

陶瓷是人類古老的工藝製作之一，最早的陶瓷是土器，燒製的溫度不高，易於滲水也容易打破，這類土器中除了部份為祭祀用或陪葬用的土偶、神像外，大多數是做為烹煮食物、儲存或裝盛生活材料之用，是早期人類生活中的重要器具。就製作年代而言，這些壺、罐、甕、缸等器物用黏土製成後，再加以燒成樸素的容器，這類器物早在以獸獵採集為中心的人類原始時代，就以發展出來，到了農耕時代更為普及，成為日常生活中不可或缺的實用器具。

隨著數千年來人類社會文化的變遷與生活形態的演進，各種陶瓷製作技術持續地進步發展，陶瓷造形與釉彩變化也不斷地推陳出新，使得陶瓷在人類生活中的應用日益廣泛，而為了因應各種不同需求所製作出來的陶瓷器物，更是豐富多樣。同時，也因為長期以來陶瓷與人類生活的實際關係，陶瓷器物對於反映當代生活背景的特性，也就顯得相當忠實而貼切了。在世界各地的考古研究中，倚賴出土的陶瓷器物，而能釐清昔日人類活動形態的例証頗為常見，這也証明了陶瓷在人類活動中，具有反映生活背景的時代意義。

長期以來「陶瓷」便是碗、盤、杯、壺，或瓶、甕、缸等日用器物的總稱。時至今日，陶瓷器也仍然是現代生活中必備的用品，甚至更擴大到建築、室內裝潢、衛浴設備、機械工具、醫療器具、電氣材料、化學用具、電子製品、航太工業等，由此可見，陶藝在當今的人類生活中，尤其格外具有明顯的時代意義。除此之外，由於近世以來人類在文化、藝術方面的活動大量增加，陶瓷也在藝術的表現上扮演著極為重要的角色，在世界各地不同的人類文化藝術活動中，陶瓷以其豐富的造形與多彩的釉色，留下許多精彩的藝術珍品。

現代陶藝的興起是第二次世界大戰以後才開始，至今不過四十餘年的歷史，不過歷經數十年來的發展，今天的現代陶藝在國際藝術的領域中，也已經成為重要的藝術創作項目之一。在現代陶藝創作中，一般可分為實用陶瓷器的製作與純粹造形表現的陶塑製作兩大類。實用的陶瓷器除了要達到在實際使用上的機能要求外，在造形與釉色上則必須強調創作者的自我風格。而純粹造形表現的陶塑製作，除了在造形、釉彩、質感上必須符合美學要素外，創作者本身的意念表達也要十分明確。然而，由於陶藝由實用的工藝製作，發展成以抒發個人意念與情感的造型表現，其間是有相當大的本質差異，所以，習慣於以傳統實用的角度，來欣賞陶藝者，經常無法理解現代陶藝作品中所表現出來的真正意義。在此，就形形色色的現代陶藝創作表現中，依照不同的作品形式、創作理念、表現手法加以歸納分析，以釐清現代陶藝表現的特質。

一、從陶瓷的「實用」觀點出發

對於陶瓷的製作，人類長期以來就已發展出各式各樣的器物造形，不但使用方便，其造形的優美與色彩的豐富，也都發揮到極致。而在當今的藝術創作中，個人理念的表達與風格的呈現，是作品重要的價值所在，因此在現代陶藝中，對於實用陶藝作品的創作，雖然有些仍是依循傳統的陶瓷器造形做為基礎，但是在作品的造形觀念與釉色運用上，作者十分強調個人的特色及情感的呈現。有的在優美的器形上表現個性化的釉彩或圖案；或以獨特的造形搭配特殊的釉色與質感，所以在現代陶藝的實用陶藝作品中可充分感受到作者在造形、釉色、圖紋、質感之間的巧妙安排，透過個人風格的融入，使作品超越陶瓷的實用機能而成為藝術表現的主體。

另一方面，基於陶瓷具有「實用機能」的原始宿命，而引起現代陶藝創作中對陶瓷「實用」與「非實用」的探討。因此有些作者從陶瓷的「實用」觀念出發，創造出看似陶瓷器的作品，而實際上「實用」的可能性不大，甚或是完全無法使用的「器物」造形，這類作品常綜合器物的「實用」要素，卻做出非實用的陶瓷造形，藉著人們對「實用器物」的固有概念，造成「概念」與「實際」的相互矛盾，並透過這種

「逆說」式的表現手法，讓人們重新省思「器物」的意義。

二、陶瓷的造形與光影變化

在立體造形表現中，單純的幾何造形在視覺上往往造成強烈的印象，尤其當光線投射在這類作品上時，所造成的光影變幻是極為豐富多變的，所以雕塑家常運用單純的幾何造形創作作品。在現代陶藝表現上亦復如此：陶藝家常利用黏土豐富的可塑性，結合適當的成形技巧，創作出形狀簡潔有力的造形。而陶瓷材料的表面具有特殊的質感與釉面，充滿微妙的光影效果，可讓陶瓷造形表面的光影變得豐富而多彩。同時，許多陶藝家也利用這種豐富的光影變化，及陶瓷造形所易於架構出來的穿透空間，結合視覺的慣性原理，在作品上呈現視覺上的錯覺現象，使作品在三次元空間中因陶瓷造形的光影變化而產生視覺幻象。這種結合材料特性與質感、色彩效果的造形創作，是其他材質所少有的。

三、陶瓷造形「內、外」空間的意義

陶瓷造形有一個重要的特性，就是陶瓷造形大多為中空的，這是由於陶土塑形後必須經過乾燥與加熱燒製，才能成為陶藝作品，實心的陶土塊體，有時會乾裂，或者會因加熱燒爆而不能成形。因此，陶瓷造形內部的中空現象，便成為陶藝造形的特殊要素。這種特性在傳統的陶瓷器造形上固然如此，而現代陶藝表現上，也自然成為表現上的重要部分。

另外，在現代陶藝作品中所常見到的局部開口部分，更具有聯繫作品內部空間與外部空間的特殊意義。事實上，陶瓷器皿本身就具有內外空間關係的特質：開口較小的瓶、罐類陶瓷器，其內部空間而隱藏在器體內部，藉著開口與外部空間相連接。而開口較大的盤、碗類器皿，則其內外空間雖無明顯分界，但是卻依然存在。因此，以器皿為創作主題的作品，其口緣的變化與開口的形式，便成為表現內、外空間特色的重要因素。

四、陶瓷造形的寫實表現

陶瓷材料由於具有豐富的可塑性，可做出許多的質感變化，同時也可塗施釉彩，增加色彩效果。所以能維妙維肖地仿造出其他材料的質感與色澤。因此，利用寫實表現的方式，用陶瓷材料製作出其材質的「物品」，也是陶藝家常運用的表現手法之一。作者藉著逼真的陶瓷寫實造形，引發觀賞者在視覺、觸覺與固有概念之間的矛盾，來突顯被仿製「物品」的存在意義，以及從該「物品」所衍生出來的各種問題。

除了表現泥土豐富的可塑性與傳神的描寫不同材質的「物品」外，這種寫實作品表現方式常被陶藝家用來探討人類生活「物質化」的現象。同時，由於陶瓷材質的不易風化，能長時間「存在」於自然環境之中，這種存在也造成環境的負擔，陶藝家基於對陶瓷材質特性的深刻體認，藉寫實的陶瓷造形來探討環境污染問題、資源的回收問題，以及「人」與「物品」之間的相互關係。

五、陶瓷材料本質的探討

陶瓷材質取自於大自然的土石，材料本身便具有許多面貌與天然特性，這些面貌與特性是陶瓷最原始、最真實的一面，也顯示出自然界中許多神祕與令人敬畏的部分。由於人與自然的密切關係，來自於大自然的土石原本對人就具有一種特殊的意義。因此，陶藝家在利用陶瓷材料製作器皿與表現造形之餘，對於陶瓷材料本質的探討，也懷有極大的興趣。當然，對於這個主題，作陶者總是以虔敬的心情與認真的態度，並從自己對陶瓷材料的特殊偏好，來切入主題加以探討。

呈現陶瓷材料的原始、真實面貌，固然可顯示出自然現象的神奇與多變，但是最重要的莫過於是陶藝家欲透過這些材料的原始風貌，敘述出自己對材料的主觀詮釋、描述自己對材料的特殊感受，及自己與陶瓷材料之間彼此契合與相互抗衡的部分，並從作陶者與陶瓷材料間的互動中，引申出自然與人類之間的微妙關係。

六、裝置與空間表現

近十餘年來，由於環境、空間要素在現代美術中逐漸佔有重要地位，藝術作品的表現，已不局限於作品本身，在作品四周的空間及相鄰的物體，都可視為作品的延伸，或者說：作品表現的概念可隨四周環境的改變而有所變化。因此，陶藝創作也受到這種創作觀念的影響，產生了與以往不同的表現形式。

在這類型的陶藝作品中，有些作品是在燒製完成後只是一堆單元「物體」，必須運到適當的展示場所，加以裝置組合之後，才能成為「作品」。有些作品則依照展出場所的狀況，而調整作品展出的形式；更有些作品在不同的展出地點，分別搭配其他不同的媒體展現出來。尤其陶瓷材料來自於大地，與環境、空間之間存在著極為特殊的關係，以及陶瓷材料過火粹煉中產生質變的歷程，使得結合環境與空間要素的整體作品，產生了更為深層的意義。

七、與異質材料的衝突與諧和

以陶瓷材料的材質與塑性，可仿製出許多其它材質的質感，具有理想的寫實表現能力，但是由於不同的素材各有其特殊的材質特性，如：色澤、量感、透明度、柔軟度……等，也有很多是陶瓷材料中不易表現的部份。因此，在現代陶藝製作中，常選擇適當的異質素材，來彌補陶瓷材料表現不足的部分，同時也強調陶瓷材料與其他不同材質之間的差異性。

就作品的表現形式而言：以陶瓷材料仿製其他異質材料的質感或形態，其主要目的在於突顯「陶瓷」材料表現的可能性，同時也是作者本身描寫能力的一種表現，其目的是呈現陶瓷與其他異質材料間的諧和共存狀態。而在陶瓷作品中，引進其他材料媒體並組合在一起時，則可藉不同材料的材質特性，彼此相互對映，造成欣賞者在視覺上的特殊反應，而達成作者所預期的效果。所以，在現代陶藝作品中，隨著創作主題的不同需要，作陶者適當地導入不同的異質材料，以表現陶瓷與異質材料的衝突性與諧和狀態。

八、情感與意念的表達

藝術創作是個人情感的抒發與心中意念的表達，在現代社會中，由於人際關係的惡化、環境污染及過度物質化的結果，各種病態現象層出不窮，也因此藝術家對這些社會現象、對人類生存的地球、大自然，便產生許多不同的觀點，並用各種不同的藝術形式表達出來。在陶藝創作中，由於材料呈現面貌的多樣性與成形方法的便利性，以及陶瓷材料本身的特殊意義，使得現代陶藝的形式能將各種不同的情感與意念表達得極為淋漓盡致。因此，在現代陶藝中以此做為主題來表現作品的亦不在少數，這也正是近年來陶藝能從實用的工藝製作中，迅速地在藝術創作領域中大展身手的重要因素。

藝術創作是個人情感的抒發與作者心中各種思想、意念的表達，儘管藝術的表現形式與媒材是豐富多樣，但是從作品中所呈現出來的精神與內涵卻是共同的。而在陶藝創作中，由於前述各種創作表現的特殊性，使得現代陶藝具有相當寬廣的表現空間。當今的陶瓷藝術，由於與現代藝術潮流緊密的結合，使得創作的範疇不斷擴大，而在現代藝術的洪流之中，也由於陶瓷媒體的溶入，豐富了藝術表現材質的多樣性，而就陶藝創作表現而言，藉著各種新觀念的產生與新材質的應用，增進了陶藝作品的多樣化，也增添了陶藝表現的可能性。

About the Expression of Ceramic Arts Today

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Ceramic arts stand for one of the most age-old crafts of humans. In the earliest phase, ceramics and porcelains were virtually earthenware kilned in not high temperature, subject to easy water permeation and easy fracture. Such ceramic pieces that time were used to offer sacrifices or to be buried along with the deceased and, in most cases, used to cook foods or store daily articles, playing the role as indispensable to human life. In such period, ceramic pieces existed in the shapes of kettles, pots, urns, jars and the like and then kilned into simple containers. Such ceramic articles were developed as early as the primitive age when humans made a living by hunting and became increasingly popular later on when humans lived on farming, as daily indispensables.

In line with the vicissitudes and transformation of human society and cultures for thousands of years, the ceramic and porcelain techniques have been continually developed and enhanced, with ceramic styling and glazing in weaving through the old to bring forth the new into enriched diversification and charms. Meanwhile, as those ceramic arts played the role as so much a part of human life, they have mirrored of the backgrounds and characteristics of lifestyles that time in quite a faithful manner. In the archaeological research throughout the world, very often ceramic and porcelain pieces unearthed have verified the backgrounds and the significance of human lifestyle of the time.

For quite a period of time, "ceramics and porcelain" stand for the rough term illustrating bowls, disks, cups, kettles, vases, urns or tubs. Even today, ceramics and porcelain still play the indispensable role to humans' daily rounds and are further expanded to cover the functions of architectures, interior decor, sanitaryware, machinery tools, electric equipment, chemical articles, electronic products, aerospace industries and the like. All these facts tell that amidst human lifestyles, ceramics and porcelain convey very significant meaning to reflect the times. Besides, as cultures and arts have played an increasingly weighted role, ceramics and porcelain are among the most significant pieces, with lots of precious pieces with enriched styles, models as well as glazing charms.

The contemporary ceramic arts did not begin rising until the Second World War came to the end. With some half a century development since then, contemporary ceramics and porcelain arts are one of the key items of arts in the international arts. In ceramic production today, it can be roughly classified into two categories of practical pieces and art expression. The former, as indicated by the term itself, must possess practical functions with styling and glaze tone to stress the creators' own tastes. The latter is purely intended to depict the very prerequisites of aesthetics in modeling, glazing and quality touch. Besides, the creators' own styles must be definitely manifested. The production of practical technical arts is, nevertheless, significantly different from the expression of individual ideas and affections. As a result, those who accustomed to appreciating ceramic attractions in the aspect of traditional application would very often fail to tell the actual significance shown through modern ceramic arts. The modern ceramic art creation and expression in a great variety and diversity seen today would, therefore, show different idiosyncrasy according to different works or styles to as to distinguished the characteristics of modern ceramic arts.

I. From the viewpoints of ceramic "practicality":

Humans have developed a variety of different styles in ceramic production into convenience in utilization, gracefulness in styling and abundance of hues, both being up to the acme. In art creation today, expression of individual ideas and presentation of individual touch stand for the focus values. In modern ceramic arts, therefore, some still take traditional ceramic styling as the very grounds. In the concept of styling and glazing skills, therefore, the creators tend to specifically underline their individual characteristics and expression of emotion. Some would do so by means of individualized glazing or motifs on the graceful ceramic articles. Some others would utilize unique styling to match unique glazing hues and fine touch. In modern ceramic arts in practical use, therefore, one could adequately perceive the creators' styling, glazing, patterns, fine touch and the ingenious layouts. Through merger of individualized styles, the ceramic works would go beyond practical functions as the very focus of art expression.

On the other hands, while ceramic articles carry the very inherent "functions of practicality", the issue tends to incur

probes into "practical" and "non-practical". Some creators would start up through "practical concepts" to bring about works which look like ceramic pieces, not very much "practical", or even virtually "impractical". Such ceramic works very often bear the "practical" elements but appear in "non-practical" pieces. Given people's established concept about "practical articles", there tends to develop contradiction between "concepts" and "actuality". Through such "contrary idea" expression, people would reshape their cognition of "articles."

II. Ceramic styling and change in light & shade:

In three-dimensional expression, pure geometric styling would bring up overwhelming visual image. In particular when such articles are spotlighted, the lights and shades would be extremely abundant and diverse. Sculptors usually take simple geometric styles in their creation. This is equally the case of modern ceramic expression. Ceramists usually take advantage of the abundant plasticity possessed in ceramic clay to team up with appropriate skills to bring up succinct and powerful styling. The unique fine touch of ceramic surface produces subtle effects of lights and shades to make lights and shades of ceramic styling more abundant and kaleidoscopic. Meanwhile, many ceramists would take advantage of such changes in lights and shades as well as the penetrating space formed through ceramic styling to team up with visual inertia principles to present visual illusion. In the three-dimensional space, the light and shade in changes would produce visual hallucination. Such combination of the characteristics of materials and fine quality, effect of hues and styling, is seldom seen in other materials.

III. Significance of "internal, external" space of ceramic styling:

Ceramic styling bears a striking feature. That is most ceramics and porcelain are hollow because ceramic and porcelain must take drying and kilning process before being shaped into ceramic works. Solid ceramic pieces tend to crack or fail to come to the desired shape in the kilning process. These would be extraordinary elements for ceramic styling which are existent in both traditional ceramics and modern expression of ceramic arts.

Besides, modern ceramic pieces very often show partial outlets, bearing extraordinary significance to combine internal and external spaces. As a matter of fact, ceramic articles are characterized by the internal and external relationship. A ceramic jar or vase with smaller mouth would have the internal space hidden inside to get connected with the external space through the mouth. A ceramic piece with larger mouth like a bowl or disk would show no significant distinction of the internal and external spaces while they are actually existent. In creation of ceramic articles, the variation and styles of the mouth stand for the significant factors to show internal and external spaces.

IV. Realistic expression of ceramic styling:

Ceramic materials are highly plastic to bring up a variety of changes in fine touch. Glazing skills would enhance color charms to become remarkably true to life in quality and hues when compared with other ingredients. Therefore, realistic expression would produce "articles" to illustrate ceramic materials as another method through which ceramists embody ceramic arts. The creator tries to bring on viewers' contradiction amidst their visual, touch concepts to underline the existence of the "articles" and the very key points so deriving.

Other than the illustration of "articles" of different ingredients, taking advantage of the abundant plasticity and other features possessed by ceramic clay, such realistic works are very often taken by ceramists to probe into "materialized" phenomena of human lifestyle. Besides, ceramic ingredients are not easily weathered and may "exist" in natural environments in a perpetual period. Such existence is a sort of burden to environment as well. With their profound awareness of such ceramic ingredient characteristics, ceramists tend to probe into problems of pollution to environments, problems of resource recycling as well as the interrelationship between "humans" and "articles".

V. A probe into the substance of ceramic materials:

Ceramic ingredients come from nature. The ingredients themselves appear diverse looks and natural characteristics

which stand for the most primitive and true facet of ceramic and porcelain works. These pieces stand for lots of mysterious and awesome parts. Amidst the close interrelationship between humans and nature, earth and clay coming out of nature bear a sort of very extraordinary significance. Ceramists, therefore, very often develop profound interest in probing into ceramic ingredients themselves while creating ceramic articles using ceramic ingredients. On such subjects, ceramic creators would enter the very subjects of creation in very earnest sincerity and serious attitude. They profoundly go into their subjects through their specific favor of ceramic materials.

Through the very primitive ceramic ingredients, the ceramic pieces would of course convey incredible phenomena and diversification of nature. Most importantly, by means of the primitive look of such materials and their very true aspect, it could present the magic and diversification of natural phenomena. Through such primitive aspects of such materials, ceramists could well interpret what they have in mind subjectively to illustrate their specific comprehension and the inter-check between themselves and porcelain materials. Through interaction between the ceramists and the ceramic ingredients, the subtle relationship between nature and humans could be brought out.

VI. Expression of fittings and space:

Over some past dozen years, ceramic works have taken an increasingly pivotal role in modern fine arts due to environmental and space elements. Expression of art works is now no longer confined to the works themselves. All peripheral areas and neighboring objects can be taken as an extension of the art works. They might say that the concepts regarding expression of the works might change in line with the change in peripheral environments. As a natural result, ceramic work creation has been subject to such influence to yield methods of expression differing from the previous ones.

Amidst ceramic works of such styles, some might become merely a pile of "objects" upon completion of kilning and must be reassembled at the site of display before becoming complete "works". Some other works must be readjusted in their way of display according to the situation of the display site. In some other cases, ceramic works must be matched with different media in line with different sites of display. Porcelain and ceramic ingredients come from earth, bearing very specific relations with environment and space, with kilning process in fire, bringing added significance to the overall works combined with environments and space.

VII. Conflict and harmony with heter-ingredients:

Ceramic materials, by their substance and plasticity, could be produced into works of different touches and feels, quite optimal for realistic expression. Given the specific characteristics of different ingredients, e.g., color and luster, sense of volume, transparency, tenderness which represent the parts very hard to express in porcelain materials. In modern ceramic arts, therefore, very often heter-ingredients are chosen to make good the shortcoming of porcelain materials and, meanwhile, to stress the differentials of ceramic materials from different ingredients otherwise.

In terms of expression of ceramic works, ceramic materials are taken to imitate other heter-ingredients or styles mainly in an attempt to underline the "ceramic" material expression. This stands for a sort through which the creator expresses the skills and competence to underline the compatibility with heter-materials otherwise. In ceramic works, when other materials and media are brought in and consolidated into a whole, the different materials with different characteristics can team up with other to bring about the viewers' specific visual response to bring up the effects that the creator intends to. In modern ceramic works, therefore, in line with different needs in the subjects, the ceramists would bring in appropriate heter-materials to express both conflicts and compatibility among the different materials. In contemporary ceramic works, in line of different needs in the subjects to be elucidated, ceramists would, as appropriate, bring in different heter-materials to underline the conflict and harmony between the ceramic pieces and the heter-materials.

VIII. Expression of emotions and ideas:

Creation of arts stands for explication of individual sentiments and expression of ideas one has in mind. In modern

society today, a variety of morbid states have come into being in the wake of worsening interpersonal relations, pollution to environments and excessive materialization. Artists have, in response, produced lots of different viewpoints about earth, nature and got such viewpoints expressed through a variety of different arts. In the process of ceramic creation, the materials and ingredients would present diverse and convenient features. Besides, with the specific significance possessed by the ceramic materials themselves, modern ceramic arts can get a variety of different sentiments and concepts expressed to the utmost. In ceramic arts today, quite a few pieces have aimed such as their subjects. This explains the reason that ceramic arts have in recent years rapidly transformed themselves from practical consideration into the arena of creation of arts.

By means of creation of arts, individuals could have their thoughts and the ideas they have in mind well expressed and known. Notwithstanding the striking abundance of materials and media available for art expression, those works of arts would just share the spirit and connotation in common. In creation of ceramic arts, with the specific expression as mentioned above, ceramic arts today show pretty extensive room of expression. With ceramic arts closely teaming up with trends of arts, the scope of creation has been incessantly broadened. Amidst the powerful current of modern arts today, thanks to the phase-in of ceramic media, expression of arts has been diversified. By means of production of various new concept and utilization of new materials, ceramic art works face greater varieties, bringing in added possibility in expression of ceramic arts.