十九年十月

定價：350元

ISBN：9789860249712

GPN：1009903400

Supervisor: Council for Culture Affairs, Executive Yuan

Organizer: National Taiwan Craft Research and Development Institute

Publisher: National Taiwan Craft Research and Development Institute

No. 573, Zhongzheng Rd., Caotun Town, 524 Nantou County, Taiwan

Tel: +886-49-2334141

Fax: +886-49-2356613

www.ntcri.gov.tw

Director: Jeng-Yi LIN

Chief Editorial Officer: Tay-Song CHEN

Chief Editor and Curator: Mei-Chern LIN

Editor and Executive Curator: Emmy HSIEH

Art Design: Xiao-yun FAN

Translation: PTSGL.com

Print: Chiahuang Printing Co., Ltd.

October 2010

Price: NTD 350

ISBN: 9789860249712

GPN: 1009903400

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