

STAMP

TAIWAN CERAMICS BIENNALE

2020 臺灣國際陶藝雙年展

關於展覽

About the Exhibition of 2020

土之律動性的表現力，說明了它廣泛的歷史用途與製陶傳統，可形塑出藝術美好與感動事物，串起自然與文明之間的連結，隨著世界不斷滾動的步伐前進，呼應著時代的脈絡，反映於國際陶藝競賽。陶藝創作的材質探索與實驗，不全是「從陶出發的陶器工藝」及「以陶為媒材的概念創作」兩種型態做二分法區分，就「藝術是人類社會必然產物」觀點，以及「陶土為切身藝術之特性」來看，更能使觀者產生美學經驗。熟練的精深技法是陶藝創作過程最注重的基底，然而泥土回歸於人本，事實上萬般皆與日常體驗、省悟及感觸相互牽動著，滋養著藝術家／創作者的創造力。

2020 臺灣國際陶藝雙年展有著來自全球五大洲精煉的當代陶藝創作，我們看見世界各地的陶藝家們極力地挺身而出，從各式各樣的陶土原料、釉藥及燒成中，利用自身熟稔的技術，取材於各地並精確地寫實刻畫、反映社會現實，留下與泥土交流的手感痕跡，融合了新的美學與世界觀，拓展了傳統界線與限制，向我們傳遞了許多對這瞬息萬變的世界所產生的問題迴響。展覽針對 109 件多采多姿的陶藝精品，依其技法、形制與概念歸納，以四類主題作為展示規畫；其內容所投射出的敘事主題，兼具技術性、實驗性、概念性、傳統經典與紀實性，提供給觀者一個多元辯證的空間。

The expressiveness of the rhythm of clay explains the broad usage and tradition of pottery making. Clay gives shape to the beauty of art and things that touch our hearts. Clay links nature and civilization. Clay evolves as the world keeps rolling on. And clay reflects the context of the times in which it takes shape. All of these attributes of clay are revealed in the Taiwan Ceramics Biennale. The exploration and experiment of materials for ceramic art creation

are not entirely a dichotomy between "ceramic-oriented crafts" and "ceramic-made conceptual creation". From the perspective of "art being an inevitable product of human society" and "clay itself being the characteristic of ceramic art", ceramic art offers viewers an aesthetic experience. Even though proficient and superlative techniques are the most important foundation in the process of ceramic art creation, it all comes back to human in the end. In fact, everything is related to one's daily experiences, introspection and feelings, which nourishes the creativity of artists/creators.

The Taiwan Ceramics Biennale gathers refined contemporary ceramic art pieces from the five continents of the world. Here we see ceramic artists all around the world making their utmost efforts to accurately depict and reflect social reality with their proficient skills and various combinations of ceramic raw materials, glazes and firing methods. These artists leave traces of touch in their finished works. They incorporate new aesthetics and worldviews. They go beyond traditional boundaries and limitations. They also convey their ruminations about issues of this rapidly changing world. The total of 109 pieces of artwork in the Biennale are categorized into four sub-themes based on their form, concept, and techniques employed. They present 109 exquisite works of ceramic art, expressing themes and narratives which are technical, experimental, conceptual, classical and documentary. They will offer viewers a space for diversity of dialectics.



利用中國古畫中的菊花，描繪大自然的幾何現象與力量，象徵能夠抵抗任何逆境的美德。

Contained Chrysanthemum portrays geometry and strength in nature by utilizing the chrysanthemum from historical Chinese painting. Chrysanthemum blooms symbolized the virtue to withstand all adversities.

—— 〈盛菊花〉 *Contained Chrysanthemum*
首獎 Grand Prize
Susan Weiner (美國 USA)

體悟物象的美學與哲思

Aesthetics and Philosophy
From a Contemplative Understanding of Objects

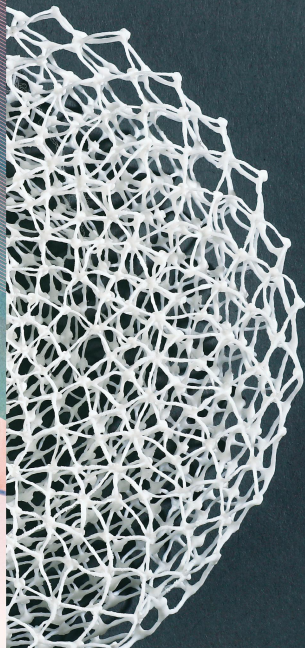
大自然的幾何現象與力量抵抗逆境、脆弱的人類與動植物生態因環境型態改變，進而演化自身，這些意境與互動，可從作品中強烈感受到，以及藝術家對生命的執著、奮力與擁護，以自身探索自然與文化（文明）連結之間的平衡性，涵養社會、生態及生命力來賦予作品力量與訴求。

Nature's geometric phenomenon and power withstand adversity; the fragile ecosystems of animals, plants and human evolve to respond to environmental changes. These conceptions and movements are strongly revealed in the works of art. These artists persist, strive, and advocate in life. They themselves explore the equilibrium in the connection between nature and culture (civilization), and add power and appeal to their works by covering the topics of society, ecology and vitality.



細緻架構的 美學線條

Meticulous Structures
and Aesthetic Lines

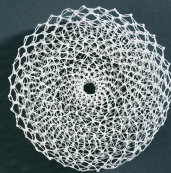


創作者花了很長時間將釉料調和、運用新舊技術創作，如拉坯、手捏技法，精準地將實心厚實的土塊向外延展、塑形、排列，有似容器的細緻架構、抽象的美學線條，抑或是嚴謹的排序，勾勒出不間斷的延續性與直覺的協調性，時而展現陶瓷輕盈質感與脆弱性，時而展現陶瓷的穩重與簡樸。

The creators spend a long time on blending glazes. They employ various techniques, both new and old, such as throwing and pinch, to accurately extend, shape, and arrange the solid and thick lumps of clay in their hands. Their works show either container-like meticulous structures, abstract aesthetic lines, or rigorous arrangement. These works outline uninterrupted continuity and intuitive coordination. Some of them reveal the lightness and fragility of ceramics while others reveal the stability and simplicity of ceramics.

陶瓷品是脆弱的，也是它美麗的原因。
Pottery is fragile. But that makes it beautiful.

NWC 1904
金獎 Gold Prize
加藤直樹 Naoki Kato (日本 Japan)



技術與材質限制的探索實驗

Exploration and Experiments
on Technical and Material Limitations



我測試物質並選擇最擅於表達的透明白。我利用材料的抗拒，挑戰我的力量，將彼此推到極限。
I test matter, and choose the most eloquent of translucent whites. I challenge my strength with the resistance of my materials—pushing us both to our physical limits.

〈壓實的物質〉 Compressed Mass
銀獎 Silver Prize
Brad Taylor (美國 USA)

對於泥土材料的原生力，藝術家使之自由生長、任意發揮，部分也試著捕捉與創新獨特的視覺語言，體現材質與感官的極限，巨大量體與輕盈質感，堅硬又易碎，形成鮮明的對比。陶土在經過高溫燒製後，剩下灰燼、烙印，立體與平面的形式轉移、組合，形態表現的可控性與偶然性，成為陶瓷的獨創語言，成果亦頗富趣味。

With respect to the intrinsic strength of clay material, some artists allow clay to work spontaneously, and others try to capture and innovate their unique visual languages, embodying the limitations of materials and human senses. Sharp contrasts are formed between enormous volume and light texture, as well as hardness and fragility. Clay leaves ashes and marks after fired at a high temperature. The transfer and combination of forms—three-dimensional and two-dimensional—and the controllability and fortuity of form expression become a creative language unique to ceramics. And the results are quite intriguing.

藝術精華於傳統與創新的辯證

Dialectics of the Essence of Art
in Tradition and Innovation

任何藝術形式的發展探討，都無法脫離對傳統與創新的辯證研究。有藝術家的作品不僅繼承了傳統陶瓷技藝，而且融入了現代藝術的精華。作品看似簡潔靜謐的外形，展示出對材料的高度掌握，賦予陶瓷當代性。

The dialectical study of tradition and innovation is something no one can get away from when examining the development of any forms of art. Here are some pieces of art in which the artists not only carry traditional ceramic skills but also incorporate the essence of modern art. These works seem to be succinct and quiet, but they clearly demonstrate their creators' mastery of materials, which grants contemporaneity to ceramics.



在簡潔的器物表面，利用青釉的色調，以現代的方式和審美，重新呈現了青釉的濃淡效果……
Celadon glaze is applied on the simple surface of the object to re-render the variable density effects……

〈青白餘韻〉
A Conversation Between Green and White
銅獎 Bronze Prize
姜少清 JIANG Shaoqing (中國大陸 China)

新北市政府

TAIWAN

CERAMICS BIENNALE

2020 臺灣國際陶藝雙年展

展覽時間
Taiwan Time

2020.11.20

新北市立鶯歌陶瓷博物館 | 三樓特展室
New Taipei City Yingge Ceramics Museum | 3F Exhibition Room

2021.05.09

Anniv.

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