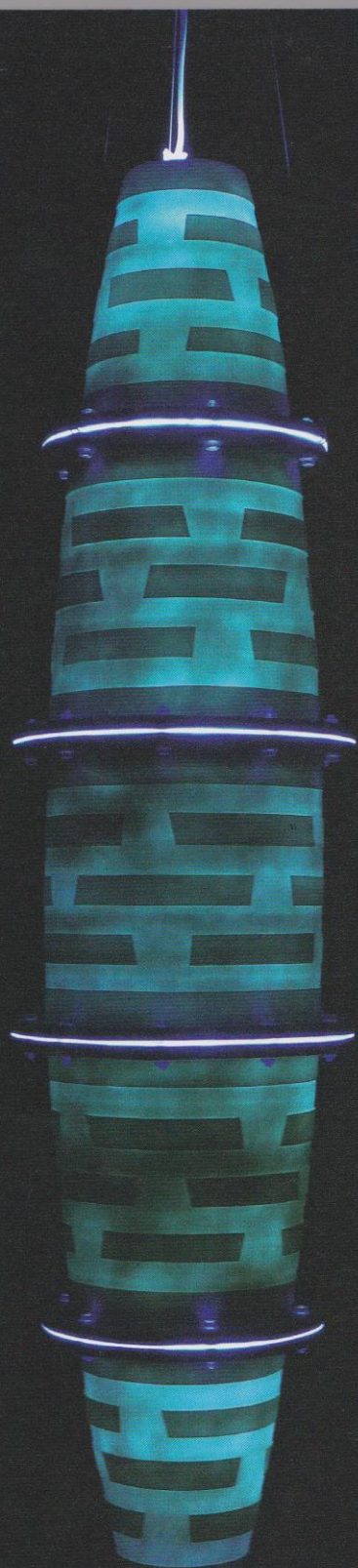


陶

TCB 2016 臺灣國際陶藝雙年展
TAIWAN Ceramics Biennale

CONCEPT

陶 器 觀 見



| 優選 Merit Prize |

田中哲也 Tanaka Tetsuya

日本 Japan

光輝 - 繭 Kagayaki-cocoon

2012, 28×28×120 cm

半透明瓷土・手塑・拉坯・雕刻成形・氧化燒・電窯, 1250°C
Semitranslucent porcelain, hand building, wheel throwing
and carving, oxidation firing, electric kiln

2012 The Museum of Contemporary Art Center, Kaohsiung, Taiwan
2006 Fond Des Artistes Grant, Alliance Française, Hong Kong, China
2003 Award Winner for the Hong Kong Art Biennial Exhibition, Hong Kong Museum of Art, China
Email:
thegallerymill@yahoo.com.hk

Ljubica Jovic Knezevic

b.1973 塞爾維亞 Serbia

p.066



創作自述

這項藝術研究作品的靈感來自於古代巴洛克時期物品，遊走於現代與後現代古典傳統藝術作品品味的邊緣，以及與現代二度空間作品之間的關係，例如大眾傳播的廣告看板、螢幕與紙本資訊等。

Art Statement

This artistic research work is inspired by antique Baroque objects It frames at the edge of taste in terms of modern and post-modern classical traditional artistic works and correlation with modern two-dimensional representations of screens and advertising billboards of mass communication, printing and messages.

Curriculum Vitae

2014 Honorable Mention, Westerwald prize, Höhr-Grenzhausen, Germany
2014 Selects Award, SOFA Art Expo, Chicago, USA
2014 IAC-AIC Exhibition, Dublin, Ireland
2013 58th Faenza Prize International Competition of Contemporary Ceramic Art, Italy
2008 Judges Recommendation Award, Mashiko International Competition, Japan

Email:

ljubicceramics@hotmail.com

田中哲也 Tanaka Tetsuya

b.1970 日本 Japan

p.067



創作自述

我的作品既是當代藝術，亦是工藝品，我總在思考要如何挑戰與突破。我想要從陶瓷藝術出發，創造出當代藝術作品，將無形或沒有形體的物質轉化為有形的容器，例如聲音的容器、時間的容器。「光輝」就是光或光線的容器。「光輝」坯體為 2009 年在日本信樂町研發成功的半透明蓋土，器皿的內層塗上螢光材質，在紫外線燈的照射下，原本並非肉眼所能看見的紫外線，便成了有形可見的生命，造就出「光輝」。

Art Statement

My work is a piece of contemporary art and craft, of which I always think of identifying critical points. I try to approach contemporary art from the perspectives of ceramic art and to make invisible or formless things into visible vessels, such as vessels of sound and vessels of time. Kagayaki is a vessel of light or light rays. Its body is made of semitransparent clay, which was developed at Shigaraki in 2009. The inner wall of the vessel is applied with fluorescent materials. When illuminated with an ultraviolet light lamp, Kagayaki transforms invisible ultraviolet light rays into a visible being.

Curriculum Vitae

2015 Honorable Mention, 8th Gyeonggi International Ceramic Biennale, Korea
2014 Selected, 4th International Triennial of Silicate Arts, Kecskemét, Hungary
2014 International Ceramic Conclave Delhi, India Habitat Centre Visual Arts Gallery, Delhi, India,
2013 Honorable Mention, Kobe Biennale 2013 Art in a Container International Competition, Kobe, Japan
2012 Echigo-Tsumari Art Triennale 2012 Toukamachi, Tsunan, Niigata, Japan

Email:

marcel@tdf6.so-net.ne.jp

The 8th
Gyeonggi International Ceramic Biennale 2015

International Competition

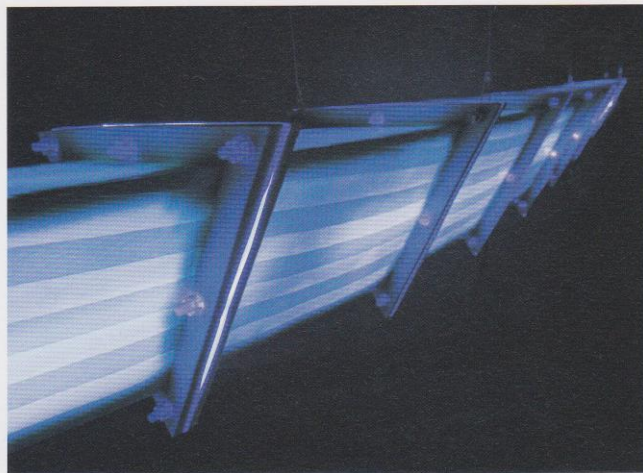
GICCB 2015

타나카 테츠야 Tetsuya Tanaka 田中哲也

입선
Honorable Mention

일본 Japan

일본 시가 거주 및 활동 Lives and works in Shiga Japan



작가노트 나의 작품은 현대예술품인

동시에 공예품이다. 나는 항상 현대미술과 공예의 임계점을 제시하고 싶다.

최근 들어 도예를 통하여 현대미술에

접근하려는 시도를 하고 있다. 나는 소리를 담은 그릇, 시간을 담은 그릇과 같은 보이지 않거나 형태가 없는 것들을 위한 용기를 만든다.

이 작품은 빛 또는 광선을 담은 용기이다. 몸체는 반투명 점토로

만들었는데 이 점토는 시가현 산업연구센터에서 2009년부터 개발해온

것이다. 작품의 내부는 소성한 형광 재료를 사용하였으며 자외선램프로

불을 밝혔다. 자외선은 보이지 않는 광선이다. <카가야키(Kagayaki - Vessel of Light)>에서 이 보이지 않는 광선은 보이는 빛으로 재탄생하였다.

Artist Statement My work is a contemporary art and also craft. I think always, and I would like to be able

to offer their critical point. I have recently tried to approach contemporary art from ceramic art. I am making vessels for invisible or formless things.

Kagayaki is a vessel of lights or rays. I made its body with semitransparent clay. This clay was developed at the Industrial Research Center of Shiga Prefecture in 2009. I baked fluorescent material on the inside of Kagayaki. I illuminated it with an ultraviolet lamp. Ultraviolet light is invisible light, and I transform it into visible light in *Kagayaki - Vessel of Light*.



도예가

학력 2002 고토조형예술대학교 도예전공 학사, 일본 | 1998 무사시노 전문학교 회화전공 학사, 일본 | 1993 킨키대학교 경영전공 학사, 일본

전시 2014 놀라운 도자 - 도예의 숲, 시가현현대도자미술관, 일본 | 2014 비외코비엔날레, 오미하치만시, 시가, 일본
수상 2014 입선, 국제도자트리엔날레, 현대도자재단, 켈스테르네트, 헝가리 | 2012 입선, 세라믹멀티플렉스2012, 바라주딘시미술관, 크로아티아

소장 현대도자재단, 켈스테르네트, 헝가리 | KERAMEIKON 크로아티아도자협회, 크로아티아

Ceramist

Education 2002 Bachelor's degree, Ceramic, Kyoto University of Art and Design, Japan / 1998 Bachelor's degree, Oil painting, Musashino Junior College, Japan / 1993 Bachelor's degree, Business Administration, Kinki University, Japan

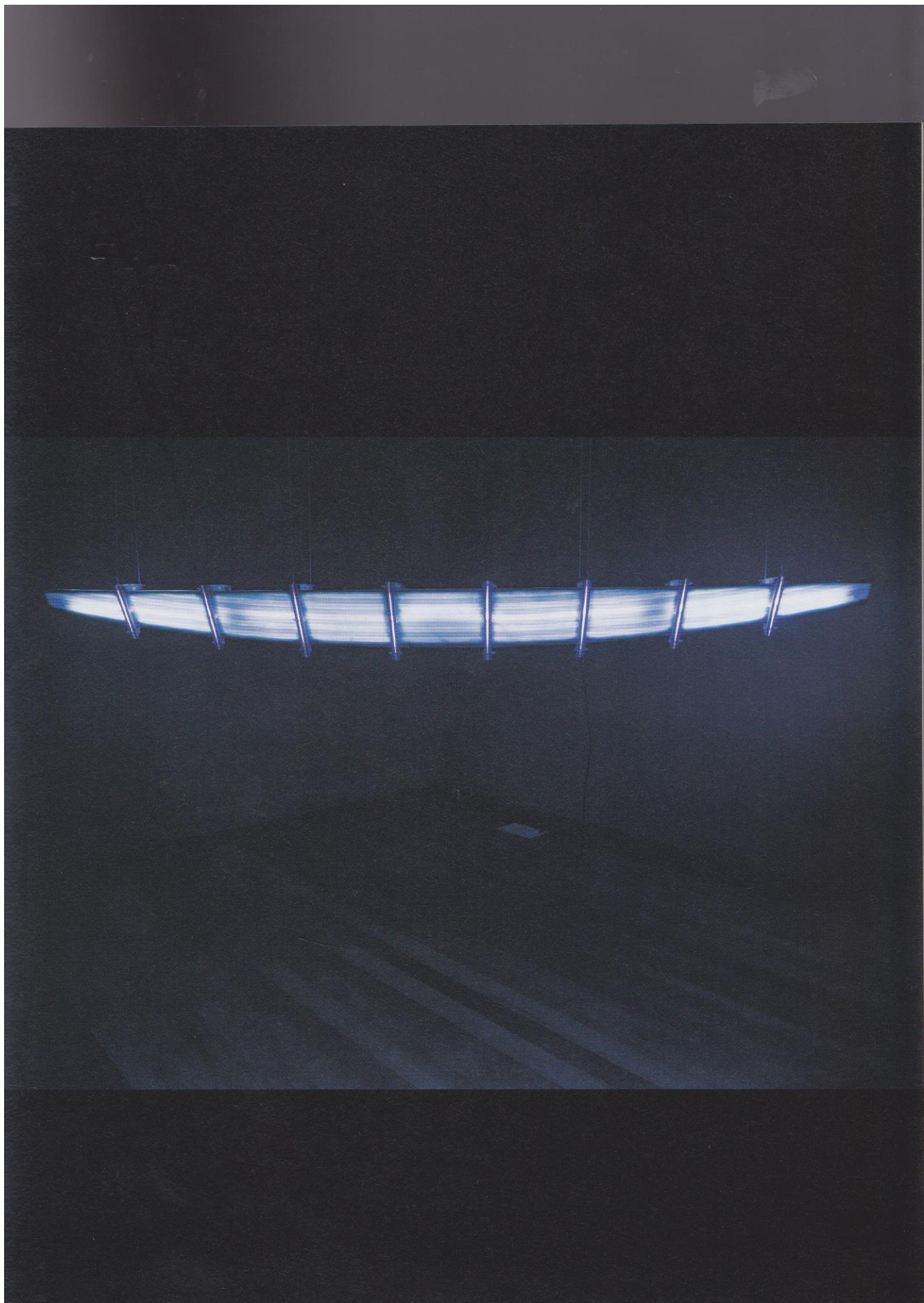
Exhibitions 2014 Amazing Ceramic Art, The Shigaraki Ceramic Cultural Park, The Museum of Contemporary Ceramic Art, Shiga, Japan / 2014 BIWAKO Biennale 2014, Omihachiman city, Shiga, Japan

Awards 2014 Selected, International Triennial of Silicate Art, Foundation for Contemporary Ceramics, Kecskemet, Hungary / 2012 Selected, CERAMICA MULTIPLEX 2012, City Museum Varaždin, Croatia

Collections Foundation for Contemporary Ceramics, Kecskemet, Hungary / KERAMEIKON Croatian Ceramic Association, Varaždin, Croatia
www.012.upp.so-net.ne.jp/tclaywork

»

카가야키 - 빛의 용기, 2014
도자, 아크릴 볼트 너트, 형광물질, 램프
Kagayaki - Vessel of Light, 2014
Ceramic, acrylic bolt nut, fluorescent material, lamp
247 x 24 x 23





INTERNATIONAL CERAMIC CONCLAVE — DELHI 2014
DELHI BLUE POTTERY TRUST





TETSUYA TANAKA

JAPAN

My work is contemporary art and also a craft. For about ten years, I have been exploring a new form of expression in ceramics by combining clay and metal. However, while exhibiting over the years, I have come to realise that my work includes a certain kind of nostalgia, a classic element. The bright vision of the future I dreamed of as a child, and a sense of being nostalgic about that dream. Through my work, I hope the viewer can sense this nostalgia also.

I am now attempting to make vessels for invisible, or formless things: a vessel of sounds, a vessel of time. *Kagayaki* is vessel of lights or rays, made of semi-transparent clay. I baked fluorescent material on the inner side and illuminated it with black light, which are invisible rays of light – I rebirthed to visible light rays in *Kagayaki*.

Ceramic clay is a finite resource. There is a theory that clay will be all used up in 100 years. But ceramic does not corrode;

it remains as long as it doesn't break. I am happy to be a ceramic artist because I can leave semi-permanent works for the future. I want to create a masterpiece that will be loved over many periods.

