

台灣陶藝的轉化與蛻變——北縣陶藝展的迴響

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陶展形式的振衰起弊

台灣陶藝經過二十餘年來的發展，已成為藝術創作重要的項目之一，這些年來在各公立美術館、文化中心，或私人藝廊，舉辦陶藝展出的次數十分頻繁，在展出作品的質與量上，都已達到相當的水準。不過，在近三四年來各種陶藝展出活動的頻率明顯降低，甚至有相關陶藝活動的媒體報導，也有減少的趨勢。這種現象，在表面上看起來，似乎與其他藝術作品一樣，起因於世界性的景氣不佳，造成藝術市場低迷的影響所致。而實質上可以觀察出來目前的台灣陶藝，不論在製作技巧、創作觀念與風格的表現上，都面臨重要的轉變關鍵時刻，這是亟待陶藝界、文化界乃至於社會大眾，一起來共同思考、關切的問題。

就陶藝展覽的展出形式而言，長期以來都是以單件作品錯落地放置於展場之中，如同單件的雕塑作品一般，呈靜態形式的展出。這樣的展覽型態，固然能將陶藝作品的視覺效果與藝術特性，清楚地呈現出來，但是，無形之中，卻也將陶藝與人類原有的那份親切感，疏離開來。因此，這種展覽形式，從長遠看來其實對陶藝的發展是不利的。

本屆台北縣陶藝展，在策展人簡明輝的費心策劃之下，針對一般陶藝展覽的盲點與缺失，加以改善，突破單一作品徵件評審的做法，採取更主動積極的邀展及提案審查方式，徵選出符合展現陶藝特質的作品參加展出，如此不僅讓陶藝作品的呈現，具有更寬廣的氣度，同時也由於觀賞者的參與和融入，而使得展出活動變得多彩多姿。

這次的展出作品之中，大約可分為兩種類型：一種類型是屬於靜態展出的作品，展出者將陶藝作品結合文化中心的展示空間，並結合多種媒材及營造聲、光效果，以表現陶藝創作新的可能性。另一種類型是陶藝作品結合互動式的展出活動，將作品經由作者的活動設計，讓觀賞者接觸、移動、操作陶瓷作品，大眾透過這種直接參與的活動，可分享創作者的經驗與成果，並藉以強調陶瓷與大眾的密切關係。在此，就展出的作品提出個人的淺見。

獨立意識型態的聯展

楊元太的作品一向具有厚實的量感，造型簡潔有力，作品的表面處理在自然、粗獷中，又有帶著一些人類感性的流露，所以在單純的陶土塊中呈現堅韌的生命力。這次所展出的作品「對峙後的寧靜」，是以多件單一造型作品放置於大量交錯的枕木堆與稻穀中，讓觀眾隨著枕木堆置形成的動線，逐一欣賞兀立其間的陶瓷作品。由於作品放置位置高低不同，也有遠近之分，所以每件陶作均有其不同的觀賞距離，同時也能感受到不同作品間的呼應、交錯關係，透過陶作彼此的位置及整體空間的對應，觀眾感受到對峙的對立性，以及對峙後的氣氛，感受棋藝中兩軍交戰的情境。

在「對峙後的寧靜」作品的對側，是黃惠美的「邊際之間」，是以綠色塑膠管、鋼條、石塊、青草等素材，搭配燈光照明形成綿密的線條組合，透過線的規劃與面的起伏波動，表達生命的活力與韌性。本作品在乍看之下，與陶並無任何關聯，作者是企圖將花藝創作透過展示空間的延伸，與隔鄰「對峙後的寧靜」作品巧妙結合，相互比照對應，提出「陶」與「花」關係的另一種思考。

徐永旭的「你、我、樂章」作品，是以手工壓模成形方式，製作大量人頭面具，用透明絲線以不同高低密集地懸吊於空間中，形成飄浮狀態，而因空間中空氣的流動，使陶製面具各自轉向、擺動，宛如芸芸眾生在大群中互視、尋覓，遠望則似人潮匯集的熱鬧人海。作品在設計中是讓面具因空氣的流動而擺動互撞，產生清脆悅耳的聲音，增加作品的發聲效果，但是因作品佈置地點為透空的挑高空間，風吹過大時，陶製面具反因互撞而破損，破片散落一地，意外地增添另一種結果。

林妙芳的作品「魚／水之歡」則是以大量的陶魚，分別放置在空間中、透明管中及玻璃水箱中，象徵在現今環境中魚類所處各種環境。作者將這批大小不同、型態各異的陶魚，分別營造出讓觀者參與的動態撈魚空間、可駐足觀賞的視覺空間以及提供自省的冥想空間，以這三種不同情境，讓觀者透過水、魚與空間的交錯呈現，重新省思人與自然環境的關係。

賴純純的作品「供養關係」，是藉陰陽五行循環轉化的論點，敘述人在宇宙中的生成與幻滅；分析結構五行：金→木→水→火→土循環相生、相剋，形成宇宙生成的元素關係，人是在此供養關係中形成小宇宙，供養了人的精神與肉體。作品中以陶器的恆久不變與人的生成死滅為相對照，說明陶器在人的生命循環中扮演了全程的參與與見證。從桌上的碗盤到排泄的便器，處處存在陶器的影子，也表露了人體的循環關係。作者認為「陶器時代」所代表的是人類文明的生滅與文化的增減，也是人的「存在」的見證。

滿足各項感官的藝術呈現

「陶棋英雄會」是以大眾熟悉的棋奕活動為主題，以陶土製作大型棋子，放置於大型棋盤上，供觀賞者進行棋奕競賽。作者對於陶質棋子的設計十分用心，每個棋子除了以圖案、符號表現出其「身份」外，對陶棋造型風格的表現、質感的處理亦相當講究，讓大眾在遊戲中親近陶瓷。相同的，「霹靂陶陣一過五關斬六將」作品，則更進一步擴大觀眾參與作品的方式，將活動設計成書、畫、棋、茗、花等五大關卡，並在各關卡中設計各種題目，由觀眾組隊答題闖關。各關卡中分別以石頭質感做出硯、印、棋等陶製文具，讓參與活動者在遊戲歡樂之餘，亦能感受到文人風雅情趣，同時體驗陶瓷在日常生活中的應用。

此外，「陶藝樂器發表會」是結合陶藝與音樂的展演活動，由陶藝家唐國樑與國樂演奏家莊鶴鳴共同合作，以精巧的陶瓷製作技術，結合現代樂理及音韻，研製出以高溫燒成的「埙」，將這種原本是中國最古老樂器之一完整地呈現出新風貌。展出期間配合國樂演奏會同時發表，開啓音樂與陶藝共同合奏的另一個新樂章。

同樣以展演形式呈現的林蓓菁作品「穿的好土」，從作品標題上便顯示出語彙上有趣的雙關意義，暗喻陶土原始性與時代性的交錯。作者企圖將極具流行特性的衣飾為主題，結合傳統的陶瓷素材，呈現陶土從生材到熟材的可塑性、非可逆性，以及與其他材質間的調合性與衝突性，藉以探討「陶」的可能。作者用不同的陶土形式製作出服飾，並由模特兒穿著展示，顯示動態的視覺效果。動態展示後再以靜態方式，將所有表演用的陶製衣飾，連同原設計圖及製作過程等相關資料，加以佈置展出，以喚起更多觀賞者對陶瓷可能性的省思。

這次展覽中唯一不具完整型態的「作品」，便是李亮一所提出的「遊戲煙雲」與「凹凸進行曲」兩件活動企劃。「遊戲煙雲」是由主辦者提供素燒陶珠，並準備空鐵罐、木屑等器材，帶領參與者進行煉製陶珠的活動，煉燒完成後並將煆妥的陶珠，依濃淡效果排列串成項鍊，配掛身上即成為裝飾品。參與活動者可親身經歷煆燒的奇特經驗，並分享陶瓷創作的喜悅。

「凹凸進行曲」的活動是先讓參與者在黏土板上，利用物件隨意壓印成凹板，然後將石膏漿倒在凹板上，待石膏漿凝固後再將黏土板剝離，石膏板上便出現與黏土凹印痕對應的凸出圖樣。如此可讓參與者藉著陶瓷媒材的實際操作，體驗陰陽虛實的視覺轉換。同時，在石膏凸板完成後，集合由參與者製作出來的石膏板，安裝於正立方體木箱上，再將木箱相疊組合而成大型景觀雕塑作品，所以參與者更可藉此感受到整個作品與視覺空間的相互關係，體會公共藝術的本質。

落實生活，放眼未來

總之，這次陶藝展突破了長期以來的陶展形式，從開放性、生活化的視角，探討陶藝與人的關係。在此陶藝發展停滯不前的時期中，能讓我們對陶藝的思緒沈澱下來，重新釐清陶藝創作的本質，開拓對陶藝創作視野的深度與廣度，並思索如何加強社會大眾對陶藝的喜好，增進陶瓷製品在日常生活中的普及化，以奠定陶藝發展的基礎，及累積陶藝創作的實力，如此，台灣陶藝才能跨出躊躇，邁向新的境地。

明年七月，籌建已久的「台北縣立鶯歌陶瓷博物館」將隆重開幕，配合這座新博物館的落成啓用，該館籌備處目前正積極籌辦陶瓷主題展、現代陶藝展、陶藝座談會及國際陶藝工作營等各項系列活動，企圖從各種層面上探討當前陶藝的不同課題，這將是台灣陶藝發展歷程中的重要大事，盛況可期。我們衷心希望：由於「台北縣立鶯歌陶瓷博物館」的落成啓用與順利營運，能進一步落實台灣陶藝的健全發展，為台灣陶藝開啓康莊大道。

Transformation and Evolution of Ceramic Art in Taiwan:

Reflections on the Taipei County Ceramics Exhibition

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The Rise and Fall of Ceramic Exhibition Forms

After more than two decades of development, ceramic art in Taiwan has already become one of the most important areas of artistic creation. Indeed, over the last few decades there has been a marked increase in the frequency of ceramics exhibitions at a variety of exhibition venues, ranging from public fine arts museums to cultural centers and even private art galleries. At the same time, the quality and quantity of works exhibited has both achieved and maintained an impressive standard. This having been said however, over the last 3-4 years there has been a clear decline in the number of ceramic art related exhibitions, and stemming from that, a fall off in the number of reports on such activities appearing in the media. On the surface it would be easy to dismiss this relative decline as merely a reflection of the wider global economic downturn that has depressed the market for all forms of art. However, the malaise goes much deeper than that. As such, it is no exaggeration to say that whether in terms of production techniques, creative ideas or style, ceramic art in Taiwan currently faces an important turning point in its development.

For many years now the preferred display method for ceramics has been to locate individual pieces, apparently at random, throughout an exhibition area. In this way, they are displayed as individual static works, almost like isolated, detached sculptures. However, whilst this approach certainly highlights the full visual effect and artistic nature of ceramic work, it also imperceptibly reinforces an impression of disassociation, deconstructing the previously intimate relationship between man and pottery. As such, it is impossible to escape the conclusion that over the long term this exhibition format has ultimately proved counterproductive to the development and maturation of ceramic art.

Jian Ming-hui, curator of the recent Taipei County Ceramics Exhibition, worked hard to avoid the shortfalls and omissions of many previous exhibitions of ceramics, introducing a number of interesting changes in the process. Chief amongst these was the movement away from a system where a request for pieces is made which are then evaluated by a jury, towards an altogether more proactive invitational and project approval approach. This facilitated the selection of works best able to display the character of ceramic art. In this way broader scope was given to the ceramic pieces on display and by allowing direct audience participation, the whole event was made that much more varied and colorful.

The pieces shown at the recent exhibition can be broadly divided into two categories. One was a group of static works, where the exhibitor sought to integrate the pieces being displayed and the exhibition space at the Cultural Center, combining a variety of materials with sound and lighting effects, to express new possibilities in ceramic art. The other category was a group of works that made use of a more interactive display approach. As such, these artists designed activities that allowed the audience to touch or move the works or to participate directly in ceramic events. Through such direct participatory methods, the audience was able share the artist's experience and sense of achievement, which was in turn used as a vehicle to highlight the intimate relationship between pottery and man. At this juncture I offer a few comments of my own, by way of an introduction to the various works exhibited.

Group Exhibition of Independent Ideologies

Yang Yuan-tai's pieces always possess a strong sense of volume, crafted into simple and direct yet powerful shapes. Although the surface treatment of these works is natural and unrestrained, it also reveals a sense of human emotion. It is this quality that, within the simple pieces of pottery clay, gives testament to the tenacity of life. His contribution to this exhibition, "After being Opposite, There is Silence Everywhere", is made up of many individually shaped works, placed amongst a series of criss-crossed railway sleepers and rice husks. This allows the audience, as it follows the lines of movement mapped out by the piles of sleepers, to appreciate the ceramic works scattered between these upright structures. Because the pieces are placed at different heights and distances, each one is given its own individual distance within which it can be appreciated. At the same time, such an arrangement also makes it possible to sense the echoes and interweaving relationship between the different works. Through the different positions of the ceramic pieces and the overall spatial effect of the work, the audience experiences the sense of antagonistic conflict and the post conflict atmosphere on a more personal level. It almost feels like two armies doing battle on an improvised chess board.

Next to "After being Opposite, There is Silence Everywhere", is Huang Hui-mei's "Between Boundaries". This work is made of green plastic piping, metal strips, stones, grass and other materials. Together with the work's lighting a meticulously detailed combine of lines is created. The planned lines and undulating surfaces successfully convey the vitality and toughness of life. A first glance at this work however, leaves one a little perplexed because there is no clear connection to the exhibition theme - ceramics. On further reflection though, what the artist attempts is to form an ingenious link with the neighboring piece "After being Opposite, There is Silence Everywhere", through an extension of the display space, utilizing floriculture. In turn, this mutual contrast also presents us with another element to consider – namely the relationship between Ceramics and Nature".

Hsu Yung-hsu's work, "You, I and a Movement employs a hand operated press mold to mass produce face masks. Transparent silk thread, is then used to suspend these from the ceiling at different heights, all concentrated in a single display area, which creates a scene of floating images. Moreover, the flow of air through the exhibition area also causes the ceramic masks to spin or sway. Just as in real life people look at or for each other in a crowd, though from a far it is just a confused mass of humanity. This work was designed so that the masks would sway in the breeze and collide with each other, thereby enhancing the sound effect element of the work, by creating a pleasant clear and melodious noise. However, it was later found that placing the masks high to ensure interaction with the breeze often caused them to be damaged whenever the wind blew too hard. On occasion they even smashed and broken pieces fell to the ground, which whilst totally unexpected added yet another intriguing element to the overall effect. Lin Miao-fang's work, "To Live in Harmony Like Fish and Water", is made up of a larger number of ceramic fish hung from the ceiling, in a transparent tube and a glass water tank. This symbolizes the different environments fish experience in the modern world. The artist uses ceramic fish of varying sizes and type to construct a dynamic space in which the audience is invited to participate by angling for fish, a visual space where people can stand and appreciate the work, and a space for self-reflection and meditation. Through these three very different scenarios members of the audience are encouraged to reflect on the relationship between mankind and nature, stimulated by the interaction and over-lapping of water, fish, space and the exhibition music.

Lai Tsun-tsun's work, "To Form a Connection by Providing", utilizes the theory of cycle and transformation contained in *Yin* and *Yang* and the five primary elements to narrate man's growth and disappearance in the universe.¹ The analytical structure of the five elements: The cycle of metal ? wood ? water ? fire ? earth is both mutually promoting and restraining, forming all the elements necessary for growth in the universe.² It is within this relationship of consecration that each person establishes their own small universe, nourishing both the body and spirit. The piece contrasts the eternal unchanging nature of earthenware with the growth and death of man, highlighting the fact that ceramics are direct participants in and witnesses to the full course of the human life cycle. Earthenware objects are everywhere evident in daily life, from the cutlery we use to eat to the water closets used to dispose of excreta, revealing the cyclical nature of the human body. The artist feels that the "Earthenware Era" exhibition represents the growth and disappearance of human civilization, the progression / regression of culture. In other words, these objects are physical witnesses to man's "existence".

An Artistic Performance to Satisfy the Senses

The main focus of, "Ceramic Chinese Chess", is the popular game of chess. Giant clay pot chess pieces are created by the artist and placed on a giant chess board, for the specific purpose of allowing members of the audience to experience what it feels like to play a game they are so familiar with in such an unfamiliar setting. The artist has been particularly detailed in designing these chess pieces. But in addition to the patterns and symbols that cover each piece and represent their individual "identities", he has pays much attention to the style, shape and surface texture of the individual chess pieces. In this way the game is used as a vehicle to bring the audience closer to the world of ceramics. The piece "Family Day" expands even further the level of audience participation. The ceramic chess pieces are divided into six groups each one a family (both parents and children). There are also five barriers; books, pictures, chess, tea, and flowers, with various questions designed for each section, which the groups must answer correctly before being allowed to pass to the next barrier. Each section also has ink stones, chops and chess pieces all made out of ceramics with a feel of stone, which ensures participants go away with a sense of culture. In addition, the "Ceramic Art Musical Instrument Fair" constitutes an exhibition event that combines

ceramics and music. The ceramic artist Tang Kuo-liang and the Chinese music performer Chuang Ho-ming cooperate to combine modern musical theory and phonology. Through the application of ingenious ceramic production techniques, they create a high temperature ceramic "Hsun", giving what was originally one of the very oldest of Chinese musical instruments a completely new appearance.⁵ Classical Chinese music is played during the exhibition of the work, opening up a further movement, wherein music and ceramics are combined in a single performance.

Lin Pei-ching's work, "Earth Ware", is also displayed through performance. The title of the work is an interesting play on words, an allusion to the way in which the primitive and modern nature of pottery clay overlap. The artist takes as her theme the most fashionable of clothing styles, which she combines with traditional ceramic materials, thereby focussing on the flexibility and inflexibility of pottery clay from rough material to molded form and the way in which it both complements and conflicts with other materials. This is then utilized as a vehicle to discuss other possibilities inherent in ceramics. The artist produces fashionable clothes from different ceramic forms and has models display these as if at a fashion show, creating a dynamic and dynamic visual effect. The mobile part of the exhibition is followed by a more traditional static component, where the ceramic clothing worn by the models is exhibited together with materials relating to the original rapid design process. The motivation here is to encourage people to think more about the untapped possibilities in ceramics.

The only "pieces" in this exhibition not entirely complete are the two activity plans, "At Play" and "Concave and Convex", proposed by Li Liang-I. In "At Play" the organizers provide members of the audience with clay plate beads, whilst preparing empty cans and wooden chips as kiln fuel, guiding them in baking their own ceramic beads. When the beads are sufficiently baked they are strung together in necklaces to be worn as an item of ornamentation. In this way those participating in the activity experience first hand the special experience of clay baking and enjoy on a more intimate level the process of pottery creation.

As part of the "Concave and Convex" activity, members of the audience are first allowed to take any object and make an imprint of it in a block of clay. Gypsum is then poured into the concave impression. When this hardens the clay block is peeled away and what is left is a convex gypsum image that corresponds exactly to the concave shape in the clay. In this way participants experience first hand the visual transformation of *Yin / Yang*, real / unreal, through their own physical manipulation of ceramic media. At the same time, after the gypsum convex ceramic images are completed, they are collected together and placed in wooden cubes. These are then piled up to form a large landscape sculpture. Participants are therefore able to use this as a way of appreciating the interactive relationship between visual space and the full piece, thereby experiencing the very essence of public art.

Art in Life, Looking to the Future

In summary, this ceramics exhibition has successfully made a break with display approaches popular for many years and focussed more on discussing the relationship between man and ceramics, from a perspective of openness and relevance to life. In a period when the development of ceramic art appears to have almost come to a standstill, this exhibition precipitates new ways of thinking about such art. It makes us clarify in our own minds the essence of ceramic creativity and therein helps to both deepen and broaden our vision and understanding of it as an art form. Simultaneously, it also makes us consider how best to strengthen public interest in ceramic art, whilst fostering the more widespread use of pottery objects in daily life. This establishes an impressive foundation for future development, whilst better focussing attention on the creative development of ceramics. Clearly, this is the only way for Taiwan to break out its current stagnation and move boldly on into a new era.

In July 2000, the long planned "Taipei County Yingko Ceramics Museum" will be officially opened. In concert with its completion, the Museum Preparatory Committee is currently planning a series of events, which will include; a ceramics theme exhibition, a modern ceramics exhibition, a ceramic art seminar and an international ceramics camp. The aim is to discuss the current condition of ceramic art from a variety of different levels and issues. This will certainly be a major event in the future development of ceramic art in Taiwan, and a grand occasion to be enjoyed. We sincerely hope that the opening and smooth operation of the new "Taipei County Yingko Ceramics Museum" will play a key role in promoting such development and thereby open up new pastures and potentialities for the future of this traditional art form in Taiwan.