

國際陶藝展作品欣賞

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文藝復興以來，藝術被認為是作者本身美學意識的表現，所以作品之創造性被視為藝術家絕對必要的一種才能，尤其到了十八、九世紀以後，藝術家除了發揚作品的獨創風格外，更主張無所拘束的自由表現，強調作品的真價與固有的特質，形成了新的藝術思潮。

同時，由於現代科技的發展，新材料不斷出現，新的技術也不斷地被研究出來，不但充實了現代生活的物質內容，也擴大了藝術創作範疇。隨著創作自由化的現代藝術思潮影響，藝術創作素材的選擇、表現的題材、作品展出的方式等，都極為豐富，造成現代藝術的多樣性。同時，也因為藝術創作的絕對自由化，打破了各種藝術創作的固定形式，使得各種藝術創作在素材選擇與技法運用上，產生了重疊現象，形成現代藝術的特質。

陶藝可說是人類最古老的造形藝術之一，長久以來，陶瓷器一直扮演著生活用具的傳統角色，為工藝表現重要的一環。然而時至今日，陶瓷除了仍繼續其傳統角色外，更擴展到純粹藝術創作的範圍；製作陶瓷的黏土與釉藥，被視為藝術創作的媒介材料，應用在作品創作表現上。而傳統的陶瓷製作，也因現代藝術思潮的影響，趨于注重個人風格的表現。

陶瓷製作在世界各地有其長短不一的歷史，陶瓷的造形、裝飾也受到地區性人文的影響，而產生各種不同的風格。因此，儘管陶瓷受到新藝術思潮的影響使作品趨向個人風格的表現，而在當今世界各國的陶藝作品中，仍然可以看出各國地域性的特色。

首次由國內主辦的國際陶藝展，目前正在台北市立美術館展出(至六月十五日結束)，雖然參展的國外作品所涵蓋的地區有限，或參展的作家及其作品未必足以代表各該地區的陶藝風格，但是，或多或少我們仍然能在這些作品之中，觀察出當今世界各地陶藝的特色。

美國的陶藝歷史並不長，但是由於從事陶藝創作的人口眾多，所以陶藝創作風氣極為興盛，在許多美國大學的藝術科系中，設立陶藝課程的極為普遍，各都市的美術館、文化中心、圖書館或社區活動中心，也開設陶藝研習課程，所以在社會的各個階層都有人熱衷於陶藝創作。同時，由於崇尚自由與個人主義之盛行，作品的造形樣式五花八門，也由於作品的多樣性，而成為美國現代陶藝的特色。在這次國際陶藝展的國外作品中，以美國的作品為最多。茲將其中較具代表性的作品介紹於後。

奧斯本·凱文的「泰莎瑞系列」，這件作品是用拉胚的方式分段拉製而成，造形工整，看不出分段的痕跡，顯示出作者嚴謹的製作態度與高度的成形技術。作品表面的色塊以黑色刻線做明確的分際，彩度高的藍、綠、粉紅色塊，是分別用含色料的瓷泥漿噴繪而成，所以色彩均勻平整，在色塊與色塊間穿插著含有白色圖案的黑色塊，沖淡外形與彩色塊的理性氣氛，使整個作品活潑而熱鬧。

西格比·韋恩的「風景碗」是件有趣的作品，作者將夢幻般的峽谷風景，分別繪於碗之內外兩面，使碗內碗外之風景打破碗的造形空間，合而為一，形成平面的繪畫效果。同時，又藉著碗的造形，使得欣賞者從作品四週的每個角度所看到的風景都不相同，產生三次元的繪

畫效果。釉彩方面則是採用低溫的樂燒釉藥，使得釉色濃艷及產生白釉的冰裂效果，增加作品的繪畫性內容與趣味性。

雷納·羅斯勃的作品「飛躍的義大利女人」和「無題」，兩件均為土片成形的長方形陶盒，製作工整而細緻，值得一提的是盒面上的繪畫處理：作品表面的刮痕經過抹擦色料後，產生繪畫筆觸的效果；人物圖案的造形誇張而有趣，像孩童的玩盒一樣，令人產生許多天真無邪的幻想。

另外，如：米勒·萊迪的「藝術家的工作坊」、「床上的爆米花」，及提普頓·芭芭拉的「俄亥俄的陽光」等作品是在大盤面上施以鮮艷的彩釉繪畫。馬休·保羅的作品「茶壺#70 #81」則是在造形粗壯的茶壺表面，描繪彩色線條圖案，釉色鮮明亮麗令人激賞。

除了上述具有美國風格的繪畫表現作品外，還有許多以傳統造形為基礎再求變化的作品：如耳特曼·凱西的「月型碗」、「釉碗」，卡根·羅素的燻燒作品「雙耳瓶」，透納·湯姆的「噴嘴壺」等，都具有獨特的作品風格。尤其值得一提的是：李懷·瑪麗蓮的超寫實作品「肩袋」與「寬皮帶」，不論色澤、質感一如真皮，即使是拉鏈、金屬扣環亦與真品無異，製作之精巧使人嘆為觀止。

加拿大的陶藝不似美國的鮮艷熱鬧，而另有一份寧靜樸素之美。威爾斯·唐的作品「雙把籃」和「雙耳瓶」，兩件作品的釉色古樸，具有民藝陶瓷的韻味，但是在造形上都具有現代感。曼寧·李絲莉的作品「阿爾卑斯山的春天」，是在白色瓷土中夾雜含鐵量高的陶土，利用轆轤拉胚成形後再修出平整的表面，使含鐵量不同的陶土產生深淺不一的層次變化，顯示山陵起伏的效果，而白色瓷土則表現出天空與積雪的風景。作者對陶與瓷的材質運用可說是得心應手。

曼西絲·伊莉莎白的作品「組合」，是表現主觀概念的作品，作者以貓的外觀輪廓做為造形主體，而將作品分為正、背兩面，從背面可看到貓的背影，使用黑色做主色調，強調貓的神秘性；正面則以白色為底，並繪有彩點，顯示出貓的溫馴、可愛的一面。藉著正、背兩面的不同處理方式，描述主題的雙重性格。

南美洲北部的委內瑞拉有十餘件作品在此次的陶藝展展出，從這些作品中可看出該國的陶藝創作亦十分興盛。特羅·吉斯拉的作品「無題」，由大小兩個球體構成，充實飽滿的球體是以手拉胚成形，頂端收口成一小孔，而作品的重量極輕，可見作者的拉胚技術精純。在釉色表現上：黑色的無光釉中浮現出朦朧的灰綠色，配合圓體單純的造形，作品顯得大方而清新。

另一件較為突出的概念作品：卡布加斯·瑪莎的「透視」，像超現實主義畫家達利(Salvador Dali)的作品一般，作者用陶土表現出孤寂的幻想世界，乾涸的湖泊，被人類文明掩蓋的大地，及萎縮變形、了無生氣的人類，似乎是對現代文明的一種批判。另外，馬奎茲·諾

米的「巨石」及卡洛琳·布頓的「器皿」兩件作品在材質的運用上均頗為適切。

中歐的英國、法國、德國，分別具有三種不同的風格。英國的陶藝作品富有民藝韻味，如佛利·約翰的「陶罐」利用新材窰的自然灰釉效果；泰勒·塞頓的「器皿」則是在開口大碗的内部描繪彩釉圖案。

法國的作品較具有浪漫的氣息，摩吉斯·索摩納的作品「藍瓶」、「黃藍瓶」，不論在造形上或釉藥的表現上都十分自由、流暢，充分地表現出泥土的柔軟性與釉藥的流動效果。

德國的陶藝作品則富於理性，在沈着中透出冷峻的氣息。孔恩·貝蒂的作品「有框的球」，像似一副冑甲，沈重而堅固，又像是個長有鱗甲的有機體，不論從任何角度看這作品，總令人感受到一股涼意。另外一件安特吉·布里格曼的作品「六角開口瓶」，是用直線構成的作品，外表的釉面處理也以直線分塊，並使用黑、白、暗紅三種嚴肅的顏色，德國的理性風格一覽無遺。

瑞士的作品造形簡單明快，恰普拉茲·艾多德的「瓶」是中帶方的扁瓶，深濃的釉藥中有暗紅、暗紫的變化，上端的凹形開口小巧可愛。另一件陶雕作品：多明尼克·格蘭吉的「脈石 I 和 II」是將陶土與瓷土的不同材質、坯土與釉藥的相對性質，應用在作品的表現上，達到作者所訴求的強烈對比效果。

義大利是世界上重要的陶業中心，陶瓷產業在義大利經濟活動中舉足輕重，由於從事陶瓷生產的人口多，也促進了許多藝術家投入陶藝的創作活動，因此，義大利的陶藝動向廣受世界各國重視，而在法恩札舉行的國際陶藝展，也成為世界現代陶藝的重要展覽之一。可惜義大利這次到我國參展的作品不多，未能看到該國陶藝的真正風貌。這次參展作品中皮耶納札羅·龐貝洛的作品「造形」，是在黑色陶板上繪上平行的紅釉斜線，並在作品中央嵌上一片金屬薄板，像是一頁不朽的詩篇。另外一件作品則是范倫提尼的「臉孔群像」，這是四件一組的作品，由陶塊的部分焦化，經過全部變形、焦化而到完全焦化、收縮的過程系列，作者利用陶土的不同質感變化，表現物質轉化的現象，暗示其創作的思想與主觀的意念。

北歐的工藝造形簡潔，色彩明快，尤其在陶瓷作品上充分表現出這種清新的風格。荷蘭陶藝家狄強·漢斯的作品「圍繞」，用單純的直線與弧線配上稍不規則的開口，造形大方可愛，以藍色無光釉為底，並部分地浮現淺綠與灰黑的釉色變化，表面的幾條刻線使整個造形與色彩統一起來。另外一件荷蘭的作品：波其爾·維洛尼卡的「造形」，也是一件典型北歐風格的作品，這兩件一組的作品，分別使用黑、白兩色化粧土噴塗於作品的內、外兩面，加強兩件作品在造形與色彩上的強烈對比，類似我國陰陽概念的表現。

此次丹麥的參展作品以實用器皿為主，不論造形、釉色都充滿簡單明快的北歐風格。曼茨·波狄爾的兩件「大盤」，在製作技法上是採土片壓模成形的的方式，由於作品面積大，要保持盤面平整並不容易，從作品的筆直線條與整齊外形上可看出作者純熟的成形技術。在施釉

處理方面，很顯然的是用挖空樣板遮蓋的方式，分次移動樣板噴釉而成，因而產生凸起的釉面與均勻的釉色。其他作品如：辛恩·英格的「黃瓷碗」、曼茨·理查的「有蓋罐子」、韓森·班提的「花瓶」等，都是具有典型風格的作品。

澳洲、紐西蘭的製陶歷史雖然很短，但是陶藝的風氣却十分興盛，創作技法來自各國，所以作品的樣式亦多。如澳洲作家費德曼·尼爾的作品「粗陶壺」，在造形上屬傳統的大口圓壺，但是在壺身上的裝飾圖案却具有強烈的現代感，作者利用坯土與化粧漿的不同呈色，刻劃出流暢的線條，並在刻線花紋間再做出顏色變化，功夫細膩。另一件作品：富樂德·諾爾的「愛日者」則是一件奇特的作品，一望之下令人觸目心驚，像是沾滿鮮血的女性外星人屍體，想必是作者對烈日下的沙灘風景所產生的奇想吧！

紐西蘭的陶藝作品與澳洲相近，技法、樣式很多，傳統與前衛並存。費茲·伊恩的作品「罐」，造形豐滿圓潤，含鐵量高的坯體所顯出的赤褐色，配合淺綠而光亮的釉色，使整件作品堅實有力。另外，卡塞德·布蘭恩的「拉瑪一九八四」、卡斯特·藍的「懸瓶」都頗具特色。

東南亞的陶藝活動，近年來有逐漸增強的趨勢，雖然尚在萌芽階段，但在許多熱心作家的推動下，作品的水準已提升不少。香港麥郝妮·凱西的「花瓶」，釉色古樸，曲折的雙耳活潑有趣。馬來西亞伊沙干達·傑利的作品「從實體到……」，是土塊挖空而成的有蓋陶盒，坯土的呈色控制及土塊自然質感的表現均十分恰當。新加坡劉偉仁的兩件陶板作品「天堂之路」、「我」，則是表現自我哲思的陶板作品。

日本的陶瓷製作源自我國，但是近年來的陶藝創作活動却較我國頻繁，日本的陶藝作品，在國際間亦得到一定的評價。這次展覽的日本參展作品計廿二件。伊東慶的白瓷作品「曲」和「波」，是瓷坯刻花的作品，手工細膩，造形簡潔。吉川正道的「碗」是在青白瓷器上刻繪藍色細線，傳統的青白瓷釉藥配上藍色手繪細線，使作品產生明快、清新的感覺。三村和弘的「絞胎大方盤」和「絞胎方壺」兩件作品皆是運用繁複的絞胎技法所做出，技術非常純熟。伊藤公象的「凍裂土 #851」是將泥漿凍結龜裂的自然現象，應用在作品的創作上，另一件作品「白鋁粉固體」則是將白鋁粉參入長石做成方塊體，再將方塊體置入窯內燒製而成崩裂的粉固體，伊藤公象的作品是強調陶瓷材料自然形態的表現。

在這次展覽中，國內部分的參展作品水準已較前為高，從展出的作品中可看出：作者的創作態度較為謹慎，並且重視作品內容的深度及個人風格的表現。如：蔡榮祐的作品「回歸」以沙土上的一堆陶製石塊為表現主題，象徵精神與物質的回歸自然。連寶猜的「假面具的告白」則結合金屬網、木框等素材，表達人性虛假的外表及外在環境的桎梏，顯示人類在現代生活中精神的苦悶。楊元太的「濤」充分把握陶土的材料特性，運用純熟的塑造能力，造形堅實有力，充分表達了海濤的動感與力勁。蘇麗貞的作品「情感是何物」、「刺傷了」，由許多彎曲糾結的銅線分別吊著大小不一的陶製圓盤，象徵人類情感的不安與多變。林瑋瑛的「望鄉」，

作品以鞭轆拉胚成形，上部外翻折口而形成肥厚的口緣，流暢自然的拉胚指痕與斜貼在瓶口的圓弧形提把，配合直立的瓶體與淡紅的釉色，使作品充滿現代感。邱煥堂的作品「無題」，是以四組高脚杯的變色與軟化，做為表現主題，暗示由清醒到陶醉、由理性到感性的意念移轉，使觀賞的人發出會心之微笑。其他的作品中，如：金玫吟的「徨」、張崑的「山水」、「有果實的樹」、及劉得劭的「求」等，不論在材料的選擇或技法的運用上，都相當適切，顯示我國的現代陶藝具有足夠的發展潛力。

陶藝作品因本身材質的限制，不適合長程的搬運，所以，陶藝展大都選擇在近距離的地區內舉行，即使運往國外展出，也大多限於較小體積與重量的作品。所以，真正大型的國際陶藝展並不多見。

這次由國內舉辦的國際陶藝展，計有來自二十一個國家地區一六五位陶藝家的二百餘件作品，連同國內作品，總件數為二百六十六件，可算是中華民國第一次大規模的國際陶藝展。主辦單位的台北市立美術館，在毫無經驗的情況下，克服各種困難，使展覽如期推出，值得喝采。

這個展覽不僅讓國內的大眾得到一次欣賞國外陶藝作品的機會，也給國內的愛陶人士提供了許多值得參考、借鏡的實例。希望經由這次展覽成為一個好的開端，爭取高水準的國際陶藝作品到國內展出，以促進國內現代陶藝的推廣與創作水準的提昇，並增進國際間的陶藝交流與發展。

COMMENTS ON THE 1985 INTERNATIONAL CERAMICS EXHIBITION

By Chen-Chou Liou

Art has been considered the artists' expression of aesthetic perception ever since the Renaissance. The creation is regarded as the essential talent to the artists. After the eighteenth century, artists have not only developed their own style, but advocated liberal expression. They have specially emphasized on true values and basic features of works. These elements form a new artistic thought.

At the same time, variety of materials and new techniques are constantly developed. This is rich in physical contents of modern life and also expands the scope of art creation. With the advent of creation freedom of modern art thought, the selection of materials, the theses of expression, and the ways of display are quite abundant. These elements result in the variety of modern art. Art creation is so free that it breaks fixed forms.

Ceramic art is one of the most ancient form of art for human beings. It has been through a long time that ceramics played a traditional functional role for daily life, and been regarded as one of the important circle of craft. Nowadays, ceramics not only plays it traditional role, but extends the scope of pure art creation. Just as the other media used by artists, clay and glaze used in creation expression are media of ceramic creation. Traditional ceramic creation, influenced by modern art, tends toward the expression of individual style. Ceramic creation has different histories in each country of the world. Forms and decorations are affected by geographical cultures that cause various kinds of styles of ceramic art creation. However, even though ceramic art has been influenced by modern art thought, trends toward expression of individual style, we are still able to see different features of ceramic work from each region of the world.

The 1985 International Ceramics Exhibition, organized by the Taipei Fine Arts Museum, is now showing in the 2nd floor galleries of the museum. Although the participants are limited certain nations, and their works don't absolutely stand for the ceramic style of their own countries, we are still able to observe the features of each region in the world.

First of all, let's talk about the American works. The history of U.S. ceramics is quite short, but there are many people fond of making pottery in this nation. Also it is very popular to set up ceramic courses in colleges and universities. Many museums, cultural centers, libraries and community activity centers usually open the ceramic workshops or seminars to the public. In addition, the American worships freedom and individualism. All of these make American ceramic forms various. The variety distinctly becomes an unique feature of U.S. contemporary ceramics. Examples from this exhibition are as follows:

Kevin Osborn's "Tessere Series I & II" are thrown by dividing each section of porcelain clay overlays. The form is so neat that we can't see the traces between sections. It explains Osborn's cautious attitude and high quality of formative technique. Each color mass is demarcated by black engraving-line. Blue, green and pink colors are air-brushed and inlaid with dyed porcelain. Black mass with white decoration is inserted between the color masses. The whole piece looks very lively and prosperous.

Wayne Higby's landscape bowls are definitely interesting. He leads the viewers' eyes around his thrown and lip of bowls, having visual excitement while moving along the dreamy canyon landscape. We are able to see different views of landscapes from any angle. A variety of low-fired Raku glazes form the colorful surface, the white glaze makes the rim crackle.

Reina Rosebud's "Flying Italian Women" and "Untitled" both are rectangular boxes formed by slab, and they look cute and delicate. Especially the surface drawings, the scraped trace wiped to dim by stains bring forth painting visualization. Those figures are exaggerated and humorous, just like a toy

box. It reminds people of children's carefree imagination.

Judy Miller's "Artist Studio" and "Popcorn in Bed", and Barbara Tipton's "Ohio Sun" are colorfully glazed plates. Paul Mathiev's "Teapot #70 & #81" decorate colorful line patterns on the surface. The color looks fresh and bright.

Besides these works distinguished for their drawing effects, there are also some traditional ceramic works with variation in this exhibition. For example, Russell Kagan's "Amphora" is an American Raku. Tom Turner's "Spouted Vessel" and "Lidded Jar" have his own individual style. Marilyn Levine's "Tribune Bag" & "Wide Black Belt" are very surrealistic works. They truly look like real leather products.

Canadian work is not as colorful as American, but it possesses a sort of peaceful and unadorned beauty. Don Wells's "Basket with Lilax Twig Handle" & "Winged Vessel", decorated with simple glazes, bring the taste of folk ceramic art. However, its shape is just full of modern sense. Leslie Manning's "Alpine Spring", formed by hand wheelthrowing and altered to have a neat surface, is made of white porcelain and clay with high amount of iron. The different ironed clay is fired for various level of shadow which results in the up-and-down effect of high mountain. White porcelain clay portrays graceful scene of sky and snow. Manning has caught the quality of material very well.

Elizabeth Menzies's "Allsorts" is telling a subjective concept. The shape of a cat is used to be body of form and divided into two sides. We can see the cat's back which is mysterious with black tone. The other side is painted with colorful dots on a white background that tells us the tameness and cuteness of this animal.

12 pieces of work from Venezuela are shown in this exhibition. It shows that ceramic creation flourishes in this nation. Gisela Tello's "Untitled", composed of two globes, is made by handthrowing and finished with a small hole on the top. The weight of the two pieces is extremely light. It explains Tello's high technique of throwing. Black non-metallic glaze forms a blur grey-green color that gives an elegant and refreshing appearance.

Martha Cabrujas's "A Traves's del Espejo" is an outstanding perceptive work. Like Salvador Dali's surrealistic work, it describes the loneliness of a fantasy world: a dried lake, land covered by civilization and withered transfigured people. This work is a strict criticism to modern civilization. Noemi Marquez's "Moriolith in White" and Boulton Carolina's "Chief" both are good in material usage.

Britain, France and Germany have totally different styles of ceramic creation. English works are full of a kind of folk taste, like John Foley's "Large Jar" and "Small Jar". He used a wooden kiln to make a natural surface decoration of grey glaze. Sutton Taylor's "Icarus" & "Iuareg" have colorful glaze patterns inside the bowls.

German work is more rational that it always appears kind of cold. Beate Kuhn's "Framed Ball" looks like an armor with a heavy and firm body. Looking at it from any angle, the viewer feels a coldness rising from heart. Antje Briigemann's "Tall Vase with Six Angular Opening No. 1" is mainly composed of lines. The glazed surface is decorated by lined section. Black, white and cardinal colors of glaze are of solemn and rational content.

The Swiss form of work is usually simple and frank. Edouard Chapallaz's "Pebble" is a round-flat vase. Dark glazes result in cardinal and purple colors on the surface. The opening on the top is small and cute. Dominique Grange's "Gangue I & II", made by different porcelain clay and earthenware, emphasizes the contrasting features of clay and glaze. The artist asks for strong contrast effect on the

whole expression.

Italy is an important pottery center in the world. Pottery industry there is a great circle in economic events. Many people like to make pottery, either professionals or amateurs. This reason stimulates many artists devoted to the creation of ceramics. We are very sorry that only two artists took part in this exhibition. Therefore, we can't see the real ceramic style of this nation. Pompeo Pianezzola's "Involvro Inrelucro" is decorated with parallel lined glaze on black slab. A thin metal chip in the center of the surface looks like an immortal poem. Giovanni Valentini's "Faces", composed of four pieces, is tared to total reduction, then condensed to these shapes. By means of the process of physical changes, it gives us a hint of Valentini's creative thought and intention.

Northern European craftwork is simple and frank, too. Their ceramic works always have bright styles. De Jong Hans from Holland provides "Enclosed" which possesses a simple line and arch with irregular opening. The elegant form with a background of blue non-lustred glaze is partly decorated by relief of green and dark-grey glazes. The curving-line on the surface harmonizes form and color. Veronika Poschl's "Sculpture" is a typical Northern European work. Black and white clay are air-brushed on the interior black-and-white color, similar to the Chinese Yin & Yan.

Danish work in this exhibition is mainly functional pots. Bodil Manz's "Square Plate" is molded with slabs. It is not easy to keep the surface so flat while making such a big plate. Straight lines and a neat shape tell us Bodil is good at professional formative technique. She used a hollow mold and moved it for spurting glazes step by step. This formed the relief and colors on the surface. Inger Thing's "Yellow Porcelain Bowl", Richard Manz's "Jar with Lid" and Bente Hansen's "Vase", are all full of traditional ceramic style of Northern Europe.

The history of ceramics in Australia and New Zealand is also short. But many people take delight in making pottery in these two nations. Their technique comes from the other countries of the world. Neill Feldman's "Stoneware Pot", a traditional big-opening vessel, is decorated with modern carving-pattern. Using different stains and slip, Neill applies fluent lineation and various colors between carving-lines. Noel Flood's "Sun Lover" is a particular one. It looks like a bleeding female monster. I guess it is Flood's imagination of a beach scene under the scorching sun.

New Zealand's work is similar to Australian ones. Traditional and avant-garde ones are consistent. Ian R. Firth's "Pohulukawa Vase" has a very full and voluptuous form. Red-brown body with a light green glaze makes it strong and solid. Brian Garside's "Ramarama 1984" and Leonard Castle's "Hanging Bottle" are very outstanding.

South-eastern Asia ceramic activity is gradually increasing in recent years. The level of work is heightened because of a few enthusiastic potters' movement. Katherine Mahoney from Britain provides "Vase" which has a rustic glaze color and vivid bended handles. Singapore's Jalil Isakandar's "From a Solid to a" is a hollow and lidded box. Jalil controls the natural color and the quality of clay very well. Malaysia's Low Hwee Min's slab work, "I'm" & "Road to Paradise" declares his own philosophy of life.

Japanese ceramic production originated from ancient China. But it improved pretty fast, surpassing Chinese achievement at present. 22 pieces are shown in this exhibition. Kei Ito's "Kyoku", with delicate handwork and simple form, has low relief decoration on the porcelain body. Yashikawa's "Omota Bowl" is bright with blue drawing-line on the surface. Mimura Kazuhiro's "Plate" and "Flat-pot" is a high-technique one in complicated 'Marbled Ware'. Kosho Ito's "Frozen Clayey Surface #851" is created by a

natural split situation of frozen slip. Another piece, "White Solid of Alumina", added white aluminum and feldspar together and formed cubes, put them into the kiln, and fired to cracked powder solid. Its intention is to emphasize the natural state of pottery material.

Domestic works in this exhibition are much better than the past years. The potters' attitude of creation is becoming more cautious and emphasizing content depth and individual expression. For example, Tsai Zong-Yo's "Return" puts a stack of ceramic stone together on sand. It symbolizes spiritual and physical return to the nature. Lein Pao-Tsai's "Announcement of Mask" unites metallic net and wooden frame, and expresses human beings' hypocritical appearances and bondages of external circumstance. It shows mankind's spiritual boredom in modern life. Yan Yuan-Ta's "Tides" fully catches the quality of clay. Yang's highly formative technique makes this piece strong and solid. He subtly expresses movement and strength of sea waves. Janny Su's "What is Frames of Mind?" and "Hurt" are composed of many ceramic round plates hanging with banded copper wire. It signifies unstable and variable emotions of human beings. Lin Shan-Yin's "Expecting the Home Town" is formed by wheel-throwing. Thick and big opening on the top, fluent throwing trace, arch handle and erect body with pink color, are elements that make it look so modern. Chyon Huan-Tan's "Untitled" is composed of 4 sets of goblets. Softened form with color variation are its gorgeous characteristics. It suggests human being's concepts from awakening to pleasing, from rationality to perception. The others, such as King Mei-Yin's "Hesitation", Chang Quen's "Landscape" & "A Tree with Fruits" and Liu Ta-Sao's "Searching", are good in material selection and skill achievement. Viewing these domestic works, we learned that we have enough potential to develop contemporary ceramic creation in the Republic of China.

Due to the fragility of pottery, it is difficult to move ceramic work for long distances. Most pottery exhibitions are held in closer areas. International ones always ask for small-size and light-weight works. Therefore, it is not easy to see a big international ceramic exhibition. The 1985 International Ceramics Exhibition, organized by the Taipei Fine Arts Museum, has 266 pieces of works of 165 potters from 21 countries area. It is the biggest international pottery exhibition in Asia since the dawn of history. This new museum overcomes many difficulties to make it successful. It deserves our applause for its efforts. This exhibition provides the general public a wonderful opportunity to appreciate foreign ceramic works, and also gives many references to making pottery. We hope it will be a beginning for Chinese potters to strive for higher levels of work, and absorb more good exhibitions in our country. This exhibition helps not only the promotion of Chinese contemporary pottery, but the development and the exchange of international ceramic creation.