

# 臺灣陶 世界陶



南非陶瑞斯的花瓶，令人愛不釋手。

世界藝術潮流的變化是快速的，各種陶藝創作技法也因科技的進步而推陳出新，陶藝創作的觀念也不斷改變。因此，與國外陶藝家的交流與作品觀摩，是促進陶藝發展的重要方式。這次由國立歷史博物館所主辦的「一九九二現代陶藝國際邀請展」，正是藉這個國際性的展出，讓國內民衆有機會一窺國際陶藝發展的現況，提供國內陶藝家欣賞與觀摩的機會，並提升我國陶藝創作的國際地位。

現代陶藝六四年代發軔

民國六十年代到七十年代。

是臺灣現代陶藝的萌芽階段；陶藝創作人口不多，陶藝展覽更少，陶藝家在以日用陶瓷生產以及仿古陶瓷製作為主的環境中，默默地從事創作，無論在技術上或觀念上，均靠一股對陶藝的熱愛，自我探索、尋求突破，累積陶藝創作的經驗。在這些陶藝家們的堅持與努力下，奠定了臺灣現代陶藝創作的基礎。

中日聯展啓發創作空間

民國七十年初，由國立歷史博物館所主辦的「中日現代陶藝家作品展」，給予臺灣陶藝界不小的震撼，大家從展出的日本陶藝家作品中，發現到陶瓷材料的另一個廣大創作空間，從而引起臺灣作陶與愛陶人士的一連串省思。這次的衝擊，從表面上看來固然是給臺灣陶藝界一記棒喝，但是從整個臺灣當時的環境來說，這個時期也正是臺灣經濟、社會形態與價值觀念發展到另一個階段的開始，大家已自覺到如何從傳統中走向現代。

民國七十四年，臺北市立美術館舉辦「一九八五年國際陶藝展」，邀請二十個國家地區一百二十位陶藝家的二百多件作品，以及國內一百餘件作品共同展出，可算是臺灣地區首次大規模國際陶藝展。這次展出，顯示出各地不同的現代陶藝風格，也呈現出現代陶藝表現的多樣性。而國內陶藝家參展的作品水準，也已顯然提高，在整個展覽中，與其他國外的作品具有相等的氣勢，這也是臺灣現代陶藝處於比較與學習的階段。

# 共陶然

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## 參加國際大展屢有斬獲

近六、七年來，臺灣陶藝的蓬勃發展，是大家有目共睹的事實，除了各地文化中心，畫廊的陶藝展出頻繁外，在各級公辦美術展覽中，陶藝已被列為獨立展出項目，送件參展作品逐年增加。而從臺灣地區陶藝家作品，參加各種國際陶藝競賽屢有斬獲的表現中，我們亦可相信，臺灣的現代陶藝，已經具有相當的水準。

臺灣地區的陶藝，是建立在建築陶瓷與日用器皿的製作上。而現代陶藝的創作，則是受到國外美術思潮的影響才開始的。尤其在近十年來，由於經濟能力的提高、美術資訊的流入、以及從國外習陶返臺的作陶者大量增加，使得臺灣地區的現代陶藝，呈現出蓬勃發展的氣象。

不少陶藝作品參加國外展出，亦獲得傑出的表現，由此可見，臺灣的現代陶藝，在個人的作品表現上，均有相當高的水準。但是，就整體而言，我們似乎尚未能明確地指出一個明顯而獨立的臺灣現代陶藝風格，這也正是我們應該藉這次國際陶藝邀請展，來共同思考的一個問題。

這項於去年年底在國立歷史博物館國家畫廊展出的國際陶藝展，邀請英國、美國、加拿大、德國、西班牙、義大利、南非、日本、香港等地及國內陶藝家共一百餘件作品共同展出。現在就參加各國現代陶藝的背景及作品風格介紹於下：

## 美國陶藝多元多姿風貌

### ●美國

美國在一九五〇年代就將陶藝帶入藝術創作的領域，由於美國風氣崇尚自由，注重個人風格的表現，所以陶藝創作表現的形式、風格和理念非常多元化，展現出多采多姿的風貌。從這次的展出作品中，可看到造型的多樣化，尤其用色鮮艷大膽，具有強烈的繪畫效果。而從表現的題材方面，也可看出充滿詼諧、隱喻與神秘的特性。

### ●加拿大

比起美國的多采與奔放，加拿大的陶藝作品表現，則顯得較為樸實、保守。在造型上表現得謹慎、工整，色彩也較為溫和、沈穩。尤其重視陶瓷材料的質感變化，意念的表現也傾向於自省式的情感抒發。在參展的作品中，可觀察出加拿大陶藝家不偏不倚的折衷表現形式。

## 英國作品質樸端正厚實

### ●英國

英國的傳統陶瓷工藝，向來具有頗高的水準。但是也許正是有傳統陶藝包袱的存在，所以現代陶藝直到八〇年代才逐漸受到重視。這次參展的作品，主要包括實用、容器與陶塑三大類，作品造型工整、端正、釉色亦較清雅、沈靜，陶塑作品則具有樸質厚實的感覺。

### ●德國

德國也是具有相當陶瓷工藝根基的國家，重視陶藝的發展，在各級學校課程中，均開設陶藝 →

美國邁可「人與魚」作品，  
展現奔放、神秘的多元特性。



加拿大名家  
凱赫呂的電盞，造  
型大膽，用  
色鮮艷，極為搶眼。

課程。在現代陶藝方面，由於具有日耳曼民族的個性，作品呈現較理性的思想，造型與釉色的處理也趨於嚴謹、端正而具有量感。這些特性都可在這次的參展作品中看到。

### 西國施釉圖案瓷磚活潑

#### ● 西班牙

西班牙陶藝製作的歷史相當久遠，尤其在建築上使用的施釉圖案瓷磚，頗為出名。由於西班牙人具有熱情、浪漫的民族個性，所以在現代陶藝表現上也充滿活力，造型的表現極為活潑而富創意。

#### ● 義大利

義大利是個具有悠久文化與歷史的國家，無論在美術、音樂、建築等藝術方面，均有深厚的基礎。而在現代藝術與工業設計方面的表現，也相當出色。現代陶藝的發展自然也頗為可觀。此次參展的作品中，有較傳統的人物、動物陶塑作品，也有較具有設計意味的器皿造型，也有色彩艷麗、造型獨特的創作表現作品，充分展現出義大利陶藝豐富的面貌。

### 南非陶器傳統現代交融

#### ● 南非

南非的原始實用陶器，固然有其重要的地位，但是現代陶藝的發展，亦不能忽視。由於地理位置及美國殖民文化的影響，作



品呈現出傳統與現代相互交融的趣味。從這次展出的作品，可看到以傳統非洲圖案，裝飾在英國式的器皿上，也可以看到器具上活潑鮮艷的釉色表現，以及幽默、諷刺的人物造型，呈現出多采多姿的特有風貌。

### 日本專家展現沈靜風格

#### ● 日本

日本陶藝的基礎深受中國、朝鮮半島的影響。但是由於地理上的區隔，與日本文化的形成與發展，陶藝也形成了獨立的風格。尤其因為重視傳承與地域色彩，日本陶藝亦呈現許多不同的面貌。隨著二次大戰後西方美術

思潮的影響，日本的現代陶藝也開始萌芽。經過二十年來的發展，也具有相當高的水準。這次參展的作品，涵蓋了老、中、青三代陶藝家的作品，呈現出的面貌也是多元性的，不過在創作表現上不似歐美的活潑奔放，反而突顯出沈靜、樸質的日本風格。

#### ● 香港

香港因地緣的關係，現代陶藝的發展深受大陸石灣、臺灣，以及歐美的影響，所以作品所呈現出來的面貌也是多樣性的。目前由於香港政府大力推展陶藝，加強各級學校的陶藝教學，所以現代陶藝在香港的發展是可期的。(轉載自中國時報)

# Ceramics of the World Unite!

Story: Liu Cheng-chou

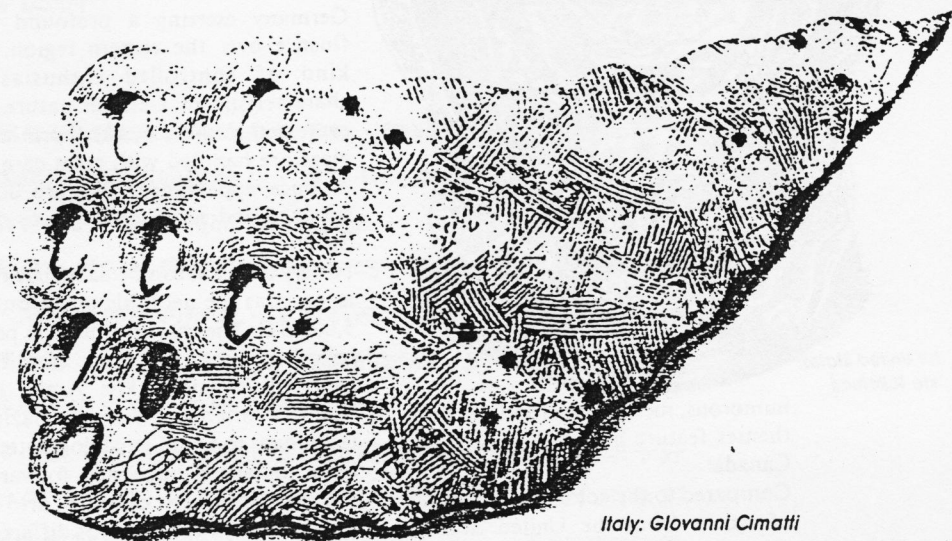
Pictures: National Museum of History

The rapid changes that have been occurring in world trends in the creative arts in recent years have been matched by the development of techniques in ceramic art as it keeps pace with innovations made in science and creative concepts. If Taiwan is to enhance the development of its own ceramic art, however, exchanges with foreign artists and observation of their creative works have become necessary activities.

The 1992 International Invitational Exhibition of Contemporary Ceramic Art, sponsored by Taiwan's National Museum of History, is running between November 12 and December 25 of this year. It is hoped that this will provide an excellent opportunity to show the people of Taiwan current developments in international ceramics, give Taiwan's artists a chance to look at works by foreign artists and promote the international status of Taiwan's own ceramic creations.

The decade 1971 to 1981 was a budding stage for Taiwan's modern ceramic art. There were not many creative artists around at that time and ceramic exhibitions were even more scarce. In those days, most artists worked in an environment dominated by ceramics produced for everyday use and imitation antiques. No matter whether in technique or artistic concepts, artists were left to search around for themselves, accumulating creative experiences and searching for breakthroughs on their own. It was only their persistent struggle that eventually led to the establishment of a firm foundation for Taiwan's contemporary ceramic art.

In the early 1980s, Taiwan's ceramic circles were given quite a jolt by the holding of the Chinese and Japanese Contemporary Ceramic Exhibition, sponsored by the National Museum of History. People found a vast, alternative creative space in the



Italy: Giovanni Cimatti

Japanese ceramic works they saw displayed. On the surface, this shock was a revelation for most artists, but it also came at a time when the economy, society and values of Taiwan had just entered into a new stage of development. People had already begun to realize the need to move from tradition to modernity.

In 1985, the Taipei Museum of Fine Arts organized its own International Ceramic Exhibition. Some 120 artists were invited from 20 countries to display more than 200 works, with more than 100 works from Taiwan's own artists. This was the first large-scale exhibition of its kind ever to be held in Taiwan. The exhibition successfully showed people what styles of contemporary ceramics existed in the various countries of the world and demonstrated the multi-faceted nature of the medium. It was also revealed that the standards of participating artists from Taiwan had greatly improved and that they now showed no marked inferiority when compared with their counterparts overseas. This was very much a period of learning for Taiwan's ceramic artists.

Taiwan's ceramics have been mainly based on architectural finds and utensils for daily use. As for contemporary ceramic art, this is heavily influenced by foreign artistic concepts. In the last ten years, especially, due to people's increasing

economic power, more access to artistic information, and the return of numerous ceramic artists from overseas, contemporary ceramics in Taiwan have prospered and many artists are performing outstandingly well in international exhibitions. It must be said, however, that Taiwan has not developed its own unique and characteristic contemporary style. This is a question of paramount importance that we all did well to ponder over during the 1992 International Invitational Exhibition of Contemporary Ceramic Art.

The exhibition extended invitations to ceramic artists from Britain, Germany, Spain, Italy, Canada, the United States, South Africa, Japan, and Hong Kong. A total of more than 300 works were displayed.

The particular backgrounds and styles of the participating countries are as follows:

#### The United States:

The United States brought ceramics into the realm of creative art in the 1950s. Due to the fact that the United States holds a high respect for individual freedom and places great emphasis on personal artistic style, the form, style and concept of its ceramic works tend to be varied and multi-functional. From the 46 works on display, we saw numerous artistic forms combined with gorgeous bright colors that leave us with a painted effect. As for the expression of subjects, →



the United States:  
Kio Takamori

humorous, metaphorical and mystical themes feature heavily.

#### Canada:

Compared to the color and liveliness of works from the United States, those from Canada appeared more conservative and frugal. Forms were neat and precise, while color was moderate and subdued. Canadian artists place great emphasis on changes in the texture of their medium, and the ideas expressed inclined towards feelings of introspection. Among the 22 works on display, there could clearly be seen the various movements and traditions through which the country has passed. It was Canada's pioneer folk potters who established its earthenware aesthetic, which has now matured into its present sophisticated ceramic forms.

#### Britain:

British bone china dominated the market in fine production ware for many decades, while studio ceramics remained virtually non-existent before the 1920s. Due to this burden of tradition, modern studio ceramics only very gradually became real collectables up until the 1980s. At a glance, it may seem that British ceramics were not as impressively expressive as works from America, but it is also clear that the British transition from production ware to individual studio works has firm roots and is well nourished.

#### Germany:

Traditional wares and historic kilns are well preserved, while manufacturing techniques are passed on through an apprenticeship system. Ceramic

courses are taught at all levels in schools. German reunification has given a big boost to the ceramic art community, with the free creativity that flourished in former West Germany exerting a profound influence over the eastern region. A kind of controlled enthusiasm, characteristic of German nature, is expressed in these works. Form and glaze are handled with great care to produce appearances that are both subdued and solid.

#### Spain:

Pottery in Spain can be dated back to as early as the neolithic era, around 5,000 B.C. The true revolution in pottery, however, took place after the Moorish invasion. The Arabs introduced oriental glass and glazing techniques to Spain, enabling pottery there to take a huge step forward. Twentieth-century ceramic art in Spain displays a number of different styles, both in its manufacture and concepts. Ceramic art today follows two distinctive routes of manufacture of vessels for utility on one hand, and ceramic sculpture, or creation of aesthetic forms, on the other. With its enthusiastic and passionate nature, Spanish art expresses endless energy as it demonstrates a lively and creative style through both form and color.

#### Italy:

Italy's long historical and cultural background has influenced its art, music, and architecture over the ages and continues to have a profound effect on its contemporary art and industrial design. In recent years, the Italian ceramic art community has actively promoted contemporary ceramic art, and the latest creative works from all over the world are always attracted to Italy by its biennial international art competition. The Italian works on display in the Taiwan exhibition consisted of sculptured human figures and animals produced by relatively traditional methods. Some pieces also reveal the texture and potential of clay and glaze, while simplicity in contour, brightness in color, and uniqueness in form all demonstrate the enthusiasm and liveliness of the southern Europeans.

#### South Africa:

As with other primitive cultures around the world, utilitarian pottery

has long held an important place in the native culture of South Africa. But contemporary ceramic art has not been considered important until the last 20 years. In recent years, following the introduction of post-modernism into South African society, its modern ceramic art has ascended to a status almost equal to that of Britain and the United States. Among the works on display, we could see that some artists have chosen to continue their tradition of rustic pottery while mixing it with contemporary design. Others applied African designs to decorate what are purely English utensils, stressing the uniqueness of colonial culture. In ceramic sculpture we found new versions of native masks, innovative expressions of primitive rituals, traditional legends, and supernatural figures or animals.

#### Japan:

Since World War Two, the arts in Japan have tended to favor greater freedom and openness, with artists beginning to place more emphasis on personal style.

Contemporary ceramic art in Japan may be classified into two major streams: traditional ceramic art, focusing on the utilitarian functionality of vessels, and avant-garde ceramic art embarking purely on a search for the expression of form. The resulting situation is one in which these two traditions can coexist and complement each other in the flourishing world of modern Japanese ceramic art.

#### Hong Kong:

As "Pearl of the Orient," Hong Kong has always been open to influences from the outside world, but its dense population and tight security laws have meant that ceramic art in the colony has been hampered by difficulties. Under the influence of Mainland China, Taiwan, European countries, and the United States, ceramic art in Hong Kong has come to display an extremely diversified appearance. Because the government has made great efforts in the promotion of ceramic art education and courses in ceramic art are offered at all levels of schooling, it is widely expected that there will be a great flourishing in Hong Kong's ceramic art.