

日本的陶瓷藝術

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日本陶瓷製作的起源甚早，在紀元前3—2世紀左右，便出現了以繩紋作為裝飾的「繩文土器」，稍晚又有燒製溫度稍高的「彌生土器」。其後，隨著與大陸文化的頻繁接觸，中國與朝鮮半島的製陶技術也隨之傳入，使日本的製陶技術有了長足的進步。分散在日本各地的製陶業也因而興盛，於是，逐漸形成著名的日本六大古窯——瀨戶燒、常滑燒、信樂燒、丹波燒、備前燒、越前燒，奠定了近世日本陶藝發展的基礎。

日本傳統工藝的製作，極為重視傳承與地域色彩，陶藝的製作也不例外，各產陶地區均從坯土、釉色、造形及製作技術上，突顯特色，所以，日本各地的陶藝，皆有其特殊的風格。

第二次世界大戰後，工藝製作趨於自由與開放，工藝家開始注重個人風格的表現，所以，在陶藝的製作方面，陶藝家雖然仍是沿襲各地固有的製作技術，但是在造形上力求創新，在紋飾及釉色上力求變化；作者本身也努力表現自己的風格。因此，從近年來日本傳統陶藝作品上，可看出其造形、紋飾、釉色的多樣性。

另一方面，受到戰後六〇年代西方美術思潮的影響，日本少數年輕作陶者展開了革新陶藝運動，這個運動所揭示的是：陶藝作品可以完全不顧陶瓷的實用機能，而與雕刻一樣，只追求純粹的造形表現。這種「前衛陶藝」對當時承襲日本傳統的陶藝界，造成強烈的反應，並群起排斥。但是，在一群勇於打破傳統、接受這種現代造形藝術觀念的作家們鏗而不捨地推動下，經過了數十年來的演變，這種前衛陶藝卻發展成為日本現代陶藝的重要部分。

因此，日本的現代陶藝可區分為下列兩大主流：一是以傳統製作為基礎，而以使用機能為造形中的傳統陶藝。一則是以完全否定使用機能，而以追求純粹造形表現為主的前衛陶藝。

雖然這兩大範疇的陶藝製作，各有其不同的方向，但是可貴的是：他們均能在各自的範疇中，精研陶藝技術，繼承日本陶藝的精神，積極開拓新的陶藝境界，並將日本的感性融入陶藝作品之中，使兩種不同表現形式的陶藝，均能在當今蓬勃發展的日本陶瓷藝術中，並行不悖，共存共榮。

Ceramic Art in Japan

Liou, Chen-Chou

Pottery making in Japan originated at a very early date. Jomon Pottery vessels with their cord-marked decoration emerged around the third and second centuries B.C., with high-fired Yayoi Pottery emerging slightly later. In due course pottery-making techniques from China and the Korean peninsula were introduced into Japan as a result of frequent contact with the cultures of the Asian mainland, bringing enduring progress to Japanese potting methods. Centres of ceramics production flourished all over Japan, and over time the six celebrated ancient wares of Japan — Seto ware, Tokoname ware, Shigaraki ware, Tamba ware, Bizen ware and Echizen ware — came into being and laid the foundations for the development of modern Japanese ceramic art.

In traditional Japanese art, the emphasis on continuity and regional colour is paramount. Ceramic art is no exception, and each ceramics production centre has striking characteristics of its own in terms of clay, glaze colour, vessel shape and manufacturing technique. As a result, ceramic art from each different part of Japan has its own special style.

Since the Second World War, Japanese arts and crafts production has tended to favour greater freedom and openness, with Japanese craftsmen beginning to emphasize their personal style. Although ceramic artists still followed the indigenous manufacturing methods of their locality, they strove for greater originality in terms of vessel shape and a wider variety of glaze colours, and individual potters sought to express their own personal style. This trend accounts for the diversity of vessel shapes, decorative patterns and glaze colours to be seen in traditional Japanese ceramic art in recent years.

Another factor has been the influence of post-war Western artistic ideas since the 1960s, which led to a number of younger Japanese potters initiating a drive to revolutionise ceramic art in Japan. They advocated that ceramic artists should completely ignore a piece of pottery's practical functions and strive solely for pure form, in the manner of sculpture. This avant-garde ceramic art produced a strong reaction on the part of the traditional ceramic art community in Japan, who roundly rejected it. However, thanks to the unbending support of a group of potters who dared to break with tradition and accept such modern formal concepts, this avant-garde ceramic art has evolved over the decades to become a major element in contemporary Japanese ceramic art.

Consequently, contemporary ceramic art in Japan may be classified into two major streams. Firstly there is traditional ceramic art, based on traditional pottery manufacture and focussing on the vessel's utilitarian function to determine vessel shape. Secondly there is avant-garde ceramic art, which totally denies any utilitarian function and is based on the search for pure formal expression.

Although these two major areas each have their distinct orientation, it is remarkable that both in their own way require sophisticated expertise in ceramic techniques, both embody the spirit of Japanese ceramic art, both are actively opening up new avenues in ceramic art, and both incorporate Japanese emotional values into their work. As a result, these two different types of formal expression can successfully coexist and complement each other within the flourishing world of modern Japanese ceramic art.